

# ENTERTAINMENT

...music...films...exhibitions...theatre...arts...

## The cogs in the Rusty machine

PETER J. CULLEN

THE BRUNSWICKAN

According to bassist Jim Moore, Rusty is a success story. Well, for him, anyway. "Yeah, it is for me. Not in anyone else's terms, like *Our Lady Peace* selling 25,000 copies in one week. But for me, it is," he says during a recent telephone interview. "I don't have to do a day job every day. It's what I've always wanted to do: play music. I consider it a big success story."

With the release of their second full-length album, *Sophomore*, the group is poised for further success. The band — Ken McNeil, lead vocals; Scott McCullough, guitars, piano; Mitch Perkins, percussion; Jim Moore, bass — originated from the construction and

deconstruction of various groups, most notably The Doughboys, One Free Fall and The Asexuals. Moore says that Rusty formed just as any of the other bands had done in the past. "We've just known each other from playing in bands. Me and Ken were in a band and we had known Scotty for years (from The Doughboys and Asexuals), and we were always friends. And when he came to Toronto, occasionally he'd stay at mine and Ken's place. We always got along, so it just seemed natural."

As Rusty was in the midst of selling over 40,000 units of their first full-length album, *Fluke*, the band began tearing up their home turf on the touring circuit. Then, after MuchMusic heaved them into their heavy rotation mixmaster, the band soon signed on with Collective Soul.

Four months of sold-out theatres tend to boost a band's profile. But, according to Moore, it's the quality of Rusty that has sparked interest in the group. "Our music is based on rock 'n' roll — the art form that's been known since 1954 — with little variation. [But] the songs we write and record are played from Victoria to St. John's, and not many bands get to do that," he says.

Moore admits that the band tortures themselves in their attempt to sound different from others, but in the end it all comes down to rock 'n' roll basics. "It's hard to write a good song. (Laughs.) "Cause anyone can write a song but to write a good one..." he trails off. "It's what sounds good to us. Whether we like it or not. And the one thing we always do is, 'Does that sound too much like this?' We do that first. ... Paul McCartney had 'Yesterday' for eight months before he recorded it, and he kept playing to everyone saying, 'Doesn't that sound like something, doesn't that remind you of something?'"

Overall, *Sophomore*'s songs possess range and diversity, but its singles don't stand out as obvious radio selections. However, that's something Moore thinks is a testament to the band's best asset: "Songwriting. We write really good songs. Ken always comes up with great melody and lyrics, y'know? They're not banal lyrics. ... 'Guys like me don't get laid by girls like you.' (Laughs.) That's a pretty heavy line to be played."

Our music is based on rock 'n' roll — the art form that's been known since 1954 — with little variation. — TIM MOORE, RUSTY

Moore then becomes less heated and says, "Ken will say this: 'When you buy an album, there's no tab notes for the guitar, either.' (Laughs.) Know what I mean? He doesn't want to be mean, but you're presenting it, and opposed to having everything laid out for you. Part of the joy for me was listening and trying to figure out Mick Jagger. It would always take a while, like a week, for me to figure him out. But when I did it was like, 'Oh yeah, oh alright.'"

Although it seems a paltry question for the band to be asked continuously, Moore admits that many fan mail letters — which he takes the time to personally answer — pose that question. "A lot of people ask why we don't have our lyrics

in our albums. Most people don't do it, anyway. Like The Replacements. There're no lyrics on The Replacements albums. And you sure as hell wouldn't find any lyrics on the first few R.E.M. albums, I'll tell you that." (Laughs.)

Moore's mention of early R.E.M. leads directly to a comparison in the field of videos: Neither band appeared in their own videos. Whereas R.E.M. had an aversion to lip-synching, Rusty has a rather simpler reason: "You know what, you're not sick of mine or Ken's or Scotty's face yet, are ya?" he asks rhetorically. The "Empty Cell" vid features Ken for a few seconds, and "Misogyny" from *Fluke* follows a story that excludes the band entirely. "Our video gets played in high rotation, about four times a day, on MuchMusic, and people get really sick of your face," Moore says, explaining himself further. "[And then] you go into a club and people say, 'Oh, they're always playing you on TV. Not in this case. ... For some reason, people resent success. There's a lot of self-loathing going on with musicians.'" (Laughs.)

Rusty can expect heavy rotation from MuchMusic as time goes on, but they've been visible on the soundtrack side of things, as well. During *Fluke*'s run, the band popped

up on a couple of compilations, one being *Fleeter White*, a film by Bruce LaBruce, who also came through with the "Misogyny" and "Empty Cell" videos for them. However, they also recently appeared on the Hard Core Logo soundtrack — along with The Headstones, 54-40, TPOH and Odds, to name a few — playing a '60s sounding style on "Let's Break Robert Out of Jail." Moore states that "we approached it not as Rusty, but just like a '60s band. So, we used '60s type gear, and old bass and keyboard."

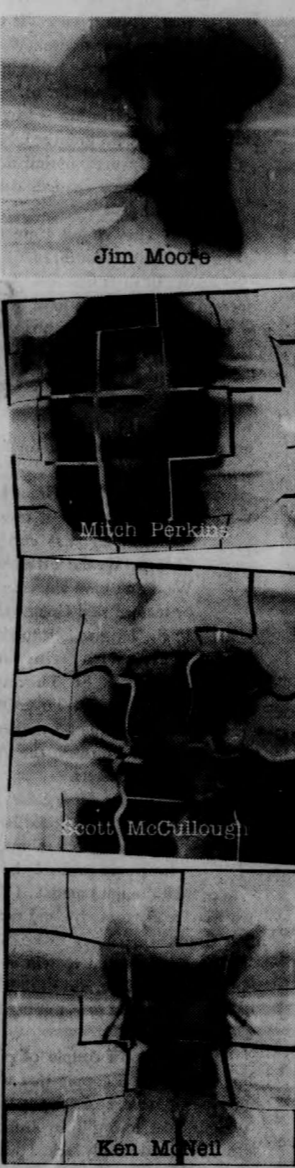
The band capitalized on the free studio time to record several tunes that they hope to use in the near future. "We ended up recording ten songs like that one, and we're going to use them as B-sides. We might have an EP out in a few months. It's all done in that style of music. Mitch, our drummer, did his own song: recorded and played everything on it. Sounds like Sid Barrett meets John Lennon."

Moore then divulges a little-known fact about the legendary folk hero. "I love Bob Dylan, but he has a thing in his rider that says when he's going from the dressing room to the stage, everyone must avert their eyes. He's been playing for so long that he doesn't want to answer the same questions over and over again. I can dig that."

Moore then relates another little-known fact, this time about Rusty's legendary lead singer. "Ken has in his rider that everyone must look at him the whole time. You have to concentrate on him." (Laughs.)

However, Moore denotes that although their first EP sold around 9,000 units, and *Fluke* tallied over 40,000 sold, the band hasn't seen much change since the release of *Sophomore*. At least not yet. "It'll probably affect us when we start touring," Moore says. "Next week we're starting and I'm sure we're going to go a couple of months at least. I wouldn't say anything viably has happened. We don't have a Hugo Boss endorsement like Gordie yet."

Maybe not, but they've been accumulating fans like wildfire, and that should show as they take the stage as the first act at Wednesday's concert.



"We don't talk about what style we're going to do," he continues. "It's not, 'This one will be country-tinged and this will be ragga style.' It's whatever comes out. We do what we do."

It's ironic that Moore mentions a 'country-tinge,' because their single "Empty Cell" could fit that vein if the electric guitar was stripped from the song. But that's something Moore has already acknowledged. "I thought if we did a remix of that we could maybe put a pedal steel on it. ... I think it does [sound country-like]. I like a lot of old traditional country. It doesn't really reflect in the music, but you can't just do one thing. The Ramones excepted, when you listen to one band and that's all they do, well, it just bores me after a while."

One band that doesn't bore Moore is the headliners on the tour that is bringing them through Fredericton: Big Sugar. "I'll tell you something: Gordie can play guitar," he states, explaining his admiration for the group. But although Big Sugar have recently gone double-platinum and receive tremendous radio exposure, Rusty can boast a strong fan base of their own, as evidenced by their appearance at The Dock last summer. "We played Fredericton and it was insane! The place was way too small, and it was just insane. It was fun, though. And we stayed at that place called, like, The Raven's Inn. That place was a scary canary. ... It's like you didn't want to sleep under the sheets."

While discussing Fredericton, Moore mentions Bob Dylan's much-heralded tour dates through New Brunswick. "My friend had a friend that worked guitar for Bob Dylan for nine months and Bob Dylan never said a word to him. (Laughs.) And he was part of his crew."

Moore then divulges a little-known fact about the legendary folk hero. "I love Bob Dylan, but he has a thing in his rider that says when he's going from the dressing room to the stage, everyone must avert their eyes. He's been playing for so long that he doesn't want to answer the same questions over and over again. I can dig that."

Moore then relates another little-known fact, this time about Rusty's legendary lead singer. "Ken has in his rider that everyone must look at him the whole time. You have to concentrate on him." (Laughs.)

However, Moore denotes that although their first EP sold around 9,000 units, and *Fluke* tallied over 40,000 sold, the band hasn't seen much change since the release of *Sophomore*. At least not yet. "It'll probably affect us when we start touring," Moore says. "Next week we're starting and I'm sure we're going to go a couple of months at least. I wouldn't say anything viably has happened. We don't have a Hugo Boss endorsement like Gordie yet."

Maybe not, but they've been accumulating fans like wildfire, and that should show as they take the stage as the first act at Wednesday's concert.

Moore then divulges a little-known fact about the legendary folk hero. "I love Bob Dylan, but he has a thing in his rider that says when he's going from the dressing room to the stage, everyone must avert their eyes. He's been playing for so long that he doesn't want to answer the same questions over and over again. I can dig that."

Moore then relates another little-known fact, this time about Rusty's legendary lead singer. "Ken has in his rider that everyone must look at him the whole time. You have to concentrate on him." (Laughs.)

However, Moore denotes that although their first EP sold around 9,000 units, and *Fluke* tallied over 40,000 sold, the band hasn't seen much change since the release of *Sophomore*. At least not yet. "It'll probably affect us when we start touring," Moore says. "Next week we're starting and I'm sure we're going to go a couple of months at least. I wouldn't say anything viably has happened. We don't have a Hugo Boss endorsement like Gordie yet."

Maybe not, but they've been accumulating fans like wildfire, and that should show as they take the stage as the first act at Wednesday's concert.

## A measure of Measure

GREG TEPPER

THE BRUNSWICKAN

The final play of the UNB theatre season is being presented this weekend at Memorial Hall. Incognito Productions presents William Shakespeare's *Measure for Measure*, and this is a play well worth seeing.

*Measure for Measure*, a product of the 2170 class, is a story of a political mistake, identity and sexual politics. John Ball, the director of this play, sets the scene in modern times, and does a great job of keeping the audience interested for two hours, in what could have been a rather dull play. Mr. Ball chose to break traditional guidelines by not limiting his actors to just the stage. At times the audience was incorporated into the play while other times, actors roamed the balcony. Not only was Mr. Ball's perspective fresh and innovative, but his cast must be commended for taking on such an immense project.

The cast performance showed that they had practiced extensively, however, the plays' main characters really did an outstanding job. Frank Gall and played the tough, but usually misanthropic deputy. His character maintained a strong through the play and even upon his defeat, he showed signs of redemption. The cause of his defeat was the virtuous Isabella, played by Jocelyn Currie. The chemistry between these two in the final act is remarkable. The Duke, played by David LeBlanc, expressed a variety of emotions, and Mr. LeBlanc, use to the stage, Mr. LeBlanc had the challenge of playing the various emotions as he tried to understand personal and social changes, and Mr. LeBlanc was very convincing in his role. Of course, not

were the snide Lucio played by Derek Surratt, and the sleazy, fast talking Pompey, played by Wesley Surratt.

Many problems arise with the production of a Shakespeare play, and this cast handled them all with fine style. It asked if he worried about the public scrutiny of this play Mr. Ball said, "As a director you put your work on display. People will always enjoy and critique it but with Shakespeare people have opinions on how it should be done and they may not like the modernizing. I did the play because I wanted to do it, I wanted to enjoy it."

When asked on how the cast felt about putting on a Shakespeare play, Mr. Gallant stated that "Measure for Measure" is obscure. How many people read it in school? Because of that we can do things a bit different by modernizing it."

Miss Currie credited the success of the play to the fact that Mr. Ball allowed the cast to create their own characters. "Mr. Ball created a freedom. He sat us down and said, 'What do you think the character should be like?'"

This play mixes the poetry of Shakespeare's text with modern characters, and this mix creates a play well worth watching. Mr. Ball and the cast of the 2170 class should be applauded for their rendition of this play.

As well, the excellent programme design deserves special mention. James Ham assisted the 2170 class and yielded a superb programme that future classes will produce emulate.

*Measure for Measure* is also the final Theatre UNB play of this year. It runs tonight and wraps up tomorrow. Stage time is 8:00 PM. Tickets are \$5 for adults and \$1 for students and seniors.

The final play of the UNB theatre season is being presented this weekend at Memorial Hall. Incognito Productions presents William Shakespeare's *Measure for Measure*, and this is a play well worth seeing.

*Measure for Measure*, a product of the 2170 class, is a story of a political mistake, identity and sexual politics. John Ball, the director of this play, sets the scene in modern times, and does a great job of keeping the audience interested for two hours, in what could have been a rather dull play. Mr. Ball chose to break traditional guidelines by not limiting his actors to just the stage. At times the audience was incorporated into the play while other times, actors roamed the balcony. Not only was Mr. Ball's perspective fresh and innovative, but his cast must be commended for taking on such an immense project.

The cast performance showed that they had practiced extensively, however, the plays' main characters really did an outstanding job. Frank Gall and played the tough, but usually misanthropic deputy. His character maintained a strong through the play and even upon his defeat, he showed signs of redemption. The cause of his defeat was the virtuous Isabella, played by Jocelyn Currie. The chemistry between these two in the final act is remarkable. The Duke, played by David LeBlanc, expressed a variety of emotions, and Mr. LeBlanc, use to the stage, Mr. LeBlanc had the challenge of playing the various emotions as he tried to understand personal and social changes, and Mr. LeBlanc was very convincing in his role. Of course, not



SAM MORGAN

THE BRUNSWICKAN

Who is the Penguin?

Awfully back, I wrote about the birth of Canadian comics and their heroes as a result of American comics being banned on our borders because they were deemed "non-essential" by Parliament during the beginnings of World War II. This week, I felt I should correct an oversight and discuss one more deserving Canadian hero.

One of the more obscure, but better heroes to come out of the Canada Whites days of the early 1940s was the mysterious, fleet footed detective known as the Penguin.

If the name doesn't strike fear into your heart, you're excused.

The Penguin, created by the Jack Kirby of Canadian Comics, Adrian Dingle, first kicked bad guy ass in *Wow Comics* No. 15 (November 1943). With supporting characters such as the lovely Cherry Dawn and the friendly, albeit inept, American friend Simon Saurge, the Penguin's boot stomp of crime didn't stop until three years later when the flashier American superheroes like Batman, Superman and Captain America were once again over our borders impressing the four colour starved children.

Back in the early days of the Canada Whites studios were turning out hundreds of characters annually in hopes that at least one could match the popularity of the American heroes. With such a glut of heroes, good names were hard to come by, hence the Penguin and other *faux pas* monickers such as Whiz Wallace, Hugh Dummitt or Polka-Dot, Lady Pirate. After you get past the nearly unpalatable name you discover a hero every way the superior to the American heroes, including Batman.

The Penguin serial enjoyed its short tenure of success due to Dingle's plot innovations, tight story telling, fluid drawings and wry wit. Although some stories were outlandish, the majority were well within the realm of good taste.

Like all good detectives of the era, Dingle's creation was armed with the

inductive and deductive skills of Sherlock Holmes, the walling right hook of Jersey Joe Wilcott and the aim of William Tell. However, like most heroes of the Penguin's day, he wasn't intent on whirly-gadgets or other gimmicks. If his physical prowess couldn't get him out of a jam, then he'd have to outsmart his captors, instead of relying on his boy ward, the gender alternatives of Penguin Woman and Penguin Girl, or even a Penguin Mite.

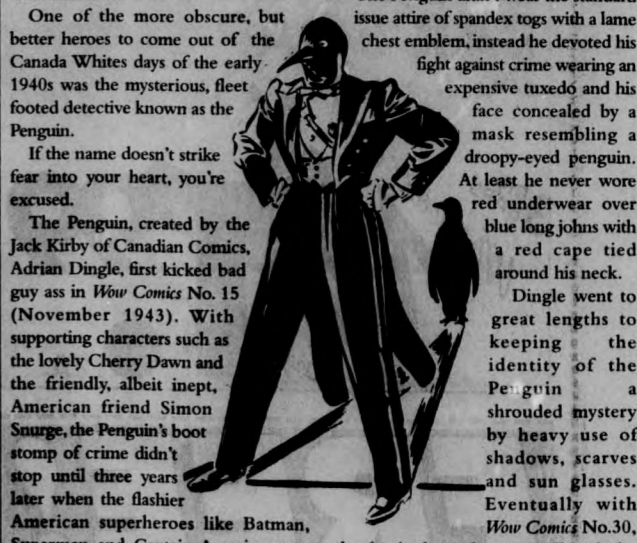
The Penguin didn't wear the standard issue attire of spandex tights with a lame chest emblem, instead he devoted his fight against crime wearing an expensive tuxedo and his face concealed by a mask resembling a droopy-eyed penguin. At least he never wore red underwear over blue long johns with a red cape tied around his neck.

Dingle went to great lengths to keeping the identity of the Penguin a shrouded mystery by heavy use of shadows, scarves and sun glasses. Eventually with *Wow Comics* No.30, the beaked cowl came off and the Penguin was revealed as Bruce Baron, an affluent neo-socialist.

Many young fans were disappointed, feeling that they had been duped by Dingle's red herrings as to the Penguin's true identity. Readers felt Baron couldn't possibly be the Penguin and this was another ploy of Dingle's to throw clue-masters off the trail. Much to the chagrin of many, the old bird's strip came to an end before fans could get a definitive resolution.

As an afterword, the Penguin had a full colour resurrection in *Slam Bang Comics* (November 1946) as the Blue Raven, Glamour Boy of '46. Continuity was seemingly thrown out and the only thing that remained the same was tux and the droopy-eyed penguin mask. That was the Penguin's last appearance-identity unresolved.

Over 50 years later the question remains: "Who is the Penguin?"



Although the number of African students on our campus is sadly decreasing, the SUB cafeteria was packed Saturday night for UNB's annual Africa Night. The food, of course, was amazing and there was lots of it. It all had really cool names: Embhotiji, Kuku 'Ya Lebaka, Sijulso Senyama...teeceeffie!

The guest speaker was Dr. Joe Abekah. He spoke of the importance of unity in Africa and how self-reliance is increasingly imperative in drought stricken and war infested countries. Reminding us that independence from colonialism was gained collectively and that ethnic differences themselves do not cause political instability — only when they are exploited. This rings true in countries like Nigeria where the military often instigates and escalates ethnic differences in order to justify the need for their dictator's continued reign.

Abekah proposed that this unity could be achieved through education and quoted Keegan Paul: "the fruits of education cross borders".

With so few African students now at UNB, Abekah's speech was particularly fitting as the evening's entertainment could not have been achieved without education and unity that spread outside African borders: both the Canadian and the African anthems were sung; alongside some really cool traditional dances and a poem from the African students, were performances by students from Harvey High School who had been learning about Africa; and an amazing drum group with members from New Zealand, Canada, and the Caribbean who had learned some African drumming. All took part in the fashion parade of authentic African clothing — very detailed and beautiful yet loose fitting — no wonder with all that great food!

Although the number of African students on our campus is sadly decreasing, the SUB cafeteria was packed Saturday night for UNB's annual Africa Night. The food, of course, was amazing and there was lots of it. It all had really cool names: Embhotiji, Kuku 'Ya Lebaka, Sijulso Senyama...teeceeffie!

The guest speaker was Dr. Joe Abekah. He spoke of the importance of unity in Africa and how self-reliance is increasingly imperative in drought stricken and war infested countries. Reminding us that independence from colonialism was gained collectively and that ethnic differences themselves do not cause political instability — only when they are exploited. This rings true in countries like Nigeria where the military often instigates and escalates ethnic differences in order to justify the need for their dictator's continued reign.

Abekah proposed that this unity could be achieved through education and quoted Keegan Paul: "the fruits of education cross borders".

With so few African students now at UNB, Abekah's speech was particularly fitting as the evening's entertainment could not have been achieved without education and unity that spread outside African borders: both the Canadian and the African anthems were sung; alongside some really cool traditional dances and a poem from the African students, were performances by students from Harvey High School who had been learning about Africa; and an amazing drum group with members from New Zealand, Canada, and the Caribbean who had learned some African drumming. All took part in the fashion parade of authentic African clothing — very detailed and beautiful yet loose fitting — no wonder with all that great food!

Although the number of African students on our campus is sadly decreasing, the SUB cafeteria was packed Saturday night for UNB's annual Africa Night. The food, of course, was amazing and there was lots of it. It all had really cool names: Embhotiji, Kuku 'Ya Lebaka, Sijulso Senyama...teeceeffie!

The guest speaker was Dr. Joe Abekah. He spoke of the importance of unity in Africa and how self-reliance is increasingly imperative in drought stricken and war infested countries. Reminding us that independence from colonialism was gained collectively and that ethnic differences themselves do not cause political instability — only when they are exploited. This rings true in countries like Nigeria where the military often instigates and escalates ethnic differences in order to justify the need for their dictator's continued reign.

Abekah proposed that this unity could be achieved through education and quoted Keegan Paul: "the fruits of education cross borders".

With so few African students now at UNB, Abekah's speech was particularly fitting as the evening's entertainment could not have been achieved without education and unity that spread outside African borders: both the Canadian and the African anthems were sung; alongside some really cool traditional dances and a poem from the African students, were performances by students from Harvey High School who had been learning about Africa; and an amazing drum group with members from New Zealand, Canada, and the Caribbean who had learned some African drumming. All took part in the fashion parade of authentic African clothing — very detailed and beautiful yet loose fitting — no wonder with all that great food!

Although the number of African students on our campus is sadly decreasing, the SUB cafeteria was packed Saturday night for UNB's annual Africa Night. The food, of course, was amazing and there was lots of it. It all had really cool names: Embhotiji, Kuku 'Ya Lebaka, Sijulso Senyama...teeceeffie!

The guest speaker was Dr. Joe Abekah. He spoke of the importance of unity in Africa and how self-reliance is increasingly imperative in drought stricken and war infested countries. Reminding us that independence from colonialism was gained collectively and that ethnic differences themselves do not cause political instability — only when they are exploited. This rings true in countries like Nigeria where the military often instigates and escalates ethnic differences in order to justify the need for their dictator's continued reign.

Abekah proposed that this unity could be achieved through education and quoted Keegan Paul: "the fruits of education cross borders".

With so few African students now at UNB, Abekah's speech was particularly fitting as the evening's entertainment could not have been achieved without education and unity that spread outside African borders: both the Canadian and the African anthems were sung; alongside some really cool traditional dances and a poem from the African students, were performances by students from Harvey High School who had been learning about Africa; and an amazing drum group with members from New Zealand, Canada, and the Caribbean who had learned some African drumming. All took part in the fashion parade of authentic African clothing — very detailed and beautiful yet loose fitting — no wonder with all that great food!



## Know Where to Go?

- UNB Art Centre presents *Common Ground* (clay works by Craig Schneider) and *Tempting Fate* (paintings by Philip Iversen) at Memorial Hall. Now - Sunday, Illusion of Barrier, and installation by ARTZONE, the UNB art club, and Showcase '97, featuring UNB and STU students. On display Now - Mar. 30. FREE. 453-4623.
  - A Spring production of *Waiting for the Parade*. \$7.50 for adults, \$5 for students. Black Box Theatre, St. Thomas. Nightly, 8pm March 18 -22.
  - New Brunswick Museum presents *Jewels of France* at Market Square in Saint John. Now - Apr 30/97. Also *Folk Art, Transitions: The Paintings of Peggy Smith, Peter Pomering, Elemental Clay and Glass, and Egg-stravaganza* now on display. (506) 643-2300.
  - Theatre UNB and Incognito Productions present Shakespeare's *Measure for Measure*. It begins at 8pm and runs March 20 to 22 at Memorial Hall. Tickets are \$5.00, or \$4.00 for students. For more information, contact Trevor Brown at 450-4889, Daniel Perley at 457-3438, or John Ball at 453-4676.
  - The UNB Centre for Musical Arts presents a noon concert featuring the UNB music students. The concert takes place at Memorial Hall, Wednesday, March 25 at 12:30pm. Free admission. For more information please call 453-4697.
  - Harvest Jazz & Blues Festival presents First Thursday Jazz Series. Joel Leblanc Quartet, Thursday, April 3, River Room, 8 PM. A free performance. For more information, call 1-888-622-5837.
  - Beaverbrook Art Gallery presents Saint John artist Herzl Karbatky's "A Prayer for the Dead." On display until May 11. For more information contact Caroline Walker, 458-2024.
- If you have an event you would like to publicize, send all relevant info to "Know Where To Go?" c/o The Brunswickan. Submissions can be sent via fax (453-4938), or by e-mail (brun@unb.ca). Or simply drop off your information at The Brunswickan office, located at Room 35 in the SUB.