

## Hines and Quartet showed musical excellence

By PAT O'BRIEN

Last Friday, Oct. 3, Jazz fans, and indeed anyone with an appreciation for musical excellence, were entertained by the legendary Earl "Fatha" Hines and his quartet.

The near capacity audience, comprised of all age groups, was very responsive as Mr. Hines opened the concert with a medley of old standards such as "Sweet Lorraine", "Tea for Two", "Black Coffee" etc., played with the improvisational style with which "Fatha" Hines has achieved such widespread success.

Earl Hines' quartet: Rudi Rutherford - woodwinds and horns, Hailey White - bass, and Ed Graham - drums, provided a strong backing for Hines' warm and honest piano renditions. Particularly well accepted by the audience were the excellent drum solos, in which Graham displayed the most exciting performance seen in Fredericton for quite some time. His style is so strong, however, that at times he seemed to have a greater control over the audience than Mr. Hines. Graham's solo on

Ellington's "Caravan" drew a standing ovation, which was certainly well deserved. However, Graham's style is so dominant that it leaves one in doubt whether or not Jazz is the correct idiom for such a dynamic style.

White played well on bass, after he overcame some difficulty in one of the opening numbers. Rutherford also had some problems, with clarinet, but recovered with some fine sax solos in the second set. Both proved to be skilled musicians, although their continuity was sometimes strained.

The only disappointing note was the rare appearance of Marva Josie who proved to be a great blues singer, although her rendition of Simon's "Scarborough Fair" left something to be desired.

Altogether the entire performance displayed some of the finest musical entertainment thus far seen in Fredericton. It is to be hoped that the Creative Arts Committee can continue to provide such excellent performances in the future.

## Public invited to 'Meet the Artist'

Eighteen artists from all four Atlantic Provinces are represented in Acquisition 75, an invitational exhibition which opens with a Meet-the-Artist Reception in the UNB Art Centre on Thanksgiving Monday.

The Board of Governors of the University of New Brunswick has provided a grant for the purchase of paintings which will be used primarily to circulate to public areas of the two campuses, but the spin-off of this "art bank" is a boon to artists and to the public. It enhances the artist's reputation to be included in a major public collection, and the public benefits, not only in seeing the paintings and

graphics around the campus, but collections like the University of New Brunswick's are a major source of material for other exhibitions, whether for tours or for special shows at other centres.

This exhibition will continue until November 2nd in the Art Centre in Memorial Hall. Then the purchased works will be shown as a smaller exhibition on the Tucker Park campus in Saint John. Later they will be circulated to public areas like the dining halls and departmental offices. The public is invited to attend the Opening on Thanksgiving Monday from 2 to 5 p.m.

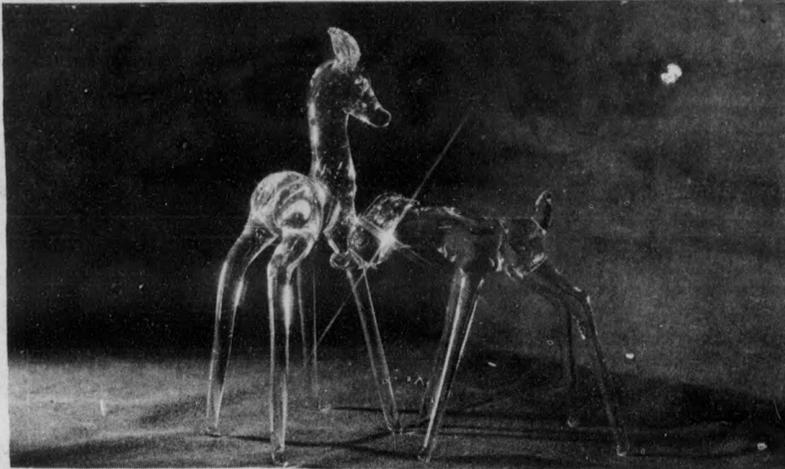


Photo by Jerome Kashesky

This is "lampwork" by Walter Brereton, craftsman-in-glass from Douglas, N.B. Lampworking is a comparatively recent development in the history of glassworking. The explosion of scientific research in this century and subsequent demand for glass apparatus brought the lampworker into prominence. Although sometimes called glassblowing, little blowing is involved in the process. Glass in the form of rods and tubes is manipulated in an extremely hot oxygen-propene flame into the desired shapes and designs.

movie review

## 'Tommy' caused a headache

By LYN WILSON

Well folks, I guess you might say I blew this one. I went to see 'Tommy' not just to whip up a review for the week but because I'd seen the previews and heard the praises. Maybe I should have stayed home or gone to the Club but I didn't. I went to be entertained and all I got was disappointment and a damn good headache.

Entertainment was not the aim of the producers nor of Ken Russell, the director of the film. Sensationalism could be its only claim to fame. If I had known the story line prior to viewing the film, just maybe I could have gotten into it. But I went to see 'Tommy' with only the flashy previews and interesting names in mind. There was even the added compliment of a guest star by the name of Elton John to assure me the movie was going to be good.

Mind you note, I was not alone in that theatre and I'm sure some of the audience did enjoy the show. Their laughter heard when the methods used to express some kind of symbolism got out of line. Like, Ann-Margret. She was given a major role to play as Tommy's mother. But I mean, who really wants to see a doped up, sauced up Ann drowning in a room full of beans (in molasses sauce I believe)? After the beans came wine which really, and I do mean really, made Ann look sick! I suppose one could say it was all her own fault for getting plastered and throwing a bottle of wine into the television which retaliated by vomiting all this stuff at her. I couldn't make sense of it. I was not impressed by Ann, nor Oliver Reed, who played Ann's lover.

I was impressed by Roger Daltrey, Tommy. He is a handsome character, beautiful smile, gorgeous body, etc. etc.

When Tommy finally smiled I was given hope that things would get better. They didn't. They got worse, or at least I think they did. 'Tommy' is supposed to be, as I was led to believe, a Rock-Opera. Have I got news for you! 'Superstar' is a rock-opera, 'Hair' was a rock-opera, 'Tommy' is a rock! The film industry should progress not recede like it did with this movie.

I shant rant on any longer for I feel I could be wrong. I might have seen Tommy in the wrong theatre (as we all know every theatre has its own cutting shears) or maybe the wrong time. Should anyone, having seen 'Tommy', disagree with me I will be glad to support these views. If you have a complaint you'd like to register you can find me at the Brunswick Office between 2 & 4 Thursday afternoon, Oct. 9th, but then, I think you missed your chance!

## Bee Gees and Dudes drew sincere audience reaction

By GORDON M. KENNEDY

The crisp Friday afternoon was broken by the sounds of many roadies setting up tons of equipment, and the ear piercing tones of sound check made by the Bee Gee's female electrical engineer.

At this point, I met Ritchie Henman, a member of the Dudes, the Bee Gee intro act. Ritchie proved to be quite a decent guy, and great good-will ambassador for the Dudes. Ritchie made this article possible.

Ritchie talked to me for a few minutes, then aimed me toward The K.C. Irving of the music world in Canada - Donald K. Donald - "Bigger in Life".

Donald K. Donald (age - mid-twenty) I scramble to the catwalk he was on to talk to him, and meet a pleasant surprise as he was willing to talk.

Saint John is no longer a place to hold concerts. The reason I considered Saint John for concerts is because an old friend, Mark Lee of CFBC, talked me into it. Bring

Saint John a big group, OK as long as I make money on it, "I can stand to get my feet a little wet" financially but "I can't take a bath anymore". He informed me that, based on advanced sales, the Bee Gees concert would lose \$2000. The reason was that, he said, the Bee Gees had a bad concert here last time, and he assured me their show was "great" this time. "Too bad for Saint John".

Then he seemed to turn on the used car salesman approach - like a master, not a bit offensive, you know, he said. The Bee Gees have been selling out across Canada on this tour with "great" reviews. I observed that, although Donald paid close attention to my questions and his answers, he was aware of what was going on around him at all times, on stage in particular. Donald, when informed of the AUC in Fredericton seemed surprised, and dollar signs twinkled in his eye, and as quick as the look appeared it was shut off. "I'll play anywhere there is money".

There was a definite aura around that man, one of respect, and of

fear. I feel great respect for the man, to pause and reflect, when he could have played super star.

The Dudes A tight well-knit group of fun loving, hell raising, down-east-type musicians. Professional, by far the best intro act I have ever seen and heard. I tend to think they will soon have someone intro-ing their act.

Their group, which had 2 drummers, exhibited crack-on timing. The sound is what "Canadian" Graffiti music might sound like if written in today's styles and beats. Great Stuff! Their records are a good buy. "Saturday Night" should be released as a single.

The cut is of high commercial potential and is really nice to listen to. Other album cuts rate from honorable to high merit. Mike Hanusiak, our booking agent at UNB, should consider this group seriously for Winter Carnival if the price is right. The Saint John crowd reacted with sheer delight; the shock for me was hard to believe. The kids danced at the stage's edge with hands in the air. The clapping at the end of the act

was long, ecstatic, and sincere - was this really Saint John - Yes, so... the act must be the killer. Advice to the Dudes: Make it big drop your road manager; he seems a bit dull and inefficient.

The "Main Course", the Bee Gees' new album, and what people paid to see (as if they hadn't already received their money's worth from the Dudes). 'I Got to Get a Message to You' opened the act, followed closely by a medley of their hits. Then - "Words" and the slightly rowdy crowd hushed. Maurice began to sing with feeling, then a miracle - the first time I have ever seen it - the crowd around the stage sat down. Maurice reacted with soul, everything he had went into it, and memories of "first" loves ran wildly in the audience's minds. As quick as the song "Words" was ending, they broke into "Jive Talk".

"Jive Talk". An interesting fact about this song is that it was inspired by a wooden bridge. The Bee Gees, driving along an old country road, drove over a wooden bridge and the beat the tires made on the loose planks is the same beat

you hear at the beginning of the song.

The Bee Gees, backed up a drummer, 2 keyboards and an eight piece horn section, made the audience eat - music! They were far tighter and more professional in this concert compared to previous concerts I have seen, so different, in fact, that one could say it was like comparing an Esso furnace to hell.

"Lights on Broadway", "Jive Talk", "Words", and "Lonely Nights" were the big crowd pleasers; the medley was the one people went away talking about.

The Saint John crowds showed typical end of performance: chaos - 20 percent left, the applauding remainder soon lost patience and if the Bee Gees had stretched it a minute more before returning, I'm sure the crowd would have left. The Encore was good but short. The Bee Gees, I observed, had stage personalities just like their real personalities back stage.

The Bee Gees and The Dudes, WHAT AN ACT. The seemed to enjoy working together.