



So the Student Union made a nice healthy profit on the Susan Aglukark concert - we are all very happy about that. I mean, the fact that there were more non-students there than students isn't really all that important as they were the people which boosted the profit margin. \$3 more per person, and worth every penny, and it actually was an enjoyable concert too, so let's leave it at that.

And now that they have all that extra money, I am sure that they will be putting on all kinds of other concerts on campus featuring equally big names. And I am hoping for some imaginative big names too - not the ones that come through the university every single year without fail. I mean some new and exciting bands that students really want to see rather than the bands that we feel obliged to go and see simply because a concert is booked.

But will Fredericton be able to attract some new bands? I really do not see why not as lots of bands make the trip to Halifax, and Fredericton makes an ideal place to stop over. More and more bands are doing that, and we find ourselves looking forward to a whole bunch of bands coming to town in the next month or so - SNFU, Moxy Fruvous and even Green Day. Not to mention that rather impressive show which is going on tonight at the Farmers Market thanks to those more imaginative people at CHSR. You can see Cub, Pluto, Hayden, Pansy Division and the Monoxides (and maybe another band or two; who knows) all in one night for the tiny amount of \$10 at the door - the show starts at 6.30pm in order to accommodate the vast amount of music that will be going on there. If you only go and see one show this weekend, make it this one etc, etc.

There I am getting side-tracked again. More tangents and all that. The point I was trying to make was that there are bands who are coming through town, and it seems to me that it is the duty of the Student Union to put on the kind of shows that the students want to see. Maybe that means more concerts by the Skydiggers and Spirit of the West, but I for one would like to think the student population would like to see some new bands that haven't been at UNB before, and even some non-Canadians. How about Juliana Hatfield? Oh well, just a thought.

Seeing I am in the mood for tangents this week, here's another one for you. Why is it that some bands feel the urge to fill an entire CD with music, even though most of the music on it isn't very good. Back when we only had good ol' fashioned vinyl, it was unusual for a record to exceed 45 minutes in length. People didn't care. But now the technology has evolved that allows 80 minutes to be crammed onto one compact disc. Sure enough, you can put your more normal 45 minutes or so on there, but people bitch and complain that it isn't value for money and so on. Personally, I would rather have ten wonderful songs in thirty minutes rather than ten mediocre songs and five decent songs in eighty minutes. Give me quality over quantity any day of the week.

And let's face it, at eighty minutes we are looking at a double album (in more classical terms). And how many good double albums throughout the years can you name. Umm - that is kind of hard. Well, there is the Beatles' *White Album* (as long as you can get past 'Ob-La-Di, Ob-La-Da'), Prince's *Sign O' The Times*, Primal Scream's *Screamadelica* and Julian Cope's *Peggy Suicide* just to start things off. So there are a few after all (I hope that you did notice the skilful way I completely avoided *Frampton Comes Alive*), but very often double albums would make wonderful single albums if all the filler is removed. Double albums are less common these days because to put out a double CD means that there has to be at least 90 minutes of music, and how many bands these days are up that sort of challenge?

Well, one is anyway. Smashing Pumpkins are coming back with a new album later on this month which just happens to be a double CD entitled *Mellon Collie and the Infinite Sadness*. Being marketed as the biggest thing since the Beatles (who also have a new album out soon), it is going to have 28 new songs and will be one way to test my theory about double CDs, double albums and sticking too much music on one album. Who knows, it may be the best thing to come out this year and lead to the full canonization of Billy Corgan. We'll see. I'll be waiting patiently. But in the meantime, we shall have to make do with new albums from both Blur and Oasis - *The Great Escape* and (*What's the Story*) *Morning Glory* will both be reviewed here next week.

COMPETITION TIME!!!!

Well, apathy reigned supreme last week with absolutely no-one apparently being interested in winning a copy of the soundtrack to the movie *The Brothers McMullen*. So I'll let that run for another week - the question for the more forgetful among you was: **Name Sarah McLachlan's three full-length albums**

And this week? I have four assorted CDs from MCA Records to give away. I won't mention any names so I don't spoil the surprise, but there are some good things to be won. And the question is:

What is the name of the new Smashing Pumpkins album? (hint - the answer is given somewhere in this newspaper...)

Get entries to both contests into *The Bruns Office* by 6 pm on Tuesday to stand a chance of winning yourself a CD of some sort.

The Barney Bentall extravaganza continues here...

little longer than you'd like," he said. Bentall also longs for the larger venues other than bars and clubs; however he does not allow that wish to affect his performance. "You've got to play to the situation. We're not gonna get any bigger if we're petulant and we say, 'We're not where we want to be so the hell with these people'. That would make no sense at all," said Bentall. "But you know, it's still a lot of fun; I'm just saying a person can always work on several levels. We're really enjoying this and if we weren't, we'd stop. But that doesn't deny us from wanting more."

And there stands no reason as to why Bentall & co. should not strive for more. Despite the number of overly enthused fans at Sunday's show, the band has elevated their talents to the point where they should be playing to much larger crowds. After four solid CD's that have resulted in impressive radio success, Bentall warrants more credit than he receives from the music industry. Few performers can attempt to reach the crowd on the fans' level and succeed without looking pompous, but Bentall is certainly one of them. During a super-extended version of 'Won't Play House...', he strode off the stage and stepped directly into the audience with his persuasive smile intact. Draping an arm around a lucky fan's neck, he coerced her to sing along with him. But with dozens of people surrounding the two, Bentall seemed to be the one having the most fun. After being mobbed by the adoring public, he returned to the stage and the band briefly tore into a totally unscripted 'Out Of My Head' by Junkhouse. Bentall adapts to situations extremely well; during 'Belly of the Sun', he even changed the lyrics to incorporate Irving into the song, rather than Exxon.

He also manages to sway the crowd by habitually gazing directly into people's eyes and flashing his near-perfect smile. Bentall drew laughs as he humorously sported a 'Hospital Property' towel to wipe himself off, and he scaled a towering stage speaker, much to the crowd's delight. From his perch above the audience, he looked like a 20-year old relishing the freedom and wonder of being a stage performer. And with scarcely a wrinkle on his face, Bentall, a father of four, appears and performs much younger than his surprising 39 years of age.

The candid banter with the fans also makes Bentall immensely popular. "The best thing about the Maritimes," he stated during 'Something to Live For', "is you're all crazy!" Voicing strong appreciation for the uniqueness and splendor of the Atlantic Provinces, he again conjured applause and approval when he laughingly said, "If Quebec separates, you should form your own country. You can have your own flag with a pint of beer on it!"

With sweat dripping in rivulets off his body Bentall closed out the night after a stroll through the crowd with guitarist Crozier during 'Jelly Roll'. The jubilation on the faces of dancing women and the satisfied 'this-is-well-worth-the-money' look of the males



Barney grabs himself a mouthful of harmonica
Photo by Peter J. Cullen

summarized the evening perfectly. From the response Bentall elicits at each performance, it would not be a stretch to say that he appears to be Canada's answer to Bruce Springsteen. Through the honesty of his songs and the easy rapport with

the crowd, people seem to be able to relate to Barney Bentall. "We're just trying to make the most of our music as we can," he explained. Brandishing that attitude, breakthrough success for Bentall and his band should only be a matter of time.

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