

Back for Moe: TPOH returns to Haltown

BY KATRINA HAWCO

The Pursuit of Happiness are on their way to Halifax once again for two dates on November 16 and 17 with the Grace Babies opening.

This time you can catch them at the Grawood — talk about venue shrinkage. It was just two weeks ago that *Where's The Bone* was trashed in a *Gazette* review, so we thought it only fair to let frontman Moe Berg say a few words on the band's behalf...

Gaz: What have you been doing since *The Downward Road*?

Moe: After listening to it, it seemed like all the songs sounded the same. So the next year I went through a creative period where I wrote a lot of songs. I wrote like 25 songs for this record and pared it down to 15.

Gaz: *Where's The Bone* has a different feel to it. Is it because you got more creative lyrically?

Moe: I guess so. I think I'd just come to the end of the line. Lyrically, the subject matter of *The Downward Road* and the previous two records was, relatively speaking...there were some general themes running through them. I just wanted to make this one thematically different. So this one's a lot more topical.

Gaz: Your vocal style seems to have changed. Were you experimenting more on this album?

Moe: We used some different effects, we did some things differently in the studio with my voice that we previously hadn't.

Gaz: It seems less melodic...

Moe: I never really noticed that. I thought our last record was our least melodic record. There was more effort put in to the rhythmic aspect of our last record and I wanted to make this record more melodic, but I don't know if that happened?!

Gaz: You're quoted as saying "White men can't rap." Do you seriously mean that?

Moe: I meant that quite literally. I mean, can you think of any white guy that's a good rapper?

Gaz: Ummm...Beastie Boys.



Moe Berg and the rest of The Pursuit of Happiness

CONCERT

The Pursuit of Happiness

at the Grawood

November 16 and 17

Opening Act: the Grace Babies

Moe: Well, they're the exception (voice fading).

Gaz: Should we take what you say to be what you believe? A lot of the time it seems you are just trying to evoke a reaction; even in your shows it's like you're playing with the minds of your audience. I saw you do a NKOTB cover for an encore, do you have fun with that?

Moe: Yeah...it's just more like a joke. I think there needs to be a certain amount of levity involved in that kind of thing. One of the real problems I have with music of the last 10 to 15 years has been most people who are

involved with it have their heads up their asses. I think that every kind of art form that you can think of has a certain amount of comic relief, even Shakespearean tragedy.

Rock musicians are the only ones who think their music is so important that they can't use humour and that's a real sad thing because obviously rock music or pop music is a very low

art form. I don't think it needs to be as serious as a lot of people take it. A lot of people take it seriously because they have inferiority complexes.

Gaz: What's more important to you in an album, musical or lyrical greatness? You can only pick one...

Moe: It's more irritating to me to hear a bad lyric than it is to hear bad music on our own records. But on other people's records, I'm like everybody else, I'm seduced by the music. The lyrics can be as inane as you want them to be, but if musically I'm seduced by it, I'll usually go along

with it.

Gaz: Would you consider yourself a poet?

Moe: No, not at all, definitely not. I think poetry is a completely different discipline that's very hard. It's very easy to make a statement or a line sound impressive by the way you deliver it or what you have as a musical backdrop, whereas if it's just lying on a piece of paper, it can have no impact at all. It's a lot more difficult to do a poem.

Gaz: What do you have to offer Halifax?

Moe: You know, all we really have to offer is our music, that's all we've ever had. It's not like we have a startling image, and we don't have the best shorts or haircuts. If you like The Pursuit of Happiness's music, then you'll like us, and if you don't then you don't. There's nothing extraneous about the band that will make you like us if you don't already like our music.

Gaz: Do you feel the sound that you produce in the studio transfers live?

Moe: Sometimes people are surprised when they see us live because their only exposure to us has been through the radio or maybe seeing one of our videos. So when they see us live they are surprised...because it's a lot more aggressive and harder live than it tends to be on record. But the general sort of sound is pretty much what we're like live.

Gaz: Does it annoy you when people keep associating you with "I'm an Adult Now?"

Moe: No. I mean, it's the song that we are most infamous for, I can't do anything about that. It's the thing that got us noticed in the first place. I suppose to a certain degree I have to be grateful for that so...whatever. A lot has happened since then, but I try not to have too bad an attitude about it...I guess.

Wednesday is cheap night, too

BY MARIANNA GAJEWSKA

Do you like seeing movies? Best of all, movies which you do not have to pay \$8 for? Then it is time to check out the Dal Art Gallery.

The Art Gallery in the Arts Centre screens movies every Wednesday at 12:30 p.m. and 8:00 p.m. So far, six movies have been screened with *Reefer Madness*, *The Shape of Things to Come*, and *Metropolis* still remaining.

The film program is put on by the Art Gallery and the University of King's College Contemporary Studies Program. The Curator of this program is Halifax film critic and writer Ronald Foley Macdonald.

The classic films Macdonald has chosen for the fall term date back as far as 1921. Macdonald chose them because, "they are representative of milestones in cinema," and also coincide with the art history program at Kings. The focuses of the program are the birth of cinema, how and when sound was added, and how technology has been represented in film, i.e. science fiction.

Conveniently, there are lectures given by Mr. Macdonald on these issues in the Art Gallery. Two have been given. The remaining one is on Thursday, November 30 at 8 p.m. focusing on "The Image of Technology." There will also be guest speakers to deal with this issue.

Macdonald also says that "the whole point of this is to celebrate the first commercialization of films a hundred years ago."

On December 28, 1895, the Lumiere brothers put on the first commercial exhibition of films. If you would like to know more about the history of

film-making, Mr. Macdonald is available for a chat after every evening screening.

The best time to go is at 12:30 p.m. because you can sit wherever you want. Approximately six to ten people show up at that time, students and elderly folk, as opposed to the 21 or so that show up in the evening. It's a good way to spend your lunch hour. The movies range from 60 to 110 minutes in length. You can sit back in the middle of the Art Gallery and get lost in the black and white movie, usually on video, but if you're lucky, shown from a real movie projector. Then, while the projector makes that pleasant clicking sound and the film is projected onto a screen hanging from the ceiling, you'll believe you're actually sitting in a old theatre.

It's a great opportunity to see "movies that don't get seen a lot or are not available on video," says Macdonald.

In the new year, "the next round of films" says Macdonald, "will be neo-realism films, a very influential cinematic movement. An Italian movement after World War Two."

Eight weeks will be devoted to this issue with the concentration on Italian films as well as a three week period devoted to Black History month with film showings such as *Emperor Jones*.

The next movie is *Reefer Madness* by Louis Gasnier on November 15. According to the review in the Art Gallery Calendar, the 1933 American movie was intended to be serious propaganda against the evils of marijuana, but it turned out instead to be a hilarious cult classic where ordinary teenagers, with a little coke, turn into addicts, brazen hussies, and psycho killers.

Sounds like something to check out.

TRAVEL CUTS GIVES MAJOR CHRISTMAS PRESENTS... FREE FLIGHT HOME FOR THE HOLIDAYS

Travel Cuts recently announced the winner of its Free Flight Home for the Holidays contest, and the winner is **Bruce Campbell**. Thanks to Travel CUTS, Bruce will be flying to **Paris** with \$500 worth of FREE AIRFARE.

The contest was part of Travel CUTS' *Christmas Comes Early* campaign. Christmas being the busiest travel period there is, Travel CUTS organized the campaign to encourage people to book early, before fares increased and flights sold out. Over 35 Travel CUTS offices from across Canada gave away free flights as an added incentive for students to book early.

As a result of the campaign, 1,817 people from across Canada booked flights early and entered the contest. According to Travel CUTS sales figures, the average person entering the contest booked a seat at 60% off the cost of a regular economy ticket. This equated into an accumulated savings of \$1,011,086.

Our *Christmas Comes Early* campaign has been a huge success, "says Travel CUTS Manager Joanne Long. "By booking early, students are guaranteed the best fares and departure dates available."

If you haven't booked your flight home for the holidays, Joanne Long suggests you visit Travel CUTS today. "I'm sending out one last plea to procrastinators on campus," says Joanne. "There are still seats available, but you need to book now. I'd hate to see anybody not make it home for the holidays because they left it too late."



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