

...sing, shimmering and swe...  
... belly through non-melody  
... melodies.

Familiar material — Crazy Mama, After Midnight, Call The Doctor, Magnolia — surfaced from time to time in the whispered murmur of Cale's particular cauldron. Otherwise the set lazed and stretched like those deep-south days that feel like forever.

Opening for Cale, and rather unfortunately so, was Goose Creek Symphony,

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## Avant-garde assault by group

By MICHAEL QUIGLEY

Three very avant-garde works made up the bill Sunday night at the Vancouver East Cultural Centre in a program featuring the local improvisation/intuitive group Musique Par Coeur.

An item by the group's four musicians, presumably improvised, was the highlight of the evening as far as pure energy was concerned. It boasted an opening notable for its imaginative instrumental coloring, which was followed by some high-powered percussion work.

This was topped off with an exhaustingly wild sax solo complete with choreography by Ross Barrett which, as a man in the crowd aptly said, was a far cry from the Vancouver Early Music Society.

good-timey in...  
they have disper...  
original members. Light-headed...  
gling fiddle-funk has made way for...  
band that now takes its music seriously,  
and they simply don't have the resources to do it right — Goose Creek, in spite of occasional reference to their past incarnation, are now heavy-handed and weighty, the new direction a decided disappointment on all counts.

Don Druick's Motifs began with four keyboard instruments repeating the same short series of notes, and moved into a theatrical frame with two actors reading a series of words over and over with different inflections.

The program's first half consisted of Devotions by Steven Wilkes, a work in seven strangely-named sections.

Interesting mainly for the vocal pyrotechnics of its two singer-actors, Lynn Bennett and Gary Pogrow, this piece ended with an ethereal duet for flute and Ms. Bennett which was especially lyrical in view of some of the musical atrocities which had preceded it. The assaults on the centre's piano in particular were worthy of a B.C. Director's warning of "excessive brutality."