

Stills still alive

The first thing to realize about *Stephen Stills Live* is that it is definitely not a musical representation of Stills today. Although Stills ended his association with Atlantic Records in 1975 and signed with Columbia Records, apparently he was obliged to give them one or possible more albums. So Stills and/or Atlantic has seen fit to dredge up some recordings made in March of 1974. With this in mind the strange choice of material on the album is somewhat explained, though hardly justified.

The album is structured similar to a Stills concert in that it is divided into an electric set, with Stills and band, and an acoustic set with just Stills on guitar. The electric side is the weaker of the two for a couple of reasons, the main one being the poor choice of material. Sorely missed is any of the fine music from the *Manassas* albums except for *Jet Set (Sigh)* which is combined with Joe Walsh's *Rocky Mountain Way*. The number starts off with some raucous Deep Purple-like guitar chordings and goes nowhere from there. A couple of old Buffalo Springfield songs *Four Days Gone* and *Special Care* do not really do anything either except for some competent guitar solos from Donnie Dacus. These three cuts show up another fault, which is Stills' weak rock and roll voice which, when in competition with the band, tends to become a distorted garble. The one outstanding cut on the electric side, is a high-flying version of *Wooden Ships* which is easily comparable to any of the many previously released arrangements of this song.

The acoustic side fares somewhat better, as Stills' vocals are allowed to dominate and the material is more interesting. Of the three Stills tunes on this side, *Change*

Partners and *4 plus 20* are done especially well, with *4 plus 20* proving to be one of Mr. Stills' most lyrically moving compositions to date. *Everybody's Talkin' At Me* (from the *Midnight Cowboy* and made popular by Nilsson) is a surprise, showing that Stills can definitely sing quite well. Thankfully we are spared from any *Four-way Street's* pseudo-political rantings, as the only song with any claim to being radically oriented (*Word Game*) is delivered in a well-controlled manner.

Stephen Stills Live is a retrospective look at the musician as he had just disbanded *Manassas* and was in the beginning stages of forming his current band. Plagued by his reputation as an egotist, Stills is hence a very hard person to work with (from the CSN&Y days); but this album forces the

listener to realize that Steve Stills works better when the spotlight is only on him, rather than when sharing it with a band.

In spite of some of the better moments on the acoustic side, *Stephen Stills Live* is not a great album. This can be even more readily seen when compared with the recent releases by Crosby and Nash (*Wind on the Water*) and Neil Young (*Zuma*) who are tending to artistically and commercially overshadow Stills. Furthermore, if one takes the point of view that the purpose of a live recording is to capture the zeal and spontaneity of a particularly exciting musician at a particularly important point in his career, *Stephen Stills Live* upon release seems already stale and out of date.

Rod Allan

Second in series

U of A writer-in-residence Matt Cohen will read from his prose works at noon Friday, second in a series of nine public readings by Canadian authors.

Mr. Cohen is the author of one major collection of short fiction, *Columbus and the Fat Lady* (Anansi). As well, he has published four novels, which range over most of fictional landscape, from the brittle pop music world of *Johnny Crackle Sings* to the very Canadian farmscapes of *The Disinherited*, a start study of a farm family in Ontario over a period of many generations. Mr. Cohen's most recent novel is *Wooden Hunters* (McClelland & Stewart). Mr. Cohen was chosen to inaugurate the U of A's writer-in-residence program this year.

The public readings are sponsored by the Canada

Council and the English Dept., and are all held in Lecture Room Three of the AV Centre of the Humanities Bldg. Next to read will be Bill Bisset on Feb. 6.

The arts

Always trust a play over 30



The Glass Menagerie

Almost 31 years have passed since the premiere performance of Tennessee Williams' world-renowned play, *The Glass Menagerie*. Those years point plainly to the universal appeal of the play - it has survived hundreds of good and bad productions.

Theatre 3's production of the play, directed by Mark Schoenberg, will doubtless be

one of the good productions. Mr. Schoenberg has directed an impressive list of plays for Theatre 3, including *Waiting For Godot*, *Orestes*, and the sold-out November production of Ibsen's *A Doll's House*. Director Schoenberg maintains the because of its delicate nature. *The Glass Menagerie* is not a play open to varied approaches. Together with designer Paul Flood, he plans to weave the "atmosphere of memory" that Williams so carefully crafted.

Actress Linda Rabinovitch returns to her native Edmonton after extensive nation-wide work to play Amanda Wingfield. She is joined by C. Holte Davidson as Tom, and Susan Andre as Laura. Craig Gardner plays The Gentleman Caller.

The Glass Menagerie runs Jan. 27 through Feb. 7 in the Centennial Library Theatre. Theatre 3 anticipates sell-out houses of the sort *A Doll's House* attracted last Nov., thus theatre-goers are urged to buy their tickets early at any Bay outlet or by phoning 426-6870.

Jarrett was here

Jarrett Quartet gets standing ovation

A good-sized crowd got to its feet to give Keith Jarrett and fellow musicians a standing ovation at the Jubilee Auditorium concert last week.

There is hope for Edmonton jazz fans yet: the Jubilee was about half-full, and given the number of people who usually show up for jazz concerts in this city, it seems Jarrett is attracting people other than plain jazz-addicts.

It was the Students' Union Special Presentations first jazz concert of the new year. Accompanying Jarrett on piano were some of today's finest musicians: Paul Motian on drums, Dewey Redman on tenor sax and bassist Charlie Haden.

The quartet gave a well-thought-out concert that held the audience captivated. Jarrett, by his own admission, doesn't play jazz in the strictest sense - he doesn't seek to innovate. His approach both to his music and his instrument is quite conventional. His strength lies in the fact that what he chooses to do, he does very well and that he surrounds himself with musicians of the highest calibre only. The result is a confident, cohesive group, with

no one musician feeling he must out-perform one of the others. The success of the concert lay not so much in a high-tension excitement of innovation, but rather in the joy of watching four excellent musicians work well together, cohesive group, with no one musician feeling he must out-perform one of the others. The success of the concert lay not so much in a high-tension excitement of innovation, but rather in the joy of watching four excellent musicians work well together.

The concert's success also lay in its masterful construction. Jarrett began in an unassuming manner typical in spirit of his recent ABC-Impulse recordings, (*Treasure Island*, *Death and the Flower and Back Hand*, to be specific). Even with this context of simplistic rhythms and improvisation that never strays too far from the original theme - the band was able to do some pretty impressive things.

In the first set Jarrett delivered an overwhelming solo. Upper and lower register chords formed the basis of a layer of sound that had a surreal, almost three-dimensional quality. Through chord changes in the lower register and fluctuations in dynamics, Jarrett seemed able to change the shape and position of this sound layer. Nothing else from the first set matched this amazing feat.

The second and final set began with all the band members playing rhythm instruments. This rhythmic pattern was complimented by Jarrett on a wooden flute and Redman on some sort of small horn. A Charlie Haden solo revealed the reasons why he is considered one of the world's finest bassists. His clarity of tone and flawless execution made up for his slight lack of innovation.

The final selection of the second set showed the band at the height of its capabilities. Jarrett gave a highly-skilled solo on this very fast number. He often tends to become very involved with what he's doing and sometimes feels the urge to get up off his bench. No matter what kind of contortions the rest of his body may be going through, the hands continue unerringly to work the keyboard. Jarrett's ability to execute lightning-fast runs served him well.

A final solo by Jarrett brought the song to a close. He was able to spiral down smoothly from the intense pace and effectively ended by playing the pedals. The simple percussive effect of the pedals completed the transition perfectly and left the amazed audience in silence before a standing ovation moved Jarrett to offer an encore that again displayed the kind of careful selection of material that led up to the brilliant finale.

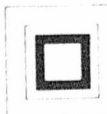
Keith Jarrett



Queen's University at Kingston

Master of Business Administration

Queen's University at Kingston offers a modern, discipline-based approach to the study of management in the complex organizations of today and tomorrow. The learning atmosphere in the School of Business is lively, informal, intimate and flexible. Persons from almost all academic programs will find MBA studies rewarding. Financial assistance is available.



Professor W. E. Miklas,
Chairman, MBA Program,
School of Business, Queen's University
Kingston, Ontario K7L 3N6

Please send information concerning Queen's MBA to

Name _____ Graduating Year _____
Street _____
City _____ Province _____
University _____ Program _____

"TEACH US TO PRAY"

UNIVERSITY RETREAT

JAN.30-FEB.1

leader:
Don Grayston

CONTACT: SUB I58 D,E
UNIVERSITY PARISH 432-4620,4621