

Entertainment

Editor Warren Clements

Lighter material planned

York Cabaret looking for local thespians

The York cabaret is on target for another season of skits, song and merriment, but it's having some trouble recruiting local thespians.

"It's difficult for us to get across the fact that we need performers," complained artistic director Rick Wolfe. "The cabaret was set up as a place for entertainment, but more important, it gives students on campus the chance to act, write or direct."

"It would be very easy for us to get a full

show of theatre students, but I don't want to do that. They have other outlets for dramatics that the majority of York students don't have."

The cabaret took the stage last year in Winters' Absinthe Coffee House, but this year has moved to Vanier's Open End, where a platform will be built in the centre of the "L" shaped room. The weekly performances, funded by the Theatre department, will start at the end of September.

"We'll be doing less serious material this year," Mr. Wolfe said. "We know what goes over and what doesn't, and the favourite routines were short, funny stuff about local items like Versafood and the administration. We're going to concentrate on singing and short humorous material, no more than five minutes a shot."

"Mind you, if a new writer comes in with something that runs ten minutes, and we

think it might help him if it goes on, we'll put it on."

He added that the cabaret often does non-original routines, and said some of the biggest laughs last year came with Beyond the Fringe routines and short spots by Harold Pinter (who, contrary to popular belief, wrote some pretty funny stuff).

Any persons with an urge to perform or see their works performed are invited to contact Rick Wolfe in Burton Auditorium at 667-3970.

By Stan Henry

Cat Stevens ditches his producer

In the September 13 issue of Rolling Stone, Cat Stevens explains why he ditched his usual producer, Paul Samwell-Smith, and his usual sidemen, preferring to produce his latest album, *Foreigner*, himself.

"I wanted an immediate feel to it," says Stevens. "Paul is a great producer, but he is very clean; if a note is wrong he wants to fix it up. This time I wanted to do a certain part, I wanted to play it, and let it be."

Un-huh. And all this time we thought it was Cat Stevens that made Tea for the Tillerman and Catch Bull at Four such sumptuous banquets. Without Samwell-Smith, Stevens is a cat whose fur has been rubbed the wrong way.

Foreigner lacks the sharpness, the precision, the crystal clarity that flowed off his previous works. Stevens' voice is often strained and forced, especially in the overlong disjointed 18-minute *Foreigner Suite*.

It's understandable that Stevens wants to avoid the artificiality of correcting all the wrong notes and adopt a more real, more honest approach. Foreigner may be more honest, but it's also more fuzzy, more drawn out and more repetitious.

Just as every actor probably wants to direct his own movie and every poet to publish his own verse, musicians must wish to produce their own records. You've had your fling, Cat. Now let everybody go back to what he does best.

Jack the Toad is mediocre

It seemed that when Street Corner Talking was released a couple of years ago, the Savoy Brown curse of mediocrity was broken for good. Hellbound Train and Lion's Share confirmed this fact. But now comes *Jack the Toad*, which in its own way, is as damaging to Savoy Brown as the drawn-out blues excesses of its pre-Street Corner days.

At the risk of seeming unkind, I lay the blame squarely on the shoulders of the new vocalist and

writer, Jackie Lynton. A pointed jab is also directed at Savoy Brown's leader, Kim Simmonds, who should have known better than to let Lynton tamper with a satisfying, sure-fire formula.

For some reason, Lynton has been allowed to write half the songs on the album and to influence the style of almost all the rest. He has converted the group from English blues with a little Creedence energy thrown in to a faltering half-hearted effort at blending English roots with American country & western. The result is a dog's breakfast.

Gone are the heavy bass of Andy Pyle, the pleading guitar of Kim Simmonds and Dave Walker's husky, let's-dance vocals. Lynton takes the job of singing and proves there's something he can do worse than write songs. His voice might have fit into another group, but in the midst of the remnants of Savoy Brown, it becomes a disturbingly shrill whine.

The only islands of relief are Simmonds' *Ride on Babe* and Paul Raymond's *Hold Your Fire*. With a little luck, Simmonds will give Lynton the boot and get back to the

business of making Savoy Brown England's top boogie band.

Ten Years After finally out in live album

To anyone who has seen Ten Years After in concert, enjoyed them in the Woodstock film and album or heard their incredible set from the Isle of Wight festival, it's been a mystery why Alvin Lee and friends haven't put out a live recording. Well, now it's here — and about time, too.

Recorded Live offers four sides of vintage TYA taped last summer in Frankfurt, Amsterdam, Rotterdam and Paris. It's the same basic formula of searing lead guitar, screaming vocals, insistent keyboards and crashing drums that has drawn so many fans. But it also offers the excitement of a concert captured in Columbia's typically crystal-clear recording techniques.

All the gems from TYA's last few albums are included and expanded

with dazzling solos by Lightning-fingers Lee. One of These Days, Good Morning Little Schoolgirl and Choo Choo Mama are carried out with the flair and confidence sometimes lacking in the studio sessions. Included is a stunning version of I'm Going Home, the Woodstock show-stopper that emerges faster, cleaner and more powerful than on the Woodstock album.

The only disappointment is the 18-minute version of Al Kooper's *I Can't Keep From Cryin' Sometimes*, which, since the *Isle of Wight*, has become an obligatory part of TYA's repertoire. Unfortunately, it fails to match the blazing rises of energy set down in *The First Great Rock Festivals of the Seventies*. Though a good effort, its impetus is diffused just before the climax when Chick Churchill's organ line appears out of nowhere to conflict with Lee's steadily climbing guitar.

Despite this shortcoming, Recorded Live is an album that Ten Years After fans will be playing loud for a long time.

The Most Exciting Series Yet!

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DANCE

The Solomons Company
Tuesday, October 16



GUS SOLOMON'S DANCE COMPANY

"The dances of Gus Solomons Jr. usually titillate the mind at the same time they caress the eye with a flow of long limbed and neatly phrased images, by turns athletic and provocative." — McDonagh, N. Y. Times.

Louis Falco Dance Company
Tuesday, January 22

"The Louis Falco Dance Co. . . has a freshness that is all its own. . . This is a marvelous company. . . It is the most exciting new modern dance company to emerge during the last decade." — Barnes, N. Y. Times.

Contemporary Dancers
Thursday, February 7

The Toronto debut for the Contemporary Dancers of Winnipeg, one of Canada's leading modern dance groups. . . a strong group technically and as versatile in projecting many different styles of dance. . . — Thisle, Ottawa Citizen.

JAZZ AND ELECTRONICS

Gary Burton Quartet
Monday, September 24

. . . the Gary Burton Quartet justified their reputation as one of the most imaginative, original and resourcefully creative units on the contemporary jazz scene." — Hennessey, Billboard.

Light
with David Rosenboom.
Wednesday, November 21

Following a summer tour to Mexico, Florida, and Europe, Light will present an evening of improvisational music to a Metro Toronto audience for the first time.



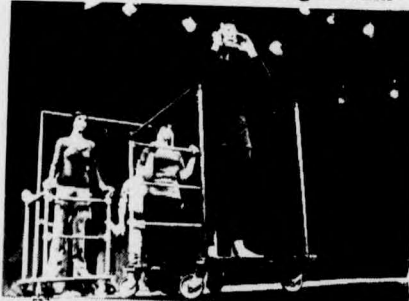
NEW YORK JAZZ QUARTET

New York Jazz Quartet
Monday, January 28

Ron Carter, Bass; Roland Hanna, piano; Ben Riley, drums; and Frank Wess, flute and saxophone, comprise the progressive and innovative New York Jazz Quartet.

THEATRE

The Open Theatre
Tuesday, October 23 "Terminal"
Wednesday, October 24 "Night Walk"



THE OPEN THEATRE
When The Open Theatre performed "The Mutation Show" as part of the 1971-72 Performing Arts Series, Toronto Star critic Urjo Kareida said: "This is a production and a company, that one would like to see again and again. They are as brilliant and breathtaking as sudden lightning on a dark night. . ."

Les Petits Enfants Laliberte
Wednesday, January 9
Les Petits Enfants Laliberte will perform in French, "L'Affront Commun, Une Fable", written by the company director, Jean Claude Germain. The play is a fable about three brothers who happened to be union leaders in a small country where the government has the faculty of becoming invisible every time there is a strike.

The Victorians
with Eric Donkin and Alan Laing
Wednesday, March 6

An evening of delightful prose, poetry and music from the time of Queen Victoria's Coronation to her death in the early months of the 20th century. The material was compiled by Eric Donkin and Michael Bawtree. Original music composed and arranged by Alan Laing.

MUSIC

Ravi Shankar and Company
Monday, October 29



RAVI SHANKAR
India's virtuoso of the sitar . . . the person who is largely responsible for the great surge in the popularity of Indian music in the West.

The Bach Aria Group
Friday, February 22

Members of The Bach Aria Group include Norman Farrow, bass-baritone; Maureen Forrester, contralto; Richard Lewis, tenor; Lois Marshall, soprano; Samuel Baron, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Oscar Shumsky, violin; and Yehudi Wyner, piano.

The Orford String Quartet
Wednesday, March 20

. . . outstanding perfection and a glowing assurance of pitch that gave every note of this masterpiece an intensive perceptiveness — a magnificent performance." — Wiener Kurier, Vienna.

SPECIAL EVENT

Theatre Dance: East and West
with Al Chung-Liang Huang and Suzanne Pierce
Tuesday, November 6

"Al Huang is both a striking dancer and a highly original choreographer who successfully combines his Oriental heritage with Western modern dance techniques." — Terry, Saturday Review.

Prices: \$7.00;

staff: \$5.50; students: \$3.50.

A special MASTER TICKET
is available
for all 13 events: \$71.50;
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Prices for any one series: \$18.75; staff: \$13.50; students: \$7.00.