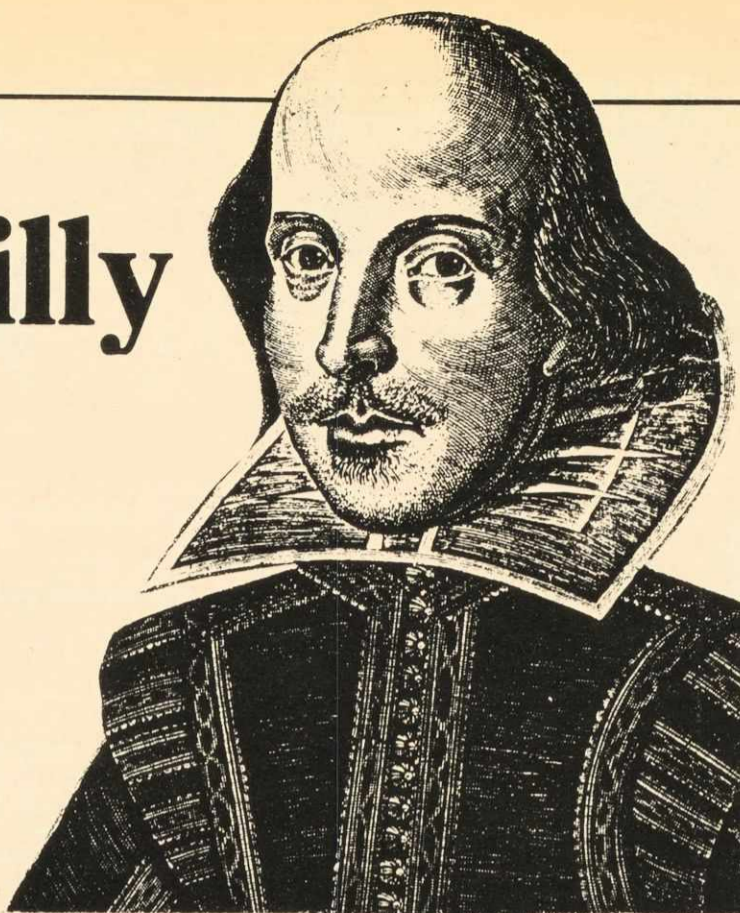


Take 12, Willy

by Ellen Hagerman

If it's a musical you want, *Take Twelve* has all the sounds of a Broadway musical — from the style of music to the powerful voices to the standard instruments of back-up orchestration.

If it's a comedy you want, *Take Twelve* has got a lot of humour too. While the word "corny" comes to mind when I recall some of the jokes, it is the "corniness" typical of Broadway musicals, using the type of cliches and anecdotes that the whole audience can



William grooves into the 60s in Neptune's modern version of the Twelfth Night.

SHE's hot

by Connie Clarke

Dalbello's *She* album is a welcome relief to those of us who had thought she'd given up her solo career for the lucrative television and radio jingle industry.

Some consider *She* a comeback of sorts but Dalbello has been touring and writing in Germany on and off for the past four years with the likes of Marillion and Nena. (She wrote the lyrics to 99 Red balloons). Her distinctive vocals can be heard in the works of John Taylor, Corey Hart, Parachute Club and Rough Trade. Dalbello's single *Black on Black* from the soundtrack 9½ weeks was a standout and classic Dalbello.

Those fortunate enough to have seen Much Music's simulcast of her January 21 performance at Toronto's Diamond Club know what *She* has to offer. No sappy love songs here. Written, produced and arranged by Dalbello, *She* challenges our social conditioning (ie. *Black on Black* takes a look at child abuse in the church and in *Baby Doll* sexrole stereotypes come under attack).

My favourites; the entire album, save one track, which I will leave to you to discover. *She* is written from third and first person points of view. Dalbello's first person narratives remain gender neutral. This album picks up where her previous *Whoman-foursays* left off, with a complex but much more polished sound. Sprinkled with Dalbello's lyrical style of manipulating her voice, *She* keeps getting better the more you play it. The first release, *Tango*, has been made into a video. Keep an eye out for it — it's supposed to be hot!

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personal relationships.

As a play within a play, the characters move from one story to the other and at times it can be confusing as to which story they all belong. But the play all comes together through a series of double entendres, love triangles, mistaken identities and of course, we can't forget the traditional happy ending. While the play was a bit slow and repetitious during certain scenes, the actors did a fine job of orchestrating their roles.

What the songs may have lacked in vitality, the singer's made up for with their outstanding voices. Indeed, hearing an entire cast of high quality singers was the forte of the entire production. Nadine Mckinnon and Sharon Timmins, especially, had the

Continued on page 13

appreciate. But what's unusual about this musical-comedy is it's local colour; so there are jokes that only we native Canadians can appreciate. A few Americans might chuckle at the fun poked at Barbara Frum, Mulroney and the CBC, but this Canadian audience gave out a full-fledged laugh.

If it's Shakespeare you want, there's a hint of that too. Aside from some of the lyrics being written in traditional Elizabethan vernacular, the play is, by loose definition, a modern version of Shakespeare's *Twelfth Night*. Instead of getting shipwrecked, these twins get separated by an earthquake while en route to a movie set. Instead of one clown there are two, and these ones want to make a movie based on those old familiar themes of love, the arts, self knowledge and

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