

Entertainment

No Small wonder

by Rod Campbell

Judy Small was born and raised in Coffs Harbour, a small quiet coastal town in New South Wales, Australia. She was brought up as a fundamentalist Christian by conservative middle-class parents. In 1972 at age nineteen Small moved to Sydney to attend university, where she obtained a Masters degree in Psychology. But Sydney was to provide more than a formal education. One afternoon in early March 1976, she was to experience the most traumatic lesson of her young life, a lesson which would act as the catalyst that eventually turned her into arguably the finest woman song-writer of the last decade.

The last time we talked, Small explained in graphic detail what happened that fateful afternoon: "Well my political views were turned around by a long thin instrument called a police truncheon. I'd made some friends who were involved in politics, and they said to me one day, 'We're going to this demonstration against Nelson Rockefeller visiting Australia, want to come?' I said okay, then we'll go out for dinner — and I got arrested!!! I hadn't done anything. I was standing on a footpath shouting, when this policeman picked me up by the hair; threw me down on the ground; had me in a headlock; three of his mates came and dragged me by the feet and outstretched arms and threw me in a paddy wagon. When we got to court on a charge of behaving in an offensive manner in public, they actually lied about what happened. That really shocked me to the core. I mean the police lying under oath in court; this sort of thing doesn't happen in my world. It really started me thinking about what the system does, it was at first quite a shock."

In the aftermath of her court appearance Small spent an intense period reading and thinking. She adopted left wing views, which in her own words stand for "justice, fairness, and truth". Her political conversion also created a profound influence on her song-writing.

As a kid, Small never really got into the Beatles and the Stones. Instead, the music she was attracted to was played by Peter, Paul and Mary, Joan Baez, and the Seekers, "I liked the sound of their music, and I think 'go tell it on the mountain, let our people go' makes a lot more sense to a ten year old kid than 'love, love me do'"

After 1976 Small began writing songs compatible with her new ideals. In 1982 she released independently her first album, *A Natural Selection*, which to date, has never found its way out of Australia. With the release of *Ladies and Gems* (released in the U.S. as *Mothers, Daughters, Wives*) 1984 Small had critics scurrying through the Thesaurus looking for new terms to describe brilliant. Her position as a fine song-writer was further solidified in 1985 with the release of *One Voice In The Crowd*.

Although *Ladies and Gems* is a virtually flawless piece of work, two songs undoubtedly dominate the album: 'From the Lambing to the Wool', and 'Mothers, Daughters, Wives'.

'From the Lambing to the Wool' tells the story of an Australian cocky (farmer) and his wife. The song documents their shared hardships, their dreams and their aspirations amidst the unrelenting fickle tantrums of nature.

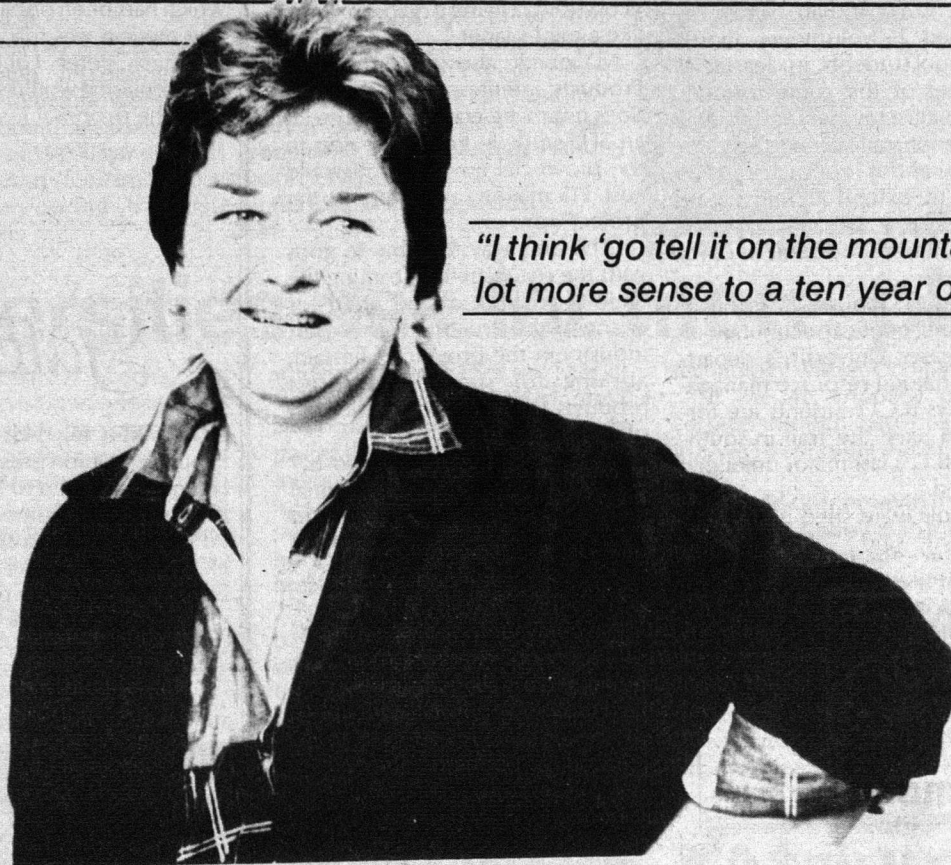
Even more acclaimed is "Mothers, Daughters, Wives", a song that contains rare lyrical sensitivity:

You Can only just remember the tears you mothers shed

As they sat and read their pages through the lists and lists of dead

And the gold frames held the photographs that mothers held each night

And the door frames held the shocked and silent strangers from the fight



Songwriter Judy Small.

The song was inspired by the mothers who suffered through Australia's three major conflicts: WWI, WWII, and Vietnam: "I just wanted to write a song about my mum's

"I think 'go tell it on the mountain, let our people go' makes a lot more sense to a ten year old kid than 'love, love me do.'"

emerge from the folk-scene since friend and mentor Eric Bogle penned "The Band Played Waltzing Matilda" ten years before.

Not all of Judy Small's songs are political. She can be very funny especially in her song about birth control for men: the IPD as opposed to the IUD. Two further examples of her warm humour can be found in the self depicting 'Roly Poly People' and 'The Family Maiden Aunt'. She also sings about her friends as in 'Alison and Me', or about ordinary people such as Beatrice 'The White Bay Paper Sellers'. All her songs are delivered in a voice that ranges from contralto to high alto, sounding pure and refined as any classically trained musician.

It is this rare combination of talent which renders Judy Small such an endearing performer; a breath of fresh air in times of universal musical complacency.

Judy Small will be performing at the South Side Folk Club Saturday night at 7:30 p.m.

Songwriter is laid back film

Songwriter
Tri-Star Films
Princess Theatre

review by Glenn St-Germain

Willie Nelson and Kris Kristofferson have gotten together with a dozen or so songs they wrote. The result is *Songwriter*, directed by Alan Rudolph (*Choose Me, Trouble in Mind*).

Nelson is Doc Jenkins, a down-on-his-luck musician and songwriter. Way back when, Doc, his best friend Blackie Buck (Kristofferson), and Doc's wife Honey (Melinda) Dillon were a singing trio. Doc and Honey broke up, Honey retired, and Doc went into the producer business. Blackie became a solo act, and made it big.

Years later, Doc is behind the 8-ball, courtesy of a few bad business ventures. If he writes a song, the money goes to someone

else, so he doesn't write.

Then Doc gets an idea. He starts his own music publishing company, and writes songs, with credit going to Blackie for Blackie's songs and to Gilda (Lesley Ann Warren), a hot new singing sensation Doc manages, for her songs.

Then the fun begins.

Songwriter is a comedy, but fairly mild as comedies go. There are giggles and snickers, but few out-and-out laughs. That's not a complaint; a mildly amusing comedy-drama is probably a more accurate description. *Songwriter* was fun to watch.

Alan Rudolph directed this movie before his more recent efforts, *Choose Me* and *Trouble in Mind* (the latter also starring Kris Kristofferson). *Songwriter* is actually a 1985 film, but was never widely released.

Rudolph's attention to detail is as evident here as it is in other films. It's not a nit-picking

detail. Everything's simply where it's supposed to be, making visually dramatic scenes. His talent for strange background details, brought to head in *Trouble in Mind*, also shows up ("Chicken Fried German Food To Go" fast food place?).

The music is also well presented. Over a dozen original songs are performed by Nelson, Kristofferson, and/or Warren. (There should be a soundtrack album, darnit!) In many places, the song helps tell the story, not simply playing as background music. (Rudolph also worked with music in *Nashville* an assistant director, and *Roadie*, which included, among others, Alice Cooper and Hank Williams Jr.)

Songwriter is an easy laid-back film with a good story and a few giggles, and is worth a look. It premieres at the Princess September 19, and runs until the 22nd.

Joke your way to enlightenment

Surely, You Are Joking Mr. Feynman
Richard P. Feynman
Bantam Books

review by Ken Hui

Richard P. Feynman, a Nobel laureate in physics, emerges as an outspoken, eccentric character in his memoirs entitled, *Surely, You Are Joking Mr. Feynman*. Feynman's informal autobiography takes the reader into an amazing world of curiosity and skepticism. Unlike works by other scientists, academic dogma is nowhere to be found in this short and compact book.

The book records Feynman's exploits. Feynman made his first forays into the world of electronics at the advanced age of nine when he started repairing broken radios. The book follows him from childhood through his years as an undergraduate at M.I.T. and as a graduate student at Princeton.

This, however, is not simply a book about the "life of a physicist." For example, Feynman speaks candidly of his experiences in a fraternity during his years at M.I.T. The physicist had as difficult an initiation as any of his frat brothers... all of which serves to render him all the more human in the reader's eyes.

In the chapter entitled, "From Las Vegas to Brazil", Feynman talks about his adventures in Vegas. While there, the "staid" physicist used his mathematical prowess to fix the odds at the gambling table at 50/50.

The hijinks continued at Princeton.

Among Feynman and his colleagues, wearing academic gowns passed beyond formality into the realm of the mandatory. Said gowns were never cleaned or repaired... and Feynman took inordinate pleasure in wearing one such gown til it was very literally in tatters.



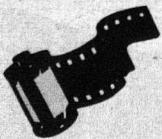
There is an intellectual element to this book to round out the humour. Feynman objects to the use of sophisticated language in science as it is a barrier to a clear understanding of the physical world. Feynman relies heavily on intuition for his understanding of physics problems and demonstrates

how vigorous thought can replace tedious calculations.

Feynman is also a man of conscience. For example, Feynman refused to sign his name to more than 12 government forms during a stint in a government appointment. So adamant about obstructing bureaucracy was he that he forfeited his pay cheques. In the end, the government bowed to his stubbornness.

Feynman and Mark Twain share something in common. They both provoke serious thought, all the while eliciting uproarious laughter.

The Gateway

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YOU TOO CAN HAVE FUN AND FROLIC ON LISTER FIELD. JOIN US FOR MAYHEM, MADNESS AND EVEN MEDIAEVAL MURMURINGS. SOMETIMES WE EVEN WRITE STORIES 'CAUSE IT MAKES 'BIG DADDYO DEAN' HAPPY. TOGETHER WE WILL OVERCOME THE FORCES OF EVIL IN THE WESTERN HEMISPHERE. THE FOUR HORSEMEN FROM HELL CAN'T STOP THE GATEWAY CRUSADERS.

STAFF MEETING
Thurs, Sept. 18th
4:30 p.m.
Everyone welcome!