

Phil and friends' not-so-great adventure

GREG TUCKER

THE BRUNSWICKAN

Phil Reynolds played to a full but incoherent audience last Friday night at The Cellar. The turnout was good but the crowd seemed uninterested in Phil's live show.

Phil played the majority of his songs from his first album *Big Front Door*, as well as newer material that he was trying out.

Contented, Reynolds is not well known and is just starting out on his musical journey, but the audience seemed to consider Phil background noise. They showed little difference in their reaction to his live music, as they did to the CDs that were played when Phil took his break between sets. Often Phil would thank the audience for an applause that was not given. At times I found myself to be the only one clapping at the end of the song.

Frustration seemed to set in towards the end of his second set. While introducing his song, Phil started, "I wrote this song for a friend..." and then stopped to look at the morbid crowd. He then in a harsher tone said, "Hey, I wrote this song, God damnit!" Whether by design or by coincidence, it was not long after that that Phil did a cover of "Stuck in the Middle with You."

While talking to Phil after the show, he seemed indifferent to the crowd response. "I guess [the audience] was more interested in drinking their beer. ... I mean, who the hell am I?" Phil stated. "You win some, you lose some."

Although he toured for only three-and-a-half weeks, Phil said that he was looking forward to heading back to this home in Hamilton, Ontario. With the pathetic response to Reynolds' offerings, I would be looking forward to going home, too.



PICKIN' BUT NOT GRINNIN': Phil Reynolds and his band tried to liven up *The Cellar* last Friday, but the crowd didn't seem to care.

Anthology 3 winners!!!

Congratulations to

Cary Doherty, Andrew Bird and Scott Milbury.
Head on in to room 35 to collect your album!

ANSWERS:

John Lennon led the group on *Abbey Road*, Paul's costume was blue, Eric Clapton played lead on "While My Guitar Gently Weeps" and there were two other *Anthologies* before number three.

CD Reviews

Nirvana - *From the Banks of the Muddy Wishkah*

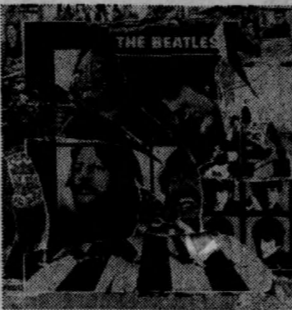
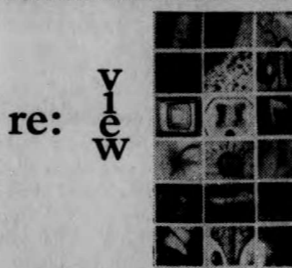
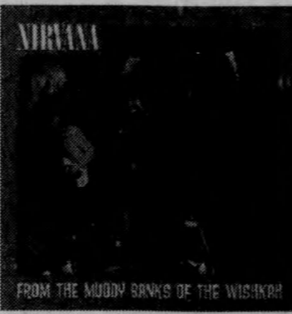
Two and half years after Nirvana ceased to be, fans finally get to experience the band as what they really were: three driven men with a handful of power chords, twisted lyrics, disturbing distortion and an unbridled energy that garnered them millions of fans worldwide.

Unlike the whimpering, demure MTV Unplugged performance, Nirvana get to provide closure to their short but extensive history with *From the Muddy Banks of the Wishkah*. There are no soft sounds, no violins and no holding back. Dave Grohl and Krist Novoselic have arranged a great assortment of songs that covers the spectrum of the hard-edged style that made them notorious.

From the *Muddy Banks* sounds far from bootleg quality. "Smells Like Teen Spirit," "Heart-Shaped Box" and "tourette's" reverberates through the speakers better than might be expected from recordings of the Seattle-spun rock demons. However, songs like "Breed" and "Aneurysm" must be listened to at high decibels to appreciate them to their fullest extent. Other tunes like "Lithium" and "School" aid the album's success, but also serve as solemn reminders of something that could have been even greater.

From the *Muddy Banks* is plainly not the greatest live album ever compiled but it's a necessity to own, for the sake of experiencing — to some degree — the commanding sound and power of Nirvana's live performances that not enough people had the opportunity to witness.

PETER J. CULLEN



The Beatles - *Anthology 3*

The third and last *Anthology* in The Beatles *Anthology* collection has finally been issued.

Featuring Beatle classics such as "Let It Be," "Helter Skelter," "Happiness is a Warm Gun," "Hey Jude" (and Ringo's witty little ditty, "Octopus's Garden"), the 50 track double-CD actually appears to include sufficient song material to make it a collection necessary.

George Harrison's previously unreleased "Not Guilty" definitely would have been a fan favourite had it been released in the '60s, while Paul McCartney's acoustic solo recording of "Blackbird" registers as a definite highlight on the album. The conga drum version of "Ob-La-Di, Ob-La-Da" actually sounds better than its original, and everything seems to come together on "For You Blue." But most of the other 40-plus songs just don't fare as well, as the majority of the takes certainly do not capture the greatness that the Beatles once represented. In fact, the vocal track to "Let It Be" can actually make you wince.

There's a reason most of these versions were never released in the first place: they're bad. The enclosed CD booklet actually reveals that the "mono mix" of "Glass Onion" was shelved and labeled "do not use." While the versions present on *Anthology 3* are a must for the consummate Beatle fan, they just can't convey the grandeur of the band's released pieces. For true Beatle glory, you're much better off buying the two greatest hits albums.

Although a necessity for your Beatles collection, *Anthology 3* proves itself little more than a bookend as the third and final chapter in the Beatles' *Anthology*.

PETER J. CULLEN

FleShpaiNt - *Imitate Yourself*

This album should have been called *Imitate Other People*. FleShpaiNt sound like Nine Inch Nails and Stabbing Westward on the few decent songs they have on this album, and like any '80s industrial pop band on their weaker material. While the album on the whole is not horrible by any stretch of the imagination, there are much better albums of this genre. The band is at its best when they are doing more guitar- and piano-oriented material such as "Acid Tongue," "Medusa," and "Imitate Yourself," as the vocals and sampling make the music sound way too much like the band's influences. Hard core industrial fans may be able to find something they like on *Imitate Yourself*, but if you are looking for something that is completely fresh and amazing in the world of industrial music, don't pick this up.

CHARLES TEED

Pearl Jam - *No Code*

While many album titles don't accurately reflect the sensation of an album's music, Pearl Jam's latest title, *No Code*, actually fits extraordinarily well.

Arguably their finest work yet — and certainly surpassing *Vitalogy* in terms of sound — Pearl Jam have thrown whatever caution they possessed to the wind and recorded one of the year's best albums. Eddie Vedder's angst is somewhat toned down and tempered with the group's talent that has always existed on previous efforts; however, *No Code* emphasizes the band's musical diversity to a greater extent. Blends of country and soft soul accompany their undying rock attitude, while longtime associate/producer Brendan O'Brien (Matthew Sweet, Alice in Chains) again focuses on powerful percussion but also a highly layered guitar sound.

The hit singles may not be as evident this time out, but musical arrangements more than make up for that. The soft, entrancing intro of the opening track, "Sometimes," abruptly bursts into patented Pearl Jam fury on "Hail, Hail." Vedder also offers up "Off He Goes" and "Red Mosquito" for the introspective listener, while the rawness of "Present Tense" makes it potentially the best track.

Vedder's voice still sounds the same, of course, but in terms of sound the band has apparently decided to make an album they truly desired to create. It's about time.

PETER J. CULLEN

Holly Cole - *It Happened One Night*

It has been nearly six years since Toronto-based Holly Cole, a native of Fredericton, stepped into the musical limelight and graced everyone with a jazz-infused pop style that captivated the world. The popularity of Cole's first four albums: *Girl Talk* (1990), *Blame It On My Youth* (1991), *Don't Smoke In Bed* (1993) and *Temptation* (1995) placed her as one of the top Canadian jazz chanteuses in recent years. Now her fifth release, *It Happened One Night*, is a collection of previously released material in a live format. The songs are taken from her three releases: *Blame It On My Youth* (1991), *Don't Smoke In Bed* (1993) and *Temptation* (1995) and were recorded during a live performance at Montreal in June of 1995.

The sultry and smoky vocal talents of this talented singer comes through in this recording in a breathtaking manner. Cole's voice traverses the ranges from the evocative ballad "Losing My Mind" to the upbeat "Cry (If You Want To)," backed by an intricate musical quartet. Longtime collaborators, Aaron Davis (piano) and David Pitch (bass), Dougie Bowne (drummer) and Kevin Breit (guitar) provide a minimalist accompaniment to Holly Cole's renditions of many popular songs.

It takes special care to make previously written material live and unique without losing the flavour of the originals. *It Happened One Night* does this successfully with the band's stylistic selections. From Cole Porter to Tom Waits, Ben Watt to Stephen Sondheim, the artistic quality of the band resonates in every song in a fresh manner. The music is excellent, the lyrics clear and handled artistically. This release, which also features an interactive computer component, is a tribute to the artists whose music Cole and her band presented in Montreal.

JETHILO E. CARLETTI

GRECO
Pizza On Time... Or Pizza On Us...

Great Campus Special
Medium Pan
2 Items
\$8.99 plus taxes

Add a Loonie
for 8" Garlic Fingers with sauce
or stuffed crust

Only Greco Guarantees
FREE DELIVERY
in 30 minutes or FREE FOOD*
*After 5.00p.m. conditions permitting

Greco Student Number **454-3030**

We also deliver Free*
Donairs, Oven Subs
Garlic Fingers, Chicken Wings
Mozza Sticks * Minimum Order \$8.00
* Except other specials

What do you want?

What are you interested in seeing in upcoming *Brunswickan* Entertainment sections?
Let us know what you want in the paper!
It's not too hard to do.
Contact the paper's friendliest editor
(i.e. the Entertainment Editor) at:

bruns@unb.ca
(you need e-mail for this)

453-4983
(you need a telephone for this)

Room 35 in the SUB
(you need to walk for this ... but hey, it's fun!)

Thanks. And have a nice day. No, really. We insist.
Thank us later. (Like when you come visit our office!)

CONTACT LENSES

STUDENT SPECIAL
SOFT CONTACT LENSES

GUARANTEED FIT
EXTENSIVE
FOLLOW-UP
CARE

159.

COMPREHENSIVE
SERVICE PROGRAM
CLOSE TO CAMPUS
& HIGH SCHOOL

CERTAIN
EXCEPTIONS APPLY

EXPIRES DEC. 31

DAVID G. HARDING
CONTACT LENS SPECIALIST
SUITE 504, 1015 REGENT STREET
FREDERICTON MEDICAL CLINIC
458-0270

MATURE & PART-TIME
C.A.M.P.U.S.
Zoomers

You are important
to us!
Let us be
important to you.
Please attend
YOUR

A.G.M.
ANNUAL GENERAL MEETING

NOVEMBER 21, 1996
S.U.B. Ballroom
4 P.M.

For information call: 453-3596 e-mail: zoomers@unb.ca

CyberSensations™
...the internet café

FREE 1/2 hour of Internet
with the purchase of 1/2 hour
and a large Cappuchino, or
Mocha or Latté

High Speed link to the Internet
Yes, we even have IRC.

415 King Street, Fredericton, Ph: 457-7428 Fax: 455-1721 www.cybersensations.com

Network Game Tournaments
DUKE NUKEM 3-D
\$10.00 ADVANCE CASH PRIZES
\$12.50 DOOR
SUNDAY NOV 17