

## Drivers please small Cohn crowd

by Kim Rilda LeBlanc

The Drivers have a history of hard work and some success. An early tour as support act for David Essex and London bookings at the Marquee eventually brought them to Toronto to record an album entitled *Short Cuts*, and then to commercial radio success with the single *Tears On Your Anarax*. Last Friday they played at the Rebecca Cohn Auditorium to a small but enthusiastic audience.

The trio from Sussex, England, consist of Nick van Eede (vocals, guitar and main attraction for the hundred or so teenaged girls who screamed throughout the show), Mac Norman (bass) and Steve Boorer (drums) and are working on a pop sound remin-

iscent of the Police (who isn't, these days?) and a visual appearance similar to that of Duran Duran (good, clean boys). The fusion, though hardly creative, is nonetheless smooth, and in general not unpleasant to listen to. Unfortunately, the Cohn is acoustically built for non-amplified music and the whole evening was hopelessly loud. Also unusual by Cohn standards were the hundred and fifty-odd audience members who danced ceaselessly in the small area between the stage and the first row of seats, and in the aisles.

I am not familiar with the Drivers' LP, but from crowd reaction, I gathered that they played almost everything on it, plus a

new single and their hit single twice, which I find really cheesy, but the general audience thought it was great. How many of them know that an anarax is a raincoat?

As for the support band, Stinger, I have little to say but by the way they plowed through a set consisting entirely of cover tunes, from the Police to Alan Parsons

to Santana, turning each great into the mediocre (if that), it seems hardly credible to me that this band was booked, instead of any number of local bands with far more talent.

## Lawson landscapes at Dal Gallery

A century after 10-year old Ernest Lawson and his family left Nova Scotia, Dalhousie Art Gallery is presenting an exhibition of 36 of his paintings.

Although predominantly a landscape painter in the Impressionist vein, Lawson has produced a number of portraits, animal studies, and still lifes which are also

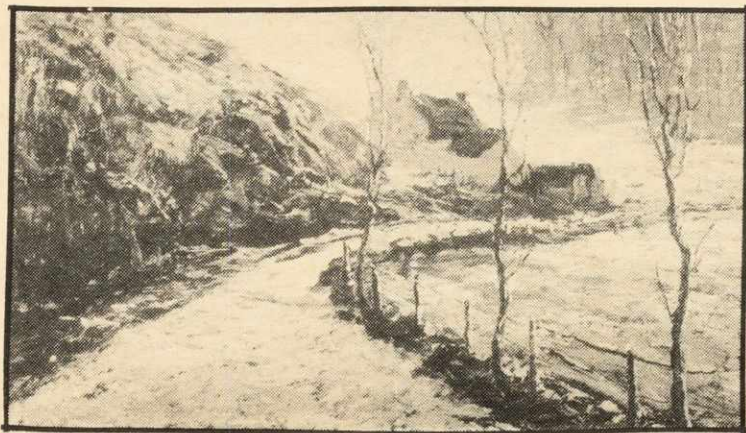
on display.

Lawson was born on Hollis Street and was a member of a family firmly entangled in the history of Halifax and Nova Scotia. His peripatetic life took him from places like Kingston, Ontario and Kansas City to Mexico City, Paris (where he shared an apartment with Somerset Maugham), and New York before his life ended on a beach in Florida in 1939.

Arthur Lismer motivated the Nova Scotia Museum of Fine Arts in Halifax to exhibit Lawson's paintings in 1919. Several works were purchased at this time for their permanent collection.

Lawson is best known, perhaps, for his contribution to the development of North American Impressionist painting and was one of the founding members of the group in New York known as **The Eight** which included George Luks, Maurice Pendergast, and Robert Henri.

The exhibition will run at the Dalhousie Art Gallery until Oct. 30.



From the Lawson collection.

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