

BY  
JAMES  
COVEY

**T**HOSE melancholy Monctonians, Eric's Trip, were finally able to play Birdland last Friday, after having their last two dates snowed out. It was their first Halifax performance since last October's Pop Explosion, and was perhaps their last ever. A band breakup seems imminent and individual members are looking toward pursuing their various side projects more seriously.

Friday's show was an amazingly heavy performance, even for Eric's Trip. After easing into the set with "My Bed Is Red," they launched into a series of five excellent, hard-rocking songs from their latest LP, *Purple Blue*, that included "Hourly," "Eyes Shut," and "Alone & Annoyed." Then it was time for more classic material. This included "Need," from *Peter*, their first CD release, and "Frame" and "Sunlight" from their debut LP *Love Tara*. The main set ended with three more tunes from the new album, including an amazing version of "Spaceship Opening" during which bassist Julie Doiron Claytor rocked out with an intensity not seen in a long time.

The encore featured guitarist Chris Thompson performing "What If The Sun Blew Up," a track featured on the new full-length Moonsocket CD, a side-project of Thompson's. Rick White put down his guitar for this song to take a turn backing up Chris on drums. Julie and regular drummer Mark Gaudet then came back on stage for a tune which sounded like "Wild Thing" on valium — it was long and slow and dragged and heavy. In other words, it was a perfect ending for

GAZETTE PHOTO BY MIKE GRAHAM



Rick White of Eric's Trip

## Third time's a charm

an Eric's Trip set.

Halifax's favourite heavy rock duo, The Chinstraps, kicked off the evening with their unique, tongue-in-cheek brand of noise, not to mention their latest props — a giant rotating foot sculpture, and a rotating hypnotic plastic spiral disc.

A much-improved (from their last Halifax performance) Orange Glass were next and played an

impressive set of heavy pop. This band features Ron Bates, who has done some playing with Rick White's Elevator to Hell project, and Tara S'Appart, Rick's wife, who also played in Elevator to Hell. Orange Glass have a second 7" single release out on Sappy Records, available for sale at the gig. Also for sale was the new 12-song CD release from Broken Girl, which is Julie's side project.

### CONCERT REVIEW

*Eric's Trip*

*Birdland Cabaret*  
Friday, March 15

Marvin, a trio of youngsters, had the honour of playing immediately before Eric's Trip. These twelve-year-olds played covers of Nirvana, Sex Pistols, Black Sabbath, and others, showing excellent guitar skills but not much

vocal expression. They have the potential to be a pretty amazing band. Apparently their parents were on the spot to videotape their performance.

With Eric's Trip on the verge of breaking up and Marvin on the verge of something big, it seems that the old adage holds true. For every death there is, somewhere else, a birth. It even applies to bands.

## Sex, thugs, and the Velvet Lizard

BY KAVERI CULLEN  
& JOHN GUPTA

**K**AVERI, my luscious date, and I spent an evening with the arts last Thursday, taking in the Saint Mary's University Drama Group's production of Shakespeare's *Macbeth*. Despite the fact that our half-baked Arts editor completely mixed up the day, we had a grand time.

Crazy Art Guy told us the curtains would spread for *MacBeth* at 6 p.m., when the show was actually set for 8 p.m. After dinner at the fancy "le Bistro," we returned to SMU for the show. Without tickets, we proceeded to get schmoozed by the publicity man we quickly nicknamed "the Velvet Lizard."

The cast of *MacBeth* was made up of actors from all skill levels — novices to full-blooded thespians. It opened with the theme music to "The Exorcist," and the cast assembled onstage.

On the whole, the good in this production outweighed the bad. There was a projection screen onstage that was used to show the visions of *MacBeth* as well as certain offstage action. This was a new way of dealing with some of the awkward staging that is ever-present in Shakespearian theatre. The technicians missed some of



"Hey... that Kaveri Cullen is a-lookin' at my bare, tattooed chest. Look at her drool. She is mine!"

their cues, but it was a noble effort overall.

The scene where the robbers murder Banquo was nicely entwined with *MacBeth* and Lady *MacBeth*'s passionate discussion of their future as king and queen. Who says love and war can't share the same stage?

The actor playing *MacBeth*

gave a solid performance which both Miss Cullen and I enjoyed immensely. While I found the amount of leg *Lady MacBeth* displayed invigorating, Kaveri thought the porter came to the rescue with his outrageously funny comic relief. The robber's bare, tattooed chests had Kaveri drooling for more and me

pondering my own inadequacies in the pectoral department.

**T**HE biggest criticism we held for the play came as a result of the scene just prior to the intermission. Hecate, the head witch, was being carried onstage in a throne hefted by a slew of men.

The leader of the procession brandished a whip which he joyfully cracked while the group moved across stage. Hecate's bright red robes & diamonds, coupled with her very exposed cleavage and platinum hair, did not ring true as Shakespearian. Although I consider myself a healthy young male, the scene where the witches give *MacBeth* the three prophecies by stripping off their cloaks to reveal skimpy, see-through attire, did not do anything for me. I always thought the witches should be ugly hags, not beautiful, young...

*Lady MacBeth* was not as strong a character as in other versions of *MacBeth* that I have seen. I believe that *Lady MacBeth* is the driving force behind *MacBeth*'s murderous ways, yet this production had *MacBeth* dominating his wife.

In all, the SMU Drama Group's *Macbeth* was well done, and worth the free tickets. For those of you who are not in a position where you can readily schmooze free admission, it is also worth the \$6 cost of admission.

*Macbeth* plays at the St. Mary's University Theatre Auditorium at 8 p.m. tonight through Saturday. Tickets are available at the door. The theatre is in the McNally building, off Robie Street.