

Kool & The Gang boogie with intent

By DARYL BARTON
Brunswickan Staff

The addition of Earl Toon Jr and James "J.T." Taylor helped wonderfully to make Kool & The Gang's *Ladies Night* the hottest boogie triumph of 1979. Now the release of *Celebrate* has firmly imbued the band with a fresh image, a spectacle of joy and success. With the release of this winner, the true spirit of rock n'roll is allowed to hang out.

Early Kool & The Gang LP's centered mainly around the

rough edges of Kool & The Gang's sound; the welcome result was *Ladies Night*. Without question however, the lead vocals of "J.T." Taylor made the difference, giving the band the soothing black charm which complemented their newly demure rhythms in the same way that the romantically rich voice of Lionel Richie Fr. accented the Commodores' music.

Before "J.T." I had never heard anyone sound so matter of fact and still transcend the abilities of his contemporaries

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instrumentalist-jazz backgrounds of the group members. The band would boogie with intent and although the horns gave their music powerful verve, what resulted was a repetitive hustle that lacked the flair of their rhythm and blues competition.

Although the early seventies brought accessible funk numbers like "Jungle Boogie" to the foreground, the band's loyalty to it's jazz roots didn't allow the boys to fully infiltrate the boundaries of mainstream pop. When the vocals were mixed to dominate, the resulting "chant" had an indubitable funk, but the ties to jazz restrained the band from forming a tempered blend capable of promoting Top 40 airplay. The adoption of rhythm and blues arrangements smoothed out the

with such clear, polished gentleness. Even the more sombre moments are delivered auspiciously ("Jones Vs Jones"). Taylor's deep tenor lulls with energy, an energy that remains as sullen as the bass guitar and reassures with expectant necessity. Every song centers on "J.T.'s voice (most effective when undemonstrative as in the soothing sublimity of "Just Friends."

Producer Emir Deodata has mixed the background vocals and saxophones well. The harmonies in "Love Festival" and "Take It To The Top" are euphonious, the sax is vitally triumphant, the vocal of 'J.T.' unstrained and so pacifying.

Clearly *Celebrate's* motif has to be its buoyant optimism.



Right from the up-tempo dancing, partyn', groovin' sounds of "Celebration," "Love Festival", "Take It To The Top", and "Night People" to the lamenting of "Jones Vs Jones", and "Just Friends", the album is Utopian. A mere glance at the back cover photo and the album's title precludes the record's joviality. One minute into the "Celebration" and suddenly I feel like dancing, I'm in the mood...

Carib Night... sunshine in snow

By LINNI GOOD
Brunswickan Staff

When I finally got my van parked amidst the sea of snow in the SUB parking lot, forced my way to the Ballroom and paid my three dollars, I stepped into what turned out to be a refreshing Tropical Vacation at the Overseas Students' presentation of Caribbean Night.

The show was quick moving and seemed well-organized,

peoples, language and traditions.

More music and dancing followed with colorful native costumes and enthusiastic performers and onlookers. Then, after seeing an incredible film of the Carib. costume-parades and celebrations and beautiful landscape (which made us all drool for the sizzling beaches and inviting green ocean of this part of the world.) we were treated to a marvelous performance of music by a

"I paid my three dollars and stepped into a tropical vacation."

beginning with a few words from the guest-speaker, Mrs. Shury, the ex-Guyanese MP. We were entertained by a Carib choir who sang folk songs from their country and the song, "All Through The Night." This was followed soon after by an excellent interpretive dance entitled "The Slave" depicting the agony of the enslaved peoples forced to work in the fields under threat of the whip.

On a more serious note, Mr. Daizel Samad, in his reading of Carib poetry, did a tribute to a freedom-fighter of his country, who had been recently murdered.

One of the presentations that brought quite a few chuckles was that of a skit involving a Car. student explaining to "yer-basic-first-year-Forestry" student about his country: the

group of Venezuelan students.

Of course, I have to admit that my favorite part of these cultural events is always- the FOOD. And for the price paid, one couldn't have asked for a more delicious or filling meal: Curried chicken, Peleau (chicken, rice and peas), and Roti (which resembled a tortilla.)

The Carib. Night Programme came to an end at 10:30 or so, and "Fete Time" began, with dancing, drinking and merry-making! The night seemed to be a great success, especially in view of the terrible weather conditions. In face, I'm told they had to turn people away at the door. It was an enjoyable night and I must say, it was quite a shock to walk away from the friendly Car. sun out into frosty New Brunswick.

Baroque concerti concert

The Fredericton Chamber Orchestra, a group composed mainly of people from the UNB community - will be presenting a spring concert of Baroque Concerti at 8 p.m., Friday 27 March.

In a program of music taken from the works of Vivaldi, Bach and Fasch, the group has, because of its small size, had to adapt scores and compositions to their own instrumentation.

The program for Friday evening includes:

- 1) Concerto in D Major for flute, oboe and strings by J.F. Fasch.
- 2) Double concerto in C Minor for oboe, violin, strings and continuo by J.S. Bach.
- 3) Concerto for guitar and strings in D. Major by A. Vivaldi.
4. Suite No. 1 in C Major by J.S. Bach.

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