

## Nowhere Blossoms flourish with straight-ahead power pop

interview by Ron Kuipers

Original local music does not exactly flourish in this town. I'm not sure why this is. After all, Edmonton is not a culturally dead city. For instance, our relatively small population manages to support a thriving theatre community. It's not for a lack of effort, but something always seems to get in the way. When there are bands, there are a limited number of places to play. When it comes to getting a music scene happening here, Edmonton is still basically nowhere.

Then all of a sudden nowhere blossoms.

I'm talking, of course, about the band of the same name. Nowhere Blossoms have not been together for very long, but already they show a great deal of promise as mature, serious musicians.

The band consists of three former members of a local group called The Hunted Mind — Dave Jackson (guitar), Andrea Hiob (drums), and Dawn Zutz (lead vocals). And for those around long enough to remember, bassist Darren Vanstone used to play in a local hardcore group called Entirely Distorted. "A band that never got any publicity until I joined Nowhere Blossoms," he says. Guitarist Ron Serna completes the roster.

Nowhere Blossoms are part of a small resurgence in local music happenings. After almost a year of hearing nothing but Jr. Gone Wild, names like Foes of Respiration, Rex Morgan BC, and Pop Crisis are beginning to be heard. Nowhere Blossoms are among the loudest of these new-found voices. Hopefully this is the start of an ongoing trend.

"It's gotta pick up," claims Vanstone. "The alternative scene in Edmonton has always been hot and cold. It either kicks ass or it just bites." And while the local scene has indeed "kicked ass" in the past, what is different about this latest resurgence is the variety of music being performed.

"One thing you'll find about our music," says Zutz, "is that it's pretty much straight ahead, it's basically a power pop sound. But we try to mix it up as far as rhythms and styles go." This variety comes through in a four-song, self-titled tape they recorded not too long ago. The band plays around with folk and bluegrass styles, incorporating them quite successfully into their overall guitar-based, rock and roll sound.

The band also appears to have developed



Jeff Cowley

Nowhere Blossoms minus the two that were momentarily plucked: Darren Vanstone, Dave Jackson, and Dawn Zutz.

The Nowhere Blossoms will appear at the Bronx this Friday with Jr. Gone Wild, Killing Time, and Marshall Tully as part of CJSR's drive for 500 finale. Be there or be square.

a good work ethic. Dave and Darren claim to have received this ethic growing up listening to hardcore music. "It doesn't really come through in our music," Jackson says, "but I think a lot of the ideals of hardcore were right on." "It's about having to do things for yourself," affirms Vanstone, "and not sitting back and waiting for someone to hand you a gig." Vanstone also admits it's no coincidence that "nothing killed the scene like the death of Spartans," referring to the demise of

Spartans Men's Club, once a bastion of original local music.

For now, however, the Nowhere Blossoms are happy with being in Edmonton. Despite this city's limitations, the group feels that there are also some advantages to playing in a city without a whole lot of action as far as original music goes. "In Edmonton," Vanstone says, "you get a really quick reaction as to how you're doing." "In bigger cities,"

Jackson confirms, "you have to go a long way to get people to remember your name."

Nowhere Blossoms have their eye around the corner as well. They hope to make a video soon and begin touring. They have their sights set on "big money and our own fanclub." The band will be playing at The Bronx this Friday as part of CJSR's drive for five hundred finale, along with Killing Time, Jr. Gone Wild, and Marshall Tully and Roustabouts. I urge you to check them out.



Ron Kuipers

Lawrie Seligman is guest director for Studio Theatre's production of *Loose Ends* which runs Nov. 9-18 at Myer Horowitz (SUB) Theatre.

## Guest director Lawrie Seligman ties up some *Loose Ends*

interview by Ron Kuipers

The U of A's department of drama is opening Studio Theatre's '89/'90 season with a production of Michael Weller's *Loose Ends*. Due to renovations of Corbett Hall, all of the department's productions will take place in Myer Horowitz (SUB) Theatre.

This particular play deals with two lovers' discovery, after a decade, that love is not enough, and spans the '70s in a "succession of locales and episodic scenes."

Guest artist Lawrie Seligman is director of the play. A freelance director, he has done work in theatre, radio, television and opera. He was assistant director at The Citadel in 1976. He has also done extensive work for the CBC in television and radio theatre. "All the way along I've stayed in theatre," he says, maintaining that as his primary interest.

*Loose Ends* takes a group of people from 1970 to 1979, moving through a series of eight playlets. However, it is not, claims Seligman, a "yuppie play." "It's the opposite of a yuppie play," he says, "It's a hippie play if it's anything." The play was produced originally in '79. But Seligman says that since that time the play has acquired somewhat of a "period feel" to it. "It's not us anymore, it's the way we were twenty years ago," says Seligman. "It's very interesting to see, for instance, where the yuppies come from. But it's not a yuppie play. It's an interesting portrayal of its time."

Although the play deals with a time period not totally familiar to the majority of students, Seligman maintains that it is an accessible play. In fact, he was asked to select a play that would appeal to students. "It's not in the distant past," he says, "and it's part of your consciousness. It's also written in a vernacular,

and people haven't changed all that much."

Because the play consists of a series of episodes in different locales, Seligman is presented with a unique directorial challenge. "It's very difficult because there is a lot of dialogue and not much action," he explains. "We've tried to localize each scene, and the action moves from place to place. The actors move from one space in one scene, into another space in another scene." "To bridge that gap," he adds, "we've used music from that time, music from motion pictures."

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Music from *Easy Rider* will be used "and it goes right up to *Star Wars* and *Saturday Night Fever*."

Seligman appears quite excited about this project. "What I'm hoping will come across is a theatrical yet honest recreation of those people at that time," he says. "We've tried to create a seventies sensibility."

*Loose Ends* plays at Myer Horowitz Theatre from November 9 through 18. Check it out if you want to tune into that seventies sensibility. "The play ends where *Thirty-Something* begins."