

roger salloom good entertainment

reviewed by Stan Twist

Wednesday Night, February 16, 1972; Roger Salloom, a singer who's played the Fillmore East and West, and a hell of a lot of places in between, played on the same bill as Santana, Procol Harum and Van Morrison and who drove all the way up from Worcester, Massachusetts, plays at the Sub ballroom to a sellout crowd of eight people.

All I ever hear from people on this campus is complaint after complaint about the lack of things to do here. So along comes one of the best performers this city has seen in a long time and eight of you goddamn people take the time to check it out.

Student apathy, however, can't be blamed entirely for the disaster that night. Whoever planned the affair knows about as much about planning a concert as I do about having a baby. Not bad enough that it fell on the same day as the SRC elections (celebration time!!), but it occurred at the same time as TC was staging Becket and the same time as Mario Escudero, the Flamenco guitarist, was giving a concert. Great planning.

Outside of my general disgust for the whole campus, I managed to thoroughly enjoy listening to Salloom and his boys get it on.

Roger Salloom has had an LP out with an entourage known as "Salloom, Sinclear and The Mother Bear". Salloom wrote all but one tune on that project. He's also recorded an album with Area Code 605 (Nashville's best; Ken Buttry, Pete Drake, Charlie McCoy, etc), but I don't know if it's been released yet.

The band Salloom used here consisted of John Webster (bass), Dave Webster (lead guitar) and Mitch Chakoor (piano and flute), all of whom are "young studs", or so Salloom told

me. All four of them sang (Salloom was lead vocalist) and my, how those boys could sing. Flawless four-part harmonies sailing over an extremely together band. These mothers were so goddamn tight that they went through six numbers before I even noticed that they didn't have a drummer. John and Mitch held the whole affair together at the bottom and even when the guitarists weren't playing (like in a section of "Slippin and Slidin") they were so full you didn't even notice the other two's absence.

Dave Webster was a superb guitarist, sounding like he'd been studying The Band's Robbie Robinson for the last five years. Most people in the hall seemed to agree that Webster was a bastard of a guitarist. The break he played during "Long Gone (?) Blues" was enough to floor anybody. It was once written that Eric Clapton could make time standing still by playing his guitar and I can't think of a better way of describing Webster's guitar solos. There were times during the concert when I was so totally spaced out on Webster's playing that I was oblivious to everything around me. An astounding musician.

Several of the bands number's stood out, like their rocking version of Little Richards "Slippin and Slidin". Salloom show his voice off to great advantage here and the band projected an infectious beat that had everyone (the hall had become 3/4 full when the management threw open the gates, naturally) moving their body in some way or another, and remember these dudes didn't even have a drummer.

"D'Arcy" was a duet, with Mitch chakoor playing flute and Salloom doing acoustic guitar and vocals. It was an extremely moving piece about an old friend (?) of Salloom's who didn't share his political views.

Salloom and his crew whipped into a spirited rendition of Merle Haggard's "Okie from Muskogee." Surprisingly, this song commanded the greatest crowd reaction of the evening. I don't think a majority of the people realized they were being made fun of when Salloom changed the song's location from Muskogee to Fredericton, New Brunswick. Can you blame him?

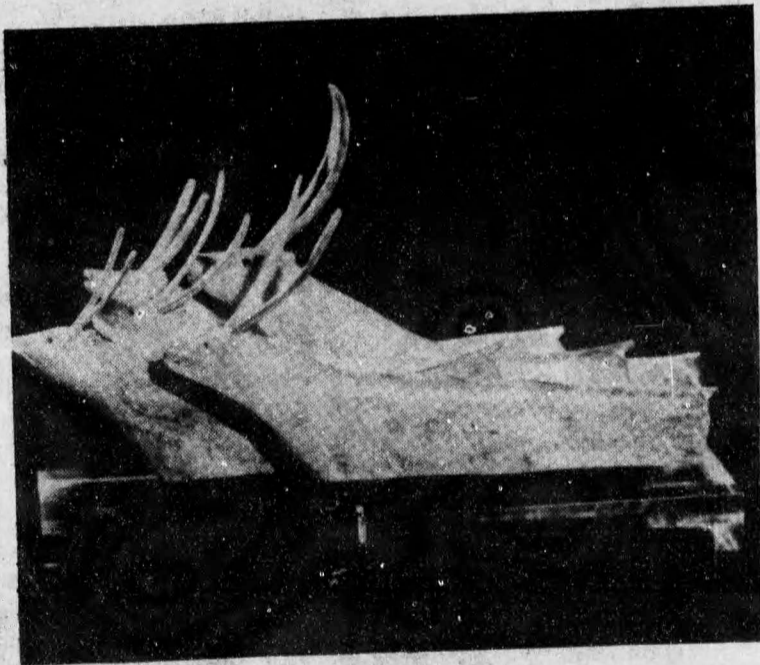
Easily the best song they performed was Dylan's "don't think twice, it's alright". It started out with quiet piano and folky electric and acoustic guitar, then built up to a tidal wave of vocal power in the chorus. Those 4-part harmonies were overpowering I still can't get the tune out of my head. Definitely the best version I've ever heard of the song.

Salloom's present band has only been together now for six months and don't plan any recording till they get their sound a little tighter. When they do get into a studio though, they're gonna make one bitch of a record, mark my words.

Half-time entertainment was provided by a Toronto Folk singer who's working locally at the moment, Andrew Cobbler. Cobbler performed two of his own numbers and was very well received. I enjoyed his voice and guitar playing, but his lyrics seemed a bit confined within his music. He's working around town, so I hope to be hearing more from him in the near future, as he certainly bears watching.

When Cobbler was playing one of his songs, someone asked me where he was from and I informed them he was from Toronto and that he was trying to make it in Fredericton. Reply; "Trying to make it in Fredericton? The Crazy Bastard" Then I remembered the ballroom full of empty seats when I first came in and thought "How true, How true."

at the beaverbrook in march



FIVE CARIBOU SWIMMING
Bone
Coll.: Mr. and Mrs. A. Murray Vaughn

Mr. and Mrs. A. Murray Vaughn have loaned the Beaverbrook Art Gallery fifty-five pieces from their collection of Eskimo sculpture which they have acquired over the past ten years. The works range from small composite pieces of groups of animals to large, monolithic birds. Traditional soapstone, ivory, bone and perforated old whalebone are some of the materials used.

The highlights of the collection are ten pieces mostly in ivory from the Kamchatka Venture Collection. The Kamchatka ivory and bone carvings were brought back from Kamchatka, Alaska, in 1921 by a Mr. Vernon W. Elphic, an employee of the Hudson's Bay Company. These works were executed in the 19th and early 20th century. They show how slightly Eskimo sculpture has evolved up to recent time.. Those changes that have transpired in the over 2000-year-old history in Eskimo Art are undoubtedly due to the imposition of the Southern culture on this native art form in the last 20 years.

national theatre school

Students who wish to apply for audition to the National Theatre School for the 1972-73 school year (acting and production courses) are requested to submit their applications immediately.

Annual auditions and interviews will commence in March 1972 and as in previous years, they will take place in every major city in Canada from St. John's to Vancouver. The National Theatre School is a post secondary school which undertakes the professional formation of future actors, designers and production personnel for Canada's growing professional

theatre.

ACTING COURSE

Length of course: 3 years. All applicants must have completed high school at the time of admission and be between the ages of 17 and 23.

PRODUCTION COURSE

Duration of the course is 2 years.

This course is divided into two sections.

- the technical section: which includes the study of every aspect of theatre technique, including stage management, production management, lighting, etc.
- The design section: which includes the

study of every aspect of stage design, including property design and construction (Students may be invited for a 3rd year).

Students in the Production Course must also have completed high school at the time of admission but there is no age limit.

All inquires should be addressed to the National Theatre School of Canada, 5030 St. Denis St., Montreal 176, Que. (tel 842-7954) as soon as possible. When inquires are received the National Theatre School will send the candidates application forms. They will be informed of the date and place of their audition and/or interview shortly after their completed application forms have been received.