

Mixed music at Neptune successful

by Dianne Robinson

Having admired P.M. Howard's vocal abilities in combination with his acting in such productions as "Godspell" and "Jacques Brel" I looked forward to Neptune Theatre's production of "An Informal Evening with P.M. Howard and his Musical Friends." As the performance progressed the audience that no particular type of music predominated, rather there was a pleasing mixture of folk, fiddle tunes, light jazz, classical guitar, show tunes and blues. As the styles shifted the musicians also changed and each shift was like a new, more enjoyable surprise with the only recurring factor being a consistently fine quality of music.

P.M. Howard opened the show with several autobiographical songs that were a mixture of folk and light country styles. Most of these were written by Howard and started the evening off in a personal and informal atmosphere. We were then

treated to some foot-stomping, knee-slapping fiddle tunes that had the whole audience moving to Zeke Mazurek's fast and amusing fiddle talents. The plunky banjo was played by Gary Greenland.

The jazz section was covered by John Bird in his own arrangement of "Funny Valentine", a slow and drawled clarinet and a faster paced sax tune. Alan Laing's excellent piano piece was accompanied by Bird, and the low, down to earth bass notes of Art Lang.

There were songs from various plays, some that Neptune produced and others that had appeared elsewhere. Alan Laing's song from "Billy the Kid"; and "Bowdre's Shoes" showed the power Howard's voice has and his incredible range and timing. Howard's own song from "Jacques Brel..." the cynical and terrifying "En Suivant" or "Next" was Howard at his finest. The song deals in figurative phrases

that Howard carries off so well with the right combination of phrasing and emphatic feeling that his powerful voice portrays.

The female equivalent to Howard's vocal abilities was Sharon Timmins, another musical actor from "Godspell" and Jacques Brel... "A small beautiful lady with a powerful voice, she was at her best with the poetic, existentialist Brel song "My Death Waits". Like Howard Blues is the best kind of music for a voice such as Ms. Timmins'. Her vocal range and power can be exhibited in all its strength and emotion and we were truly lucky to hear a few songs from her.

The song "Stained Glass Saint", which featured David Morgan on guitar and vocals, and Dean Meredith on guitar, added a more mellow note to the show. Dean Meredith was a back-up guitarist but we were able to hear his talents

more clearly in some classical guitar selections. One very beautiful and simplistic piece was the combination of John Bird on sax and Alan Laing on flute, playing alternately while the guitar kept up a steady rhythm. The tune sounded simple but the complexity of near perfect timing amongst the three was the cause of the relaxing notes.

P.M. Howard came onstage again and this time he sang through a selection of Blues that brought the house to their feet. Bogie Carmichael's "Georgia" and the encore "Nobody Loves You When You're Down and Out" were two songs that especially characterized the fine precision and quality of all the musicians on stage in combination with Howard's voice. This was an evening of music that had enough quality and variety to please almost anyone, and was one of the most enjoyable concerts I have ever attended.

'La Boheme' coming to Dal

Sopranos Barbara Collier and Ann Cooper will share the poignant role of MIMI in Puccini's La Boheme to be performed by the Canadian Opera Company at the Rebecca Cohn Auditorium, on November 28 and 29. Miss Collier will sing the role at the evening performances and Miss Cooper will perform at the matinee on Saturday, November 29 at 2:30 p.m.

Barbara Collier, a native of Stratford, Ontario, and a graduate of Trinity College, University of Toronto, pursued her musical training in London, Cologne, Budapest and at the Mozarteum in Salzburg before joining the roster of the Civic Opera House in Oberhausen, Germany, where she

performed such roles as Liu [Turandot], Sandrina (Mozart's La Finta Giardiniera) and Ninabella (Egk's Die Zauberflöte). Extensive work in the concert and oratorio field has included appearances in Bonn, Berlin, Munich, Stuttgart, Koblenz, Salzburg and with the Stratford Festival Orchestra. For the past three years, Miss Collier has worked with the Canadian Opera both in Toronto and on tour. In addition to her assignments with the Company, during the 1974/75 season, Miss Collier will appear with the Manitoba Opera Association as Musetta in La Boheme, as a guest soloist with the Calgary Philharmonic Society, and as the First Lady in The Magic Flute at the

National Arts Centre.

A versatile and accomplished musician, Ann Cooper had already studied piano, organ and flute, earned a Bachelor of Arts degree in music from Austin College in Texas, and spent a year at the Hamburg Hochschule für Musik in Germany, before she became interested in singing. In 1969 she enrolled in the Opera Workshop of the University of British Columbia and the following year received a scholarship to join the Opera Department of the University of Toronto. With the department she sang the roles of Anne Trulove in The Rake's Progress (1971), and Juliet in The Little Sweep (1970), and Susanna in The Marriage of Figaro (1972). In

the summer of 1971 she sang the title role in the Banff School of Fine Arts production of Carlisle Floyd's Susannah and appeared in the CBC-TV production of Puccini's La Rondine, and that fall made her Canadian Opera debut in Macbeth at Toronto's O'Keefe Centre. In 1972, Miss Cooper was a regional finalist in the Metropolitan Opera Auditions and later that year placed second in the CBC Talent Festival.

In addition to her appearances with the Canadian Opera both in Toronto and on tour during the 1973/74 season, she was a guest soloist with the Atlantic Symphony in Handel's Messiah (December 1973), and toured Ontario schools with the educational vocal program S.T.A.B., presented under the auspices of Prologue to the Performing Arts. The latter was repeated in the spring of 1975.

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FREE INTRODUCTORY LECTURE WEDNESDAY, DECEMBER 3, ARTS AND AND ADMINISTRATION ROOM 212, 8:00 p.m.

New addition

The Dalhousie Art Gallery has acquired a landscape painting by the well known Lunenberg artist, Earl Bailly, thanks to a donation by the Dalhousie Club of New York. This donation was made in memory of the late Warren Publicover, a graduate of Dalhousie in 1925, who was an active member of the New York Alumni and one of those who organized last May's reunion of the 1925 class.

Earl Bailly, a talented and prolific painter, works under most unusual and difficult circumstances. Confined to a wheelchair after suffering polio as a small child, he has overcome the constrictions of paralysis by manipulating paint brushes while holding them in his teeth. The painting, **Dover, Halifax Country**, is a fine example of Bailly's work, depicting a landscape and seacoast scene so familiar to the artist and to Mr. Publicover, who grew up in Lunenburg, a patron and friend of Earl Bailly.

The choice of this work was made by Bruce Ferguson, director of the Dalhousie Art Gallery, in consultation with the artist. Dalhousie University is extremely fortunate in the receipt of this admirable work, which has been added to the permanent collection of the Art Gallery, and grateful to the generosity of the Dalhousie Club of New York.

Ball a ball

This year's Shirreff Hall Ball, the biggest event on campus, was held on Nov. 14th from 9 p.m. Friday until the wee hours of Saturday morning.

The theme was "Evening in Paris" and the decorations portrayed a typical French sidewalk cafe. Music was supplied by the Cobequid Educational Centre Band. The ball was organized by Janice Foley, President of the senior class of Shirreff Hall, along with a great deal of help from many of the girls. It was attended by approximately 250 couples plus a few "extras" who strolled in.

The chaperones and special guests were entertained in the Dean's apartment during intermission. In keeping with the atmosphere of the evening, a few instigators decided to "french" the Dean's bed.

Spirits remained high all evening and "Evening in Paris" proved to be a fantastic time for all. Thanks to all who helped make the Shirreff Hall Ball a great success.