

# Canned Heat warmed over

by Debbie Kaulback & Donalee Moulton

Light flamingo guitar, soft back-up piano, rhythmic bongos, electric bass, all united to form the heady sound of Michael Polacco and his band. Opening the Canned Heat concert at the Cohn Polacco started with a flamingo tune and continued in this vein throughout his performance.

Polacco on guitar is a wizard. Complimented by a light piano background Michael Polacco's music was highly entertaining and enjoyable. But the addition of bass and bongo drums only detracted

from the unique sound Polacco was able to create. The bass player and bongo drummer were good but unnecessary to the simplistic Polacco style. As a result the songs featuring those musicians seemed stilted and below his usual standard.

Polacco is more than a musician. He is a song writer, poet and composer. Songs such as his "Willie Lowe" written from personal experience give added depth and meaning to his performance.

Following Michael Polacco came the Detroit based band of Salem Witchcraft. Loud, raunchy, demon-

strative, their physical magnetism provided a delightful contrast to Polacco. The four piece band - drummer, organist, lead and bass guitar were definite followers of psychedelic hard rock. Their performance opened with haunting music with clouds of smoke and blinding flashes of light. This atmosphere prevailed throughout, not only in the style and volume of music they played but also in the theatric acrobatics they so obviously enjoyed.

Subjectively classifying themselves as rock'n roll their performance emphasized the rock aspect more than the roll as "Rock'n Roll Song" and "Rock'n Roll School" blatantly illustrated.

Finally the long awaited Canned Heat arrived on stage. Their act could be seen as the mid-way point

between Michael Polacco and Salem Witchcraft - more vibrant than Polacco, less athletic than Salem Witchcraft. Canned Heat was pure "boogie".

Canned Heat, a five man band has been on the music scene for eleven years. Well known in this neck of the woods they played to an enthusiastic crowd of four hundred or more. (The second show saw an even larger turn out.) The members of Canned Heat displayed their musical ability to the fore. Among the instruments used in their performance was the recorder, organ, harmonica, drums and guitars.

Together Michael Polacco, Salem Witchcraft, Canned Heat provided a highly versatile yet distinctive musical evening not soon to be forgotten.

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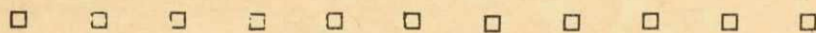
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Paula Simon and Philip Reid appearing in Noon Hour Theatre's production of *Two scenes from The Seagull* by Chekhov, performed last Tuesday in Studio One. Intrepid reporter Allan Zdunich was delayed in his attempts to reach the theatre on time arriving seconds before the audience departed. Thursday March 4 Noon Hour Theatre will present scenes from *A Midsummer Night's Dream* and *MacBeth*. Dal Photo / Fulton

## King captures condor

by Margaret Willis

About ten poor demented souls and I chose to see KING OF HEARTS rather than goodies such as THREE DAYS OF THE CONDOR and BEYOND THE DOOR, all showing at the Penhorn Mall. Considering the obvious lack of public enthusiasm for this film (it was a Friday night, too), I was delightfully surprised by the quality of this superb satire on wartime foolishness.

Before the German army retreats from a French village they leave a bomb, which the Allies, having been forewarned, cleverly perceive should be dismantled. A young private (Alan Bates), who is more an ornithologist than a soldier, is appropriately(?) sent on the mission. Shortly after his arrival in the town, which has been deserted by the inhabitants, the iron gate of the local asylum is opened and out romp all the local schizophrenics, manic depressives & so on. They take over the town, crowning the young private King of Hearts.

Comparing the gay frolics fantasies of the inmates with the farcical incompetence and stupidity of the German and British armies we are forced to ask the question: "Who is really insane?"

Not a terribly original theme, you might say, but it is handled with a cinematic flourish that is both appealing and entertaining. The inmates don a motley of colourful costumes as they frolic in their fantasy world of Dukes and Duchesses.

In contrast, is the drabness of the soldier's uniforms and their sad preoccupation with the annihilation of an enemy they have never met. Long shots of the town as the young private, the King of Hearts,

tries to lead his subjects emphasize the romantic fairy-tale appearance of the place. It is a haven against the awful beast raging outside. Eventually the townspeople return and the inmates go back to the asylum. The final shot of a naked Alan Bates standing with his birdcage at the iron gate of the asylum is a fine ending. The humour of the nuns' obvious horror at seeing this naked man is juxtaposed to the grim irony of the soldier's choice.

Bates is convincing in his role of a man caught between two worlds. A young Genevieve Bujold, his Queen, is also quite good in her role as one of the inmates. However, the individual acting performance is not, in my opinion, where the thrust of this film lies. It must be seen as a complete experience. The superficial experience of the film is that it is both farce and fantasy; the underlying, more sinister experience is that it is both real and serious.

I recommend this film for anyone who expects both entertainment and high artistic standards in a film.

## Gzowski

Beginning February 23rd, Peter Gzowski will be broadcasting from Halifax each weeknight, live, from 11:20 'til 1:00 a.m. For the two weeks that "90 Minutes Live", as this experiment in late night TV is called, is on the air, programs usually seen during that period will be pre-empted.

Gzowski will be on CBC-TV in the Maritimes from February 23-27 and March 1-5, inclusive, at 11:20 p.m.

And if you're in the neighbourhood on any of those dates, and want to be in the audience for "90 Minutes Live" with Peter Gzowski, come to the CBC Bell Road switchboard and see if there are any tickets left.