

local folkie

Costumes for this show were designed by Richard Roberts. He has managed to capture the spirit of the period quite well. One wishes the same could be said of Larry Kadlec's set design. He can certainly be credited with some amount of admiration for having created three sets and gotten them all on stage but there was a frustrating lack of originality of verve in any of his sets. Barely adequate, they were a paradigm of mediocrity. It is questionable if such mediocre work belongs on the Studio stage.

All in all, this was not a very successful try at Coward's art. The singular nature of Coward's plays is as unique as Oscar Wilde's. They require an elan and a lack of seriousness about life that is difficult to

capture precisely. They can be mutilated by an overemphasis on visual shtick. Failure to breathe life into the moments between the lines and what lies underneath them reduces his plays to an exercise in museum dusting. Nostalgia isn't a strong enough appeal to the emotions to carry Coward's material off successfully. There must be other charms. There are some. They are sprinkled amongst various performances and various moments. Whether or not there will be enough will depend on just how demanding you are. It is possible to feel that it was a pleasant evening although it fell disastrously short of joyous exhilaration.

Walter Plinge

One local folkie who shouldn't be overlooked is Richard White, a student at the U of A, who played at the Hovel last weekend. Richard's main contribution to the music scene is his exposure of relatively unknown Canadian songwriters. His repertoire consists of songs by Bob Carpenter (Morning Train), King Anderson (Back Across the Sound), David Wiffen (Driving Wheel; More Often Than Not), Bill Hawkins (Gnostic Serenade), plus a few of his own songs (eg. Hold the Candle Closer). He has popularized some of these songs to such an extent that Saturday night, everyone in the Hovel was singing along in the chorus of 'Back Across the Sound.'

Most of the songs Richard sings about are on the theme of travelling across the country, a theme that few people are more qualified to sing about. Raised in London, Ontario, he has hitchhiked across various parts of Canada several times.

Richard's style of performing can best be described as relaxed. His voice is smooth; never loud, but always projecting. His guitar work sounds effortless, even though he uses some fairly complicated riffs and a wide variety of chords. His stage personality is about the same as his off-stage personality: sincere, confident, and often quite humorous—but always easy going. His main liability is smoking dope in front of cops.

Anyone wanting to meet Richard should go down to the Hovel any Wednesday night, and most weekends, or come up to some of the folk club open stages (Tues. night at RATT) or the jam sessions at the folk club house (10015-114 Street) any Sunday afternoon. He's usually there.

P.S. Playing at the Hovel this weekend is Paul Hann (Friday and Saturday), and Steven Spracklin, a honkey-tonk piano player currently playing at the Izba, this Sunday. At the folk club (RATT), next Tuesday night there is a Blues workshop, featuring various local musicians.

Larry Saidman



Photo essay
by
Vic Post

It's just outside of Seba Beach—at the west end of Lake Wabamun. It's been empty since 1964 or at least that's the last calendar on the wall. Inside it's a



shambles: children's books (science, grade 2 or 3) are scattered on the floor. A drawer, half-opened, contains old letters, many in Ukrainian. In the shed back of the house, magazines and newspapers stored there date back to the 1940's.

As you're going through the place, it's kind of eerie—like the people who lived there left in one hell of a hurry. The door hangs open on loose hinges. It was so quiet—it was just unreal how quiet it was as the breeze wafted a curtain through the empty window frame.

