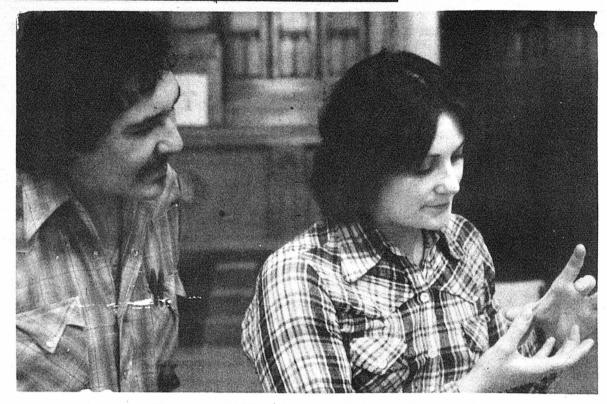
THE GATEWAY, Thursday, March 4, 1976.



Atchemowin Native Theatre's Debbi Sand (as the Old Lady) and Harry Daniels (Allan Sammy) in the group's production of Cam Hubert's The Twin Sinks of Allan Sammy.

## Twin presentation: native concert/play

As part of campu programs during National Support for Native Land Claims Week (Mar. 8 - 13), SU Special Events will present the multitalented Tom Jackson in concert with the Atchemowin Native Theatre.

The Metis singer/composer from Winnipeg will appear Mar. 9 in SUB Theatre with the native theatre group which will perform their hit play, *The Twin Sinks of Allan Sammy*.

A folksinger, composer, playwright, actor, producer, and radio and television per-

STUDENTS UNION sonality, Tom Jackson was born in 1948 of a Cree mother and white father on the One Arrow Reserve in Saskatchewan.

In 1971, Jackson recorded the Manitoba Native Centennial song (*White Man Listen*) and has since appeared in concert with people like Joni Mitchell, Buffy St. Marie, Sylvia Tyson, Neil Young, Redbone and Duke Redbird. In 1974 he appeared at the Mariposa Folk Festival.

Atchemowin Native Theatre is a group of native dramatists performing plays and theatre pieces written by and about native people. The group is sponsored by the Alberta Native Communications Society, the Metis Association of Alta., The Federation of Metis Colonies, and the Alta. Society of Performing Arts. Last year the group entered the Adult One Act Play Festival with their production The Dress and this year will participate in the Provincial One Act Festival in Medicine Hat Mar. 12-14 with a performance of The Twin Sinks of Allan Sammy. Tickets for the concert and play are \$3 and available at Mike's and the HUB ticket office.

## New album missing link

The recent release of the *Buckingham-Nicks* album in Canada provides the missing link in the continuing evolution of the Fleetwood Mac band.

While former Fleetwood Mac albums were thematically and musically disjointed because of the opposition between guitarist Bob Welsh's witty fantasies and keyboardist Christine McVie's incurable romanticism, the latest (simply called Fleetwood Mac), was pleasingly cohesive. The reason for the cohesiveness was the departure of Welsh and the addition of Lindsey Buckingham and Stephanie (Stevie) Nicks.

Buckingham and Nicks' first album (called *Buckingham-Nicks*) was released in 1973 and is now being touted as a "collectors item" as a result of their success with Fleetwood Mac. The album provides a retrospective look at their music before joining Fleetwood Mac.

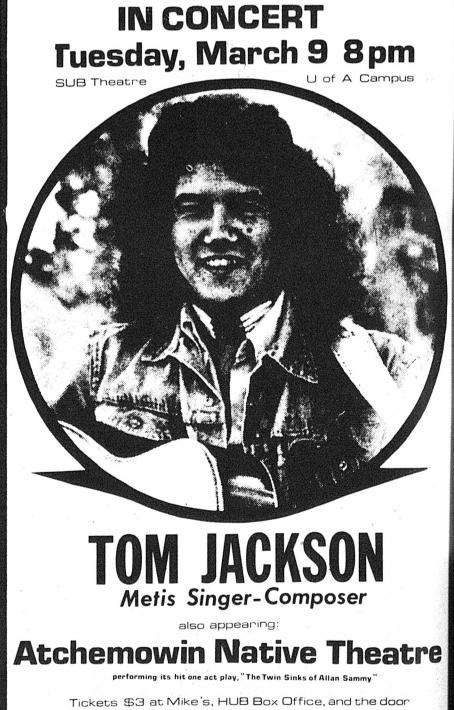
Lindsey Buckingham sounds strikingly like Gene Pitney and Stevie Nicks sings like a throatier Tanya Tucker, but their music is extremely similar to that of McVie. The similarity is enhanced by the fact that producer Keith Olsen also co-produced *Fleetwood Mac.* 

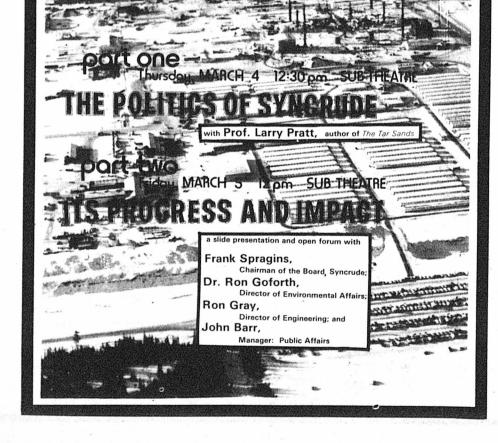
The songs on *Buckingham-Nicks* all deal with the familiar Christine McVie subject of loverelationships. Nicks has a preoccupation for the haunting sadness of losing at love. The beauty of her songs is heightened by the way the melodies as well as the words seem to be pleading for the security of a lasting love. This works especially well in "Crying in the Night" and "Races are Run". Also on this album is the original version of Nicks dream-like "Crystal", made even more somber by the oboe strains in the background.

Buckingham on the other hand takes the more carefree male attitude towards romance in his lyrics. Also, his melodies have a lighter, bouncier fee from the rolling guitar/drum opening of "Don't Let me Down Again" to the easy-going rhythms of "Without a Leg to Stand on" and "Lola."

Instrumentally, guita predominates the music Buckingham-Nicks wit Buckingham and someon called Waddy playing bot electric and acoustic. Two brie acoustic guitar instrumenta ("Stephanie" and "Django") ar touching but not belaboured The electric guitar solos are als compact and to the point reminiscent of Eric Clapto (especially in "Long Distance Winner"). The lazy interpla between acoustic and electri guitar in "Lola (My Love)" satisfying to say the least. T album closes with an ambitiou Buckingham-Nicks collabora tion called "Frozen Love" th opens with quiet acoustic guita and finishes off alternatin between orchestration and soaring electric guitar.

The Buckingham-Nick album is a pleasing record that does not seem dated despite that fact it's three years old. Both Buckingham and Nicks and shown as strong composen with Buckingham also a compatent guitarist. Furthermore, comparison of this album and the Fleetwood Mac album ind dicates the importance of Nick and Buckingham to the musical success and direction of the Fleetwood Mac band. by Rod Allan





Sponsored by Students' Union Special Events in conjunction with Native Land Settlements Week