

WINTER CARNIVAL '74 THE WEEK NO

TWO MOST ASKED QUES.

The two most asked questions regarding Winter Carnival '74 are: "Why are there no Carnival passes" and as Boob Gray so cruelly pointed out (see from under the Grandstand) "...Carnival arranged in such a way that the Hockey Team is on the road, not to mention the Ladie Panthers" First of all, if we sold passes there could only be 500 since the Gym only holds 500. Therefore only 500 people would be able attend the events and the majority of students would be screwed. This way everyone has equal opportunity to attend the different functions. The other question is indeed a fair one but it also has a fair explanation. All other Winter Carnivals At Universities in the Maritimes will be held before Feb. 10. All entertainment coming to UPEI is on tour with these schools and thus if we were to schedule our events before or after the tour dates it would be impossible to afford



"Listening to Michael on stage is like having a sustained orgasm, arousing tremendous enthusiasm, standing ovation and a thundering demand for more, space-age sound equipment."

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any decent groups if any groups at all. This is not to say that the Carnival Committee didn't attempt to have the Hockey dates changed. Indeed Coach Vince Mulligan was asked how he felt about the idea of switching rinks for the

games. (STU plays UPEI two weeks before the Carnival at UPEI and UPEI plays STU in Fredericton on Feb. 8 & 9) Coach Mulligan

felt (and quite understandably) that switching rinks would leave his team on the road for too long a time. They could do nothing about it and unfortunately neither could we. The same is true for the Ladie Panthers.

Bill MacIntyre
Co-Chairman
UPEI Winter Carnival
(1974)

SAX MAN CAN PLAY NOTE FOUR MIN.

NEW LONDON - Earl Lett makes the amazing claim of being able to hold a single note for four or five minutes on his saxophone and beginning tonight New Londoners will have a chance to watch, and hear him in action.

The New Haven resident who has been featured with the Ike and Tina Turner Revue, opens for a week at the Black Angus restaurant on Willetts Avenue. He and his six-piece band, the Internationals, featuring Lett, whose group trades in soul and rock music, was in the film, "Soul to Soul," filmed

last March in Ghana, West Africa, with Ike and Tina Turner, Wilson Pickett, Roberta Flack, Santana, Eddie Harris and many African groups.

He was part of the revue that produced the Ike and Tina album at Carnegie Hall, "What You Hear is What You Get." With the group he also worked Caesar's Palace in Las Vegas, the Pearl Bailey Show, the TV Special "Vibrations from Central Park" and the Johnny Carson Show.

Before he hooked up with the Turners, Lett played throughout Eu-

rope, North Africa, the Middle East, Canada and the United States. In Paris he recorded a version of "In the Ghetto" which he says made the hit charts in many European countries.

"I left Ike and Tina Turner in July of this year and reorganized my band," Lett said. His first record on his own was for Beantown Records and he says it is doing well in some parts of the country. The songs are "Love and Affection" and "Are You Confused."

Allan's smooth professionalism

Chad Allan, 32 years old, already occupies a neat little niche in the history of Canadian pop music. It's his voice that handles the vocal on Shakin' All Over, a record that went on to become the first Canadian rock contribution to the Top-40 charts of the world. That was back in the early sixties and the band that cut the record likewise went on to become the first (and only) Canadian rock band to hit superstar status, the Guess Who. Those two items, as things are measured in the pop business, make Chad Allan a genuine historical figure.

Unfortunately for his wallet

(but fortunately for his sanity), Allan didn't hang around with the Guess Who long enough for the big-money payoffs. He formed his own bands, worked as a single, hung around Winnipeg, earned a couple of degrees (in economics) and went on the road a year or so ago with a band he led with another Guess Who alumnus, Randy Bachman.

Now Allan's career has taken one more flip, perhaps in the direction of more fame and fortune. He's abandoned Winnipeg ("glad to be out of the place," he mentioned the other night), moved to King-

ston, issued an excellent album of his own called Sequel, and has launched a round of club appearances that began this week at Egerton's, the congenial folk club-bar at Church and Gerrard.

As an on-stage performer, working as a single singer-guitarist, Allan's experience and professionalism show. You just know from the smooth, hip way he handles himself that he's played a thousand bars and clubs and held a million customers in easy control. He has that kind of persuasive manner about him. And he also has the sort of pop voice that has come to

be identified as the western Canadian sound, something with a loose, free-flowing quality, sometimes with a slight wail a la Neil Young, more of-

ten with a more basic touch.

Most of the songs Allan is singing are his own compositions, and while they're nothing special in the melody department, the lyrics of many of them are marked by careful and true observations and by nice turns of phrase. One number tells with touching accuracy the tale of a rock band's stumbles along the road to fame and/or disaster. Another, Prairietown, Midwest City, nails down pre-

cisely the mood of a western town. His original touch comes through too in his love song lyrics, many of which show a strong layer of irony.

In fact, there was only one phrase in all of Allan's bundles of lyrics the other night that struck a borrowed note. That came in a line in an otherwise fine song called September Street—"Don't look back... something might be gaining on you." The line is vintage Satchel Paige, the great baseball pitcher. But, never mind. Allan certainly has enough talent all by himself to earn more than just a minor historical niche in Canadian pop.—J.B.