

The talent of Metalwood grooves the Jazz Cafe

BY PATRICK SHAUNESSY

About a year and a half ago, four internationally acclaimed jazz musicians got together to form Metalwood. The band's members — including Mike Murley (sax), Brad Turner (keys/trumpet), Chris Tarry (bass), and Ian Froman (percussion) — are leaders of their own bands, and collectively have two dozen albums.

They are all trained musicians, two of whom — Tarry and Froman — are associated with the famous Berkeley School of Music in Boston. Also, three of four members are now university music professors. Needless to say, there is a tremendous amount of talent and experience backing Metalwood.

In their own individual careers, they keep to a more classical jazz style, such as that employed by original masters like Charlie Parker and Thelonious Monk. However, there are many different styles of jazz, and Metalwood's members decided to change their pace when they joined forces.

They stick to electric jazz, which employs plugged in instruments as opposed to traditional acoustic ones.

This style of jazz was popularised in the 1970s, and Metalwood draws their influence from this era; especially from Miles Davis and Weather Report. The result is groovy, energetic jazz with outstanding improvisations.

According to bassist Chris Tarry, Metalwood is basically "four jazz musicians who got together to have some fun." And indeed the fun has paid off.

Their first album, which is self-titled, had tremendous success. It sold out in most record stores and consequently helped to promote the band members' other individual albums. Furthermore, their tour in April of 1997 also met with great success, selling out major venues along the way.

Currently, Metalwood has begun another tour across Canada. It will last for the duration of a month, ultimately ending in Vancouver where they will put together a second album.

Last Saturday night, one of Halifax's hottest venues, the Market St. Jazz Cafe, was packed with fans who turned out to see Metalwood perform. Through the soft haze of smoke, in a well-lit corner of the café, Metalwood kept the audience well entertained. The music

poured over the entire bar, filling it with melodious rhythms and the extra punch of electrical power.

The band was absolutely sensational: each solo improvisation was met by cheers and applause. The musicians played like masters and, given the crowd's reaction, they should

be pleased with the way the show turned out.

The only minor criticism I could find was that the crash of the cymbals on the drum kit would at times drown out the rest of the instruments. However, this was a minor point.

There is definitely a lot of promise

for this band, and the attitude among members of Metalwood indicated that they wanted the group to enjoy a long standing career.

For those of you who enjoy jazz, this is a show to see: you will definitely be more than impressed.

Students performing at Dal

BY LILLI JU

Want a cool way to spend your lunch at Dal? Take the time to go over to one of Dal Music's free noon hour recitals.

The Dal Music department holds noon hour recitals from 12:30 to 1:30 every Wednesday in the Sculpture Court of the Arts Centre on University Avenue. Occasionally, additional recitals are held on Fridays and Mondays.

Depending upon which day you go, you'll be treated to a variety of music — from different styles (musical theatre, opera, new age, jazz) to different instruments (voice, guitar, piano). You may even hear compositions written by students in the department.

Not only is this a great way for members of the Dal community to take in some high quality music performances, these recitals benefit the students performing as well.

"It's a good opportunity to practice

performing," said Jason Davis, a fourth-year voice major who plans on pursuing a career in opera. "I get nervous about two minutes before I get on, but once I get going, I relax with the audience."

Greg Servant, professor of voice and director of the Dalhousie Opera Workshop, agrees with Davis about the value of the noon hour recitals.

"The recitals give students the chance to experience all the aspects that come with performing — nervousness, memory work, interpreting the music," said Servant. "They get to practice what they are learning in their lessons and repertoire classes."

"[The music faculty] feels that the more they perform, the better they'll get," added Servant. "The Sculpture Court is not the most ideal location because it doesn't have all the trappings of a concert hall, but if they can do it there, they can do it anywhere."

Aside from these noon hour recitals,


the music department also presents a chamber music series, and performances by the Chamber Choir, the Symphonic Wind Ensemble, Opera Workshop, and the Chamber Orchestra, at various times of the year.

Many of Dal Music's graduates have gone on to pursue successful careers in music, the most notable being Timothy Hutchins, who is an internationally admired flutist. David MacDonald, one of Canada's top organists, and Dale Kavanagh, a top-selling classical guitarist, have also graduated from Dalhousie's program.

Other alumni have gone on to study in Italy, and at the Julliard school, among others.

Chris Church of Mir and Dawn Hatfield of Johnny Favourite's Swing Kings are just a couple of examples of Dal Music grads who have made successful local careers.

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CD REVIEW

South Saturn Delta

Jimi Hendrix

Experience Hendrix / Universal

Jimi Hendrix is a guitar legend; he always will be. He was an innovator and a master of taking good songs and making them great.

Since his death in September of 1970, his family has retained a vault of recorded yet unreleased Hendrix performances. While many of these tracks were released earlier this year on *First Rays Of The New Rising Sun*, *South Saturn Delta* is a follow-up album with equally admirable content.

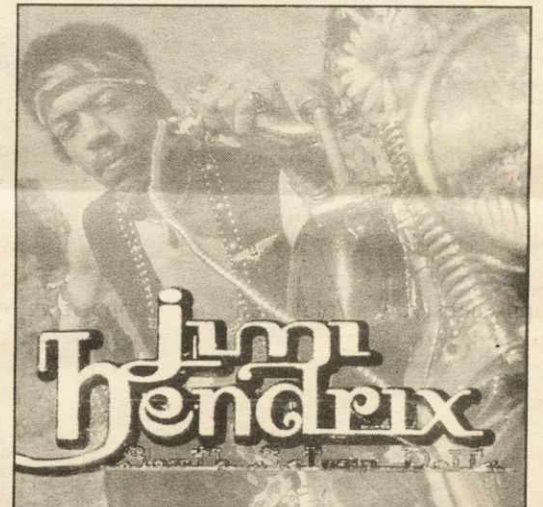
The album is as diverse as Hendrix was, displaying his artistry in blues, rock and funk. His forays into jazz, typified

by the title track, showed his inquisitive and courageous approach to music.

The majority of the tracks indicate Hendrix's wild nature, both as a musician and a human being.

So few musicians can express as much emotion with an instrument as Hendrix did, and I believe that this is why he is so revered today, regardless of his seemingly infinite skill.

GREG MCFARLANE



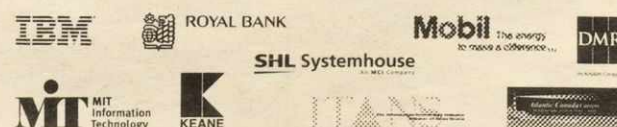
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