

ARTS

Romping Dinwoodie stomp

Dick Twacy
Dinwoodie
Nov. 21

review by Matt Moralis

In spite of two previous performances in the Edmonton area within the last three years, Dick Twacy, a Vancouver-based band, still managed to surprise the audience Saturday night. Many of them were dressed for "Punk" and when the band started to play 60's-style music it took a little while to get into the right mood. By the fourth song in the first set ("The Kids Are Alright" by The Who) the band was warmed up and people were dancing.

Dick Twacy played three sets, over fifty songs ranging from the Beatles and the Kinks, to the Ramones and the Sex-Pistols, including eleven original songs.

Much of the audience was probably too young to be able to tell the difference between the band's original material and songs first done by other bands.

Dick Twacy was formed in 1979 around the premise of playing dance music and the music the band members liked most: the early Rock-n-Roll and Blues of the 60's.

Lead Guitarist Kevin Star says, "We wanted to do some music but not (current) Top 40. The idea was to play all these 60's songs."

The latest configuration of Dick

Twacy consists of Tom Reedy on Keyboards, Kevin Star on Lead Guitar, Andy Geluk on Bass, and Ed Johnson on Drums.

"It's fun music (to do) but we want to be serious," explains Tom.

The music was definitely "fun" and the band played extremely well. The energy generated by Dick Twacy throughout the concert, especially during the third set, made the show worth attending.

And coming next...

by Jens Andersen

Alex MacDonald, our Entertainment Director, bounced into our office and said, "I've got this band here that is going to be the hottest act we'll have coming in this year."

I seemed to recall he had said something similar about "X" a few weeks ago, but I held my tongue and heard him out.

Apparently a band called Hi-Fi will be rocking and reeling the customers at Dinwoodie this weekend. Alex saw them in the Riv Rock Room a month ago and says they are the best band he has ever seen there.

He also lent me a demo record of the group to listen to, which, I must admit, sounds better than your average rock group, or even "X" (though it contains nothing as wonderful as Buddy Holly's

numerous to list in their entirety. If you are interested in these concerts and recitals, check the Fine Arts bulletin boards or phone 432-3263.

This particular concert features Handel's *Water Music*, Leroy Anderson's "Sleigh Ride" and "Trumpet Voluntary" by Purcell, among other compositions.

LOCAL RECREATION

Troc 59; Thursday to Saturday; RATT; 8 p.m.; \$2.00 cover charge.

Hi-Fi; Saturday; Dinwoodie; 8 p.m.; tickets at HUB. (See article elsewhere on Arts pages.)

THEATRE

Bodies; Nov. 24 - 29; Phoenix Theatre (SUB Theatre); 8 p.m. tickets at all BASS outlets including HUB (no extra charge) and the Phoenix Box Office 10324 - University Ave.

Macbeth; Nov. 26 - Dec. 6; Studio Theatre (Corbett Hall); 8 p.m.; tickets at Studio Theatre Box Office 3-146 Fine Arts, or at the door.

READINGS AND SPEAKERS

Ted Blodgett and Oksana Jendyk (poetry); Nov. 26; SUB Art Gallery; 12:30 - 1:30 p.m.; free admission.

CRAFTS

SUB Art Gallery Annual Craft Sale; Dec. 1 - 4, guess where; 10 a.m. to 7 p.m. daily.



Tom Reedy, keyboard player for Dick Twacy: updating the sixties.

"Brown-eyed Handsome Man." Yes, yes, I know I'm just a calcified old fart).

At any rate, if you don't believe me or Alex, listen to K-97 first. They are broadcasting a live concert of Hi-Fi from the Riv Rock Room Friday night at 11 p.m. and you can judge for yourself.

A final note: although I'm probably not supposed to mention it (since the

group seems to be stressing their democratic structure) the star of the show would seem to be Ian Matthews, late of Fairport Convention, Matthews Southern Comfort (remember their big big "Woodstock"?), and a successful solo career.

He doesn't come off as a prima donna on the record, though, thankfully.

A tasty serving of Bartok

University of Alberta String Quartet
Convocation Hall
Nov. 19

review by Beth Jacob

The U of A String Quartet presented Bela Bartok's fourth and fifth quartets last Thursday night in a concert honouring the centenary of the composer's birth. Such a musically noteworthy occasion warranted my attention so I attended the concert expecting the evening to be musically challenging, intellectually stimulating etc. blah blah, but not particularly enjoyable. I was wrong!

Bartok is somewhat of a maverick in 20th century music, not having followed (or started) any particular school of composition. His music does not lend itself to convenient labels such as nationalism, as we were told by Dr. Alfred Fisher in his remarks before the program. We were enjoined by Dr. Fisher to forget about such things and concentrate our energies on listening intently to the music itself.

The fourth quartet is a five movement work in the arch form commonly associated with Bartok. The musical material is based on the continuous development of a small motivic cell introduced early in the first movement. The U of A Quartet's performance was full of energy and drive, secure and together with a sense of purpose and direction evident throughout. Bartok uses a variety of innovative string techniques (for exam-

ple the snap pizzicato), which have since become standard for contemporary music. The quartet regularly programs 20th century works and so seemed familiar and comfortable with the techniques required, allowing them to concentrate on purely musical matters.

Regular Cellist Claude Kenneson was unable to perform due to illness; his replacement was guest artist Ian Hampton. The extended cello solo in the third movement allowed him a chance to prove his mettle. He treated us to a highly emotive solo line, almost brittle in its intensity achieved by the combination of a rich full tone and sharply etched bowing. Bravo Mr. Hampton.

The fifth quartet proved to be equally entertaining. Though it is also a highly charged and exciting work, it is easier to listen to because it is built around a number of themes instead of the intense internal development of the fourth quartet. The relaxed atmosphere of the piece allowed for some humorous touches which were well realized by the players. I particularly enjoyed the cello's tongue-in-cheek ending to the second movement and the sarcastically sweet little tune which occurred near the end of the last movement.

The small audience was definitely appreciative, bringing the quartet back on stage for an unusual three curtain calls at the end of the evening. Sometimes you don't need a spoonful of sugar to get the "medicine" down!

Up and Coming

MUSIC

Ken Bloom; Nov. 27; Provincial Museum Theatre; 8 p.m.; tickets - Mike's, West Den, HUB.

The Rev. Dr. Bloom is one of Alberta's priceless natural resources: a charming, eccentric and multi-talented multi-instrumentalist. Anyone who misses this concert is a rotten egg.

Edmonton Symphony Orchestra; Nov. 27; Sherwood Park Alliance Church; 8 p.m.; tickets at Strathcona Recreation Dept., 3401 Sioux Road, Sherwood Park Recreation Dept., 2025 Oak Street, and the Alliance Church; \$2.00 for students and seniors (\$3.00 at the door), \$4.00 for adults (\$5.00 at the door).

The "Wind Serenade" by Strauss, Schubert's *Unfinished Symphony* and Beethoven's *Symphony no. 5*

Well, you aren't going to find a better classical bill than this one in Edmonton this year at any price. My only question is: how is a person supposed to enjoy this concert and Ken Bloom's at the same time?

The U of A Concert Band; Nov. 29, Convocation Hall; 3 p.m.; free admission.

The musical events held by the Music Dept. (usually in Con Hall) are too

Platitudes and old arguments in new clothes

In Search of A Sun, and
Between Reflections
SUB Theatre
Nov. 17

review by Jens Andersen

Our campus Christians were at it again last week, spreading the good news as is their custom, this time with a double multi-media presentation. And a very trendy show it was too, with lots of rock music and heavy visuals (Dali, space shots, grim reapers materializing through doors, breath-taking scenic panoramas, and enough portrait shots of with-it people to make you think you were watching *Woodstock* instead of a soft-sell job on Christianity).

Underneath all the flash, though, there was the same old Christian message: money, power-tripping, drugs, the disco lifestyle, hedonism - in short, all the pleasures of the flesh - are snares and delusions. The only answer, so the message went, is to accept Jesus Christ as your saviour. Ho-hum.

The arguments put forward in the films ranged from pitiful to laughable. For instance, there was the hoary old "argument by design", discredited for over a century, dredged up for yet another round:

"Gosh all whillikers, man is such a wondrous being. Surely only some celestial engineer could have created him, since a lesser intelligence can only be created by a greater intelligence."

Unfortunately for the Christians, the argument leads directly to a corollary:

"Golly, but this celestial engineer is an incredibly marvelous being. Surely only another super-celestial engineer with even greater intelligence could have created him."

Theologians call this the problem of pre-existence. It leads to an unmanageable number of celestial engineers.

Then there was the argument by the former sceptic who narrated the second presentation *Between Reflections*. While telling about the intellectual obstacles he had to overcome in order to accept the One

True Faith, he came up with exactly four explanations to account for Jesus' disappearance from the tomb: 1 - the Jewish leaders removed his body; 2 - the Roman soldiers took it; 3 - the apostles did it; or 4 - Jesus actually rose from the dead. After a good deal of tortuous (and amusing) rationalization, he eliminates the first three possibilities and concludes from this that resurrection is the only possible answer. It never occurred to this "sceptic" that a very viable fifth explanation exists (i.e. that the story of Jesus' life, either in whole or in part, is a fabrication).

(Just for fun, try asking your pastor some time if he knows who wrote the four synoptic gospels. Or when they wrote them. Or whether the mysterious men who wrote them - God knows when - could be considered reliable reporters in light of their fervid belief in demons, miracles, and a god who provides food, clothing and shelter to all good Christians.)

The multi-media show also flogged the Christians' favourite boss-man,

science, and during the intermission, the show's producer twice stressed that science needs guidelines which only religion can give it. The assumption, I suppose, is that Christians, being inspired by their alleged God, are somehow better equipped than the rest of us to run the world, and in particular, better equipped than scientists to dictate how science should be used.

What colossal conceit! In fact, it is the scientists, with their searching scepticism - their steadfast refusal to believe or disbelieve anything without sufficient proof (including the validity of 2000-year-old moral dictates) - it is they who are best equipped to resolve the tricky moral questions involved in their profession (as the doctors now do in theirs).

And it is those Christians full of contemptible moral cocksureness, who deserve to get their hands slapped when they try to grab the wheel.