

Dan Hill - a flop

By MARC PEPIN

First of all Dan Hill must be doing all right for himself. Saturday night's performance at the Playhouse (8:00 p.m.) found him fifteen minutes late. These days only struggling artists and the Osmonds would be concerned about starting on time.

The Playhouse was packed with the sophisticated looking 18-25 year olds dominating the scene. They looked more like well behaved people than anything else. No Aitken Animals, pot-smokers or kick-shitters were there to stir things up in case the concert would go sour. All you could do was hope for the best.

Anyway, Dan Hill paces himself on stage as the crowd begins to clap. He rushes to his guitar and starts playing. At this point I see that he looks clearly like Santa Claus in drag. He starts to sing and realizes or he thinks that his mike is not on and so he stops in the middle of the song and asked the audience whether its on or off. Is he for real?

After his mike problem is straightened away he begins to sing his song. He impresses me as having no appeal up till now, i.e. your average Joe Blo with a guitar. But when the song is over he seems to be more of a comedian than anything else. He

begins to tell these hilarious tales about how he wrote his songs. He is obviously a very down to earth folkie.

His songs are very sad in nature and tell of very bad experiences, i.e. his confrontation with three hookers. He does have a nice voice and does write good poetry, and you kind of feel sorry for the guy. He has a habit of "thank you" after every song. After a while you tend to expect it. His eye contact with the audience is very limited unless he's telling one of his jokes.

His songs include "14 Today", "Southern California", and "Dark Side of Atlanta" which I recognized from the first set. The lighting in the concert adds a nice touch and makes up for the emptiness of the stage.

At this point here are some criticisms on the concert. He is a mediocre guitarist at heart but his vocals make up the difference. He sounds good, like his records except for one notable exception. There is no backup band. No harmonies; just him and his guitar. After awhile a piano player walks on stage but adds nothing exciting. The sound is very empty, something is missing. I can't believe people actually paid \$7.50 to see one performer for 1 1/2 hours, with his guitar. There was no backup folkie. How gross!

At the end of the first set I was

on the verge of falling asleep and so were others who I talked to outside. This is chiefly due to the fact that his sound is so monotonous. It's the same beat for every song. He knows no other style except slow ballads. No fast songs, jazzier type songs or even blues numbers were performed. I'm not impressed. Sometimes I wonder how he got here.

Sometimes he would sing without a guitar. My god after a while I thought he might stop singing. I mean what other instruments are their left. If his voice cracks, he's f---ed.

The second set started and as expected the usual nuts were flashing their cameras in front of his face while he was playing but he didn't seem to mind (but he obviously should have). He seems so down to earth and happy to be here, he didn't mind.

For those who care, during his second song, he capoed his guitar two frets up. He dedicated one of his songs to his soundman and the only one I recognized before his last song "Sometimes When We Touch", was "Indian Women". As expected people stood up and demanded more out of their money and he came back on stage and said "shucks" and played his encore "Hold On" which happened to be his first hit. Thank you and goodnight. Enough said.



Man of la machia

The cast of MAN OF LA MACHIA is not only one of the largest ever assembled by Theatre New Brunswick, but also one of the most distinguished. The list is headed by Jan Rubes as "Don Quixote". Mr. Rubes, whose illustrious career has included over 1000 performances with leading opera companies around the world, has in recent years given touching portrayals as the crusty Polish grandfather in THE DAY MY GRANDDAD DIED for CBC and the grandfather in the Canadian film, LIONS FOR BREAKFAST. Children will remember him from his delightful TV program, GUESS WHAT, and his many recordings of folk songs. Czechoslovakian by birth, Mr. Rubes has been a major contributor to the Canadian theatre for over 300 years.

Stan Lesk, who recently completed a highly successful summer at Charlottetown, will portray "Sancho Panza". Theatre New Brunswick audiences will remember his comic performances of "Truffaldino" in THE SERVANT OF TWO MASTERS and "Grumio" in THE TAMING OF THE SHREW. "Aldonza-Dulcinea" will be played by Jan Kudelka. Ms. Kudelka has appeared on the stages of Stratford, the National Arts Centre, the Royal Alexandra and the Tarragon in Toronto. Her experience is extraordinarily varied, from roles in HAIR to A MIDSUMMER NIGHT'S DREAM, as well as extensive training in opera.

Barrie Baldaro will bring his considerable talents to the role of "The Innkeeper". Mr. Baldaro last worked with Malcolm Black in the nationally acclaimed production of THE COMEDIANS at the Bastion Theatre, Victoria. His numerous roles on stage, screen, and television include "Holofernes" in LOVE'S LABOURS LOST, THE APPRENTICESHIP OF DUDDY KRAWITZ, THE FRANKIE HOWARD SHOW, and even "the comic mime" on SESAME STREET. He has just completed a most successful

engagement as the star of LADY AUDLEY'S SECRET at the Shaw Festival.

The role of "The Padre" will bring Bill Hosie to Theatre New Brunswick for the first time. Mr. Hosie is another alumnus of the Malcolm Black COMEDIANS, and in addition to starring in his own TV specials, he has worked at Charlottetown and the National Arts Centre.

Other members of this fine cast include John Gardner as "Dr. Carrasco", Heather Gayle as "Antonia", Sharon Dyer as "The Housekeeper", Robert Goodier as "The Captain of the Inquisition" and Robert Landar as "Pedro", the cruel muleteer.

MAN OF LA MANCHA will be choreographed by Sharon Halley who will also be the principal female dancer. Ms. Halley has for the last fourteen years been enjoying enormous success as a dancer, choreographer and director. Her countless engagements range from Theatre of the Stars, Atlanta, Georgia to Expos 67 Jardin Des Etoiles. Her choreography and directing credits include the Olivia Newton-John-Hudson Brothers Show at the Riviera Hotel in Las Vegas; THE WIZARD OF OZ for the St. Louis Municipal Opera and MAN OF LA MANCHA at the Starlight Theatre in Kansas City. This will be the 5th production in which she has worked with Malcolm Black.

Barbara Spence makes a welcome return to Theatre New Brunswick as musical director of MAN OF LA MANCHA. A composer, lyricist, arranger, conductor and pianist, Ms. Spence previously contributed her enormous talents here to SERVANT OF TWO MASTERS. She has been musical director for shows at the Manitoba Theatre Centre, St. Lawrence Centre, Theatre London, the Neptune and several revues in Toronto. She was a major contributor as a composer/lyricist to Sandra O'Neill's smash revue SWEET REASON.

KC And Band On Upswing

KC AND THE SUNSHINE BAND, the brainchild of HARRY WAYNE CASEY and RICHARD FINCH, is a musical happening with a track record so successful it can only be hailed as a phenomenon. RICK plays bass and CASEY's instrument is keyboards. Together they wrote, arranged, produced, and performed "Blow Your Whistle", joined by Philip Wright on guitar. The song, their first release, went top 15 R & B and so did the followup "Sound Your Funky Horn".

Perhaps their most notable contribution to another T.K. artist was the creation of "Rock Your Baby" for George McCrae. Ten weeks after it was cut it sold 2 million copies in the U.S. and

shortly after became a multi-million selling international record that was number one in over 51 countries. KC AND THE SUNSHINE BAND continued to record, and their hits started to explode across the States. With "Get Down Tonight" on the charts, "That's the Way (I Like It)" gave them their second smash single and the KC AND THE SUNSHINE BAND LP went platinum. Five grammy nominations were bestowed and they received one for best songwriters for Betty Wright's "Where Is The Love". Their third number one single "Shake Your Booty" was followed closely by the band's first number one single of 1977, "I'm Your Boogie Man". "Keep It Comin' Love" climbed to number 2 position on the pop charts for six

weeks and number one on the R & B charts.

While completing work on their newest album release, a cut from the LP, KC AND THE SUNSHINE BAND, entitled "Boogie Shoes" was picked up for synchronization in the record breaking film "Saturday Night Fever" and inclusion on the soundtrack of that film which reportedly has now sold over 10 million units in the United States.

Utilizing their creative forces, this powerful team remains uninhibited in trying new concepts and CASEY and FINCH have every intention of keeping the string of hits flowing with the release of their newest album, WHO DO YA LOVE.

Jazz Enters New Season

On Friday, Oct. 6, Jazz Radio-Canada begins its fifth season on CBC Radio. The lineup this year on the national jazz showcase features concert and studio sessions with many of Canada's foremost performers, composers and arrangers. Heard each Friday at 8:30 p.m. (9:00 ndt) on CBC Radio and Saturdays at 2:04 p.m. (2:34 ndt) on CBC Stereo, Jazz Radio-Canada will also present five 90 minute profiles of such outstanding national artists as: P.J. Perry, Edmonton; Oliver Gannon, Vancouver; Ian McDougal, Toronto; Gordon Delamont, Toronto and

Montreal-based Sonny Greenwich. During the season, the Tommy Banks Band will be heard in concert at the 1978 Montreaux Jazz Festival (Nov. 3/4), The Moe Koffman Quintet at the CBC Winnipeg Festival (Nov. 17/18) and Stephan Grapelli from the Orpheum Theatre in Vancouver (Feb. 16/17) along with such Jazz Radio-Canada regulars as: Nimmon's 'n' Nine Plus Six, The Boss Brass, The Bob Hales Big Band and the Rodger Simard Nine.

Other highlights this year will include nine special programs originating from regional centers

across the country and showcasing outstanding local talent such as the Montreal jazz-rock group Maniege and Ottawa's popular Brian Browne Trio.

During the additional 25 minutes heard each week on the stereo edition of Jazz Radio-Canada, selections of Canadian jazz will be featured from CBC's Canadian Collection and Broadcast Recording catalogues, as well as new commercial releases.

Jazz Radio-Canada is hosted by jazz experts Lee Major and Mary Nelson and produced in Winnipeg by Dave Bird.

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