

ENTERTAINMENT

Celtic harpist to perform at Playhouse

The UNB/STU Creative Arts series welcomes singer/Celtic harpist Loreena McKennitt to the Playhouse on Wednesday, March 7th at 8:00 PM. An unusual and ingenious performer, McKennitt has recently released her third album, an exploration of traditional and contemporary Celtic themes under the title *Parallel Dreams*. Tickets for the concert are available at the Playhouse Box Office and at the Art Centre, Memorial, for \$10/adult, \$8/senior and \$5/student.

Born in Morden, Manitoba, she began her career playing a variety of instruments - accordion, tin whistle, keyboards, and Celtic harp among them. Musically, her memories of that time - which include performing in a series of mini-musicals in a bar on Winnipeg's airport strip - have faded into the past; much better remembered is her training at the Banff School of Fine Arts, the Manitoba School for Theatre and Allied Arts, and her apprenticeship with Guy Wolfendon at the Royal Shakespeare Company in Stratford, England.

McKennitt's music starts with the Celtic folk songs she learned from her parents, but is constantly finding new directions as she expands her musical horizons. Throughout the '80s she has slowly insinuated herself into the fabric of Canadian musical life in many different ways. There have been appearances at such varied events as a benefit concert with Harry Belafonte and shows during Canada Week in Paris. She's toured rural Ontario and Nova Scotia, played with artists as varied as K D Lang and the Nylons at Expo '85 in Japan, and performed in the Kitchener/Waterloo Chamber Concert series.

As an actress she's played in *The Tempest*, *Two Gentlemen from Verona*, and *H M S Pinafore* at Stratford, as well as at the Blyth Summer Festival in Ontario and with the Abbey Theatre Company in Dublin. She's composed music for Stratford productions (including *Two Gentlemen from Verona* and *Blake*), and for a number of Canadian films for the National Film Board as well as independent producers.

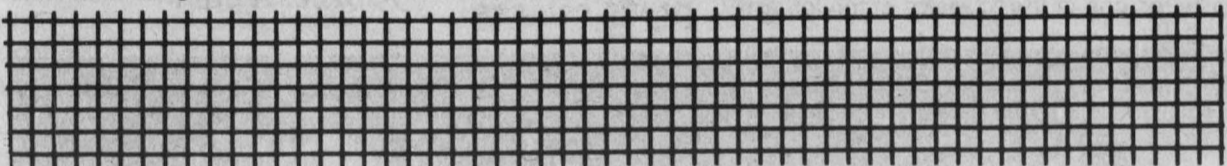
Along the way McKennitt has made two recordings for her own Quinlan Road label - *Elemental*, first released two years ago, and the more recent collection of seasonal material, *To Drive the Cold Winter Away* - and is currently involved in negotiations with a major international company for the recording of a new album of her material.

Putting her music in perspective is not easy, because it simply can't be pigeonholed. Some people liken her attack and vocal style to that of Kate Bush, the English singer whose music has come from British folk roots; other see McKennitt as a Celtic folk artist (which is understandable if one sees her at her solo concerts, when she plays Celtic harp and concentrates on her adaptations of traditional material, and her settings of Yeats poems).

What sets her apart as a live concert performer - apart from the uniqueness of the music itself - is the contrast between the intensity of her vocal presentation and her amusing, amiable, and sometime quirky introduction to the songs. Loreena McKennitt, her audiences soon discover, is the warm-hearted, friendly person one would want as one's best friend; a surprising mixture of strength and vulnerability, conviction, passion, and off-the-wall humour. She is an unforgettable artist. In truth, McKennitt has no counterpart; a free spirit who makes memorable music, and whose art crosses boundaries with simple ease and classic impact.



LOREENA McKENNITT stephen peacock



Ten Seconds Over Tokyo at the Maritime Club

One would wonder why a fellow like me would venture out to the Maritime Club on a Saturday Night. Not that I have anything against military type people but being referred to as a "civee" and always watching my back for flying bodies is not my idea of "fun"...but I had to go, though, since that is now the closest place to with a band capacity.

The band this week was a favorite of mine called Ten Seconds Over Tokyo out of Toronto. I had seen this band approximately eight months ago and was curious to see their progression within this time. When I first viewed them, they were obviously a cover band ready to burst into something else. They had an excellent EP of six songs and even their choice of covers was bearable. Early U2, R.E.M., The Cure and the songs of other bands bent towards an alternative sound were included in their sets.

Today, the band has a new bassist and, in some instances, a new sound. Matt Walsh is now adding to the band with his funky Detroitian style and his experimental bass riffs Matt was very pleased about the Canadian ideology towards bar musicians. He says that there is a freedom here that allows him to play the music he likes which is exactly what he is doing. Finishing the recording for their first album in early March, it is obvious that they have broken out of the cover circuit. Lead guitarist, Tom Beaton, says

he hopes that the album will make an impact on serious listeners. Lead singer, Bill Eldrige, the second most recent addition to the band (as of two years ago) says that he enjoys doing bar gigs and, although this was a tough crowd, they've seen worse.

Their originals vary greatly from song to song and each one is enjoyable to listen to while still retaining some form of meaning or message. Some new pieces include the harmonic "My New House" and the funky sound of "One Shot". Definitely on their way, Ten Seconds Over Tokyo is a band to watch in the not to distant future.

miroslav wiesner

The SWC presents "flights"

On March 8 of last year, to celebrate International Women's Day and the centenary of Mary Tibbits' graduation, members of the UNB Drama Society and the Student Women's Committee combined efforts to stage *Talking With...*, a feminist play by Jane Martin, in the hope of establishing an annual campus tradition. The play was an overwhelming success and the small group of campus women interested in theatre has blossomed into the Fredericton Women's Theatre Collective.

This year, March 8 will be celebrated with the premiere performance of *flights*, a play written and performed by local women. In keeping with the tradition of *Talking With...*, *flights* consists of eleven monologues which explore various aspects of women's lives as seen through the eyes of female characters.

flights has been accepted for publication by Wild East Publishing Co-operative Ltd., and the book-launching will be held at Memorial Hall on opening night. All proceeds arising from the publication and future production of the play will be used to support Atlantic women writers.

flights is dedicated to the memory of fourteen women Engineering students who were slain December 6, 1989 at the Universite de Montreal's Ecole Polytechnique.

flights will be staged at Memorial Hall, UNB campus, March 8-10 at 8 pm. A reception will follow the March 8 performance. Tickets available at the door - \$2.00 each.