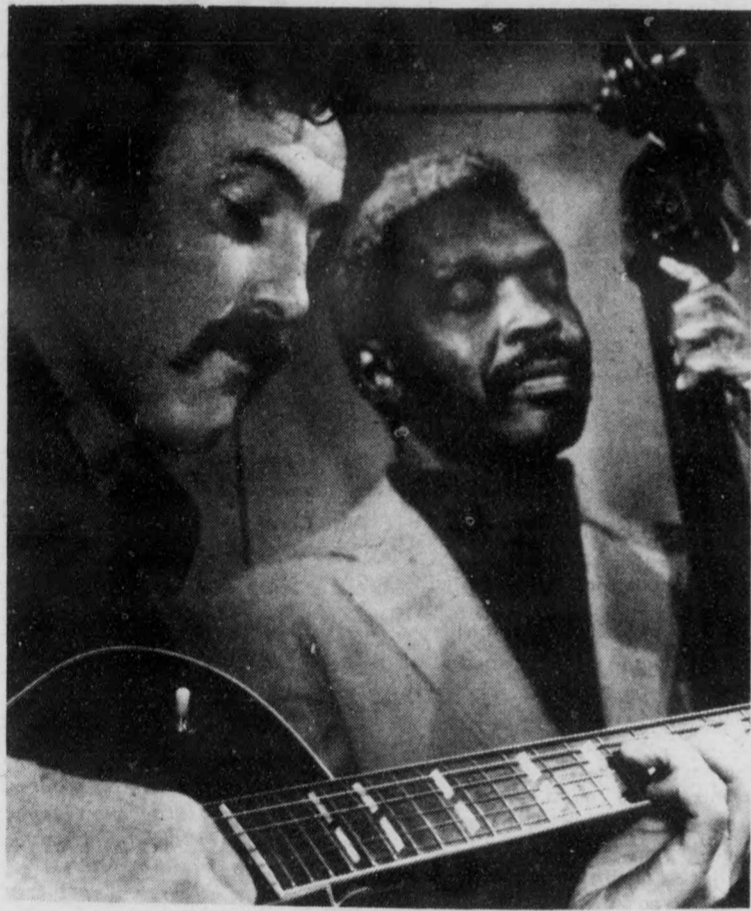


Fraser and Friends Records in Review



CARAVAN

In the Land of Grey and Pink

By RUPERT HOEFENMAYER

Caravan formed in the year 1969 when Richard Sinclair/bass guitar and Pye Hastings/electric guitar influenced each other, performing their own distinctive form of British Rock. *In the Land of Grey and Pink* was released in the year 1971. The year King Crimson hit the top of the charts, the Rolling Stones started to release their funky singles, Rod Stewart made his first real attempt at a solo career and the Beatles lingered in most young pop fans minds.

A review of this album is simply an invitation to any frustrated rock fans who want to hear a completely different sound. The members of Caravan are influenced by great classical musicians. This appears throughout the entire album as complete solos fit in with their hard steady rock beat.

The theme of the album *In the Land of Grey and Pink* reflects the energy projected by the musicians. Each song has its own tempo relating the meaning of that particular piece. Without this tempo differentiation they would have produced a progressive rock sound similar to most commercial bands today.

Side I starts with the soft romantic ballad 'Golf Girl'. The song tells a simple story of a man trying to pick up a girl at the golf

course. The whole idea is mocked, with British humour twisting the meaning so that the girl picks him up. The song features Jimmy Hastings lead on tenor sax, followed by respective flute and mellotron solos.

'Winter Wine' follows with a medium beat of over dubbing electric guitars, percussion, piccolo and bass solos. The songs tells about a dream induced from drinking too much wine, about a person pretending to be an all powerful knight. He pushes, shoves and rules weaker people. The song makes fun of people who wish for things they never had. The overall conclusion is that dreams always end far too soon.

'Love To Love You (and tonight pigs will fly)' talks about a man who would love to seduce a woman he has never seen before. The song goes into picky details of how the process can be made fun. The song has a high strung beat with mixed in drum, organ, bass and flute solos.

The title track 'In the Land of Grey and Pink' ends the side with a harsh note about tax collectors.

How they invade, leaving no privacy. The person talked about hates that idea, so he decides to slip into a mushroom trip for just one day. The trip ends all possible feelings towards the restrictions

cemented on by collectors. It features fast moving keyboard solos engineered with a steady core of acoustic sound.

Side II is just one song "Nine Feet Underground". Originally the song was composed to bring the entire album together and throw hints to how good they may sound live. Each musician slips away into his own particular solo during the

song. In fact twelve instruments can be heard during the song. The vocals consist of small little slurps of rambling meaning only relevant to that musician.

Each song on the album is recorded and re-mixed by different personnel. This enables the group to get more feedback and new ideas into their musical project. The cover is a picture drawn by Marie Anderson of what it would be like to live in the 'Land of Grey and Pink'.

Caravan is virtually non-existent today. Although their albums may be found 'scratched' in small second hand record stores. Other

Caravan albums worth experimenting with are *Waterloo Lily* (1972) and *For Girls who Grow Plump in the Night* (1973) they both deal with different concepts and are still musically expressive.

The creative Arts Committee brings the Vancouver based jazz group to the Play house Feb. 4 at 8:30 Students admitted FREE

Arlene Pach
at the Woodshed
Thursday Feb. 7 12:30
FREE

The Committee for Downtown Development

WOULD YOU LIKE TO KNOW

Jan. 31/80 - There will be a meeting of all interested in Downtown development, particularly North Side residents at Nashwaaksis Jr. High. Room 104 at 8:30 P.M. Participants are requested to enter via the Field House entrance.

Feb. 4/80 - Presentation on Downtown Development for all interested citizens - in French at Le Centre Communautaire Sainte-Anne, 715 Priestman St. Monday at 8 p.m.

Feb. 6/80 - Lunch Bag Lecture, Westcliff vs Ross Ventures Development Co. at the Municipal Library on Carlton St. Time: Noon Hour.

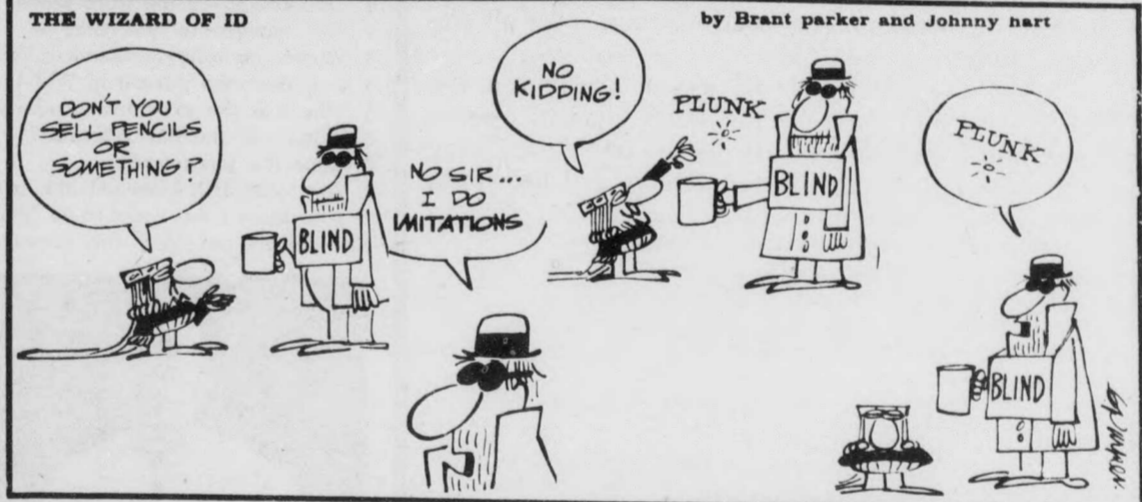
Feb. 6/80 - Ira Beattie Committee for Central Development presentation to Smythe Street Residents. Time: 7:30 p.m. Wed. Place: Connaught St. School. All residents of the Smythe Street area are encouraged to attend.

Feb. 7/80 - Lunch bag lecture. Series at the Municipal Library. Citizens groups concerned with Fredericton development. Time: Noon

Feb. 8/80 - A Festival of Fredericton-Exhibits of Fredericton, Past, Present, Future. Live Entertainment. Featuring Al Dupuis, Martini George Quartet, The Wade Brothers, Maritime Contemporary Dance. Co., Hedley Wilson's Dixieland Band, Duffy's Hotel, Bonnie Kilburn Dancers and Aubrey Hanson.

Feb. 11/80 - at 8 p.m. City Council Meeting at City Hall. The Committee for Central Development would like all interested persons to attend.

Channel 10 - Movie - *Main Streets in Ontario*. This movie depicts cities which have been faced with a similar crisis as we have in Fredericton today, and how these cities coped. Educational. Feb. 10/80 at 2 p.m.



Man Who Fell to Earth at Tilley Feb. 4

There are quite a few science fiction movies scheduled to come out in the next year or so. We shall be lucky if even one or two are as absorbing and as beautiful as "The Man Who Fell To Earth".

"The Man Who Fell To Earth" makes use of far-planetary landscape, of extra-human physiognomy and even of space machinery. Spareingly, though, as a touch of color. Mainly it is about exile, about being an alien. Its story of an extraterrestrial visitor from another planet is designed mainly to say something about life on this one.

Nicholas Roeg is an elaborate

and mannered director. He does nothing simply. He uses indirection and ambiguity paced with sudden shocking effects. His complexity is redeemed by a considerable precision and control. His idiosyncracies are extraordinary well suited to this space allegory. Mr. Roeg has chosen the garish, translucent, androgynous mannered rock star, David Bowie, for his space visitor. The choice is inspired. Mr. Bowie gives an extraordinary performance. The details, the chemistry of this tall pale figure with black rimmed eyes are clearly not human. Yet he acquires a moving face as the

stranger caught and destroyed in a strange land.

The story is complicated. It is set up as a near-total mystery that unfolds bit by bit leaving the spectator with a tingling desire to have the puzzle work out.

There is an explosive splash in a Western Lake and soon Newton-David Bowie is walking into a town. Immediately the films theme is set.

Newton soon builds an electronics empire and becomes increasingly reclusive. Besides this plot, giving it texture, are the gradually revealed mysteries. Why does Newton drink so much water. Why is he intrigued by railroad trains? Why does he continually watch television? Why does he use all the resources of his vast empire to build a one-man spaceship?

It is a first rate achievement helped by stunning performances not only by Mr. Bowie, but by Candy Clark as his mistress, Buck Henry as the lawyer and Rip Torn the scientist. They are subtle and impeccable. Where is Outer Space? Right here on earth! *New York Times*, May '76

Don't forget that special someone on Valentine's Day. Bring your lunch. We have books on all topics. Come in and look around.

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