

## Extravaganza

good performances  
poor attendance

By JOEY KILFOIL  
Brunswickan Staff

Although not as well attended as it could have been, Saturday's Extravaganza at the Student Union Building was a musical success, featuring diverse bands as well as a video show.

Diverse is the key word here. *Broken Windows*, playing in the ballroom, performed "new" music by such artists as *Roxy Music*, *XTC*, *Talking Heads*, and so forth. *Tres Hombres*, playing in the cafeteria, performed two extended sets consisting entirely of ZZ Top music.

*Broken Windows* is based in Montreal and played at UNB about a year ago as the *X-Men*. Guitarist/vocalist Bob Walsh said they decided to change their name when it was discovered that bands of that name already existed in Toronto and England. The band recently changed management and added a new drummer, Luc Pale, about six months ago, and Walsh said the new name reflects a fresh start for the band. Rounding out the lineup is Jeff Beauchamp on bass and bass synth and Steve Klodt on keyboards.

The name *Broken Windows* comes from a song and EP the band has just recorded. Walsh said the group is now shopping for a record label and is optimistic the record will be on the market soon. The group performs three or four of their own songs each set, and Walsh said the originals reflect somewhat the group's choice of cover tunes. He describes the material simply as "accessible, danceable new music".

In contrast to the technopop smoothness of *Broken Windows*, *Tres Hombres* performed the gutsy, gritty, down and dirty dancin' blues-rock of ZZ Top. *Tres Hombres* (Spanish for "Three men") is the title of one of ZZ Top's LPs.

Leading the band is bassist Lonnie Glass, who performs under the stage name of Jack Daniels. Although he grew up in Texas - his father is from Houston - his mother is from Toronto and that, he said, is how he got involved in the Canadian music scene.

Guitarist Billy Durst shares lead vocals with Glass, although Glass sings most of the lead, unlike the real ZZ Top, where guitarist Billy Gibbons handles the bulk of the lead vocals.

The band employs three different drummers, says Glass. Saturday's show featured Randy Corryal on drums, but depending on who is available, they also use Gary Craig and Paul Delong, who plays for Kim Mitchell.

Although Glass has played for the Toronto-based *Tres Hombres* for a couple of years, he played a few years ago in

Texas in a band that played ZZ Top-type of material. He said he has always enjoyed playing Texas blues and *Tres Hombres* came to be just as *Eliminator*, ZZ Top's most successful album, was approaching the peak of its popularity. Last year, said Glass, the band played 240 one-night stands.

Obviously, *Tres Hombres* is a ZZ Top fan's dream. They

play all of *Eliminator*, all of the new album, *Afterburner*, as well as several other ZZ Top classics such as *I Heard it on the X*, *Jesus Just Left Chicago*, *Waiting for the Bus*, *Beer Drinkers and Hell Raisers*, *La Grange*, and *Tush*.

The group utilized a drum machine for such songs as *Legs* and *Sleeping Bag* while keyboard parts,

particularly the synthesiser-laden *Rough Boy* from *Afterburner*, were programmed into a sequencer, thus allowing the band to reproduce the full range of ZZ Top material.

Both *Tres Hombres* and *Broken Windows* were entertaining and professional. Event organizers are to be commended for their choice of bands.

## Art for Art's Sake?

By NATALIE FOLSTER  
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It was with some trepidation that I undertook the task of viewing and writing about Rick Seguin's first solo exhibition "Contemporary Metal Sculptures" (now at the Art Centre). I have never been a great fan of decorative art or art merely for the sake of art. A timid peek (through my perhaps *too* conservative eyes) at these strange and wonderful creations filled me with the

fear that after looking at them all, the only thing I would be able to say was "What a hellish thing to have to dust." "I don't like it." or perhaps more accurately, "I don't understand." But to dismiss three years of work so easily would have been to admit to my ignorance of contemporary sculpture. So I had a look around.

Seguin is a well known New Brunswick craftsman, specializing in pewter, brass and copper working. It is logical, therefore, that he has chosen metals with which to create his sculptures. He describes his method of working as allowing the sculptures to more or less take it's own shape from the due materials with which it is made. A piece may begin as an idea in his head and end up as something totally different when it is finally completed. As he says:

"I have pieces of metal lying around on the floor of my shop. I trip over them, move them to another corner, to the other side of the room, put them away, take them out. I kick them around, literally and figuratively, and then one day a piece of scrap will start to look like something. It may take a week or six months, but

when the scrap starts to look like something, I use it. The shape, form, weight and texture of a scrap will dictate the sculpture."

This is precisely the problem I have with this kind of art. I like a piece of art that I am looking at to send me some sort of message, be it hidden, obvious or ambiguous; as well as being interesting to look at. Seguin's works are interesting to look at. The combinations of polished and unpolished metals, bright colors, eye-catching shapes and textures are neat to look at. Why I might even put one in my living room as a conversation piece, but I don't know what they are saying to me. Seguin has an easy answer to this problem...

"I think some artists fall into the trap of over-explaining the meaning of their work. The art is in the sculpture, not in the explanation. I'm not being anti-intellectual or anti-art-criticism, I just think long explanations of art limit the viewer's perceptions. If I explain what a specific piece means to me, and it means something different to you, there is somehow an impression of right of wrong. There is no right or wrong when people talk about art."

Seguin's works are fun to look at (and half the fun is looking up the titles in the program: *Pregnant woman on Bed of Nails*, *Flowering Cactus*

*Man, Yah. That is What I Said*.) Seguin is a skilled craftsman and brings a sense of whim and humour to his artwork that is delightful and comforting to a confused and ignorant viewer. Still, I wish, in looking at these works that I knew more about the ideas that they stemmed from and what they meant to the artist. Perhaps then I could avoid taking too lightly something that has a deeper meaning than to be aesthetically pleasing.

Perhaps Seguin is right and not every piece of art has to carry some profound message. I probably would have been more upset if he had tried to tell me that they were all about nuclear war of something.

## Regatta at CHSC

By DONNA STEPHENS

On February 14th, recording artists *Regatta* will be appearing at the Social Club. The band's stop here promises to be an eventful one. *Regatta* has a combination of exceptional musical talent and an impressive collection of original dance songs which highlight this visually appealing band.

*Regatta* features Chris Smith as lead vocalist and rhythm guitarist. Chris is also one of the band's principal songwriters and has the charismatic appeal of a front man that has often been compared to greats such as Sting, Nik Kershaw and Bryan Adams.

On lead guitar and keyboards is Peter Mueller, the other half of *Regatta's* songwriting team. Peter has previously played, recorded and written with Ian Thomas,

Ken Tobias, Marc Jordan and David Clayton Thomas.

The band's harmony duties are handled by Glyn Crook-Stephens, an accomplished vocalist in his own right. He also, on occasion, sings lead vocals for *Regatta*.

And, finally, the backbone of *Regatta's* sound is supplied by drummer Greg Critchley. He has his own distinctive style which was developed from the Rhythm and Blues school.

They have twelve original songs and play cover tunes by artists such as *The Police*, *Hall and Oates*, *Nik Kershaw* and *Bruce Springsteen* to name a few. They won the 1985 Q-107 *Homegrown Contest* with their song "Standing Alone". This led to the recording of a smash single "I did it for You" at the Metalworks recording studio with producer Brian Allen, former guitarist for *Toronto* and co-writer of

*Heart's* top ten single "What about Love". Their first major video was produced by Bob Connolly at the prestigious *Diamond Club* in Toronto. The band was also the subject of a feature article in the October issue of *Music Express*.

This past summer, *Regatta* played to sold-out houses in Halifax and St. John's.

All this is rather impressive for a band that has only been together for a year. This will certainly be "the band" to check out this semester, and you will be given the opportunity when *Regatta* gives a Valentine's Day performance at the College Hill Social Club. Their stop at the Social Club will feature a matinee from 4:00 until 6:00 pm and an evening performance that will begin at 9:00 pm and end at 1:00am. Admission price is 2 dollars for members and 3 dollars for non-members.