SPINNING DISCS

By RICK BASTON

Every now and then one receives a record that is considered a blessed event; a record of great merit, so everyone and his brother will claim. Such a record is supposedly "Eric Clapton's Rainbow Concert"; yet I don't know about it. The album was recorded almost two years ago, like a lot of the Clapton material that Polydor has been re-issuing in the last little while. It kind of makes you wonder if Clapton even exists anymore.

To get down to the album, the personnel read like a who's who of rock. There's Pete Townshend, Ron Wood, Steve Winwood, Rick Grech, Jim Capaldi, Rebop and Jim Karstein. The boys sound impressive, with all their expertise and pizazz and so does Eric, when you can hear him. That's the main problem with this album; you can't hear Clapton's playing. The mixing provides a good overall textured sound, but a good deal of the time Eric's guitar is indistinguishable from the others. Yet, when it does, everything is out of sight. True the other 'heavys' get a little thick handed at times but over all the musicianship is excellent.

The songs aren't new except for one. They are a mixing of Cream, Traffic, Blind Faith and Deryk and the Dominos. They're very close to the originals, as close as is possible live, and they're all right as far as they go. The trouble is that they have an over all sound that gets boring after a while. I fell asleep during one side of the album. The thing about this album is that given a choice, I'd buy something else.

Tony Joe White has been around the business for a number of years. He's penned such hits as "Polk Salad Anne", "Rainy Night In Georgia", "The Daddy Song". Tony's newest album, "Homemade Ice Cream" is a real gem of an album, a pleasant contrast to a certain guitar player's album, who shall remain nameless.

The songs could be termed laid back, middle of the road, etc; anything you want to use to call it easy listening but they are much better than that. They're the kind of songs about a small town somewhere out in the open spaces of North America. The kind of songs that could readily apply to everyone.

Side one begins with "Saturday Night In Oak Grove Louisiana", a song about small town life with a good steady. Tony Joe proceeds to work his way through a series of slow, wishful songs, each quiet in nature about feelings of sorrow and contentment. This side was so quiet I had to check to see if the album was finished, yet I found myself totally engrossed, listening to the slow soulful modulations of Tony Joe's voice.

Side two was equally quiet except for "Backwoods Preacher Man", a semi-religious song about a travelling salvation show. The rest of the songs on this side of the album are a mixture of soul and uptemp, each one deserving a discussion, but I don't have the space for this. To sum up, this is the kind of album that would be considered a real gem of a buy.

The last album to be reviewed this week is the new Helen Reddy album "Long Hard Climb". The album is completely in red except for the lettering in white. The album opens up into three sections, each with a picture of Helen Reddy looking serious until you reach the last section where she bursts into a smile. Perhaps the reason she's so serious until the last picture was that she realized she had a weak album until someone told her that it would sell millions anyway.

Side one can be written off almost completely except the first and last songs. The first song is "Leave Me Alone". It's an old song re-orchestrated for Helen and is all right. The last song on side one is "Delta Dawn". Needless to say the song is excellent, an improvement on the original version by Tanya Tucker.

Side two is a pleasant contrast to the disaster of side one. The songs on this side are pleasant, soft in the orchestration and the sings is precise and apt. The best song is Buffy Saint Marie's "Until It's Time For You To Go". I really liked the contrast in the arrangement from the usual of floating strings and a continuous running on. There are slight pauses every now and then, which make the song much more effective.

The records this week are courtesy of RADIOLAND in the Fredericton Mall.

pub in the sub:

seadog

By LEE PALMER

On Thursday, September 28th, Seadog came to entertain us at a pub here in the Sub ballroom. The pub was supposed to have opened at 9:00 and by that time there was already a line up from the top of the stairs to the hall down by the T.V. rooms. By the time the line finally started moving, which was 45 minutes later, the line had extended down the hall and even down the stairs leading up to the blue lounge. There was little or no explanation given to the over 400 students who stood sweating it out in the long winding line up. There were many who just simply gave up and then the line jumping started as people were hesitant about going to the end of the line. Shortly after 10:00 the quota of people were finally in and approximately 80 more had to be turned away. The fact that the beer ran out towards the end of the pub was of little consequence compared to the delay in getting in, for everyone got as much beer as they needed and most got as much beer as they wanted.

What can be said about the way the SRC ran the pub that night? Several things were said such as: "If these guys are so bloody smart to get to run this show, how come they can't figure out how to keep stuff like this from happening"; "I've never been to anything here when it hasn't been all screwed up."; "What is this anyway? an endurance test?". Mind you these comments were made after having to stand in line for a while but still their opinions were shared by the majority of the students, especially near the end of the lineup, and usually when you hear a majority of people sharing the same opinion there must be something to it. After talking to the SRC I found that part of the blame went to the band as they were not set up at 9:00 but still even after the line started to move it was nearly an hour before they finally made their way past the pay booth and into the ballroom. They seemed to have no remedies for the delay in getting in. Maybea few of you who were at that pub can make some suggestions.

For a band to go over after the audience had been treated like cattle being herded into a slaughterhouse would have to have been close to a miracle and Seadog was. There was nothing out of the ordinary about the components that made up the band. There was an organ, drums, bass and two guitars. They were all good musicians but that is only one prerequisite for a good band. It takes a certain something for good musicians to form a good band and whatever it is, Seadog had it. There were no complaints about the music, but you can be sure that if there had been, the previous events of the evening had been taken into consideration.

The band has been together for two years now with slight changes in members, such as the second guitar who has only been with them for two months. They are stationed in Toronto although none of them are originally from the city itself. They all live in separate houses but get together often to keep in shape and try out new material. The main writers in the group are the organ player and the lead guitar. They also do the lead vocals in the group. Their music is great to dance or listen to and they have a sound all their own. They didn't do any of what might be termed "heavy rock" and definitely nothing that could be termed "bubblegum". They had the sort of music that you could really get into and when they started a number on a certain beat they didn't change it but maintained it, which is what makes good dancing music. They played about half their own material and the other half was composed of a variation of popular rock and 'good ol' rock and roll.'

They record under the label of 'Much Recordings' and have had a couple of discs out on the market. About a third of their time is spent on the road and although they don't enjoy playing clubs very much they love to perform

I think we will be hearing more about this good band with great potential - Seadog.

Creative Arts Committee

Fine music for UNB

By S. GORDON EMERSON

There are a few people on campus who are aware that some really fine music can be found at UNB this year. The Creative Arts Committee of the UNB Senate is responsible for sponsoring world famous musical talent. The aim of the committee is to expose students to cultural events in which they may otherwise never have a chance to participate.

Many artists enjoy performing at universities because the programme can be looser. The performer does not feel compelled to present only commercially viable works but feels free--even encouraged be more experimental. Students are encouraged to stay and talk to the performer after a concert. Some artists conduct workshops after performances. For example, the Judy Jarvis Dance and Theatre Company modern dance group, who will be performing Jan. 18 at the Playhouse, will be putting on workshops the next day.

UNB and STU students can attend any concert free but they must pick up the ticket to each concert. These tickets are made available a week prior to the concert. Non-students may subscribe to the Creative Arts concerts for an annual fee of $5.00, but they are not necessarily guaranteed seats. Subscribers must compete equally with students on a first come, first served basis. Those who try to pick up their tickets too late are advised to go down to the Playhouse anyway. Statistically, there are going to be people who, at the last moment, will not show up. Chances are you won't be turned away.

Obviously, the Creative Arts Committee operates on a non-profit basis, as it should be. The University of Calgary has a similar committee which has charged, in the past, $15.00 for non-students and a cut-rate of $7.50 for students. UNB-STU students pay nothing. Even the non-student rate is the biggest bargain in Fredericton. We are undoubtedly spoiled. For example, Gary Karr, who will be playing with harpsichordist Hermon. Lewis, November 2, is generally acknowledged to be the world's greatest string bass virtuoso. To see him in concert in New York or Montreal could easily cost about ten dollars.

Nov. 27 - Salzburg Mozarteum String Quartet c. Franz Kittl clarinet; Jan. 18 - Judy Jarvis Dance & Theatre Company modern dance group; Feb. 19- Istomin, pianist; Mar 1 - Moncton University Choir; Mar 20 - Ars Antiqua de Paris - baroque ensemble.

UNBSJ Film Society

Well-known classics

This year is the seventh season of the UNBSJ Film Society. There will be 24 films, including "Innocents in Paris", "Go Between", "Casablanca", "Tell Them Willie Boy is Here", and "High Society'. While maintaining the usual mixture of quality international and classic films, the Society is introducing a number of the best of recent American and French-Canadian films, among which are "Kamouraska" and "Deux Femmes en Or".

The membership fees have been increased this year due to the increase in the number of films, but the cost still works out to about 35 cents per film. Rates for members are as follows: Single membership - $8.50; Family (2 persons) membership - $15.00; Other members of same family -$7.00 each; non UNBSJ students $5.00; UNBSJ full-time students - free upon presentation of SRC I.D. card. The Society needs all the members it can get, to support the increase in the number of films.

The movies will be run at 8:15, Sunday, in "Ganong Hall" Science Lecture Theatre, UNBSJ Tucker Park. Tickets are available at the door or from Dennis Abblitt (Ward Chipman Library) UNBSJ or P.O. 261, Rothesay.

The precise dates and titles of the confirmed bookings will be run weekly in Where It's At.