

# Budweiser man goes flat

Concert review by Peter Michalyszyn

Lou Rawls performed last night at the Jubilee Auditorium to a full house in an ITV In-Concert performance.

For those unfamiliar with the ITV In-Concert Series, this was the thirty-eighth performance with well known stars. The concerts are now being televised in 53 countries around the world.

Judging by the way James Keene, the ESO's concertmaster and member of the ITV Concert Orchestra, wandered onto the stage 5 minutes late, the people involved with the concert weren't too concerned about the supposed 8:15 curtain time. Five minutes later, after the lights had dimmed conspicuously and then came on again, Tommy Banks came on stage to introduce ITV and throw out a few jokes (at least I hope he threw them out). The audience's reaction to Banks was caught in the words of the guy sitting behind me: "oh no, not this guy..."

Finally, at 8:30, Rawls made his grand entry, wearing a pale blue suit. He proceeded to perform some of his reliable tunes for all of 20 minutes before an intermission. Rawls stuck his foot in his mouth when introducing his medley of songs from the early 60s: songs like "Tobacco Road" and "Natural Man". He said something to the effect that we might not have heard of these songs "up here in Canada". He must have known something about the nature of Canadians, however, because this mistake gained him a few laughs.

I was not familiar with the procedures for these ITV concerts, and so was totally unprepared, after paying \$11.00 a ticket, to be obstructed by cameramen and distracted by technicians (if you could call them that) throughout the concert. In fact, I found myself watching parts of the concert through the monitor

screen on the T.V. camera. The detached attitude of the performers, particularly those in the ITV Concert Orchestra, reminded me of an informal recording session, rather than a concert in front of thousands of people who paid good money for the show.

After a 20 minute intermission, the performance resumed, except without the grand entry. Rawls simply walked onto the stage from the side, but predictably was 5 minutes late.

The second half, like the first, was polished but uninspired. Only the funky bass player with the long hair and the two drummers in the Rawls entourage displayed any musical emotion. In Rawls' salute to Broadway, the string section could finally be heard, and at the same time Rawls did a creditable imitation of Satchmo. This was the highlight of the evening.

After saluting Broadway, Rawls for some strange reason sang his Budweiser commercial, perhaps unaware that we can't get the stuff "up here in Canada". He then introduced the members of his bands although he couldn't remember one of the drummers' name, and exactly 45 minutes after the intermission, the concert was over.

However, it wasn't over entirely as Tommy Banks rushed onto the stage. He informed the audience that, although he hadn't made a mistake since 1948, tonight he goofed and the first two songs of the show would have to be re-taped.

We then heard the first two songs of the show again, exactly as they were first performed. It was as if the first performance had been taped and played back to us, with the people on stage just going through the motions. The bass player gave it away, however; he was too good.

The evening came to a rather blunt end when someone turned off the microphones to Brown Sugar, the two, sweet, female vocalists. When this happened they looked at one another, shrugged, and walked off the stage. Because the house lights had been on throughout most of the concert, many people didn't realize the concert was over. I for one, didn't care. "Thank God for T.V."

## Hakoshima in SUB

by Tom Pickering

Remember Marcel Marceau? The guy who expresses an idea on stage without singing, talking, or even playing charades? Well, there's another fellow named Yass Hakoshima who is considered as good, and possibly better than Marceau.

Marceau and Hakoshima are both practitioners of the art of mime, the silent acting out of an idea that assumes realistic proportions. Mime involves body movement, but does not involve props or musical accompaniment. Nevertheless, the actions of the mime stimulate the imagination of the audience.

Imagine a man deep in thought taking off the top of his head, removing his brain, and after examining it, replacing it. However, the position of his brain is reversed. An amusing portrayal of a distorted motor system results. This is one excerpt from Hakoshima's considerable program.

Hakoshima is a respected professional — the Bobby Orr of the theatre. He will be making his first appearance in Edmonton for two performances only, on Sunday, September 23 at the SUB Theatre. Shows are at 2 and 8 p.m. with tickets available at all BASS outlets.

You can meet this excellent mime at a three hour mime workshop at Espace Tournesol on Saturday, September 22.

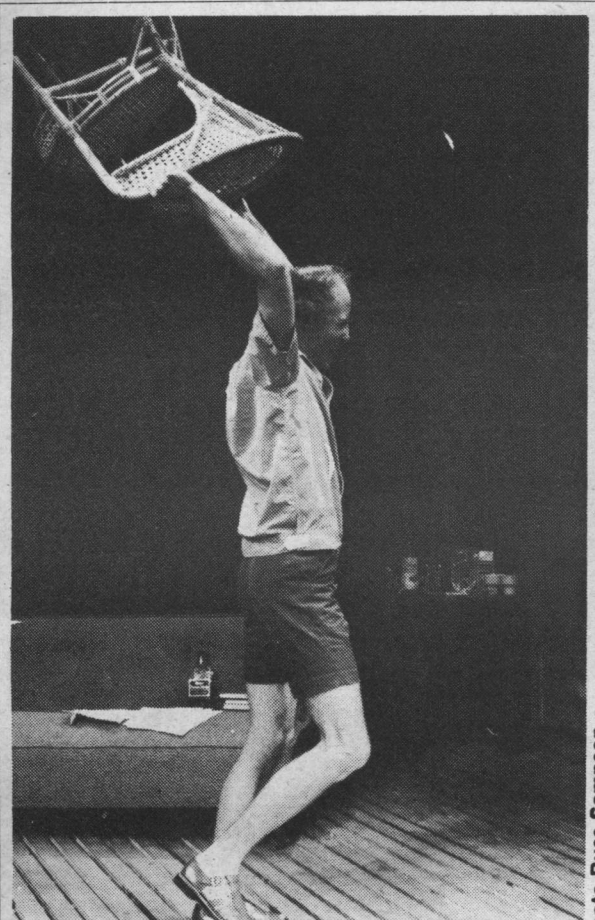


photo Russ Sampson

Studio Theatre starts off Stage 80 season with *Till Human Voices Wake Us*

# Thursday Thursday

### THEATER

**Theatre Network at Theatre 3, 10426-95 St., 426-6870**

Sept. 11-23, 8 p.m. Tanya Ryga and Sharon Stearns star in *Sarah and Gabriel*, a thriller narrated through music and song. The play is about a filmmaker interested in a pioneer, Luke Dawe, who mysteriously disappeared around 1850. In the abandoned farmhouse where Dawe allegedly lived, the filmmaker meets Gabriel, an inventor, who claims to be Dawe's wife. Tickets are \$6 and \$5 Friday and Saturday, \$5 and \$4 Tuesday to Thursday, and Sunday.

**The Citadel Theatre, 9828-101A Ave., 426-4811**

Sept. 26 to Oct. 21, *Hamlet*. Welsh-born actor, Keith Baxter stars as Hamlet, in this production directed by Peter Coe. Audiences may be familiar with his portrayal of Prince Hal in Shakespeare's *Histories* (with Orson Welles) both on stage and in the award-winning film, *Chimes at Midnight*.

**Studio Theatre, U. of A., 432-2495**

Sept. 19-23, 8 p.m., matinee performance Sept. 22 at 2 p.m. Henry Woolf of the Drama Department directs *Till Human Voices Wake Us*, a play by Tony Bell. This is a special event to premier Studio Theatre's Stage 80 season. The setting is a decaying cottage on the shores of Lake Erie, where four people are spending a less than idyllic summer. Into their den of lethargy, a stranger enters, and suddenly tensions which had been smouldering uneasily begin to surface. The characters are forced to confront the "transitory reality" of the world around them and the delusions on which they have built their lives. The play shows in the Media Theatre, Room 1-63 Fine Arts Centre. Tickets are on sale at the Drama Office, 3-146 Fine Arts Centre. Regular ticket prices are \$2, students and Studio 80 subscribers \$1.00.

Sept. 21-22, 8:30 p.m. *Waiting For the Parade*. This National Arts Centre Theatre Company production is an examination of the lives of five Calgary women during the years of W.W. II. The play was first presented in Edmonton by the Northern Light Theatre in April 1978. Tickets are \$5 at the SU Box Office and at all BASS outlets.

Sept. 23, 2 and 8 p.m. Student Union Concerts and Espace Tournesol present Yass Hakoshima Mime Theatre. Tickets are \$5.50 at the door, SU Box Office, the Bay, Mike's and all BASS outlets.

### MUSIC

**Hot Box Restaurant, 11639A Jasper Ave., 482-2111**

Sept. 20, 9 p.m., 21-22, 10 p.m. For those who missed him at The South Side Folk Club, Stan Rogers and his band will be playing again. Tickets are available at the door on a first come first serve basis.

**Edmonton Symphony Orchestra, 439-2091**

Sept. 20, 8:30 p.m. Mozart series with Barry Tuckwell playing French Horn.

### SUB Theatre

Sept. 20, 7 and 9:45 p.m. James Cotton brings his high powered harp into Edmonton. Tickets are \$7 advance at Mike's and SU Box Office, and \$8 at the door.

### Dinwoodie Lounge

Sept. 25, 7:30 and 9:30. Long John Baldry. Tickets are \$5 in advance at Mike's and HUB Box Office, \$6 at the door.

### CINEMA

**Edmonton Film Society, 488-4335**

Sept. 24, 8 p.m. The first film in the Classic Series is *Mr. Smith Goes to Washington*. Jimmy Stewart stars as a naive idealist who takes on crooked Congressional leaders in this Frank Capra directed comedy-drama from 1939. Regular subscription to the Classic Series costs \$18, student and senior citizen prices are \$16. Tickets are available through the mail, at Woodwards, SU Box Office, and at the door. Movies are shown in the Tory Lecture Theatre.

### SUB Theatre

Sept. 25, *A Streetcar Named Desire*.

Sept. 26, *Dial M For Murder*.

Admission is \$2.50, \$2 with Student I.D. Showtimes are 7 and 9:30 p.m., and tickets are at SU Box Office or at the door.

**Edmonton Public Library, 7 Sir Winston Churchill Square**

Sept. 22-23, 2 p.m. John Wayne stars in the 1939 classic *Stagecoach* directed by John Ford. This was the film that helped to launch Wayne on his way to stardom. This is the third film in the series: "John Wayne in the Movies."

Sept. 25, 7:30 p.m. *Einer Von Beiden/One of the Two of Us* (1974), German with English sub-titles. Elke Sommers stars in this movie about a plagiarizing university professor who is blackmailed by an antisocial drop-out student. Needless to say, the two of them become bitter enemies. This is the second in the series: "German Cinema of the 70's." Admission to the two series is free, and the films show in the Centennial Library Theatre.

SATURDAY NIGHT IN DINWOODIE

8 P.M.-MIDNIGHT

SATURDAY, SEPTEMBER 22  
FOSTER CHILD

Advance Tickets  
in HUB  
(\$3.00)

