

# ENTERTAINMENT

## Hill tops field thru experience, grabs public in personal lyrics

By EVAN LEIBOVITCH

Tonight York's Burton Auditorium will host two guests preaching a badly needed musical philosophy.

Thanks to the brotherly souls who call themselves the York Social Co-op, the York community will be touched by the voices and guitars of Dan Hill and Bruce Miller.

Both have professional recording contracts; Hill has an album out which has almost become gold for GRT in Canada, and in its first week on the Billboard charts, reached the 180th position (with a bullet) under the 20th Century label.

Miller is also slowly gaining popularity. Although not as well

known as Hill, Miller's album on A & M, "Rude Awakening", boasts excellent guest artists such as Tom Scott on saxophone. Miller himself is an excellent violinist and, given some publicity, has the potential to also hit the charts. Hill has been the latest "development" of the two Bernies, Fiedler and Finkelstein, who have successfully brought under their management such others as Murray McLauchlan, Bruce Cockburn, and Paul Stoddart, as well as a place to show them off (the Riverboat, on Yorkville Ave.) and a label to record them on (True North).

Hill's first chance came when he was 18, when he signed to RCA. Soon he saw that the company did not put much confidence in his

work. After realizing that he was not satisfied with the prospect of being a staff music writer, Hill composed a song titled "Goodbye RCA", which pretty well accomplished its goal.

Hill later got Fiedler to give him a chance and was given an unpaid guest spot at the Riverboat. Fiedler was impressed: Hill was soon hosting audiences there solo; in a week that proved to be more beneficial to Hill's confidence than Fiedler's pocketbook.

The confidence and poise grew, as Hill got some help from Matt McCauley, musical director for O'Keefe Centre. McCauley helped guide the arrangements of Hill's work, and Hill's compositions were later published by McCauley Music.

Soon he interested Jeff Burns of GRT after making the rounds of the record companies in search of a contract (he had no manager at the time). It was then that Bernie and Bernie took on their new protege.

Soon Hill was touring with McLauchlan, as his single You Make Me Want To Be was being selected by almost every progressive radio station in Canada and was finding a growing following in the U.S.

Some of Hill's writing is unique in that he composes much of his material on the road, such as I Don't Want To Be A Star, written in L.A. His songs include lyrics about people in his life (including a tribute to his parents, oddly titled Way Back in McCarthy's Day).

As well, they include Canadian feelings towards the southern neighbour, and the experience of post-adolescence. His album con-



Dan Hill will be at Burton tonight.

tains a variety of orchestration, but Hill is at his best when alone with the audience and a guitar, as shown in his stage performances.

Bruce Miller is also no stranger to the stage. Born in San Francisco, Miller moved to Canada at 15, practicing and performing in small gigs in Vancouver. His music is a good contrast to Hill's. Where Hill's music often refers to stark reality, Miller's is of a hap-

pier, more lighthearted style that gets pretty close to bluegrass at times.

Both artists come to Burton with polish and experience under their belts, but can still relate to their audiences in a colloquial fashion rarely heard of from more "travelled" artists.

Tickets are on sale at CYSF and Burton for \$2.50, and the show starts at 8:30 p.m. See you there.

## Glendon excels in theatre, presents Othello tonight

By AGNES KRUCHIO

There is something pretty unique about the Dramatic Arts Programme at Glendon College. Although the college has no official theatre department along the lines of the one at the Fine Arts Faculty, every year the college puts on productions large and small, which almost inevitably meet with the acclaim of all who see it.

In 1970, Nathan Cohen wrote about that year's major production, Oedipus Rex, "it conveyed the sense of human and dramatic grandeur which makes Oedipus of Sophocles a basic source of theatre". Strong praise for the most caustic Canadian critic.

Over the years the productions have included many classics: Hamlet, John Ford's 'Tis a Pity She's a Whore, A Midsummer Night's Dream, Wycherly's A Country Wife, and last year it was Plautus' farce, The Merchant. Gratien Gelinas' Yesterday the Children Were Dancing was put on at the National Exhibition in 1971. Every year a different classic is picked.

The students who participate in these plays and productions are from all departments, and some of

them have no professional ambitions. That is the beauty of the programme. But many who have started here have wound up in the professional theatre, among them two Tyrone Guthrie award winners at the Stratford Festival. In 1974 the British Critics 1974 choice for the most promising actress was Kate Nelligan, who had made her debut in Glendon's first two productions.

Perhaps among the reasons for the programme's success is Glendon's encouragement of all students and faculty participating in plays; the Glendon dream of the Whole Man, the renaissance ideal, still lives in the college. Members of faculty who would never have been caught dead in a play previously, have been known to take a part in the myriads of French and English plays that the small college population of 1,300 puts forth.

Another reason for DAP's success may be the person of Michael Gregory. A professional director and actor, he has a prominent track record here, in Scotland, England, Italy, and two years ago, in Nigeria.

He is a strict and ambitious director, and under his firm guidance amateurs quickly become acquainted with professional standards. Sloppiness and non-punctuality are not tolerated. The productions generate an excitement among participants that turns night and day into a continuous frenzy of preparation. For a college which cannot devote princely sums for theatre, Glendon each year produces sets and costumes the richness of which is achieved by imagination.

This year Glendon will produce Othello. Says director Gregory about the play: "It's particularly close to our contemporary sensibility. A world that has known a Charles Manson, has lived through Nixon and Watergate, has few problems appreciating Iago's 'honest' malevolence and Venetian corruption and intrigue."

The play will use possibly the oldest type of theatrical forum, the arena staging format, which includes the audience in the play's action.

The play will run daily at 8 p.m. until March 2 with a matinee tomorrow at 2:30 p.m. If past productions are any indication, this one will be well worth attending. Tickets are \$2.50.

## Cage premieres thunderous piece

The CBC has commissioned John Cage, whom many classify as the 20th century equivalent of Beethoven, to write a composition to commemorate the American Bicentennial. Cage came up with something he calls "A Lecture on the Weather". It features a soundtrack of natural noises like wind, rain and thunder, and a film of natural phenomena. This enhances the 12 speaker-vocalists, who read passages from Thoreau.

The CBC is holding the world premiere of this piece here at York. Performers will be members of the Music department, PEAK, York's graduate programme in Theatre, all Americans who have become Canadian citizens.

Two performances will be held tonight, at 7:30 p.m. and at 8:30 p.m. in the McLaughlin Dining Hall. Some 400 free tickets were set aside and can be obtained from Room 334 Stong. Cage himself will be at a reception following the performances.

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