

# Blue Rodeo shines again

By OTAV LOMBARDO

The passable, the passé, and the irrevocably tacky made a night of it at the Diamond Tuesday March 1 as *Rock Express* magazine presented a night of music with up-and-coming bands such as Blue Rodeo, Brian Greenway and the Tragically Hip.

The first performance was a surprise appearance by Platinum Blonde, who were attempting to rejuvenate their once rosy future. Late in realizing that make-up does not make a rock'n'roll band, Mark Holmes & Co. appeared minus the usual schlock. Wearing dark pants and leatherjackets, the band mixed

some oldies with some new tunes consisting of simply rhythms and arrangements. Platinum Blonde must be credited for not attempting to solve their problems with the usual trendy keyboard or chainsaw guitar quick fixes. But while they did show promise in what they played, their new music seems to need some further development.



**TOP OF THE HEAD:** Blue Rodeo (pictured here in a performance at York's Grad Lounge in November) were the best of a troupe of local bands at a recent *Rock Express* concert at Toronto's Diamond Club.

## Fourth year student solos in Beckett Theatre's latest show

By DICK SPITE

Fourth year theatre student Anita McGee's upcoming one woman show at the Samuel Beckett Theatre, dispels the misguided myth that people mounting one man/woman shows were just prima donnas who cannot get anyone to work with them. The play, *Theresa's Creed*, centres upon what it is like to be a recently widowed woman, with 10 children, in a Newfoundland outpost.

Written by English expatriate Michael Cook, the piece examines the emerging sexual awareness of a 47-year-old woman. This, however, is not the only theme. Cook brings to the play a fetish for language's rhythm and idiosyncracies, com-

bined with a stalwart interest in the effects of technology on his adopted Newfoundland.

While recent plays which have focused on female characters tend to preach the virtues of feminist liberation, Cook has opted for a sympathetic portrayal of Theresa and her unrelenting faith in her rosary.

This well-written production is further accentuated by the personal experience of Anita McGee. Born and raised in Newfoundland, she brings a wealth of personal experience to the role. If past performances are any guide, *Theresa's Creed* is certain to be an agreeable, tender, and hugely entertaining play. The show begins March 28 and runs until April 1. Tickets are \$1 at the door.

Platinum Blonde was followed by a new act, The Tragically Hip. Unfortunately, the Hip's over-reliance on 1970s heavy metal dress and excessive histrionics caused them to touch upon the realm of the "Tragically Tacky." On the other hand, their music, which included their hits "Small town Bringdown" and "Last American Exit," overcame their dated stage presentation and made for a good set.

The crowd was finally treated to a seasoned rocker when Brian Greenway appeared on stage. Lacking pretentiousness or any sort of pandering to the latest trend, Greenway, who fronted April Wine with Myles Goodwin, proved that he could perform without any props as he belted out tune after tune from his *Serious Business* album. Though not overly original, his songs, which clearly displayed his April Wine roots, were very well done.

Perhaps the most spectacular part of his show was the drum solo by the ex-April Wine drummer Jerry Mercer. Mercer's mastery of the drum kit was complemented by a stage full of dry ice and a laser show. At one point the laser made an incredible liquid-like curtain over Mercer; it was a sight that had to be seen in order to be fully appreciated.

However, the real stars of the night were Blue Rodeo. This clean-cut band, dressed in dark pants and light shirts, played several songs including their mainstream hit "Try" as well as some new material. Although they didn't give an earth-shaking performance, their easy listening music and lyrical content, which surely is the basis of their broad market appeal, certainly satisfied the crowd at the Diamond.



## First year photo exhibit displays students' skills

By ROBERT PRYER

An unfortunately short exhibition of black and white photographs by students from Pamela Williams' creative photography 1240 was held March 16-18 at Founders art gallery. For the 22 students the exhibition was the culmination of a learning process that included shooting, darkroom techniques such as timing, distortion and toning, mounting, and schemes of presentation.

As the owner of a Kodak pocket Instamatic it came as a surprise that much of the creativity of some photography is produced after the actual photograph has been taken. A photograph taken by Andy Chow of a railway yard with a Hyundai billboard sign appeared remarkably like a pencil etching, due to a developing technique called solarization. The process involves momentarily exposing the print to bright light while still in the developing process.

The fact that solarization can be difficult or impossible to exactly reproduce seemed to interest Chow.

A similar method of light exposure was cleverly used by Brian Rowett for a photograph of a shattered pair of glasses. Pieces of glass were photographed on a black background next to a pair of crumpled frames. The effect at first glance is that of lenses exploding out of the frames.

Christine Rozak, whose interest is principally in fashion photography, used a kind of distortion in one particular photograph of a model's jacketed torso. The unnaturally long and thin effect could have been generated by using an unnaturally long and thin model, photographed from a low perspective. Or the photograph could have been distorted by bending the negative or the developing paper while using the enlarger. In either case, this photograph was as eye-catching as any high-budget magazine advertisement.

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