

Kingston Trio

Music to appease nostalgia crowd

by Cheryl Downton

The audience was a strange mixture; original fans and believers, the younger converts, and even a child or two. They were all gathered together to see and hear the Kingston Trio in concert, at the Rebecca Cohn Auditorium, as part of their current tour. Despite harsh cold and humidity, which played havoc with the stringed instruments, the Kingston Trio appeared to delight the sold out house. The programme included some long remembered oldies, interspersed with a few soon to be recorded new tunes, intertwined with the cas-

ual warmth of the old coffee house atmosphere, often lamented.

While only one of the original members of the first Kingston Trio still sings as one of the three, the two latest additions combine to produce a very similar sound still cherished in the memories of many. While the sound lacks, at times, the unblemished harmony of the earlier Trio, the threesome do attain the lyrical and vocal quality that some may have thought was lost forever in the fast turning pages of time.

Bob Shane is still recognizable, even if only by his

singing and writing strengths. He doesn't much resemble the Shane of earlier album covers, but that melodious and raspily haunting voice remains largely unchanged. In the Trio's rendition of "They Call the Wind Maria", the Shane of long past days comes through as strong as ever. The sameness of his singing voice comes as a sweet surprise, and almost takes one back to the days of old.

The present combination of singers and musicians has been together since the group reorganized, and Roger Gamble and George Grove provide the high quality of musician-

ship expected and hoped for. There have been changes, of course, but the sound is still sweet music to the ears.

Among the selections offered as an appeasement to the nostalgia hungry crowd were: "Chilly Winds", "MTA", "Tom Dooley", "A Worried Man", "Hard Travellin'", "Shady Grove and Lonesome Traveller", "Zombie Jamboree", and "The Merry Minuet". Some of the later compositions, which will also be released in the near future on one of three albums to be distributed before the end of the year, included: "The Longest Beer of the Night", and

"Aspen Gold". "Aspen Gold" was particularly reminiscent of earlier Trio output.

The one sour note of the concert was not musical; the comedy, also known as between-number chatter with the audience, did not fare as well. While the musical offerings in song could carry on over the years, the Trio must have felt that the times necessitated new material of a humorous nature. Unfortunately, it is stuff of little substance, and perhaps is indicative of our time—abortion jokes, cancer quips involving smoking a cigarette through a mouse, sexually suggestive asides, and not funny tales of political patronage, added nothing to the overall effect. It made one wonder whatever happened to the old jokes that still bring a smile when listening to the Kingston Trio albums.

The show was one that sent many a patron hurrying home to listen to such long ago recorded albums as: **Hungry I, Make Way, Here We Go Again, and The Kingston Trio.** It is not often that we get a chance to experience a quality of sound that can survive the changes inherent in a twenty year span.

Colts. Great moments in college life.



On May 3, Graham Watt lit up a Colts. Paused. Reflected. Then paused again. And reflected again. Then paused. Then reflected. Paused once more and looked on the marks listing and found his name there with a big "passed" beside it.

Colts. A great break.
Enjoy them anytime.

Bartok

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When Rachmaninoff is censored for being subversive, or a Hungarian violinist, like an East German sprinter who is unable to beam with joy after a victory, cannot express his emotion in a poignant Bartok phrasing, then human expression is in danger.

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