

# Concert bombs at St. Mary's

by Denise Currie

On October 15 John Edmunds, Jesse Winchester and Jonathan Edwards were scheduled to play at St. Mary's 'theatre auditorium' or the once reading room. For a generally unadvertised concert there were about 200 people there. The event was very poorly organized starting with the wrong time printed on the tickets. The ticket stated the performance was to start at 8:00 but during my hour long wait rumors spread that it was to begin at 9:00. When John Edmunds came on - or at least I think that is who it was although he never introduced -

he appeared to be having a bad night. For a start he forgot to sing into the microphone and unfortunately (or fortunately) his guitar drowned him out. He sang a lot of Cat Stevens sometimes forgetting words, sometimes forgetting chords. I finally got so upset I decided to go out to the lobby for a smoke where I found the other half of the audience doing the same thing. People were just shaking their heads in grief over the guy. Some said they heard him before and found him very good but obviously this just wasn't his night.

After his performance there was a 'brief' (25 min.) intermission when apple cider was served on the upper balcony of the auditorium. After stumbling up the dark staircase with 50 other thirsty spectators I finally made it to the top which also had no lights and nearly tripped over one of the people pouring the cider sitting on the floor.

After this long intermission Jonathan Edwards came on stage - he too with no introduction. He was very good and as everyone hoped, seemed to make up for John Edmunds lousy performance. He did one song on piano which he said he has never done before in public and if St. Mary's has anything to do with it he won't play piano again. Unfortunately there were not enough microphones on stage and Edwards spent about 5 minutes arranging the equipment around him. He later brought his wife out and they sang a few cuts that will be on his album being recorded in November (to be released as Edwards says "some-time probably in early '78).

After another 30 min. intermission the long awaited Jesse Winchester arrived on stage - this one by introduction. When I last saw Mr. Winchester's performance about three years ago at Dalhousie he had a back up band and the equipment available filled the

stage. However, this performance all that accompanied him was a base player. The songs he played were mostly selections off his early albums, all a bit slow and perhaps boring because even then people seemed to be disappointed and were walking out.

If this article seems drawn out then I am doing a good job in describing to you just what the concert was like. It cost \$3.50 for a Dal Student and it will be the last time I will spend that to see any concert at St. Mary's. The university just doesn't have the place to hold such performances properly - with stages that hide back stages so the audience isn't distracted by other performers. I suggest that when St. Mary's bring in a good performer that they concentrate a little on production because no matter how entertaining a singer is if the technical aspects of a show such as timing of intermission, enough microphones on stage, good lighting with no distractions and little things like introductions so uneducated audiences know who is playing are omitted the show will bomb. These all add to a good performance and its success. If St. Mary's cannot comply to such standards and basics in entertainment then I suggest they leave it to someone who can.

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## Relive the Depression

The publication of Barry Broadfoot's book TEN LOST YEARS released a flood of interest in Canada's Depression years, bringing back memories to those who had, somehow, managed to live through it. In schools, history teachers included it in their curriculum and the book found its niche at the top of the best seller charts where it remains to this day. The Toronto Workshop Production

of Ten Lost Years will be performed at the Rebecca Cohn Auditorium, Dalhousie Arts Centre beginning Friday, October 31 through Sunday, November 2.

The book was dramatized by Jack Winter and Cedric Smith. Smith, a veteran performer in coffee houses and a founding member of the "Perth County Conspiracy Does Not Exist", a leading Folk-rock group, also composed the original musical



The Toronto Workshop will present "Ten Lost Years" at the Dalhousie Arts Centre Oct. 31 - Nov. 2.

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The company, under the artistic direction of Toronto Workshop Production's George Luscombe, went into rehearsals and the play opened in Toronto, February 5, 1974. Like the book, it, too, was an instant success. The critics raved.

The period of the "dirty thirties" was an intensely personal experience for a multitude of Canadians who endured or witnessed the hardships of unemployment, the embarrassment of public welfare, the endless search for work, the struggle for the family's fare, the

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