

# Valdy show successful

Valdy  
SUB Theatre  
October 25

review by Sue Kutz and John Watson

Canadian folk artist Valdy is a polished performer. His Saturday show in SUB theatre was a lot of fun. The French have a phrase — *succes fou* — meaning success marked by wild enthusiasm. Perhaps that is overstating the case a bit, but just a bit.

The audience, from the very young to the very old, was treated to music spanning Valdy's entire career; as well as a few tunes borrowed from other artists. He was accompanied by two experienced musicians. Connie Lebau played electric bass and accordion and supplied back-up vocals on a few songs. Her voice melded well with Valdy's; a pleasant combination. Norman MacPherson, a west-coast artist with 15 years of experience, played the electric guitar.

Valdy captured the crowd with his warm and easy-going personality. Responding to his requests, "Hum — you can do that with your mouth closed and no-one will know," the audience sang and clapped and hummed along.

The stage set-up was simple: three sets of lights and a chair. The occasional splash of light from Valdy's guitar supplied a light-show — folk style. Valdy's unique voice,

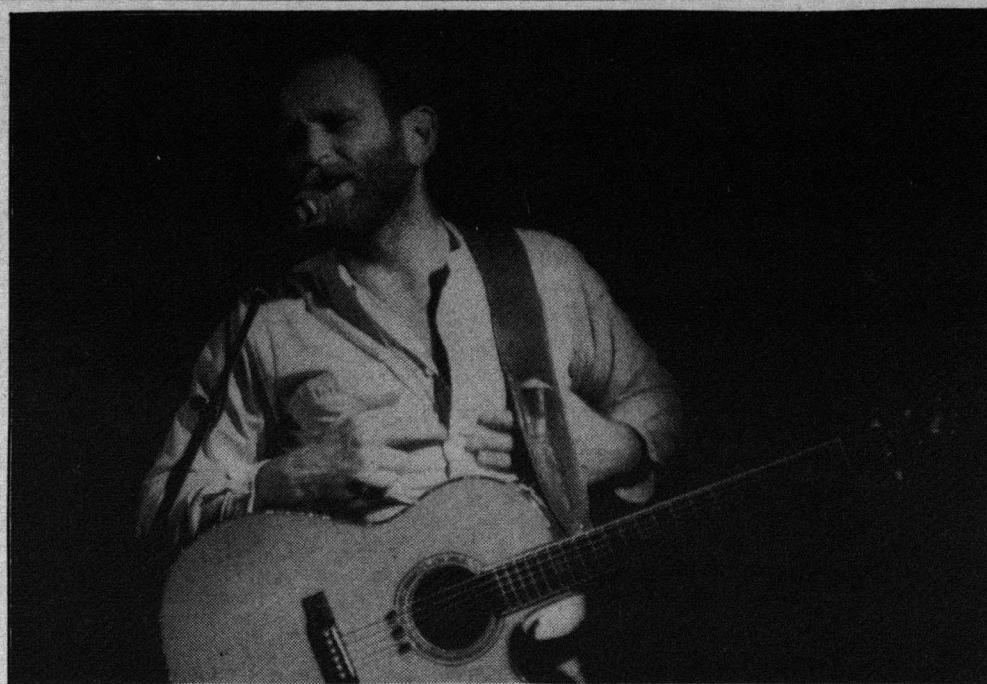
music and style enveloped the audience; flashy gadgets weren't necessary.

His first set was all very familiar — upbeat and romantic. Valdy's choice of songs was well tuned to the audience — "A Chorus for Peter and Lou" put a lot of arms over a lot of shoulders. The set finished with Valdy's most widely known piece "The Rock and Roll Song".

The second set opened up with Valdy on solo. His own creation, a folk medley, was the high point. He described it as being composed of some of folk music's more popular tunes, but only one or two were easily recognizable. Valdy concentrated on social comment in the second set. An anti-nuke song "Hot Rocks" and another lamenting our inability to live in peace were featured.

Valdy responded to the final standing ovation with an (apparently) ad libbed encore, accompanied by the rhythmic hand-clapping of the crowd.

Valdy's music, while it continues to progress, still has that familiar feel to it. The casual and laid-back mood he sets in *Country Man*, one of his early albums, is the same feeling he develops on stage. His interpretations of his older pieces are very polished — he sounds as good live as he does on vinyl. The stage shows Valdy as the personable and likeable individual his music portrays him to be.



Valdy: polished performance without the flashy gadgets

photo Bill St. John

# ESO's highs and lows

Edmonton Symphony Orchestra  
Master Series II  
Jubilee Auditorium  
October 25 and 26

review by Mike Evans

The second Master Series concert was an interesting mix of symphonic highs and lows. Guest conductor Paul Capolongo performed admirably and graciously, bringing some especially fine performances from the ESO's brass and woodwind sections.

The programme began pleasingly enough with a competent rendition of Pachelbel's Canon in D major, familiar to a layman audience through its popularity with filmmakers and commercial producers. The piece is a gentle, soothing baroque composition eminently suitable to begin an evening at the symphony.

That was followed by the violin concerto of Alban Berg, written in 1935, performed by French violinist Pierre Amoyal. The opportunities afforded Edmonton's symphony audience to hear music composed in this century, though more frequent than in other Canadian centres, are still rare enough, and it was a pleasure to hear Amoyal play Berg. The concerto is a special challenge to a violinist in that it frequently requires the soloist to lead the orchestra, not unlike the conductor,

rather than follow or develop a theme initiated by the orchestra.

Amoyal performed not simply with the technical brilliance of a virtuoso musician but also with the emotional intensity of an artist. In conjunction with the rest of the Edmonton Symphony, he created a moving and involving piece of musical drama that was easily the highlight of the evening.

And therein lies the quandary of the evening. The second half of the program began with Haydn's short Symphony No. 85 in B flat major which, in contrast to the discordant harmonies and twentieth century innovations of Berg, sounded as if it would be more appropriately performed by a calliope in the circus than by a symphony orchestra. There was nothing wrong with the performance of the piece, it was, simply, kinda boring.

The programme was saved when it concluded with Rimsky-Korsakov's Capriccio Espagnol, Op. 34, a five section composition based on Spanish folk themes. I must confess a decided predisposition toward Russian composers, and here, neither the composition nor the performance let me down. The Capriccio demands a soloists skill from several members of the orchestra and, for the most part, the members of the ESO were up to the challenge, particularly the flautist and oboe-ist. The first violinist faltered for a moment, but did not measurably detract from the finale.

# The Musical Pursuit

by Don Teplyske

Hearty Musical Pursuit congratulations to Stu Henry. Stu destroyed the competition by correctly answering seven of last week's questions, and for his efforts will receive a five dollar token from Auracle Records (10808 - 82 Ave).

This week's feature artist is the Rolling Stones. Answers can be dropped off at the Gateway office, Room 282, SUB, until Friday. The Continual Pursuit's second clue is given and guesses can be dropped at the same locale. The prize for both competitions is a five dollar Auracle Records token.

Feature Artist: The Rolling Stones

1. When the Stones appeared on the Ed Sullivan show in 1967, what was the title of "Let's Spend The Night Together" altered to?
2. What Bobby Womack song, later recorded by both Nils Lofgren and country singer John Anderson was the Rolling Stones' first British chart topper (June, 1967)?
3. Who is older, Keith or Mick?
4. As part of a suspended sentence resulting from yet another drug bust, Keith Richard was required to perform a benefit concert for what organization, April 22, 1979?
5. What Stones song goes like this: "Drums beating cold English blood runs hot/Lady of

the house wonderin' where it's gonna stop/ House boy knows that he's doing alright/ You should a heard him just around midnight"?


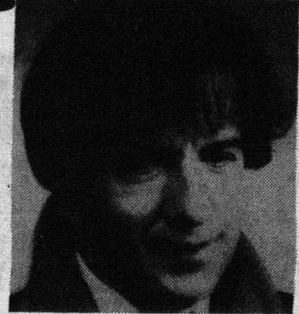

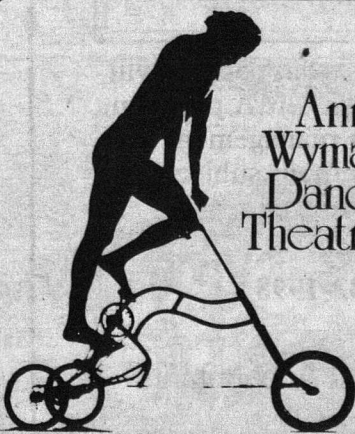
6. What songwriting pseudonym did Jagger and Richard often use in the early days?
7. Which Rolling Stones album was originally released with a 3-D cover insert?
8. What was the title of Bill Wyman's first solo album?
9. Which Stones hit from the seventies contains this lyric: "I've been walking Central Park/Singing after dark/People think I'm crazy/I've been stumbling on my feet/Shuffling thro' the street/Asking people, 'What's the matter with you Jim Boy'?"
10. Which Rolling Stone is the ugliest?

Continual Pursuit

Clue #2 — These two met as school children in Bath, England.

Last Week's Answers

1. Annette sang with the Beach Boys in *The Monkey's Uncle*
2. Nick Lowe
3. "Hurricane"
4. Phil Lynott was leader of Thin Lizzy
5. "After the Fire" was written by Peter Townshend
6. Little Willy wouldn't go home.
7. Chris Spedding released *Ready, Spedding, Go*
8. Hank Williams
9. "Good Vibrations"

<p>Information Line: 432-4764 S.U. BASS Box Office: 432-5145 OPEN Weekdays 11:00 a.m. - 3:00 p.m.</p>	
<p><b>sub theatre</b></p> <p><b>Jane Siberry</b></p>  <p>SUB THEATRE, November 6 7:00 p.m.</p>	<p><b>ANDRÉ GAGNON</b></p>  <p>A Great Artists presentation Shoctor Theatre 8:00 p.m. November 7, 8 &amp; 9</p>
<p><i>Judith Marcuse</i></p>  <p>REPERTORY DANCE COMPANY OF CANADA A sensational blend of ballet, contemporary dance and jazz. SUB Theatre, 8:00 p.m. November 7 &amp; 8</p>	<p><b>THE VANCOUVER ARTS CLUB THEATRE</b></p> <p>PRODUCTION OF <b>Shakespeare's TWELFTH NIGHT</b> or, What You Will Thursday, November 21 8:00 p.m. SUB Theatre</p>
<p><b>UPCOMING S.U. PRESENTATIONS</b></p>	
<p><b>LA LA LA HUMAN STEPS</b> January 23 &amp; 24, 1986</p> <p><b>THE PHILIP GLASS ENSEMBLE</b> Jubilee Auditorium, April 23.</p> <p>Presented by The U of A Students Union Tickets for all shows are at all BASS outlets. Charge-by-phone: 451-8000</p>	
<p><b>Anna Wyman Dance Theatre</b></p>  <p>Saturday, November 23 8:00 p.m. SUB Theatre</p>	<p>co-sponsored by <b>Alberta</b></p>