

Sawyer Brown: Lights, Music and Conveyer Belts

by Denyelle Theriault

The country sensation Sawyer Brown, who is by no means new to the music business, headlined to a full house at the Aitken Centre on Saturday, Sept. 17. They were accompanied by two of the hottest, fastest rising country groups of the year, David Ball and Toby Keith, who opened the show for Sawyer Brown.

Sawyer Brown put on a marvelous show, complete with amazing light displays and conveyer belts. The lead singer sported turquoise pants, a matching vest and a white shirt, but no cowboy hat. He put his all into his performance and it was clearly apparent that he really enjoyed what he was doing. There was a lot of hip action and a lot of horsing around seemed to be taking place amongst the band, and it didn't have the appearance of being rehearsed, but that could be because they do almost the same show in every city that they go to. The show also included a series of What Ifs! pertaining to the Doobie Brothers and the Beatles, although overall, they didn't do a lot of talking during the show, which I liked, but many people weren't happy about this. One person that I talked to thought that they should have talked to the audience more. They played several of the old favorites, some songs from their upcoming album and some of their most recent hits, including "The Boys and Me", "Hard to Say", "Thank God for You" and by demand they sang an encore, choosing to sing "Some Girls Do".

At times, it appeared that Sawyer Brown wasn't really happy with the enthusiasm of the audience, which at this point wasn't very much. Everyone could have been a lot louder if it wasn't for that fact that the past week has seen a large number of people with colds. There were points when it would have been great to have been able to have screamed like many other fans, but many had to settle with clapping as hard and as loud as possible to show their appreciation.

Toby Keith is one of this year's hottest rising country stars. He has a voice that could melt glass and he isn't bad looking either, even with the cowboy hat on. His act included "I Wish I Didn't Know Now What I Didn't Know Then" and "Who's That Man Running My Life". He put on a great show and demanded a lot of audience participation during "A Lot Less Talk and a Lot More Action". The audience loved him and couldn't seem to get enough of him, demanding for an encore when he was finished. He gave in to the audience's demands for more and came back with one last song before he left.

David Ball, who was a scientist before he decided to pursue country music as a profession, kicked off the show wearing, of course, a cowboy hat. Ball talked to the audience extensively, and it

was apparent that he was a funny man. He put on a good performance, although he didn't put on a show. The fiddle player accompanying Ball was the highlight of the performance, adding a distinctive country atmosphere to the music. Ball's performance included his hit songs, "I've Got a Thinkin' Problem" and "When the thought of you Catches up with Me", as well as some of his less known songs. The crowd was very receptive of him and showed their appreciation with a standing ovation at the end of his performance and cheered every time Ball's name was mentioned.

There were a few things that could have been changed to have made it a better show for everyone involved. First of all, there was too much of the manufactured smoke lingering in the air. It felt like you were in a giant cigarette factory and most of the night was spent choking on this smoke. The other thing that could have made the night a lot more entertaining would have been if the 3 ushers had either had more training or at least used the training they received. There was so much rearranging of seats during the first show that it was at times hard to enjoy the music, which was not fair to either the audience, who had paid good money to see the show, or the group who was performing. It was evident that if the ushers had seated people as they came in instead of waiting until people were entirely frustrated and lost, it would have saved a lot of hassle for everyone.

Overall, even with all the distractions during the show and all the smoke, it was definitely worth the \$31 for the ticket. The bands were great and there was a lot of audience participation going on during several of the songs. If you didn't get to see the show, you missed a great time. I would recommend that you go and see them in concert some time and make sure you get good seats so you don't miss any of the fun.

Harvest continued ...



Master Murphy gets down to business with an enthusiastic volunteer Errol Williams on rub board. (Alastair Johnstone Photo)
Joe Murphy & the Water St. Blues Band

By Carla Lam

I love this guy. This band was just as great in the Attic (I'm sure they would be anywhere) as they were in the Exchange where I saw them play the first time. Armed with a playfully devilish disposition, equipped with a harmonica and electric squeezebox Murphy is pure viewing satisfaction.

He introduced himself with a harmonica solo accompanied by acoustic guitar and various other accompaniment. It wasn't until the band was pleasantly warmed up that Murphy began to sing and appeal to the crowd to get up and dance. Assuring the crowd that he would keep picking up different instruments until he had achieved this end—he didn't have to wait too long. As if in answer to his request an enthusiastic couple emerged,

should I say danced across the floor obviously possessed with the infectious cajun-bluesy rhythm. But the mystery of this vivacious couple was short lived as Murphy summoned the male onto the stage and verbally addressed the couple as The Thibideauxs. Yes, it seemed almost to dismiss their apparent talent to mere learning; true music is in the genes as well they proved, because these were none other than the parents of Louisiana Cajun-Zydeco musician Waylon Thibideaux.

Soon after senior Thibideaux took up the rub board at Murphy's request, Waylon, also present, charmed us with his Louisiana-French accent, manner and vocals then relieved his father on the rub board. Just a teaser for his upcoming performance. As for Murphy—his approachability despite his undeniable musical endowment did not disappoint.

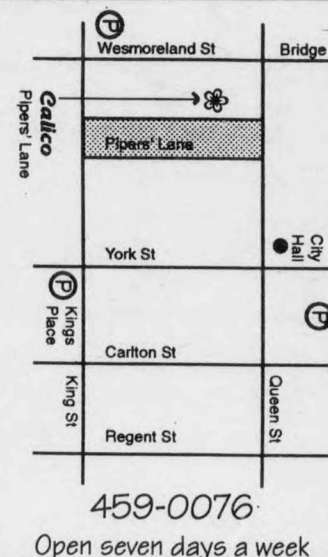
Hornsby & Kortgaard

By Jethelo E. Cabilete

Wednesday, September 14 introduced the Harvest Jazz and Blues Festival in perfect style. At 12:15 p.m., Memorial Hall was filled with the classical jazz and blues of Hornsby and Kortgaard, two well known musicians here on campus. Richard Hornsby (clarinet) and Robert Kortgaard (piano), played several classical blues and jazz pieces from some renowned artists, such as George Gershwin and Benny Goodman. Several times during the one hour performance, guest musicians Stephen Peacock (acoustic guitar) and Andrew Miller (string bass) added their instrumentals to the great show.

There was a good sized audience listening to plenty of snappy and harmonious blues melodies and jazz compositions. The setting was informal, and reminiscent of hazy blues clubs. Good humoured banter was in abundance, and the enjoyment of the musicians was evident in their playing styles. Certain pieces, such as Breakfast Feud, A Smooth One and Preludes, possessed an air of rollicking playfulness, while others, like Blue Milo and Paganini Caprice XXIV, were haunting. The musicians were well received by the audience, and it was certainly a lunch hour well spent. The festival was a sure success and I look forward to next year's performances.

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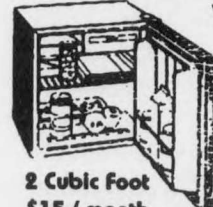
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