

An album takes root for the Flowers

by Michele Thibeau

Do you want to be in a video? Well, *100 Flowers* would like to see you at the Flamingo Cafe February 6th when they tape their first video. Another local band, *Kearney Lake Road* will be their special guests.

100 Flowers formed in October of 1987 after the break up of the infamous *Killer Klamz* and *Suspect Device*. The band members from the *Klamz* are: Stephen Moore on vocals and guitar; Robert Oulton on guitar; and Jack Wilson on lead guitar. The two members from *Suspect Device* are: Jon O'Brien on bass and vocals; and David Watts on drums and vocals too.

The band is just back from recording their first album for Moncton's DTK Records. *21st Guessing* is due out in April and will be followed with a cross country tour to support it.

After talking with Stephen and

David about the band, I found out that they write their music together and describe the band as "a real intense 5-way relationship." Currently *100 Flowers* have a four song demo at CKDU which features "The Best Status Symbol", "The Naught", "Pam", and "Nothing Is Hard".

One of the tracks on the new album, "Rooftops", which deals with suicide and life's confusion, sticks out in my mind because of lyrics like "the tendency to fall is there inside us all". "The Naught" deals with a relationship which "wasn't supposed to happen that way" and feelings of guilt and frustration over "the naught I've made I never should have spent that night". "Pam" is a song about a woman who "always has time for everybody" and is thanked for "giving me a rainbow when all around is grey". A tender song.

The group is, musically, "just rock'n'roll" says Stephen, but lyrically, they "try not to alienate

anybody." Their music, while simply written, gets their messages across clearly and rhythmically. In fact *Rock Express* magazine has praised the band for its "energetic performance of hard-hitting songs."

Both David and Stephen

stressed that *100 Flowers* is different than their previous bands. They are a lot more serious, and wish to be taken that way. No doubt they will be with an album to back them up.

The bands' influence range

from the GoGo's to the Grapes of Wrath to Frank Zappa and Shriekback. They also like the Replacements, Slow, Big Country and Junior Gone Wild. With so many different influences their sound is unique, and deserves a wider audience.



100 Flowers are: David Watts, Robert Oulton, Jon O'Brien, and Stephen Moore. They are serious about music, and, of course, their health.



Happy birthday, Martin Luther King!

by Annette Evans and Maria Smith

Last Saturday the Black Canadian Student Association of Dalhousie and the Cultural Awareness Youth Groups of Nova Scotia held a celebration honouring the anniversary of what would have been the 60th birthday of Dr. Martin Luther King Jr. The night consisted of a

dinner, cultural show and a dance.

The cultural portion of the show included a play entitled *Dream of a Child* which portrayed the events of the Civil Rights Movement through the eyes of a young Black girl, Denise, played by Tanya Hudson, who rejected her cultural background.

events of Dr. King's life were brought to her in a dream. The dream showed how the Civil Rights Movement affected Black Nova Scotians. Denise gets her pride back and accepts her heritage.

Dr. Muriel Duckworth was the speaker for the evening and spoke on the Civil Rights Movement and Dr. King.

Theatre students serve up dramatic potluck

by Shelley Galliah

Last Monday, January 9th, the Dalhousie Theatre Department staged its first Independent Student Production of the season. Directed by Kelly-Ruth Mercier, this ambitious project consisted of two one-act plays, *I Third & Oak: The Laundromat* and *The Bear*.

The first play presented a familiar setting — late night at a rundown laundromat situated somewhere in Maine. Invading this midnight stillness are Alberta (Linda Smilestone), a middle-aged schoolteacher, frustrated at the world yet reluctant to yell at it, and a scatterbrained chatterbox named Deedee (Heather Nurnburg). Sparks fly as these two opposites clash. Here, in this safe environment, where they may never meet again, these women appropriately air their laundry. It is a cleansing of the soul where confessions are revealed and secrets confided. Yet the play does not want to take itself too seriously, for in a dra-

matic moment between these two women, the scene is interrupted by Scooter (James DeGazio), a DJ who makes his taco commercials sound like sleazy one-liners. This play is a tragic comedy, deriving its humour from reality, from the peculiar though familiar lives and sensibilities of its three players — characters as concrete as the people in the audience.

Following this work was Anton Chekov's *The Bear*, set in Popova's sitting room, a temple of mourning for her late husband. Forcing herself to exist in the past, Popova's daily ritual is broke by a ferocious creditor named Smirnov (George Belliveau) who demands the payment of a debt. Overbearing and obnoxious would be compliments to this abusive fellow, who could enrage a Gandhi. Smirnov is the personification of anger. He stomps about, gulping vodka and spewing chauvanistic remarks. Trying to rid herself of

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