

Wrack n Roll

by Alex Varty

Robert Palmer; SNEAKIN SALLY THROUGH THE ALLEY and PRESSURE DROP, Island Records.

Robert Palmer was practically unknown in North America until about six months ago, when his first solo album was released. Little Feat's amazing Lowell George wrote two of the songs, did some arranging, and played guitar on the record, so it was pleasing but not surprising to find that SNEAKIN SALLY THROUGH THE ALLEY sounded very much like Feat's innovative blend of rock, blues and New Orleans funk.

Palmer's main contributions, besides his four-and-a-half songs, were the imaginative and unique vocal arrangements. Because of his and Lowell's stylistic inventiveness, the album can be numbered among the handful of disco albums of intrinsic musical worth.

The new record, PRESSURE DROP, is far less idiosyncratic, although all of Little Feat appear in back-up roles. PRESSURE DROP has little to distinguish it from the usual processed popular soul heard in boring nightclubs and on the less enlightened radio stations. Three of the nine cuts even have those schmaltzy Barry White strings so much in vogue with hack record producers, while another three cuts manage to be perfectly boring without strings. There is one nice original tune; an acceptable version of Lowell George's "Trouble"; and a superb cover of Toots Hibbert's classic "Pressure Drop". Bill Payne's first-rate piano on the latter almost makes the album worthwhile, but one good piano solo does not an album make. Overall the new record is quite forgettable, although I expect there will be a hit single ["Back In My Arms", probably, strings and all.] and we'll hear it in all the clubs. Ho Hum...

Allman Brothers Band; WIN, LOSE OR DRAW, Capricorn Records

I was introduced to the Allman's Brothers' music through their second album, IDLEWILD SOUTH, one of the seminal southern-rock L.P.'s. For several years the Allmans were my favorite American band, but they lost their spark after Duane and Barry died. Because of their change of direction I was rather hostile to BROTHERS AND SISTERS for a while, but I've grown to like it for what it is - a superior pop record. However, I don't think I'll ever grow very fond of WIN, LOSE OR DRAW - the Brothers have come up against so many obstacles that they've grown careless and uninspired, where before they were painstaking and inventive.

"High Falls" is a pretty, thoughtfully composed instrumental, but the fire the band created with two guitarists has stopped smoking and has burnt down and out to pleasant mood music. "Sweet Mama" has some outstanding slide work by Dicky Betts, but on any of their first four albums it would have been completely overlooked. The Muddy Waters tune, "Can't Lose What You Never Had" could have been good, but it's spoiled by a tasteless clavinet and by listless vocals. One doesn't expect a band of the Allman's stature to allow those sort of lapses, but there are many errors on this album; errors in production, errors in timing, and most of all, the error made in letting Gregg sound so sick and tired of singing. The Brothers should never have released the record as it is - it sounds sloppy and amateurish. WIN, LOSE OR DRAW is the lowest point in the band's career, and is too tired to ever qualify for the dubious honour of being "laid-back".



Are you on
the prowl
tonight?

By LYNETTE WILSON

Would anyone have believed, after seeing that movie, Walking Tall, that it deserved a sequel? I sure as 'you know what' wouldn't have. My head ached for hours after that show. Too much violence. Far too much violence.

But then, this thing is supposed to be a true story! Therefore, it would follow that Buford Pusser did something more after the funeral of his wife than smash up and mutilate one of the local illegal 'roulette' houses. The man was still alive to continue cleaning up crime.

I was heartily impressed by the change of characters for the concluding issue. This fellow was a much more courageous man than the previous Pusser. The other fellow was good, considering, but he was much too childish looking. He was awful mean looking, too. Like a nasty kid pouting. The ex-Swede from "Here Come the Brides" was a very good choice for Walking Tall's Buford Pusser.

What a life that guy had! Wow!

Walking Tall Part 2

It deserved a sequel

So 'Part II' starts with Pusser almost a year after the wipe out scene, which revolted so many people, in Walking Tall. Pusser was a slow healer (I don't blame him either!) but he finally is able to leave the hospital. Before he even has the last bit of cast off his mangled (but well preserved) face they have him elected in as Sheriff again!

You'd think he would have given up right then, while he was still ahead? No way. Right back into cleaning up on the illegals. A damn good sheriff too, yes he was. Crooks were freaking out left and right as their plans continually met with disaster. Pusser walks into nothing without knowing what's there. The bad guys in this show were barking at his door, rigging his car, planning ambushes, hiring murderers and the rest of the regular organized crime type thing.

But it's not bad. Like the first installment was rank, right. In this movie the aforementioned tricks set things up for the (ugh) blood-baths, but they don't come. Bullets are shot, seldom to catch

their aim. An immense amount of vehicle tin is marvelously distorted and a good number of moon shiners are hauled off to jail. That's all.

Pusser is looking for the man at the top. The best way, as far as I could tell, to get him was to start at the bottom and work up. And so Pusser proceeded. In his wake were, I think, two deaths. Neither was emphasized. This is what I liked about it really. There was no exploitation of death or its causes.

The emphasis in this movie is on the man and what he did with what he had. Mentions are made to the events of the past but never carried far enough to sour the theme. Sure, the usual American film 'exaggeration for effect' is a factor involved. The exaggerations prove to be delightfully humorous.

If you get a chance try to see this film. It's actually an entertaining, educational movie about how a sheriff from mid-continent tackles the problem of a shark (Ha ha. I thought that rather funny). Hey, there's a good comedy coming to the Cinema soon.

Red 'n Black MC proves smutty

By REBECCA BROWN

Perhaps the dry response to the Red and Black's M.C. on Tuesday night was due to his lack of imaginative and decent humour. When the M.C. has to resort to jokes about Linda Lovelace "going down, oops, round" to capture the audience's attention, maybe it is time for him to turn his position to somebody with "more on the ball". This last phrase should give an

indication of how simple and overworked this sort of humour is.

Almost every break in the show was highlighted with at least one reference to sex. After the trio Odd Jobs had finished, the M.C. confided that from his personal experience the girls were great. They were also not bad singers.

The M.C.'s comment that the appearance of a female jug band this year was in honour of Women's

Year, was soon made ludicrous by his remark that the jug band was "pretty flat this year". One comment of this sort could be tolerated but after the third or fourth, such jokes begin to be predictable and boring.

Before closing, I would like to offer one suggestion to Don Martin. This sort of humour would be better suited to a locker room than to a show representing the students of UNB.

Shows planned for UNB Quartet

The Quartet-in-Residence at the University of New Brunswick, the Brunswick String Quartet, will present three noon-hour concerts, (12:30 p.m.) at the Beaverbrook Art Gallery on November 19, 1975, January 15, 1976, and February 25, 1976. The Quartet will play the following programmes on the dates indicated:

November 19, 1975, 12:30 p.m., Haydn Quartet, Opus 33, No. 6; Schubert G Major Quartet, Opus 161.

January 15, 1976, 12:30 p.m., Haydn Quartet, Opus 77, No. 1; Ravel Quartet.

February 25, 1976, 12:30 p.m., Beethoven Quartet, Opus 18, No. 6; Mozart F Major Quartet, K. 590.

The Brunswick String Quartet is composed of Joseph Pach, founder and well-known Canadian violinist and resident musician at UNB since 1964; violinist 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 UNB since 1970; and Richard Naill of Los Angeles, California, former principal cellist of the Atlantic Symphony Orchestra.

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

Distinguished lecturer to speak

Jean Onimus, a guest speaker sponsored by the Alliance Francaise, will present lectures in French with slide presentations at both the Saint John and Fredericton campuses of UNB this week and next.

Dr. Onimus will speak in Fredericton Tuesday evening, Nov. 25, at 7:30 p.m. in Room 5 of Tilley Hall. His talk and slide presentation will be on informal-

ism in present day art.

He will present two talks in Saint John Nov. 27. His first, "The Tragic Humanism of Albert Camus," will be delivered at 3:30 p.m. in Rm. 126 of Hazen Hall. His second lecture, complete with a slide presentation, will be at 8:30 p.m. in the Hazen Hall lecture theatre on the subject of modern art.

Dr. Onimus has taught in

Belgium, Canada, Australia, New Zealand, Madagascar and in the United States. He is at present emeritus professor at the University of Nice.

Many of his published works on art and poetry, education and contemporary French literature and theatre, Charles Peguy, Teilhard de Chardin, Camus and Beckett have been translated into several languages.

Mabou-born man to read prose

Canadian writer Ray Smith will present a public prose reading in Fredericton Friday, Nov. 14, at UNB's Memorial Hall, 7:30 p.m. Born in Mabou, Cape Breton, Ray Smith is the author of Cape

Breton is the Thought Control Centre of Canada, a collection of short stories published by House of Anansi in 1969.

His first novel, Lord Nelson Tavern, was published in 1974 by

Maclelland and Stewart. Mr. Smith lives in Montreal and teaches at Dawson College.

He will also speak in Saint John Saturday, Nov. 15, at the Church of St. John and St. Stephen.