

Yo' Momma was at the Palace

Last Wednesday night, the Palace was transformed from a cheesy dance bar into a sweaty jungle of bodies being thrown about every which way. No, it was not the drunkards being turned away at the front door, rather a large group of people out to see I Mother Earth.

The band hit the stage to loud, approving applause, and crashed into a charged version of "One More Astronaut". Immediately, the crowd on the dance floor began to freak. People were a-jumping, heads were a-shaking, and many a toe was being squashed — which seemed to deeply upset and annoy the muscled bouncers who had probably never seen a spectacle like this before. Most of their set consisted of material off their double platinum and highly successful new album, *Scenery and Fish*. Not only was it a great performance, but before the show I had the opportunity to talk to drummer Christian Tanna.

BY STUART MCMILLAN

Gaz: What is it like touring again?

Christian: Good, we always have a good time out here, the people are really cool and nice. The last time we were out here we came with the Killjoys, and we didn't play everywhere, just two or three cities. It really wasn't that comprehensive a tour but this one I'm really glad because we are seeing other places, like Wolfville, Acadia, Sydney, and Newfoundland.

Gaz: What is it like having Glueleg opening up for you?

Christian: They are good friends of ours, they have the same management as us musically, which was part of the reason we were allowed to take them. The package kind of worked together, it is not only that they are friends, but we like their music, they are trying to do something different which I totally dig. I mean, you can take out any number of three chord alternative pop bands but it is getting kind of tired — I'm just not totally into it.

Gaz: What is it like travelling across Canada?

Christian: It is basically what you make it, you can make it hell or you can make it fun. We choose to make it fun — I don't mean

party every night coz you'll just kill yourself. We have toured so much I can't believe how long we have stayed on the road, but if you just go crazy every night you'll just burn out. You have to choose your spots to have fun. You have to keep yourself busy, keep your mind occupied, read, listen to music, do whatever you want to do. The past week we have just exhausted ourselves, I don't think I have ever been so tired touring but we have kind of caught up a little bit. We were in Toronto, we had to do three shows there, and then we had to shoot a video.

Gaz: For the next single?

Christian: Yeah, "Raspberry". We were in town, so much to do back home. Not friends, just business-wise, everything attacked us at once. And we had to hit the road the night we made the video. That part of it gets a drag, but if you just pace yourself to it you get used to it.

Gaz: What about outside of Canada — has your last album been released worldwide?

Christian: Yes, both albums have been released worldwide. On this album we didn't get to go to Europe — political reasons for that — but the first time we did. We spend a lot of time touring in America, because it is so huge to

tour. Canada is very easy to tour. Start on one coast and go to the other.

Gaz: How is touring in America going?

Christian: Fine, we just spent two months touring there before Christmas which was pretty tiring. We normally tour on our own and take bands with us but we actually did a few opening things. We went out with Gravity Kills for a few shows, Stabbing Westward.

Gaz: So what happens after this tour?

Christian: We are heading back to Ontario where we are going to play at the Juno's and there is another week of shows. I believe we are finished in mid-March. The only thing that is coming up is Edgifest which is going across Canada during the summer and we are going to be part of that.

Gaz: Tell me more about Edgifest — who's on the bill...

Christian: It is going to be us, Moist, Our Lady Peace, The Tea Party and a bunch of other bands, going across all of Canada, and I have heard that there will be some east coast dates which will be great. That will be happening in July.

Gaz: After that you are going to take a rest period and then get started on the new album?

Christian: When we get home we have to get thinking on getting the new record together. We don't want it to come out two years from now. We want it out next year.

Gaz: Do you have any ideas for the next album?

Christian: It is very interesting because you don't know where it is going to go but we mess around at soundchecks and come up with ideas and I really like some of the stuff we are doing.

Gaz: What sort of direction is it going to go in?

Christian: I think it is going to be a little more outside than this record. I think it is going to be, not weird, but a little difficult. We want to stretch a little bit. We have set ourselves up where we can do that because both of our albums have monster long jams on them and we don't care. We have been fortunate enough that people have bought the albums and have had a moderate amount of success on this album.

Gaz: How does it feel going double platinum with this album?

Christian: Great, it is one of those quite neat moments that happens. We don't take it for granted because we know we are pretty lucky. Winning a Juno Award, or any other award, it is a bunch of people who don't

know you who vote on that but this is people who went out and bought the records which is kind of special. It was a nice moment we had there when they gave it to us. And our first album went platinum and they gave that one, too.

Gaz: What other Canadian bands at the moment do you like and respect?

Christian: I really have not been listening to a whole lot lately. Glueleg is one of the bands I really like. Salmon Blaster, Treble Charger, Our Lady Peace, Sloan.

Gaz: Why are you playing here at the Palace instead of the University?

Christian: We were actually going to play at the university but there were a few shows in there and I don't know what happened and they offered us this but I was pissed off coz I wanted to do an all ages show. This is actually the only place where we are not playing at a university.

Gaz: On *Scenery and Fish* you have a multimedia component added. Whose idea was that?

Christian: The record company threw it at us, so we said "sure" and supplied the material to make it what it is and we are happy that we did it. We were the first band on EMI to put it on a full length record.



Folk art at its best

MAUD LEWIS

BY GINA STACK

Step into the Art Gallery of Nova Scotia, and enter the world of Maud Lewis.

Brilliant flowers, sled rides and the beauty of nature permeate the paintings of Nova Scotia's most celebrated folk artist. Born in the small community of South Ohio in 1903, Lewis obtained international recognition for her almost child-like picture of rural life.

As a small child, Lewis felt uncomfortable around other children. She was born with almost no chin and was very tiny. Her movement was restricted by rheumatoid arthritis and her hands were twisted from the affliction.

Lewis managed to overcome these odds, and gripping a paintbrush with her crippled fingers,

created images of a magical time when all was right with the world.

The painter began her career very modestly, selling paintings for \$2.50 on the side of the road by her home in Digby. Her husband

When Richard Nixon's White House ordered two paintings from Lewis, being the shrewd businesswoman that she was, she insisted on the money upfront.

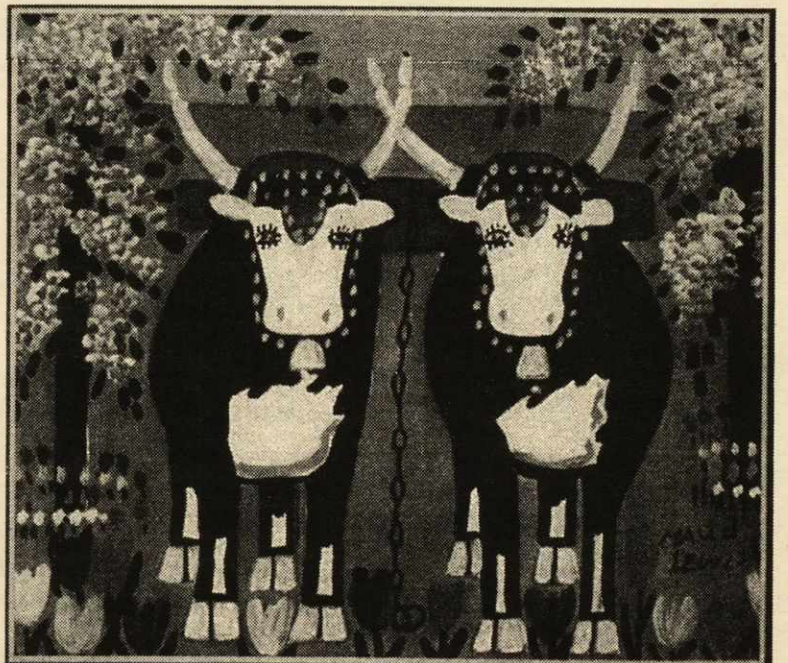
Everett would also take her painted Christmas cards door to door from his Model T Ford while she would wait in the car. By the early 1950s, Lewis's reputation

had grown beyond Digby County, and she raised the price of her artwork to \$5.

When Richard Nixon's White House ordered two paintings from Lewis, being the shrewd businesswoman that she was, she insisted on the money upfront.

In addition to cards and paintings, Lewis painted anything she could get her hands on. Perhaps her greatest work was her house. Lewis not only painted trays, dustpans and other household items, she painted the doors, windows, stairs, walls and even her stove.

Despite her success, Lewis never lost touch with her roots. When she died in 1970, her home still had no electricity, no television and no indoor plumbing. The small home was heated solely by the wooden stove in the kitchen.



Despite a great deal of public support, her house sat in decay after her husband's death in 1979. Over the past few years the money was finally found to move and restore the house. This summer it will be moved to the expanded Art Gallery of Nova Scotia for visitors to enjoy.

Lewis's work will be travelling

across the country for a 1997-98 national exhibit.

Consider a trip to the gallery time well spent. Even if you're not a big fan of folk art, the colorful images can't help but put you in a good mood.

The Illuminated Life of Maud Lewis continues at the AGNS until April 13.