

Art for Art's sake Art

Good album holds up hard edge trend

by Paul Meiorin

Goo Goo Dolls
Hold Me Up
Warner/WEA Records

The most alarming thing about the Goo Goo Dolls is that they are from Buffalo. I can just imagine as they were recording *Hold Me Up*, that the most demanding part of the production was eliminating the sound of distant fire engines. Musically, the Goo Goo Dolls have a sound which I

figure falls somewhere between Mudhoney and Husker Du.

The album is really quite goo-d. It certainly is not lacking in energy and drive, continuing a hard edged trend in music today, which has seen the likes of Faith No More and the Red Hot Chili Peppers rise to popularities that have each of them nominated for Grammys.

Side one begins with "Laughing", which is quite catchy; with a real kick, like most of the Goo Goo Dolls songs. The drum beat in "So Outta

Line" is furious; for a moment I thought someone had slipped Anthrax onto my stereo. The pace finally calms with "You know what I mean" an attempt at a ballad, I suppose, not at all like a Poison or Cinderella ballad, more like a Motorhead ballad.

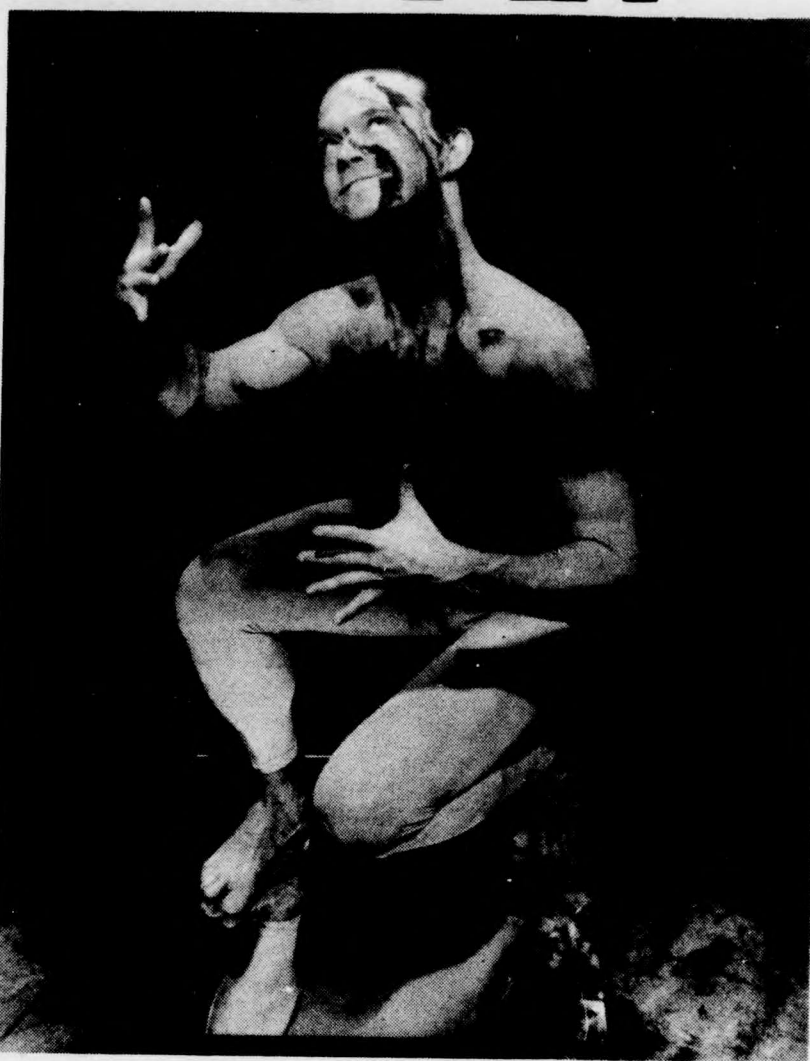
Side one ends with Prince's "Never take the place of your man". I'm not sure if the Goo Goo Dolls do this justice. The hard edge is there, but the guest vocalist, the Incredible Lance Diamond, isn't very incredible.

But in Buffalo incredible may be a formal title given to a fire-fighter of high merit, because it quite obviously doesn't relate to impressive singing abilities.

Side two starts with the same energy as side one. "Hey", probably the most commercially accessible song on the album, begins the side. "22 seconds" an aptly titled 22 second mini-song, ends with one of the band members asking "was I a little off key?", a question that must have been rhetorical. The album ends with an acoustic song "Two days in February", which is worth mentioning because it's now February.

This album displays a band with a lot of potential, and this can be supported by the fact that they are on the Warner Brothers label. This would be a confidence booster for any band.

If you're not sure that you know enough about the Goo Goo Dolls, and my review doesn't sound convincing enough to make you rush out to the local record store, you do have an alternate choice. They have been slotted as the opening act for the Replacements at the Concert Hall on Feb. 17.



Philip Sheperd, shown here, describes *Shades: Journey into Macbeth*, a one-man show, as a "wild journey" that consists of "flashes" or visions which this modern Macbeth experiences immediately before death.

Shakespeare's tragic hero becomes modern

by Wendy Cuthbert

Shades
Theatre Centre

If you've read "Macbeth," you may have been appalled by his greed. Yet, the image of a modern power-hungry Macbeth is hardly difficult to evoke in a society where we buy and sell promises of power, and the fulfillment of fantasies, through advertising.

This unrealistic greed that seems endemic to our culture is the premise of *Shades Journey into Macbeth*, the collaborated effort between H.Y. Fung and Philip Shepherd.

Philip Shepherd, the actor in this one-man show, describes this piece as "a wild journey" that consists of

"flashes," or visions, which this modern Macbeth experiences immediately before death. It is an eruption of the soul, so to speak, that surpasses time and space.

In Western theatre, we are accustomed to a character's inward assessment the search for psychological truth. What promises to be so different about *Shades* is its concern with immediate physical expression. This is the influence of Oriental theatre the importance of one's outward relationship with the world.

Discovering that the musician, Andrew Stochansky, found some of his "instruments" in a junk yard a saw, a piece of fence, and a washtub for example convinces me that this dramatic journey into Macbeth is not to be missed.

York play barrages viewer with post-modernist images

by Wendy Cuthbert

Full of Flame and Crying
Theatre York

Man, woman, birth, death, infinity. These were the symbols chalked onto the stage floor at the beginning of *Full of Flame and Crying*. This self-described post-modern fairy tale was a multi-layered collaboration between Trish Lamie (a graduate student of the York Theatre Department), and the fourth year acting ensemble.

Inspired by Bertolt Brecht's *The Caucasian Chalk Circle*, this challenging piece was a barrage of images that conceptualized the development of being with the eventual freedom and completeness of individuality.

The cast's humorous video-taped opinions on gender myths, conformity and mother-hood blended well with the often dark vignettes concerning the endless search for love,

the universality of war and the confusion and sacrifices of the individual. Their performance was physically courageous and a tribute to York Theatre.

Technically, this piece was very sensual. The lighting was precise and cast tempting shadows.

The music deserves a special note, especially the hymn-like pieces sung by the actors. Their voices, a cappella, were beautiful and often haunting. The opening and closing recordings by Madonna might have led me to wonder "Why Madonna?!" Yet I couldn't deny that "Like a Prayer" was an apt upbeat song to finish with *Full of Flame and Crying* seemed to come to the conclusion that there is not necessarily a central understanding to be had — "He is she. She is he." — all is to be celebrated. All is Life.

Theatre York's upcoming production will be *Twelfth Night* by William Shakespeare on April 4-12.

compiled by Trevor Campbell
Galleries

On March 4, the Art Gallery of York University, (N145 Ross) presents *The Contemporary Curator*, which is a one day conference regarding the creation, exhibition and discussion of the contemporary visual arts. Registration fees are \$30 for students, \$50 for AGYU members, and \$60 for all others. This presentation will coincide with *Living in the Hot House*, an exhibition by Tony Brown. Call the gallery at 736-5169 for further details.

The I.D.A. Gallery, located in Fine Arts, Phase 2, presents a *Design*

Area Show on Feb.25-Mar.1, which will feature 2 and 3 dimensional student works. For gallery hours call 736-5169.

Glendon College's Maison de la Culture, located at 2275 Bayview Ave. (at Lawrence), presents *Portraits of Quebec Writers* by Daniel Gagnon. The show runs from Feb.25-Mar.22. Gallery hours are Mon.-Fri., 12pm-4pm, and Thurs. 6pm-8:30pm.

Concerts

On Feb.28 at 3pm, York's Electronic Media Workshops presents *Edible*

Operas. This is a multi-media event featuring the work of music student Maria Constantinou and Patrick Pennefather. It will be held at **Dacary Hall, 050 Mac College** and admission is free.

Films

York University is running a **Human Rights Film Series** on Thurs. at noon-2pm, in the **Senate Chamber** (\$915 Ross). On Mar.7, **A Matter of Choice** depicts a woman's reaction to experiencing a date rape. For more information call Gloria Georganas at 736-5380.

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