

Live in Halifax

Argyle Bar & Grill — Fri- 10pm Dave James Trio; Sat- 10pm Dave James Trio; **Bearly's Bar & Grill** — Thurs- Joe Murphy; Fri- Morgan Davis; Sat- Morgan Davis; Sun- Morgan Davis; **Birmingham Bar & Grill** — Thurs- Gerry Caruthers; Fri- Gerry Caruthers with Garth Proude and Mike Cowie; Mon- Lisa MacDougal; Tues- Lisa MacDougal; Wed- Lisa MacDougal; **Le Bistro Cafe** — Fri- Keith Andrews; Sat- Keith Andrews; **Blues Corner** — Thurs-Nashville Pussy; Fri- Big City Blues Band; Sat- matinee Paul Ryan's open stage blues jam, evening- Big City Blues Band; Sun- Dj Dance & HipHop Party; Wed- Dj Dance Party; **Bob & Lori's** — Daily- Lunchtime with Bill Dawe; **Cheers** — Fri- Frank Mackay; Sat- Frank Mackay; Tues- Clam Chowder; **J.J. Rosy's** — Fri- Halloween costume party; **Lower Deck** — Thurs- McGinty; Fri- McGinty; Sat- McGinty; Mon- Signal Hill/Clam Chowder; Tues- Signal Hill/Clam Chowder; Wed- Signal Hill/Clam Chowder; Thurs- Signal Hill/Clam Chowder; **Market Street Jazz Cafe** — Thurs- Johnny Favorite; Sat- Hu Noo; Wed- Open Mic Night; **The Tickle Trunk** — Thurs- Rasta Gumbo; Fri- Big Fish; Sun- Dale Letcher; **Your Father's Moustache** — Thurs- Open Mic. Night

Photographic interventions in land

Submitted by Dalhousie Art Gallery

Huge photo murals of steel and steel workers, amazing chromographic prints of scarlet rivers poisoned by nickel tailings coiling lethally across blackened landscapes, visions of tumbledown earthworks and railway cuttings and warm orange multi-panelled views of the geological layers in Gros Morne park — to say there's a photo show on display at the Dalhousie Art Gallery will hardly capture the visual impact of this richly varied exhibition of contemporary photography.

On display until November 23, the exhibition *Work, workers, work: Rearranging the Land* presents the works of six contemporary Canadian photographers who document and interpret interventions in the landscape of North America. Specific forces (social, industrial, ideological, aesthetic) are implicated as agents of rearrangement, cohering around the often ignored concept of "work".

From visionary vocation to economic necessity, work is the driving force behind many interventions in the land.

Susan Gibson Garvery, the gallery's curator, selected the works. She describes the preoccupations of the six participating photographers: "Mark Ruwedel sees the land as a historical archive of human activity. His photographs of earthworks made by land artists Robert Smithson, Michael Heizer and others show works of art that have over time undergone significant changes, taking on the aspects of ruins

of lost cultures. For example, Smithson's *Spiral Jetty* has been completely covered by the rising waters of Great Salt Lake.

"These photographs juxtapose Ruwedel's eighteen-part grid of selections from his railroad cuttings series, conflating the aesthetic with the pragmatic; works of art with works of engineering," said Garvery.

"James Williams' huge photo-montages of steelworks and steel workers emphasize the dignity of blue collar workers and the role of work in the changing industrial and political context of NAFTA. Steelworks are massive interventions in the landscape. When they decline, due to changing economic or political situations, the depression and neglect affects both humans and the land, leaving ghost towns, slag heaps and widespread unemployment.

"Geoffrey James' images were selected from a large body of work covering a six-year period in which he travelled across North America to photograph the work of legendary landscape designer Frederick Law Olmsted. In his lifetime, Olmsted designed hundreds of parks, cemeteries and gardens to provide moral inspiration for 'the hundreds of thousands of tired workers' in [large North American cities]."

Garvery also commented on the photography of Robert Bean, who is Chair of the photography division at NSCAD.

"Robert Bean's photo-constructs respond to the work of elemental forces

over eons of time that produced the Table Lands of Newfoundland's Gros Morne park. This park has different

inspiration."

In these and other ways, each photographer in this exhibition reveals



Geoffrey James, *Prospect Park, Brooklyn, 1994.*

physical origins than Olmsted's creations, but nevertheless it is now preserved, as a UNESCO World Heritage Site, for the late twentieth-century equivalent of Olmsted's ideals of aesthetic, recreational and moral

a perspective on human actions in the land, on the forces of ideologies which prompt various interventions, and those that, equally, erode the interventions in unpredictable ways. The exhibition is well worth the visit.

After the Fall
Mary Coughlan
Big Cat Records

A Celtic sound pervades this album by Ireland's Mary Coughlan. Bagpipes, cello, rippling piano and a low, moaning but awesomely powerful voice. It is all very majestic. And very different.

Enjoying this record requires being able to like folk, classical and angry chick music. It comes off sounding like what PJ Harvey could have done if she had an ear for music instead of a distortion pedal and a mic. The songs deal with the concerns of various groups and people that Coughlan knows.

Coughlan manages to vary her

sound. Out of the blue, "Lucy's Dream" has overtones of country music. The lyrics of the song are hilarious, even if the genre bothers you. Here's a quick elaboration: Lucy's husband decides to have sex with her while she is asleep, and while he is doing so, she dreams that other people are having sex with her. Her husband is so unobservant that he doesn't realize that she never woke up during the whole thing.

Overall, the album is good if you like soft sounds that don't fit any real musical style. The only musician I can really compare Coughlan to is Barbara Lynch (after a few years of softening up).

TAMARA BOND

Two words boys: Ma-bou

BY MARK REYNOLDS,
NATALIE MACLELLAN &
GINA STACK

It was a dark and rainy night when Mark, Nat and Gina left their apartment and headed down to the Split Crow for KILT's CD-release party.

Ever enthusiastic, Gina sported a kilt for the occasion.

Nat, the Caper, was embarrassed by Gina's sad attempt to blend in with her kind. In an act of protest, she wore truly traditional Nova Scotia garb — jeans and a t-shirt.

Against advice from both his roommates, Mark (having heard that the band performs KISS covers) came decked out in platform boots, a silk shirt and studded bell bottoms.

Nat headed in the wrong direction, but still managed to arrive at the pub before the other two (when a Caper wants to get to a bar, nothing can stand in the way).

When they got to the pub, the three were overcome by a couple of hun-

dred misplaced Cape Bretoners all seeking their monthly ceilidh fix. The beer was cheap and the energy was high as the Celtic rock group, KILT, launched its self-titled debut CD to a crowd of boisterous, drinking fans.

After a 20 minute wait at the bar, the trio was both shocked and delighted to learn that by handing over three bucks they could get not one, but two beers. They waded through the crowd to find a seat, and discovered a crew of Nat's high school friends who had some room at their table.

"I can't believe all the people here, it's great," said fiddler Bonny Jean MacDonald as she stepped on to the stage. A dance floor immediately materialized as KILT kicked off the first of three energetic sets. The band had preformed earlier at a private party for family and friends, but there were no signs of exhaustion from the passionate young musicians.

The band got together less than a year ago, and is already thinking

about a video. With members hailing from Cape Breton and Newfoundland, the group puts a unique spin on traditional and not-so-traditional music.

Along with the expected Cape Breton favourites like "Sonny's Dream", KILT kept the crowd happy with their zany (no better word for it) Celtic-style covers of songs like, "Billie Jean", "Come on, Eileen," and, of course, "We're not going to take it" by Twisted Sister. Capping off the fun, KILT provided a demonstration of what happens when the Tragically Hip and Sesame Street collide.

The band looks forward to the time when its own original music will send the crowds roaring, but realizes that there's nothing like an old favourite to keep the crowd smiling and singing.

KILT will be playing at various venues throughout Nova Scotia, and have recently been named as showcase artists at the upcoming East Coast Music Awards in Halifax.

THE SEAHORSE TAVERN
PRESENTS
HALIFAX EXPOSIN'
1665 Argyle Street

No Cover

Gas Free Oxford
Monday Nov 3rd
Soup
Tuesday Nov 4th
Nathan's Flat
Monday Nov 10th
Inland
Tuesday Nov 11th
Mother's Cry
Monday Nov 17th
Thunderfunk
Tuesday Nov 25th

All shows start approx 9pm
Must be 19 years of age or older
For more info bring a CD or
cass and bio to the bar and
ask for Dana or Steve