

ENTERTAINMENT

...music...films...exhibitions...theatre...arts...

Graffiti as art? Well, I'll be damned

JETHALO E. CABILETE
THE BRUNSWICKIAN

September 1996 was the beginning of a cooperative event within the UNB Art Community with the powerful and eclectic exhibition of *Body Art: Under Your Skin*. The exhibition, coupled with a Symposium on Body Artistry and a Parade of Living Art show, was a huge success that drew a massive audience to the campus. Now, something just as wild is coming this September 1997 and it may be even better than *Body Art*. Beginning September 7 to October 12, 1997 the UNB Art Community will be presenting *Against The Wall: The Art Of Graffiti*. This exhibition, hosted by

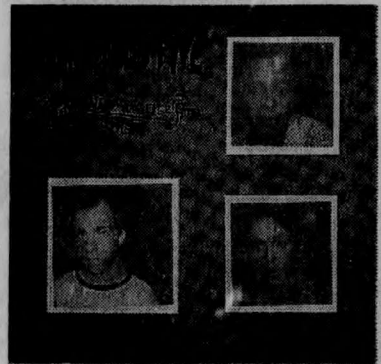
the UNB Art Centre, will once again display a wild and eclectic mix of artistic styles and compositions via the medium of graffiti.

Against The Wall will feature several events guaranteed to rock your perceptions of art like never before. The main exhibition itself will be a complete graffiti work of the two galleries by local talent, Geno. The works created by Geno and his crew can be seen at the Social Club, The Rave and the UNB Art Centre office. In addition, the celebrated film, *Basquiat* directed by Julian Schnobell, will be shown. This film tells the story of Jean-Michel Basquiat, a homeless street-artist who was discovered by Andy Warhol and became a celebrated graffiti artist. A symposium on

graffiti will also be undertaken, to debate the question of graffiti as art or vandalism. Finally, the main event of this exhibition will be the Graffiti Street Party on September 17, 1997. This party will be much like the *Parade of Living Art* show last year, and feature a host of artistic, creative and wild performances and displays. It will be an indoor and outdoor event, in order to accommodate as many people as possible.

If you would like to work with the *Graffiti* exhibition in any way (music, costumes, visual arts, dance, etc.) contact the UNB Art Centre. Oh yes, an extra incentive for this exhibition are the limited edition T-shirts by Geno, which will be available by mid-Summer for \$10.00.

CD Reviews



BEN FOLDS FIVE
WHATEVER AND EVER AMEN
550 MUSIC / SONY

Ben Folds Five sound as if they got off the bus a couple of decades early — but that's in no way a derogatory statement. Not only does Folds sing like Elton John when he was in his prime, but he makes the style seem brand new again. Well, almost.

Ben Folds Five, consisting of Folds (vocals, piano), bassist Robert Sledge and drummer Darren Jessee (there are only three members, but they chose the name Ben Folds Five because it "sounds better than Ben Folds Three"), have attracted a credible amount of public attention in the past, but *Whatever and Ever Amen* should bring them widespread acclaim.

The music primarily juxtaposes the pounding '70s piano with the off-centre, off-tempo and off-the-scale singing style of groups like the Rheostatics and Big Fish Eat Little Fish. Some of the best songs ("Fair" and "Selfless, Cold and Composed") are also lush with uncomplicated and buoyant "la la" and "buh-bah-buh" choral chants.

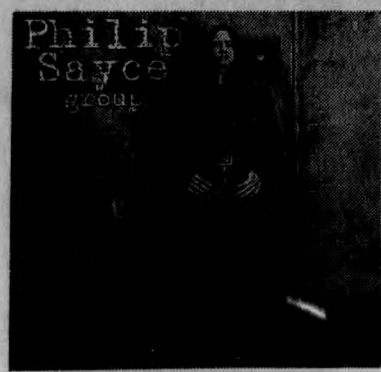
Attention to detail benefits Ben Folds, too. The cricket noises in "Cigarette" will probably make you sit on your porch in the dark, lighting up a pack or three as you contemplate the meaning of life.

In the realm of lyrics, not even TPOH can touch Folds for abrupt, emphatic phrases. On "Song for the Dumped," lyrics like "Wish I hadn't bought you dinner/Right before you dumped me on your front porch/Give me my money back/Give me my money back you bitch," are humorous, melodic and, sadly enough, quite true.

The only downside to Ben Folds Five is their most obvious trademark: the '70s sound. Each song in itself is quite remarkable, but by track 10 the genius begins to wear off. Ben Folds Five definitely possess range, as each tune is very distinctive; however, the honky tonk trumpets lose their allure after a while.

Despite that one downside, *Whatever and Ever Amen* is music near its best. And it's most likely the best disc that will come out of 1997.

• PETER J. CULLEN



PHILIP SAYCE GROUP
S/T
UNIVERSAL

It's a nice bright day and you sit down to listen to a nice Canadian band. The only problem is, you leave with one hell of a headache, at least if your choice was the Philip Sayce group. After listening to their "hard-rock blues" album, lasting a painful fifty minutes, I came to the conclusion that out of their 10 song entourage, not a single song was worth listening to. Track 4, titled "You can run but can't hide," made me want to run and hide, which just proves how awful the CD really is. If you're looking for a headache, you've found your source. If you're looking for a nice relaxing CD, definitely look elsewhere

• AARON MACESCHERIN

U2 POP ISLAND / A&M

U2 reaches new heights of exploitation with their latest release, *Pop*. Bono and the boys seem to have shed the arrogance of *Rattle and Hum*, choosing instead to make fun of the rock star idolization that made them rich; songs "Gone," "Please," and "Do You Feel Loved" all express variations on a we-got-here-so-easily-worship-someone-else theme. U2 also retains its fascination for material facets of American culture, most evidently in songs like "Miami" and "The Playboy Mansion." At the same time, *Pop* is their most personal album since *October*, with sentiments like "lookin' for the father of my two little girls." Musically, nearly every song is catchy enough to be a top thirty hit. Lyrically, *Pop* is nonsensical but philosophical, seductive but disenchanting, defiant but vulnerable, spiritual but corporeal: a fascinating collection of songs.

• CYNTHIA KIRKBY



THE ORB
ORBLIVION
ISLAND / A&M

The Orb is one of the founding fathers of a sound that is now being called *Electronica*. They have been around since I was in diapers. Well, maybe not, but they have been around for quite some time. The Orb is comprised of three members: LX Paterson, Andy Hughes and Thomas Fehlmann. Their sound is as layered as a bad '80s hairdo, and boy, is it beautiful. I would say that they don't experiment with their sound; however, if you are a first time listener, you can't help but think that their sound is nothing more than an experiment in weirdness. This music won't be for everyone, but music is just so boring when it is manufactured for the masses. So, thank God there are innovators out there like The Orb. Their music is fun to listen to but more importantly a strange feeling of humanity pervades it. This is strange considering that the music has been made up entirely of synthesizers. There are samples of heartbeats, bird-like sounds and human voices which, when mixed with a beat and synth bleeps, sound just as beautiful as a hundred piece orchestra. It's a trip into the minds and hearts of three obviously talented individuals.

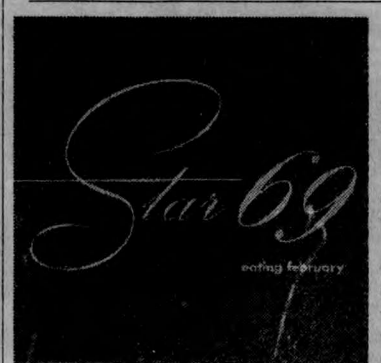
• DENNIS GERMAN

SWEETBACK S/T ERC

This self-titled debut album contains a mixture of rock, instrumentals, blues and soul that is quite pleasant to listen to. The group, *Sweetback*, are members of the band who performed with talented singer Sade. Andrew Hale (piano, keyboards & programming), Stuart Matthewman (guitars, saxophones, programming) and Paul Spencer Denman (bass) provide an infectious fusion of soul, instrumentals and rhythm and blues in this CD.

The music itself traverses the ranges lyrical productions and talented instrumentals. Music such as *Gaze*, *Walk of Ju* and *You Will Rise* is an enticing walk through *Sweetback's* musical beginnings. The lessons learned performing with Sade have certainly paid off, especially with the skill and talents that these men display.

• JETHALO E. CABILETE



STAR 69
EATING FEBRUARY
UNIVERSAL

Star 69 rely on the wall of sound style throughout their entire album, but that doesn't really indicate their style.

While the guitars thrive on minor reverbs and simple, but effective scaling, it's there to back Daniel's voice.

The prize on this disc is clearly Daniel's singing — there's not too much angst, nor is she meek. She's singing so the audience can hear her songs, something that many vocalists have forgotten lately. Notable tracks are, by far, "Burning Down The House" and the standout "I'm Selfish."

Overall, though, the album is harshly lacking in diversity (musically and vocally), and most of the songs run at the same, relaxed pace. *Eating February* isn't a bad listen, but you shouldn't pay to hear it.

• PETER J. CULLEN

BOB SNIDER WORDS AND PICTURES ARTISAN MUSIC / EMI

Bob Snider's *Word and Pictures* is more than just a soft, uplifting album — it's an absolute aural comfort.

The disc's opening track, a wonderful song entitled "A Love to Call My Own," will no doubt be a coveted classic for years to come. Although Watertown (who now make up two-thirds of Hemingway Corner) performed a superior version on the *Tribute to Bob Snider* album a couple of years ago, Snider supplies his own personal touch in his song via his trademark lisp and baritone voice.

Another memorable tune, "Song for Cupid," is slow and waltz-like, complete with lazy-sounding trumpets and sultry piano. "Time" and "Pictures of Someone" also fit into this category.

Soft, mellow and possessing an incredible amount of depth, *Words and Pictures* is the perfect folk/semi-blues album. And Bob Snider is the perfect person to have recorded it.

• PETER J. CULLEN

CHSR Top 30

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|----|------------------------------|-----------------------------|----------------------|
| 1 | Sparkmarker | 500wattburnerseven | Crisis |
| 2 | Steaming Toolie | Deliciously Saucy!!! | Kelp |
| 3 | Blur | Blur | EMI |
| 4 | Helmet | Aftertaste | InterScope |
| 5 | The Super Friends | Slide Show | Musler |
| 6 | The Chemical Brothers | Dig Your Own Hole | Virgin |
| 7 | The Offspring | Ignay On The Hombre | Columbia |
| 8 | Veruca Salt | Eight Arms To Hold You | Caput |
| 9 | Skankin' Pickle | The Green Album | Dr. Strange |
| 10 | Conrad Simon | Instrumezzo | Indie |
| 11 | V/A | Lost Highway Sntk | Nothing / InterScope |
| 12 | Age of Electric | Make a Pest a Pet | Universal |
| 13 | Wooden Stars | Mardi Gras | Sappy |
| 14 | Thrush Hermit | Sweet Homewrecker | Elektra |
| 15 | Pavement | Brighten the Corners | Matador |
| 16 | Red Red Meat | There's a Star Above ... | Sub Pop |
| 17 | Noah's Arkweld | Funk | Squirtgun |
| 18 | Daft Punk | Homework | Virgin |
| 19 | Powerman 5000 | Mega!! Kung Fu Radio | Dreamworks |
| 20 | The Kinship | Watch Your Back | Stomp |
| 21 | The Sirens | Annoyances of a Happy Hell | Skeller |
| 22 | Marble Pyramid | Landing and Other Favorites | Spinart |
| 23 | Op8 feat. Ike of Los Germano | Shut | Thirsty Ear |
| 24 | Morphine | Live Swimming | Dreamworks |
| 25 | Lunachicks | Pretty Ugly | Go Kart |
| 26 | The Nits | Green Fields in Daylight | Mag Wheel |
| 27 | V/A | Suburbia Sndk | DGC |
| 28 | V/A | Rise on the Air - Vol. 3 | Mammoth |
| 29 | Blonde Redhead | Face Can be Just as Good | Touch & Go |
| 30 | The Mighty Mighty Bosstones | Let's Face It | Big Rig / Mercury |

BeatBox Top 10

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|----|-----------------------|--------------------------------|---------------------|
| 1 | Redman | Muddy Waters | DefJam |
| 2 | V/A | Rhyme And Reason | Priority |
| 3 | Soul Assassins | DJ Muggs & The Soul Assassins | Columbia |
| 4 | KRS One | Step Into A World 12" | Jive |
| 5 | Frankie Cutlass | Politics & Bullshit | Relativity |
| 6 | Roots | Bladeph, Halle | DGC |
| 7 | Jeru The Damaja | Wrath of Math | Payday |
| 8 | Originoo Gunn Clappaz | Da Stoin | DarkDown / Priority |
| 9 | T-Max | Relax Your Mind 12" | Donage |
| 10 | V/A | Best Factory Groove Essentials | Best Factory / EMI |

Loud Top 15

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|----|-----------------------------|--------------------------|-------------------|
| 1 | Sparkmarker | 500wattburnerseven | Crisis |
| 2 | Helmet | Aftertaste | InterScope |
| 3 | Powerman 5000 | Mega!! Kung Fu Radio | Dreamworks |
| 4 | Handsome | Let's Face It | Epic |
| 5 | The Mighty Mighty Bosstones | Let's Face It | Big Rig / Mercury |
| 6 | Lunachicks | Pretty Ugly | Go Kart |
| 7 | Stipit | At The Speed Of Life | Balding |
| 8 | The Offspring | Ignay on the Hombre | Columbia |
| 9 | V/A | Lost Highway Sntk | InterScope |
| 10 | Nightm Death/Coalesce | In Tongues We Speak | Farsche |
| 11 | Go! Inc. | Nemisa | Metal Blade |
| 12 | Flooby | Blackeye | Virgin |
| 13 | V/A | A Tribute to the Misfits | Caroline |
| 14 | Davidguy | Screen With The Deadguy | Quinn Victory |
| 15 | V/A | Punk O Rama Vol 2 | Epic |

RPM Top 10

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|----|-------------------------|----------------------------|--------|
| 1 | Daft Punk | Homework | Virgin |
| 2 | Brother Sun Sister Moon | Way Down Deep | EMI |
| 3 | Barada | Am You Frequency EP | EMI |
| 4 | The Kooky Scientist | Unpopular Science | Plus8 |
| 5 | V/A | Excursions in Ambient | Asph |
| 6 | System 7 | System Express | Hyp |
| 7 | Lamb | Lamb | Foam |
| 8 | Art of Noise | The Drum & Bass Collection | Clon |
| 9 | 2 Direct | Ready, Set, Go! (12") | Logic |
| 10 | Transglobal Underground | Psychic Karaoke | Natic |

Know Where to go?

- UNB Art Centre presents *The Human Form: Gestures of Songs and Sorrow* (drawings and monoprints) by Montreal artists. April 6 - May 4/97. Also a slide/lecture by Evan Penny. Friday, April 18, 12:15 PM. FREE
- Joe Blades presents *River Readings at Molly's Coffee House*. Fredericton poets Deborah Stiles, Murray Sutcliffe and Andy Weaver read on Sunday, April 13 at 8 PM. FREE. 454-5127.
- The League of Canadian Poets WRITES OF SPRING 1997 featuring eight NB and PEI poets. At Gallery Connexion, Wednesday, April 23 at 8 PM. FREE. 454-5127.
- New Brunswick Museum presents *Jewels of France* at Market Square in Saint John. Now - Apr 30/97. Also *Folk Art, Transitions: The Paintings of Peggy Smith, Peter Pointing: Elemental Clay and Glass, and Egg-stravaganza* now on display. (506) 643-2300.
- If you have an event you would like to publicize, send all relevant info to "Know Where to Go?" c/o The Brunswickan. Submissions can be sent via fax (453-4958), or by e-mail (brun@unb.ca). Or simply drop off your information at The Brunswickan office, located at Room 35 in the SUB.
- First Thursday Jazz Series featuring Joel LeBlanc Quartet on May 1/97. River Room at 8 PM. FREE. 888-622-5837.
- Gallery Connexion presents photographs by members of Toronto's Gallery 44 Centre for Contemporary Photography. April 4 - May 2/97. 454-1433.
- Gallery 78 presents "Carscapes" ("landscape painting fused with images of discarded automobiles") by Saint John artist Glenn Hall. Reception to meet the artist on Saturday, April 5 - 19, 2-4 PM. 454-5192.
- Beaverbrook Art Gallery presents Saint John artist Herzl Kashetsky's "A Prayer for the Dead." On display until May 11. For more information contact Caroline Walker, 458-2024.