



By DARYL BARTON
Brunswickan Staff

The Turn of a Friendly Card has the same authenticity as does the myth of the Round Table; Evil and magic linger, but they don't necessarily have to overcome.

Here, Alan Parsons extends such a myth further by converting this foreboding fiction into a melodramatic truth, as if he, himself, was Merlin the magician.

Gambling is the myth-reality subject on this album, and it's not so much a theme as it is an obsession. From the initial horn blasts at the very beginning you are ushered into a medieval musical fantasy, an enchanted castle where hope of success suspends in the souls of men, while self-freedom seems elusive, hidden away in some dark, forgotten chamber.

The Turn of a Friendly Card is as much a storybook as an album of music, and if you think you've got profound insight when you see clear and moving images in your mind, chances are you're wrong. The bond between music and theme blends so enigmatically it becomes the most natural synthesis in the world.

Producer-writer Parsons mixes mood of lyric and music like no one else can. Just listen to the earnest desolation created in the prolonged instrumental solo in "Games People Play," and the hypnotic effects of "Time," the expressionless repetition of "Forever More."

While "Time" encourages us to keep our lives "flowing like a river," "I Don't Want To Go Home" expresses the unwillingness to yield and stop playing the game of life. The staunch, off-beat tempo is just as anthem-like as its lyrics.

Co-writer Eric Woolfson handles the vocals on the two ballads, while returning from Eve are Lenny Zakatek and Chris Rainbow, whose accessible voices are vivid and telling without having to force guttural shrieks in being presageful (not unlike Eve). These qualities enhance the essence of the

album's magic. The clear, easy-going vocals make the sound

effects and orchestral offshoots seem natural as opposed to conspicuous.

Not only is the hypnotic rhythm of Pink Floyd's *Us and Them* recaptured in an even more irresistible lullaby ("Time") but also captured are the infamous backing vocals of notables like Roger Taylor ("I Don't Wanna Go Home") and the Bee Gees ("Nothing Left To Lose.")

Most amazing about Alan Parsons musically has to be his finesse in incorporating sound effects galore into rhythm tracks that alone demand the listeners undivided attention.

Still, it is the Orchestra of the Munich Chamber Opera that redeems from oblivion images that I can barely recall witnessing previously: The Knights (of Scotland) riding black horses, the King hopelessly overweight, the drawbridge slowly lowering, the slim ladies in long, colorful gowns. The orchestra is used in much greater

proportions than last year's *Eve*, its ever-looming (and often commanding) presence is so emotional and lifelike that it becomes pretentious and vital without every trying.

Only through listening can one become truly appreciative of the varied attributes of Alan Parsons. He is one of the premiere producers in the music industry, yet his abilities range beyond the bare potential he showed in 1973 as producer of *Dark Side of the Moon*. He is as competent an arranger, writer, as anyone around.

Being as accessible and honest as Parsons is, wider commercial success may be his in the eighties. The true mastery of this album lies in its collective efficiency to communicate and arouse, which prompts me to believe that the Alan Parsons Project is hardly "just passing thru." These guys have made their own deck of cards, and they're not afraid to play with them, either!

Art Centre looks at Newfoundland painting

The appointment of Newfoundland native Dr. James Downey to the Presidency of the University of New Brunswick has inspired the Art Centre to take a closer look at the art of Newfoundland and to present a selection to our visitors.

To New Brunswickers, Newfoundland is the least known of the Atlantic Provinces, in spite of similar geography and lifestyles.

Memorial University and the University of New Brunswick have had closer ties, and the Extension Programme of Memorial's Art Gallery has been a rich source of travelling exhibitions for the UNB Art Centre.

Since 1969 the UNB Permanent Collection has haphazardly collected Newfoundland work in its acquisition of Atlantic art, principally through invitations to exhibit

in our occasional acquisition exhibitions. As we look now at our Collection, we are pleased with the calibre of the work. Some important Newfie artists are not there, but we have a good representation.

Newfoundland art blossomed in the sixties, largely through the extension efforts of PETER BELL, a native of South Africa, who was Director of the Memorial Art Gallery and is now Resident Artist.

The present centre is a colony of artists around the St. Michaels Printshop thirty miles south of St. John's. It attracts printmakers from North America and Europe

for workshop visits, and is run by HEIDI OBERHEIDE. FRANK LA-POINTE lives a few miles away and uses the presses at St. Michaels.

The PRATTs MARY and CHRISTOPHER, live in comparative isolation on the other side of the



DAVID BLACKWOOD - Flora S. Nickerson Down on the Labrador - Etching 1978

Avalon Peninsula, but they are active members of the provincial art scene.

DAVID BLACKWOOD spends his summers around his native Wesleyville, but has his studio in

Port Hope, Ontario. Memorial loaned us the first Blackwood exhibit seen in New Brunswick - the complete sealers series (about 50 prints) to that date. The four

most recent Blackwood purchases here were financed by matching grants from the Canada Council

Art Bank and the Creative Arts Committee.

To complement the Permanent Collection exhibition, we are

pleased to show in the Gallery HEIDI OBERHEIDE's *Gannets and*

Tidal Pools, organised by Memorial Art Gallery. The catalogue has a perceptive reasoning by

PETER BELL of the place of rural, regional and realistic painting, and a history of the St. Michaels Workshop.

Resident musicians to give lecture - recitals

The resident musicians at the University of New Brunswick are offering a series of six informal lecture-recitals on Thursday evenings, beginning January 15.

The two-hour sessions are designed to help the average concert goer understand what is happening in the music he hears. They will be held in the Resident Musicians Studio on the second floor of Memorial Hall on the UNB Campus, 7:30-9:30 p.m.

The first session this Thursday is entitled "The Question for/of Music...an investigation into the props of music." It will be led by cellist Richard Naill.

Paul Campbell will conduct the second session Jan. 22 with assistance from other members of the Brunswick String Quartet. This session is entitled "Into the Inner

Voices...how to hear what really goes on in a string quartet."

The Jan. 29 meeting will feature soprano Gloria Richard with UNB resident pianist Arlene Pach. Together they will explore the topic, "Lieder-Chamber music for voice and piano, a true musical dialogue."

"Taking a Piece Apart...an examination of the Brahms Quartet," is the subject on Feb. 5. Paul Campbell and other members of the Brunswick String Quartet will discuss and analyze the Quintet which will be performed by the quartet and Arlene Pach as part of the Creative Arts concert series in Memorial Hall, Feb. 26.

The last two sessions in the series will be conducted by Arlene Pach.

On Feb. 12 she will discuss the

sonata and how this musical form was used by the great composers of piano literature. In the final meeting, entitled "Eubie!" she will focus on this sole survivor of the Ragtime era and give a short musical history of the period and its personalities.

These lecture-recitals are open to all interested persons. The only pre-requisite the musicians say is "a love of music."

The series is offered free to all UNB and St. Thomas University students, and to subscribers of the Creative Arts Series. For others, there is a fee of \$15 for all six sessions or \$3 per meeting.

Participants are asked to register in advance by calling the musicians office, 453-4697.