

NOTICE TO STUDENTS

Calendars are available for returning students at the registrar's office beginning March 16, 1989.

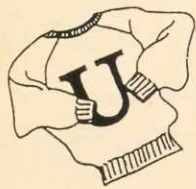
DAL ORIENTATION '89

Calling all students!

GENERAL MEETING WEDNESDAY MARCH 29th
7:30pm - COUNCIL CHAMBERS - SUB

Committee positions available are:
Treasurer, Off-Campus Squad Director
Shinerama Co-directors (2)
Public Relations Director & Secretary

We also need 50 squad members
and 9 Board of Directors
Applications available in Rm 222,
Student Council Office, Dal SUB.



CAMPUS JACKETS

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Open Thurs. evening until 8:00.

The Week of March 24-30

Friday 24

Closed for Good Friday

Saturday 25

Why not stop by the Grawood with friends before heading downtown?

Monday 27

VIA's Game of the Week! The VIA get-away draw is tonight! Someone will win a trip to see the Canadiens play the Flyers in Montreal April 1!

Tuesday 28

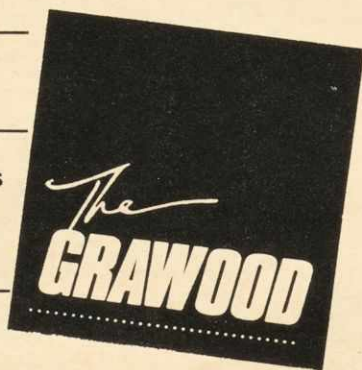
Games Night -- Win Lose or Draw

Wednesday 29

CKDU Club Nite -- Broadcast Live!

Thursday 30

Dance! Dance! Dance



KULTURE

Brighton Rock

by Dak Jiordani

If you work hard enough, you will usually get what you want. In the music industry, most bands simply want to be the best, and Brighton Rock is no different. With this in mind, the hard working, five member band from Ontario showed the patrons of the packed Crazy Horse Saturday night that they are more than willing to put the effort into becoming one of the country's top rock groups. Their new album, *Take a Deep Breath*, is well on its way to surpassing the success of their first effort, *Young Wild and Free*, and the first single, "One More Try", is rocketing up the charts.

Comprised of Gerald McGhee (lead vocals, Greg Fraser and Johnny Rogers (keyboards), the band is currently on a nine month world tour that will take them all over North America and Europe. While at the Crazy Horse, the band spoke candidly about their beginnings, the new album, and the state of life in the world of rock & roll.

Formed in 1984, the group, who took their name from a Gra-

ham Greene novel, decided early on that the best way to avoid the cover band trap was to write and play as much of their own material as possible. To that end, they wrote a number of tunes, most of which ended up on their first album, and began a series of live gigs. After getting their chops together, the band put out their

own four song EP and began selling it at their concerts. The success of the EP led to a record deal with WEA and the release of *Young, Wild and Free*. The success of the album prompted a fourteen month world tour. Afterwards, the band took some well deserved time off, a break that lasted a year and a half. However, it was productive, as they eventually wrote over fifty songs for their new album. After a lot of sifting, they trimmed the selection down to ten tracks and ended up with a polished second album, one that truly shows off the talents of the band.

As a result, the differences between their first and second albums are the effects of maturity and progression. "We're working on defining our sound," said

McGhee. "There are a lot more harmonies on this album than there were on the first one. We've nearly locked in on what the band's sound is and we hope to lock in on it by the third album." By leading off with a mid-tempo ballad, the band hopes to gain a new audience, an audience who may have thought of them as only a hard rock band, as well as maintain their older fans.

Brighton Rock maintains that they are a quality band first and foremost. Thus, the release of "One More Try" was not prompted by the company's need for a commercial quickie single to get the band heard. "It was an equal decision between the band and

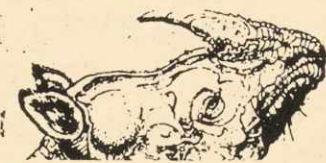
the company," McGhee explained. "That it was a ballad or we're changing direction had nothing to do with it. It's a good song, so it's stupid not to lead with it. We're not a ballad band, we're a hard rock & roll band. Our forte is playing live and that's what we do best. Aside from two ballads, the whole album kicks ass from start to finish."

Although they consider themselves to be a live band first, they do see the importance of videos. "Videos are very important in getting a new band off the ground," noted McGhee. "Especially in Canada. We don't have the magazine media that the U.S. does, so the only way to be seen is to get a video out. Actually, video is killing touring. I mean, why bother spending twenty bucks on a concert when you can wait six months and see the whole thing free in the comfort of your own home? I think bands will eventually realize that and start to cut back. You gotta draw the line somewhere."

For a young band, Brighton Rock has developed an interesting and very mature set of philosophies that should catapult them into the international music spotlight. They want to progress with the music and the times, but they want to hold fast to their own distinctive sound. They want to develop as writers, but they never want to lose sight of the audience that they are writing for. And, most importantly, they want to have fun.

WANTED

People interested in
STAFF POSITIONS open
for FALL '89.



No experience necessary!
Call Sandy at 424-2507

at the
GAZETTE

UZEB

Continued from page 6

The clarity and edge of every note rivited the audience's attention to the stage and never let it go. Paul Brochu enmeshed drums and electric percussion while threading his way through each song, easing off during solos and going crazy on his own. This band mesmerized the appreciative crowd as the heads bobbed and the bodies swayed of neophytes and long-time fans in psychedelic unison.

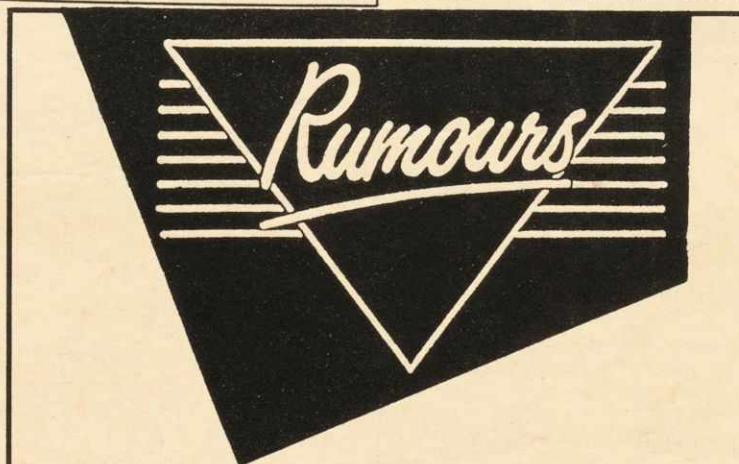
Not to be forgotten was their acoustic rendition of Charles

Mingus's "Goodbye Porkpie Hat" with Cusson on acoustic guitar and Caron on double bass. nothing was lost in their transition from electric to acoustic instruments, thus exemplifying their mastering of all their instruments.

When Caron asked how many people had heard them live before a healthy rumble filled the room, an equal number of people were enjoying their performance for the first time. Those not fortunate enough to have seen UZEB when they were in Halifax four year ago were not disappointed with the wait; UZEB's live show main-

tains a raw edge which their albums cannot duplicate. Between tours in Europe, Japan and Canada, the Halifax club scene is fortunate that UZEB has not forgotten them. UZEB has received three Felix awards for best jazz LP of the year, their 1984 album topped the jazz charts in France and was the years best-seller, and they have backed up the like of Diane Tell and Claude

Dubois. If you hear this group once you will listen to them many more times. You do not have to be a jazz aficionado to appreciate UZEB's sound, like me you can have a slight appreciation of music and come away from their show a fan. UZEB's obvious talent and sound will reach out and take full control of you.



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