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ENTERTAINMENT

Opera sings success again

LOYD DYK
Sun Music Critic

For the fourth season in row, Vancouver Opera has something to sing about as attendance figures for 1994/95 topped 90 per cent.

This year, VU reports, was its greatest audience success ever, with an average attendance of 94.6 per cent, representing 74,520 seats sold.

Shows were 96 per cent for *Madama Butterfly*, 87 per cent for *Peter Grimes*, more than 90 per cent for *The Queen of Pheasants* and 88 per cent for *Madama Butterfly*.

There was a 13 per cent increase in subscription over the last season, totaling 1,109 subscribers. Company allocations manager Pamela Post also reports that the opera's average age of subscribers is 50, as opposed to 1994's 44 per cent.

General manager Robert Hutton takes particular pleasure in these sta-



FIVE GUYS NAMED MOE (from left): Tom Pickett, Alexander Boynton, Chariz Perry, Alan Sanders, Denis Simpson and (standing) Mike Davis

expanded from four to five mainstage operas with more performances than ever before; we staged our own production of Britten's *Peter Grimes*—hardly considered safe repertoire from a box-office point of view.

Recently the opera company took a home page on the World Wide Web and now has an e-mail address: vanopera@operavancouver.ca on Internet.

Vancouver Opera's 1995/96 season opens Oct. 21 at the Queen Elizabeth Theatre, with *Les Contes de Beaulieu*, with *Les Contes de Beaulieu* in March, and an *Experience* run of *Les Contes de Beaulieu* in February.

London's *London Philharmonic* appears with the Vancouver Opera Orchestra at Central Station Place. The VPO's first next-prevention tour, Ben Lippe and Swedish mezzo soprano Anso-Sole will tour at the Orpheum.

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THEATRE REVIEW
Moe of what you want from musical theatre:
moe laughin', moe singin' and lots moe fun

BARBARA CROOK
Sun Theatre Critic

Push ka pi shi shi and Ooh-oop-oo-oo!

If you want to have more about these most unusual lyrics, you'll have to immerse us down to *Five Guys Named Moe*, the conceptual celebration at the Arts Club Theatre.

Oh, yes, no more junks. Who needs wordplay when you have two hours of fun, so-called music, crowd pleasing performances and a party atmosphere that spills over into the audience?

The show by Clark Peters is a collection of songs written or popularized by jazz saxophone great Louis Armstrong. The recipient of this musical feast is the lovable Moe (Mike Davis), who's sitting by his radio, drinking and lamenting the departure of the girlfriend he treated badly.

And he's not alone. He's surrounded by five other guys named Moe, each with his own *Five Guys* story and his own personality. Only he could get away with the Carmen Miranda-style gyrations.

Perry demonstrates pure star quality with his razz-dance moves and dazzling acrobatics. Only he could get away with the Carmen Miranda-style gyrations.

Arts Club newcomer Davis has an engaging stage presence and a singing voice. Pickett's comic timing is perfect for *Five Guys* and *Mojo*. The versatile Sanders didn't let a dead microphone stop him from rocking the joint in *Calabria*.

RECORD RELEASE
Lighting up the live side of *Dark Side of the Moon*

NEIL STRAUSS
New York Times

When Pink Floyd performed in North America last summer, the lights

and film were so spectacular that one almost forgot about the music.

So naturally this week when Pink Floyd released *P.U.L.S.E.* (Columbia), a new CD set documenting its 1994

tour and including a performance of the songs from its landmark 1973 album, *The Dark Side of the Moon*, which is among the world's best-selling records, it couldn't just forget

about the lights.

Besides beaming a light show from the top of the Empire State Building, the night before the album's release, the spine of the CD case has a glowing red light that is supposed to flash once for a year.

Speaking by telephone from Los Angeles recently, David Gilmour, Pink Floyd's guitarist and singer, explained the significance of the flashing light: "It's not in any way the heart beat that creates *The Dark Side of the Moon*," he said. "It also helps you to find the CD on a dark shelf when you've got your lights turned down low."

P.U.L.S.E. comprises songs from 20 of Pink Floyd's European concerts in addition to *The Dark Side of the Moon*, includes five songs from Pink Floyd's recent No. 1 album, *The Division Bell*, and just his raggings from *Another Brick in the Wall (Part II)* to *Atomium Dancer*, which the band recorded with its original singer and guitarist, Syd Barrett, in 1967. Barrett left the band in 1968, and has since lived as a recluse in Cambridge, England.

"I haven't talked to Syd," Gilmour said. "I keep thinking that I'm going to seek him out and have a talk with him and see how he's doing. His sanity isn't very keen on the fact that people from his past do that, but I think maybe I will one day."

A videotage of Pink Floyd's performance at Earl's Court in London, to be released Tuesday, forced the three-member band to reconcile with another one of its former members, Roger Waters, the chief songwriter after Barrett.

"We did in fact extend an offer to him if he wanted to come up and play one night at Earl's Court, maybe on the night the video was being shot, and sing *Brain Damage* and *Eclipse*," he said. "We would certainly accommodate him," he says of the song Waters wrote for *The Dark Side of the Moon*. "But he declined, so there you go."

New that *P.U.L.S.E.* has been released and Pink Floyd has taken care of the promotional duties, its members took to separate with the new Pink Floyd reunion. (Whenever that may be.)

Wright is working on a solo album and Mason is writing a book about the band. Gilmour, who recently became a new father, said he was "not going to think about Pink Floyd for a year."

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