

# ENTERTAINMENT

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

## Entering the Art Zone

JETHILO E. CABILETE  
THE BRUNSWICKAN

The UNB Art Centre presents its annual Showcase extravaganza with a joint venture with the Art Zone. In the East Gallery, Showcase 97 exhibits some of the talented works of UNB and STU students within four categories of fine art: visual, poetry, music and short fiction. In the West Gallery, the UNB/STU Art Zone presents *Illusion of Barrier*, a selection of creative expressions based on the concept of human maintenance of "illusions of the world." Both exhibitions begin February 27, 1997.

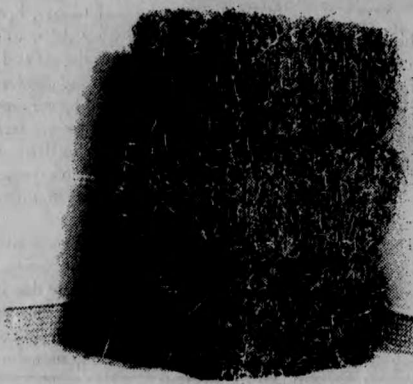
Showcase 97 highlights the local talent of UNB and STU students within a venue that promotes the expressive creativity of many budding artists. This exhibition's classification of the general fine arts levels into poetry, short fiction, visual arts and music provides the artists with a focus for their creative expressions. Students were encouraged to provide at least two to three pieces within each category, and could enter in more than one classification. Prizes were given for First, Second, Third and Honourable Mention as well as a more general compilation of draw prizes that encompassed everyone involved in the exhibition. Many of the pieces are fine examples of the artistic skills of students in Fredericton. Prizes for Showcase 97 were provided by the university as well as several local businesses. The judged works for each category are as follows. Poetry - 1st Prize: Steve McOrmond, 2nd Prize: Bonnie Murphy, 3rd Prize: Claire Blanchet and Honourable Mention: Tim Henley. Short Fiction - 1st Prize: M. Robert McNeil, 2nd Prize: Michael Belyea, 3rd Prize: Eve Nash and Honourable Mention: Craig Moor. Visual Arts - 1st Prize: Agatha Lewczuk, 2nd Prize: Chris Dunnett, 3rd Prize: Justin Ford and Honourable Mention: Gabriela C. Ferreira. Music - 1st Prize: Jason Krickler, 2nd Prize: Kelly Brown, 3rd Prize: Joanna Doak and Honourable mention: Chad Ball. Furthermore, the following local businesses donated prizes for a general prize draw for the Showcase participants. Kandu, Endeavors, the UNB Art Centre, Gem Photo, Sam the Record Man, Harvey Studios, the

Beaverbrook Art Gallery, Creative Arts Committee, Westminster Books, Kingfisher Books, TNB, UNB Bookstore, Japan Camera, Tony's Music Box, Querty, the Capital Film Society and the Fiddlehead.

Running along a similar vein of student projects, the Art Zone's *Illusion of Barrier* explores the perceptions of humanity's creation of "illusions" to provide security and comfort from the often harsh realities of life. The Art Zone began in September 1995 and continues to encourage student involvement in the visual arts. Each installation draws from the "unique and individual talents" of its members. The installation, *Illusion of Barrier*, was based on *The New Yorker's* article on Bovine Spongiform Encephalopathy (mad-cow disease). The social ramifications of B.S.E. contradicts many "illusions" of cows, society at large and our own human condition. It questions our belief in the government, our own perceptions of the world and ultimately humanity itself.

*Illusion of Barrier* takes this concept a step further by questioning a universal illusion of our own making. As Marie Maltais, Director of the UNB Art Centre states, "The installation explores our ability to maintain illusions about the world, sometimes despite what we know." Art Zone members have created an inquisitive and reflective project that takes us on a journey of the self. Planks taken from an abandoned barn have been restructured as a boardwalk; a path and obstacle through the landscape. The boardwalk leads throughout the room, yet is also a reminder of the care we must take walking upon an insecure footpath. Various images and settings represent familiar scenes that take on entirely new and disturbing meanings. For instance, the kitchen, representative of the comforts of home and security, is sanitized; free from the illusions of domesticity and solace. The very room is a questioning of the chimera that we place to guard against discomfort. The truths of reality are hidden behind facades guaranteed to protect us from the truths of life.

Both exhibits reflect the astounding level of artistry upon both campuses. The grand opening begins February 27, 1997 at Memorial Hall.



ELIZABETH DEMERSON PHOTO

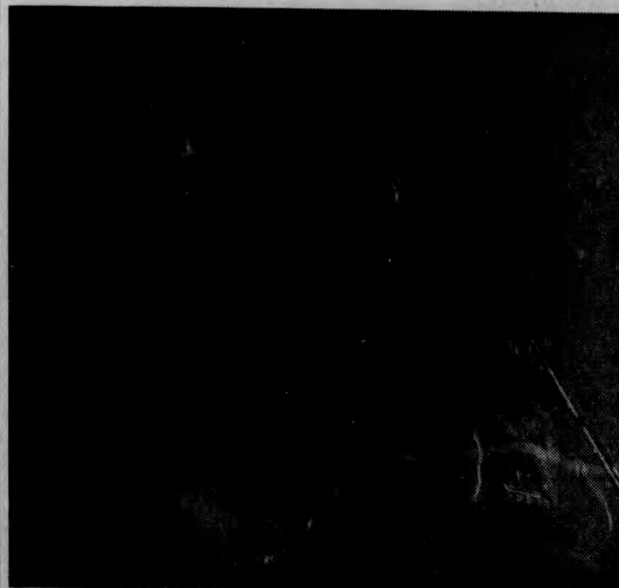
IT LOOKS LIKE FARMING, BUT IT'S ART: One of the displays in the Art Centre is comprised of flour and bales of hay.



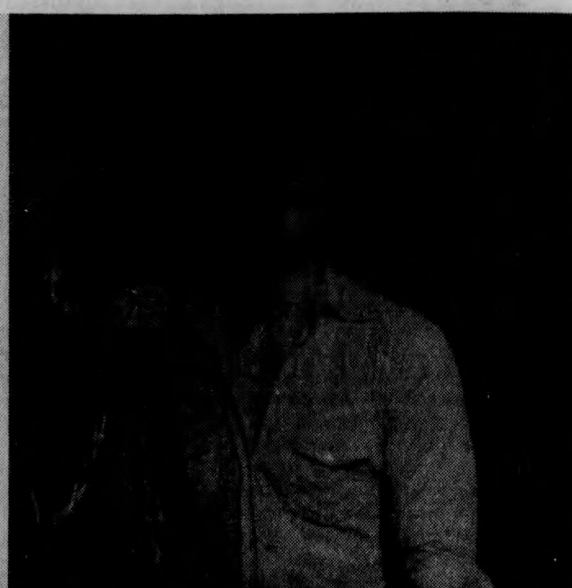
- The Beaverbrook Art Gallery  
*Antia Richard Lukacs: E-Work* - Now - Mar 2/97
- Saturated Fields: Colourfield Painting in the Permanent Collection, and Exotic Foreign Locations, both on display until March 16
- UNB Art Centre presents *Common Ground* (clay works by Craig Schneider) and *Tempting Fate* (paintings by Philip Iverson) at Memorial Hall. Now - Sunday. *Illusion of Barrier*, and installation by ARTZONE, the UNB art club, and Showcase '97, featuring UNB and STU students. On display Feb. 27 - Mar. 30. FREE. 453-4623.
- Gallery Connexion presents *Sop* by Beaty Popescu and Shawn O'Hagan. Now - Feb 28/97. 454-1433.
- Eckankar, Ancient Science of Soul Travel. Monday, Feb. 24, 7:30pm, MacLaggan Hall, Room 125. 458-5307.
- First Thursday Jazz Series, Pianist Bernie Semensky, drummer Bob Moses.

- River Room, 8:00pm. Free. 1-888-622-5837.
  - Stage Left presents *The Playboy of the Western World*. March 12-15. Memorial Hall. 8pm. \$5. 447-3078.
  - Capital Film Society presents *Trainpotting* at Tilley Hall 102. Mar 3, 8 pm \$3 members, \$5 non-members.
  - Here on the Flight Path. Dinner and Theatre. Phone 451-7936 for details.
  - New Brunswick Museum presents *Jewels of France* at Market Square in Saint John. Now - Apr 30/97. Also *Folk Art* now on display. (506) 643-2300.
- If you have an event you would like to publicize, send all relevant info to "Know Where To Go?" c/o *The Brunswickan*. Submissions can be sent via fax (453-4958), or by e-mail (bruns@unb.ca). Or simply drop off your information at The Brunswickan office, located at Room 35 in the SUB.

## More Canadian acts roll through the SUB



"Think of gingerbread and Mrs. Crocker's chocolate cake ... mmm, good!"



AARON MACEachern PHOTOS

TOM AND DAVE PLAY THE HITS: ginger's bass-toting Tom Hooper warmed up the crowd for Meist's David Usher, who spared no energy during their performance last Saturday.

## CD reviews



SILVERCHAIR  
FREAK SHOW  
SONY

Now that Soundgarden and Metallica have mellowed and Nirvana is no more, hard rock and metal fans can start to salute silverchair as the future of the waning genre.

Daniel Johns confesses to writing his lyrics when he experiences depression or ill moods. That would explain *Freak Show's* feeling of flat-out angst. With lyrics like "Me and pain are the same/Me and shame take the blame" (from "The Closing"), it's obvious that the group has dug deep to display their pained emotion.

The music has dramatically improved since their debut, *frogstomp*, as well. Instead of duplicating their influences again, the group has actually set the musical standard for other artists in the real 'hard rock' category.

The album's popular first single, "Abuse Me," is a good indication to the album's overall feel: rage simmering just underneath the surface, prepared to explode at any second. However, that track is probably the most mellow on the album. For example, "Freak" and "Cemetery" are two of the tunes that are going to sell this disc, and also will aid in establishing *Freak Show* as one of the best album's of 1997.

• PETER J. CULLEN



SCATMAN JOHN  
EVERYBODY JAM  
BMG

The debut CD, *Scatman's World*, marked the beginning of (Scatman) John Larkin's introduction into the music scene. The merging of scat and dance have created an interesting melange of musical beats and song compilations. The current incarnation, *Everybody Jam*, by Scatman John is a compilation of upbeat and slow tracks that once again mixes the different musical schemes of scat and dance. Scat is a jazz-like compilation of nonsensical syllables improvised on a melody. Following the motif of his previous release, Scatman John has added the energetic beat of dance and slow balladic counterpoints. Unfortunately, not every track on this CD responds well to this scat-dance fusion.

The problem with the mixture is that some of the musical fusions do not mix well in a lyrical and tonal sense. Scat involves nonsensical vocalizations to a melody; a melody that is not necessarily found within certain dance beats. Scat lends itself well to flowing melodies rather than harsh, powerful bass music. Still some tracks on *Everybody Jam* is musically infectious. Such tracks as "Everybody Jam," "Ballad of Love" and "Scatmusic" retain the qualities that successfully blend the two musical genres. Otherwise, I would say this CD is a fair collection of songs.

• JETHILO E. CABILETE



VIA  
SUBURBIA  
GEPFEN/UNIVERSAL

Audiences never seem to grow tired of 'Generation X' comedies, nor will they ever get tired of the soundtracks that accompany those films either.

Sonic Youth have seemed content to spend their days on compilation projects over the past few years, as *Suburbia* marks their unrepentant appearance. With three new Sonic Youth tunes and an add-on from Thurston Moore headlining the CD, the rest of the featured artists aren't a surprise: Elastica (with Stephen Malkmus), Butthole Surfers and Girls Against Boys all contribute decent singles. But it's the acoustic "Feather In Your Cap" by Beck, that makes *Suburbia* mentionable, and U.N.K.L.E.'s "Berry Meditation" seems to soar to a spiritual high and lull the listener into relaxation at the same time. However, the Boss Hog tune, "I'm Not Like Everybody Else," will no doubt attract the most attention of all the songs.

The only song that doesn't quite fit the disc is Gene Pitney's "Town Without Pity," the last track on the disc. However, that's really no more perplexing than trying to figure out why these soundtrack albums will never lose their lustre.

• PETER J. CULLEN



LAZLO BANE  
11 TRANSISTOR  
ALMO SOUNDS

I admit I was intrigued when I read Lazlo Bane's bio, which stated that *11 Transistor* was a "collection of demos Chad [Fischer] made in his garage." Soon enough, I was disappointed to discover that Chad's (and the bio writer's) idea of a demo was much different than my own. It's funny how people market bands these days.

Boston's Lazlo Bane, whose name is taken from the Rachel Andrews novel *Theme Park Roadkill*, is basically the brainchild and musical vehicle of former School of Fish member Chad Fischer. The other three members of the band, including a drummer who goes by the moniker 'Chicken', were recruited after the recording of Chad's "demos," which gave rise to *11 Transistor*.

A good reference point here is Weezer - in guitar tone, song structure (quiet...LOUD...quiet...LOUD...etc. ad nauseum) and often lyrically as well, but with a bit less quirk. Where the guitars are unplugged, Fischer is at his best; "Flea Market Girl" and "Sleep" are two acoustic-based songs that work well. Fischer also enlisted one of his mentors, former Men at Work slick-larynx Colin Hay, who lent some vocals and guitar work to his own hit, "Overkill."

I can't really see this album making any tremendous impact, but I do expect Lazlo Bane to be worshipped for a period of 3-6 months after they release "I'll Do Everything" as a video. After that, you'll probably never hear another peep out of them ever again.

• JON BARTLETT



PAVEMENT  
BRIGHTEN THE CORNERS  
MATAHEU

By far, the release I've most anticipated so far this year: Pavement's *Brighten the Corners* was certainly no disappointment. Somewhat let down by their last record, 1995's *Washout*, I pined for the fun and witty songcrafting to return in prominence as it gleamed on 1994's *Crooked Rain, Crooked Rain*. It has, and possibly more than ever. Looking back, *Washout* doesn't seem like a joke, anyway. Filled with the sloppiness that birthed Pavement, it appeared to be a scatalogical reply to the Lollapaloozes. This time out, gears have been shifted again - "We're so good that we don't have to be sloppy to be good" - a new, fed and renewed ideology. As well, Pavement are so oft-emulated that they must continue to tread the path before they are trampled by their clones. All theories aside, *Brighten the Corners* is a truly delectable release. The first single, "Stereo," is a gem and even name drops Can-rocker Geddy Lee: "What about the voice of Geddy Lee/How did it get so high?" "Date w/ Ikea" is this album's "Unfair" - a spit in the face of West Coast yuppie-ism, and starts out sounding like a certain Revolver hit. "Embassy Row" begins slowly and evolves into one of the best driving songs in years. Mooginess sets the tone in "Passat Dream," which contains one of Steve Malkmus' oddest vocal lines to date - if it is indeed him. In short, Pavement is back and on top of the game, this time taking their craft to the next level. Which leaves us with the real question: What will the clones do now?

• JON BARTLETT



DAVID BOWIE  
EARTHLING  
EMI

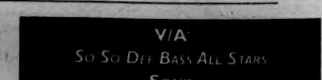
More than thirty years after the release of his first album (if you're looking for it, it's under Davy Jones) and over thirty recordings later, Bowie hits the scene with *Earthling*. As usual, he's perfectly in sync with the music of today and stretches his musical styles to new, uncharted territory.

If you're a fan and you were expecting the sequel to the Nathan Adler saga (begun with his last album, *Outside*) you'll be disappointed - but not for long. While *Earthling* isn't story-based or as bizarre as *Outside*, it is certainly worth a listen. Musically, most of the tracks resemble *Black Tie, White Noise*, more than anything else he's ever done, but with a taste of techno and industrial added to the traditional rock n' roll feel. In fact, seven of the nine songs (the length of each song makes up for the fewer number of tracks) begin with fast paced beats of rave-like qualities you can expect to hear at Kurt's bar on a Friday night.

Also - as is the case with most Bowie songs - the lyrics are interesting, but not so deep that you drown in them. It amazes me that he can still produce decent, danceable music, but I should add here that track number two ("Looking for Satellites") leaves something to be desired.

You can check out his web site for more information at: [www.davidbowie.com](http://www.davidbowie.com).

• JESSICA AUDLEY



DAVID GOGO  
DIRT UNDER THE STARS  
RECORDED LIVE

The key word in the title of this album is BASS. I lent this CD to my downstairs neighbours and at 3am on Sunday morning my world was rocked by the bass coming from below, my window pane was rattling and my ear plugs couldn't do a thing to help, we're talking serious bass, brother!

This CD is a compilation of serious bass tunes by various artists under the SO SO DEE label. The high points of the album are "Whizz Up, Whizz Up" by Playa Poncho and LA Bmx and "My Bob" by Ghos (Town DJ), as indicated on the cover. Other excellent songs are "Thyow" by Zae whose style reminded me of Sir Mix-A-Lot (Baby got Back) and "Sexiest" by Don Yute. I wouldn't consider every track a winner, but overall this album is good. I'd give it a 6.5 out of 10. If you are looking for a good heavy bass album to test those new speakers, this is the one. Also the CD case glows in the dark, pretty cool eh, sister!

• ANDREW SHEPPARD



DAVID GOGO  
DIRT UNDER THE STARS - RECORDED LIVE

Basically a tribute to the greats, the veteran Canadian blues machine, David Gogo, has put together an album of classic blues tracks with songs such as "Hoochie Koochie Man" and B.B. King's "Sweet Little Angel." The variations sound similar to what you might hear at a local bar, but Gogo has released this album as a "thank you" to his fans, and could, in the process, make some new ones.