

Spirit of the West...

A more sober (?!) perspective

By Jeff Webb

I have heard Spirit of the West at an outdoor peace concert a year and a half ago. As sometimes happens at these things the equipment malfunctioned at the moment the band started to play leaving them without amplification for their instruments. Unfazed, they performed an a cappella version of their song Gottingen Street that would have made the Nylons proud.

Last Saturday's concert at the Social Club once again displayed their high quality of musicianship and driving energy. The audience responded with particular enthusiasm to such songs as "Save this House" the title track of their most recent album. Their stage presence was riveting and they captivated the audience throughout their set. From the moment they appeared on stage to the end of their second encore they did not hit a wrong note, in both sense of the phrase.

Opening for the band was another Vancouver musician, Mae Moore. She performed a few songs from her album Oceanview Motel to an

appreciative crowd. Her style is much more laid back than that of Spirit of the West, but her contribution was a fine compliment to the raucous music the band played once the crowd had become well lubricated.

Spirit of the West performs a blend of traditional English and Celtic music with contemporary rock music. As such they are in the tradition of such musical pioneers as the British groups Fairport Convention and Steeleye Span of the 1970s and the Pogues and Newfoundland's Figgy Duff of the 80s and 90s. Along with the usual electric instruments the Spirit of the West made effective use of an accordion, flute, and mandolin. Despite their traditional roots there is nothing anachronistic about Spirit of the West. Their music engages the social problems of the 90s in the same direct political way that Tracy Chapman and Bruce Cockburn challenge us to change our world. This vibrant and relevant band from Canada's west coast is certainly destined to make their mark.

CANADIAN PIANO VIRTUOSO TO PERFORM

Acclaimed Canadian pianist Jon Kimura Parker—"a virtuoso, but first of all, a musician" (The New York Times) - is the featured artist this Sunday, November 4 and Monday, November 5 at 8:00 p.m. in UNB's Memorial Hall.

First hailed as a major talent on the international music scene in 1982, critics and audiences alike have been responding ever since with marked enthusiasm for Mr. Parker's phenomenal artistry. Andre Previn was so impressed with his gold-medal winning performance at the 1984 Leeds International Piano Competition that he immediately invited Mr. Parker to make a debut concerto recording of works by Tchaikowski and Prokofiev with the Royal Philharmonic Orchestra for Telarc. The association with Telarc is a continuing one; a more recent project has been a recording of

solo piano works by Chopin built around the B flat minor Sonata.

Jon Kimura Parker has played highly acclaimed recitals in London, Milan, Montreal, Munich, New York and Tokyo, and has collaborated with many of the world's great orchestras under such eminent conductors as Dutoit, Rostropovich, Slatkin and Tennstedt. Recently he was invited by Stanislaw Skrowaczewski to be the featured soloist on Halle Orchestra's first tour of North America, which included highly successful debuts at Carnegie Hall and the Kennedy Centre.

Mr. Parker has given command performances for Queen Elizabeth II and the Prime Minister of Canada and is often in demand as a media personality, having hosted or appeared in several TV and radio programs for the CBC in Canada. A champion of new music

and new ideas, he has commissioned works by several Canadian composers, including Steven Gellman and Alexina Louie, which have been premiered on CBC's "Arts National" and have received enthusiastic praise on recent concert tours of Europe.

Mr. Parker's Fredericton performances will include Beethoven's Sonata #3 in E flat major, Schumann's Phantasiestucke, Alexina Louie's scenes from a Jade Terrace, and several works by Chopin.

This is the second of the Playhouse Series of UNB/STU Creative Arts concerts, and subscribers are asked to note the change of venue to Memorial Hall for these two performances. Some single tickets will be available at the door for \$16 (adults), \$12 (seniors) and \$5 (students).



PLAYLIST TOP 40: Week Ending October 28th

TW LW ARTIST: Title (Label)

- 1 1 MINISTRY: In Case You Didn't Feel Like Showing Up - Live (Sire)
- * 2 4 JELLYFISH: Bellybutton (Charisma)
- * 3 3 CIRCLE OF ILL HEALTH: Circle Of Ill Health (Subliminal Wink)
- 4 2 THE REPLACEMENTS: All Shook Down (Sire/Reprise)
- 5 9 DREAD ZEPPELIN: Un-led-ed (I.R.S.)
- 6 7 JAMES: Gold Mother (Fontana)
- 7 5 ROGER WATERS: The Wall - Live In Berlin (Mercury)
- 8 6 JESUS AND MARY CHAIN: Rollercoaster, ep (Blanco Y Negro)
- 9 8 DEAD CAN DANCE: Aion (4AD)
- *10 38 THE SHUFFLE DEMONS: What Do You Want (Stony Plain)
- *11 18 LESLIE SPIT TREEO: Dont Cry Too Hard (Capitol)
- *12 10 MAE MOORE: Oceanview Motel (Epic)
- *13 20 HILT: Call The Ambulance (Nettwerk)
- *14 13 MOEV: Head Down (Nettwerk)
- *15 14 CYBERAKTIF: Tamper (Wax Trax)
- 16 37 INSPIRAL CARPETS: Commercial Rain -ep (Mute)
- 17 15 JAMES ADDICTION: Ritual De Lo Habitual (Warner)
- *18 12 THE WATER WALK: Thingamyjig (Nettwerk)
- 19 16 THE PIXIES: Bossanova (4AD)
- 20 11 GHOSTS IN DAYLIGHT: Ghosts In Daylight (Glass Skull)
- *21 24 BARNEY BENTALL AND THE LEGENDARY HEARTS: Lonely Avenue (Epic)
- *22 25 PAT TEMPLE AND THE HIGH LONESOME PLAYERS: Stone Boat (Latent)
- 23 26 9 WAYS TO SUNDAY: 9 Ways To Sunday (Giant)
- 24 17 CHUMRAWAMRA: Slap! (Agit Prop)
- *25 21 VARIOUS: Sound Generator (Spiral)
- 26 23 DAVE STEWART: Dave Stewart And The Spiritual Cowboys (RCA)
- 27 NE VARIOUS: Objekt 4 (Ladd-Frith)
- 28 19 SOUL ASYLUM: ..And The Horse They Rode In On (Twin Tone)
- 29 27 VARIOUS: Taste Test (Splat Co)
- 30 34 VARIOUS (WOMAD) ARTISTS: The Compact Realworld (Real World)
- 31 32 LES NEGRESSES VERTE: M.L.A.H. (Polydor)
- *32 39 E.Q.: Put Your Body In It -ep (Infinite Beat)
- 33 NE THE CAVEDOGS: Joyrides For Shut-ins (Enigma)
- 34 28 BORROWED MEN: Media Whores Must Die (Fiction)
- 35 NE URBAN DANCE SQUAD: Mental Floss For The Globe (Arista)
- 36 NE MANGO GROOVE: Mango Groove (Atco)
- 37 29 DREAM COMMAND: Five On The Moon (Island)
- 38 30 JOINED AT THE HEAD: Consecrations Will, 12" (Wax Trax)
- 39 33 THE GENETIC TERRORISTS: White Stain (Wax Trax)
- 40 NE RED CROSS: Third Eye (Atlantic)

* = Canadian Content,
 TW = This Week, LW = Last Week,
 Chart Compilation based on frequency of airplay.
 Music Director: Dave Keighley.

Mojo Nixon - Otis

by Vic-Tor

The first thing I noticed about this album was the lack of his usual partner, Skid Roper. Although the album sounds a bit different from the last two, the absence of Mr. Roper evidently was not a grave handicap in the making of this album. This time around, Mojo yet again proves he is the undisputed champion of numerous rock. Remember, this is the guy who got married at a Go-Kart track. What do you expect.

One of his great talents is the comedic diatribe. In two songs, "Destroy all Lawyers" and "Don Henley Must Die", Mojo rants and raves about everything he can't stand regarding the aforementioned. In "Destroy all Lawyers" he encourages us to "Spay & Neuter them so they can't reproduce". In the latter, (which **MUST** be heard or your life is not complete), Mojo merges exuberant rock n' roll with fabulously hilarious lyrics. His apt descriptions of Mr. Henley, such as "She's Bloated Hairy Thing" and "He Whines Like a Wounded Beagle" have gotten him on the "Not Heavily Liked" list at Geffen records, not to mention that he's been known to perform the song there from off of a flatbed truck. Anyway, this is one of the best songs out this year, and I can't say enough about it. You've just got to hear it!

Another great time is the wonderfully funky "Put a Sex Mo-Sheer in the White House." This is a good listen even without the lyrics. Although the vocals certainly add a lot to the song, with Mojo doing a bad James Brown impression. As for the lyrics, I believe the quote "Dan Quayle can't get no tail" says it all. Also worth noting is Mojo's pan-flute solo, must be heard...

Some songs on this album cross the threshold into the really weird, particularly the selections "I Wanna Race Bigfoot Trucks" and "Shanes' Dentist"; the former for its lyrics, and the latter for its "Recorded with a lot of Drunk People in a Bar" atmosphere. Also, "Perry Mason of Love" is yet another strange time.

Yes, Mojo Nixon certainly hasn't lost his touch when it comes to either energetic rock n' roll or funny lyrics. Otis is certainly worth \$\$\$.

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hall, I pulled John aside and, after close to twelve hours, and completely forgetting about my tape recorder, my question sheet and every prop I had come with, asked him some questions.

"What do you think about the comparison to the Pogues that you are usually labeled with?" I asked. John shrugged. "Well, their making alot of money so I guess that's okay." I queried further, trying to get (like they do in Rolling Stone-I had got back my confidence now) to the meat. "Let me say this. It is

probably dumb but I'll ask anyway. Jethro Tull?" John laughed. "Anytime you put a flute in rock music people will say Tull." "Where do you go now?" I asked. "Home!" Said John. Handshakes all around. "Good luck." said Al. "Keep it up guys." I said.