

entertainment

Streetheart climbing the rock ladder

By WILFRED LANGMAID
Brunswick Staff

Streetheart has now served notice that they are set to climb to the top of Canada's rock ladder with the very recent release of their new album.

In the past five years, this Regina-based group has had three platinum lp's including last year's *Drug Store Dancer*, two gold lp's, one gold 45, and the 1980 Juno Award for "most promising band."

Indeed, "promising" has been a label frequently given to Streetheart. Their music was good and the band members showed considerable promise, but they were a bit rough around the edges and had to develop.

Streetheart has indeed matured, as witnessed by their new album. The group quickly demonstrates this fact with the album opener "Without Your

Love." The guitars, played by Jeff Neill and reinforced by Spider on bass, still are a dominant part in the group's sound, but it is a fuller sound overall, aided by Daryl Gutheil's keyboard work. Kenny Shield's vocals are, as always, superb, but they are enhanced here by backing by Gutheil and Neill.

The group, however, still maintains the raw energy which was always one of their biggest assets. This is clear with just one listen to "Mas As Hell". Herb Ego drives full speed ahead on drums, Gutheil is strong on keyboards, and Jeff Neill and Spider attack their guitars with a vengeance. Add to this the fact that Shields' vocals are so powerful and emotional that the listener believes that he really is "mad as hell," and you have a vibrant effective cut.

The group plays a type of rock that will appeal to

younger listeners, and the lyrics are created with them in mind, particularly in "Snow White." This song is about a school girl who dutifully goes up to her room at 10:00 p.m. nightly, only to sneak out the window where a member of the opposite sex waits. What follows is not what one would expect from Snow White.

One of the main complaints by critics of past Streetheart albums was that the lyrics were mindless and mean-

ingless. That put-down was often overemphasized, but the fact remains that their lyrics were often lacking. However, one can be optimistic that improvement is occurring, when one listens to the songs on this new album, such as "Look In Your Eyes" and "Ain't In No Hurry."

Streetheart are more than no-holds-barred streetcorner rockers, as is clear when one hears a slower song like "What Kind Of Love is This." The in-

strumentals are subdued and effective, and Shields has the vocal flexibility to sing this song very well.

Whether they are rocking it with "Miss Plaza Suite" or "Wired" or slowing it down, it is clear that Streetheart has matured with this album, and this progress has made it their best lp yet.

Keep it up guys; you're getting there!

Hudson plays at UNB

"Something for just about all musical tastes" would be an appropriate description of the variety of music offered by this most talented performer. Although Ron Hudson has been steeped in the techniques of the Spanish Classical guitar, he applies these techniques not only to the music of Spain, but also to a far ranging repertoire. In addition to the selections of many Hispanic lands, Ron interprets the works of the great master J.S. Bach and of notable contemporaries like Paul Simon and Mason Williams. He also has written a number of his own compositions. One of his songs tells the story of giant tarantulas invading a small village in Guatemala where he was raised. While performing this piece, he will be sharing the stage with this unusual spider. Besides the guitar, Ron will be playing an armadillo which is a popular instrument from South America. On this current tour of college campuses, he will be premiering Bach's *Brandenburg Concerto No. 3*, which he recently transcribed for the guitar.

This captivating musician has performed extensively throughout the United States,



Canada, Europe and Latin America. He also has several LP albums to his credit -- the latest being SOLO on the MAYA label. We think you will agree with the New York Times critic who, after hearing Ron in a recent concert wrote: "The playing was first rate and his command of the guitar was immediately apparent. Ron

Hudson is a most impressive performer."

Ron Hudsons will be playing at d'Avray Hall as part of the Noontime Series on March 11 at 12:30 noon. Admission is free and there will be a reception following the concert in the Education lounge for anyone interested in meeting Mr. Hudson.

Fiddler is spectacular

By ANGELA TRAIL
Brunswick Staff

"Fiddler on the Roof" can be summed up in one word, "Spectacular." For the author, Joseph Stein, "to take a small Jewish settlement like Anateuka during the turbulent period before the Russian Revolution and turn it into the setting for a comedy mingled with tragedy and sprinkled with wit is indeed no small feat. It is a tale that draws in its audiences, makes them laugh and warms their hearts. In short, it is a story about life personified by the character of Tevye, a Jewish dairyman.

The actors were well chosen for the characters they portrayed. The character of Tevye is one of many dimensions: a peasant Jew, a strong father, a dreamer, a man who talks to God. John Lawrence not only developed this character, he brought it to life. Golde, Marianne Killen, was all that one would expect of Tevye's wife: skeptical, tough, and predictably obstinate. Motel Kamzoil, Steve Clark, appeared to be everything Tevye did not want in a son-in-law. He was whimpy and excitable but, above all, hilarious. "Fiddler on the Roof" was also the debut performance of Jamie McDougall who played the character for whom the production was named the fiddler.

The choreography of "Fiddler" was no less than ex-

cellent. The dancing was rhythmic and sensitive to the musical environment, especially to the musical environment, especially for the songs "To Life" and "Sunrise Sunset." Russian folk dance is difficult to perform and was well executed by the Russian soldiers.

The chorus is to be commended. They had the unique job of adding a sense of completeness to the performance. The singing was good throughout the performance but was highlighted by the song "Matchmaker" performed by Tzeitel (Janice Hansen), Hodel (Mary Murphy) and Chava (Jacqueline Daigle).

The costumes and scenery aided in bringing the play to life and gave it the necessary authentic touches. The costumes, though not elaborate, were co-ordinated well with the era portrayed. The scenery was adequate but brief. This was probably due to the relatively limited stage space.

In all, Theatre Saint Thomas' "Fiddler on the Roof" was a smashing success. They not only were able to put on a difficult production but gave all involved a wonderful evening. Yes, Ted, it was fun!

Anyone who has yet to catch this entertaining show can still do so, tonight and tomorrow night at Eccle Ste. Anne. Curtain time is 8 p.m.

Side by Side for TNB

Theatre New Brunswick presents *Side by Side* by Sondheim, an anthology of the best from the greatest contemporary composer and lyricist of popular theatre, Stephen Sondheim. Opening in Fredericton, March 6th, the musical revue will run throughout the province until March 27th.

This salute to New York's Stephen Sondheim consists of 30 songs in their entirety from Broadway smash hits such as *West Side Story*, *A Little Night Music*, *Follies*, *Company*, *A*

Funny Thing Happened on the Way to the Forum, *Sweeney Todd* and *Gypsy*.

Mr. Hyslop, in addition to starring in his own television series, starred in *Chorus Line* at the Shubert in New York City and Drury Lane in London. He did the staging of *Beggar's Opera* at the Stratford Festival and is well known to Charlottetown audiences having danced many seasons there.

The narrator for *Side by Side* by Sondheim is David Renton, one of the Maritime's most

popular and successful actors. He was last seen at TNB as Charles Dickens in the hit *Christmas Carol*.

The musical director is Mr. Bob Ashley, the composer of the much-praised Charlottetown musical *Aimee*. Mr. Ashley was the musical director of TNB's *Eight to the Bar*.

Side by Side by Sondheim is being supported in part by the du Maurier Council. Don't miss a dazzling evening of witty, wonderful music and lyrics.