



MEAT

Pikes Rock the SUB

The SUB cafeteria was the site of Saturday night's sell out concert featuring the Northern Pikes. The opening act, the Watchmen, played a high energy mix of original and remade material. The crowd, though smaller than the one that would later cheer on the Pikes, was very responsive despite the rising temperature in the cafeteria. The four member band was aided in their last number by a member of the audience - an ac-

complished tambourine virtuoso. After an encore performance by the Watchmen, and a tedious wait, came the moment the crowd was waiting for - the entrance of the Pikes. To be perfectly honest, the heat was unbearable, but it was worth enduring the uncomfortable conditions to see this show (besides, no one could leave anyway - we were all stuck to the floor with spilled beer.) The Northern Pikes

performed songs from their latest album "Snow in June", along with some of their older songs and yet another version of "Born to be Wild" in a medley with "Teenland" and the "Pursuit of Happiness" "I'm an Adult Now". A few ad-libs with the audience kept the crowd lively and screaming at the top of their lungs. All in all the concert was a big success and we hope to see the Pikes return soon.

"Barney Bentall ... straight up, good time"

by Mark I Minor
It was worth the aggravation! For some strange reason, I thought the show started at 8:00 p.m., a reasonable enough time for a Monday evening performance. Got to the club at 7:00, ended up playing two games of pool against a billiards player named Steve. Oh no! The night was really on a roll! Then heard that show time was 10:00. The band was onstage promptly at 11:05. No problem, caught the sound check! Barney Bentall and the Legendary Hearts is a five piece, straight up, good time, honest rock'n'roll outfit. They used the Bond's The Shape I'm In for the sound check. Great choice! One is impressed by the tightness of this act. The members seem to have a really great rapport with one another which is a strong indication of a positive performance. The show proved this to be true. Barney Bentall handles lead vocals and rhythm guitar. Most artists don't usually switch guitars as often as Bentall does but the changes are done very smoothly. Bob Dylan was mentioned as one of his influences and the evidence in the voice. His vocals are normally very strong until he hits the highs and then it sort of drifts off with great effort. Bentall is also very accomplished on acoustic guitar. His other influences in-

clude Von Morrison, The Stones and Randy Newman. Bentall's bass guitarist, Barry Muir, set down the momentum as only a top notch bassist can. (Sorry, Chris, he's just a little better.) His work is clear and precise: A great asset to any band. Cam Bowman tickled the ivories. The keyboards seem a little soft at times but when they do stand out, one can tell that Mr. Bowman is not the least bit inhibited when demonstrating his craft. The man behind the drum kit works hard for his music. Jack Guppy is no exception! The drumming was dead on. If there were any mistakes, they were well covered. This man's style is clear and distinct. It's nice to hear a drummer who is not too reliant on his cymbal work. Last, but definitely not least, is lead guitarist Colin Nairne. Nairne's lead breaks were a treat; a highlight of the show. He is innovative, yet melodic. Here is a lead player to watch. He could go far! The show was full of energy with all musicians putting out their best. Barney, Barry and Cam even handled the short harmonies with ease and polish. With two albums under their belts, Barney Bentall and the Legendary Hearts play mostly original material although a couple of covers are thrown in for good measure. They did two tunes

from their new album Lonely Avenue early in the show. The first, Life Could Be Worse, sounded like it may have had a little Mellencamp influence. The second, Dark Night, Dark Road, reinforces Bentall's writing capabilities. There was

maybe a little too much monologue and song into but the music was well worth the small frustration. Hats off to Sound Specialists for great production! For once, the sound was not too damned loud

for the room and the boys behind the boards deserve an honourable mention. Sound was clear; each performer was distinguishable. Definitely a tour (out of five) star show for its size and scope.



Art Bergmann - Sexual Roulette

By Victor
Even though he has released one album before this, this is the first album of his I've heard, and I LOVE IT! I wasn't going to review it because it was released really early this summer, but you people have to hear about it. The first track, "Bound For Vegas" is an all-out no-holds-barred rocker. It's about a rock singer on his way to Vegas for six shows on the circuit. The funny thing about it is that he's opening for Wayne New-

ton. Strange huh? This is the kind of song people could injure each other dancing to. In the title track, Art shows off his great talent, yelling the words... in tune! Sort of like a natural distortion of the vocals. The main line in the song, "I need professional help!" seems very appropriate. The grungy-sounding guitar adds to the slight omniscient of the tune. Next, we venture in to the "Bar of Pain", a real catchy toe-tapper of a time. This really shows off his vocal style, weaving in and out of control;

it's the kind of style that some might find annoying, but it's original. It's got a neat guitar solo too. The "Hospital Song" is a bit slower, but still nicely done. Good showing from the backup singers, with a real spacey "aaah" sound. Actually the most noticeable thing here is the lyrics, with the line "Maybe later we'll get together and have a relapse solely comprising the chorus. Run. The last song on side one is "Dirge #1", which should be listened to at an extremely loud volume to achieve

a proper appreciation of it. It's a diatribe about his friend going out and messing up his life. But the thing to listen for here is the great guitar sound at the start. Simply great. About 2/3 through the song, it speeds up to a breakneck pace. Another violent dance tune. Other tunes worth mentioning are "Gambol", the story of a typical power-tripped, overly self-important individual and "Deathwatch", a very different song, which has a very acoustic feel to it, similar to the "Cowboy Junkies" albums of late.

The latter absolutely unlike everything else on the album, but still rounds it out nicely. The album has been out for quite a while now, but it still deserves a listen. First and foremost, the vocal style is the most outstanding thing here, best described as having the feel of ideal Bolton's emotional instability with a liberal dosage of violence, and a few drugs tossed in for good measure. This is good stuff! Buy fast! You'll thank me.

D A

I'm a big fan of over the past five after I saw how s shared more than tones about "Al Replacements as

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