

Little Feat puts on a big show

By DIAHANN NADEAU
Herald Special

Some of you may not realize it but an historic event occurred in Toronto's music world this week. Little Feat, that beloved band from the 1970s, made their very first Toronto appearance. It's been a two-decade wait - could they possibly live up to expectations? Well - yes, yes, yes. This was a marvelous concert, full of warmth and joy. It was rock music at its very best.

Little Feat broke up in 1980.81 after the death of founding member-songwriter-guitarist-vocalist Lowell George, from a drug induced heart attack. About two years ago they reformed, with Craig Fuller, one-time vocalist for Pure Prairie League, taking on lead vocals. What emerged was a

terrific album, Let it Roll, and a remarkable resurgence: the band has found a wider audience than ever before without disappointing old fans in the least. This is no easy feat. No little one, as matter of fact. (One can't resist these lines.)

At Kingswood Tuesday night they came out rocking (three minutes early) and performed for two solid hours. From the moment the Feat went onstage crazed fans were yelling "FEAT" and dancing in their seats. This audience had been waiting for this moment for a very long time. It's difficult to describe the excitement running through the crowd - it was a rare feeling, and it was an honor to be part of it.

The band performed treasured hits such as "All That You Dream," "Rocket in My Pocket," "Feats Don't Fail Me Now," an ex-

tended "Dixie Chicken," and a lovely rendition of "Willin'" as an encore. They also did "Business as Usual," "Hate to Lose Your Loving," and the terrifically danceable "Let It Roll" from the new album. They introduced "Rat Gumbo," a full-tilt Cajun boogie that should be a hit.

Little Feat has always been known for its ensemble playing, for being musician's musicians. They proved why all over again Tuesday night. Old hands Richie Hayward (drums), Sam Clayton (percussion), Bill Payne (keyboards), Paul Barrere (guitar), and Kenny Gradney (bass) were superb, and recent additions Fred Tackett (guitar) and Craig Fuller (guitar and vocals) fit right in. Fuller sounds as good as Lowell George, singing enough like him to keep the

Feat sound, without being slavishly similar. He plays his guitar in an almost sexual stance, not in an obscene manner, but throwing his whole body into it.

The band members spoke to the audience, clearly pleased to be in Toronto at last, and grateful for the tremendous admiration devoted to them. Their respect for the fans was such a contrast to Dylan, whose persistent silence and half hearted delivery seemed so mean-spirited just a few days before. It is reasonable to predict that few, if any, concerts still to come this summer will equal the punch, pleasure, and sheer joy that Little Feat offered the crowd on Tuesday night. And they promised it would not be another 20 years before their next appearance. Don't miss them next time around.

James Bond gets tough, angry



License to Kill brings us a tougher, angrier, more violent Bond. Hell-bent on revenge, Bond takes on a major drug dealer in a mini Central American country. This is Bond at his stipped down best - only two lovely ladies, one very mean villain, and some exotic scenery. And the sexiest Bond of them all, Timothy Dalton.

The opening scene has Bond in a tuxedo (sigh) on his way with Felix (DEA agent) and Sharkey (charter boat operator) to Felix's wedding. They are driving along the Florida Keys highway when a helicopter interrupts them: a notorious drug dealer is making a rare appearance in the U.S., and it is Felix's one chance to nail him. So off goes the bridegroom, best man in tow, to capture Franz Sanchez.

Bond ends up hooking Sanchez's plane to the DEA one and the bad guy is arrested. James and Felix parachute to the church and everything proceeds as planned. Or so it seems. Sanchez proves to be an altogether smarter criminal than imagined, and foils his captors and escapes in a daring stunt.

Then he comes back to punish Felix. Thus 007 is set on a one man mission - Sanchez cannot be extradited and m, angered at this vendetta, revokes his license to kill.

The action moves to mythical Isthmus City, where James and lovely CIA agent Ms. Kennedy go to confront Sanchez on his own turf. What follows is an interesting psychological game - James tries to gain Sanchez's trust; it's a way to penetrate his organization and be close enough to kill him. Sanchez prides himself on his loyalty to his employees, and theirs to him, and Bond uses this to psych him out, he sabotages the henchmen, one after another, leaving Sanchez increasingly isolated and more willing to trust Bond.

The climatic scene takes place on a mountain road, with huge tankers full of drugs careening along, and Sanchez ready to personally eliminate Bond. The two finally confront each other, and although 007 triumphs, the scene is loaded with menace and betrayal.

The cast is very good; Talisa

Soto is Sanchez's ravishingly beautiful girlfriend, Lupe. Carey Lowell is the smart and sassy Kennedy. Anthony Zerbe is Sanchez's unfortunate ally, a marine researcher/drug smuggler who suffers a disgusting fate.

Robert Davi is an excellent villain - cool, menacing, cruel; yet undeniably charismatic and magnetic.

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