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hot flashes

music

The Edmonton Art Gallery's free concert series features the P.J. Perry Septet Saturday at 2 p.m.

At the Hovel this weekend Jim McClennan, a local guitarist of some note, will perform from his repertoire of acoustic guitar works.

Music of Canada, England, France, Hungary, Spain and the U S will be performed by ensemble vocal Michel Gervans, Wed. Apr. 13 at 8:30 p.m. at the Vic. Comp Theatre. Tickets are available at Le Carrefour, the Bay and at the office of the U of A dept. of music.

The Tommy Banks Trio with P.J. Perry will perform Mon. April 4 at SUB Theatre. Tickets are available at the HUB box office, Woodward's, Mike's and at the door.

The U of A dept. of music presents *Remarks on a Non-Lunatic Fringe* with Paul Rapoport. The lecture, which takes place Mon. Apr. 4 at 8 p.m. in FA 1-23 will examine six twentieth-century composers who remain unknown in spite of the quality and importance of their works.

art

Children should be seen an exhibition of children depicted in prints, drawings, paintings and photographs of both past and present continues till April 30 at the Edmonton Art Gallery.

The U of A Art Gallery, Ringhouse No 1, features the *Creative Clothing Exhibit* a selection of winning entries from the Gallery's creative clothing contest. *Rex Calhoun* — batiks and *Hooked Rugs: A Canadian Tradition* till April 22.

theatre

The Walterdale Theatre presents Mart Crewley's *The Boys in the Band* April 5-16. Performances take place at 8:30 p.m. each night. The Walterdale Playhouse is located at 10322-82 Ave.

Theatre Francais d'Edmonton presentera *Je Veux Voir Mioussov*, une comedie en deux actes de Valentin Kataleu au Rice Theatre du Citadel le 15, 16, 22 et 23 avril a 20 h. et le 17 et 24 a 15 h. Billets en vente au guichet du Citadel, telephonnez 425-1820.

The Citadel's *Komagata Maru Incident* by Sharon Pollock runs till April 2. Tickets on sale at the Citadel box office.

The Studio Theatre's final production of this season is *The Rimers of Eldritch*, by Lanford Wilson. The play runs from March 29 till April 2 with performances at 8:30 nightly, a 2:30 p.m. matinee on Sat. the 2nd and no performances on Sun. April 4.

cinema

Next week's presentations by the ACA are *The Exterminating Angel*, (Mexico/Spain 1961) at 7 p.m. and, at 9 p.m. *Variety Lights*, (Italy 1950) dir. Federico Fellini. Both shows are on April 4 at the Hovel 10907 Jasper Ave.

The National Film Theatre extract from *A Sailor Made Man* (1921) and *Grandma's Boy* (1922) a Harold Lloyd comedy. Showings are at the Central Library Theatre Tues. April 5.

Wed. March 30 at 9:30 p.m. CBC TV presents Harry Rasky's stunning film *Homage to Chagall 'the colors of love'*, a documentary dealing with the life and art of painter Chagall.

Hill thoughtful, real

by Terrence Pack

Dan Hill demonstrated a number of things Saturday night in SUB Theatre. He showed that he is a superb guitarist. His lyrics are thoughtful — meant to be listened to and reflected upon. His melodies are poignant and haunting. He has a unique style of music and a comfortable, relaxed stage presentation.

He also demonstrated that he still has some maturing to do as a performer.

Dan Hill is, above all, unpretentious. Too unpretentious. Two straight-backed wooden chairs sat in front of two apparently home-made monitors, covered with frayed cloth. Without benefit of introduction, he walked on stage, sat down, and started to play. His appearance was unkempt. The crowd loved it.

Two sets were played Saturday night by Dan and his side man, a Nashville guitarist named Don Potter. The guitar work of the two musicians blended perfectly. Their voices harmonized well, and, despite having only played together for a month, they interacted well on stage. Most of the songs were given lengthy introductions in which the inspiration for the song (usually some strange experience) was given. Each time a tune from one of his two albums was played (a third album is expected in September) the crowd burst into applause after the first few bars. *Goodbye RCA*, a song in which he bids farewell to his first record company because they wanted him to play commercial pulp, was very well received. A song which contains a number of disparaging remarks about reviewers also went over very well. At

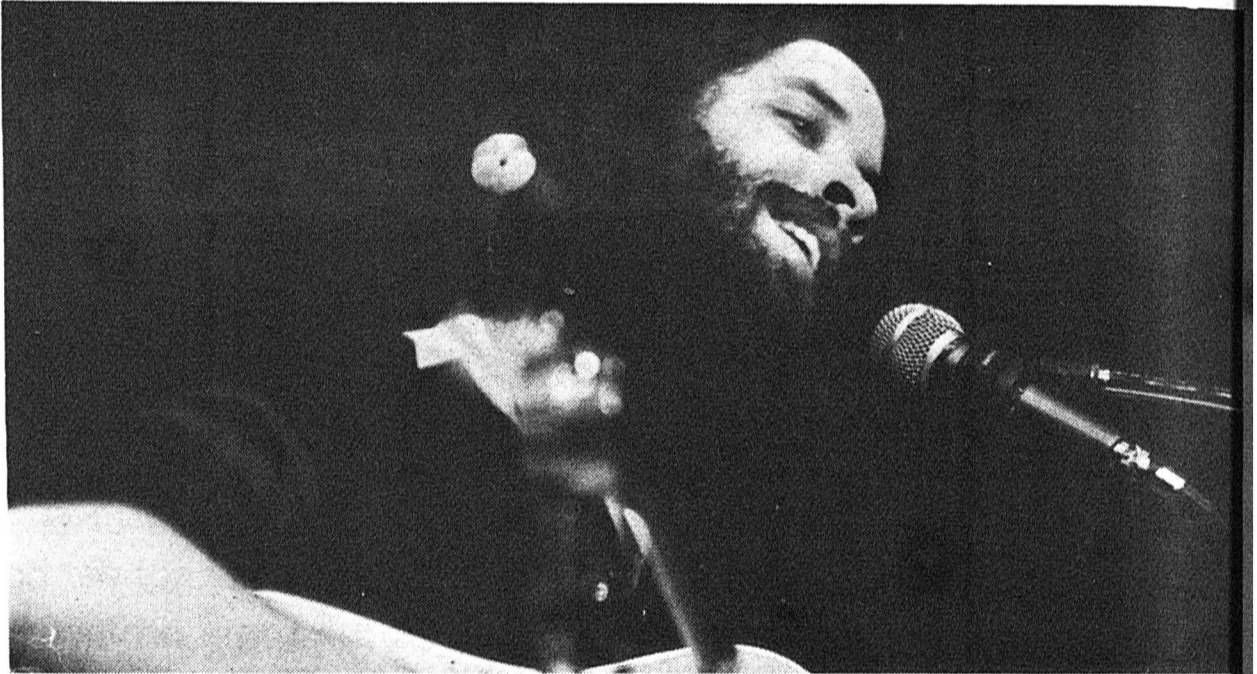
the end of his second set, he played *Hold On*, the title cut from his latest record. This drew the best response from the crowd and developed into a standing ovation as he walked offstage.

His encore consisted of a couple of songs, one called *Baby Boy* which he played by request, and a solo number by Don Potter which I thought was one of the high points of the concert.

Unfortunately, I found the evening becoming tedious near the end. Very few performers are capable of playing a singular style of music for an entire concert and having it come off well. Gordon Lightfoot and Joni Mitchell can, Dan Hill cannot — yet. As the concert wore on, I found each new song sounding like something he had played a few minutes before. I asked him how he went about writing and he told me that the songs flow from inside; that creativity controls him, not he it. His style is as much influenced by writers such as Norman Mailer and Germaine Greer as it is by Dylan, Lightfoot and the other to-be-expected assortment of folkies.

In spite of the faults which I felt flawed his performance, Dan Hill was affectionately accepted by the sell-out crowd as one of them. At one point the girl beside me gushed, "He's so real!" The crowd seemed mesmerized from simply being in his presence. They loved each and every moment of his concert. As for me, I would have just as soon been back in Thorsby with Milfred and Thrumbo.

photo Grant W...



Positioning lessens performance

concert review by J.C. LaDalia

A respectable performance which might have been much better was given last weekend by the Edmonton Symphony Orchestra and Chorus at the Citadel's Shocter Theatre.

One of the salient problems was the placement of the chorus: behind the orchestra, but not on high enough risers, and with no shell or barrier to keep their sound from going up into the backstage flies. Their first entrance made this clear as the orchestra, although playing softly, was much more distinct, and clearly 'in the foreground.' When the choir sang "and there was light," with that wonderful crescendo on "light," the wattage, you might say, wasn't there. It must have been frustrating for the chorus because they were very well prepared by David Astor and what could be heard was polished and controlled. But too much of the time only a general choral sound could be heard rather than the four parts which Haydn wrote. Something is obviously off balance when the double basses are consistently more audible than the bass chorus.

The soloists, while neither full-voice nor thrilling, were at least musically. Colleen Letourneau, soprano, has a cool, slightly hard voice but considerable presence. While perhaps too stern with Eve's music, and easily covered by the chorus in concerted passages, she was generally pleasant to hear, notably in her aria "With verdure clad."

The tenor, Paul Trepanier, without having a particularly attractive voice uses it with intelligence and projects the right air of intense enthusiasm. His phrasing was quite suave and he handled the big recitative "In splendour bright" especially well. Our baritone, Alvin Reimer, has a somewhat gravelly voice which lacks the richness in low notes frequently demanded in this work. Still he coped well with the beautiful recitative describing the creation of whales

and he sang Adam's music with warmth. His diction was noteworthy, and since the work was sung in English rather than in German it was nice to be able to understand it.

Save for a few solo fluffs the orchestra sounded splendid under Simon Streatfeild, who conducted in Pierre Hetu's absence. The acoustics in Shocter are fine for music and it is much more comfortable than All Saints for smaller concerts. The originality of the Introduction, the delightful passages describing tiger, steed and worm, the soaring trios and choruses were caught vividly by the orchestra. Streatfeild's tempi were generally well chosen, though sometimes too crisp. If "The Lord is great" had been taken more spacioously the soprano could have actually sung her elaborate runs rather than merely attempting them. The final chorus was rushed as well. Since there is no dramatic conflict within the work and the general spirit conveyed is awe and a kind of grateful joy, a genial approach is most fitting. But Streatfeild shaped the work well.

If there was a crucial failure of this performance it was in not fully conveying that radiant joy which so suffuses this work.

As for the programs: the complete text was included which was admirable, but not enough were printed, so that half of Saturday's audience had none. And there were the usual peculiarities. The work, we were informed, was Haydn's *Creation* by Joseph Haydn, which made it sound like a spring fashion show. Then came the enigmatic line: "I Erster Teil II Vweiter Teil III Dritter." This is simply German for: first, second and third part. Someone had conscientiously copied from the music score without knowing what it meant. When will the Symphony decide a functioning adult should be involved with program information?