

# Christmas Wish List

**Global Printers**  
Sharkey  
Kwame Dawes

*Sponges for all the ink*  
*A newspaper*  
*To play in a cover country band*

**Lorna Dawes**  
Lynne Wanyeki  
Allan Carter  
Josée Guidry  
Kelly Craig  
Frank Denis

*Half of everything*  
*Some pigs to play with*  
*A home and a new yo-yo*  
*A new pair of rubber gloves*  
*A new road map*  
*An actual say in his Editorial position*

**Stephane Comeau**  
Sean Malley

*A razor for his eyebrow*  
*Enough media passes for all his friends*

**Ryna Brideau**  
Steve Seabrook  
Jayde Mockler  
Al S. Tare  
Tara Froning  
Lori Durley  
Chris Hunt

*A section*  
*A new budget*  
*Viewpoint!!!*  
*A real photographic eye*  
*A new car*  
*A real job*  
*Some shoes to perform on stage with*

**Mike Doherty**

*A chance to play like Terry Kelly*

**Pat Fitzpatrick**  
Jamie Rowan

*A chill pill*  
*An auto Focus - no wait! a fully manual camera*

**Randy Goodleaf**

*An issue where all his pictures come out*

**Aime Phillips**

*To stop getting assignments she doesn't want*

**Gail Anthony**

*To have people she is interviewing call her back*

**Karen Burgess**

*To have Allan give her more time to do an article*

**Tony Tracy**

*To have time to write an article*

**Kathleen Johnson-Tracy**

*Actually do some photography and have Allan leave her alone*

**Diana Maitre**  
Denise Holloway  
Squigley  
Skippy the dead Squirrel  
James Taylor

*A couple more kids*  
*More hours*  
*A new friend*  
*A life*  
*A tanker going to the Middle East*

**The Lounge Lizard**  
Dave Smith

*Syndication*  
*An editorial position (maybe) heh, heh,*

**Matt Harris**

*A controlling interest in the student union*

**Kevin Bourque**

*A new god to worship, his old one quit or to join Milli Vanilli on new album*

**Mark Braithwaite**

*To actually sing on Milli Vanilli album*

**Marlene 1**

*Wants an A+ on her accounting exam*

**Marlene 2**

*Wants an A+ on her accounting exam.*

**Glenna**

*Wants Mel Gibson*

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to re-establish contact.

Unfortunately, there were no programs, and although Holly mentioned his name more than once, it was always through the applause of the crowd and subsequently not understandable. However painfully anonymous he remains, he was still the best double bass player I have ever had the privilege of seeing. Powerful to meditative and wonderfully melodic to heavily rhythmic he turns his old stand-up bass into a low-range compliment of Holly's rich, breathy, intelligent, interpretive voice. God that voice.

Springing out of a revival movement that contains (among the more famous and interesting) people like Harry Connick Junior, Holly Cole can be compared in that, like Connick, specifically, it feels when you listen to her like she has been doing this for 40 years when in fact, it has been only about five. There is a maturity and timelessness in her voice that hardly befits her twenty-six-odd years.

I spoke with Holly a few days before the show and had a chance to ask her some of the more burning questions about her music and the trio. One of the more interesting things she said was when I asked her about Frederickton (her home town). After mentioning encouragement and support and the inevitable connection, she

said that she thought her interpretations had "a maritime sense of humor" and that it was "urban music sung by someone who learned about clamming as a child" Holly was very adamant in a few areas. When I asked about her entrance into mainstream music and the possibility of style compromise, she simply replied; "It hasn't so far, and its been five years..no, I don't think so." Women's issues also play a large role in Holly's musical interpretations. She told me that Girl Talk "satirizes itself" and indeed, on Sunday night, she changed one of the lines (in reference to men)- "wouldn't trade you for a sack of gold" became "wouldn't trade you for a sack of mold."

Citing Sarah Vaughn as her main influence, Holly also told me she began by emulating great singers like Vaughn, and also claimed that the first time she heard Vaughn made her decide to become a jazz singer.

Little gestures, smooth, seductive movements and little coos and moans - a truly captivating stage presence. Holly doesn't make you feel cheap, she makes you feel wanted. She brings a wonderful dichotomy to stage in her cynical interpretations of old sexist songs like "Girl Talk" (indeed she created quite a stir with the Gershwin estate for her interpretation of one of his tunes)

contrasted by her coy looks, elbow-length velvet gloves and strapless dress.

Live jazz always pleases me because it is one of the few forms of music left where the artists don't try to capture the "album" sound. The communication involved in Jazz has an almost completely spontaneous nature, and watching the Holly Cole trio you realize that the songs you are hearing will never be performed quite the same way again.

*Melancholy Baby, I'm So Lonesome I Could Cry, Spring Can Really Hang You Up The Most, and even Cruisin' and Downtown* will never sound the same to me again after the Trio's unique interpretations (refreshingly clever, but not for the sake of just being clever). These songs also demonstrate the huge variety of tunes susceptible to the manipulations of the Holly Cole Trio (Hank Williams to Petula Clark? -wow).

All I can say is "too bad" to those who weren't there. Holly is hitting the big time and it is unlikely that in our musically stagnant little community we'll see her again. Buy the album, take it home, go out and find a man or woman you care about, (options include candles, good wine, etc.), get into a fight, dump eachother, crawl to the stereo, turn up the Holly Cole Trio, and wallow.

by Chris Hunt



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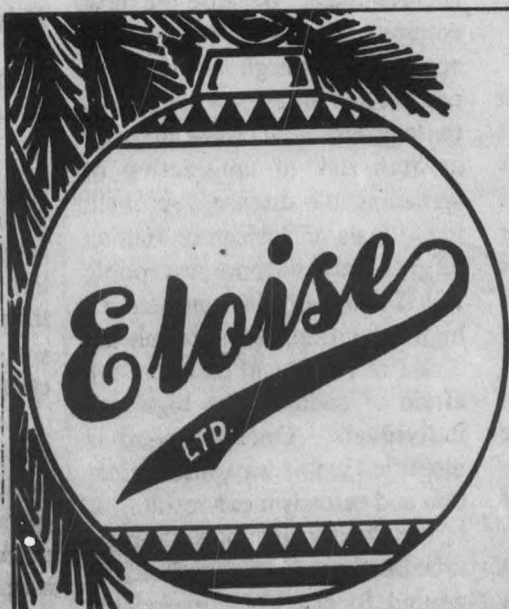
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