

Familiar Jacques Brel spirit

Act's wit tops profundity

By AGNES KRUCHIO
Jubalay is a variety show written by Patrick Rose and Marv Campone that was imported directly from the Manitoba Theatre Centre, where it had rapidly achieved the status of a full-blown hit.

Once transferred to a big city stage, however, it loses some of its appeal, mostly because it relies on a Jacques Brel type of spirit that Toronto audiences are familiar with. In spite of some really good moments, and in spite of an enthusiastic audience, it will not make a memorable groove in the Toronto mind.

The performers individually are all very good, and their various talents balance each other nicely. Diane Stapley — who, despite having won the ACTRA award for the best variety actress this year, is never seen on television — has some touching moments, especially in a duet with Ruth Nichol, in which she sings the youngster in a two-generations of women type of song. While the idea is not exactly original, it works because Stapley's waifish quality delicately offsets Nichol's ripeness, which the latter can command at will.

Brent Carrer is an acrobatic and 'musical' actor, and Patrick Rose has a voice that varies in strength and clarity from stunning to flat and barely audible.

However, the ensemble as a whole never becomes greater than the sum of its parts.

There are some genuinely funny moments: for example, in CNR the troupe throws some well-aimed and timely punches at the federal bureaucracy's white elephant; in fact, it contains an excellent elephant joke of the-what-do-you-get-when-you-cross-an-elephant-genre. The execution of this number is swift, the timing keen, and the satire well-taken.

Another well-turned-out number is about old jocks, and what goes on in the locker room when the old pro

is no longer up to his old stuff. A further number involves a bomb-happy anarchist who is told to cool it by his lady, or else. And another shows up female foibles as Ruth Nichol sets up her charms in What am I Bid?

Parts of the programme bear strong resemblance to other musicals' styles. For example, I Am the Light is reminiscent of Jesus Christ Superstar, a semi-

instrumental number evokes Gordon Lightfoot, and of course, the overall format is that of Jacques Brel and even contains one of his songs.

The company succeeds with its humorous material which is often excellent, whereas attempts to be profound frequently die a shallow death.

Jubalay will continue until November 16 at Global Village Theatre.

Not Let It Bleed calibre, but Stones still rock on

By PAUL STUART

The Rolling Stone's fifteenth album, It's Only Rock 'n Roll, has finally been released in Canada.

No, it's not as good as Beggar's Banquet or Let It Bleed. Yes, they are beginning to repeat themselves (a little).

But they have also put out one hell of a good album. Unlike '73's Goat's Head Soup, It's Only Rock 'n Roll has been blended skillfully and all the songs belong.

The first three cuts are a great chunk of high energy that comes to a climax with the title song and recent single. With its wry lyrics and wondrously lewd Chuck Berry guitar work, the tune is one of the highpoints of an exhilarating record.

Til The Next Time We Say Good-bye is a sweetly sad ballad that changes the mood and gets you ready for the big one. Which for me is Time Waits For No One, a simply beautiful song.

Mick Taylor's gorgeous solos may owe a lot to Carlos Santana, but along with the relatively thoughtful lyrics they make it one of Mick Jagger and Keith Richard's more moving compositions.

Side two has a vintage piece of Rolling Stone's exuberance called Dance Little Sister, and Short and Curly, which rolls along lamenting Woman's iron grip on a sensitive but

crucial portion of Man.

Which reminds me that the boys have definitely not lost their sense of humour. The cover, by Guy Peelaert (who did the well received book, Rock Dreams) depicts the Stones as decadent basket-cases surrounded by a swarm of wistful maidens in sheer gowns.

It is infinitely more subtle than Peelaert's studies of the band in his book, which, among other things, had them dressed in Gestapo uniforms sipping tea, in the company of a half-dozen naked little girls.

While a couple of the songs are a bit drawn out, the problem with this album is true of all their others: the music sounds best live, and a record cannot possibly deliver the impact and excitement of one the group's concerts.

The only remedy is to turn the volume knob to the right.

Its Only Rock 'n Roll is not a good gift for Gerry Ford, or a Karen Carpenter fan or rock critic Peter Goddard, but it's a fine record anyway.

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