

recordings

(1) BEGGAR'S BANQUET: ROLLING STONES
(LONDON PS 539)

In an album that is truly deserving of its high sales, the Rolling Stones illustrate that a powerful blues sound can still be achieved without amplification to the point of distortion.

Street Fighting Man portrays the organized confusion of a revolution. *Prodigal Son* is reminiscent of the late Big Bill Broonzy, one of the greats in the field of country blues, with a touch of Leadbelly's 12-string guitar style. The highlight of the album is *Factory Girl*, a composition which combines oriental music and American folk-blues with amazing success. Other tunes that shouldn't be neglected are the humanistic protest songs *Salt of the Earth* and *Sympathy for the Devil*; *No Expectations*, with its utilization of a steel guitar; the humorous parody of country and western music in *Dear Doctor*.

Beggar's Banquet is a terrific L.P. and all fans of good rock-blues should give it a close listen.

(2) ROOTS: EVERLY BROTHERS
(WARNER BROS. 1752)

If you say that you hate country and western music, then I dare you to listen to the latest Everly Brothers offering and say, with a straight face, that your attitude has not undergone a change. Employing traditional country harmonies, Don and Phil achieve an almost perfect blend of voices. Supplemented with country-rock arrangements which, despite an astonishing array of instrument combinations, rhythmic variations, and electronic effects, never lose that bluegrass spirit, as well as short tapings of the Everly Brothers when they were 15 and 13 years old, "Roots" has to rate as one of the best country albums ever recorded; certainly the best to my knowledge.

(3) INCREDIBLE: GARY PUCKETT & THE UNION GAP
(COLUMBIA CS 9715)

A fair album by a fair group. However, they certainly do not deserve the Billboard rating of "top vocal group of 1968." Puckett's voice is powerful but rather shrill, and the songs, particularly those written by producer Jerry Fuller, an ex-Rock'n Roll singer, do not show any creative talent. However, the production is quite good, and Fuller could be wealthy enough to buy them a top rating in Billboard magazine.

(4) THE ROMANTIC WORLD OF EDDY ARNOLD
(RCA VICTOR LSP 4009)

Eddy Arnold demonstrates his ability to take great pop tunes such as Jimmie Rodgers' *It's Over*, Bob Crewe's *Can't Take My Eyes Off You*, or Jimmy Webb's *By the Time I Get to Phoenix* and make them sound terrible. If this album is an indication of his talents, then the music would be much better off if Eddy Arnold went back to singing about the Tennessee Stud.

(5) THE SECOND: STEPPENWOLF
(RCA VICTOR DS 50037)

Steppenwolf may be short on talent, but what they lack in this area is made up for in volume. To listen to they are a bore—but they are excellent if you simply want dance music.

However, if you like simple hard-rock without too much emphasis on musicianship, aren't too easily nauseated, and loyal to your country (Steppenwolf originated in Canada), then you just might find it worth buying.

P.S. If you are a teeny bopper, then it might interest you to know that this album includes their hit single *Magic Carpet Ride*.

—Larry Saidman

City's art galleries busy

By BILL PASNAK

The art scene in Edmonton is currently running just about at capacity, but very few people seem to know about it. Almost every gallery in the city has a show up at the moment, but from what I have seen, the attendance has been generally rather poor, although perhaps art patrons are more susceptible to the cold than other people.

Unfortunately, I don't have room to comment on all the current shows, but there are three of which I must make mention. The first of these is the exhibition of Manwoman's work at the new Art Mart gallery, at 10154 - 103 St. The show is almost completely different from the one held in the SUB gallery last year, and I recommend it. I can't go into Manwoman's philosophy here, but he has been inspired by some profound mystical experiences, and I am happy to report that his art is finally catching up to his ideas. His earlier works had the general quality of memos to himself, making use of a highly personalized imagery, which often excluded the viewer. Now, however, his work is taking on a more universal nature, which is coupled with an increasing artistic merit.

The second show I have in mind is that in our own SUB gallery. It is a collection of European graphics and sculpture reproductions from the Winnipeg gallery, including such names as Rouault, Moore, and Picasso, as well as a copy of the notorious fake Grecian horse. There is little comment I can make on the show; all the works are excellent, and all students of art should make a point of seeing this exhibit.

The art committee is of course



to be congratulated for arranging such a comprehensive and exciting show, but I am afraid that their methods of display leave much to be desired. At first glance, the display appears to be cluttered and uninspiring. To properly see the sculptures, one has to virtually crawl on the floor. We have a gallery with tremendous potential, one of the best in the city for its size. It is a great pity that this potential is not being realized.

The third show I must recom-

mend unseen, because it opens after the deadline for this issue. Nevertheless, Mr. Hammock has shown excellent judgment in the past, so we may hope for the best. The show to which I am referring is the Calgary staff show, at the University gallery, featuring work by the faculty at The University of Calgary. I don't have the exact dates, but it will probably run for several weeks, which gives everybody plenty of time to see it.

—Bill Pasnak

University breaks through sin barrier

At last the sin barrier has fallen. Cec Pretty, SUB theatre manager, has announced the belated approval by the Attorney General's department for the Sunday showing of a series of films on campus.

The series, "Film as Art and Document," ranges over the entire history of movies, from a 1902 short to the latest receptor of prizes from the rigged juries of Cannes. Russia, the United States, Canada, France, Germany, Britain, Poland and Spain are represented by such film pioneers as Eisenstein, McLaren, Mogubgub, Rene Clair and Kenneth Anger.

Each hour and a half program is to consist of about ten short films each, centering on one trend in film development. The present series will have eight programs: the Historical Underground, the International Underground, Protest and Politics, the Canadian Underground, Animation and Abstrac-

tion, the California Underground, the Scene, and the Teenage Underground.

This weekly series will run from February 2 to March 23 in SUB Theatre. Tickets for the series (\$6.00) went on sale January 13; tickets for individual programs can be bought at the door for \$1.00.

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