

More Red 'N' Black Revue ...

I would actually pay the ticket price just to see them do their "Three Blind Mice" routine again. I only wish it would have lasted longer; maybe next year. Brent and Tony, was (surprise!) another dance group. FLEX was introduced as "hip hop smoothed out on an R&B tip with a pop feel appeal to it" (sound familiar?). As far as I can figure out, the 26 dancers in this group were going for a Soul Train motif here. In any case, the choreography of this number was well organized for the amount of people in the group. I couldn't quite figure out the whole idea of this routine, but if you like the "gyrating-hips" type dancing, then I guess this would have been your thing.

Returning for another year at the Red and Black Revue is Chandra². Mark and Deven Chandra are local guitarists who have been performing together for years (well, at least since high school). Although in past years they have successfully relied on more "classic" material (Simon and Garfunkel), this year they demonstrated their two part harmony on a pair of Indigo Girls songs, one of which was performed partially on a mandolin.

The Ubiquitous Theatre Company closed the first half of the evening with a touch of class, performing a piece from the musical *Les Miserables*. This was a very powerful number containing several soloists as well as a group finale. Well done folks.

Local alternative rock band "Fell Winter" opened the second act the way the first act should have been opened—with originality and a bit of excitement. Performing two of their own songs, Fell Winter sounded more like Tool than any Canadian college band. The seriousness of their music was mixed with lead singer Trevor Brown's tribute to the cartoon music scene. I only hope they weren't too serious about their little "We're a heavy metal band" frenzy at the end of their set. This definitely contrasted with what was to come as Erica Currie-Fraser hit the stage and gave an admirable performance of Elton John's "Can You Feel the Love Tonight?" Covering a song as popular as this can be dangerous if not done well, but Erica left no complaints.

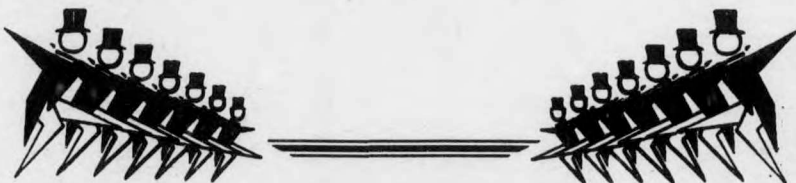
Geoff Cook was a perfect example of the level of talent circulating on the UNB campus. Looking more comfortable in front of his piano than he did in front of a microphone, Geoff played one piece by himself before being accompanied by John Bartlett for a final song.

Following Geoff Cook was "Just Us". This dance troupe had what the others lacked: energy, precision, and the appearance that they were actually enjoying what they were doing. Rather than performing one long dance routine, "Just Us" offered a series of dance 'skits', each with a separate theme. One added bonus is that these dancers sang their own lyrics (a sort of high paced karaoke).

The annual 'News Update' skit was an overall success as it poked fun at current events on campus. Hosts Kailey Finkleman and Keith Loukes offered sharp sarcasm and even though some jokes only managed a few sympathy laughs, all was not lost. Kailey and Keith simply turned the humor on themselves and make a quick exit.

And then it was time for the engineers, conveniently placed at the end of the program to allow audience members to leave early. After a one year hiatus the Jugband was back with its collection of jokes (most of them repeats) and digs on various campus media (Pillar envy? I don't think so). Actually, the Jugband has been a crowd favorite since it began. It must take a lot of skill to hit beer bottles in musical sequence.

Overall, the 48th annual Red and Black Revue may not have been as polished as previous years but it was still a good show and well worth the ticket price.



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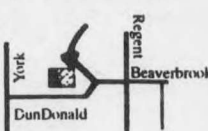
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As promised, it's 100% all-Canadian, all the time this week to try and bring my Cancon up to those pesky levels

enforced by the law. And I can't think of a better way to start things off than with release by Fredericton's very own Georgie Haley. Georgie has been around for quite a while in various local bands, but his latest incarnation is as the guiding force behind *Same Boat*. Their first CD is entitled *Last Fish Dinner*, and weighs in at an ambitious seventy minutes. When dealing with an album as long as that, there are bound to be some moments which work better than others. And here the real stand-outs are the quieter songs such as 'Prospecting' but that's only because when the guitar solos really get started, it can all get a wee bit on the self indulgent side which makes some songs lose a bit of their focus. But that's a minor complaint - Georgie is a damn fine guitarist and he works well with Mike Doherty when they try their hand at improvisation. It's an eclectic blend, and most

people will be able to find something that they like on here. You can pick this one up at any decent record store in town, and I'm sure that *Same Boat* will be playing some live dates to promote *Last Fish Dinner*. Keep your eyes open.

I got some vinyl!!! A delightful seven inch slab that carries a couple of songs that were originally performed by Montreal band the Nils - I must confess I have no idea who they were (I was on the wrong continent at the time...), although I am told that they were very underrated not to mention influential. This time round Pot-belly cover 'Scratches and Needles' while the Stand GT offer 'When Love Puts On A Sad Face'. The former is an almost mournful tune that picks up a little bit once the guitars finally kick in. But the latter is a delightful, melodic romp through a very catchy pop song - the acoustic and electric guitars work well together as do the vocal harmonies. Its everything that a 7" single should be.

Another blast from the past next - does anyone remember Go Four 3? Go on, check that pile of albums at the back of your closet. Well, after they broke up, three of the members stuck together and have now returned as Thrill Squad. Their debut *It's Party Time!* has just turned up, and on it they even resurrect a few of those old songs ('Just Another Day' for example). But the remarkable thing is that despite the fact that some of the material is almost ten years old, it still sounds good. Very good in fact. Roxanne Heichert's voice makes me think of Debbie Harry at her most joyous; the music is hardly original with its guitar/bass/drum combo, but it's all so happy that it works. And seeing I am throwing the word 'pop' around so much this week, I will use

it one more time - this is quite lovely pop music, plain and simple. Plus everything eighties is in vogue at the mo-

about the Buzzcocks and listen to Bender's 'Spend Some Time' one more time.

Another band that seems to be fond

of the term 'punk' is Toronto's Rusty - they even call the first track on their self-titled EP that. But I get the feeling that the more wholesome songs are the ones that will get picked up; there is already a video for the radio-friendly 'Wake Me', a song that makes me think that the band aren't quite as punk as they'd like to be. The real pick from this disc is 'k.d. lang', a three minute ditty to everyone's favourite cowgirl - nice and energetic, fun lyrics, plenty of loud guitars and some rough edges that keep it from being too amicable. All in all, a promising debut. And one that

seems to have gotten quite a few major labels salivating with anticipation although I will reserve my final judgement until I hear their next offering.

But the best of this maple-drenched bunch comes from Toronto's Change of Heart, who must still be rather happy about making off with the \$100,000

prize from last year's CFNY New Music Search. I imagine that a large chunk of that was sunk into the remastering of *Tummy'suckle*, their wonderful album that initially came out as a limited release last year (mine is no. 549). Back then you could only buy it if you were lucky enough to see the band in concert. I was, and it was one of the highlights of the Halifax Pop Explosion - an exceptionally energetic performance. And this new version of *Tummy'suckle* sounds even better than the original - the sound quality is better, the bass has been turned up and it's a lot more in your face (so to speak). Thirteen songs to work your way through, and most are concentrated bursts of pretty loud guitar pop; see the first single 'Trigger' for a perfect example. But the final song, 'Mardi Gras Bringdown', is one of those sprawling epics that doesn't know when

to end - it gets all swirly, vague and, dare I say, boring for the last seven minutes or so. Nevertheless, *Tummy'suckle* really does deserve your attention as it's the pinnacle of Change of Heart's twelve year career - don't make these talented boys wait any longer for fame to finally find them.

I can't end without letting you know that there is a new album out by Canada's cutest band. For the uninitiated, that would be Cub, and *Come Out, Come Out* hardly represents a dramatic departure from their previous work (apart from the dance remix of 'Go Fish' hidden at the end of the disc). So you get some perfect pop music where it's almost possible to hear Lisa smile as she sings. And hopefully there will be an interview with Cub here very soon, and they may even come to town in the spring to say hello. I, for one, can hardly wait.

SAME BOAT: LAST FISH DINNER



ment, so Thrill Squad's future seems very rosy. Very rosy indeed.

Bender's *Funny Kar* offers ten succinct bursts of spiky guitar pop - it's so nice to hear songs which know when to end for a change. They have been around for just over two years, and have been gigging like there is no tomorrow dur-



ing that time. All that experience of playing live is very obvious when listening to *Funny Kar* as it is a very accomplished piece of work. If any reference points were to be thrown around then it would have to be someone like Big Drill Car. Or I may even confirm what their press



release suggests and make mention of the now hallowed Green Day, but not quite. Hopefully they will head out this way very soon so I can see if they can put the same amount of energy into a live show. It's all more melodic and polished than punk used to be, but it's the sort of thing that the kids today really seem to like. As for me, I just reminisce