



Shirley Eikhard

## Success looks good on her

as well as several on the Tommy Hunter Show and the Rollin' On The River series — and she signed a recording contract with Capital Records. In 1972, when she was 16, the Shirley Eikhard album was released. It became a best seller in Canada. She quit school to write, perform, record, perform, and write.

country anymore, or national ones either. Blues, rock and jazz influences have started to make themselves felt along with country and folk in what is still a gentle, spritely pop style. Cleo Laine is now as important a figure as Sylvia Tyson, but Shirley Eikhard is now more Shirley Eikhard than ever before — looser, broader, fuller, more mature — and can only become increasingly individual as a vocalist. As for her writing, Shirley explains "I always think ahead. Lyrics are so important, but I try not to be so heavy with a message that I oppress rather than entertain. I write and sing about very real emotions. Human feelings are timeless, there'll always be a great response to an artist who can empathize with people and express their complex emotions in a simple direct way."

And then, in 1974, Shirley Eikhard decided to keep her profile low. She did become a regular on CBC's Up Canada series, and made select appearances at clubs like Toronto's Riverboat. But this was a time to reflect, expand musical horizons, settle on a permanent image that would carry her smoothly through the transition between child phenomenon and woman artist. Shirley recognized it and used it well. Never mind mountains, it takes time to build a career, and Shirley has emerged on a stronger footing than ever. As she puts it "I prefer to think of myself first as a performer and song interpreter, then as a songwriter and musician. Mostly, I love to entertain."

Shirley has just completed recording the theme song for Stanley Kramer's new film "The Domino Principle" starring Gene Hackman, and Candice Bergen, and is working on a new album with producer Sonny Limbo. During March, she will be touring with Lou Rawls, and writing songs for the LP. Plans are underway for her to work in the U.S. for the first time later in the year.

She is 21 now. In January of 1975 she signed a long-term contract with Attic Records, and her first single release, "Play A Little Bit Longer", unobtrusively suggests a new direction. It is doubtful that Eikhard will be limited to musical categories like

The first time was a good time, but now the apprenticeship is over and this one belongs to Shirley Eikhard alone. It looks good on her already.

*It takes time to move a mountain  
It takes time for love to be  
You're never really caged in  
But you're never really free  
It takes time for all the answers  
To be dealt with properly  
And everybody knows that it takes  
time*

Shirley Eikhard understands that as well as anyone, otherwise she couldn't have written the song. And she has demonstrated her understanding, moreover, in terms of pacing her own development as a songwriter and performer. How and when to actively pursue a dream, how and when to hold back and let it grow. The busiest years were the early 70s, when she found instant acceptance as a fresh new name in Canadian music, and made the most of it with youthful eagerness and dedication.

She was given her first guitar and wrote her first song when she was 11, and by the time she was 17 she had composed over 50 songs, recorded several of them on a debut album, and had several more recorded by artists like Anne Murray and Chet Atkins, as well as many other established Canadian artists. She won BMI awards for two singles, "It Takes Time" and "Something In Your Face", and Juno Awards (Canada's answer to the Grammys) in 1972 and 1973 as Canada's top female country singer. She impressed as a direct, sensitive, emotional artist — "A singing, songwriting genius" Record World raved. She developed a pleasing concert act, and performed on dozens of CBC and CTV network shows. She had, in fact, established a sizeable reputation for herself, much of which was based on her appealing, artless youth and her

impeccable Canadian character — Nationalism was running high.

Eikhard was born in Sackville, N.B. Her idols, the artists she instinctively patterned her music after, all flourished true Canadian credentials: Gordon Lightfoot, Ian and Sylvia, Bruce Cockburn, Joni Mitchell. And when she sang, her voice came out low, rich, mellifluous — with an additional helping of flexibility and fine natural feel for the melodies of other writers, as well as her own.

When she was 13, shortly after her first public performance, she auditioned, and was accepted, to play at the famed Mariposa Folk Festival on Toronto Island. When she was 14 she made her first national TV appearance, on Singalong Jubilee — she was to make 15 guest appearances on the show over the next two years,

## Mama mia, Candice!

What happens when an Italian director makes a movie in Italy with an Italian star and no one speaks very much English except the leading lady? A lot of very funny dialogue, according to Candice Bergen.

Candice, who stars in the apparently tempestuous movie opposite the doe-eyed Giancarlo Giannini, reports on some of the difficulties she has taking directions from the passionate and precise Italian director, Lina Wertmuller.

"Motore Azione!" shouts Wertmuller, and Giancarlo pins Candice to the wall in a hungry kiss.

"Candice!" screams Wertmuller "Close your mouth! And Candice, more soft your inferior lip!" "What", asks Candice.

"Make more soft your inferior lip," explains Wertmuller. "You are too nervous in your mouth. It is not attractive, not sexy. And more strong your respiration! Respire more hard. I want for to feel your respiration, to hear it. Like this," she says, making low, moaning sounds.

And then, "Candice! Chin a millimeter down. You always forget that mark. I want to feel passion. Remember your inferior lip."

The production undoubtedly would up just fine, and should you care to see it, it's entitled "The end of the world, in our usual bed, in a night full of rain." (Newsprint)

## Fender anyone?

Now that the King is gone, his fans are dividing his first Cadillac evenly among themselves. Although Elvis' 1957 El Dorado is being refurbished for a national tour, some of the chrome has been stripped off and is being melted down into heart-shaped Presley Jewelry. The same company is also hawking replicas of the ignition key. Anyone who buys a key will be able to sit in the car and start the motor when it comes to their town. (Newsprint)

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## Relieve tension with 'Separation'

For the third time, Carole and Ernst Eder who comprise Canada's smallest dance company, TOURNESOL, have embarked on a performance and workshop cross-country tour which began September 12th in Vancouver and will conclude in Nova Scotia on November 30th.

TOURNESOL is known from coast to coast for its informal, involving and intimate dance performances. Its choreographies are mainly experimental and offer a unique and fresh approach to the art of motion.

For its Fredericton appearance TOURNESOL will present SEPARATION, an original score for the actor-dancer blending the disciplines of theatre and dance conceived by John Juliani and created in collaboration with Mr. Dance Club

Passing through the afternoon we played child-like on a fantasy bed till we touched.

I lay, held in your arms like a helpless child-yet I knew I'd feel strong for being there afterwards.

You were warm and

created happiness for me with your existence.

I know moments like this are here . . . there

They come . . . they go never to be held too close to the heart with strings attached

But you make me smile with each time we have — which makes the next more

needful and the last more cherished.

Heather Trecartin