

Ideals put on "haunting" show

Haunting: that single word sums up many impressions of Kinetic Ideals' Fredericton debut last Saturday in the SUB. Their show was the most interesting and effective seen on this campus yet. If Kinetic Ideals are indicative of the future of live entertainment in this town, then the horizon has changed from bleak to brilliant.

Kinetic Ideals are a well

kept Toronto secret who possess an intense, yet melodic style which is comparable to Joy Division/New Order. Their music is emotionally vital and powerful enough to gyrate anyone's consciousness. They do suffer from inadequate percussion, though, due to the fact that they rely on a drum machine for that purpose. The band consists of Jean-

Claude Chambers, vocals and keyboards; Alan Marell, bass; and Michael Rullman on guitar. Their sound is nonetheless diverse and full for a three piece outfit.

Their whole show geared to building and sustaining a restrained emotional pressure until the final three songs, which donated the bomb they create in their audience. The non-alcoholic nature of the event forced the fluctuating audience (60-100) to concentrate on the stage, rather than the omnipresent beverage. Those who accepted the bizarre nature of the proceedings were entranced; those who did not were confused and alienated.

The lighting was particularly dynamic, except on occasion when it was too bright. The use of smoke was effective too. Chamber's stage presence was outstanding. He often violently flailed about; other times he seemed taunt as a guitar string.

He did not fraternize with his audience between songs. In fact, the only extraneous words uttered were "Thank you. Good night", lighting the emotional impact of the songs. The crowd was justifiably enthusiastic and energetic, at least those who danced were. I am confident that this new aesthetic will be received more warmly next time around: Kinetic Ideals have challenged the accepted standards of live Fredericton shows and proven that innovation is the key to keeping the UNB's entertainment vital.

"1900" Reviewed

Bernardo Bertolucci' film "1900" (Novencento in Italian) is a contemporary extravaganza that Vincent Canby in the New York Times called a "Marxist Romance". Set in Italy, it is a somewhat personal view of the history of the tumultuous years 1900 to 1945 and the lives of two men born in nineteen-hundred.

The Behrlingerhi family, headed by aging patriarch Burt Lancaster, owns a

magnificent estate in the Italian country-side. They lead a sheltered and comfortable aristocratic life. As was typical of the time, all of the work on the estate was done by tenant farmers and their families. The ease of the Behrlingerhi's life and its visibility is a constant irritant to the tenant families who have to watch their comings and goings.

On the same day in the year 1900 a boy is born to one of these tenant families

(the Palco's) and to the Behrlingerhi's. A major focus of the film is these two boys' lives. During the course of the film they grow into radically different adults reflecting their different backgrounds.

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