NBY

g containing these lines:
n fire/gargles in the ratto apply to this generaely unknown outside cersix of them. It naturally
so omits many other fine
But the ones mentioned

atre steps seems to have h a peg-leg, there is little onfederation Centre. The ied and stimulating, as is

t, November 22 and 23, er good war movie, "The n Luftwaffe officers in

on are will be seen at Admission is free. heir Flying Machines" is

nose lads from the Ould amy Makem, will be seen add, except that you had use their usual full house

o active, currently showting by twenty-five Canbeen assembled by the private collector, James in the habit of using the it interesting to wander entre.

Hardin 3"), the Rolling d the new Beattle alphyly prejudice d choices of 1968:

" - *Blood, Sweat and

*The Band (Capitol)

*Leonard Cohen

Litchell (Reprise)
Paxton (Elektra)
Alley" — Eric Endersen

Daughter" — The In-

guffalo Sprinfield (Atco)
Garfunkel (Columbia)
equest" — The Rolling

artially)

T. S. Eliot's "Murder in epartment of Education hurch of St. Peter and anino and produced by other production staff: Stage Managers: Ron echnician: Jim Phillips; y MacKinnon; Producsical Co-ordinator: Hub-

t: David Bulger; The 4 Id, Peter Lerett, Bruce lests: Clifford McIvor, Messenger: Angus Macck, Ron Kelly, Angus

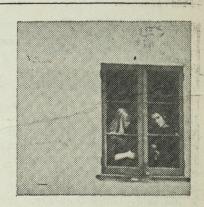
arie MacDonald, Connie s MacIntyre, Suzanne sans: Helen Ann Poirris Sedgwick

SDU and PWC are rerill be presented at St. rd Square St., and runs day, December 8, with Vednesday. All perforadmission, but dona-

's musical, (remember soon begin rehearsal, in y in February. Written Donald, with music by acters and a chorus of ed by strings, will again the direction of Mr. n will be released at a







By ERIC ANDERSEN

Take me to the night I'm tipping topsy-turvey turning upside down Hold me tight and whisper what you wish for there is no one here around You may sing-song me sweet smiles regardless of the city's careless frown Come watch the no-colors fade blazing into petal sprays of violets of dawn. In mlindful wonderments enchantment you can lift my wings softly to flight Your eyes are like swift fingers reaching out into the pockets of my night Whirling twirling puppy-warm before the flashing cloaks of darkness gone Come see the no-colors fade blazing into petal sprays of violets of dawn. A prince charming I'll be on two white steeds to give you dappled diamond crowns And climb your towers sleeping beauty 'for you ever know I've left the ground You can wear a Cinderella Snow-White Alice Wonderlanded gown Come watch the no-colors fade blazing into petal sprays of violets of dawn. But if I seems to wander off in dreamlike looks please let me settle slowly It's only me just staring out at you a seeming stranger speaking holy I don't mean to wake you up it's only loneliness just coming on So let the no-colors fade blazing into petal sprays of violets of dawn. Like shadows bursting into mist behind the echoes of this nonsense song It's just the chasing whispering trails of secret steps oh see them laughing on There's magic in the sleepiness of waking to a childish-sounding yawn Com watch the no-colors fade blazing into petal sprays of violets of dawn. 1965 by DEEP FORK MUSIC BMI

FRED NEIL: One of the most influential underground singer-composers is Fred Neil His Elektra album, "Bleecker & Macdougal" is a classic, containing twelve of his songs and the best interpretation of the classic "The Water Is Wide" I have heard. Two of the songs, "The Other Side of This Life" and "Candy Man" have been done by quite a few other people. Neil, with bassist Felix Pappalardi, guitarist Pete Childs, and ex-Lovin Spoonful chief John Sebastin on harp, swings very hard over Neil's train-r h y t h m n songs — all of which depict an authentic, country blues tradition made very contemporary in a modern city setting without the use of electric guitars. He also has a great voice. Songs like "Blues on the Ceiling", and "A Little Bit of Rain" manage to be marvellously evocative but compact.

Another outstanding Neil album is "Sessions" on Capitol records. It was recorded more or less spontaneously in a series of early-morning jam sessions in Capital studies with friends, including guitarists par excellence Bruce Langhorns and Peter Child, and bassist Jim Bond. It is uneven, full of bits of conversations, and some cuts go on too long, but four cuts of the seven are great, and the other three are not far behind. Outstanding are "Roll on Rosie", "Fools Are a Long Time Coming", "Felicity", and "Send Me Somebody to Love".

TOM PAXTON — Tom Paxton, who the folkies know best as composer of "The Last Thing in Thy Mind" and "Ramblin' Boy", is a singer and writer who has an astounding breadth and range, from why talking blues ("Talking Vietnam Pot Luck Blues") to beautifully complex ballads ("Morning Again"). He was one of the Village gang and part of the New Left, and his first three Elektra albums dealt, thankfully decreasing measure, with topical folk themes. His forth, "Morning Again", is a styliste and aesthetic masterpiece. His leftist tendencies are indicated by his liner notes, but do not get in the way of any of his songs; indeed, one "A Thousand Years' pokes fun at the middle-aged revolutionary. This album is extremely tastefully arranged. "Jennifer's Rabbit" is sung without any instrumental accompaniment; "Mr. Blue" is gentle satire with a folk-rock beat: one of the triumphs of the album, "Victoria Dines Alone", uses a string section to great effect, and "Morning Again" is somewhat reminiscent of Cohen The final song, "Now That I've Taken My Life", is somewhat undercut by a short reprise of "Jen-nifer's Rabbit." Paxton is a fine guitarist and singer, and with the assistance of Paul Harris and several other musicians, has created an excellent and stimulating listening experience, which I recommend highly.

LEONARD COHEN - Long known as a minor Canadian poet (is there any other kind?), Cohen became a superstar and ultra hip with the release of his Columbia album "The Songs of Leonard Cohen". Backed by a multi-talented ethnic rock group, the Kaleidoscope, Cohen intones ten songs based on poems he had written over a period of several years (many of which are in his "Parasites of Heaven"). The songs mostly deal with love and sex as in the "Master Song": (You met him at some night club where they take your clothes at the door/He was just a numberless man in a chair/who had just come back from the war/You wrap up his tired face in your hair/and his hands you the apple core/and he touches your lips now so suddenly bare of all the kisses we put on sometime before. Cohen's plain chording and gentle but murky voice are mediocre in themselves, but with songs like "The Stranger Song", "Master Song", "Suzanne", and "Hey, That's No Way To Say Good-bye", they are easy to overlook. Cohen uses images that fit where lesser men attempt cuteness with straings of esoteric, artsy and uncontrolled images. Leonard Cohen is in control of what he wants to say and says it precisely and economically.