

Paul Butterfield: back in 1965, when everybody...

By HOWARD GLADSTONE

Back around 1965, when everybody was into the folk music scene, the blues were more tolerated as an authentic folk form than they were appreciated. It was about this time that Paul Butterfield got his band together, and cut his first record. Listening to it now, one realizes what a fine record it is, and how much Butterfield has influenced the growth of popular music since then.

When Dylan went electric, much to the folkies' chagrin, his guitarist was Mike Bloomfield, whose work can be heard on the first Butterfield records. Bloomfield's style is characterized by rapid thrusts of notes that fly from the guitar. Bloomfield left Butterfield's band a couple of years ago, and has been involved in a few things since: founding the Electric Flag and quitting, making the so-called "Super-Session" albums with Al Kooper, and so on. His work on the first Butterfield album is fairly representative of his style, and he really hasn't advanced very much since.

Butterfield's first album was mainly urban blues something

which many other groups started doing a couple of years later. His second album, "East-West", showed that he was still several years ahead of the pop scene. "East-West" is an eleven minute instrumental featuring Bloomfield, Elvin Bishop, and Butterfield's harp. It is more a jazz than a blues piece, and was the first attempt of a pop group to introduce oriental tonalities into the structured form of western music. The revival of interest in oriental music, I am convinced, can be at least partly credited to "East-West".

On his latest two albums, "The Resurrection of Pigboy Crabshaw" (I wonder too) and "In My Own Dream", Butterfield introduced a horn section, long before Blood, Sweat and Tears became so instantly acclaimed. The expert backing they provide has immeasurably helped to develop Butterfield's vocal style by adding a solid texture. His harmonica playing has long been acknowledged as being excellent; in fact, he can be heard backing Muddy Waters on the new "Fathers and Sons" album. This album is quite important, I feel, because it shows that

the originals like Waters can acknowledge the excellence of Butterfield's musicianship without getting too hung about his colour.

The present band contains the horn section, and an excellent young guitarist named Buzzy Fieton, whose improvement in recent months is amazing. Whenever Butterfield plays one can be assured of an exciting evening and an excellent musical performance.

Hopefully, Butterfield's appearance at York this Saturday will be the start of a new booking policy. I don't think too many people take groups like the Classics IV very seriously any more.

Appearing on the bill with Butterfield with be Whiskey Howl, a new 5-man Toronto blues band, that seems to be going places. They placed at the recent Rock and Roll Revival, but don't hold that against them. They will be at

the Johnny Winter concert at Massey Hall next month, and with Crosby, Stills, Nash, and Young in Detroit in the near future. Also, they have been booked by the CBC to be the back-up band for Big Mama Thornton in a television special. (Look at the cartoon on the front of the Big Brother album, and you will see Janis Joplin with a ball and chain around her leg, and saying "Big Mama Thornton".)



Arlo (Guthrie) has arm around girl-friend Mari-Chan (Tina Chen) in movie Alice's Restaurant.

YUP plays in 1969-70 to be small, experimental

By DAVID McCAUGHNA

York University Players is embarking on a new policy this year which will be aimed at smaller productions of a more experimental nature. In the past YUP produced two major productions yearly that were costly and of slight interest to a student audience. By getting away from big casts and expensive productions the Players hope to involve more students in their productions.

Don Coles of the Humanities department will be faculty advisor to YUP this year. Under his direction students will be encouraged to direct and produce plays of their own choosing.

In keeping with their new policy YUP will aid any student or group who wishes to put on a play. There will be no more paid directors, as there were in the past, all directors will now come from the faculty or student body.

To encourage greater attendance at productions the Players have promised to lower admission prices considerably.

The theatrical scene at York over the past years was rather dismal but now with YUP's new format it is hoped that there will be more plays produced here and that they will be of the variety that will attract students.

The first production announced is Samuel Beckett's famed tragic-comedy, *Waiting for Godot*. To be directed by third-year Winters student David Schatsky, *Godot* will be presented in late October or early November. Plans are also underway for a one-act play festival.

All students and faculty are welcome to participate in YUP's activities. Notices of meetings and auditions will be posted throughout the university. The office of York University Players is located in room 145 Founders.

Alice's Restaurant a fine endearing film

By now everyone must know the story of Alice's Restaurant. Arlo Guthrie's epic ballad has become a classic of the 1960's along with Sgt. Pepper's and Tommy. Arthur Penn, whose last film was the extremely successful *Bonnie and Clyde*, has made Arlo's rambling song into a fine and endearing film.

Films about the generation gap, "hippie" culture, etc., are usually painfully out-of-date and platitudinous. But *Alice's Restaurant* is a refreshing combination of pathos and humour that is just as pertinent as *Easy Rider*, if not more so.

The plot, what there is of one, comes entirely from the song. Penn has not tried to extend it, but has simply captured the spirit of the song on film. Instead of coming on strong by trying to pound some sort of message home, Penn has taken a gently human approach to Arlo and his friends that is most effective.

The film leaps from the hilarious to the pathetic yet remains unjumbled. There is a wildly comic episode where Guthrie goes for his draft inspection and there are tender scenes of Arlo visiting his dying father Woody in a Brooklyn hospital. The film skillfully avoids becoming maudlin even when a member of the tribe dies and is buried amid falling snow with his friends standing, frozen, dropping flowers into the casket.

Arlo, playing himself of course, is surprisingly natural and at ease. By using many non-professional actors in the film, some actually part of the story itself, Penn has given the film an almost documentary feeling.

Alice's Restaurant is an excellent film, that may well become one of the definitive works on this chaotic era.

A Walk With Love and Death is idyllic, romantic

By STEVAN JOVANOVICH

A Walk With Love and Death is an idyllic, romantic drama; an allegory on love, war and death set against the turbulent backdrop of the Hundred Years War between France and Britain. It's like dozens of other grade B historical dramas, complete with love story, knights in armour, and the proper amount of gore, heroics, and pageantry.

A Walk With Love and Death stars Anjelica Huston, daughter of John, in her motion picture debut and Assaf Dayan, son of Moshe, defense minister of Israel. Something in this information leads me to suspect that the stars were not chosen for talent alone; however, this is only a suspicion.

Assaf Dayan as Heron of Foix travels through northern Europe seeking the sea after his expulsion from university. While sheltering at a count's castle, he encounters the count's sixteen

year old daughter, Claudia (Anjelica Huston). The rest of the story involves their separation, reunion and death. Incidentally, the couple never does reach the sea, the significance of which I failed to comprehend despite the script writer's insistent reference to the sea about every third line of dialogue or so. The sea as a symbol became far too much of an artificial quest.

The film, as it follows the misadventures of Heron and Claudia is in many ways like a medieval travelogue. It is loaded with cinematic cliches. There is scene upon scene of idyllic forest, meandering walks and solid stone castles. And of course, the peasants are all dressed like a circus troupe going happily about their robust peasant pastimes, like singing, walking, chanting, dining and whoring. Besides peasants, we have jugglers, minstrels, knights in armour, etc. etc.

Now, there is nothing the matter with the sub-

ject matter except that it was unoriginal. I had the feeling that I had seen every scene before. Strangely enough, almost the same subject matter viewed in *Camelot* was a joy to behold.

As a social commentary, the film could easily be construed as a plea for peace. Throughout their travels, the couple are increasingly horrified by the privation and death wrought by war until they finally succumb to it themselves. The anti-war theme is blatantly handled but then war is a pretty blatant thing.

As I said before, the film is a debut for both Anjelica Huston and Assaf Dayan. I think Miss Huston performed considerably better than Assaf Dayan. I also think that the love affair lacked depth, possibly as a result of their acting inexperience.

Altogether, it was not an unpleasant movie, but one that fades quickly among memories of hundreds of similar ones.