

Feliciano show 'regrettably short'

by E. Fraser

Since he was nine Jose Feliciano has been performing in public, making a name for himself wherever he has gone. He has done music for a T.V. serial (Chico and the Man), and for a movie to be released in the U.S. in late December 75, and has been nominated for an Emmy award four times, receiving two.

Last Monday, October 20, Feliciano made his first appearance in Nova Scotia before two capacity crowds at the Rebecca Cohn auditorium. With few spoken words (a few references to the "mamas in Nova Scotia", and some radio announcer impersonations) he held the crowd and at times captivated them with his musicianship and a singing voice which seemed as natural for him as talking for most people.

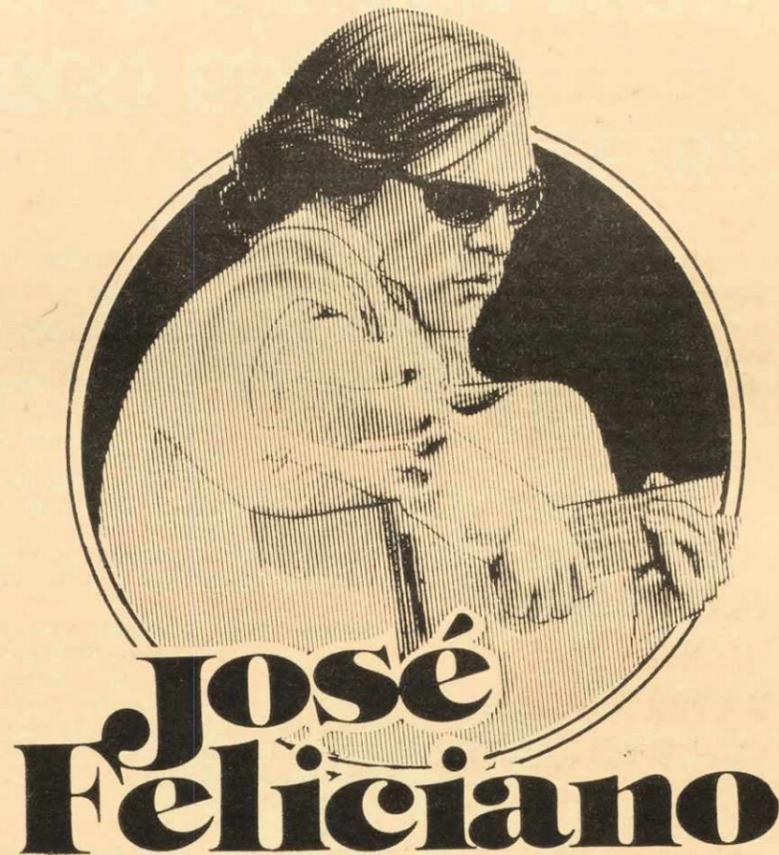
The show was regrettably short, a dozen songs spaced over about an hour. This was due to the fact that with the relatively small seating capacity of the Cohn auditorium; it was necessary to have two shows so that enough people would be able to see the show, and so the price of the tickets would not be beyond most people. His selection was mainly traditional Feliciano standards (also due to limited time), but he did some interesting arrangements of songs old and new, original material and that of other artists. His backup musicians were all accomplished in the field of music themselves, (there were three) and between the four, there were no times when the music seemed empty and when the attention of the audience was lost.

The concert was divided into four sets, and the music ranged through folk, jazz, classical and pop. In the

first set Feliciano played an acoustic guitar, and opened the show with "Ain't No Sunshine", ending with the theme from "Chico and the Man" and "Angela", a song he wrote for the movie to be released in December. During set two, Feliciano played an electric guitar in a mixture of jazz and pop music, and had the crowd singing and clapping hands in "Get Down Tonight", and had it swaying during a jazzed up variation of the theme from 2001 Space Odyssey. The third set saw Feliciano's band leave the stage, and he entertained the crowd himself with "Wolfman Feliciano" and a caricature of an underground D.J. on the 12 a.m. to 6 a.m. shift, and then captivated the crowd with a beautiful classical guitar melody. The band returned for the last set which Feliciano began with "California Dreaming" and ended with his Emmy award winning title song "Light My Fire". Then, to the dismay of the crowd which remained standing and applauding, he was gone.

The man who opened the show was a relatively unknown singer who is travelling with Feliciano on the tour, Richie Lecea. His humor and lack of abandon on the stage quickly made him a favourite with the crowd. He has a distinctive style, at times using guitar and body as percussion instruments, and not only did he keep the crowd entertained and in good spirits, but he provided the right contrast in styles of music which was conducive towards a greater appreciation of Feliciano when he made his appearance.

For myself, and for the large majority of the crowd, this was the



first time I saw Feliciano live I can make no comment on a statement I heard from several people to the effect that Feliciano doesn't put on the show he used to. Feliciano himself seemed to enjoy performing for the crowd which was quick to show its appreciation at the end of each selection and at the end of the performance. No matter what type

of music he played, his musicianship and voice, plus the calibre of the musicians who backed him up added up to a thoroughly enjoyable concert; and while most people including myself were disappointed that the show wasn't longer, I have spoken to no one who feels he was cheated at the box office.

Lindfors transforms women's movement

by Ron Norman

On Friday night for a brief two hours Viveca Lindfors transformed the movement for the emancipation of women from the ideal and the very conceptual to the personal and the very immediate. Instead of communicating through rationalism and calculation Ms. Lindfors enamored the audience with her much more effective and intransigent method - immediate feeling and pure experience.

Through the selection of kaleidoscopic characters from works by Brecht, Shakespeare, Anne Frank, and Betty Friedan, to mention only a few, and from equally diverse forms such as diaries, plays, novels, newspaper interviews, and magazine articles, Ms. Lindfors presented an exciting and offtimes frightening selective historical portrait of the female in our male dominated society.

Much of the performance's excitement generated from Ms. Lindfors herself through her examination of "what there was for me once, what there is for me now." Entering in a soft leafy hat pulled tightly over her head, the frontpiece shielding her eyes and her highly structured face from the audience, Ms. Lindfors proceeded to strip the veneer from the female role, baring more than a few subtle insights. With vitality, poignancy, and radiant energy she set out to achieve something like pointillism. She painted a vivid dot with each character, never really halting long enough for one to reflect upon the character as a whole, and finally, when dot upon dot, character upon character had been placed she stopped, stood back, and one saw an integrated, illuminated portrait of a woman.

The time Ms. Lindfors spent establishing each character was not

consistent; her rhythm was never constant but at times like a flowing river and at other times like a fusillade. The diction too ranged from the innocence of Anne Frank to the "gutter" language of a revolutionary, with Ms. Lindfors rising to each occasion. The verbal level shifted from angry shouting to the near inaudible (and sometimes the completely inaudible, which was a little disconcerting to those sitting in the middle of the Cohn let alone those patrons who were sitting in the deep rear of the auditorium). There was also the music - sometimes progressive jazz, sometimes experimental electronics, and sometimes simply a flute, but always interesting.

Moving neatly and coolly from one character to another Ms. Lindfors at one point fused the incredible juxtaposition of Bertolt Brecht and a New York Times interview with Charles Manson's mother, a fusion typical of the rest of the performance. Even though the performance very nearly began and ended with Anne Frank, and was generously interspersed with snatches of Brecht, it was undoubtedly the personality of Ms. Lindfors that shone through each character to form a unified presentation. Though there was no climax per se (and I do not consider the Helen Reddy tune near the finish as a climax of the performance), a number of the characterizations high-lighted the show; most of the Brecht renditions were very appealing as were the performances of the pieces from Sylvia Plath and Colette.

It was perhaps in the selection of the quoted material that the only doubt could be registered. With such a wide range of authors, forms, characters, and subjects the

show still seemed confined. Granted that Ms. Lindfors did not restrict herself to any particular type of woman, in fact, she played the young girl, the young mother, the lover, the whore, the old woman and a dozen other different characters. Yet, her attitude seemed confining. At times there seemed just a little too much of the belligerent, angry, shouting woman. Fully acknowledging that there has been every reason for the bitterness, what with the age-old wrongs perpetrated on women (which this performance only too well illustrates) and realizing that the performance, in order to be fully rounded needed that bitter aspect, there still remained a caustic biting which not only proved frightening but in some instances wearying.

In conclusion, it should be noted that the show was in every aspect professional. The stage materials augmented the action very nicely. Ms. Lindfors costume lent to the easy, yet very tight atmosphere which the format called for. The metal set consisted of two step-like metal boxes placed on either side of the stage, and a vertical metal structure to the rear of the stage, which, in the context of the show's theme, was surely symbolic of a phallus. The presence of the vertical structure was perhaps an evocation of the theme with which Ms. Lindfors ended the performance: co-operation. Perhaps men in the future can see women not as enemies who must be conquered, but as equals, on the same side.

Audience reaction on Lindfors divided

by Mary Pat MacKenzie

Two reviews of the same show may seem a little repetitious, even for the Gazette, but the quality, content and theme of Viveca Lindfors' show "I AM Woman" seems to demand more than a standard entertainment review. Lindfors' one woman show played at the Arts Centre last Friday and drew a very mixed, often diametrically opposed reaction from the audience. The mixed reaction can be accounted for on two lines: firstly, by which sex you belong to and secondly, by which generation you are a member of.

The show consisted of numerous brief pictures of women's lives as portrayed by such diverse writers as Shakespeare, Bertolt, Brecht, Anne

Frank, and Betty Friedan. The relationships between men and women, and men's treatment of women through the ages was a recurrent theme in all the pieces. Ms. Lindfors played the parts of women in their roles as mothers, lovers, sisters, friends, in all their ages from adolescence through senility.

All the sketches were performed with professional finesse, clarity and sympathy. Depending on the particular portrait she was portraying, Ms. Lindfors was either humorous, compassionate or angry. The emotions exhibited ran the gamut from happiness, and excitement to anger, frustration, *Cont'd on page 18*