

Carthy lives up to reputation

Concert review by Gordon Turtle

The appearance of Martin Carthy in Edmonton is a milestone in local live music. The famous British folk singer, whose work has spanned folk, folk rock and everything in between, brought to Edmonton on Saturday night, one of the richest and most versatile performances in recent memory.

His performance at the South Side Folk Club's

Night crisis

At the beginning of this decade, Canada's smug illusions about her lack of internal disorder or unrest were rudely shattered by the October Crisis. Events from that critical period in Canadian history have now been rendered into an award-winning drama which is playing this week in the Media Room of the Fine Arts Centre.

October's Soldiers is by Alun Hibbert, an ex-soldier whose two year stint in the Armed Forces included the October Crisis. Hibbert's personal experiences provided the basis for the play which is set in a sleazy Montreal bar during one night of the crisis. The play is an exploration of the crisis as seen through the eyes of soldiers out on the town looking for whores and drink. For the most part, they are young and naive, totally unaware of the political implications of their presence in Quebec.

Hibbert's play, a production of Theatre Passe Muraille of Toronto, forms part of a unique exchange



William Dunlop, David Clement and Jacqueline Bouchard in *October's Soldiers*.

program in Canadian Theater. In exchange for the western premiere of *October's Soldiers*, Theatre Network of Edmonton will be sending *Sarah and Gabriel* to play at Theatre Passe Muraille. The exchange program is made possible by Theatre Network with the support of the U. of A. Drama Department and the Clifford E. Lee National Playwriting Award.

October's Soldiers which opened last night, is playing until the 17th. Tickets vary from \$3 to \$6 and are available at Mike's, and the HUB Box Office. Phone 424-3923 for more information.

Old wave rock

Concert review by Barry Lee

Bob Segarini, one of Toronto's top local club acts, put on a good display of rock and roll versatility Saturday night at the Riviera Rock Room. On the last stop on a Western Canada tour, Segarini and band showed a full house why they are highly regarded in the East.

Highlighting the evening was the title cut from his second album, *Goodbye L.A.*, due out some time this week. The song combined the strong, rough quality of Segarini's voice with lead guitarist Mike St. Denis' heady virtuosity.

Both the song and the album exemplify Segarini's musical attitude. Phil Angers, the band's Quebecois bassist, explained that "the music scene in L.A. was stagnating — the same sessions men playing the same stuff all the time, and everything sounding the same. Bob spent six months there last year, and then said goodbye as fast as he could."

"Gotta Have Pop," the band's first hit single from their album last year, is a light rock and roll number with scathing lyrics:

*I loved the Beatles up to Sgt. Pepper's,
Then they ruined pop for what could be forever,
But it's never too late to hope,
So all you fellas with guitars in your hands,
Lead us to the promised land.*

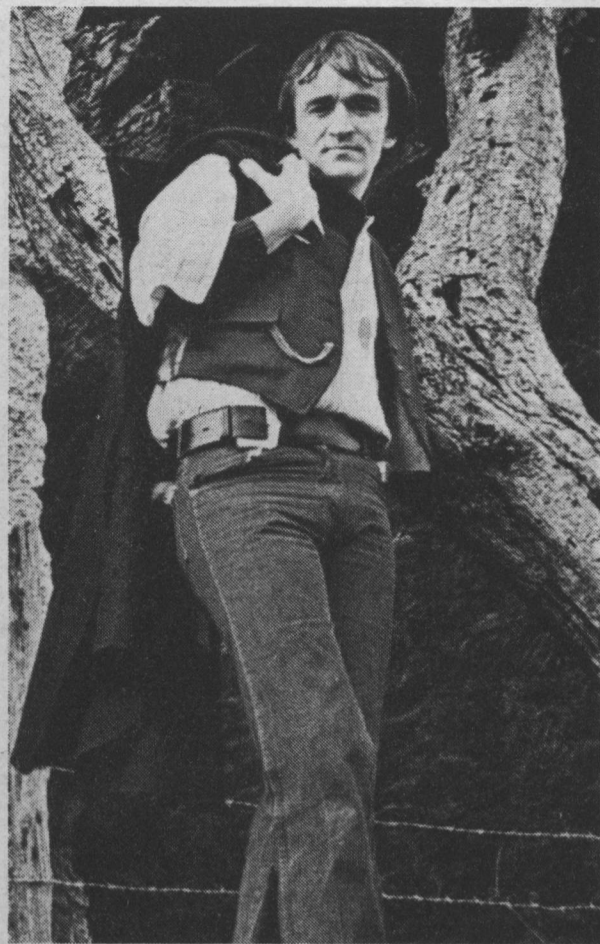
Orange Hall began on a rather embarrassing note, though, when Carthy was introduced as a former member of Pentangle. As Carthy himself noted, he had no involvement with Pentangle, and before anyone could say it, he corrected those who thought he had also worked with Fairport Convention. (It's interesting to note that confusion about Carthy's career was evident in the notes on the Club's calendar as well. The notes said that Carthy was an original member of the folk rock group Steeleye Span, which is not true. He joined the group briefly, but not until after their first, and possibly most famous album.)

But none of this really matters, because Carthy's performance was worthy of his status in the folk world. Performing material that is fairly well-known ("King Henry," and the "Bonnie Black Hair" for example), Carthy exhibited an amazing and unique guitar style, as well as strong and vibrant vocals. Somewhat hampered by a cold, Carthy was probably unable to give it his best, but his performance lacked none of the intense drive and drama that appears on his many records. Visually, Carthy's intensity was startling, as his face contorted into different expressions and as he muttered to himself and to his guitars.

Carthy mixed his material well. Instrumental morris dances, unaccompanied ballads, and rousing guitar/vocal folk songs filled the small Orange Hall with music that was a true delight. Carthy is a witty, experienced performer, who can create a feeling of ease between himself and his audience with apparent mastery. This was especially apparent during the more satisfying second set, when he engaged in repartee with a fellow Limey from Lincolnshire.

Between sets, John Shanahan and David Keegan played traditional Irish jigs and reels on tin whistles. As a measure of Carthy's character, he not only watched their set, he also went up and spoke with them afterward.

Carthy is the consummate folk artist: he possesses none of the "folk" pretensions that many local folkies consider to be part of the folk image, and relies entirely on his talents and material to represent his character.



Carthy has been active for over fifteen years, and his experience has given him a wealth of folk material to draw upon. On Saturday night, he played some songs he recorded over ten years ago, and others that he has never recorded. He needs nothing else except his experience.

Winnipeg dancers to appear in SUB

The Contemporary Dancers of Winnipeg, Canada's leading Modern Dance Company, will be performing in SUB Theatre this Saturday.

The twelve member troupe will be dancing the works of internationally acclaimed choreographers, such as Norman Morrice, Artistic Director of Britain's Royal Ballet. The works of Canadian choreographers Norbert Vesak, Anna Blewchamp and David Earle will also be featured.

Musical accompaniment for the dances ranges

from folk, jazz and country, to the classics of Bach, Mahler and Gershwin.

In addition to their performance on Saturday, this touring group will spend three days conducting workshops at Grant MacEwan College, and at the U of A Physical Education Department.

The Contemporary Dancers will be holding two performances on Saturday, a special children's show at 2 p.m., and a full repertoire performance that evening at 8. Tickets are \$2 and \$7 respectively, and are on sale at HUB Box Office and at BASS ticket outlets.



Gaile Petrusson-Hiley of the Contemporary Dancers of Winnipeg.

It's not that Segarini doesn't like the Beatles; in fact, old Beatles' tunes are among his favorites. But in the blase seventies, their sound had become so institutionalized in everyone's music that it became old and tired.

Segarini feels that music and energy are synonymous: "The lack of energy in both music and peoples' lives is epitomized by the seventies. That's why, at 34, I'm playing New Wave. It's the attitude, not the age, that's important."

Even though Segarini said "goodbye" to L.A., that city was the starting point of another of his favorites, The Doors. As he says, "Nobody ever imitates The Doors, but they're one of the only bands that deserve to be imitated." With almost uncanny accuracy, Segarini

did "People are Strange" and "When the Music's Over." In a voice strikingly similar to Morrison's, Segarini created a hauntingly familiar figure on stage, at times even staggering drunkenly like The Doors' singer.

Having spent so much time on the Eastern club circuit, Segarini understands that good, serious bands can go to waste, while "lickstealers" get all the credit for the "synthesized messes" that they produce. "I love basement bands. I stay up until six in the morning listening to underground tapes."

At 34, Segarini is a relatively "old" new waver. But he knows he's not going to get any younger and the music of the eighties is, as far as he can tell, where he belongs.