

arts & entertainment

Spine — a new band with a plan

by Leslie J Furlong

David Ledden understands the business side of rock 'n' roll. He must or else he wouldn't have paid for our first round. We are sitting in a pub, sampling the wares, telling tales and talking about the local biz.

"When a band makes a tape, automatically they should set aside a hundred for mailouts. Handing over a bunch to Sam the Record Man just isn't enough," he says.

It's statements like these that give me the impression Spine is a band with a plan beyond mere local notoriety. Kind of cocky for a group that has only been around for half a dozen gigs and, as of this article, have nothing committed to tape, but Ledden's been around the block enough to know what it takes. He only needs the right band, and Spine could be the one.

When our second round arrives I make sure to pay for it, if only to



Spine will be playing at the Double Deuce on Thursday, February 17.

PHOTO: PANDORA VAUGHAN

preserve the appearance of journalistic integrity. Talk moves to Spine's music, a combination of David's ten years of experience, most recently with Sawtooth, and the energy of guitarist Jason Hill and drummer

Trevor Townsend, who split their time with the more experimental Samsara. It was through the former vocalist for Samsara that David met them and asked if they would back him up.

As our conversation progresses, we discover that we both put faith in the song "Rape Seed" as being the one with single potential. The only

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Play explores abuse, paranoia

by Dave Lowden

Wendy Lill is a powerful playwright, and *All Fall Down* stands as proof of this. She makes us see things we don't want to see, and her simple, succinct lines ensure constant controversy, making her audience ask questions beyond their notions of left-right dogma.

THEATRE REVIEW
All Fall Down
Neptune Theatre
Until March 6

All Fall Down portrays how a parent's visit with a child therapist with fears of abuse at her daycare grows into a tornado that shatters other families and the community around them. Brilliantly directed by Mary Vignoe, the play's suspenseful

rhythms rarely let up so that even humour takes on ominous overtones.

The play opens with a short monologue by the child therapist about images, exterior as well as the ones created in a person's mind, immediately putting the audience into a self-inquiring state of mind.

Molly, played by Rhonda MacLean, is the neurotic single parent who upsets the serenity of her ocean-side community. Not content with having undermined her own life as well as her child's, she also brings down a neighbouring couple whose child attends the same daycare.

Emma and Ewan Grady (Jenny Munday, Hardee Lineham) are the perfect couple with the perfect parent-child relationship whose lives disintegrate under the pressure exerted by the community united on behalf of Molly and their own chil-

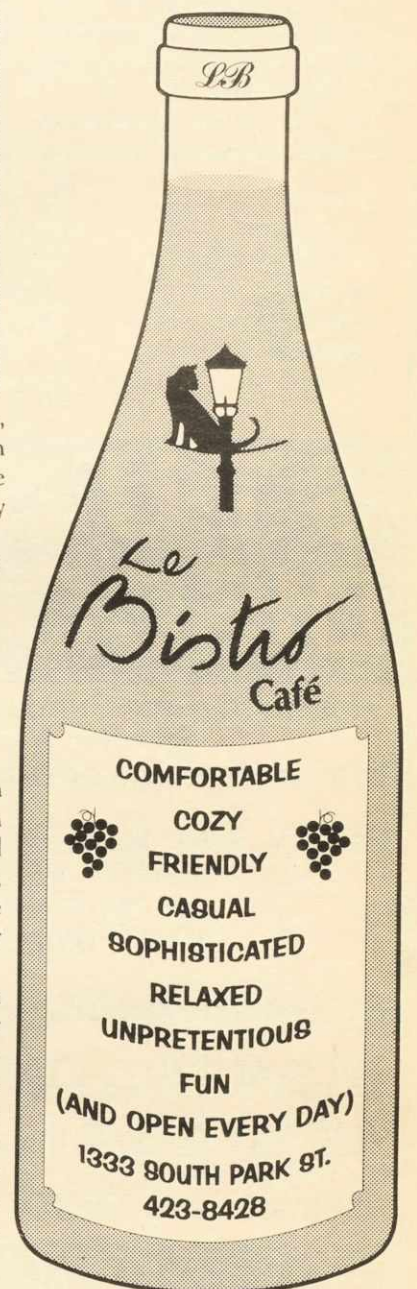
dren's welfare. Ewan sees this witch hunt mentality as paranoid bullshit, but as the therapist says, "If they [the community] don't feel you're with them, then you're against them."

All the roles were performed with genuine ordinariness, no small feat considering the room for pretentious grandstanding in a play dealing with such a weighty subject. The audience were given authentic people, the ones that live next door, the ones who watch too much television...

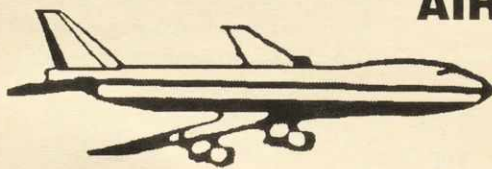
That children were heard but never seen during the play points to the truth that their world is one dictated by adult agendas. No matter

how much we care for our children we inevitably endanger them with our preconceptions of right and wrong. To paraphrase the therapist, children are not receptacles of the truth. Children are receptacles for anything that we give them.

No one wants to believe that a mother, a child or a social worker would lie for the benefit of subconscious ulterior motives. In a time when the questions far outweigh the answers, Wendy Lill shows us how easy it is to gather around the snake oil sellers of the media and believe in the next conspiracy or help create the next monster.



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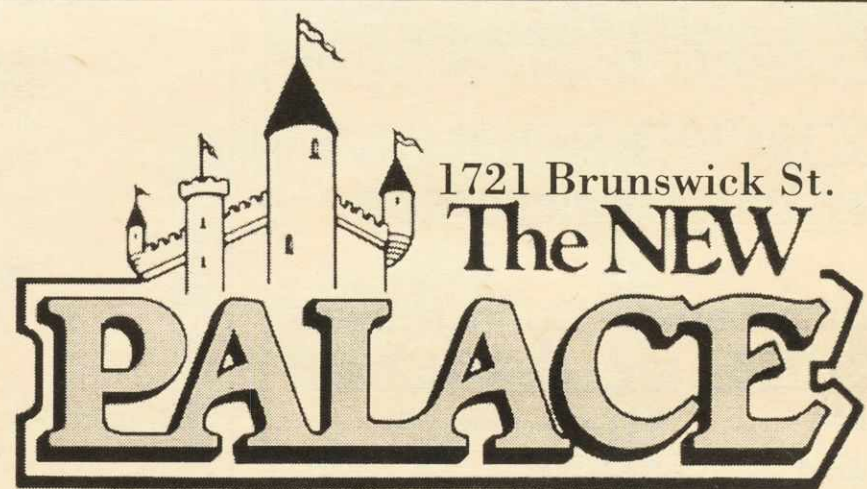
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