

Wrack 'n' Roll by Alex Vary

I had originally intended to have a very grisly logo made up for this particular edition of Wrack 'n' Roll. I was fortunately dissuaded from my earlier intentions by a friend; still "JOURNALIST RUNS AMOK IN MUSIC STORE" would have been quite appropriate to the general tone of this column. I stopped in at Little Records on opening day and promptly ruined myself by picking up several albums. I was quite pleased with the new store's selection and prices, and I wish them every success in their aim of making quality music available in Fredericton at reasonable prices.

The only new L.P. that I purchased was Todd Rundgren's UTOPIA, on the Bearsville label. With this issue, Todd has moved into the musical spheres inhabited by Zappa, Yes and King Crimson. His new band consists of his own guitar, bass, drums and three keyboard players, who enable him to capture the thick, spacey sounds which were pioneered by Bob Fripp and Rick Wakeman. The record itself is a vast improvement over TODD and a worthy successor to A WIZARD, A TRUE STAR. It consists of a live version of Rundgren's theme song "Utopia", two shorter tunes which recall the music of Pink Floyd, and a thirty-minute opus, "The Ikon". That tune, which comprises all of Side Two, is a futuristic suite introduced by a rather obscure treatise on telepathy. Despite the rather strained subject matter Rundgren never takes himself seriously and as a result the side is not only interesting but also quite humorous. One notes snatches of "CLOSE TO THE EDGE" and there is a definite John McLaughlin influence, but Rundgren remains the only American artist who succeeds at producing original progressive rock.

If you're at all into techno-rock this L.P. is a must; if the English progressive groups leave you cold then perhaps Rundgren's more North American attitudes will be more accessible. At any rate, it's a good record and contains sixty minutes of solid music.

Another record which I picked up was Captain Beefheart's first album, "SAFE AS MILK". I'd been looking for that for four years; as far as I know it's still unavailable anywhere else. Suffice it to say that I was extremely overjoyed to acquire a copy. Though SAFE AS MILK isn't nearly as interesting as, say, TROUT MASK REPLICAS, there is some amazing music on the disk. Ry Cooder's featured on lead and slide guitars; his arrangement of "Sure 'Nuff 'n' Yes I Do" and the Cap's own "Plastic Factory" are the high points of the L.P., and considering that this was recorded almost ten years ago are superb pieces.

I also finally found a copy of Ian Matthews "IF YOU SAW THRO' MY EYES". Matthews is my favourite folk singer; he possesses a perfect voice for English folk-rock and phrases beautifully. This album is more consistent than his later "TIGERS WILL SURVIVE" and while some of that consisting is arrived at through smoothing off the high points, I.Y.S.T.M.E. is still worth owning. I'll be looking at his latest album in next week's column.

The Downchild Blues Band is a Canadian septet which plays authentic Chicago blues; no frills, effects or pretensions added. If proof is needed to back up the assertion that "white men can play the blues", these guys are the equal of a dozen Claptons or Becks. It's not that they're that good: I could name five or six local guitarists more proficient than Donnie Walsh; but the D.B.B. has an excellent feel for the music and can conjure up the image of Lowell Fulson or B.B. King without resorting to imitation.

Their new album, DANCING, is about just that subject, and it's a superb party album. Bluesy without being depressing, the records is the best of their three issues, and showcases six tunes by Walsh which prove that new things can still be done with the blues. Six "covers" include a particularly tasty "Set A Date", written by Homesick James Williamson.

This is Canadian blues at its finest, and deserves to be heard.

Music programme announced

The Beaverbrook Art Gallery is pleased to announce a series of six noon-hour concerts to be given by the Brunswick String Quartet at the Beaverbrook Art Gallery. This series will commence on November 20, 1974 at 12:30 p.m. followed by one concert each month for following five months.

The Brunswick String Quartet is composed of violinists Joseph Pach and Paul Campbell, a native of New Brunswick and former member of the National Art Centre Orchestra in Ottawa; James Pataki, former principal violist of the Hungarian Philharmonic and resident musician at U.N.B. since 1970; and Richard Nail from Los

Angeles, California, former principal cellist of the Atlantic Symphony Orchestra.

Schedule:

November 20, 1974; 12:30 p.m. Quartet in G min. Op. 74, No. 3 - J. Haydn; Quartet in F Maj. Op. 18 No. 1 - L. Beethoven

December 18, 1974; 12:30 p.m. Mozart Quartet (to be announced) Quartet in G maj. Op. 18, No. 2 - L. Beethoven

January 15, 1975; 12:30 p.m. Mozart Quartet (to be announced) Quartet in D maj. Op. 18, No. 3 - L. Beethoven

February 19, 1975; 12:30 p.m. Mozart Quartet (to be announced)

Quartet in C. min. Op. 18, No. 4 - L. Beethoven

March 19, 1975; 12:30 p.m. Mozart Quartet (to be announced) Quartet in A maj. Op. 18, No. 5 - L. Beethoven

April 23, 1975; 12:30 p.m. Mozart Quartet (to be announced) Quartet in B flat maj. Op. 18, No. 6 - L. Beethoven.

The Beaverbrook Art Gallery and the Brunswick String Quartet cordially invite you and your friends to these noon-hour concerts. There will be no admission charged.

The Bronfman gift of drawings

From November 15 to December 15, 1974, the Beaverbrook Art Gallery will show an important exhibition of old master drawings. This exhibition, "The Bronfman Gift of Drawings" consisting of 27 master drawings, is being circulated by the National Programme, The National Gallery of Canada, to galleries and art centres across Canada.

"The Bronfman Gift of Drawings" exhibition includes Italian and French drawings dating from the sixteenth to the nineteenth century artists Giovanni Battista Tiepolo and his son, Giovanni Domenico. A group of early portrait studies by the French nineteenth century artist, Henri de

Toulouse-Lautrec are also part of the gift from Mrs. Bronfman.

In 1973, The National Gallery of Canada, Ottawa was fortunate to receive this important group of 27 master drawings given by Mrs. Samuel Bronfman, O.B.E. in honour of her late husband Mr. Samuel Bronfman, CC., LL.D formerly of Montreal, whose philanthropic contributions to numerous voluntary organizations over many years include a number devoted to the arts.

Among the early French and Italian drawings is a fine pen and ink work from the School of Fontainebleau of an allegorical subject depicting such mythic figures as Venus, Cupid, Mars, and

Jupiter. Of the fourteen drawings in the eighteenth century Italian group are ten Tiepolos, three by Giovanni Battista Tiepolo and the remainder by his son, Giovanni Domenico Tiepolo. The final group, the seven charcoal drawings of various members of the Toulouse-Lautrec, and Tapie de Celeyran (also related) families by Henri de Toulouse-Lautrec, were executed between 1880 and 1882, well before the artist was twenty. Although somewhat academic in relation to the spontaneity of his later works they are interesting in that they provide the viewer with an indication of the degree of empathy Henri had for the various members of his family.

Dorset Eskimo print exhibition at Mem. Hall

The 63-piece 1974 Cape Dorset Eskimo print and engraving collection will be exhibited at the University of New Brunswick's Memorial Hall in Fredericton November 14-25.

The exhibition features prints by such well-known artists as Kenojak, termed the greatest living Eskimo artist, Lucy, Pitseolak, Jamasie, Pitaloosee, Pudlo and many others.

There are 57 stone cut prints and six engravings in the collection, representing the Cape Dorset artists work over a 12-month period as selected by the Eskimo Arts Advisory Council.

Eskimo art, which had existed for ages, underwent a renaissance

with the arrival of James Houston to Cape Dorset in 1948. A noted northern art centre, the area is inhabited by 340 Eskimo people and situated on West Baffin Island.

Ostaweetok, the famous Eskimo carver, noticed the identical sailor's head trademarks on two packages of cigarettes and Mr. Houston demonstrated the method with an engraved tusk and black residue. Seal oil and lamp black were combined as ink and serpentine, a close-grained stone unique to the island, became the surface.

Still dominant in the art, however, are the Eskimo concepts of space, time and purpose and the subjects of birds, animals and

humans shown as isolated images in space.

Since the first exhibition of Cape Dorset prints at Stratford, Ontario, in 1959, their appeal to art galleries and private collectors has grown constantly and each year's collection is eagerly awaited. Only 50 copies of each print are made before the stone is broken.

The art centre is open 10 a.m. to 5 p.m. weekdays and Sundays from 2-5 p.m. This is the exhibition's first and only appearance in New Brunswick. It has been arranged in co-operation with the Sea Captain's Loft in St. Andrews-By-The-Sea, the province's official dealer in Eskimo prints and engravings.

Tweedie returns to Wood Music Night

The popular Wood Music Night is back! The four year old show features talent from St. Thomas University. Last year eighteen acts provided an entertaining evening of music, and at times, humour. Among the returning acts will be the winner of the New Brunswick

folk festival, Ted Tweedie (formerly of The Stairwell).

An act familiar to Red 'n Black goes this year will be Marcel Gbette and P.J. Veniot who drew standing ovations for their Elton John and John Denver numbers. Also performing will be the lead

singer for the Thomists, Chuddy McCarthy. The M.C. for the evening will be Allan Bonner, who m.c.'d Red 'n Black.

Admission will be 50 cents and Wood Music Night will be held Thursday, November 28 in Casey Hall.

Hand-work display in Mem Hall

An exhibition by local artist Carol Boxill which mixes Swiss weaving, crocheting and embroidery techniques with a special

type of towelling woven in India is on display in Memorial Hall, UNB in Fredericton, until November 28. Small, modern sculpture pieces by

McCleary Drope and Arthur Handy are also included in the display.