# The squeeze-box moves out of the polka circuit

Star music critic

Missionaries travel in various guises. Josph Macerollo walks softly and carries a lig box+a squeeze-box, some people dis-laragingly call it. But to him the accordion ino laughing matter.

Sho lauguing matter.

As if to prove the point, he has invited incret than 130 fellow accordionists from a cound the world to join him in Toronto tis week for the first International Accor-

You're smiling already, aren't you? Well, He's used to it. He even wrote an article a He wyears ago titled Musicians Once Baughed at the Accordion.

Thanks to people like Joe Macerollo they are laughing less nowadays. There is an International accordion literature beyond

there is an accordion fraternity only dis-tantly related to the Dick Continos and the Myron Florens of the polka circuit. In fact, there is even a different accordion. It is called the free bass accordion and it liberates the player from the oom-pah-pah left hand accompaniment that most of us associate with accordion playing.

All the players taking part in the Toronto symposium are free bass accordionists and according to Macerollo anyone who attends their concerts will hear the highest level of playing currently available on the instrument. He contends it is the standard accordion, the one most people still play, that has stood in the way of the instrument's ac-ceptance as a serious musical force. "I'm not against it," he argues. "I grew

up on it in Guelph and I think it has a place in folk music. But it lacks the flexibility of the free bass accordion. In Russia, which has the highest standards of accordion playing in the world, they say anyone who

plays it is an amateur."
We don't have to take Macerollo's word for this, either. One of Russia's foremost accordionists, Yuri Kazakov, is sharing a recital with Germany's Hugo Noth tomorrow at 8 p.m. in the concert hall of the Royal Conservatory and is playing again

Thursday.

Kazakov, like his European colleagues at Kazakov, ince in Biologai conegues at the symposium, will be playing a button free bass accordion. Macerollo, like his North American colleagues, will play a keyboard model when he premieres Wilfrid-Mellers' White Bird Blues with soprano Poppy Holden on Wednesday, and Lothar Klein's Invention, Blues and Chase with the Chamber Players of Toronto Thursday.

If all this terminology is beginning to get confusing, rest assured that it confuses the professionals as well. When accordionists gather, says Macerollo, they usually spend most of their time arguing. "The reason is that the accordion is one of the instruments that has never standardized its construction, and every accordionist has his own ideas of how to redisign a better accordion

"The situation has become so bad that one manufacturer now offers 56 different models. He was such a nice guy he figured that if he satisfied everyone's individual desires the instruments would catch on. He wound up with more choice than customers. There's still a big war going on bedionists. We can't even agree on what to call our instrument. It's an accordion in North America, a bayan in Russia, a melodiebass in Germany and a bassisciolti in

Italy.
"Twenty years from now the musicologists will probably settle this, but in the meantime we've spent countless hours fighting about names, about approaches and about standards."

Macerollo hopes to steer clear of fighting in the Toronto Symposium by putting the emphasis on actual playing. From tomorrow through Saturday, the concert hall of the Royal Conservatory (with the addition of Walter Hall on Thursday and Saturday nights) will resound with morning, after-noon and evening concerts. The music in

these concerts promises to run the gamut of the serious accordion literature, from Rimsky-Korsakov's Flight of the Bumblebee, which Quebec's Christian De Maccio plans to play Friday night as a solo for the left hand alone, to works of his own involving percussion and electric guitar, to be played Saturday by Francis Alain Abbott, There are even pieces involving five and

six accordions scheduled for Thursday afternoon, including the premiere of Samuel Dolin's Adikia, in which Macerollo ap-

pears yet again.

Macerollo is to the accordion what Paul Brodie is to the saxophone in Canada—the man who, by the example of his own virtuosity, has demonstrated to legions of sceotics that his much-maligned instrument be-

### Paul Simon show almost too perfect

doesn't take them seriously enough or it takes them far too seriously.

Take Paul Simon, one of pop's first and most durable intellectuals, and his sold-out Massey Hall concert last night.

This was an almost flawless effort. The sound system, after a shaky start, was one of the best the hall has housed. The fine band was supported by a string quartet and by some trenchant harmonica solos by Jean (Toots) Thielemans, the Brussels-born jazz player who has toured with Benny Goodman and George Shearing. And the soaring, stomping vocals by The Jesse Dixon singers, a superb gospel quartet, was worth a show on its own. Moreover, Simon offered a little bit

of everything from his 10-year career, ranging from his first hit with Art Garfunkel, Sounds Of Silence, to

Me and Julio, and those songs found in his most recent album, Still Crazy After All These Years: My Little Town, I Do It For Your Love and 50 Ways To Leave Your Lover.

Yet there was something incomplete in all of this. The silences between the songs were too pregnant, just as the audience's attitude seemed too reverential. And it appeared at times that

was almost precious.
Simon's intelligence works marvellously well in recording when his atten-tion to every detail and his understand-ing of the scope of what he's doing yields a perfectly designed product.

The problem is that this same intelli-gence make him self-conscious on stage and almost too aware of what

-PETER GODDARD

#### Bob Dylan tour more a fantasy than an event

By PETER GODDARD

It was supposed to be omething small, cozy and uncomplicated when it started three weeks ago. Just Bob Dylan and a few friends such as Joan Baez, Ramblin' Jack Elliott, Ramblin' Jack Elliott, Bobby Neuwirth and Ronee Blakely from Nashville tour-ing the United States in a bus they called Phydeaux, playing little halls, ram-bling wherever they wanted

By the time this folk potbourri called The Rolling Thunder Revue arrived at the Convention Centre in Niagara Falls N.Y. for two shows Saturday, it was caught up in its own

Joni Mitchell and ex-Byrd Roger McGuinn dropped by during the first 31/2-hour show to add some spice to the stew, while the Buffalo Bills' O. J. Simpson went backstage at intermission for a chat.

Earlier in the tour, poet Allen Ginsberg called the whole effort Dylan's "act of significance, the actualization of his best fanta-

**GINSBERG WAS RIGHT** 

And to a certain degree, Ginsberg was right. The concert, which had its genesis at a July 4 show at the Open End club in New York, was like a folkie's fantasy of the '60s.

There was a duet from Blakely and Mitchell, followed by a few songs by Mitchell herself Neuwirth brought on Ramblin' Jack Kris Kristofferson's song to Elliott which includes such lines as "he's down shack." Then Elliott, looking like a country Harpo Marx, reminded everyone of Tim Hardin, singing Hardin's If I Were a

Not to be outdone in the reminiscing business, Neu-wirth later evoked the ghost

Mercedes Benz, the song he co-authored with her.

And on and on the old

times rolled. Dylan literally leaped out on stage wearing o' broad-brimmed hat with flowers and offering two new songs, Isis and Durango, that he co-authored with Jacques Levy, a friend who helped stage the show.

After intermission, Dylan and Baez offered a duet version of The Times They Are A-Changin' before leaving her alone for her song about Dylan, Diamonds And Rust, a version of Swing. Low, Sweet Chariot, and her sa-lute to the old New Left with Pastures Of Plenty.

Then it was Roger McGuinn alone, in duet with Baez, then Dylan again, with A Simple Twist Of Fate, and then the finale, with the entire cast on stage.

A SELF-PORTRAIT

This was Dylan's fantasy, or at least another self-por-trait. It was the kind of Dylan show you suspect the singer himself wanted to see. He was considerably more at ease than at his Maple Leaf Gardens ap-pearance with The Band over a year ago. And he was considerably more generous to the audience.

But the fantasy seemed to exist only on the stage. The 8,000 people, almost 1,000 from Canada for the first show (the second was a near sell-out, attracting 10,-000) appeared to be re-moved from it all, watching as it were on wide-screen

At the outset of this tour. Dylan and Company didn't want it to become a media event. No advance dates are being announced and no one—particularly n 2 w s-paper photographers—is alowed to take pictures.

Their plan has workedperhaps too well. Not only was Saturday's first concert not a media event, it was barely a public event.



AN EASY-GOING Bob Dylan was joined on stage by Joan Baez and a few other friends in Niagara Falls, N.Y. last night. Dylan is ramblin' around the United

States in what's supposed to be an uncomplicated event, but Star staff writer Peter Goddard says other major singers are dropping in to add spice to the stew

# Behinds shape up into Olympic issue at CBC

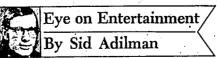
When applying for accreditation to cover the 1976 Monal Olympics, male and female CBC personnel have to ill out a five-page form that asks among other things

whether they have a "flat or prominent behind."

CBC plans to outfit its Olympics coverage team, techlicians, cameramen and news reporters, with special uni-Dims and aside from requesting their basic measure-nents, the form seeks to determine the general shape of heir posteriors.

"We've been told that unless we answer every question In the form we won't get accreditation," one angry staff inember said yesterday. The form originates apparently with CRC, the host broadcaster, and not with the interna signal Olympics committee. "The one question referring to cliat or prominent behinds in those exact words is just ludi-arous," the staff member complained. Already some CBC departments involved in Olympics coverage have protested ipedal in for. is. No one is quite sure what will happen to any staff member who underestimates the size of his or ser posterior. buch questions and the whole idea of being forced to wear

Another question has some prospective personnel ploting a little romance on the side. It allows them the oppor-tunity to share a room in Montreal during the games "with



anyone you want from CBC." In exchange for agreeing to bunk together, the staffers are being offered \$10 a day extra in expense money. Having previously promised to de-sex its hiring and opportunities for women, CBC might be stuck with the consequences of this offer . . . Arts programming is special on CBC-Radio, whose broadly based rammian is in itself un'out in at the implicator region And for many years its Tuesday Night series has been very special. Tomorrow on AM after the 8 p.m. news, Tuesday Night presents Joseph Schull's dramatization of Margaret Laurence's novel. This Side Jordan, with a Vancouver cast directed by radio veteran Esse Ljungh. On Dec. 9, Tuesday Night features Irish playwright Brian Friel's The Loves of Cass Maguire, and on Dec. 30, an original comedy, Mrs. Sevigny Writes A Novel, by Toronto's George Salverson. On Jan. 13, The Guibord Affair, a drama documentary

ut an actual civil liberties case involving a Quebec free-

On April 6, Vancouver playwright Beverly Simons Crabdance will be broadcast. And on July 4, marking the U.S. Bicentennial, Eugene O'Neill's A Touch of the Poet. Rounding this season and starting in September will be repeats of four classic comedies previously heard in the series. The Country Wife, Private Lives, The Philanthropist and Caesar and Cleopatra. Then in November, 1976, Tuesday Night will undergo a radical change. It will van ish under its present form to resurface as a prime ingredient of a projected weekly two-hour Sunday AM special of specials series tentatively set for the 3 to 5 p.m. time peri od. This series would incorporate ambitious drama and serious music programming now found on Tuesday Night but would include original musicals and current affairs specials. The specials would be repeated on FM on Wednesday nights... With all the changes expected starting next November on CBC-Radio, listeners can be assured that the decades-old and still recommended CBC Stage, the Sam day night playhouse of original dramas, will continue as is on the AM network.

This Saturday at 8 p.m., CBC Stage presents Virgil Kelley, yet another original play by radio drama regular Len Peterson. Quite accidentally, this conflicts with the Toronto Workshop Productions premiere that same night of Peterson's stage play, Women in the Attic.

## DING MINISTER PARTY

# Life in happy '50s beats TV violence in Metro ratings

By JACK MILLER Star staff writer

In this year of rampaging violence on television, especially American television, the most popular weekly series with Toronto area viewers, according to a newly released report from the BBM ratings service, is a quiet, whimsical comedy about a high school boy trying to cope with life in the '50s-Happy Days.

The report covers a two week period from Sept. 22 to Oct. 5, and because of the time span between survey and publication, the figures contain some anomalies such as disclosing that. The Invisible Man is one of CTV's top hits and Big Eddle is one of the most popular shows on Ontario's Global network, several weeks after each had been scheduled for cancellation.

The reaction to Happy Days-in which Ron How ard plays a low-key student with support from Henry Winkler as his tough leather-jacketed buddy "Fonzi" — was consistent nation-wide.

It was tops locally and second only to All in the Family coast to coast. Combined ratings for its show-ings on Channels 5 and 7 gave it 1,045,500 viewers here, compared to Family's 990,100 on Channels 4 and 5.

On the full CBC network, Family drew 4,102,000 foland Happy Days 3,713,000. The national figures represent only viewing of Canadian channels; the local totals combine the Toronto viewing of local and Buffalo stations.

In an offbeat upbeat note, both the CTV national chain and the Global provincial beadwork and wood and one drew their biggest remetal sculptures which for

sponse with Canadian shows. But there was a reason—people were tuning in to see if they would become rich. The Olympic Lottery draw topped everything else on CTV with 3,551,000 view-

Also, the Oct. 2 Wintario draw was Global's biggest hit, with 584,000 tuned in across the province.

Aside from that, though, there was little cheer in the figures for fans of Canadian content. The CBC National

Top 10 list was: All in the Family, Happy Days, M.A.-S.H., Rhoda, Carol Burnett, Disney, Fair Weather Friends (a Canadian CNE special using many U.S. headliners), Chico and the Man, Mary Tyler Moore, and The Waltons. CTV's Top 10 read: Olympic Lottery, Six-Million-Dollar man The Invisible Man, Kojak, Cher, That's My Mama, Movie, Sanford and Son, Emergency, and When Things Were Rotten.

#### Kleinburg unveils dramatic display of Indian art work

By DAVID QUINTNER Star staff writer

Canada's Indians are getting into the oil business in a big way—with the help of brushes and canvas.

Yesterday, a dramatic collection of works by 19 na-tive artists was unveiled in the new Woodland Indian section of the McMichael Canadian Collection galleries at Kleinburg.

Wearing an Oilbwa beaded buckskin jacket created by Margaret Cozry, Governor-General Jules Leger, accompanied by Ma dame Leger and Robert Welch, Ontario's culture minister, opened the new gallery and met many of the artists represented in the collection.

The works range from paintings and drawings to beadwork and wood and

sheer boldness and flair make the Woodland Indian collection one of the most satisfying in the entire Canadian collection.

Among those represented are Cree, Iroquois, Ojibwa, Chipewyan and Odawa artists, including such well-known practitioners as Norval Morrisseau, Carl Ray, Duffy Wilson and Elwood Green.

Although their themes are ancient, éternal even, the Indian artists came to discover their ability in paint-ing and metalsmithing only

in the last decade or two. But their art already has taken on a fullblown quality with designs so striking and colors so intense it seems surprising they have not been lured away into textiles. There are a number of truly Canadian designers

#### Theatrical masterpiece puts on a fresh face

By DAVID McCAUGHNA

Samuel Beckett's masterpiece, Waiting For Godot, has been presented so many times and in such a variety of ways that it would seem superfluous to mount yet another version of a play that has become a classic in its relatively short life.

The Theatre Second Floor has chosen Godot for its third production and the results provide a unique approach to the work. It's an approach that purists the work. It's an approach that purists might dislike, but Paul Bettis' rendition is nonetheless fascinating.
Waiting For Godot does seem some

what dated, not through any fault of the play, but because its thematic no-tions—the meaningless void of existence and the shadowy nature of the human condition—have been repeated so often in subsequent works that they seem a bit tired. And Beckett's technical innovations have been picked up by so many other authors. The play's rich use of language, its tapestry of humor and pathos is still affecting. It's an important dramatic experience and this new production takes considerable vet successful risks with it.

In past productions of Godot, the two hapless central characters, Vladimir and Estragon, who are expecting the mysterious Mr. Godot, have always been played as clowning tramps, tattered social outcasts, and the vaudevillian qualities in the text have been

played up. This production takes a different course. Here the two men are young and dishevelled urban hipsters, stunned and innocent rather than battered and at the end of their tether. They seem like products of a strictly middle class background and one gets the feeling that Godot could just as easily be a clandestine drug connection as a saving deity.

The slapstick has been toned down, the broad humor so often played to the hilt is muted, and the entire production is remarkably cool.

Paul Bettis' production works well in this subdued manner and he has designed a stunning construction site for the set. Dried leaves strewn over the vast playing area convey the autumnal spirit, the columns that are an intrin-sic part of the theatre's design are like barren tree trunks framing the action.

In the distance traffic lights flash, there's a "Johnny-on-the-Spot," a dog occasionally barks. A sensation of iso-

lation is thoroughly created.

Brian Condie's Vladimir is sad-eyed, istless and monotonous, while Estra-gon, played by Bembo Davies, is a gangly, befuddled boy. They are non-chalant, passive chums. The two performances are accurately attuned to each other and to the underplayed character of the production.

In marked contrast is Robert Na-smith's booming Pozzo. Played like a latter-day Fagin, his performance is a shot of adrenalin. As the quivering and pathetic Lucky, Patrick Brymer gives an impressive picture of a totally brutalized creature. Alan Keefe does fine work as the very young boy with the messages from Godot.