



Something a bit different this week as we enter the world of jazz, if only momentarily. If I consult my copy of the Harvard Concise Dictionary of Music (get your copy today...), the definition of jazz is "music with steady, though often syncopated rhythms established by a rhythm section, improvisation by soloists and groups within the framework and a

The funky feeling is carried over to *Blue N' Groovy* although no Hammond organs to be heard. Sigh. Never mind. The big attraction on this album is Herbie Hancock's 'Cantaloupe Island' which is familiar to most people as the main sample used in the song 'Cantaloupe' which was a big hit last year for US3. So that one will get you all singing along. The other songs may not be quite so famous but have the same sort of groove to them - the sort of groove that has the potential to be sampled to death. Think of it as early dance music that has been filling dancefloors for quite a few years. This is the kind of music that influenced the acid jazz scene, and deserves a place in history because of that. Both of these albums offer a great cross section of the Blue Note back catalogue, and a perfect way to see what has come before.

Some more up to date stuff from the Charlie Hunter Trio. Who? Well, he used to be the guitarist in the very wonderful, and sorely missed, Disposable Heroes of Hiphoprosy but has since moved on to more jazzy things. The trio's second album *Bing, Bing, Bing!* deserves a mention for the rather tasteful cover of the Nirvana song 'Come As You Are'. They start it off with the oh-so-familiar guitar bit from 'Smells Like Teen Spirit', but then flows so effortlessly into a new rhythm before the saxophone takes over. Quite blissful. The rest of the album is all original material including the wonderfully titled 'Greasy Granny' and 'A Fistful Of Haggis', and the more I listen to it, the more I realise that it could have come out 10, 20 or even 30 years ago. Apart from the Nirvana cover that is. A rather good album, even for people who don't listen to jazz.



spiritual type of singing". Thank you Mr. Harvard. That makes it sound rather scary and intimidating, but that's because there tends to be a certain amount of snobbery attached to jazz (much as there is in so many other types of music for that matter) which can make it inaccessible.

But worry no more as there is a new series of albums from the almighty Blue Note Records (the finest in jazz since 1939 as their logo informs us) that collects some of their finest jazz in a way that is very approachable and digestible. So to start things off, I thought we'd have a look at a couple of the *True Blue* series in a bit more detail.

So Blue, So Funky is subtitled 'Heroes of the Hammond' which should let you know what to expect - lots and lots of Hammond organ. Everyone knows what a Hammond organ sounds like as they were used all the way through the sixties, and even into the seventies by such luminaries as Deep Purple, Emerson, Lake and Palmer and Booker T & The MGs. 'Green Onions' anyone? It has a wonderful warm sound that is kind of reminiscent of a church organ, yet not quite. It isn't the only instrument on here - there are some tasteful saxophone solos keeping it company too. Still, there is no better way to rediscover the Hammond than to spend an hour or so in the company of people like "Big" John Patton, Jimmy McGriff and George Braith. They may not be familiar names, but that hardly matters as after just one listen your toe will be tapping vigorously.



But I am sure that the question on everyone's lips is asking whether there is any jazz being recorded these days. And the answer is a resounding yes. Some of it is quite good too, but some isn't. For instance, take Holly Cole (please, take Holly Cole). She has just put out a new album entitled *Temptation*, and rather than go through any of that terribly difficult songwriting stuff has filled the entire album with the songs of Tom Waits. Now, I like Tom Waits a whole lot, so I was kind of nervous when I listened to this album. Justifiably so as Ms. Cole does some really horrible things to some of his songs. All the subtlety of his songs is lost, and she changes some beyond all recognition. It isn't all bleak though as some versions aren't all that bad. Some are just forgettable. Some, for example 'The Briar And The Rose' is quite nice. But the overall feeling I get is why bother? Tom Waits does a fine job on his own songs, so why bother? Holly Cole fans will just love it, but it makes me feel quite dirty.

The Friends of Dean Martinez used to be friends with Dean Martin. But then he threatened to sue, so they added an 'ez', and the rest is history. Most of the band members used to be in Giant Sand, but they have gotten a style of their own on *The Shadow Of Your Smile*. I'm almost tempted to use a comparison with the Shadow Men, but that would only be fitting on about half the songs. And even then it would have to be Shadow Men From A Spaghetti Western as there is a real out there feel to songs like 'All



The Pretty Horses'. The rest of the songs can be called jazz without any real argument - the presence of such standards as 'The Shadow Of Your Smile' and 'Misty' demonstrate that. It really is a mellow affair, but it captures that sort of mood so nicely that it becomes a strength rather than a weakness. Not what you would expect from Sub-Pop at all, but it is rapidly becoming a label that thrives on being eclectic. The perfect accompaniment for your next dinner party - I await my invitation.

On Earth As It Is On Heaven

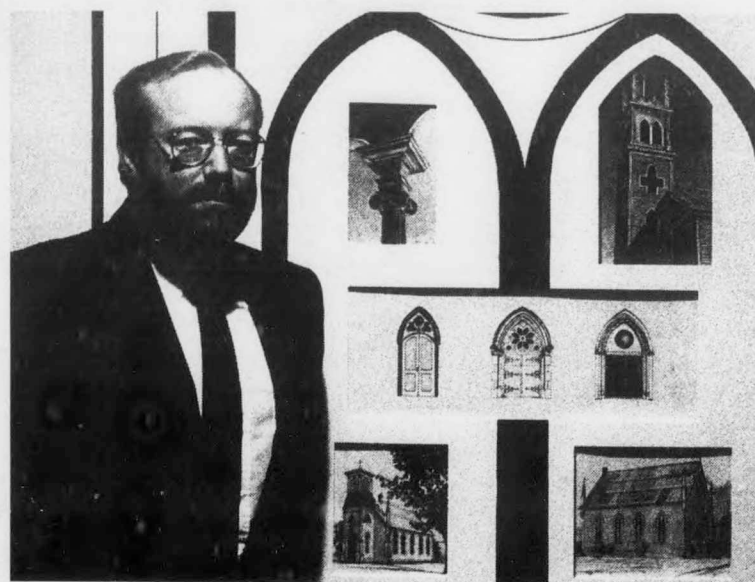


Photo by Robert Fernandes

by Jethelo E. Cabilete
Brunswickan Entertainment

"May their faith, dedication and devotion be ever alive in their descendants."

A beautiful exhibition of artwork and written text, was presented on October 29, when *On Earth As It Is In Heaven: In Praise Of New Brunswick's Churches* presented the collaborated work of artist, Lynn Wigginton, and cultural historian, Gregg Finley. The exhibition is the culmination of five years of work between artist and historian, in their joint interest in church architecture; Lynn in her presentation of the artistic quality, and Gregg in his research of the historical significance, of the churches. For both of them, what was of profound importance was the richness of, what they termed, a societal memory - a wonderful mosaic of the lives that seemed bound in the various religious institutions that comprise this exhibition.

The seeds of *On Earth As It Is In Heaven*, began twelve years ago, when Gregg Finley began his research into the cultural history represented in the churches, cathedrals, chapels and meeting houses of New Brunswick. The heritage inherent in the research inspired Gregg to place the context of the research into a book; all that he needed now, was someone who shared his interest in the vast architectural, spiritual and historical legacy provided by our forebearers. Enter Lynn Wigginton. Lynn collaborated as the illustrator for the book, and she and Gregg spent five labourious years researching the different religious denominations in New Brunswick. The result is an historical text providing background information on the diversity of New Brunswick life, as well as a beautiful art exhibition.

The book itself, demonstrates the

combined effort of Lynn Wigginton and Gregg Finley, in the juxtaposition of text and illustration in an artistic manner. This publication provides a detailed explanation of the structures themselves, the history behind the creation of the churches, as well as the lives of the people involved in the communities that the churches are a part of; in effect a cultural diary. Goose Lane Editions provided the publishing capabilities to promote the book, and the faith of the staff in the collaborators was well placed. Such an historical text would be a welcome addition to those interested in the heritage of New Brunswick and the beauty of the churches from an artistic point of view.

As for the exhibition, the more than 100 works, done in various media, document the unique splendour of the architecture throughout New Brunswick. The intrinsic spirituality of the ecclesiastical structures, is conveyed in a striking manner in the architecture. The artistic qualities come alive in the stained glass windows, the illustrated lintelwork and thresholds, the altars, the Ionic or Doric columns and the exterior works. The works are beautiful, especially those that are done in jewel-like colours, such as the stained glass works. Adding to the exhibition's spiritual ambience, was the inclusion of various pews, church podiums and pulpits donated by local churches. It is of interest to note that even the most basic church design contains some manner of artistic flair; whether in the scrollwork on top of columns, or the altar itself.

The book presentation was well attended, and Lynn Wigginton, Gregg Finley and the editors of Goose Lane Editions were present to answer questions, as well as sign the books that were sold at the exhibition. The exhibition itself, can be seen by the public at Memorial Hall, from October 14 to December 17.

Everybody's howling about Wolfboy

Brunswickan Entertainment

Surely, you've seen some of the more than "interesting", if not mysterious, posters that have sprung up on campus. The posters, with a rather feral eye glaring at you, are the previews for the first production of Theatre UNB's dramatic season. Opening Thursday, November 2nd, Theatre UNB's premiere production for the 1995/96 season, *Wolfboy* by Brad Fraser, was the selected play

chosen by director Kenny Fitzpatrick as part of his fine arts minor practicum. The play is an absorbing and quite complex piece, due in part to the dramatic nature of the script. *Wolfboy* deals with some intense feelings and mature subject matter in its exploration of the fine line between humanity and the bestial side that lies within us.

Without giving the entire play away, the production engages the audience

in the encounter between two young men placed in a mental institution for different reasons. As the play progresses, we are drawn into the tenuous friendship between the two, culminating in a climactic and disturbing end that leads one to question our view of society and the individual.

The performance displayed prior to Opening Night, was well done. The caliber of the performers was excellent,

and the minimal use of set and property by the company allows the audience to concentrate on the characters and their interaction with each other. The use of "mood" music complimented the entire performance. Of notable mention, is the rapport between the two main actors, Dana Nielson and Vaughn MacDonald. There is a character bond between these two that is evident in the synchrony of these two young actors' movements and dialogue. The other performers (Tanya Doyle, Corey Scott, Janet Galway

and Jennifer Coates) also deserve credit for bringing their respective characters to life and vibrancy. Kenny Fitzpatrick has managed to bring about the full potential of his cast and crew, and this shows in the quality of the performance.

Wolfboy began Wednesday, November 2 and continues tonight and Saturday, November 4. The doors open at 7:30 p.m. at Memorial Hall and tickets are \$5.00 for adults, \$4.00 for students.