

# ENTERTAINMENT

## Green delights crowd, regardless

**Jack Green**  
Dinwoodie  
March 2

review by Patrice Struyk

Jack Green's performance at Dinwoodie Saturday night could easily be termed 'combat rock.' No, his music isn't hard-driving heavy metal. It's more like pop-rock, four-chord dance music. And the man himself is slight and fragile-looking, with a modest demeanour. But the sellout crowd he attracted and the excitement generated were enough to sell lots of beer. We all know what happens when a bunch of over-excited, drunk sophomores get together - frustration and mayhem.

This was no cabaret. It was a concert. Although, as Green's performance continued, many people turned to dancing, the majority of the audience packed around the stage to watch him. Heaven knows why. There are no theatrics in Green's act. His band's pretty ordinary, though competent. It could be because Jack Green is so darn cute and smiles a lot and has his share of charisma. He also has a very clear, pleasant voice.

A music great, Green isn't. Sure, he has a few catchy tunes in his repertoire, particularly from his first album. Unfortunately, Green spent more time promoting his latest album, whose songs promise to be quite forgettable if "Television" is an accurate representation ("I sit for days and watch the television." Oh wow). Other ditties like "Walking in my Sleep" were a little less ho-hum but I wouldn't pay money for them.

"I write a lot of songs," Green told the audience. Too many. Quantity seems to be replacing quality.

Audience response to his earlier work was strong. "Factory Girl", "One by One", and "Babe" were greeted with unending applause. Green's treatment of "Babe", at least, was spontaneous and imaginative. For a few minutes, it rescued the crowd from the reality of the pushing and shoving, the sticky heat of many bodies, and the floor, slick with beer.

An encore produced a spirited Stones' tune "Let's Spend the Night Together". Fine, Jack, but somewhere else, please.



Gawking Green groupies.

photo Angela Wheelock

## Debussy outshines Brahms in ESO show

**Edmonton Symphony Orchestra**  
**Uri Mayer, Conductor**  
**David Golub, piano**  
Friday, March 2

review by K. Arthur

Friday night's concert by the Edmonton Symphony Orchestra featured two staples of the concert repertoire - La Mer by Claude Debussy, and Brahms' Piano Concerto No. 2 in B flat. Both works were well played by the orchestra, but the pianist had obvious difficulty handling the massive Brahms second.

Debussy's La Mer is one of the standard works of French impressionism in music. Composed between 1903-05, the work is actually a three movement symphony, wonderfully evocative of its subject matter, the sea. Each of the three movements has a descriptive title: "From Dawn to Noon on the Sea"; "Play of the Waves"; and "Dialogue of the Wind and the Sea". Toward the end of the work Debussy achieves a binding unity by repeating

themes from the first movement.

Truly effective performances of this music requires a balance of precision work with coloristic power. In Mr. Mayer's performance, the balance swayed in favour of the former proportion, but not totally at the expense of the latter. It was a pleasure to hear each strand in Debussy's multicoloured orchestral fabric, yet conducted at a tempo sufficiently quick enough to hold everything together.

The most frequently used adjectives to describe the Brahms' Piano Concerto no. 2 are "massive" and "monumental", and they are applied with good reason. Any performance of it must come to grips with the tremendous demands that this score places on performers. It is a work conceived on a grand scale with a full sized orchestra and piano writing which require: tremendous dexterity, power and stamina to play. In Friday night's performance the orchestra came through with flying colours, but the pianist failed miserably.

Uri Mayer seemed very much at home

conducting the orchestral section of this score. As with the Debussy, the Brahms was characterized by precision of orchestral playing and Mr. Mayer seemed to enjoy the gentler contours of Brahms. In order for this concerto to be completely successful it requires a great sense of cooperation and cohesion, the sense of give and take between orchestra and soloist creating excitement and exhilaration. Unfortunately, our soloist, Mr. David Golub, failed to demonstrate the maturity required perform this music convincingly. Because he could not handle the technical demands in the first movement, facing the audience to watch as he eviscerated the score. Many times the orchestra was forced to play at a tempo slower than their wont, as Mr. Golub lumbered his way along.

I sense that Mr. Golub simply needs more time to prepare his presentation of this music, and perhaps in the future he will have something more to say. He gave a very good performance of the Liszt last year. The Brahms may come in time.

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