

the ARTS

Musical weekend

National theatre school

Students who wish to apply for audition to the National Theatre School for the 1974-75 school year (acting and production courses) are requested to submit their applications immediately. Annual auditions and interviews will commence in March 1974 and as in previous years, they will take place in every major city in Canada from St. John's to Vancouver. The National Theatre School is a post secondary school which undertakes the professional formation of future actors, designers and production personnel for Canada's growing professional theatre.

ACTING COURSE

Length of course: 3 years. All applicants must have completed high school at the time of admission and be between the ages of 17 and 23.

PRODUCTION COURSE

Duration of the course is 2 years. This course is divided into two sections:

a) The technical section:

which includes the study of every aspect of theatre technique, including stage management, production management, lighting, etc.

b) The design section: which includes the study of every aspect of stage design, including set, costume and property design and construction. (Students may be invited for a 3rd year.)

Students in the production course must also have completed high school at the time of admission but there is no age limit. Design section's candidates must also be able to draw.

All inquiries should be addressed to the National Theatre School, 5030 St. Denis St., Montreal, Que. H2J 2L8 (tel: 842-7954) as soon as possible. When inquiries are received, the National Theatre School will send the candidates application forms. They will be informed of the date and place of their audition and/or interview shortly after their completed application forms have been received.

Anyone claiming the music scene in Edmonton to be dead is out of his (or her) ever-lovin's mind. Last weekend I took in three of the best musical events I've seen all year.

The first was Friday night at the Hovel, where singer and guitarist Johnny Shines gave people a taste of the Robert Johnson style of blues. Shines is not one of your typical blues singer stereotypes. His delivery is more sophisticated, his vocal style is beautifully controlled—often resembling a jazz singer's—and his rapping between songs is quite the opposite of the coarseness one usually associates with old blues singers. His strong religious beliefs were also apparent, partly through his rapping, and also by his inspired versions of gospel numbers like *NOBODY'S FAULT BUT MINE* and *STAND BY ME*.

His guitar style is also unorthodox; he plays his acoustic Gibson as if it were electric, often dampening the strings, and also plays a pretty mean bottleneck. Some of his strange rhythmic variations remind me of the late Big Bill Broonzy.

Friday night also included a guest set by John Antle—a phenomenal entertainer who specializes in his own songs, songs written by friends, plus better known numbers, all

adapted to his own inimitable style.

Saturday night I saw BIM and SWEETCRAB at the folk club. The first set was just Sweetcrab (Gary Koliger and Betty Chaba), who were both in fine voice. Three standout songs were *LOOK AT ME*, a Bim composition, *SOFT AND LOW*, a song by Betty written as a tribute to Joe Hall, and *MISSING YOU*, one of the first songs that Gary Koliger ever wrote.

Second set was just Bim, a fellow with a high but very soulful voice, who has written a large amount of happy and optimistic songs. Some of the songs are a bit preachy, but preachy in the style of some of the old blues singers, rather than in a moralistic sense. *SURE DO LIKE THE WAY YOU SING THE BLUES* is a song obviously written about Betty Chaba, and is basically about how her smoking too many cigarettes might eventually hurt her voice. *SPIDER* is a fast paced ballad with a singalong chorus that everyone sang along with.

The last set, the highlight of the evening (and for me, of the whole weekend) put the two acts together (BimCrab?). The first song, *ONE SWEET KISS* started easy and restrained, with Bim on lead vocal and Betty on harmony. Then the first chorus, and the song exploded.

Their three part harmonies on songs like *DO IT* (Jesse Winchester), *TO THE GREATER GLORY* (Betty and Gary), *DELUXE LADY* (Gary), *OUT ON THE TOWN TONIGHT* (Bim), *I HEARD THAT LONESOME WHISTLE BLOW* (Hank Williams, and *SWEET MISERY* (Hoyt Axton) filled up the whole hall with sound. Yet they were so together that you could make out every word, despite the rather poor acoustics of the place. As anyone who has heard Bim and Betty know, they have beautiful, expressive voices. But the singing of Gary Koliger is too easily underrated. While he doesn't have the natural beauty that Betty's and Bim's singing has, he can control it very well, and has developed a fine falsetto that can blend into anything.

And his guitar work! Few people realize what fine musicians Gary Koliger and Bim really are. Gary has the ability to put in a different set of guitar licks for each song, and make them all sound like they belonged there. And some

of the blatantly creative things that Bim was doing, especially his bottleneck work on *SWEET MISERY*, was out of sight.

The groups arrangements are all well thought out, combining a type of 'commerciality' with artistic integrity.

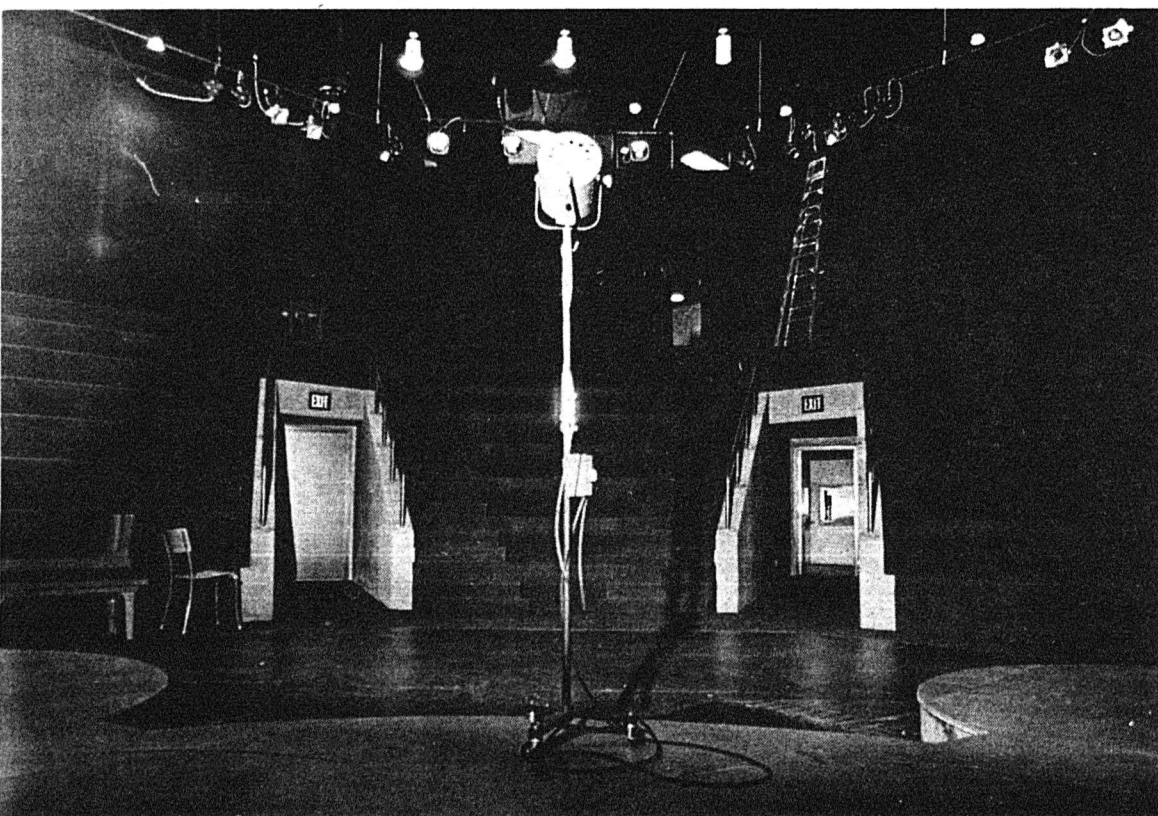
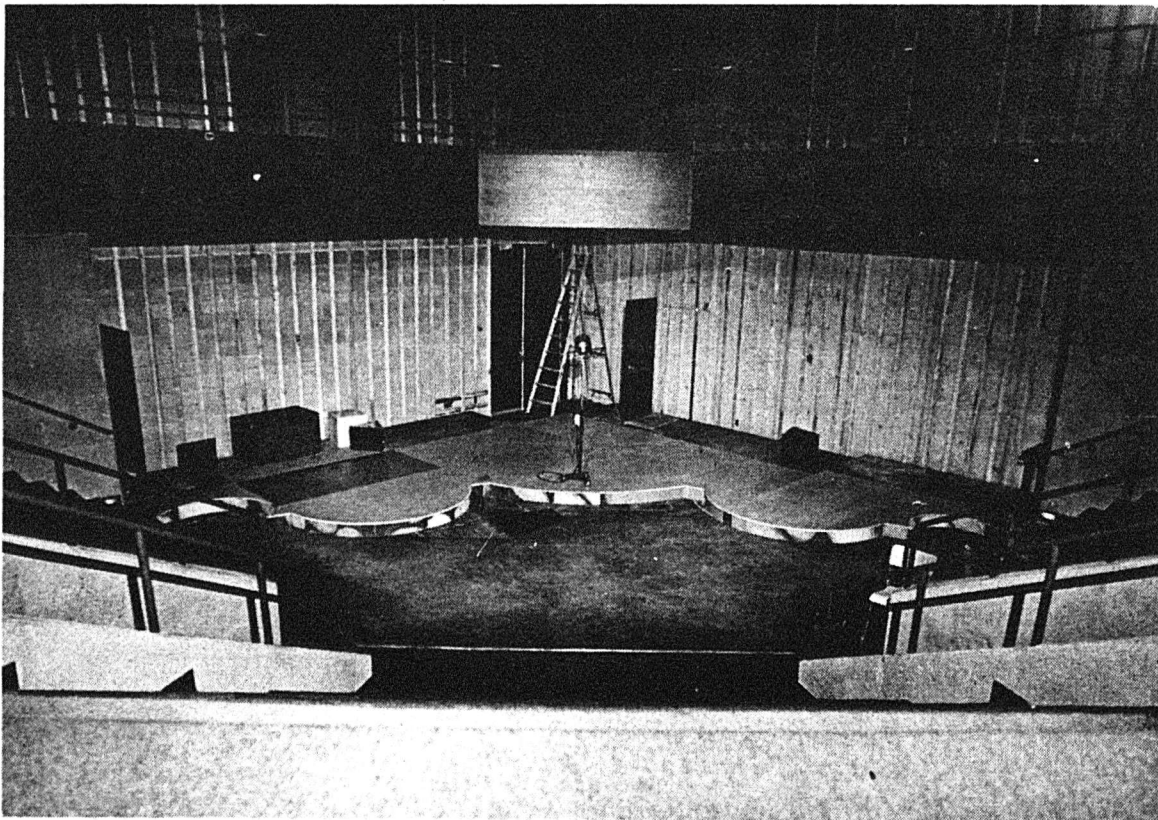
The jazz concert on Sunday night at SUB Theatre was the best of the three Jazz Society concerts I've had the pleasure of attending—and it also generated some of the most enthusiastic audience response. Performing was the Bobby Hutcherson quartet, with Hutcherson on vibes, Kirk Lightsey on piano, Henry Franklin on bass, and drummer Larry Hancock.

It's refreshing to see a jazz group play who are used to playing with one another; as good as our local musicians are, I've never seen them work together with the same amount of tightness displayed by Hutcherson's sidemen. The solos were all properly foreshadowed, and their conclusions were well prepared for, with other members of the group occasionally making their presence felt in the middle of a solo. Several suggestions of solos that sometimes would and sometimes wouldn't materialize helped keep the listener in constant suspense.

But Hutcherson was the star. His vibe playing is fast, as well as tasteful; I've never seen two arms move so quickly on any instrument. The only problem in the program was the tendency for the drums to sometimes drown out the other instruments. Also, during the third song of the first set, a noticeable faux-pas was made when the drummer got so carried away that he forgot to tone down when Hutcherson came back in after letting the sidemen carry on their own musical conversation.

In two weeks time, the Jazz society may be bringing in Roland Kirk. Other coming events are a night of East Indian music (Larry Reese and friends) at The Albany (Garneau Community Hall 84 ave and 109 St) next Friday and Saturday, a rock band featuring members of Hot Cottage Friday and Saturday night at the Hovel, and John Antle at the folk club (Garneau United Church) next Saturday and Sunday night. All high grade entertainment at a cheap cost.

Larry Saidman



Unique stage design for Studio Theatre's production of "The Country Wife". photos by Doug Moore

A concert from Anne

Canada's superstar, Anne Murray, will perform a gala benefit concert estimated to raise \$50,000 for the Edmonton Symphony on Friday, March 29, 1974.

In making the announcement today, Society President, Dr. John Huckell, said:

"Edmontonians are well aware of the great need for operating capital for their Symphony Orchestra. This benefit concert will assist us in obtaining a large part of our operating needs for this season. It will be a truly fine event that not only will star Anne Murray but also the fast rising recording star John Allen Cameron, who already has proven himself as Canada's foremost ballad singer. Ticket prices are geared to suit every pocket book ranging from \$4.50 to \$7.50 with a special patron section of 500 seats

priced at \$50.00 per seat, of which \$35.00 is income tax deductible. Patrons will be invited to a special "after concert" reception with Anne Murray and her party."

Mr. Jamie Sifton, who has been named chairman of the special committee in charge of the gala event, said that interest in the benefit concert is tremendous.

"It is significant that a new Edmonton company, Edmonton Video Ltd., which will operate our new television station CITV, has offered to sponsor the concert. We are planning on a substantial community involvement in the event. At the moment my committee is looking into the possibility of incorporating the R.C.M.P. Centenary as the theme for the concert which will be the finest all Canadian production ever seen in Edmonton."