

turntable

by Andrew Gillis

Let's Get Small Steve Martin / A & M

This week, part one of candid telephone interview with North America's top young comic, **Steve Martin**:

TD: Steve, what was the first silly thing you ever did?

TD: That sounds pretty awful. Was your mother upset about it, or could the doctor make it in time?

TD: I see. Guess you must have been pretty small at that age . . . does smallness facilitate sex?

TD: And that's why you're into small now. Can I change the subject for a moment and ask you about your excellent English - I understand you're originally French?

TD: So you lied about that on **The Tonight Show**? In front of thirteen million viewers? Any regrets, or do all comedians have to lie?

TD: I don't see what this has to do with didacticism in the post-Lawrencian ethos. But you do, Steve, isn't that right?

TD: I'm sorry. I thought you did. Anyway, you're working on a novel, right?

TD: Tolstoy already wrote that, Steve. It's like that album of yours - **Sgt. Pepper's Lonely Hearts Club Band**. The Beatles did it first.

TD: If The Beatles do record an album called **Let's Get Small**, will you sue?

TD: I'd expect them to point out that you changed your name to "Lennon McCartney". They'd have you there.

TD: Yes Steve, you do have more talent than the Beatles. Neither John, Paul, George nor Ringo could play banjo or juggle, as far as I know. Does that arrow through your head hurt when you go to bed?

TD: I understand you're selling your big sportscar and buying a very, very big sportscar.

TD: I am sure it will be very expensive. Yes, very, very expensive, yes. O.K. Steve. Thank you. Thank you. That's quite enough.

Next week in part two of the interview, watch for Steve's exciting answers.

Live In London '69 The Beach Boys / Capitol

The Beach Boys recorded a live album in Britain in 1969, just a few months after British bands had almost swept Woodstock away. In Britain, The Beach Boys were loved far better than in the self-consciously hip States. **Pet Sounds** and **Good Vibrations** were top albums in Manchester and London and Leeds right up until '69. Brian Wilson, his nerves broken down, was playing in a sandbox near a freeway to Huntington Beach, California, but British fans did not care. They did not care that the American public thought The Beach Boys were apathetic hot-rodders, a band to whom Viet Nam was known only for its lack of surf.

On this **Live In London** album, the Boys are led by Dennis and Carl Wilson. Side one is an abrupt run-through of "California Girls" (1' 48") "Sloop John B" (2' 20") and other classics. "Wouldn't It Be Nice" is done beautifully by Carl Wilson in its full length; but to shorten the others from their original lengths - weren't all those Beach Boys songs too short anyway? - and tack on some arbitrary, Las-Vegas-medley endings is stupid.

The Boys do a decent "Good

Vibrations" on side two, and also an excellent "Barbra Ann" (it was written by a guy named Fred Frassert, and not by any of the Wilsons, I learned). Generally, however, this record is such a dollar-bred product the Beach Boys are probably ashamed of it.

Slowhand Eric Clapton / RSO

Eric Clapton's completely un-professional singing voice is such a bare contrast to his perfect electric guitar that his new album will again fascinate me a lot of people . . . really wish they themselves were Eric Clapton.

I know a guy who wishes he were Eric Clapton. I know some guys say they wish they were this guy or that guy, but there's this fellow I met downtown once who actually wants to be Eric Clapton, more than he wants to be anything else in the whole world. Can you bear that? He wants to be Eric Clapton. When he got this new album, he got all touchy and whenever you mentioned music to him, he'd say "but what about Clapton, eh?", and finally I felt like saying "what about Clapton?" The guy is also one of those who, when you talk behind his back about how ridiculous he is, always turns up that very second and practically catches you in mid-sentence. So one day downtown, this guy turns up at our table as we are talking about him, and we wind up admitting Clapton's **Slowhand** is the best album we've ever heard. Not that it's a bad album. "Wonderful Tonight" may even be a big hit. But I'll bet this guy I know has no idea what's good besides the mystical name, Eric Clapton.

Murphy's law - back again

Murphy's Law is back already with a concert including a great variety of material and several guest artists on Wednesday, Dec. 7, 8:30, in the Dunn Theatre of the Dalhousie Arts Centre. Andy De-

Groat, New York dancer/choreographer, will be featured on the program, along with local Halifax dancers who have been working with him for the past several weeks. Guest performers are also involved in the first performance of Tim Watter's **Sinfonia**, a piece for six voices (speaking and singing). Among other items on the program are **find your own way out**, (a new piece by Steve Tittle for two pianos with four players), and **where we've [n]ever been**, which is a brand new version of the very first piece Murphy's Law ever performed (four years ago) and includes tape, voices, electronics, and all of our instruments.

We feel sure we can promise you a very interesting evening - and it's FREE!

Wind ensemble fall concert

The Symphonic Wind Ensemble of the Dalhousie Department of Music will offer its fall concert on Thursday, Dec. 8, at 8:30 in the Sir James Dunn Theatre of the Dalhousie Arts Centre.

Featured on this programme will be a selection of works by Verdi, Hovhaness and Wagner. Also included will be a lively set of variations by Canadian composer Jack Surulnikoff on the Newfoundland song "I'se the B'y".

The ensemble is made up of Dalhousie music students, students and professors from other disciplines in the university, students from the Dartmouth Senior High Schools and some members from the community. Soloists for this programme are two Dalhousie music students: Jasmine Huxtable, oboe and Patrick Findlay, French horn.

Kenneth Elloway is well known for his work with the Atlantic Symphony Orchestra in many C.B.C. broadcast recordings, the Chubucto Orchestra and the Dartmouth Choral Society. He has been the Conductor of the Dalhousie Symphonic Wind Ensemble for the past four years, during which time they have performed often for enthusiastic audiences. Admission is FREE and more information can be obtained by calling the Music Dept. at 424-2418.

Workshop by drama league

The Nova Scotia Drama League is holding another of its very successful workshops on theatrical lighting on December 10 and 11 at 1707 Brunswick Street in Halifax.

The workshop aims to be a practical working experience with theatrical lighting equipment—an intense week-end devoted to the artistic and functional elements of lighting design. It will cover the assembling, wiring, connecting, and operating of the lights. It will also focus on elementary electricity, how to write up sheets of performance lighting cues, and the basics of colour selection in lighting design. It will be taught by David Mardon and Ian LeMaistre, who between them have almost twenty years of technical lighting experience.

This is one of an ongoing series of theatre workshops, made possible through the assistance of the Nova Scotia Department of Recreation.

For any further information contact the Nova Scotia Drama League, 4th Floor, S.U.B., St. Mary's University, Halifax, or 425-3876.

Ho! Ho! Ho!
Here comes

CHRISTMAS DAY AT THE S.U.B.

- ★ Join us for fun and festivities.
- ★ Enjoy the special **CHRISTMAS DINNER** in the cafeteria.
- ★ Help decorate the **CHRISTMAS TREE**.
- Take in the **ENTERTAINMENT** in the S.U.B. lobby.



Don't forget. I'll
be there too!
Thursday, Dec. 8

