

The times they are a changin'

by Tony Alva

The NUKES have evolved, their theme is much more evident and together. These guys are not punk rockers or any other brand you care to label them. They're a rock band; rock before, during and after "the end".

Their sound is much tighter, they have a theme which unifies all their material. The addition of MARS CAMERON on synthesizer and organ, and Brian Borealis on bongo/toms and various percussion are just what was needed. The synth fills the sound out just right, while the added percussion adds that "tropical under-

tow". The Nukes' theme is one that will allow unlimited growth, they gave the potential to gather a large following.

The band now consists of six: Gary Galaxie is quite an actor, more like a serious clown, sings very well and holds his own on an occasional electric guitar. David Bacha,

the lead guitarist plays and sings with Nuke Fury. Yet he can show extreme sensitivity also. Dave Harris the drummer is versatile and incongruous, he's the percussive backbone, but never interferes. On bass, Al Antenna provides a staunch rhythm along with clear clean cut vocals. The synthesist and



percussionist were the needed addition.

The performance Thursday night in the huge McInnes room turned out to be a real "Full tilt ruins party". Those few fortunate enough to attend were invited to the Nuke's dressing room during the two intermissions; this proved quite interesting. Talking with these guys really helps appreciate their show. The show itself was great. Playing to a large crowd provides more energy, but there is more intimacy in small numbers. A unique feature of the Nukes is their audience involvement. Galaxie jumps offstage during "Do you know?" The responses by the various individuals are hilarious, and

needless to say, quite entertaining. The lead guitarist has similar wandering tendencies.

A final word, you must see the Nukes zombie out. The song this happens in is "Don't zombie me out". The performance is mesmerizing. Galaxie's acting is riveting, while Bacha's (the lead guitarist) guitar assaults. I looked around during the number and some people were grinning strangely, others just stared, mouths ajar. the NUKE EFFECT?

I recommend the Nukes to anyone with an ear for rock and wanting to see a good theatrical performance. I was able to see them Friday at ZAPATAS, they were great. "NUKE ON — MELT FOREVER"

ASO and Elliot shine

A delightful evening in Italian was provided Sunday night by the ASO and soloist, Ann Elliot. It was part of the 'du Maurier "Great Composers" Concert. Works by the reknown Italian masters Gabrieli, Vivaldi, Respighi, Paganini and Verdi were under the exacting baton of Victor Yampolsky.

The orchestra highlighted 20 year old violinist Ann Elliot. Ann is from our surroundings. She is a native of Sackville, New Brunswick and currently studying at Boston University on full scholarship with Victor Yampolsky. Ann was featured in two works. The opportunity to perform with her teacher was provided in "Concerto for Two Violins in D Major". Playing the first violin part in the Concerto, Miss Elliot emitted strong musical sensitivity. Her technical ability, acute intonation, phrasing and fine blending, led to an expressive performance.

Her second appearance assured one of her technical accomplishments as she performed the virtuosic work of Paganini, "Violin Concerto No. 1 in D Major", (first movement only). A variety of texture, timbre and dynamics reigned. Techni-

cally, few difficulties occurred; however, the overall felling lacked convincing dynamic energy.

The orchestra too cast a most successful performance of Respighi "Ancient Airs and Dances, Suite No. 1". The collection of short pieces offered a pleasing array of colors, textures and timbres. Rhythmic drive and dynamic contrasts were accurately performed. The cello climaxed the mello, slow movements.

Opening the program were three short works by Giovanni Gabrieli. The brass timbre contrasted well with the delicacy of the string works later performed. Although the ensembles' balance and blend were accurate, the energy level anticipated was lacking. Possibly, in the process of securing notes, intonation and entrances, the musical drive was lost.

In conclusion the Overture "I Vespri Siciliani" by G. Verdi was performed. The strength of the performance was weakened by inaccurate entrances. Yet the musical drive created a dynamic finale to an evening of Italian masters.

UPCOMING MOVIES

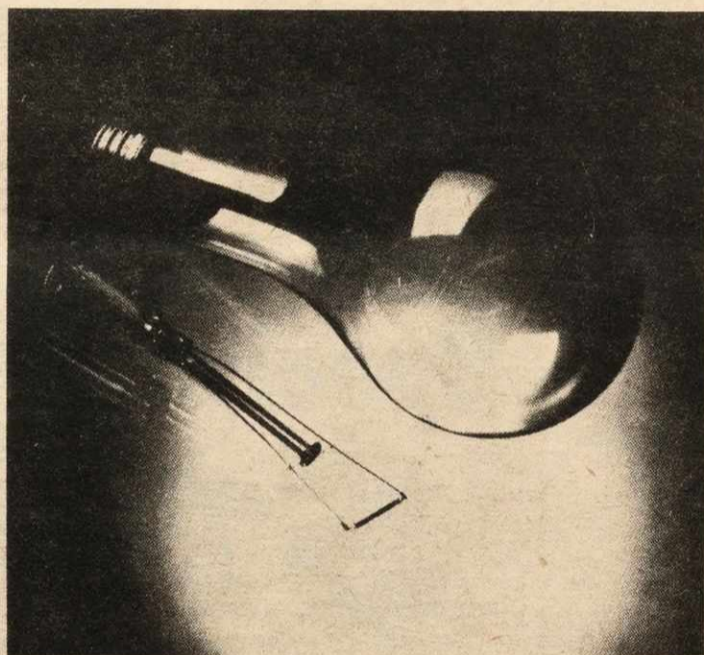
Thursday, March 5 the NFB is showing a series of films grouped under the title **Quebec—A Historical Perspective**. Sunday at 7:30 in Room 2815 of the LSC the Chinese film **Love on a Foggy River** is showing. The Grawood films are: Monday—**Reefer Madness** and **Eat to the Beat** (Blondie Concert Film); Tuesday—**The Blues Brothers**; Wednesday—Steve Martin's **The Jerk**. The Art Gallery films on Tuesday are in the series on animation and feature a survey of early animated films, an early Bugs Bunny cartoon, and two animated shorts by American Artists.

The Coal Miner's Daughter opens at the Oxford on Friday. It is nominated for a couple of Academy Awards, and features Sissy Spacek as Country

songstress Loretta Lynn in a film version of Lynn's autobiography. **Eyewitness**, a mystery-thriller in the Hitchcock mode, opens at Paramount 2, and stars Christopher Plummer (**Silent Partner**) and William Hurt (**Altered States**). **Charlie Chan and the Curse of the Dragon Queen** starts at Penhorn 2 and the Spryfield Cinema.

Neil Diamond's **The Jazz Singer** is held over at the Hyland, and the Casino keeps Paul Newman's **Fort Apache, the Bronx** (good). Scotia Square holds **The Dogs of War**, the Cove retains **Hangar 18**, and Paramount 1 keeps **Mother's Day**. 9 to 5 (adequate) is at Penhorn 1, while 3 has **Any Which Way You Can**. Downsview 1 has **Hangar 18**, 2 has **Stir Crazy** (very good), and 3 has **Tribute** (magnificent).

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