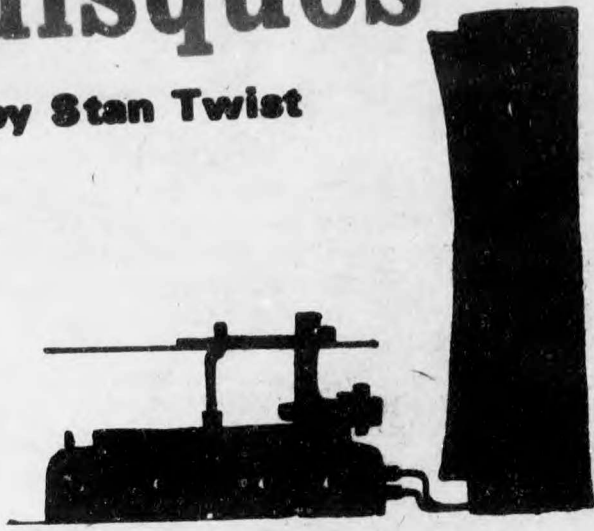


# disques

by Stan Twist



Dear Crabby,

Before I go any further, you should know what kind of person I am. First of all, I'm wild about music and I am as deep into music as some people are into religion. And as far as I'm concerned, Neil Young is the best singer, song-writer and guitarist around. But frankly, Crabby, I'm beginning to worry about him. I mean there's no denying that almost everything he's ever recorded has been excellent, in its own loose way, but the last time I heard Neil Young was on a record that was recorded almost two years ago. That's a long time Crabby. And let's face it, "After the Goldrush" wasn't the best thing NY ever put down. Why, I still break out in a cold sweat when I listen to some of the things Neil did with the Buffalo Springfield. And his first two solo LPs, well, they're essential to all record collections, right Crab? But the last things released by Neil were "Goldrush" & a bunch of things with Crosby, Stills and Nash, all of which are nice, I suppose, but hardly classic Neil Young material. What I'm driving at is this, Crabby; where in Hell is Neil Young and what is he

doing. I need him...we all need him.

Signed,  
Desperate

P.S. I also think I'm pregnant and my boyfriend won't talk to me.

Dear Desperate,

Good news. Neil Young has just released a brand new LP containing ten songs which should serve to satisfy your desires for many months to come.

I'll have to agree with you when you say that "Goldrush" and the C, S&N materials is far below the accepted Neil Young standard. So I too was just as anxious as you (and many others) to hear what Neil Young's next effort would sound like. And you know something, it was worth the long wait. It isn't a perfect album, but then again I don't ever recall hearing a perfect album.

"Out on the Weekend" opens side one, Desperate, and it becomes instantly obvious that NY has put together the best band he's had since Crazy Horse. Buttry's drumming is laid back while Young's acoustic leads the band through this semi-country outing. Steel guitar puts a nice rustic seasoning into the cut as well. Young adds a harmonica to the song too, something he hasn't done in a long time.

"Harvest" is a beautiful song. The band does another loose country thing with this, but it's Young's voice that makes this a powerful song. Young has never been noted as a great singer, distinctive maybe, but not great. Here however, he should smash all myths regarding his vocal performances.

"A Man Needs a Maid" sounds like a through-back to the first NY solo LP. Piano (played by Young, I suspect) and orchestra do a nice duet, though the odds are stacked in the orchestra's favour. (120 to 1?) It's unfortunate, but Young's vocal isn't strong enough to compete with the orchestra and ends up being drowned out at the end of the song. Despite that small inconvenience, it's still a great

tune.

"Heart of Gold", of course, is Young's current single, so I assume you've heard it, Miss Desperate. It's a strong track and a good single. Nice vocal backing from James Taylor and Linda Ronstadt.

Side one ends with "Are you ready for the Country," which sounds like it was just something the band was fooling around with and decided to throw on the LP. The lyrics sound improvised and even the vocal aid from Crosby and Nash can't save this track from being mediocre.

"There's a World" another Jack Nitzsche production featuring the London Symphony, fails to make it with me, Desperate, but I've only listened to it for a week, maybe later...

"Old Man" starts off sort of slow, but as the added vocals and steel guitar are added in the chorus, you know they mean business. Pretty heavy lyrics in this one, as well as effective, though uncredited, banjo pickin'.

"Alabama" starts out like "Ohio" and has more of those "Southern Man" lyrics. One of the two really electric cuts on the LP, but... well... I thought Neil was a Canadian boy. Oh well.

"The Needle and the Damage Done" is just Neil and his acoustic preachin' about heavy done and that's all that's really needed. You know what I mean, Miss Desperate.

The LP ends with "Words", another electric workout that's faded out about a minute before it would have become boring.

So there it is, Desperate, I hope it does the trick. By the way it came up the charts (No. 1 two weeks after it was released) I think it may be doing the trick for some people. Oh yes, get an abortion and I think you'll find your boyfriend will start talking to you again.

## Puppeteer

LLORDS' "INTERNATIONAL" lifts the curtain of secrecy on just one of the many exciting selections which CONCERTHEATRE will feature when it appears at Memorial Hall, UNB on March 16 at 8:15 p.m.

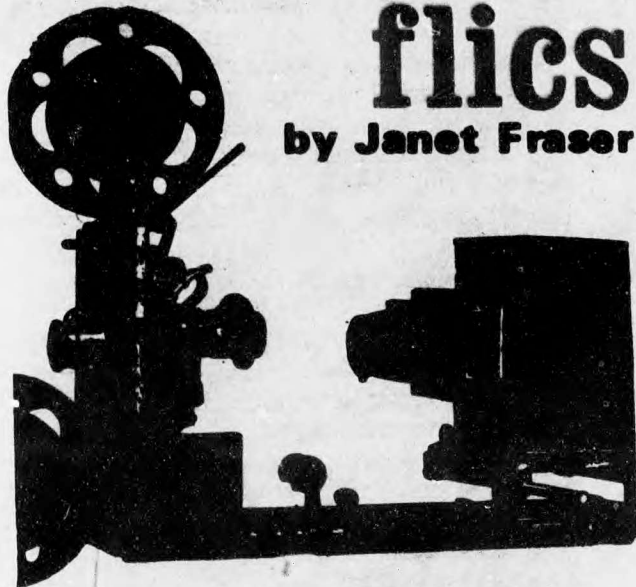
From the company of nearly 800 lavish marionettes that he has single-handedly created, Daniel Llords, one of the world's most celebrated solo marionettists, has selected characters to mime to the modern symphonic classic, THE FIREBIRD SUITE, composed in 1910 by the contemporary Russian-American musical giant, Igor Stravinsky. This bizarre ballet, in Prologue and Four Episodes, will be presented exactly as conceived and choreographed for appearances as guest artist with symphony orchestras throughout the United States and Canada.

The Russian folktale, fancifully adapted to the rich, varied and unlimited potential of the marionette stage, relates in essence the basic conflict between Good and Evil; Goodness represented by the multicolored, iridescent Firebird and Evil personified by the ogre, Kastchei, whose soul is encased in a large egg and who is attended by dozens of faceless phantoms.

Because of the dramatic intensity of this brief marionette mime (which lasts barely 27 minutes) and as a courtesy to other members of the audience, latecomers will not be seated until the conclusion of this particular selection which Daniel Llords has programmed to open the evening's concert. Therefore, it is strongly recommended that theatregoers be in their seats prior to the opening of the concert.

LLORDS' "INTERNATIONAL" is mature and sophisticated extravaganza of puppets-for-people-who-don't-like-puppets. It is rewarding to the eye, to the ear and to the intellect of the adult and has been hailed during three around-the-world tours as "amazing", "electrifying", "virtuosity that staggers you time and time again".

Tickets will be available on a first-come first-served basis on March 13 at the Residence Office, Art Centre, Sub Office, and Faculty Club. Free to UNB and STU students and subscribers.



## flics

by Janet Fraser

There has been quite a bit of debate over the quality of the latest film at the Gaiety, "Carnal Knowledge." However, although the film does not live up to the promise of the title which connotes a Swedish skin flick, it does make an interesting comment on contemporary relationships between men and women. The primary criticism of it seems to be that there is relatively little plot. This is true but, in my opinion, the unique characterization makes the film worth-while.

Jack Nicholson seems rather typecast as an insensitive, cynical, and, in the final analysis pathetic character. He is very convincing as Jonathan, the wolfish college sophomore and as the film progresses as a self-pitying, sleazy middle-aged man but I could see shades of the alcoholic lawyer in "Easy Rider" and the alienated loner of "Five Easy Pieces" in his portrayal. Art Garfunkel as the weak and vulnerable Sandy seems unnatural in the part but this is because Sandy does not really believe in himself or what he says "candidly." If the two men seem hollow, it is because their lives seem to have been filled with little more than sexual pursuit.

The viewer follows the lives of the two buddies from college days to an almost senile middle-age. Sandy is trapped in a mediocre job and suburban split-level whereas Jonathan

makes meeting new women his life-long ambition. Ann-Margaret plays Bobbie, Jonathan's short-term wife, and has been lauded for her portrayal as the well-built sex kitten who is treated with no respect in the least. However, this has always been Ann-Margaret's image so that she is not really diverging from a stereotyped role.

You cannot decide which of the two men is in a worse state. Jonathan has made a film in which he reviews all his conquests and adds crude innuendos. Sandy has turned hippy. Sporting a turtle-neck and fur-lined vest, he tells Jonathan that a young girl from the Village has taught him how to "relate" and that he has "found himself." Meanwhile Jonathan is left with his memories and a haggard prostitute. The ending is quite sad but you cannot help feeling that they deserve their fate if you believe in the "liberation" of women at all, and believe me, by the end of this penetrating and depressing film you will

## Duo

## Pach

Two informal evening recitals will be given in March by Joseph and Arlene Pach (Duo Pach) Musicians-in-Residence at the University of New Brunswick.

They will perform the complete cycle of 10 Sonatas for Violin and Piano by Beethoven Thursday evenings, 16 and 23 in Memorial Hall. A short introduction to the evening's music will take place at 7 p.m. with the performance commencing at 7:30 p.m. each Thursday.

The special recitals are being held in conjunction with the UNB Extension course "Listening to Music." The general public is welcome to attend the performances. There will be no entrance charge.