Inside

record review

Bowie rocks again

By CHRIS HUNT

"Station to Station" - David Bowie (RCA

The thin white duke has returned. The disco sound of "Young Americans" which shot Bowie to North American chart success has been almost completely deserted, its job done, and he is rocking once again.

"Station to Station" is as different from "Diamond Dogs" and "Ziggy Stardust" as "Young Americans" is. Once again Bowie if forging ahead with a new style which is what he does best. As he says in the title track, "It's too late to be late again." "Young Americans" lacked both the conceptual and lyrical power of his earlier works. Using banal rhythm & blues cliches he produced an album that lacked the authenticity of black soul sound. Bowie never was and never will be a soul singer...his is the voice of either rock 'n' roll or folk...but with the remarkable success of "Young Americans" it looked like Bowie would desert rock 'n' roll for ever. However, that is not the case, the unpredictable English chameleon has just come out with an album of very progressive rock tastefully mixed with rhythm and blues.

"Station to Station" opens with the title track, a long (10:08) and basically progressive rock song. The distorted sound of a train gets the song underway and then breaks into a multi-layered complex barrage of grinding, ominous footsteps, beeps, a wailing concoction of guitars and other sound effects which are kept in a semblance of control by the bass and percussion pounding steadily beneath. This gives way to slow, eerie vocals - "The return of the thin white duke, Throwing darts in lover's eyes." which in turn merge into the pure English rock sound of which Bowie is one of the masters and churns to a finish with the repeated refrain - "It's too late to be hateful, too late to be grateful." Really two songs in one, "Station to Station" is probably one of the most ambitious progressive songs recorded by Bowie since "Space Oddity".

The next cut is "Golden Years", undeniably a disco number. Although the music is formula R&B it has been somewhat modified and given a touch of the rock'n'roll sound, nor does Bowie make any futile attempt to sound like a soul singer. "Golden Years" is more lyrically competent than anything on "Young Americans and it isn't nearly as facetious and banal.

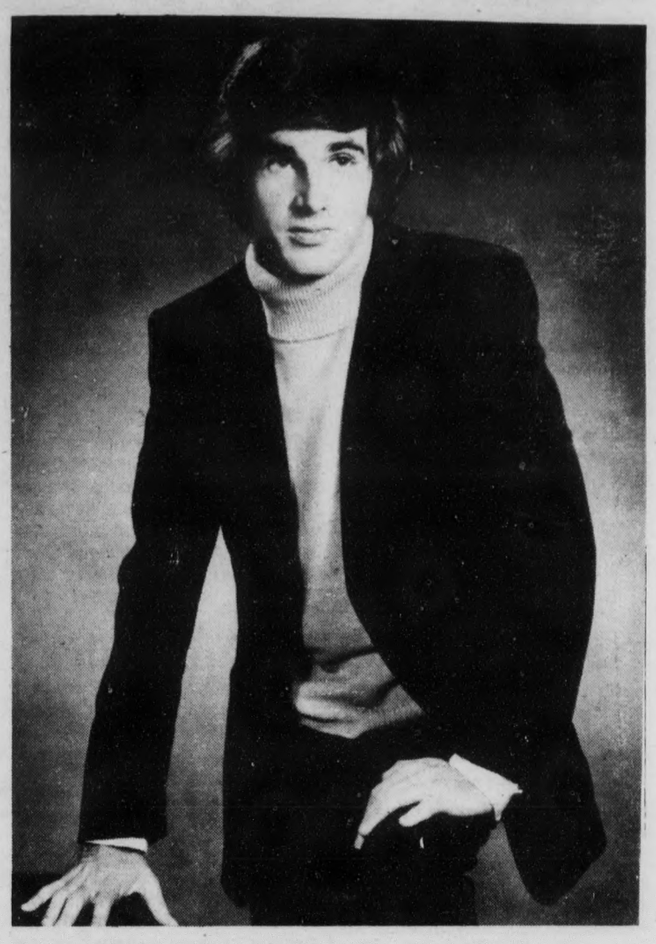
"Word on a Wing" which follows is a soft, slow song and Bowie sings really beautifully on this one. The lyrics give one the impression that Bowie has some sort of religion - "Lord, Lord, my prayer flies like a word on the wing".

The second side opens with 'TVC 1-5" a jocular song "about a television that ate his girlfriend". But it has a serious undertone about what our passion for technology and electronics could lead to. It is a bouncy song not really heavy but rocking just the same. The vocals are strongly reminiscent of the Hunky Dory-Ziggy days with the sharp fragile quality that somehow manages to hold true.

"Stay" is another disco number with lyrics about loneliness and love lost. The R&B sound is taken in new directions, however, by Earl Slick's winding, passionate guitar solo.

The album closes with "Wild is the Wind" an intense love song beautifully sung and played. The vocals and the whole tone of the song bring back memories of Bowie on "Space Oddity" or "The Man Who Sold The World". Along with the title track this is one of my favorite cuts on the album.

Despite the fact that it at times recalls the mystic folk of "Space Oddity", the pounding rock of "Aladdin Sane" and "Diamond Dogs", and the disco beat of "Young Americans" - "Station to Station" comes out overall as an original and powerful new work. It doesn't have as much unity and strength as some of the earlier works but it is a tremendous improvement over "Young Americans". No longer is Bowie attempting to cash in on the commercially successful sound of another breed of musician. Once again he is making his own brand of music and he sounds a hell of a lot better for it. After the disappointing "Young Americans" this is a breath of fresh air.



Canadian pianist to perform

Canadian pianist William Tritt will perform Wednesday, February 18, at the Playhouse in Fredericton as part of the Creative Arts Series at UNB and STU.

The concert will begin at 8:15 p.m. and consist of Prelude and Fugue in A Minor by Bach, Variation Serieuse by Mendelssohn, Andante Spianato and Grand Polanaise, Opus 22, by Chopin Third Sonata by Hindemith and Mephisto Waltz by Liszt.

Tickets are available free of charge to UNB and STU students and series subscribers at the Art Centre, SUB information desk, residence office and the STU faculty office.

Associate professor of music and artist-in-residence at Dalhousie University, Mr. Tritt is a native of Pointe-Claire, Quebec. He received a BA degree in music and an MA degree in piano from the Vincenet d'Indy School of Music.

After winning first prizes in competition in Quebec and Toronto, he was awarded a scholarship to study in Munich in 1969 and was a laureate at the Montreal International Piano Competition in 1971.

His first professional concerts were in 1971 with the Montreal Symphony and the CBC Orchestra. In 1972 he made his debut at Carnegie Hall in New York and toured Canada's western provinces and the Maritimes with Les Jeunesses Musicales.

His recent tour of seven European capitals coincided witht the launching of his first L.P. recording of works by Haydn, Bach-Busoni, Brahms and Canada's Jacques Hetu, released by "La Guilde Internationale du Disque."

The Creative Arts Events Series is sponsored by the Creative Arts Committee of UNB and STU.

Drama Society chooses Pygmalion

This term, the drama society has chosen to do George Bernard Shaw's **Pygmalion**. This large, lavishly dressed show, is both difficult to stage and difficult to cast. The director, Bonnie Sherman, has worked hard to achieve the fine balance needed in such a play, and the results are well worth seeing.

Bob Doyle, who will play Henry Higgins, also played in **Ring Round the Moon**, last terms' production. Bob is a strong actor who has captured the essence of the middle aged bachelor, Henry Higgins. Paula Reid, playing opposite him, as Liza Doolittle, will have audiences laughing delightedly at the antics of this poor waif who has come to Henry to be taught the manners and speech of a lady. It is their progress, over a period of six months, that the play describes.

The action of the play takes place around 1890. Bustles were still in fashion. Top hats and tuxedos, frock coats and stand up collars, the stuff that makes for an eye pleasing production. The ball gowns for the women are fantastic: lace and ruffles, and yards of nylon and silk. By turning the costume room upside down, they have found some genuine and very beautiful dresses and tuxedos.

Pygmalion is an excellently written comedy. The script is strong in itself. Add to that the talents of John Timmons, Anne Matthews, Mark Micca, Wilson Gonzalez, and Prudence Herber, they have another good production, to which students may go, free of charge.

The Drama Society is funded by the SRC and therefore already paid for by the student body. Hence, students do not pay for tickets. Other people who wish to attend will be charged $1.50. It is a two-hour production, and certainly worth seeing. It will be staged in Memorial Hall on February 22, 23 and 24, which are a Sunday, Monday and Tuesday. Tickets will be available in the SUB. Be sure to look for the booth.

Love and Death

Woody Allen turns 'philosopher'

By LYNETTE WILSON

There have been men among men since time began who have felt if their duty to delve deep into the soul of man, trying to understand, explain, evaluate and-or justify the being. Others couldn't give a darn and so the philosopher appears when the going get rough. Love and death seem to be their major concerns, hence comes the title and theme for a movie of a modern day sage.

Woody Allen, twentieth century philosopher, sasses back while teasing, directing and starring in **Love & Death**. A tiny man tackling such an enormous task. What a laugh! And the movie was funny too.

Playing the part of a weak, meak Prussian Boris, Allen uses the ridiculous to a maximum. Take for instance his leading lady, Diane Keaton. Allen and Keaton together is an hour long laugh to start with; a beautiful woman and a nurd!?!

The story takes place in Czarist Prussia around the time of Napoleon. Boris is a pacifist, a lover not a fighter, but was is declared so off he must go, leaving Sophia (Keaton) to marry an old man. There is something about a fish fetish in this part of the story but if the viewer isn't watching carefully it's missed. Two wars with death in abundance are covered in this film. The first Boris enters in cowardice, dreaming of his love rather than fighting, and emerges as the hero with medals galore. Between the wars his time is spent on women, (literally). The one woman he can't get is Sophia, but then it turns out he's the only man in St. Petersburg she hasn't had.

Nearing the end of the movie Boris is challenged to a duel by the lover of the woman he had been keeping time with. The arrangements are made and Boris searches at Sophia, pleading with her to grant a dying man a final wish. Applause, he gets it and more. Sophia agrees to marry him

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Theatre School holds auditions

The National Theatre School of Canada will hold auditions in the Eastern Provinces, as follows:

Production Course (Design Section; Technical Section): Toronto - (tech) 7 March, (Des) 8 March, Montreal - (Des) 23, 24, 25, 26 March, (Tech) 30, 31 March, 1, 2 April, Ottawa - 4 April, Quebec - (Des) 5 April, (Tech) 6 April, Moncton - 7 April, Halifax - 8 April, St. John's - 9 April.

Acting Course: Halifax - 19, 20 March; Moncton or Fredericton - 21 March; St. John's - 22 March; Toronto - 24 - 31 March, 1 April; Ottawa - 2, 3 April; Montreal - 5 - 24 April.

Applications for auditions close as of 15 February 1976.

Audition application forms are available from the School (5030 St. Denis Street, Montreal, Quebec H2J 2L8). Persons wishing to apply for auditions should do so immediately by first class mail, owing to the fact that there are only a few days left before the deadline.

Upon receipt of an application, the School will inform the candidate directly of the time and place of his audition.

The Production Course auditions will be led by Mr. Jose Descombes, Director of the Production Course. The Acting Course auditions will be led by Mr. Douglas Rain, Artistic Director of the English Acting Section.

Anyone considering attending the School in future years and who would like to arrange to meet with a School representative during the audition tour to discuss the School, can do so by writing directly to the School well in advance of the audition tour.