

By RUPERT HOEFENMAYER

On 20th February Murray McLauchlan came into town to play at the semi packed Playhouse.

The Fredericton crowd knew exactly what to expect before walking into the building. No fancy light tricks or special sound effects were used to attract the audience's attention. People just came to hear his music and that is exactly what they got.

At first, I was quite surprised to find out that Murray McLauchlan brought only one other musician with him to the concert. On many of his earlier albums such instruments as the mandolin, electric guitar, drums and fiddle were used. At the concert Murray McLauchlan sang all of his own tunes while playing piano, harmonica and acoustic guitar. His bass player Dennis Pendrith accompanied him on most of his songs.

If you were sitting down watching the concert Murray McLauchlan was standing right in the middle of the stage. To his left was a grand piano and to his right stood the base player Dennis Pendrith.

The lights used at the Playhouse alternated from blue to red and to white. This was quite straight forward and seemed to flow easily with the format.

Like many musicians today Murray McLauchlan came on stage late. The first sounds of his voice through the microphone evoked long awaited murmurs. I found that he sounded exactly the same live as on album. This is extremely important to note for many musicians today use twentieth century machinery to alter their voice.

The concert started off with 'Don't you want to keep on moving' which is about his home town in Duckburg Ontario. The song talks about all the people hanging around with nothing to do.

His two smash hits 'On the Boulevard' and 'Exiles' came up next. 'Exiles' refers to the 150,000 Canadians living in residence in the Los Angeles area.

The next song Murray McLauch-

lan switched to keyboards to sing 'Train Song'. The song was written to express his feelings about his experiences when he first left home.

The next six songs in consecutive order were: 'What would Bagey do?', 'East L.A. Song', 'Child's song', 'Somebody's long lonely night', 'Hard Rock town', and 'Farmer's song'. The songs mentioned above range from an earlier album Murray McLauchlan to his new uprising album 'Whispering Rain'.

After those songs Murray McLauchlan sat down and sang 'Somebody you used to love'. The song talks about a feeling which many of you might have experienced over the holidays. The feeling of going home to your local saloon backhome to find people you haven't seen for a long time.

Before the encore he sang 'Whispering Rain' the title track of his new album. It was followed by a chanting song which inspired most of the audience to sing along.

There was a five to ten minute applause before Murray McLauchlan came on stage to play his encore. The first song he played was 'Maybe tonight' which was taken off the 'Sweeping the Spotlight Away' album. "In honour of when we tried to hand our dog Kina." He introduced the song and only later did we find out the dog jumped out of the car window to kill itself. 'Lady Luck' taken from his new album was the final song for the evening.

I must admit the accoustics at the Playhouse are excellent. Every chord could be heard with exact precision. The Playhouse is also small enough that no matter where you sit every facial expression could be seen on both musicians. Music lovers should be looking forward to the Canadian Brass coming March 13th.

In this case it would be wrong for me to give my own personal opinion about the concert. The best way to judge a concert like this is to grasp the general attitude thrown out by the audience. Since after every song there was a warm applause, what more could any musician ask for?

Orchestra Update

Dear Music Lovers:

This is just a brief note to bring students up to date on the current affairs of the Fredericton Chamber Orchestra.

Ron Goddard, Professor of Music at Mount Allison University, has accepted the position of Music Director and Conductor of the Orchestra. Mr. Goddard has given a taste of his musical expertise and promises to be a valuable asset to the Orchestra.

Rehearsals for the spring concert are now being held Saturday mornings at 10:00 in Marshall D'Avray Hall. Mr. Goddard will be conducting rehearsals every other week. In his absence sectional rehearsals will be held with Helen Gollings coaching the string section and Ernie Brown coaching the winds.

At present the Fredericton Chamber Orchestra is actively seeking a few additional players for the spring concert. In particular, string players, a bassoonist, a timpanist, a double bass player and a trombonist are required. However all others are invited to participate. While everyone is welcome to attend rehearsals, performances will be limited to the number of musicians required for the particular concert.

Interested players are invited to call 455-3325 or 472-1970 for more information.

A workshop with the Brunswick String Quartet is also tentatively planned in the near future and will bring you up to date on further developments.

McLauchlan at Playhouse



Annie Hall - Best in 1977

ANNIE HALL with Woody Allen as Alvy Singer and Diane Keaton as Annie Hall.

Annie Hall was voted the best picture of 1977 by the Academy of Motion Pictures Arts and Sciences. Woody Allen also received the Oscar for best direction, and one for the best screenplay, but lost out in the best actor category to

Richard Dreyfus. Diane Keaton however won the award for best actress for her performance as Annie Hall. Characteristically, Allen did not attend the ceremony but played his clarinet in a dixie

land band in a Manhattan pub, as he has every Monday night for the last six years.

Annie Hall is a highly original love story, loosely based on Allen's own relationship with Diane Keaton.

Woody Allen did not have to greatly tax his creative abilities to play the paranoid and slightly neurotic Alvy Singer and Keaton's 'Lah de Dahs' seem to flow very naturally. Alvy admits to being jumpy since he quit smoking; sixteen years ago. However he responds courageously to Annie's call for help and kills a spider for

her, with a tennis racquet. "It was nothing" he admitted, "I have been doing it since I was thirty". In one scene Alvy and Annie are seen on a split screen at their analysts (who he has been seeing for 15 years). On one side of the screen he is complaining, "We never have sex, no more than three times a week!". Meanwhile on the other half of the screen Annie is relating her sad tale "We have sex all of the time, at least three times a week!". Annie Hall is a highly acclaimed movie that is well deserving of the praise it has received.

Are You Waiting for Godot?

WAITING FOR GODOT, Samuel Beckett's engrossing masterpiece is coming to Theatre New Brunswick, starting March 11. Directed by Malcolm Black, TNB's

managing director, the production stars Gerard Parkes, R.H. Thomson and Thomas Hauff. The cast includes Avery Saltzman and John Veniot. The sets and costumes are designed by Patrick Clark.

Gerard Parkes, like Samuel Beckett, is a native Dubliner. Mr. Parkes last appeared for TNB as 'Iago' in OTHELLO. He will be remembered as "James Sturgess" in CBC's production of A GIFT TO LAST.

R.H. Thomson, the distinguished, young, Canadian actor, was recently seen in THE NEWCOMERS 1911 for Imperial Oil, and played "Gethin Price" for Malcolm Black's production of COMEDIANS for Victoria's Bastion Theatre.

Thomas Hauff began his career at the age of 12. His first stage play was OH, DAD, POOR DAD for the Vancouver Playhouse. He can be seen in a poignant performance in the Canadian film, WHO HAS SEEN THE WIND.

Avery Saltzman portrayed the comic "Barber" in Theatre New

Brunswick's highly successful production of MAN OF LA MANCHA. Since then, he has been Musical Director for the Gardner Circus, Ontario.

John Veniot will make his stage debut as "The Boy" in WAITING FOR GODOT. A New Brunswicker, he originally comes from Bathurst, but has lived in Paris and the Ivory Coast of Africa. He is twelve and will also appear in TNB's next production, MACBETH.

Set in a deserted circus, p.m.

WAITING FOR GODOT is a comic, revealing portrait of man's relationship to God. Written over 25 years ago, its funny yet profound message of hope and redemption has stunned audiences around the world.

WAITING FOR GODOT will appear at the Playhouse from March 3 to March 10. Tickets are available at the Playhouse box office now! Performances at 8:00 p.m.

Pink Panther

THE RETURN OF THE PINK PANTHER with Peter Sellers as Inspector Jacques Clouseau music by Henry Mancini, directed by Blake Edwards.

Clouseau is up to his old "minkey" business as he battles the forces of evil in the most imperturbable and destructive manner possible. As usual his boss, played by Herbert Lom, is sent around the bend. Clouseau

has to be the only police officer alive who can suavely strangle himself with a phone cord or who would try to inject a large German mauseuse, by the bosom into a vacuum cleaner.

The Return of the Pink Panther is an everything for a laugh movie that clearly demonstrates why Inspector Clouseau has been called the funniest persona in post-war cinema.