

# disques



by Stan Twist



It's not often that a new group releases a first album of the musical quality that Hookfoot has. I'm not prone to exaggeration but I have to say in all honesty that Hookfoot are the best new group I've heard in the last year and a half. And that time period covers a lot of talented people, so you can see I'm pretty impressed with this recording.

On an individual level, Hookfoot aren't completely unknown. Caleb Quaye, group leader, has been Elton John's main studio guitarist right from the beginning, and he has also recently popped up on the "Nigel Olsson Drum Orchestra" album. In fact he's the one musician on that particular record that keeps it from being a complete throwaway.

Bassist Dave Glover and drummer Roger Pope were Elton John's studio rhythm section until he got his own band together. The three aforementioned gentlemen also made up the nucleus of studio men on the second side of the John Baldry album. Ian Duck, the fourth group member, played

harmonica on Elton John's "Tumbleweed Connection" album. According to the album's liner notes, they have operated as a group for three years, and judging from this LP those three years have paid off handsomely.

Of the album's nine songs, two were not written by group members. One of these was written by Steve Stills and the other by Neil Young. And that about tells where the album heads for, somewhere in the direction of the Young-Stills school of music.

Young and Stills for those of you who can't remember back that far, were the dual leaders of the Buffalo Springfield, one of the first west coast folk-rock groups. That combination of California sun, folk music and LSD, mixed in the right proportions, gave rise to some of the most incredible music that this ear has ever heard. Besides the Springfield, it gave us the Byrds, Quicksilver, The Dead, etc and its effects are still with us today in the form of C.S.N.&Y, The Airplane, Poco and to a lesser extent in Rick Nelson

and The Beach Boys.

Now one thing that was discovered by musicians who experimented with acid was the beautiful feeling a 12-string guitar could invoke in a listener who was totally ripped out of his head. (And let's face it, half of us were back then). Jim McGuinn of the Byrds used it to great advantage, and Steve Stills, Paul Kanter and even George Harrison soon picked up on it. Even people who weren't doing a lot of acid got off on the trippy, full, futuristic sound of the twelve-string guitar. Personally, I prefer to compare it to a good orgasm rather than a good acid rush, but, to each his own.

While most new groups seem to be imitating the vocal aspects of the late 60's folk-rock music, Hookfoot concentrated on the instrumental end

of it. Twelve-string guitars abound through most of the cuts and there's just a little of that C.S.N.&Y-Byrds vocal influence hanging in the air.

The first side of the album is more folk influenced, while the second side seems to lean in the jazz direction.

The album's opening number, Still's "Bluebird" sold me on Hookfoot. I never thought that I could ever dig another group doing a Springfield tune, having constantly mourned the death of the group for all these years. Some cat named Peter Ross plays mouthharp on this number and he makes it sound uncannily like a Neil Young guitar break. In fact it takes a few seconds to realize that the staccato sound coming from the record player is a harmonica and not a guitar. No, I never thought it could be done, but Hookfoot have bettered the Springfield.

Caleb Quaye's "Mystic Lady" shows that the group doesn't have to rely on others for material. Quaye's lead vocal possesses that rustic british charm that you'll find with Steve Winwood and Gary Brooker. The powerful rising of piano and organ in the chorus puts one in mind of some of Procol Harum's finest moments.

Quaye's overdubbed two guitar breaks in the centre of this number, one in each channel, and they rise and fall about each other most of the time, occasionally finding one another and engaging in harmonics

for a moment, then again return to their musical search. (Poetic, isn't it?)

Ian Duck's "Movies" just drips with Steve Stills influence. It starts out with Duck's vocal and two acoustic guitars, then is joined by congas and bass. When the vocal is done, an electric starts playing muted lead just like, you guessed it, Steve Stills.

All these comparisons may be deceptive, for Hookfoot don't copy their influences, but have managed to take the music a step further. They have injected their tunes, with an honesty and lack of pretention that the music of Mssrs. Stills, Crosby, McGuinn etc. has lost in the past few years. Ian Duck's "Movies" easily surpasses anything Steve Stills has done in three years and Hookfoot's rendition of "Don't let it bring you down" would make Neil Young's face turn red.

This is the sort of record that could take off and become a monster if the right people get wind of it. And if the liner notes are correct when they say "This album is only the beginning", then I hope I live long enough to witness Hookfoot's growth to full musical maturity.

## review :

# Lovers and Other Strangers

by Janet Fraser

Every aspect of relationships between men and women is seen as a farce in the very funny but moving story of "Lovers and Other Strangers". This comedy about an Italian-American "family" - Mama, Papa, children, grandchildren, and cousins - centers around a wedding which should be the scene of happiness and optimism. But humans, with all their weaknesses and insecurities as the movie so clearly illustrates, succeed only in making a mess of things as they stand, and then ineptly try to patch them up.

Mike and Susan love each other. After living together for a year and a half, they decide to marry. Seems reasonable enough. However, all around them are couples whose problems seem to surmount any affection they have for each other. Mama tells Mike that marriage is a union of spiritual goodness and then all she can say to Papa is "Wan' some more soup, Frank?" "Wan' some more veal, Frank?"

The wedding brings tears to the eyes of all the relatives. But at the catered reception which follows, the tears seem to be from frustration, not sentiment. As Papa tells Richard to stick it out with his wife, he recalls the failures of his own marriage. Meanwhile, the swinging bachelor is using all his wiles to make it with a chick who secretly wants to also. Wilma, has advanced some primitive Women's Lib theories, and fights with her Italian husband who feels his superior position being threatened.

The only lovers who don't seem strange to each other are Mike and Susan. Their marriage is a total commitment, because they can understand and still love each other. The other couples either don't understand one another, or if they do, are to disillusioned to care much anymore.

The humour of the movie lies in the characters. They are caricatures of people we all know - stout, balding "Papa" and his aggressive wife who is about four inches taller than he on the dance floor, the almost middle-aged bachelor who constantly tries to prove his virility the wife who continually nags her husband but wouldn't know what to do without him, and the clumsy lovers whose ideal relationship is certainly different than reality. Perhaps some of

the jokes are corny and different situations pretty superficial, but the movie is meant only as a light comedy, not a biting satire. The only institution it pokes fun at is marriage.

Although the cast is consistently good and each member really looks his part, I think that Gig Young is particularly convincing and funny as an upper middle-class guy who thinks that a little friendly coercion can solve all problems. The melodramatic moments he spends with Beatrice are so embarrassing that they make you squirm in your seat; his innocent eyes and bland expression mask a selfish lover and hypocritical man.

The point of the movie seems to be Mama's simple platitude: live and let live. The story is complex only because it covers many pitfalls in relationships between men and women, and the problems seem insoluble. However, the characters in the story don't despair, so why should the audience?

## african music

The Creative Arts Committee is pleased to announce that Pierre Emmanuel N'JOCK will be on campus November 20 to present an evening of African music and dance.

Mr. N'JOCK, who is from the Republic of Cameroun, has presented similar very successful evenings of folk music and dance to music groups in Quebec City. He is currently completing a doctorate degree at Laval University.

The "soiree folklorique" is hosted by STU Professors Owen, Fekete and Bentley, and by the STU student members of the Creative Arts Committee, and will be held at 8:15 p.m. in the St. Thomas University auditorium.

As usual, C.A.C. subscribers, and students of STU and UNB, should pick up their tickets prior to November 20 at the following locations: the SUB office, the UNB Residence Office, the STU Faculty Office, located in STU Academic Building, or the Art Centre in Memorial Hall. There will be a limited number of tickets available at the door.

### inside the inside

music	2
films	2
art	3
drama	3
story	4,5
books	6
poetry	7,8

cover design by norene mccann

Thank-you to all those who sent in their contributions to last weeks porno issue of The Inside. The next Special issue will be for CHRISTMAS, so please bring your poems, stories, drawings related to CHRISTMAS to the Bruns Office.

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