

I'M YOUR BIGGEST FAN

tribute album, but their 'coolness' quotient rose dramatically when Nine Inch Nails covered 'Dead Souls' on the soundtrack for *The Crow*. Nevertheless, Joy Division are still pretty unknown on this side of the Atlantic. And that's a



pity because no band since that has managed to capture anguish, despair and claustrophobia on record so accurately. Ian Curtis wrote songs which are even more depressing than Morrissey's. Has there ever been a more depressing band? So trying to recreate that sound could be more than a little difficult, and that's obvious when listening to *A Means To An End*. No Nine Inch Nails to be found on this though - the biggest name would be Smashing Pumpkins who turn up under their occasional pseudonym Starchildren; they do an ok job on 'Isolation', but you begin to understand why they used the pseudonym. Fortunately Girls Against Boys, Moby, Low and Codeine do a fair job of covering their respective songs, but again the question that jumps to mind is 'Why bother?' And that question becomes far more apparent when listening to Stanton-Miranda's version

of 'Love Will Tear Us Apart' which is a crime against humanity. I'd probably give this one a miss too on ethical grounds.

The final album does a little to bring back my belief in tribute albums sometimes being a good idea. *Inner City Blues* pays tribute to the music of Marvin Gaye by not only having artists performing some of his songs, but also allows the artists to mould the music to show their respect for Marvin. For that reason alone, it is the most tasteful and interesting of the tributes - the respect the performers feel for Gaye is obvious. All kinds of people contribute songs; Bono, Neneh Cherry and Stevie Wonder, even Boyz II Men don't sound too bad on here. The highlight is an unlikely collaboration between Massive Attack



and Madonna, turning 'I Want You' into a ballad that tugs at your heartstrings. Ultimately, I knew that this disc worked because as I listened to it, I was smiling. I almost felt warm inside. I even think that Marvin would have approved while Ian Curtis would probably hang himself all over again.

Theatre UNB serve up a double bill

by Jethelo E. Cabilete
Brunswickan Entertainment

Drama 2170 and 3170 came through with flying colours last week, with a double bill production; *The Death and Life of Jesus Christ* and *Norm Foster: Scenes from a New Play*. The featured productions were presented in an interesting style, that of a series of short scenes that have a common tie.

The first play, *The Death and Life of Jesus Christ*, is a series of Miracle or Mystery Plays translated from the Cycle of York and Wakefield. The Cycle was written from the point of view of the lower class, rich in coarse humour and a more "down-to-earth" ambience. The appealing quality of this rendition was the innovative use of modern issues and terms within the original medieval context. Granted in some of the scenes the blend of modern and historical was not as good as in others. Yet, the distinct blend of humour, homily, spirituality and secularism was well meant. There are, however some critical comments that need to be addressed. The lighting cues appeared to completely miss the performers in some of the scenes, with the perception that the performers were not placing themselves in the positions that the cues were set for during rehearsals. The use of multiple directors, which has the potential for disaster for first-

time theatre students, resulted in a bizarre and ragged hodge-podge that made for a play that did not appear to run smoothly from scene to scene. Similarly, the short breaks between a few of the various shorts took too long.

In terms of performance, some remarks should be mentioned. Due in part to the limited time of the performance, some of the speeches were garbled and rushed. This might have also been due to the fact that for some of the students, this is the first time they've been on stage and nervousness is a part of the acting process. In another vein, too much movement and the rushing of lines tended to be distracting and bothersome. Especially in the first scene entitled *The Crucifixion*. Despite the aforementioned items many within the cast performed admirably. There are some performances that were noteworthy; such as Meredith Phinney (Pontius Pilate/Lazarus), Tyler Hanley (Hell's Company Man/Joseph), Kerri Michalica (Herod #2/ Mary) and James Hum (Judas/Guard). The farcical notions (although not really necessary in some scenes) stayed consistent and true to form. Some of the more serious dramatic moments, such as *The Judgement* scene, kept the flavour of the Miracle plays well in hand. Still it might have been better if there was a continuous movement from humour to drama,

rather than a disjointed affair. All in all, *The Death and Life of Jesus Christ* was a good performance.

After a brief intermission, the 3170 class presented *Norm Foster: Scenes from a New Play*. Written by the prominent Fredericton playwright, the scenes, coupled with an exceptional performance, succeeded in producing a hilarious succession of events in the lives of the characters. Workshopped in the 1995 Brave New Words sessions, the shorts are reminiscent of a "Pulp Fiction" scenario, wherein the separate scenes are tied together through several characters who are mentioned in the other scenes. The hilarity and comedy was presented through the excellent use of facial expressions, body language and talents of the cast, with a minimal use of props and costuming. The performers (Dugald McLaren, Derek Winchester, Michael Drost, Hilary Stephenson, Paul MacDonald, Roxanne Robinson, Tony LePage, Dana Nielson and Greg Giberson) provided a tremendous display of energy and life in the scenes; they should be commended for a seamless exhibition of acting that is a sure sign of things to come. The cast and crew gave an excellent account of themselves and the script.

The plays were well done and if it is any indication, promise some excellent performances in the second term. So don't forget to come out and support them in the new year

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