

Photo by Steve Patriquen

## Valdy's performance: a blessing

By JOHN LUMSDEN

Last Wednesday night, Fredericton was blessed by the appearance of one of Canada's best, Valdy. He appeared before a jammed audience at the Playhouse, with Bruce Miller, an accomplice from the west coast. Valdy has seemingly moved his base of operation; he lives in Newfoundland now, instead of B.C. He's still a "music to the masses" man, playing in such sprawling metropolises as New Glasgow, instead of making big bucks in the States.

We sat down, expecting a rather mediocre performance from the unknown Mr. Miller, when Valdy appears in the pool of light. He started off with a rendition of "Rock and Roll Song". Valdy has apparently written little new material, he didn't sing any new songs that he himself had written and that were not on his previous two albums. On "old favourites" such as "Rock and Roll Song", and "Rainmaker", Valdy improvised

new lines and sometimes elaborated on the themes. Two things struck me as absolute proof of Valdy's professionalism - one being the "rehashing" of the oldies struck one as good and fresh, instead of frantic groping of old material, and second, Valdy recovered from a rather poor start. There was some feedback at the beginning and his guitar seemed slightly out of tune.

Valdy continued through the first half solo, except for the last song where he was joined by Bruce Miller on fiddle. Here again, things got off to a bad start, the fiddle at first seemed harsh and discordant compared to the earlier guitar playing. Bruce Miller opened the second set on a guitar. His light patter put the audience at ease with this new face, his excellent guitar playing and voice caused the audience to forget Valdy altogether. About halfway through Valdy rejoined Bruce and the audience was treated to a half-hour of sweet harmony.

There were some faults inherent

throughout. The lighting was inadequate; Valdy was performing in semi-darkness, enduring colour effects more suited to glitter rock. Audience applause tended to be loud, long, and interrupted the best part of any song. The ushering of the audience to their seats was poorly handled by the Playhouse. People were kept outside until a predetermined moment, then the doors were opened, producing a mill-press as everybody fought for early entrance, hence the best seats.

Finally, the concert was over and the audience screamed for an encore. Valdy and Miller performed a superb version of "Hobo's Lullaby", definitely one of the highlights of the evening. Valdy then did an extended version of "Passin' Through" which the audience joined in to finish the concert proper. Another standing ovation, a four-line verse from Valdy, and a happy audience walked away from one of Fredericton's best nights of music in a long time.

## Two comparative reviews of 'The Feux Follets':

By DANIELLE THIBEAULT

I went, I saw and was won over by P.E.I.'s National Dance Troupe, the Feux Follets. Like many others in the audience, I had heard of but never before seen the company on stage before Monday night and as expected was most impressed with the performance.

Magnificently costumed by Francis Safoe and directed in dazzling style by Alan Lund, Feux Follets took my breath away as they swept across centuries in time covering a continent in space (distance) to reveal to us all on Thanksgiving night something of the Spirit of Canada.

First there were the "Plain Indians" with their colourful, feathered and furry garbs, their stately rituals and their dances for good weather and successful hunts. Then the advent of the White Man symbolised in Brian McKay's interpretation of "What Will I Find in This New Found Land" followed by Bonnie LeClair with "Jeunes Filles a Marier".

The romantic ballads of the Scots

who left their imprint even as they remembered the hills of home were set forth in "Scottish Tradition" by the strong practiced voice of Brian McKay with a typically scottish background provided tastefully by the dancers of the company. Mr McKay's narrative talent was also displayed in the "Gold Rush" using a script from Pierre Berton and an experienced voice to describe the lust for gold that drove men mad and ended only too often in broken dreams and an evening in a Klondike honky-tonk saloon.

The "Settlers" gave an insight into Lund's artistic concept of blending contemporary music with traditional forms. The dance suite began with Brian McKay's singing of Gordon Lightfoot's memorable "Railroad Trilogy" to tell the story of the building of the railroad, and then departed into a wild and exciting series of traditional European dance vignettes which brought hearty applause from a cheering audience.

The favorites with the crowd seemed to be the irresistible

hand-classing, toe-tapping Quebec jigs and reels and the funny-bone ticklers were the "Acadian clog Dance" and the "Mounties" scenes.

"Shanties of the Maritimes" reflected the mood of Canada's Maritime Provinces and their affinity with the sea in a delightful blend of dance and songs one of which I recognized as a favorite lullabue of my early years.

The performance was a breathtaking travel through time with Brian McKay as the buckskin-clad figure tying the dance sequences together with his talented voice and unbeatable good humour. Along with Bonnie LeClair and other solosists, he provided the linking element in a performance which I thought deserved a full house standing which it unfortunately did not receive.

All in all, Feux Follets on stage was a sparkling magical evening of sheer of entertainment, a skillful weaving of the tapestry of cultures that blend into that elusive entity called the soul and spirit of a nation...the identity of our country.

movie review

## 'Sugarland Express'

By DANIELLE THIBEAULT

I'm a Goldie Hawn fan from way back and even in this surprisingly serious role she succeeds in impressing me with her devil-may-care attitude.

In "Sugarland Express", she plays Lou Jean, a desperate ex-con who has been refused custody of her 2 year-old son because her criminal record qualifies her as an unfit mother. She convinces her husband Clovis (William Atherton) to escape from Pre-Release and both set out for Sugarland to kidnap their son from the foster home where he is being kept until the final papers are signed.

An accident involving a stolen car confronts the couple with a young rookie cop. (played by Michael Sacks of "Slaughterhouse Five" fame) who is subsequently kidnapped and convinced at gunpoint to drive the young couple to Sugarland in his police car.

A convoy of Nevada State Security Force cars slowly starts forming behind the highjacked vehicle in the hope that somewhere along the way there will be a slipup permitting Officer Slide to escape and the felons to be captured.

Fortunately for the young couple the police line-up is headed by Ben Johnson in the role of a police captain with a faultless no-kill record who would like to keep it that way. He's a soft-touch, sympathetic guy who doesn't believe in quick solutions and fast-paced shoot-em-up schemes. His respect for the lives of the innocent will permit the trio to make it to Sugarland in one piece after several unwarranted attacks from trigger-happy officers and

hunters.

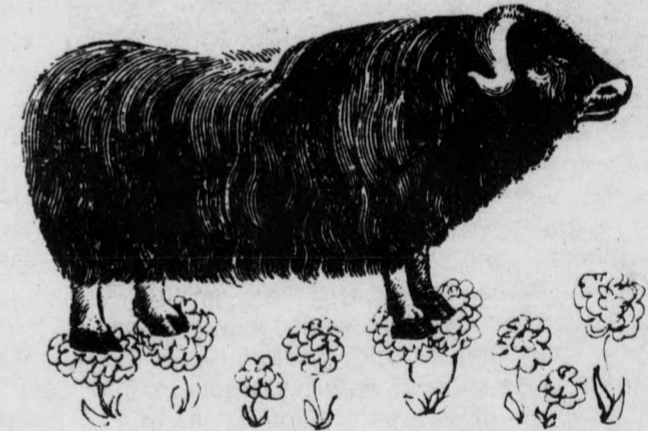
The movie is based on a true story that took place in 1939 and it's unfortunately a bit heavy on over-dramatization but it's well portrayed.

Goldie Hawn is the simple-minded woman who takes time out from her busy schedule to collect gold stamps and watch a "Road Runner" movie at a drive-in. But she's also a determined mother who is fighting for the custody of her child and she's not letting anyone get in her way. Not even her stubborn but sensitive husband.

William Atherton gives us a tender portrayal of Clovis, the more perceptive half of the duo. One senses that he knows all along how this trek is going to end and that he is willing to pay the price just to make his scatterbrained wife happy.

Michael Sacks is the preacher, chauffeur, confessor, marriage counsellor and friend of the highjacking couple who senses all along that they won't really ever use the gun to hurt anyone and persistently tries to convince them to turn themselves over to him. He's a sometimes funny, sometimes serious, but always easy-going character who even takes the time to show Clovis how to drive the car.

It's not just another car chase movie because there's really no chasing involved and speed is not the main element here. It's a good movie, often entertaining but tragic in essence as most true life stories are. But it's also a display of powerful emotions and feelings and if only for this is worth the \$2.25.



Congratulations to the company for a job well done and delightful evening and many thanks to the Creative Arts Committee for

providing the student body with the opportunity to attend this performance free.

## Reflections on Feux Follets

By LORNA PITCHER

It is a horse dance  
Six men pretending to ride—  
It tells me nothing.  
It is a sword dance  
Six men jump swords in rhythm—  
Reminds me I'm Scot.  
It is a gold dance  
Men win women with nuggets  
I feel dulled; sleazy.  
It is a love dance  
Of joy and perfect union  
I applaud, at last.

OCTOBE

By

The Fencing urday a and 13th Ray is P Fencing fered tw the sum Levesqu up a job Ottawa. far as l and her in July 6 number sabre a wrong v luck. Bu Sydney, to be a week en might r good.

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