

# ENTERTAINMENT

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

## 54-40 rock out the SUB...

CHARLES TEED

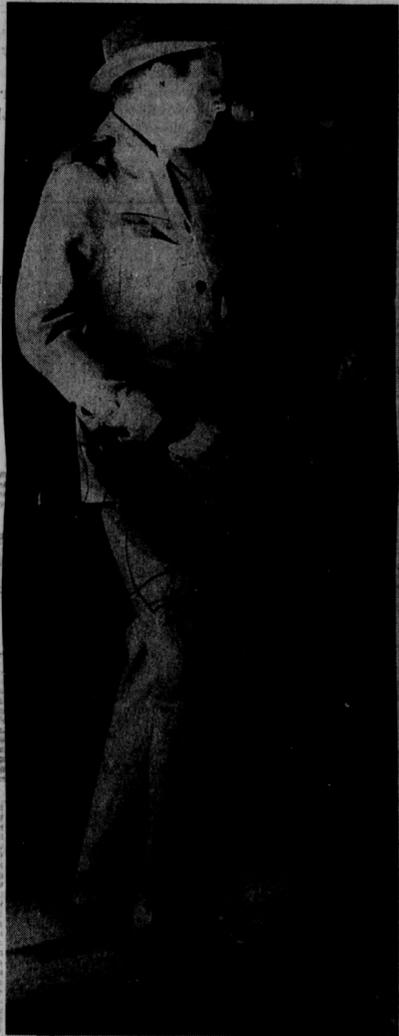
THE BRUNSWICKAN

I make it a point to never believe hype. The hype surrounding Monday night's 54-40 and The Killjoys show in the SUB cafeteria was that the band to see was The Killjoys. To their credit they performed adequately, but they were completely upstaged by the far more experienced 54-40.

The Killjoys, a three piece power-pop band with two albums to their credit, had a mediocre set at best. They did play their songs to the best of their abilities, but the flow of the set was inconsistent. The first forty minutes was bogged down with repetitive mid-tempo songs, and the set didn't pick up until the band played their hit, "Today I Hate Everyone." By that time, however, it was too late to fully revive the crowd.

The Killjoys should take notes from 54-40, a veteran Canadian band with over ten years worth of albums and touring behind them. They played proficiently with very few flaws, and to top it off, had a set which included "She-La," "Love You All" and "I Go Blind." There was no point during their show at which the crowd grew bored, which is a trademark of true entertainers. Even the slightly out-of-tune version of their hit "Ocean Pearl" was appreciated by the enthusiastic crowd that packed the cafeteria.

One final note on the evening's events: Many people were kicked out of the show for crowd surfing, something which is usually welcomed by bands such as 54-40 and The Killjoys. If the organizers/security did not want it to occur, an appropriate solution is often to specify that on ticket stubs or on posted signs in the cafeteria. This would have justified (most of) the actions of the student police during the concert.



DIANE NORMAN

"Love You All": 54-40's frontman, Neil Osborne, revs up his enthused audience with his distinctive voice and "band-name" guitar.

## ...while Moist take over the Aitken Centre

NEIL DUXBURY

THE BRUNSWICKAN

Ever since Moist released *Silver* back in 1994, Orientation has been trying to snag them for their main event. Having finally managed to book them this year, they must have been overjoyed that Moist were predominantly touring the same songs as they did back then. This is because *Creature*, the follow up to their debut *Silver*, is not scheduled for release until next month.

As was almost immediately apparent, Moist are a rock band. It's in their walk as they swagger onto the stage, the way they jump around like Orientation volunteers on a sugar rush, the way they have the backlights to silhouette their leaps and the huge banks of lights to blind the crowd. Most of all it's their guitar sound, which like a life raft, instantly inflates to fit its confines.

The show itself was fairly standard arena rock. Lights flashed, lead singer David Usher jumped around, and the keyboardist, Kevin Young, did everything but throw his instrument into the crowd. And all the while a constant throb emitted from drummer Paul Wilcox, who could vaguely be glimpsed behind his kit. Moist are consistent like that, like the way their lead guitarist got to tease solos from his guitar for two-thirds of the show.

While such consistency allows for a consistently good time, it does tend to get a little monotonous. Just as well, there were the sing-a-longs to liven it up: "Kill For You" near the start, and the much howled for "Push" close to the end. There was also their cover medley during the encore which ranged from "Enter Sandman" to "Billie Jean," and from there to points unknown (and forgotten).

There were lots of other distractions, too. Like the bonus light show put on by AUC security as they sought out feet illicitly placed on seats. Plus their chasing of runaway concert-goers through the stands was a humorous sight. As well, the security were seemingly attempting to create their own mosh pit on the many occasions they barged past seated listeners. (I believe the phrase you were looking for was "Excuse me.")

Equally distracting was the sound for openers 13 Engines. For a band whose songs are mainly guitar based, it was quite novel to find the drum and bass at the front of the mix. At least it was novel for the first thirty seconds. From then on it was frustrating, especially for those present the night before at their Cellar show, a show which demonstrated exactly what they are: a band that sounds damn good in a bar. They have these great songs full of chord changes which happen exactly when you think they will and yet still sound great. It also showed that they know that dynamics aren't those things that power the lights. Sadly, little of this showed up at the AUC.

Was it worth listening to 13 Engines while waiting for Moist? Probably. The crowd seemed to have a great time, especially during the radio singles, and there



DIANE NORMAN

CERTAINLY NO JOY KILLER: Mike Trebilcock, lead singer and guitarist for The Killjoys, gathered up steam towards the end of the band's set to put the crowd on its feet.

was also the added bonus of three new songs which were very "consistent," to say the least. So, to finish with the awards: a golden bandana to Moist for an "Orientastic" show; a bottomless mug for 13 Engines, for an enjoyable night down at The Cellar; and a 6.6 on the Richter scale for their bass-trembling AUC appearance.

### Notable Quotes

"Fuck security. They stay on THAT side of the barrier. If you come back here, you're a musician or someone who wants to play with gear or take photos or whatever. Band shit happens here -- it's another dimension, and if we wanna smoke then to hell with them, we will. ... They can have my smokes when they pry them from my cold, dead hands."

-- Eric, guitar technician and stage crew member for 13 Engines



SCOTT McFADDEN

THE FEATURE "CREATURE": Moist's main man, David Usher, screams out to the horde that flocked to the Aitken Centre to catch their Frosh Week performance.

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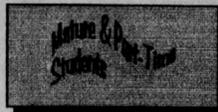
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