

Siberry's third album too abstract

by Rick Gaigneur

I really think that Canadian music lacks variety. Toronto's Jane Siberry is the first popular Canadian musician to do something truly different. *The Speckless Sky* is Siberry's third release. Although her self-titled debut album garnered her some recognition, it was not until her second release, *No Borders Here*, and "Mimi on the Beach", the single it pro-

duced, that Siberry received any widespread popularity.

Technically, the album sounds good. It is well produced and engineered (Siberry co-produced the album herself). It is a good album from a musical standpoint; the music is quirky and innovative, providing the perfect background to Siberry's eccentric vocal work. Her singing remains true to form. She has main-

tained her exquisite vocal range and her excellent voice control.

My biggest complaint with the album is in its abstractness. Now, I'm not saying that abstraction is bad in a record, but Siberry takes it too far. She never states anything clearly, but alludes to everything symbolically. Her use of symbols is completely devoid of consistency. The end result is something that musically sounds great, but is nonetheless meaningless.

A case in point is "Vladimir-Vladimir". The song sounds a bit like those found on *No Borders Here*. It is probably about life in the Soviet Union — there are indications of that there, but they're hard to pick out. The song sounds good, but there's nothing to it lyrically.

In some of her songs, however, Siberry has moved away from the total abstraction of *No Borders Here*, and has developed a much more commercial sound. The songs are simpler than her other works. Good examples of her more commercial sound are found in "Map of the World Part II" and her first single release "One More Color".

It is often said that an artist's third album is the one that will make or break them. Siberry's third album is much more commercially oriented than her other albums, but I don't think the record-buying public is ready yet for the depth of her music. Her music is still too hard to understand.

If this album is to be the foundation of her career, I think Siberry will retain what popularity she has, but she'll never make it as a big name in the world of music.

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Your Corner

Mindscape
Part Three

by Ian Short

It was the night before Newgy-wimp when the Ingenuous and I decided to steal a clockspring. Newgy-wimp was the celebration of the third landing of the bird cage and the sky was dark red with possessive singulars and dangling participals.

At ten-o'clock we bailed out of the window of the loft in the Entropy Guild castle and paused only momentarily in midair to consider the effects of gravity and the relative density of matter as we fell ten stories to a rather minor and unspectacular death. We extricated ourselves from the sidewalk and proceeded downtown in the general direction of the clockspring stores.

We made the trip without event, except for once when a giant misplaced modifier came lunging out of the crimson gloom wielding a hefty infinitive splitter at me. I quickly dispatched him with my trusty snicker-snee and that was that.

We located an especially promising clockspring store and proceeded to enter, ignoring the jeers and cackles of the mixed metaphors that sat on the benches across the street, munching the tequila popcorn that fell from the sky.

The shop was thick and hazy and the sales counter kept fading in and out of this dimension, but we finally managed to locate the proprietor and we informed him of our intention to steal a clockspring.

"Oh," he said, as he quickly moved to retrieve his head which I had just severed with a swing of my valiant snicker-snack.

"Here is a fine clockspring," said he, as we were presented with a swell-looking specimen, which was superbly handcrafted from the finest of synthetic polymers. It was really bogus and keen, so we decided to take it.

"We'll take it," I said, decapitating him a second time. As we were leaving the shop, though, a meteor falling through the atmosphere hit us and killed us both, which was too bad, but that's the way it is. It was just dumb luck but we were dead and there was nothing we could do about it, that's all.

But all this is irrelevant because Newgy-wimp wasn't until next week, after all.

Art UNB 1940-1985

by KEVIN GRANT
Brunswickan Staff

From mid-October thru mid-November the University of New Brunswick Art Center will be sponsoring a major exhibition of artists featuring resident painters, honorary degree recipients, Art Center staff and art teachers.

All the artists have been affiliated with UNB at one time or another and all works being shown are from the UNB collection.

This exhibition is part of the Art center's bicentennial project and all artists have had shows here at UNB, up to the recent showing of Shelly Cameron in September 1985.

Chiefly involved in putting this exhibition together is Bruno Bobak, director of the Art Center. The major cost of this exhibition is the catalogue which will be the most expensive UNB Art Center has ever undertaken.

The exhibition includes the work of 17 artists, most prominent being Bruno Bobak, Molly Lamb Bobak, Lucy Jarvis (who co-founded the Art center in 1940), and Goodridge Roberts.

After the exhibition has had its run here at UNB, it will be touring around the province and other parts of the Maritimes including Saint John, NB, PEI, and Nova Scotia.



Fred Ross' Still Life with shell

On October 19 the Art Center will have a reception as part of fall convocation. The reception will be from 2 to 4 p.m. and all are welcome to attend.