

Ceilidh on the Quad — A 'Great Big' Success

BY KEITH MACMASTER

What a day for a concert! And what a concert for the day!

It was sunny, warm and a good time when a capacity crowd of around thousand were on hand for a show headlined by Newfoundland-based Great Big Sea. The fast-paced act had everyone, both frosh and non-frosh, on their feet. It was a fantastic way to end a memorable week — Frosh Week 1996.

The concert opened up with John Cornwall, a Dal student, and Christian Hett, a former student. They played an acoustic set of folk music for about an hour and impressed the crowd with both their lyrics and guitar playing. A great local act, and with the right break they could go places.

At 2:00 the Dave Carmichael Band came on stage. I was impressed with their folk rock sound, particularly the body washboard, which was a great addition. A CD is due out at the end of the month and will go on sale at Sam the Record Man.

Half way into the show there was a rather interesting development. Men were wearing women's underwear, while the women were

wearing the men's, outside of their clothes of course, parading around red-faced in front of the stage. These were the frosh leaders, having the tables turned on them for the last day of orientation. You



GREAT BIG SEA

have got to love frosh week.

Big picture were up next. They are a good live act and have a violinist who really adds to their sound. The crowd seemed to enjoy the band's hour long performance but remained quiet throughout.

Then came the "Great Big" act. As soon as Big Picture left the stage, there was a surge to the front to get a better view for the

last performers — Great Big Sea. People were singing their songs a good twenty minutes before they even came on stage and when they appeared everyone leapt to their feet. Needless to say the crowd was excited and the band did not disappoint. They had energy, the crowd had energy, and they put on a show not soon to be forgotten.

It was a great concert. Great Big Sea played two encores, and then the DSU executive came on stage for frosh week closing ceremonies. They handed out prizes for Shinerama and for best frosh leaders.

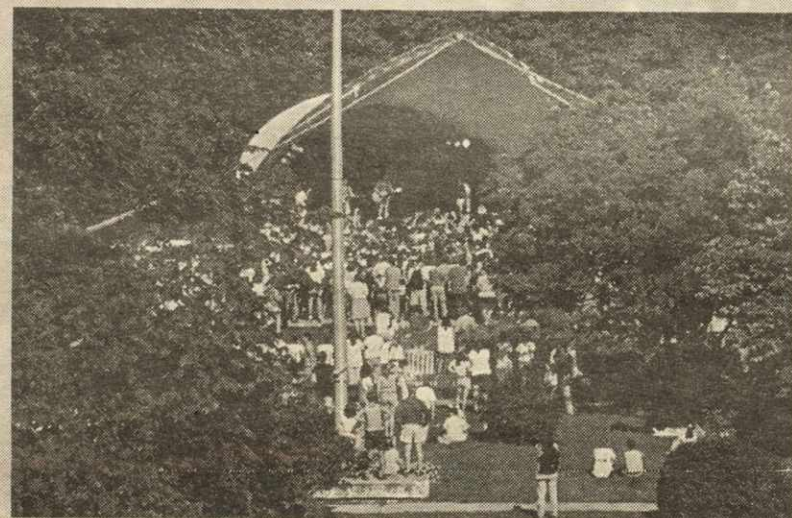
Being a nice bunch of guys — and despite me being just a lowly reporter writing his first article for



BIG PICTURE

the Gazette — Great Big Sea were more than willing to give me an interview after the show. When asked how Dalhousie compared to other venues Sean McCann (who sings and plays guitar bodhran among other instruments) replied, "Dal is one of my favourite schools to play for. It is great being back. Dalhousie was one of the first gigs that we played." The band may like playing here, but we love having them come to play for us.

The show was a "Great Big" success and hopefully will be continued in the future. Everyone went home happy that they had come out to see the excellent local talent.



Moist play it hot and wet

BY ANDREW SIMPSON

The McInnes Room got a little damp last Wednesday as Moist played the McInnes Room before a keen, and sweaty, frosh week crowd.

13 Engines warmed up the audience with a nine song set that lasted about 50 minutes. Their brand of heavy-pop failed to excite me, though I admit this was my first time hearing the band.

Most of the songs sounded similar and I just couldn't get a handle on the lyrics. The mass of moshing frosh appeared to be having a blast, but perhaps too dy-

namic a performance can throw one's moshing rhythm out of wack.

Only one song — "Smoke and Ashes" — really stood apart from the rest, with wailing vocals and hard driving guitars finally coming together.

Lead singer and guitarist John Critchley stopped the show near the end of their set and told the crowd that while passing through New Brunswick the band had seen, "Many giant pumpkins and giant potatoes and giant



blueberries."

No mention was made of any giant mushrooms. When 13 Engines finally walked off stage, I realized that their show had been part of a devilish plot to make me buy more beer. How could I have been so easily fooled?

Moist took the stage just after 11:00 p.m. in a whirlwind of energy and noise.

Lead singer David Usher im-



mediately served notice that the room was his. His stage presence drew eyes towards him. He leered, spat water, danced like a maniac (if you can call it dancing), and assaulted his fellow bandmates. He was positively demented and it made him a pleasure to watch.

It is a wonder of endurance that Usher and company can repeatedly give such high energy

performances. They began touring in support of their debut album *Silver* a couple of years ago and they are still on the road. I don't know how they manage to keep going; I know I wouldn't want to write the same 12 articles over-and-over again for 2 years.

Though there is a new album — *Creature* — due out later this year (with probably enough material to keep Moist touring into the next century), the McInnes

Room show didn't appear to contain any new material.

Instead, Moist pumped out an hour and a half of relatively familiar stuff

which included such songs as "Believe Me," "Silver," "Preaky Be Beautiful," and "Machine Punch Through."

Highlights of the show included the playing of "Push" — the band's breakthrough single — and a 12 minute rendition of "This Shrieking Love" which included brief snippets of Metallica's "Enter Sandman" and (brace yourself) Michael Jackson's "Billy Jean." For



some reason, this sounded great. Personal highlights of the show included watching a beer get spilled and then, tragically, watching as someone else with a full beer slipped in the mess. There was also a small group of people struggling to adapt their Jerry's/Palace dance style to the Moist/13 Engines sound who provided unexpected entertainment.

Moist has made a fan out of me in spite of the fact that I'm not crazy for their music. I found them both charismatic and strange — qualities a few other bands might want to possess.

Dalhousie Frosh Week Concerts

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