

The Butler did it

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Brunswickan Staff

Butler is felt by many Canadian observers to be one of the country's best new bands. This

TNB presents Charlie Brown

Theatre New Brunswick will present *You're A Good Man, Charlie Brown*, continuing the tradition begun in 1979 of presenting a family show for the holiday season.

This year, over 9000 TNB subscribers will join thousands more across the province for this popular musical production.

Charles Schulz's lovable, irresistible and totally unpredictable brain children, your favourite "Peanuts" characters, are all on stage.

TNB's Managing Director, Malcolm Black, said, "Although some of the actors bear a marked resemblance to their cartoon counterparts, we have tried to create an impression of the characters rather than a direct imitation of the drawings."

The "Peanuts" cast include William L. Vickers, making his TNB debut. He will portray Charlie Brown.

Avery Saltzman, well-remembered from TNB productions *Man of La Mancha*, *Waiting for Godot* and

is especially true of fans in their native Ontario. The group's potential is clearly seen in its self-titled debut album *Butler*.

The band was formed three years ago in Ottawa and in-

cludes band-former Paul Butler on guitars and vocals, Peter Fredette on bass and lead vocals, Steve Hollingworth on drums and percussion and touring guitarist Derek O'Neil. The album begins with *Down and Out*, which starts out with good keyboard work by sessional John Findlay; it features good vocal teaming by Butler and Fredette, and super guitar work by Butler. O'Neil establishes the upbeat rock beat with steady drum work. This is an effective introduction to the group.

Without Me follows. Its opening sounds an awful lot like late 1960's Beatles, and the vocals are almost McCartneyish. This impression is maintained, at least to some degree, throughout the entire song.

The Prisoner has opening instrumentation very much like the Motors, and once the vocals begin, the band is much like Toto. It is largely Findlay who makes the song like The Motors, while the other aspects of the song seem like Toto.

Media Man is yet another song reminiscent of another group, namely Rush, especially the vocals. It is followed by *All Caught Up*, an ordinary cut, which is really one of the album's weakest.

Now ends side one. It sounds quite a bit like Boston in the introduction and The Motors later in the song (an L.A. based group not to be con-

fused with The Motors).

Just Say No begins side two. It is again reminiscent of The Motors, as *The Prisoner* was. The vocals are good, with Hollingworth joining Butler and Fredette, and the instrumental work, including excellent drum work by Hollingworth, is strong.

The next track is *Welcome in My World*. Neither it nor *I'm Alive* which follows, are anything special. *Into My Life* is somewhat better, but still does not fully detract from the impression that side two does not measure up to side one.

I Can't Hide It is quite a bit better, and is marked by good vocals, fine drum work, and an excellent guitar break by Butler himself.

Endgame closes the album on a powerful note. It has a more complex sound than

most of its side two predecessors, with the vocals at one point reminiscent of Freddie Mercury.

Butler displays a great deal of potential with its debut album, and as such their next album is anxiously awaited, as it could tell the tale as to whether or not the band makes it. Hopefully, a follow-up will be just a bit less reminiscent of other groups than is this album, as the group appears to be still searching for its own unique sound. Songs which say just a bit more lyrically will also hopefully follow with experience, and one expects that follow-ups will have songs of equal virtue to the stronger tracks on side one of this debut album.

Like a just-discovered pearl in an oyster, Butler waits only to be taken out and polished.

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