

Powerline is raunchy rock

by Michelle Phillips

STRAIGHT-FORWARD, UP-front, in-your-face rock-n-roll. That's how Angelo Caffatos describes the sound of Powerline, the band consisting of himself on guitar, fellow music students Kathryn Clark (lead vocals), Alan Porter (bass, back up vocals), and drummer Paul Nickerson. The band started about a year and a half ago, and since then they've been playing everywhere from Music Dept. parties to the Misty Moon and the Nova Scotia Agriculture College in Truro.

Powerline plays a healthy mix of raunchy rock, energetic dance, and moody ballads that appeals to a wide audience. In performance, singer Kathryn Clark sticks with her own powerful vocal style, instead of trying to adapt her voice to suit the particular song, as many "bar bands" do. The result is a refreshing interpretation of such old standards as The Doors' "Roadhouse Blues."

Alan Porter exhibits an incredible range in his back-up vocals, especially on Lee Aaron's "Hands On" and Allannah Miles' "Love of Mine". Along with his solid bass, Porter also does a

great Rik Emmett impression singing lead on the band's Triumph's "Never Say Never."

Drummer Paul Nickerson anchors the band in a strong beat with a good punch, while Angelo Caffatos' versatility shines on his hot guitar solos and overall sound, with just the right amount of distortion. As a unit, the band is tight and professional yet flexible with their material. For rock lovers, Powerline provides a great mix of old and new styles, while staying true to their sound.

The band has faced a lot of challenges, from arriving at an equilibrium between their rock and classical influences to finding time to practice, play, and keep on top of their university workload. They also ran into a problem of serious acceptance from the Music Dept., as guitarist Angelo Caffatos explains: "Initially, rock 'n roll wasn't given a warm reception, but now there's a lot of respect for us. We've demonstrated our ability in the classes. Now there's quite a lot of support from the department; they give us a place to practice and play."

The students feel that being classically trained has tremendously improved their rock style, from improving on basic skills such as intonation and sight-reading to

composition and arranging. For lead singer Kathryn Clark, her vocal training has given her many advantages: "With me, I just had a big scare with my voice. I had a contact ulcer on my vocal chords. Training made it much easier to correct and carry on."

These classical music skills also come in handy when the band writes their original tunes, or arranges an existing song to suit their style. Most band practices consist of polishing their cover material and writing their own, consisting of a general collaboration, with vocalist Clark concentrating on most of the lyrics

In the near future Powerline will be playing dates in New Brunswick; at UNB in Fredericton Mar. 22 (where they opened for the Pursuit of Happiness last Nov.), and at the Ebb Tide in Newcastle Apr. 5 and 6. After exams are over, the band will be playing full-time downtown, as well as Quebec and Ontario in the summer.

Powerline is a band with a different approach to music as a whole. Having studied the masters, these musicians can apply the fundamental skills needed to master the music of their choice, whether it be Aaron Copland or Aerosmith.

Oliver Stone's the Doors

by Ian Giles

THE WORDS OF Morrison hypnotized the audience into submission as the movie began. We have all come to discover the boundaries to which one man destructively achieved.

He was not a musician, he was a poet. Through his words we are enraptured in the other world, the world beyond the doors. Testing the boundaries of reality will take us beyond. We look to him for guidance to the trail of the unknown. "Are any of you really alive?" he asks.

Like all of us, he was manipulated to have faith in a stagnant system, free from self-expression. Yet, he did not have faith in this system, it was time for change. The ugly world which surrounds all of us could not be escaped. It had to be confronted and defeated.

Fear of death did not inhibit the actions of Jim Morrison, as Oliver Stone intuitively chose to stress. For Jim Morrison there was no boundary, which was reflected in his charge of obscenity for simulated masturbation in Dade County. The crowd loved it, feeding like parasites on his ability to confront authority. What was the problem then? His audience did not appreciate his poetic ability. They came to see the monster which they had helped create.

Jim Morrison lost faith in it all. More drugs, more alcohol to give the hungry masses what they wanted. The desperate voice pleading for sanctuary, "...all I know is I'm gonna get my last kicks before the whole shithouse goes up in flames," screamed Morrison.

The foreshadowing of his death flashed before us periodically throughout the movie. Jim Morrison knew death was the only



Val Kilmer demonstrating his incredible diversity as an actor.

escape from this ugly reality. It was over. He left it all behind to attempt focus on his one love, the poetry.

In Paris it seemed there was a glimpse of reform. But in 1971, the legacy was to be ended. What happened? There was only one more thing to achieve. Death. We all know the ultimate boundary of fear. The one thing that philosophies have attempted to forecast to satisfy the human mind. But Jim Morrison was not one to accept pretence. His ideology was that of experience. To achieve self-knowledge free from the conventional system of thought.

We are left with what he ultimately wanted to be recognized for, the Great American Poet. His musical message will endure to offer us an avenue for self-knowledge. Oliver Stone leaves us with determination to discover the truth about this man.

The movie is organized brilliantly, revealing the true musical

genius of Jim Morrison. The breath-taking cinematography takes the viewer on a visual journey to the land beyond the Doors of the Mind. Val Kilmer's portrayal of Jim Morrison makes you believe in the myths surrounding Morrison's life. Oliver Stone gives the audience a satisfying meal in understanding the complicated figure.

To discover the truth you must hear Jim Morrison's words and not focus on his actions. For it was these actions which he used to shock us into realization. I leave you with the epitaph which Jim Morrison was forced to embrace.

*This is the End.
My only friend, the End.
Of our elaborate plans the End.
Of everything that stands the End.
No safety or surprise the End.
I'll never look into your eyes again.*

—Jim Morrison

Hot, Hip and gone

by Aran McKittrick

LAST WEDNESDAY night the McInnis room was filled to maximum capacity with anxious fans waiting to see one of Canada's most prominent bands, The Tragically Hip.

The doors opened at nine but the crowd was kept standing for a while longer. Finally at around eleven o'clock Johnny Fay with drum sticks in hand strolled out on stage. He was followed by the likes of Bobby Baker with his electric guitar, Paul Langlois with his guitar, Gord Sinclair and his bass and finally the lead singer himself, Gordon Downie.



BOBBY BAKER: GUITAR

They opened the show with Cordelia and Twist My Arm from the new album Road Apples. The crowd began to "boogie and sway" to the enjoyment of some and the dislike of others but never the less the Hip continued on. They continued steadily through their play list with such songs as Little Bones, The Luxury and On the Verge. In the brief intermissions between each song Gordie contemplated on some of life's little things which the crowd listened to contently but not too seriously.

The show blew by pretty quickly and before the crowd knew it, the show was coming to an end, but it wasn't quite over. With the applause and spirit of the crowd being so high the Hip quickly returned to the stage to finish off the show with the well known tunes,

Blow at High Dough and I Believe In You.

The concert was enjoyed by the majority of the crowd but a few others took things a little too seriously. They got out of hand on several occasions, ruining the evening for others. We were all there to have fun and enjoy ourselves so why don't we do so in the future!? After the show I was given a chance to go back stage to ask the Hip a few questions about the show and about themselves.

Gaz: What other bands directly influenced the "Hip Sound"?

Hip: Oh, we were influenced by a lot of bands.... The Stones, Yardbirds, Led Zepplin, Almond Brothers, The Animals, Metallica any big rock band really.

Was there anything you thought you had to change from the first album "Up to Here" to create the new album "Road Apples"?

Not really! We were just trying to be better musicians, to create a better sound. We weren't out to change the direction of the band or our style of music. We were just trying to improve on the last album we produced.

What about your recording sessions down in New Orleans. Was there anything different about recording there than recording here in Canada?

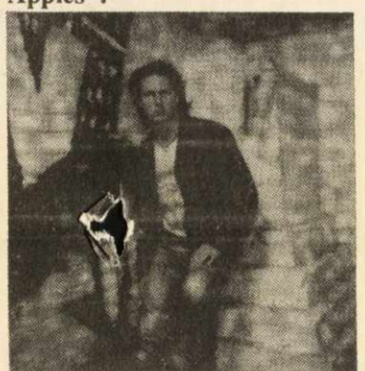
There was more of a relaxed atmosphere but besides that we don't believe there was anything else different about it. We learned a lot



GORD SINCLAIR: BASS AND VOCALS

while we were recording there. We don't think it really makes a difference where you record but it does make a difference where you write your songs.

Did you take time off in between the two albums to write "Road Apples"?



JOHNNY FAY: DRUMS

No, we've been on the road since the release of the first album. When we had a couple of weeks off while on tour we would just get together all our ideas. We were all writing stuff so we would come together and rehearse each piece.



GORDON DOWNIE: VOCALS

What about your European Tour? Tell me a little more about that.

Well we played Germany, Holland, Switzerland, Belgium, Denmark, England and Sweden. The crowds in Holland were kinda cool. They would stand there really quietly watching and listening to the band closely before applauding! We thought that was kinda neat.

Why are you known as a faceless, imageless band?

We've always been ourselves more than anything, so we don't have an image! We've known each other so long that it is easier for us to be ourselves and we feel we come across a lot better this way. There was one record company who asked us to dress up like cowboys with the boots, the jackets with fringes on them and acoustic guitars but that wasn't us. Other than that no one else has really pressed us to create or follow an image.

What about some advice for those up and coming bands out there. What would your advice to them be?

Stay in school! Study hard! Take



PAUL LANGLOIS: GUITAR AND VOCALS

your show on the road for a year or so, playing gigs to nobody. Then try and find an agent before finding a record deal. A lot of bands work hard to get money so they can buy studio time and produce some tunes for a record company. It's not worth it because it cost a lot of money and the scouts at the record companies are so used to getting demo tapes and not listening to them.

What does the future hold for "The Hip"?

We want to keep on making records and touring. We enjoy doing it so we're happy to keep at it for a while longer. It's better than staying at home getting frustrated as we did while "Road Apples" was being released.

Passion in Dartmouth

by Michelle Phillips

GWEN NOAH DANCES with passion. From her extreme, severe movements to her strong costumes of bras and tulle skirts, Noah's body explores unorthodox movement in a confident, unforgetting way. She dances her own unique style no-holds-barred, mixing elements of classical ballet with her own version of modern dance.

Opening the program was "Brutal Motion" a work choreographed in conjunction with Ottawa's innovative Julie West. The two dancers mixed their own styles in a strangely individual duet, each using their own space and acknowledging each other only

minimally. The effect was powerful, as it was practically impossible to keep your eyes off both Noah and West.

The second piece, "God Is In Dartmouth" incorporated live music, a crowd soundtrack, slides, and a monologue in a very original and humorous study. Beginning to relate a story of an evening at the Seahorse Tavern, Noah is pushed to the floor three times by a well dressed friend. The slides of Noah's own cartoons provide a humorous juxtaposition to the dance she performs, which includes her snarling mouth biting her hand, slow fluid arm movements and dramatic facial expressions.

The latter half of the program opened with the start "Untitled",

which was danced without music. Noah's own breathing and the sound of her dancing barefoot provided an interesting score. The final dance, the premiere of "Just a Little Dance...or Two" was definitely the gem of the evening, where passionate music became the perfect key to unleash all that Noah has to offer. It was here that she truly shone, using the full space of the floor to explore the many aspects of her dance, with uncompromising dramatic movements.

In "The Math of the Passion", Gwen Noah explores dance and movement in a new, dynamic way. The physical use of her body as an instrument serves to forge a new style, appreciation, and understanding of the dance.

Blues beat

by Gazette staff

LOCAL BLUES-MASTER John Campbelljohn will be playing at the Grawood Lounge this Friday, March 22.

Campbelljohn, who describes his style as "drinkin, dancin, fun and good times music," began his career with Sam Moon before moving to Toronto to work as a session musician.

He is now in the process of recording a master tape and hopes to negotiate a solo record deal before the summer is through. He says "the situation in Canada has gotten to the point where most major acts have to work the bar scene as well as record, just to survive."

He has had a number of positive responses from record companies after his appearance at this year's East Coast Music Awards. Having performed with such acts as Doug and the Slugs, The Powder Blues,

Matt Minglewood and King Biscuit Boy, Campbelljohn feels he is ready to make it under his own steam.

His band, The Couriers, feature the experienced rhythm combination of locals Steve Preeper on drums and Blair Seaboyer on bass.

Campbelljohn hopes that "after a few blasts of rum," the evening at The Grawood will prove a huge success for all involved.

After listening to his demo tape, I'm sure that the rest of you pleasuring a master tape and hopes to negotiate a solo record deal before the summer is through. He says "the situation in Canada has gotten to the point where most major acts have to work the bar scene as well as record, just to survive."

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Sorry for any inconvenience

