

Paul Withers, Greg Dennis, Tom Ozere, Brenton Fields and Sandy MacDonald prepare to Rumble at last Thursday's Grawood Talent Night.

Lack of good judgement at fun-filled Talent Night

by Gretchen Pohlkamp

When the results had been tallied and the smoke cleared (though admittedly not very much), Johnny Strange, a magical magician and six-time veteran performer at Grawood Talent Night, had once again missed his chance for fame.

He won fourth place - a chance to perform at his seventh talent night next year. The crowd was outraged by this obvious lack of good judgement on the part of the judges, John Logan, student union president; Kathy Hagen, entertainment committee chairperson; and Wayne Mitchell of C 100.

The winner of \$100 first prize was Paul Lau, a pianist and singer. Admittedly he was good and his work was original...but he couldn't remember the words

or music for his encore. I guess he didn't expect to be so well received.

In second place, more by sheer effort than talent, was the Rumble, an odd assortment of past and present **Gazette** staffers, performing rock and roll songs which roused the audience out of its inebriated stupor. Lead singer Tom Ozere was commendable on vocals but the rest of the group played like they had had one too many beer and two too many tokes. The group still hasn't figured out how to split their prize dinner for two at Sam's Garage and Grill.

Third prize, two record albums, went to Alison Pugsley, also a pianist of some skill. Who said the judges were partial to planists...or is it just they don't like guitars?

Of the other performers, Liz Vibert and Co., or Red and the Hoods as they are affectionately known, a raunchy female comedy team, deserves special mention for its ability to keep

the audience's attention throughout its performance. And vocalist D.P. Redaundo should be noted for the power of his spine-tingling chanting.

In the end only Johnny Strange fans went home unsatisfied. Just because he couldn't pull the ace of spaces out of the deck on request, and his rabbit was obviously not well trained, and the cane changed colour instead of becoming a silk scarf, and.....oh well, there's always next year Johnny.

Musical manuscripts appealing to the eye

by Elizabeth Patterson

When I first heard of the Musical Manuscripts exhibition at the Dalhousie Art Gallery, I thought "That's a strange idea for an exhibition. There's no art in sheet music."

I was wrong.

The exhibition includes the original manuscripts of Pierre Boulez, Igor Stravinsky, Aaron Copeland, Leonard Bernstein and Eric Satie. However, while these composers use the standard five-line staff, notes and rhythms, it is the lesser known composers who show the more eye-appealing works.

Frederic Liebermann's 'Ternary Systems' reminds one of a group of dots connected by lines, like the ones you would see in a child's colouring book. Gertrude Meyer-Denchmann's Aktionen-Reaktionen is simply coloured lines meeting. Sydney Wallace Stegal's 'Dappled Fields' resembles a modern

painting with its black and white circles, squares and triangles strategically placed.

Yoko Ono's piece was titled 'Boil Water'. In this, she describes how the piece was performed: simply, she and her fellow musicians boiled water in a still. This masterpiece was performed in 1966. 'The Word' by the Beatles looks like a child's drawing with markers and watercolour on pink paper with the words done in ink.

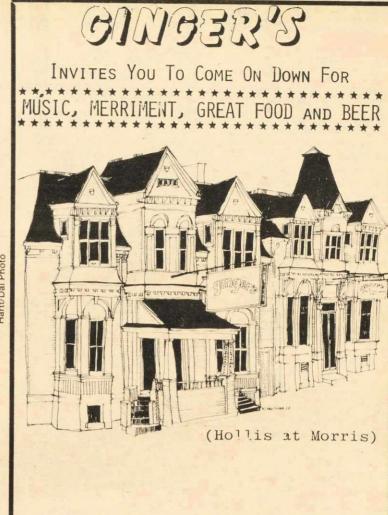
George Heussenstraum never bothered with proper notation either - he simply wrote the notes in letter form in a maze.

Another form of notation used was the collage. One of these was Robert Moran's 'Sketch For a Tragic One-Act Opera', which resembles a normal conductor's score until the picture of a razor blade is noticed. One wonders how they would musically inter-

pret a razor blade. Another, Gianni-Emilio Simonetti's 'Ana-Ivse du Virage', consists of orange decals, comic-strip sayings, postmarks, pictures of people skating, horses and spit-fire airplanes.

While standard music notation (symbols for correct pitch and rhythm) is becoming more limited as music progresses, it is hard to see how any of the new forms will be better able to express something which often can't be expressed in writing. Like language, there are some things which cannot be expressed by mere words or notes. However, it must be that new universal symagreed bols are needed to express the new sound effects of the 80's. Some of the pieces in the collection made one wonder whether these pieces were written for the ears or the eye.

The exhibit was compiled by composer John Cage (who has one of his own works included) and is being circulated by the Smithsonian Institute. It runs at the Dalhousie Art Gallery until November 22nd.



Open Mike

Tues Nite:

