

Canada's "Morning" goes live

by David Oke

Peter Gzowski is in Edmonton this week, broadcasting his late-night talk show, *90 Minutes Live*, for CBC.

Peter Gzowski gained a national fame during the early seventies with his popular radio show, *This Country in the Morning*. A great deal of the show's popularity has been attributed to Gzowski's easy-going, natural broadcasting personality. The CBC is now gambling that what Gzowski did on radio, he can do on television.

Alex Frame, who receives much less attention than Gzowski, produced *This Country in the Morning* and now produces *90 Minutes Live*.

What follows is an informal conversation with both men.

Gateway: What is the philosophy behind the show?

Gzowski: Part of it is instinct and part of it's cool calculation.

Frame: A lot of it is how Peter deals with the audience. Even if you had the same guests and set but a different host makes it a different show. They feel at ease with Peter. He's good to be with.

Gzowski: I like to think of myself as the audience's surrogate and ask the type of questions you would like to ask. I think people should be let in. There are no in-jokes. If something happens during a commercial I'll tell the audience so they don't feel let out.

Gateway: Recently you mentioned being a guest in people's living rooms.

Gzowski: That's part of it. I like to think of the audience being a guest in my living room. Oh, and please don't ask me about the clothes. It's beginning to wear

on me - no pun intended. Everybody's been asking about it.

Gateway: What difference do you find between radio and television?

Frame: The biggest difference is TV demands a greater entertainment value.

Gzowski: People are willing to accept a lower entertainment level on radio than they would on television. There are many ways people can be entertained. They can be touched, moved. They seldom settle for straight information. I'm hyper. Yeah, sure I'm nervous. It's part of what turns you on - having to be up for 90 minutes.

Frame: You know it's amazing and frightening to realize what it takes to muster all your forces under complete control. You're shooting out juice all the time you're on the air.

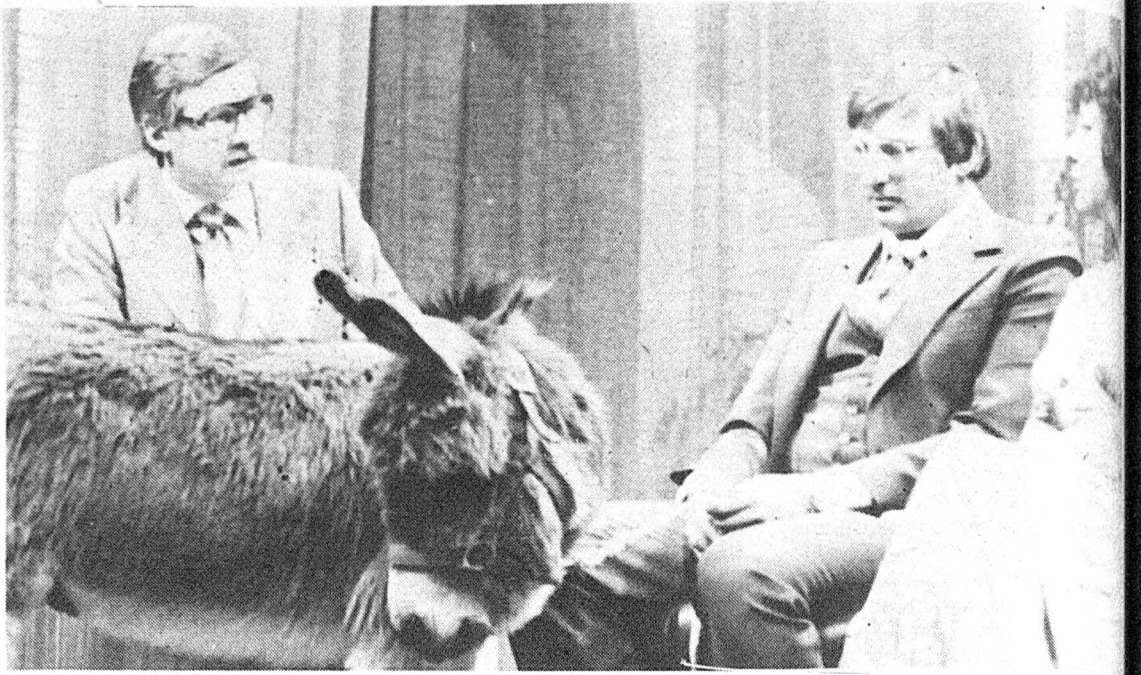
Gzowski: It's worse on TV. You can hide in radio, I guess that relates back to the clothes.

I try to be myself on TV, too. Mind you, I wouldn't do something like this on the air (*Gzowski starts digging out his ear*) but I don't do any calculated gestures.

You've got me right at the worst time to do an interview; right after a show. I hope you don't mind but I'm pretty tired.

Gateway: Does doing one of your shows take much out of you?

Gzowski: I think it takes the most out of me. With a play, you've rehearsed but with this show it's live and you don't know what to expect. Like for instance, one of the guests tonight didn't show up and we had to cover for that. I was in a play once, in Timmins, I was the drama critic for the Timmins paper - gave



Peter Gzowski and guests. Photo by David Oke.

myself a rave review. You'll have to excuse me.

At this point Gzowski left the room. The interview continues with Alex Frame.

Gateway: How would you compare *90 Minutes Live* to Merv Griffin's or Johnny Carson's show?

Frame: Those shows are different from each other. Carson's is a 90 minute platform for Carson. It's purely entertainment, while Griffin works off his guests more. Contrasting out show with their's is contrasting Canada with southern California. They emphasize the showbiz glitter and sparkle. We're trying to incorporate elements of down-homeness and curiosity. We'd like to create a sense of community. It's a question of what type of entertainment is appropriate to what type of environment.

Gateway: Will you be moving

to prime time?

Frame: I think it will be moved earlier than we had hoped. This show doesn't belong on prime time. We'd like a more relaxed time slot that would fit more with the mood of the show.

Gateway: Your show tends to cover more current events than other talk shows.

Frame: We are still having some problems in getting enough manpower to deal with it properly, and trying to marry it with lighter material. We're on live and its difficult trying to make things that don't belong together look like they belong together.

Gateway: Why do you do your shows live instead of taping them?

Frame: There's a certain juice you get. You get the sense of the event when the show is live. We'd like to re-introduce reality into television and get people to

watch something that isn't predictable.

Gateway: How does Peter like doing the show live?

Frame: Actually, he thrives on it. When we were doing *This Country in the Morning* and taped an interview, Peter just couldn't take it seriously. There was always the possibility that he made a mistake, we could do over again and he never put as much into it as when we did it live.

Gateway: What are you hoping to achieve by all your travelling across Canada?

Frame: We're a national show and we're trying to build a national foundation for it. By coming to Edmonton we will have touched the place and it will have had an impact on the show. We don't want to be just another show managed in Toronto shaped by Toronto.

Violin love affair

by Michaleen Marte

The Humours of Lewis Furey is not an Elizabethan chart of the personality of a young artist. The album is instead the story of a modern musician who began his career as a wayward lad with a love for the violin. Starting in Montreal, Furey has crossed the world in search of notoriety. His travels have led to collaborations with such people as Derringer, Queen and Be Bop Deluxe. Now, he has arrived in a more arid setting south of the border to create this new album. The album is an exploration of the man who is Lewis Furey. It radiates his individual fire, and intellect, sometimes with a distinct touch of choleric, if anyone should wish to trace it.

This second album is an

amplification of what Furey has provided in his first album, simply entitled *Lewis Furey*. This can be viewed as a musical pun since *The Humours* features selections which are definitely bolder, faster-paced, and sung with a frenetic energy. Produced by Roy Thomas Baker, Furey still manages to maintain position as writer of all the compositions. The only track which he shares equal credits is with Steve Lack on the very risqué *Top Ten Sexes*.

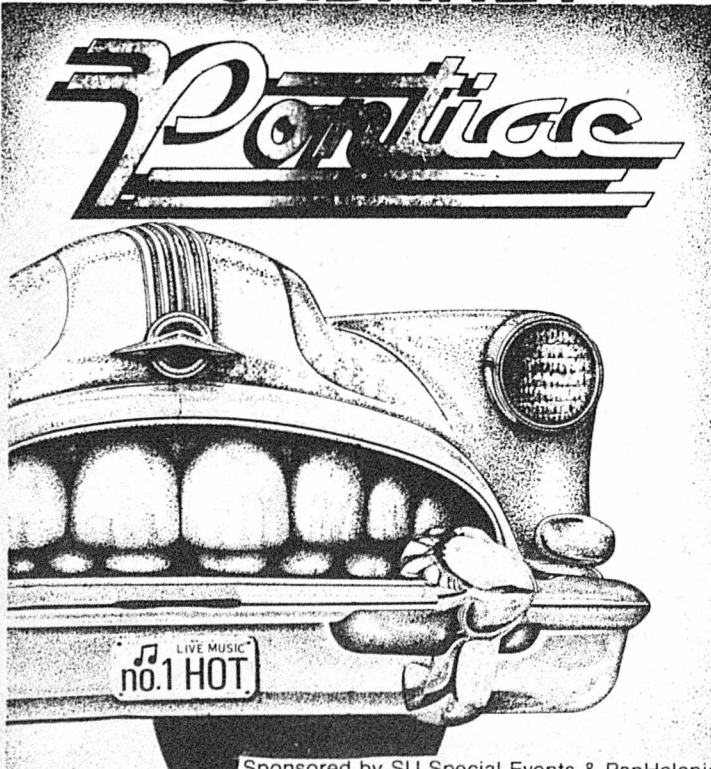
The tempo of the second album has been greatly affected by the addition of electric guitar not heard on the first album. Even as a reinforcement to the "rock and roll" mode of *2Humours* Henry Spinetti has been included on drums, and Cat Stevens is on faint background vocals.

Technical aspects of

Humours allows Furey a more emphatic presentation of himself. The subtleties used to portray an unestablished and rather disquieted artist have been nearly all removed. The attempted stance is now a brave one. It is defiant at times provocative, worldly and yet more ambivalent. The campy tango waltz and lyric has been altered to suit new variations of dance and message. The eroticism is now unconcealed; the observations are acute. The music offers a more dynamic listening experience. New rhythms are moveable, the range is based on what Furey regards as being sly, uncompromising and wantonly attractive.

Neither of the Furey albums can be acknowledged as being continued to page 12

Saturday, January 15 at the
**Dinwoodie
CABARET**



JAZZ at RATT Saturday, January 15 at 9 p.m.
with the **ROB MARSON CONSORT** Admission \$1