6 • 1996



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ECMA from now on for the sake of brevity) were handed out last Sunday night - I'm sure that most of you were glued to your television sets for the duration of the ceremony. I know I wasn't. Anyway, I got a list of the winners faxed to me the following morning, and was very, very unsurprised by it. Nevertheless, these awards always disappoint me a little bit because so the only artists who seem to have a chance at the 'big' awards are the more mainstream ones, particularly those with a

So the East Coast Music Awards (or

traditional feel to them. I do realise that the Maritimes are famous for their folk scene, and there is a wealth of talent in that area but are they the only ones that deserve recognition? Instead, there is a single category for alternative artists, and none of those artists get a mention elsewhere. Incidentally, the winner in the 'Alternative Artist Of The Year' category on Sunday night was Sloan, a band who essentially no longer exist in their previous form due to a breakup, and haven't put out an album for about eighteen months. Hmm. Nothing like being up to date with what is new and cutting edge in the 'alternative' music scene. After all, if they were there is a good chance that Hardship Post might have won.

But Sloan won. Good for them. I

Maybe I am just being too hard on the ECMA committee as most awards ceremonies travel the most inoffensive path they can. In Charlottetown on Sunday night, they did just that. But in doing so, they also gave the traditional music scene the praise that it deserves. And it is the kind of praise that it probably won't get anywhere else. Perhaps that is why there is such a rich traditional scene on the East Coast - it gets the support that it needs to survive. So I probably should begrudge them

their awards. After all, who else would do it? But should it be done at the exclusion of all the other good music

they could recite it on stage. Blatant publicity at its best. Whatever it was, they won, and after seeing them live I can understand why. They managed to take a cavernous venue like the Aitken Centre and make it feel more like a pub of sorts (although the dense smoke and vast volumes of alcohol being served helped). You can't help but wonder what would happen if all the awards were decided that way; talking pigs might fly...

Do you have large piles of money lying around the house? Not sure what to do with them? Well, might I suggest you stop by CHSR and ask them all about their annual Fundrive as they could do with your help. Your money even. CHSR-FM is a wonderful asset to both the campus and the community, but it doesn't run itself. They need money. Most of the operating budget comes from other sources (as long as they don't take it back again ...), but they also rely on donations from anyone who wants to support them. Anyone at all.

So what do you get in return? Their eternal gratitude, of course. But there is more. They have a whole bunch of CDs to give away, and when you donate \$15 or more, you can take your pick. Not only do you help a worthwhile cause, you get some new music to listen to. A pretty good deal for everyone involved.

The Brunswickan • 13

Crones and Shaman

Brunswickan Entertainment

Gallery Connexion is pleased to announce the opening of an exhibition entitled Crones and Shaman by Sackville artist Louisa Barton Johnson on Saturday February 17, 1996 between 7 and 9 PM. At 8 PM there will be an original dance performance by Natalie Morin. The soundtrack was composed and performed by Halifax musician Kathy MacGillivray, the operatic vocals are performed by Teresa Connors, (also from Halifax).

Louisa Barton Johnson's large multimedia sculptural installation Crones and Shaman consists of a Bear, a Raven, a Deer Woman and nine

Crones. Each of these large figures are constructed of a variety of materials including fur, fluorescent lights, copper, carrots, roses, burlap, roots, etc. All of the figures have speakers wired inside them and the Bear, Raven and Deer Woman wills peak with individual voices, while the groups of Crones will have many voices. The dance choreographed by Natalie Morin, of Montreal, will have the dancer becoming an amalgam of animals and birds, who emerges from the bear and slowly sheds her costume to become an almost naked woman. Louisa's work is informed by the folk stories of eastern Europe, and by her experience growing up in the bush of interior British Columbia.



