

The beat goes on: Lofgren on review

By WILFRED LANGMAID
Brunswickan Staff

Nils Lofgren appears ready to transcend the barrier that separates musicians appreciated by only a certain few from commercially-successful artists with the release of his new album *Night Fades Away*.

One of the album's highlights is the song which opens it, the title track *Night Fades Away*. Like all the album's cuts, one of its big strengths is the strong keyboard work of Nicky Hopkins; in this song, he plays a Fender-Rhodes electric piano and an acoustic piano with equal skill and dexterity. Lofgren's very capable voice, along with good beat, instrumentation and mixing

make this a song which has hit single written all over it.

Another of the better cuts is a super remake of the old hit *I Go to Pieces*. Ed Greene's drumming is solid, and David Hungate adds a lot to this song by sitting in on bass guitar. However, the most notable sit-in is vocalist Del Shannon; he fits in nicely on this song, but that is to be expected since he was singing it in the 60's when Lofgren was a child. Lofgren's and Shannon's vocals are very compatible here.

The most striking feature of *Empty Heart* is Lofgren's synthesizer work. It precedes *Don't Touch Me*, a clever song which Lofgren sings particularly well, and which features Jerry Patterson on saxophone. *Dirty Money* closes side one.

It is the closest Lofgren gets to being raunchy on the entire album, and the band really rocks it. In this track, Lofgren displays the strength and quality of his voice, and is nicely supported by the backing vocalists.

Sailor Boy opens side two, and is a very strong track. It shows how professionally the album is produced. Its good sound is helped by sit-in musicians Elliott Randall on electric guitar and Greg Mathieson on electric piano. Sit-in drummer Jeff Porcaro also contributes.

Porcaro also sits in on one other song on the album *Anytime At All*, which is the album's best cut. Everything comes together here; the good sound is the result of both superb vocals and instrumentation.

Keyboardist Nicky Hopkins is very capable, and is showcased on the two songs which follow. *Ancient History* has piano work by Hopkins which is reminiscent of ragtime. It does not sound out of place, though it is not what one would expect in this type



of song. In *Streets Again*, he shows his prowess on *Tack* piano.

The album closes with *In Motion*, which is a fine cut different in sound from any other

on the album. Chuck Findley is very strong sitting in on trumpet in this song.

Will Nils Lofgren make it big on the music scene? On the basis of the strength of this album, it is a real possibility.

Quintet to perform at Mem Hall

Serious music-lovers at UNB and STU will get a rare treat on Monday, Jan. 25 when Mozart and Brahms string quintets will be featured at a Creative Arts concert in Memorial Hall at 8 p.m. Noted violist Ralph Aldrich will join the Brunswick String Quartet for this special performance.

Free student tickets are now available in the SUB office, the Art Centre and the STU business office. Creative Arts series subscribers are admitted free. Extra tickets are available at the door at prices ranging from \$3 for children to \$6 for regular adult admission.

Ralph Aldrich is originally from New Zealand. He studied in Britain and Austria and directed the Chamber Music Program in Cambridge. Now a

member of the faculty at the University of Western Ontario, he has toured extensively in Canada as a concert violist and adjudicator.

Aldrich will perform with the Brunswick String Quartet the Mozart Quintet, K. 593, and the Brahms Quintet No. 1, Opus 88. In addition, the concert will feature Shostakovich's 9th Quartet.

The Creative Arts Committee which sponsors this concert series consists of students, faculty, and interested people from the community. They aim to enrich the cultural life of the universities and the city by bringing in outstanding artists in a number of fields from dance and voice to instrumental performance.

AC / DC: Obsessed with evil

By DARYL BARTON
Brunswickan Staff

Rock-and-roll continues to be terribly disgruntling to its die-hard heavy metal adherents. Too often in the last decade has creative brilliance in this genre spluttered; too often has the youthful euphoria of rock been undercut by "repulsive noise." The latest criminals of heavy metal, AC/DC, have too fizzled into just another band of street hustlers with *For Those About to Rock (We Salute You)*.

Although lead singer (?) Brian Johnson is as piercing as ever, the pounding riffs are without the stamina to match. As a result, Johnson's screams often seem as scrawny as the guitar work (e.g. *Inject the Venom*) and so usually are more irritating than scintillating. Some success does result though. *Let's Get It Up* trembles without succulency

while the powerful pulsations of *Evil Walks* charge the listener into a state of restless ecstasy. Each power chord punches - like a Leon Spinks - and shakes one's innermost instincts, inevitably causing a reaction of appreciation (if not delight).

Yet despite these successes, the remainder of *For Those About to Rock* flounders just barely outside of the trashy heavy metal heap. Most noticeably, it borrows far too consciously from AC/DC's last LP, *Back in Black*. Even this is poorly done. A catchy guitar burst in *Night of The Long Knives* is discontinued; title screaming and weak solos replace it. Rhythmic variations are injected fecklessly into *Snowballed*. Meanwhile, the chord regressions make up the most uplifting bars on the bluesy downer, *Breaking The Rules*. (More twanging and less jamming, I'm afraid.) Put

The *Finger On You* is just plain miserable.

The slower tempo (mostly andante) of these songs makes them drag like they are on the wrong speed in comparison to the rapid-fire vitality of *Back in Black's* *Shoot to Thrill* and *Shake a Leg*, the ultimate in a rock and roll paroxysm. That song had Brian Johnson's raspy yowls percolating the instrumentation with pure spontaneity. Conversely, Johnson's vocals are desperately clung to for strength on this album, occasionally even framed to gaudy proportions (*For Those About To Rock, Inject the Venom*). Besides, something obviously has gone stale when practically every number crumbles to silence after a monotonously crashing finale.

As a result of these insipidities *For Those About To Rock* disturbs and offends, more than any previous AC/DC LP. The obsession with evil and "dirty deeds" is evident from track to track. This band's reckless philosophy is at times scary. Darned scary! These guys could learn a lot from a Robert Plant or a Bruce Springsteen, who each realized long ago that the feeling of power is a big no-no on stage. Rather than erupting near riots in concert, this band should utilize its energy in making consistent quality music - before it's too late.

UNB/UNIVERSITY OF MAINE SCHOLARSHIP EXCHANGE PROGRAMME

Again this year, three Scholarships will be awarded to students selected to take part in the undergraduate student exchange programme operated between UNB and the University of Maine at Orono, Maine.

The Scholarship pays tuition fees and provides a grant of \$500.00 which can be used to defray other expenses.

Students selected will be required to enter their junior year at the University of Maine in a programme approved by their respective department at UNB. This is to ensure that students can receive full credit for the year's work upon return to the UNB Campus.

Interested students may pick up application forms from the International Student Advisor's Office and return them completed by February 16th/82.

Doreen Kissick
International Student Advisor.

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