

## Recordings

# Transformed poet sings his song

Leonard Cohen's first attempt at recording lacks a few things, but mostly common sense on the part of Cohen or his producer.

The first playing of the record was not satisfactory, for Cohen has a discordant voice. The second however brought the mystery of



COHEN

his voice into the open and was much easier to appreciate. By the third playing Cohen had burrowed into my mind with his strangely beautiful lyrics and simple guitar arrangements.

The songs for the most part are poems put to music, and their effect is pleasing. This is the reason I question the amount of common sense that went into the recording and arranging. Cohen has a quiet, almost droning voice that is appropriate for simple arrangements. In the album he uses orchestrations, chorus backing, and assorted musical accompaniment, which are not effective and not satisfying except for a few exceptions.

Cohen's strength lies in his voice, which at times is not really strong. He demonstrates in "So long, Marianne" that when he has to sing over a chorus of bubbling girls, a violin which is being played as a fiddle, and a pop-corn drum, he is not able to control his voice. The effect is of a strained Leonard Cohen fighting the others so his voice can be heard.

In "Suzanne", Cohen's girls would have been more effective if they had been left out of the

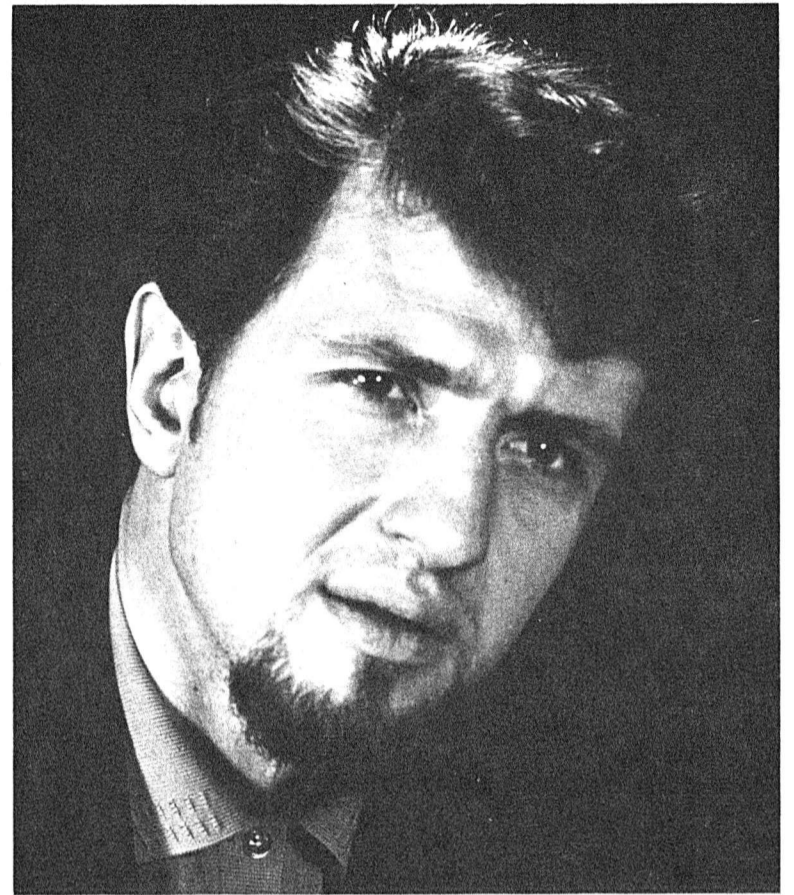
recording. They do very little to help push the effectiveness of the song.

An exceptionally fine effect is found in "The Sisters of Mercy" when the orchestration helps lift the song. A merry-go-round effect is used to emphasize the bounce of the lyric. It sounds as if Cohen is leading a sophisticated rhythm band with his word power.

"The Stranger Song" is the only song where Cohen really shows his talent, both in vocalization and writing. Using a steady, drone effect, he backs the words with his voice; putting out the song as pure Cohen, with no gloss. The song is probably the one most similar to the style he sang when he toured here last year. This is the song that catches a listener and makes Cohen a powerful emotional force.

For the greater part of the album less accompaniment by the producer's imagination and relying more on Cohen's talents would have produced a much better album. Even at that, the album is quite good for a first effort; better things may appear in the future by Leonard Cohen.

—John Makowichuk



—Chuck Lyall photo

## Ted Kardash

Mr. Kardash will be sharing conducting duties with Dr. A. Crighton of the Music Department when the University of Alberta Symphony Orchestra presents its Spring Concert on March 4. Mr. Kardash recently completed a course in symphonic and choral conducting at the Kiev Conservatory in the Ukraine. The concert program will include Symphony No. 2 by Sibelius, the first movement of Grieg's Piano Concerto, and the Overture to Verdi's "Nabucco".

Student Cinema presents . . .

**FRANK SINATRA**  
**TREVOR HOWARD**



WHY DID  
600 ALLIED  
PRISONERS  
HATE THE MAN  
THEY CALLED  
VON RYAN  
MORE THAN  
THEY HATED  
HITLER?

**VON RYAN'S  
EXPRESS**

FEB. 23

7 P.M.

SUB THEATRE

We Sell

**Used University Texts**

**EDMONTON BOOK STORE**  
10819 - 101 St. 429-2908

**DR. J. D. TCHIR**  
Optometrist

401 Tegler Building  
corner 101 St. - 102 Ave.  
422-2856

## CHOOSING A CAREER?

The Institute of Chartered Accountants of Alberta presents . . .  
**MEN OF ACCOUNT** — a 25 minute color film which:

1. Depicts the professional involvement of a Chartered Accountant with three clients each with a different set of problems.
2. Demonstrates the C.A.'s judgment, tact and technical competence.
3. Establishes how a C.A.'s abilities are recognized and rewarded.
4. Provides a good basis for discussion of accounting and business.

**DATE: Monday, February 26, 1968**

**TIMES: 4:00 p.m. and 5:30 p.m.**

**LOCATION: SUB Theatre, Students' Union Building**

Representatives of the Institute of Chartered Accountants of Alberta will be on hand to answer questions.

DON'T MISS THIS OPPORTUNITY TO BECOME  
ACQUAINTED WITH  
CANADA'S FASTEST GROWING PROFESSION

## leftovers

Antennae, the students' union sponsored literary magazine, will be putting out one more issue after the current one. The deadline for submissions is March 1.

Poetry and prose contributions may be submitted to Marcia Tyerman in Room 232, SUB.

\* \* \*

### TWO FABLES

Once there was a professor who, after four years of teaching at a major Canadian university, came up for tenure. It was denied.

"Why?" he asked his department head.

"Because you're a lousy teacher," replied that worthy gentleman, "and we have no place at this university for lousy teachers."

"But—but—" stammered the professor, "I could understand it if I hadn't published my little articles regularly, or if I had had a quarrel with you, or if I had been remiss in doing my committee work. But being denied tenure for a failure to be a good teacher—how petty can you get?"

But all his protestations were in vain, and he lost his job.

This story is not true.

\* \* \*

Once two students were having a conversation in a cafeteria. One student, Harold, said to the other, "Tell me, George, what do you think of this Student Power movement?"

"Never heard of it," replied George.

"It's a new movement to give students more say in what happens to them at university. It's an attempt to remove students from the low spot in the hierarchy which they occupy. It is an attempt to re-introduce learning into university life."

"What's in it for me?" asked George.

"It means you would have a voice in curriculum, quality of instruction, and generally the type of education you are receiving here. It means you would have a voice in the way your tuition money is being spent."

"Boy, this is terrible coffee," muttered George.  
This story is true.