

# Connolly disgusting, warped but sheep jokes are good

**Billy Connolly**  
**Jubilee Auditorium**  
**Wednesday, March 1**

review by **Roberta Franchuk**

**W**ould you like to see a long-haired poetic savage with a "coprolitic propensity?" Well, how about the extremely rude Scottish comedian Billy Connolly?

They are, in fact, one and the same, and a packed Jubilee Auditorium was treated to two hours of Connolly's particular

...a sure-fire way  
 to get rid of  
 Jehovah's  
 Witnesses...

mixture of rambling anecdotes and pointed one-liners on March 1.

Connolly began by tracing his roots back into the history of Scotland, describing the time of his poetic ancestors, the overthrow of Macbeth by a distinctly swishy Malcolm (and his friend Trevor), the story of Robert the Bruce and his death from leprosy, and a host of other Scottish heroes. This was intermittently interrupted

by commentaries on whiskey ("used for central heating, fight starting, and family planning — one too many and it's good-night, Vienna"), the scone as the symbol of Scotland, and Connolly's liberal use of the word "fuck," which he blames on his coprolitic propensity.

Connolly's wit then turned to more everyday things, especially the kinds of things that polite society doesn't talk about: diarrhea, farting, condom instructions, and a sure-fire way to get rid of Jehovah's Witnesses by convincing them that you are a "mad wanker."

A keen student of human nature, Connolly obviously loves weird places like Edmonton ("a snowy billiard table"), and the weird things that people do. He illustrates his stories with copious sound effects and physical movements, tossing off sharp quips and philosophical musings. "All anybody in the world wants," he says, "is hot water, toilet paper, and Hoover bags that fit."

For the uninitiated, Connolly can be shocking, disgusting, and warped, not to mention hard to understand. Once you develop a taste for his type of comedy, however, you'll find even the sheep jokes amusing. Leave your squeamishness at home, and take a Scottish friend along to interpret.

# Brandis and Brauss unite for excellent Con Hall concert

**Thomas Brandis, violin and Helmut Brauss, piano**  
**Convocation Hall**  
**Friday, March 3**

review by **Mike Spindloe**

**T**he U of A Department of Music's Meet the Masters series continued Friday evening at Convocation Hall with a recital by guest violinist Thomas Brandis, accompanied by Pianist Helmut Brauss. The duo played a program of three violin sonatas by Mozart, Brahms and Richard Strauss to an unfortunately small, but highly appreciative audience.

Brandis, who also held masterclasses for students of the U of A and Alberta College the following day, is a professor at the Academy of Arts in Berlin (and for over twenty years was Concertmaster of the renowned Berlin Philharmonic Orchestra).

The evening began with Mozart's K. 454, which made a good start to the program with its often light, playful nature. It was immediately apparent that here were two masters at work. Brandis cut a distinguished and dignified figure on stage, yet also appeared completely at ease. The beauty of his full-bodied violin tone was the highlight of this piece.

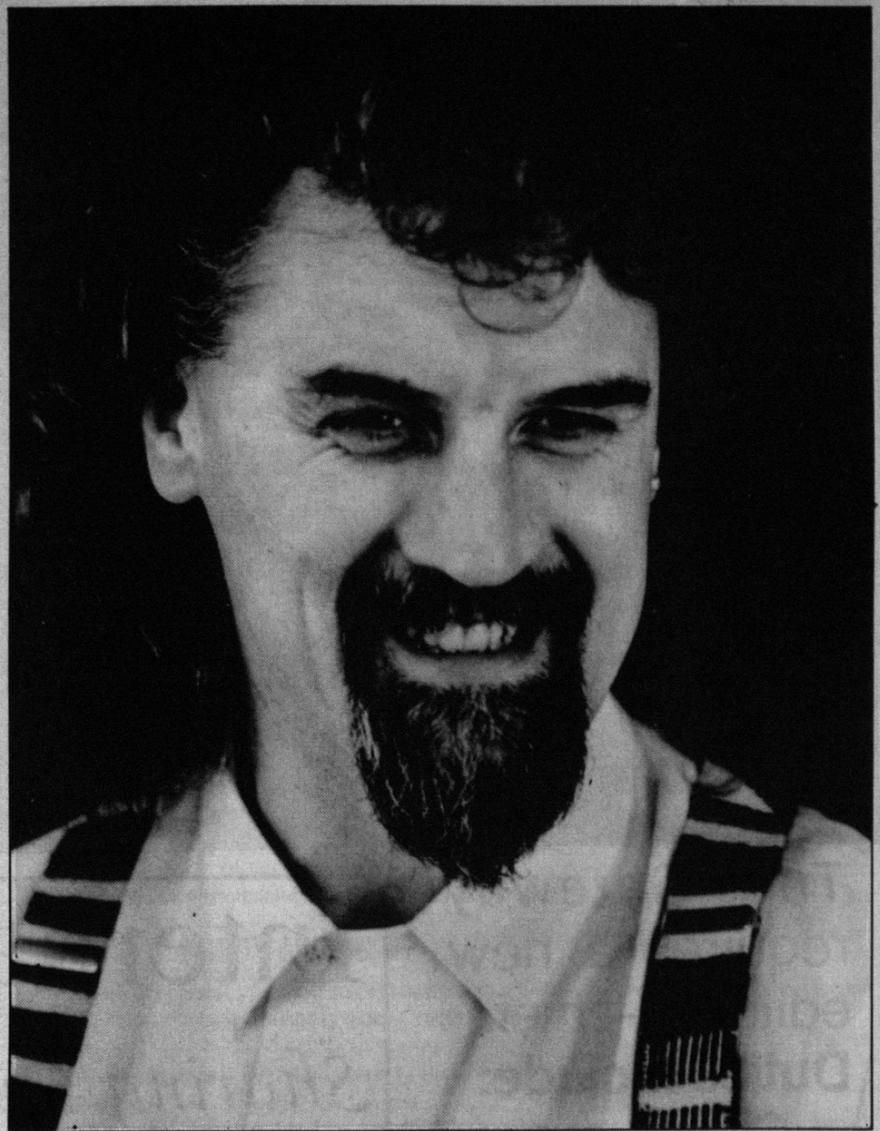
With the second work, Brahms' Op. 78, the solidity of Brandis' playing became

even more apparent, especially in the often-intense first movement, a lively Vivace. His style contrasts strikingly with that of soloist Cho-Liang Lin, who played with the ESO just the week before: one can make a comparison based more on maturity and depth than technical ability. On this basis, Brandis must be superior.

After the intermission came Strauss's Op. 18, an early work (it was completed when the composer was only 23 years old). Although much more tonal than Strauss's later works, it contains enough interesting material to set it somewhat apart from other works of the late Romantic era.

The first movement alternated between passages of violent unrest and relative calm, and featured some impassioned playing from both performers. Brandis' performance of the second movement captured the spirit of its title, Andante cantabile, perfectly. The third movement began with a slow, dark piano figure and then burst into challenging technical passages in both parts. The final theme's elegiac quality was again captured skillfully by both performers.

This performance earned Brandis an encore, for which he performed the first movement of yet another Violin Sonata, this by Franz Schubert. The light nature of this Sonata brought the evening full circle and sent the audience home satisfied.



Scottish comedian Billy Connolly packed them in at the Jubilee last Wednesday with his rude and crude brand of comedy.

## FM 88 CJSR Weekly playlist

WEEK ENDING MARCH 1, 1989

THIS LAST WEEKS  
 WEEK WEEK ON

1	-	1	Elvis Costello — Spike
2	4	4	Replacements — Don't Tell A Soul
3	5	6	Various Artists — Don't Let The Fruit Rot On The Tree
4	2	3	Romanians — World On Fire
5	3	4	Lyle Lovett — His Large Band
6	9	4	Jesse Winchester — Humour Me
7	10	4	Yello — Flag
8	6	3	Too Many Cooks — Self Titled
9	12	2	Hugh Fraser Quintet — Looking Up
10	13	2	Dizrythmia — Self Titled
11	1	5	Lou Reed — New York
12	-	1	Fairground Attraction — First Of A Million Kisses
13	8	5	No Means No — Small Parts Isolated & Destroyed
14	-	1	Officials — Real Life
15	11	5	Bruce Cockburn — Big Circumstance
16	-	1	Yomo Toro — Funky Tibaro
17	-	1	Marcus Roberts — Truth Is Spoken Here
18	20	2	Weather Permitting — Code Of Life
19	19	5	Violent Femmes — 3
20	-	3	Roy Orbison — Mystery Girl

EPs

1	4	1	That Petrol Emotion — Groove Check
2	3	2	Fine Young Cannibals — She Drives Me Crazy
3	1	3	Nick Cave & The Bad Seeds — Deanna
4	2	3	Morrissey — Last Of The Famous International Playboys
5	2	2	Elvis Costello — Veronica
6	-	2	Church — Sun Of The Parts
7	6	2	Scramblers — Out Of Sight Out Of Mind
8	7	4	Inner City — Good Life
9	5	2	Two Men Laughing —
10	10	2	Bambi Slam — Long Time Coming

**ADVANCE ELECTION POLL**

**WEDNESDAY, MARCH 8th 9:00 - 21:00**

**SUB MAIN FLOOR EAST END**