

## Pair Extraordinaire at Keddy's Tonite

By RIC LEE

Three years ago as Tribe they did their first tour of the Maritimes. This was my first meeting of them. They built an immediate following and were soon approached by a Maritime recording company to release an LP. The result was Female Trouble, with an old Rascals hit, Groovin' released as the single. It did very well by climbing up the charts of 30 radio stations.

They were working out of Toronto as a tavern and club band with some very good performing credits to their name. They played as warm-up acts for such people as Steve Miller, Quincy Jones, Cactus and Free's only Canadian appearance before they reformed as Bad Company.

Two of the members stayed with Tribe for a very long time. Today these two people, Peter D'Amico and Joe Wilderson make up The Pair Extraordinaire. At the first both Peter and Joe were bass players with Tribe but soon it was decided that Peter had talent that could be put to better use, on the lead guitar.

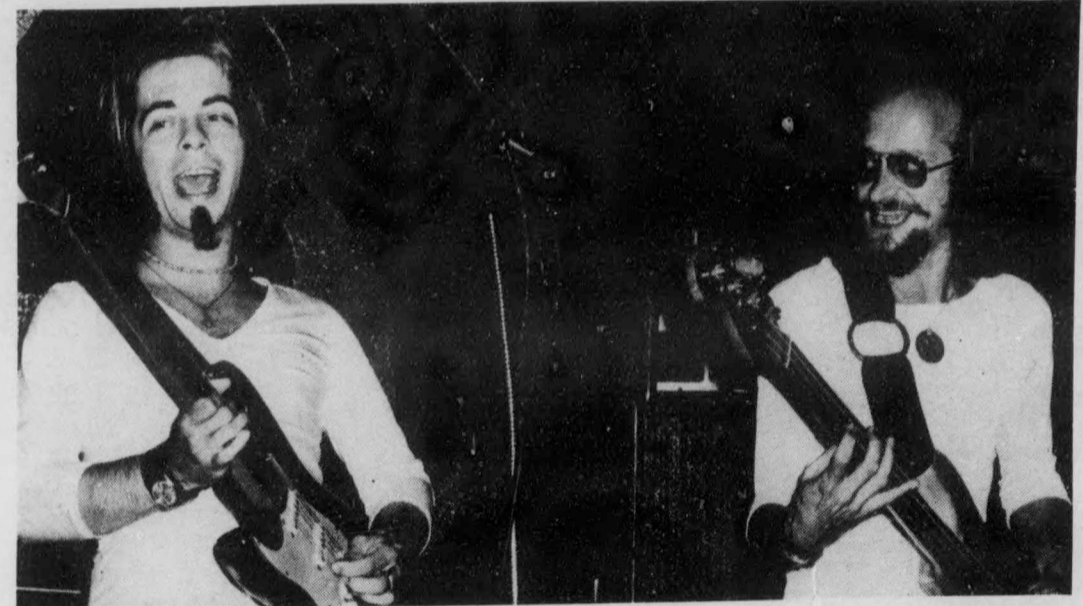
Peter had received his musical training from the world of jazz. When he was quite young he worked as a roadie for several jazz performers and instead of receiving money for his work he was given instruction in the art of playing and arranging music. Joe

was also raised on the bass but being out of Chicago his background is in the blues.

While as Tribe Peter fell into the position of the leader. He played guitar, bass, and keyboards while doing the arrangements. After a time he took up vocals with the encouragement of their manager Rhoda Taylor. For those seven and a half years as Tribe there were quite a few changes made in the make up of the band. People came and went, the songs and music changed, and the stage presentation changed. Basically the reason that the band broke up was because they wanted to entertain in a looser format than as a structured band, hence . . . The Pair.

Through all the changes that were made, Peter and Joe remained together. They're a great combination with Peter doing all the guitar work, vocals and arrangements. Joe concentrates on the bass rhythms and vocal harmonies. On stage they compliment one another in that Peter is the aggressor and Joe plays the straight man. They know exactly what the other wants as soon as they hit the stage.

As the Pair they have been working together for a year and a half. They work hard to keep their fans and always seem to make new ones along the way. People who have seen them on stage never forget them. No matter



what kind of mood you are in or how old you are you will enjoy them. They play the music of the 50's, 60's and 70's in styles that you never dreamed possible. Their music will satisfy any age group or crowd but when you leave them for the night you will have heard your favourite tunes.

The only type of music that you won't hear them play is disco because "disco is music of uninvolvedness" according to Peter, which is something that they could never have. They love to have their audiences get involved, to have a good time. They must be doing it right because they are booked solid for seven months in advance.

They are a duo to be reckoned with. Even though they only have electric guitar and bass in hand they will get any place hoppin'. They also use to a great extent an electronic drummer, more for the audience than themselves.

On stage they are very electric but occasionally they will treat the crowd to an acoustic song or two. Peter has written about 130 songs but rarely plays more than one per night. He is saving much of his material for a solo album due to be recorded within the next few months.

As The Pair they have just released an album entitled "THE PAIR EXTRAORDINAIRE . . . LIVE". It features tracks of their most requested songs. Besides a hectic touring pace Peter has just completed some work in the studio by producing, arranging and playing on a gospel album. The work is something that Peter is very proud of even though it is quite different from the music of The Pair.

The Pair attribute much of their success to the incredible management of Rhoda Taylor, Peter Traynor and his Magnetic Flux Factory and their sound man and

button pusher, John McLean. They are much liked wherever they go but here in the Maritimes they are easy to talk to both during a performance and off stage. They are the type of people that thrive on good company and conversation.

This week they are at The Keddy Motor Inn playing tonight and Saturday night. Take some time out and go hear them and a good time will be had. The new record is out and will hit the stores in early '79 . . . so watch for it.

The exhibition of 25 quilts by Teruko Inoue, will remain on display at the Beaverbrook Art Gallery until the end of November.

## Star Begotten on CBC

This outstanding special will be heard this season on The Entertainers Saturday, Dec. 16 at 11:05 p.m. (11:35 nst) on CBC Stereo and Sunday, Dec. 17 at 1:35 p.m. (2:35 ast; 3:05 nst) 4:35 p.m. on CBC Radio.

Rodden's provocative, often visionary work chronicles the struggles of a disturbed imagination to deal with an alien, computerized society. The principal, a young innocent played by Nancy Beatty, sets forth on an epic mind journey (not unlike Alice journeying through the Looking Glass) and encounters a series of strange, cynical and sometimes brutal characters including three deejays played by Henry Ramer, Marian Waldman and Neil Munro. Each character attempts to delude the girl with an insidious, all-pervasive form of futuristic media that eventually tries to destroy her. Fortunately, her imagination proves to be a stronger force than commercial brainwashing and Star Begotten ends on a triumphant note.

The music of Star Begotten also enjoys its share of triumphant notes with arrangements for orchestra by John Capek, vocals arranged and performed by the consistently excellent Peter Mann

and Laurie Hood and additional songs sung by Merrick Norman. Paul Mills handles production.

Rodden's script, like his musical numbers, include a great deal of biting, satirical wit. One example is contained in a space-age take-off on radio commercials featuring a hard sell announcer firing out the words: "Neutrons, protons, electrons, positrons, muons, mesons, eutronics, and quarks! These are just some of the 27 nutritious elementary substances that make Mulch's Special A such a substantial breakfast. It's T minus 10 and counting . . . good nutrition is the target . . . Make your breakfast table ground zero for the Special A explosion tomorrow!"

Since the first performance of Star Begotten in 1978, Rodden's work has become something of a cult piece with its own underground network of bootleg copies circulating in Toronto and fan letters still arriving at CBC Radio's Variety headquarters. Despite the critical and popular acclaim for Star Begotten, its creator, Mark Rodden, has been unable to find new markets for his talents. In true Canadian success story fashion, he is currently looking for work.

## Met opera broadcast begins

Canada's Teresa Startas and Jon Vickers are part of an all-star cast when the Metropolitan Opera returns to CBC Radio and makes its CBC Stereo debut Sat., Dec. 2, 2 p.m. (3 AST; 3:30 NST) with its first-ever broadcast of Smetana's The Bartered Bride.

Direct from Lincoln Center, New York, Stratas and Vickers are joined by Nicolai Gedda and Martti Talvela in this spirited work, which is considered the Czech national opera. Set in rural Bohemia, The Bartered Bride tells the light-hearted story of a young girl whose ambitious father forbids her marriage to a poor peasant boy.

Another lady, this one from Spain and a little more worldly-wise, takes the stage Dec. 9, 1:30 p.m. (2:30 AST; 3 NST) when the Met broadcasts Bizet's Carmen.

And an Ethiopian princess held slave by the Egyptians in the time of the pharaohs, is the central character Dec. 16 in Verdi's Aida.

For the holiday season, on Dec. 23 the Met presents the Grimm Brothers' fairytale Hansel and Gretel, set to music by the original Engelbert Humperdinck, a German composer who lived from 1854 to 1921.

Among the 1978-79 highlights are new productions of Donizetti's uproarious comedy Don Pasquale, Jan. 20; Verdi's historical pageant Don Carlo, Feb. 24; and Wagner's The Flying Dutchman, Apr. 7. Benjamin Britten's all-male opera Billy Budd, based on the Herman Melville novella, receives its first met broadcast Mar. 31 with Peter Pears and James Morris starring.

Among the many world-renowned opera stars featured this year in the povulai Saturday afternoon

series are Beverly Sills, Regine Crespin, Renée Fletch, Marilyn Horne, Leontyne Price, Tatiana Troyanos, Shirley Verrett, Gayriel Bacquier, Sherrill Milnes, Nicogai Ghiurov, Allan Monk and Paul Plishka.

Also popular are the regular intermission features. Geraldine Souvaine, who has been producing these mini-programs ever since Texaco began sponsoring the weekly broadcasts in 1940, is back at work, preparing the ever-entertaining Opera News on the Air, Texaco's Opera Quiz, Singers' Round table Biographies in Music, Record Collectors' Panel, and Musical Chairs.

And in Canada - Producer Warren Wilson is preparing another season of the Opera Encores which rounds out the weekly Metropolitan Opera Broadcast.

## 'Outlaw Blues' at Tilley

OUTLAW BLUES starring Peter Fonda as Bobby and Susan St. James as Tina.

In the tradition of "Dirty Mary and Crazy Larry", "Outlaw Blues", Fonda's latest flick, is a story about a man on the run from the

law. Bobby is a jailhouse composer who has one of his songs stolen by a country and Western performer, when he visits

the prison to make a live recording. When Bobby makes parole he sets out to get credit for

his composition. Falsely accused of wounding the singer in a fight, Fonda becomes a fugitive. He soon meets up with Tina, a back up singer who knows the music business inside out. She starts him continued pg. 17