

Dan Hill

'Simple Honesty'

by donalee moulton

For his third consecutive year Dan Hill has appeared at the Rebecca Cohn, and for the second consecutive year he has appeared to entirely sold out houses.

Hill's first visit to Metro was as warm-up act for Murray McLauchlan. Hill

however went away with the respect and awe usually reserved for the star performer. Whatever it was then that appealed to audiences is still appealing, only now the appeal is two years older and two years wiser.

Watching Hill on stage one is at once struck, not by the

changes that have occurred, but by the changes that have not occurred. Hill's audience rapport arises from his image of "simple and honest"—the Canadian who isn't copping out on Canada and moving to the U.S. must surely transmit that dedication through his personality and his music. And he does.

The stage is simply set. The only addition is a piano for his friend/accompanist. There is still no back-up group, basically just Hill and guitar. The messages in the songs are the same, though the royalties are now greater. Communication with the audience is as three years ago—Hill is still imply-

ing his naivety and openly expressing his gratitude. With this performance he appears a little less naive and a lot more grateful.

It is difficult to categorize Hill. Is he a vocalist, a musician or primarily a writer? Alone he is neither of these. Together they create Dan Hill—performer. When his music become a little too repetitive he wails into the mike and the audience finds themselves relating to the genuine emotion just given them. Likewise when the voice doesn't follow the rigidity of scale, the song's words are emphatic, reinforcing Dan Hill's 'Simple Honesty'

theme, and his relationship with the audience.

Dan Hill is popular, he is fun and his concerts are refreshing in their appeal. Dan Hill can be enjoyed; he doesn't have to be interpreted. He could use a little more accompaniment, but only to accent his performance, not as with McLauchlan, to overwhelm it.

Sub-Urban Colour

by Mark Simkins

David Craig's colour photographs at the Centre for Art Tapes gallery were technically excellent. The images' sharpness and square cropping suggested he had used a two and a quarter square format

David Craig: Photographs at the Centre for Art Tapes September 13-20, 1671 Argyle Street

camera. The colours in the photographs were not striking or vivid. He appears to have shot the show with Kodak's Vericolor colour negative film which does not have striking colours, but rather muted and calm colours.

This calmness and muted feeling also extended to the subject matter of Craig's photographs. They were images of suburbia, parks, houses and street scenes which could have been anywhere on the North American or European urban sprawl, but were probably in Dartmouth. There is nothing wrong with this approach. Robert Frank's seminal pictures of America are haunting comments on how surreal Western living space has become. It was good to see Craig work out in colour some of the Frank perspective. However, it is easy to slip from the surreal to the ordinary and Craig's photographs do that occasionally. It was good to see a local photographer work out this theme in a show.

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The DDS is an open society, drawing its members mostly, but not entirely, from the Dalhousie community. Anyone who enjoys acting, singing, dancing, or technical aspects of theatre will be welcome at the audition.

Auditions are scheduled for Thursday, September 21, 7:30-9:30 p.m., and Friday, September 22, 2:00-5:00 p.m., in Studio 1 in the Arts Centre.

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