

ARTS



Doc delivers the medicine

Doc Watson
SUB Theatre
Sunday, Feb. 7

review by Geoffrey Jackson

Let me begin by saying that I know next to nothing about bluegrass music. Despite this shameful ignorance I went to see Doc Watson in the SUB Theatre and I'm glad I did. Doc Watson is one of the people who put bluegrass music on the map, and his show illustrated clearly how much fun good old fingerpickin' music can be.

The show opened with Cathy Fink, a woman of no small reknown in local folk music circles from what I'm told. She certainly impressed me with her talents. She did some fine banjo picking and sang some great songs.

After Cathy, came Doc Watson with his two skilled sidemen, David Sylvester on guitar, and T. Michael Coleman on bass.

For the next hour and a half they entertained us with virtuoso guitar picking and great old songs.

Doc Watson is an accomplished musician. He isn't just a fast guitar player, he knows how to phrase musically. He can take old standards like "I'd like to be a Mole in the Ground" and make them sound new. His warm drawl created a great rapport with the audience as he casually introduced each number. The audience loved him, cheering loudly for each piece of tasty fingerpicking work. When he came to sing his famous song, "The Tennessee Stud" he didn't lack for handclapping support on the chorus.

I walked out of the concert knowing a bit more about bluegrass music and determined to buy a Doc Watson record at the first opportunity. I'm glad I had the chance to see and hear this very talented man.

Entertaining tale of power struggles



Rice Theatre
The Lion in Winter

review by I. and J. Levental

—"When can I believe you, Henry?"
—"Always, even when I lie."

This short quotation from the opening dialogue between Henry II of England and his long-time mistress, Alais, a French

princess, aptly demonstrates the battle of royal wits and wills which make up *The Lion in Winter*. James Goldman's historical comedy, now playing at the Rice Theatre, is filled with similar examples of black humour, a testimony to the unrestrained banter and endless intrigue which took place one Christmas at Henry's Chinon Castle in XIIth century France.

The plot consists of a series of crafty

plots engineered by Henry (James Blendick) and his wife Eleanor (Frances Hyland) to pave the way to the Crown for their respective favoured sons John (Andrew Scallion) and Richard (Allan Lysell). The manoeuvring is not limited, however, to these players. With Henry and Eleanor's middle son Geoffrey (Brian Taylor) and Alais' brother Philip (James Forsythe) striving to get their piece of the pie, the play turns into a power game with all players scrambling to mastermind their way toward the ultimate goal - the throne.

A major part of *The Lion's* success is attributable to the script. The play was written with impeccable clarity and lustre. It is fresh, dynamic, witty, and thoroughly captivating. The only lapses which occurred were the somewhat inappropriately abrupt scene changes in the first act. But perhaps these were due to the slightly unpolished direction of Donald Davis, perhaps due to opening-night jitters. The set was well polished, though. Designer George Dexter managed to achieve the sense of a large medieval castle despite inherent space limitations in the Rice Theatre.

This production of *The Lion in Winter* invites a comparison to the screen version with Katherine Hepburn and Peter O'Toole. The main reason for that is Frances Hyland, whose rendition of Eleanor was strongly reminiscent of Hepburn's. Like her American counterpart, Hyland is an actress of tremendous range, style, and ability. Whatever mask she wears - be it crafty, ruthless, pitiful, or compassionate - she wears it with panache. Always in command of the stage, she emanates a compelling presence from her first scene to her last.

Much the same should be said about James Blendick. His Henry is an old rascal who hasn't lost the thrill or the ability to play the game of manipulation. The other

DIRECT DRIVE

James L. Stevens

Another Day / Another Dollar
GANG OF FOUR
Warner Bros. Records Inc. MINI 3646

review by Russell Mathew,
edited by JLS.

Another Day / Another Dollar is a collection of five anti-capitalist songs from a band noted for its leftist views. The first side has three new studio recorded tracks and the flipside has two live cuts. In the past, Gang Of Four has had a straightforward guitar sound, but they have now introduced special sound effects with only limited success. These synthesized effects are an unnecessary addition to their unique sound.

"Capital (It fails us now)" is the strongest cut on the album. The lead vocals, in some parts of the song, have been overdubbed with several layers of differing background vocals. This has been well done, achieving a very interesting and unique result. This is also the most forceful song lyrically, with a call to arms: "Capital it fails us now / Comrades, let us seize the time." Following this is the dull and monotonous "History's Bunk!", about which little more could be said.

The two live cuts were previously released on their LP *Solid Gold* (WEA MINI 3494), and were recorded live at The Hammersmith Palais in London in March of 1981. This was before bassist David Allen left the group in mid-tour in North America. "Cheeseburger" and "What We All Want" are well-recorded live versions that capture Gang Of Four's unique live sound successfully.

All of the lyrics are very negative, which is typical of most of their work. This complaining, with no offer of an alternative, begins to sound trite after four albums. Gang Of Four are a talented band, but perhaps they should rethink the direction they are now headed, especially if they are again to reach their past artistic success. Despite this LP's short-comings, I would recommend it to anyone who has

enjoyed their other material. If you are unfamiliar with their music, I think that one of their earlier albums would be a better purchase for becoming acquainted with the bands style and sound.

beauty and the beat
GO-GO'S
(International Record Syndicate)
A&M SP70021

Finally!, an all girl band with some real gusto and an ability to really kick out the jams, all without selling their gender with their music. The band has exceptionally strong vocals and backing vocals throughout. The music is varied from vigorous up-beat to powerful pop rock, not flagging for an instant.

The percussion is also solid and carries the rhythm well for the duration of the album. I predict that *beauty and the beat* will receive plenty of play this summer, on radios or tapes in car stereos, as the album seems to have an air of summer fun about it. The album, as a whole, contains a megadosage of lively and refreshing music. The Go-Go's should attract quite a large following, especially if their next album is as energetic as this album.

beauty and the beat has already seen two singles released from its grooves; "We Got The Beat" and "Our Lips Are Sealed," the latter being their current hit. "We Got The Beat" is a potent, up-beat style rocker that gets the feet moving whether you feel like it or not. The other is a dynamic pop rock effort that can be readily heard on the radio these days. In my opinion, this album has not seen the last of its single releases yet - there is another single or two available, with "This Town" as my pick to see radio play next.

Up and Coming

Music

St. Cecilia Orchestra; Convocation Hall; Monday Feb. 15; 8:00 p.m.; admission free.

The program consists of Mozart's *Piano Concerto in d minor* (K. 466), and his *Symphony in E flat Major* (K. 543), as well as an orchestration of Debussy's *Petite Suite*.

Dance

Les Ballets Jazz de Montreal; SUB Theatre; Feb. 11-13; 8:00 p.m.; tickets \$8.00 - 11.00 at all BASS outlets.

LOCAL RECREATION

This weekend the band Harold Nix will be showcased on Thurs. Feb 11 and Sat. Feb 13 in RATT. Harold Nix is a dance band that has been highly praised by both Allan Kellog of the *Edmonton Journal* and Graham Hicks of the *Sun*. The music is a blend of country/blues, western swing and rockabilly. The band will also be playing Friday at Lister Hall in the cafeteria with the Dragnetts - a new, local band.

Friday in RATT will be the Lionel Rault band, always a crowd pleaser. Ask any RATT staff and they'll tell you the band is a hot R and B group. Of course, there are still a few tickets left for Minglewood, which I know is going to be the best show for me this year. They are playing Feb 20 in Dinwoodie. Tickets are at SUB Box Office and all other BASS outlets.

performances provided a suitably competent background for Hyland and Blendick.

While the action of the play takes place about eight centuries ago, its content seems, in a sense, very up-to-date. In fact, when Henry declares to Alais, "My terms are the *only* terms," one of the spectators remarked, "sounds like Trudeau." This was obviously unprepared political commentary.

The Lion in Winter is definitely the best play at the Citadel this season since *Tally's Folly*. Go forth and treat thyself to it.