

# Interview promising

by Gisele Marie Baxter  
Review: Interview, "Snakes and Lovers" (Virgin V-2157)  
Interview is another of the English new wave bands which comes to us via the Virgin label, and it fits quite neatly into the renaissance of 1960's style mod and pop music which has been going on in the U.K. This five-man outfit reminds me of such recent English chart-toppers as the Jam and Squeeze, though it has enough originality to offer some promise for its future.

This, its second album, is a bright, well-produced collection of pop songs ranging from the light to the powerful. There is a good interplay between the lead and backing vocals: singer Jeff Starrs brings an effective edge to a somewhat Al Stewart-ish pop voice. The instruments are played with style and proficiency, and studio musician Pete Wingfield (you might recall his hit of some years ago, "Eighteen with a Bullet") provides excellent backup on piano, organ, clavinet and synthesizer.

Interview's songs mainly describe, at times quite poignantly, the joys and frustrations of English adolescence. I think modern English teenagers could probably relate strongly to this, but it also reminds me of Nell Dun's "Up The Junction", a collection of short stories about swinging

London and its working class in the mid-1960s. Both have the same sort of romanticized realistic quality; both convey aspects of a highly emotional time of life when everyone seems to be, as the title implies, "Snakes and Lovers". The best songs on this record, such as "The Conqueror" and "Until I Hold Her", bring this theme to the forefront in a tough, bitter-sweet style, which owes something to 1960's pop, something to Graham Parker, and also a great deal to Interview's own ability as a band.

"The Conqueror" counters fear of the present with fear of the future; it contrasts girls who want security with still-wild boys who need to face and defeat challenges. Using a blues-ballad pop style, the song is a sweet-sad tune of adolescent conflict: "Us boys start fires for our own satisfaction", while the girls wait for marriage proposals.

"Until I Hold Her" has a tougher edge to its vocal, and allows both the singing and the instruments to stretch, to experiment a little within its blues-influenced structure. The drumming is pronounced and excellent; there is good interplay between the guitar, which at times shows a possible Mark Knopfler influence, and the percussion, with evocative synthesizer work in the background. The lyric takes you right into a

rock'n'roll club, maybe on a Friday night, with a group of English kids—right into the desperation of the singer, who is caught between fear and desire: "And there's nothing I can do until I hold her/And you must never tell her that I told you."

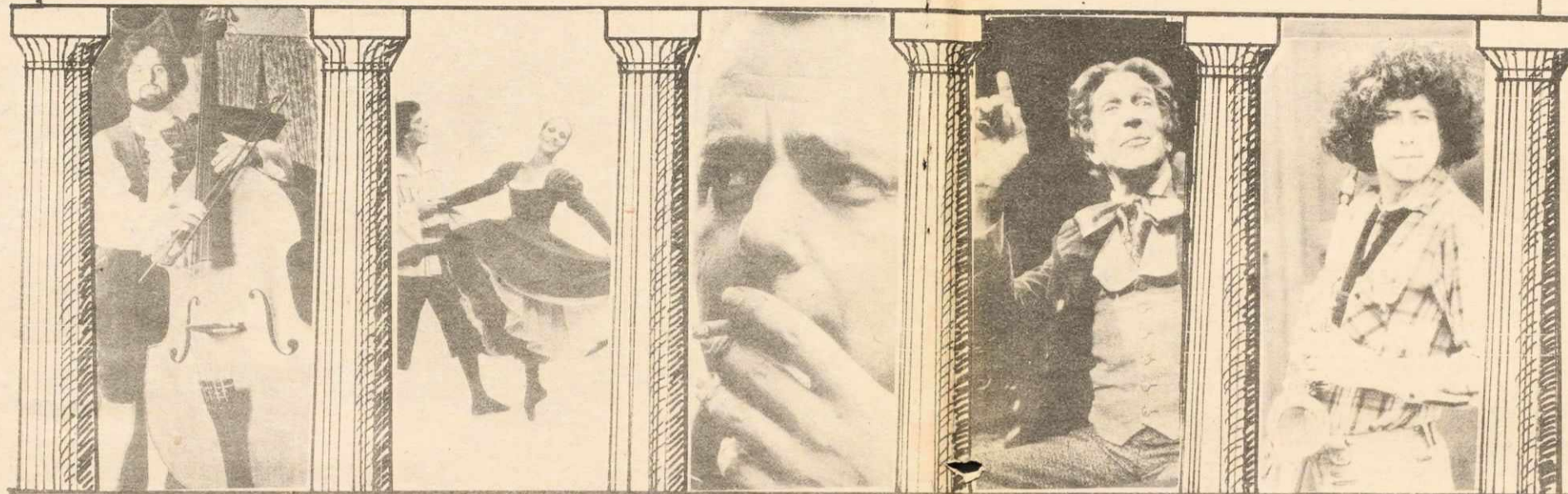
Much of "Snakes and Lovers" is fairly light pop music, but it often has a certain strength and sincerity, and it has some lovely mo-

ments, such as Pete Allend's almost classical keyboard arrangement of "Union Men", and the strings on the instrumental break in the haunting "Style on Seaview". The vocals are not always as clear as they might be, however, and I think the band could probably benefit by aiming for a bit more immediacy and diversity in its arrangements. Songs like the ones I've mentioned, and the

crisp, lively "I Hope It's Me", show that Interview does have strong possibilities, and its lyrics have the potential for development in terms of theme.

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## Der letzte Mann

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von Peter Richard

Der Letzte Mann, der zweite Film des expressionistischen Filmfestivals des Dalhousie German Department wurde am Donnerstag, den 16ten Oktober gezeigt.

Der Film, Zeigt die Geschichte eines alten Türstehers eines internationalen Hotels, der wegen seines Alters von seinem scheinbar würdevollen Arbeitsstelle zu einem Waschraumwärter degradiert wird. Sein Selbstwertgefühl innerhalb sowohl wie ausserhalb

des Hotels hängt von seiner prächtigen Uniform ab, das ihm nun weggenommen ist. Der alte Mann bricht psychologisch zusammen. Er wird von seinen Verwandten und Nachbarn verspottet und verleugnet. In einem unwahrscheinlichen Schluss wird der Held gerettet. Eine verstorbene amerikanischer Millionär hinterlässt ihm sein Geld.

Der letzte Mann ist einer der sogenannten "Kammerspielfilm", die duerch näherer Handlungsschichten es möglich gemacht haben, jede Ausdrucksnuance zu sehen.

Lesley Choyce

The Buffalo Remembers

The ancient animal fortress wakes up one day after a drugged trip east Via-Rail fifth class crated and carted, a living museum of defective evolution, a carnival of tiny crawling creatures bivouaced in his thick carpet.

Spring: the young tufts of Island turf taste bittersweet like the few years of rain securely etched like tree-stump rings in the mind.

Standing like a fur-ball dump truck under the damp Maritime sun blinking out butterflies and tourists; no place here for victorious enemies, the urge to run so close to nerve tips so close to ancestral memory so close to the murderous past yet so far from the imagination of the present that veins fill with granite while the brain is overcome by the memory of the open sky, the howling wind, the crowded mutiny of living things.

The poet is the editor of the Pottersfield Portfolio, and teaches a course in creative writing at Saint Mary's.

## Much Ado about Everything



by Sylvia Kaptein

Once again Neptune Theatre has a hit on its hands. Shakespeare's *Much Ado About Nothing*, a light-hearted, enjoyable comedy, premiered October 24 and will run until November 30.

As director Denise Coffey states in the program, "*Much Ado* isn't about *Nothing*; it's about *Everything*!" Indeed, the play encompasses love, hate, jealousy, virtue, deception and loyalty.

The story is set in the patriarchal society of Messina, Sicily, in and near the house of its governor, Leonato. Don Pedro, Prince of Aragon, comes to visit with his companions Claudio and Benedick and his bastard brother, Don John.

Claudio and Leonato's daughter, Hero, fall in love with each other and arrangements are made for their marriage.

While awaiting the wedding day, Don Pedro, Claudio, Hero, and Leonato contrive to cause Benedick and Beatrice, Leonato's niece, to fall in love. This is not an easy task as the two are sworn enemies of wits and are ambiguous, if not outright averse, to the ideas of love and marriage.

Also during the waiting period, Don John deviously schemes to destroy the love Claudio feels for Hero and thus end the plans for their marriage. He pays a friend to woo Hero's maid who is disguised as her mistress, while Claudio watches from a distance.

The distressed Claudio exposes his lover's infidelity at the wedding and calls off the marriage forever.

Meanwhile Beatrice and Benedick have taken their bait and have declared their love for each other privately. When faced with their friends, however, they deny their feelings until confronted with the discovery of a couple of love sonnets they had written to each other.

The play ends happily when Don John's cruel deed is discovered, everyone else is forgiven, and Hero and Claudio are reunited in love.

The most striking feature of this play, compared to the author's other ones, is the high degree of realism. There are no supernatural beings as in *Midsummer Night's Dream* or *MacBeth*. The plot is a much more realistic one than that of *Romeo and Juliet*, and

there are no long, flowery speeches such as Portia's "The Quality of Mercy".

The Neptune production played up this realism even more. Showing Beatrice smoking, and dressing the characters in fairly modern dress served to bring the play into a framework which is easier for us to identify with.

The play portrays several facets of love. First, there is the idealistic, romantic love of Claudio and Hero. It is a love sanctioned by society and in keeping with the ideals of the people.

The love between Benedick and Beatrice acts as a foil to this innocent childlike type. They are both older and have seen more of life, becoming, in the process, more cynical and distrustful of their feelings. Neither had planned to marry or even fall in love, both hiding behind a mask of wit.

In keeping with the Neptune tradition, the acting, directing and entire production was professional throughout. As in everything, however, one element stands out above the rest. That is the acting of John Neville as Benedick. Once again he gives a convincing and worthwhile performance.

## Water Street moves uptown

by Sandy MacDonald

With the demise of numerous discos in the Halifax area in the last year, the performing music scene looks ever more encouraging as clubs are changing their entertainment format to spotlight live groups.

Halifax is still however a monopoly town, where the booking personnel in the few major clubs can make or break an up and coming group.

One such up and quickly coming band is the Water Street Blues Band. Forming out of the rubble of disbanded rock and roll bands, this five piece group has pulled together to become an exciting and spirited boogie blues band.

Featuring a broad repertoire highlighting classic blues pieces by Muddy Waters and Willie Mabon to more contemporary blues by King Biscuit Boy and Downchild, Water Street is able to sustain their high energy music whether playing at Zapatras or the intimate Grafton Street Cafe. Their music glows onstage, fueled by the hot guitar of Glen Wenham the solid bass line of Morrow Scot-Brown and the steady percussion of Ian O'Connell. The group is fronted by harpman and vocalist Bill Briand and counterpointed by newcomer Jackie Dunsworth on saxophone. The five have melded their own musical backgrounds and influences into a tight driving boogie sound.



The band has arisen out of the volatile small band scene in Halifax. The genesis of the group begins with a band called ContraBand, featuring Ian O'Connell and Glen Wenham.

Morrow Scot-Brown joins the band as it becomes Twister. The well-known Cage of Pain breaks up and vocalist Bill Briand leaves to join the threesome and begin a boogie blues band under the name Water Street. "It was going to be a blues boogie band...uptempo. We were out to prove the blues doesn't have to be a slow idiom."

The group streamlines its material to accentuate the blues genre. As the band begins to tighten up, they add an old musical acquaintance, sax player Jackie Dunsworth who was then making a living selling fruit salad on Spring Garden Road. With the roster at five, the band was begun to get some solid booking in Cape Breton and Dartmouth.

The Water Street Blues Band is maturing into a polished yet exciting performing band. Hopefully the club scene in Halifax is maturing at the same rate. There is room in Halifax for a number of top grade musical acts, whether they play jazz, rock, dance, country or blues. In a city with nearly 20,000 college students and many more club goers. Halifax can support a solid cultural atmosphere and the breeding ground for new talent can expand from the diminutive Grafton Street Cafe. Nova Scotia is an untapped well of talent and the musical gusher does not end with Matt Minglewood and Buddy and the Boys.

Dalhousie will get its first real chance to hear Water Street on Friday October 31 at Domis on LeMarchant Street.