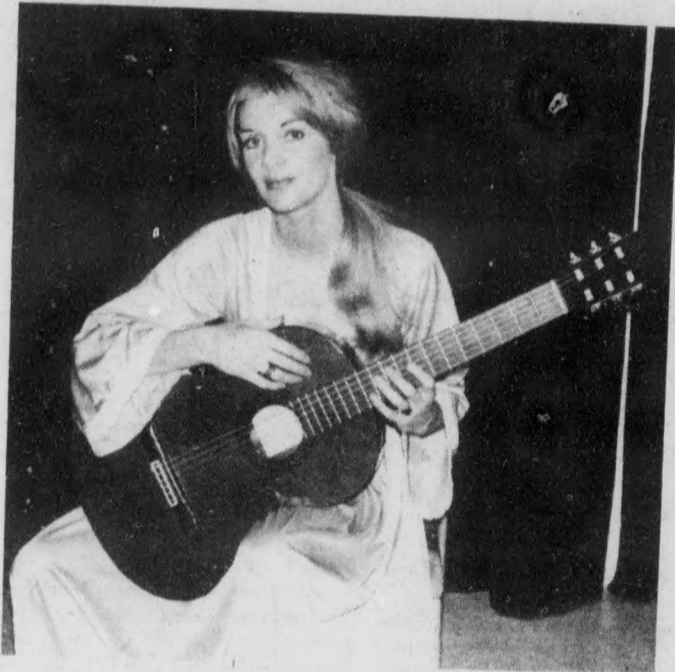


Liona Boyd

## Example of professional guitarist



By PAM SAUNDERS AND JUDY KAVANAGH

In the past few years the popularity of classical and folk guitar has greatly increased in North America, but professional classical guitarists are rare in comparison to their non-classical counterparts. Liona Boyd is one of the few examples of a professional Canadian classical guitarists. She has studied with many of the world's foremost guitarists, and has toured extensively throughout North and South America and Europe. An enthusiastic audience filled the Playhouse last Saturday night to hear Liona Boyd, in this year's Walter Baker Memorial Concert. This concert is sponsored annually by UNB's Creative Arts Committee to honour the late Professor Baker, a member of the UNB Physics Department from 1955-1970.

The music presented at the concert had general audience appeal, as the selections were mostly short and often well known. Liona Boyd showed a good

but not virtuoso technique and fine control over different tone colours but she lacked a little warmth of tone and emotional involvement.

The first half of the program encompassed all periods of music, from the Baroque to modern. The first group of pieces, by Fernando Sor, were surprisingly easy.

Several pieces were transcribed from other instruments, such as harpsichord, piano and lute, an accepted procedure due to the lack of original guitar music available. The Arioso and Prelude by Bach were effective, while the impressionistic selections by Debussy and Satie lost something in the transcription.

Cancion La Hilandera, a romantic Spanish style piece by Augustyn Barrios, showed her mastery of tremolo.

Fantasy for Guitar was written for Liona Boyd by Canadian composer Milton Barnes and evokes the essence of northern Canada by the use of Indian rhythms and harmonies and

drum-like taps on the guitar. The second half of the program consisted of more challenging music. As an introduction to Recuerdos De La Alhambra by Francisco Tarrega, Liona Boyd said that this piece has inspired many to learn classical guitar. This is easy to understand for the work is beautiful, suited to the instrument and romantic.

Sonatina by Lennox Berkeley was modern and dissonant. Liona Boyd seemed to understand this style of music and played with assurance.

Having just come back from a tour of Brazil Boyd played with enthusiasm several Latin American dances, one of which was written for her.

The well known piece Asturias by Isaac Albeniz provided a fine conclusion to the concert. The audience's insistent applause was rewarded by an encore, an anonymous piece sometimes called Spanish Romance.

This was the last concert in this year's Creative Arts series.

## Kiss Alive 2, spitting blood & fire

By MARK PEPIN

"Rock n'roll music hits you in the crotch". Alice Cooper said that. How true it stands for this double album. This double album is loud or noisy and is meant to be played this way. It's "hard three chord rock" all the way. Looking at Kiss you would tend to appreciate their light show and score thumbs down for their musicianship. They do look like four Alice Cooper's in drag. Only worse. One has a 6" tongue and spits blood and fire. How grotesque! Nice indeed!! Kiss looks like four war heroes out of comic books. They're presently bopping the Rollers for the King of the teeny bopper rock n'roll set. Impressive so far.

Looking at the albums, you can see that they are expensively packaged and geared toward the teeny bopper. There's lots of color

photo's and a nice little history book included. It even comes with do it yourself Kiss Tattoos commercial indeed! This double Kiss album is their only one worth reviewing for the sole reason it contains six hits, it's full of energy, it's far superior towards Kiss's first live album, and I got it at a discount price.

...here's the hottest band in the world opens up side one and 'Detroit Rock City' starts the concert. What an opener. Kids are screaming, it's raunchy and gutsy and it's much more superior than their studio version. Impressed! Excellent rocker! 'King of the Night Time World' is very catchy, it grows on you and you quickly adjust to it. 'Ladies Room' and 'Makin' Love' have very heavy guitar grating noises using three different chords. 'Love Gun', a

1977 hit, rounds off side one with not too bad drumming.

Side II contains 'Calling On Love', 'Christine Sixteen' and 'Hard Luck Woman' - all hits done with a hoarser voice and more volume. Nothing extraordinary than the studio versions. 'Shock me' and 'Tomorrow and Tonight' are throwaways.

By Side III you can now predict the beat and the chord changes unless you've blown a speaker in your stereo. 'I stole your love' is there on the album, 'Beth' is a slow tune, like a commercial on T.V. Then 'God of thunder' breaks

out with a crummy drum solo. However 'I want you' is very lively and the audience really gets into it. 'Shout it out loud' rounds off the concert and what a song to finish it off. Excellent rocker, this song has just been released as a single 2 1/2 years later when the studio version was released. Interesting!

Side IV are all studio tracks and are not live. 'All American man' and 'Larger than life' aren't too bad. 'Rockin' in the USA' and 'Rocket Ride' are less appealing but 'Any way you want it' is excellent. Could be their next single.

Or the whole, this double live album isn't too bad for a live album. The recording was excellent, the album(s) excellently packaged for the consumer market. It's Kiss at its best if that means anything to you. If you wanted to buy a Kiss album, buy this double album first. This is a must for Kiss fans and a joke for someone with musical knowledge. It's basically three chord changes.

Kiss members are all in their 30's and have been around. Their stage show makes up for their lack of musicianship. There you have it.

Take it or leave it.

English interviews

## Hard to come by

In-depth interviews with Quebec Premier Rene Levesque, particularly in English, have been hard to come by since the Quebec election of Nov. 15, 1976. Four weeks before that, Edward Ellison, Scottish-born journalist with broad international experience, who is attached to Radio Canada International, recorded a casual and highly personal conversation with Levesque which was to provide background for a magazine article.

That candid interview forms the basis of a profile of Rene Levesque to be heard on CBC Radio's *Between Ourselves*, Saturday, Jan. 14, at 7.05 p.m. (8.05 a.m., 9.35 n.s.t.). Production: Susan Lumsden in Montreal.

From the excited roars of the election night mob in Montreal's Paul Sauve arena to Levesque's prediction that without a separate Quebec, French culture will disappear in North America, the format is simple and straightforward. IN contrast to the impassioned appeal of Levesque, Claude Ryan, editor of the Montreal newspaper, *Le Devoir*, lays down a quiet, solid and intellectually-convincing argument for Quebec's future in a renewed Canadian confederation. Peter

Desbarats, journalist and author of the book *Rene: A Canadian In Search Of A Country*, describes the habits and private life of Levesque, and his individuality in Quebec politics.

Producer Susan Lumsden says: "The day after the Nov. 15, 1976, Quebec election, Edward Ellison walked into my office and presented me with the two tapes of his month-old interview with Levesque. Overnight it had become a collector's item. Although Ellison's meeting with Levesque was originally for a short RCI news item, it was amplified into a long interview for the British magazine, *The New Statesman*. The fact that the interview was intended for print, not broadcast, probably added to its casual, animated and personal tone. As it turned out, *The New Statesman* decided that the subject matter was not of immediate interest to its audience."

Edward Ellison was born in Glasgow in 1915. After graduation in science from the University of Glasgow he went to Italy and met up with student Communist leaders in Milan, who had hatched a plot to assassinate Mussolini. Most of them were caught and executed. Ellison, who had had no

previous thoughts of becoming a journalist, wrote up the story for the *News Chronicle*, a penny edition of *The Manchester Guardian*. It was such a success that the paper made him its Paris correspondent.

At the outbreak of the Second World War he joined the British Army Information Service. The highlight of his wartime experiences was his single-handed capture of Venice, which was being held by Partisans. He happened to arrive there six hours before the head of the British Army division, and had great difficulty in discouraging a German general on the Lido from surrendering to him instead of to a British general. He did, however, avail himself of the royal suite at the Hotel Danieli, a 14th-century Renaissance palace reserved for top brass!

After the war he freelanced for the CBC, while working as a journalist in Trieste, Athens, Belgrade, Bucharest, South Africa, Cyprus, and Israel, where he made the first CBC broadcast direct from there, a Christmas piece about Nazareth. From 1966-68 he worked full-time in CBC-TV news, Toronto, then joined Radio Canada International in Montreal.

### MEMORIES, HOPE, AND THE FUTURE

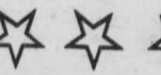
Distant days returning  
Soaring far above  
Summoned by my yearning  
Issue of our love;

Hard to keep them company,  
Mem'ries aren't of now,  
Lost in some eternity  
Meant to make us bow;

Peering at tomorrow  
We watch the chances roll,  
Sorrow soon to borrow  
Or leave our hearts one whole?

How to watch our sun rise  
Or how to watch it set,  
How to mind our heart cries  
Now that they have met.

J. Woodrow Reppert



By JOHN HELLO

Last Saturday night Br Staffer Jeff Irwin became bored with the program and took matters into his own hands (TALENT).

But before we go any further let us look at how this boredom came about. Several of the Bruns staff gathered around a tavern table playing games. Jeff obviously was very bored. Needless to say the games were devised by inventive editor-in-chief BUNS. Upon realizing the overwhelming state of boredom, he decided to consult the trustworthiness inside editor. This brief consultation Jeff he would ask the band to play that evening - which was BUCKSHOT - if he had them as their vocalist for numbers in their section. Needless to say, this inside editor somewhat surprised. But what really surprised was that at approximately 10:34 Bruns Staffer Jeff from his seat and pointed towards the stage. happened!!!

## CH

- 1) Baby What a Big Surprise - Chicago
- 2) You're in my Heart - Stewart
- 3) Blue Bayou - Linda Ronstadt
- 4) You Light Up My Life - Boone
- 5) We're all alone - Rita
- 6) Slip Slidin' Away - Paul Taylor
- 7) Your Smiling Face - Taylor
- 8) You make loving Fleetwood Mac
- 9) Calling Occupants - Carole
- 10) Money, Money, Money - Simon
- 11) Nobody Does It Better - Simon
- 12) Come Sail Away - Sty
- 13) Hey Deanie - Shaun
- 14) Thunder In My Heart - Sayer

## Can

The *Far Shore* is a Canadian feature film loosely based on the life of artist Tom Thomson. Wieland, the director, series of her drawings to whole film sequences, as to study camera angles, combinations, actor's g setting, etc. The exhibit illustrate the creative development into drawing their final transformation into film. It will also include photographs from the production stills, videotapes and colour videotape from the film itself.

As well as directing Wieland was co-producer of the film and was responsible for the story. Drawings, paintings