

# Raving Dave's Review

by: Dr. Meat

Blackhouse is a name that brings a certain state of emotive distress when heard. At least, by me... And now, to really give the world a hyper-genuflection, is their new album; aptly titled, eh?

**Bond** is our first mad excursion into the new chaos. At about sixty-five beats/minute, I'd have to call it d-d-d-d-dance music. Starts off bad. Well, there's not too much to expect from a crunch-distortion percussion base line, but I'm really getting sick of the 007 samples. Five minutes of "Who's your connection?" and other spy-type stuff. Wellllllll, lose the pitch-warped pianos and you don't have much. 2.5 for 10.

"One! Two! Three! Four!..." Another crunch-suppressed, throbo-matic, weird, lump of sullen, piano/orchestra dark music. Let up on the distortion boys! Gets okay after a while. Could use some lyrics though. Especially for Blackhouse. Getting better...

## Film Notes

After a somewhat inexcusable absence this column has returned! This weekend is packed with alternative cinematic enjoyment that should have something for everyone.

Thanks to the generosity of the College Hill Social Club, the UNB Film Society has been able to screen even more alternative gems this term. The selection this week is the German film *The Second Awakening of Christa Klages*, which is being shown on Friday and Saturday night at 8:00 p.m. in Tilley Hall 102. This German film was Margarethe von Trotta's directorial debut and it has been described as a feminist "road" movie. It centres on the life of a woman who robs a bank in order to finance a day-care centre and then runs into problems when her co-workers refuse the money due to its origin.

The Sunday Cinema feature this week is the quirky gangster film *Millers Crossing*, starring Albert Finney and Gabriel Byrne as (surprise!) gangsters. This critically acclaimed movie is the latest work from the sibling cinematic duo of Joel and Ethan Cohen, whose previous efforts were *Blood Simple* and *Raising Arizona*. You can catch those quirky gangsters Sunday at 2:00 at the Plaza Cinema.

Monday night's feature at the Capital Film Society is the British film *Chicago Joe and the Showgirl*, being shown at 8:00 p.m. in the theatre of the Centre Communautaire-Sainte-Anne. It stars Kiefer Sutherland as (I'm guessing) Chicago Joe.

Why not put off working on that essay and slip out and catch one of the great movies playing this weekend. You probably would just watch TV anyway.

Okay, okay... it's eerie. Happy? Neat ending. **Violins In Television**.

Now the Resident's - like **Men In Black**. Sparse, de-tuned piano and cheap organs bring it in, tambourines like rattle-snakes from an old western and distant rumbles of jet aircraft. Very East Indian. Ooooooo! Gongs! Glass bells! Nasty!! That sudden "thwack" of pure grit and grunts will surely shrivel your consciousness as a fly in my mom's nuker. "Black" is our new sample with, naturally, massive growl treatments. Now, "We are the Men in Black." Seem satanic yet? Just wait...

Gutter-Tarzan? Voltage-coitus? Yeah! Gug-drone and whips. Yes, facists, ...dying' time's here! 2:54. The lyrics to **Golden Ghost** begin. "No past, no future..." (deep, throat-sludge voice). Three-round bursts of a mutant snare (stereo!). Great solvent!

Rhythmic. **Arth-Lavey** and pitch-shifted narrations with back-drooling slimy bass "voices." Serious

weirdness going on here. Ambient, too. Even the wet burbling slop sounds in the snap-track are nice. Ick. I give it a 6.

News! News! Well maybe not. Not even four minutes for **Procession**. But it's a good 220 seconds of Timpani march-staff with that neat piano. Too short! Oww... lose the brass-imitations! Blah. And finally, the thirty minute epic third part: **The Holy Ghost**. You see, the first three songs are grouped into "The Father", the next three into "The Son" and... use your brain! Bet you amoeba-people out in reality didn't think that these guys were Christian to the hilt, eh?! Just read the liner notes! Heh heh heh... fooled ya! Neat feature, use back-masking and the hungry masses (bad pun) will be in a total mind-looped toilet-smash. No, they are not Satan-worshippers. That's for our friendly censor-freak of a while ago. This is a bunch of samples of tubs, garages, and chants put to no rhythm at all. Good stuff. Killer-"slinky"? More metal sounds, grinders, eggs in brains... Buy me! This gets the "Dave 7.864 of 10 rating. Cymbals even... tsk tsk tsk... Oh yeah, sorry for the thirty plus typing errors in my last review. Disclaimer: Nothing I say can be proven real. Wanna bet?



# Threepenny Opera Returns After Twenty Years

Threepenny Opera, the first musical comedy to be performed by UNB students in over twenty years, is set for production next week. The cast of UNB students will be performing the work which made playwright Bertolt Brecht world famous. Brecht's comical portrayal of London's low-class society eclipsed Oklahoma as the longest running musical of the American theatre.

The wondrous musical score of the script of love, lust and lechery was created by Kurt Weill, and contains the familiar "Ballad of Mack the Knife," made popular during the 1950's by Bobby Darin. The story focuses on the villain, Macheath, who rapes, robs, and rampages across London until he falls for the daughter of an enterprising low-life named Peachum.

Peachum and his wife are outraged with their daughter's choice, and plot to get rid of Macheath by turning him into the police. With the help of the local whores, Peachum's plan is successful, and crowds swarm to see Macheath hanged at the Queen's coronation. Will justice win out? Will evil conquer? Will Victoria's day be ruined? It must be seen to be believed.

The UNB performance will prove as worthy of acclaim as the original. The show is not just the work of fresh, new student talent, but also of a few well-seasoned Fredericton theatre veterans. Director, Ed Mulally has been a driving force behind several UNB student productions, and musical director, Joyce Watling, has been involved in everything from opera to Gilbert and Sullivan. The play's set was designed by Dan Silk of the Playhouse. Talent abounds in this production! The play runs from February 19 to 23 at Memorial Hall on campus. Tickets are \$4.00, and are available in advance at Memorial Hall, and at the door.

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by Paul C

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