

# ENTERTAINMENT

...music...films...exhibitions...theatre...arts...

## Sing it again, Sloan



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THE BRUNSWICKAN

Sure, Sloan started off innocently enough. Four energetic, earnest Halifaxians yearned to turn up their amps, embrace feedback and distortion and create some clever lyrics. But then things went pretty big for Jay Ferguson, Chris Murphy, Patrick Pentland and Andrew Scott. Spearheading the "Seattle East" scene with their debut album *Smeared*, Sloan rose to national prominence, claimed widespread fame and broke the barriers for other east coast musicians. Then they recorded a beautiful album in *Twice Removed*, thoroughly exhausted themselves and consequently split up.

All that matters now is that Canada's most popular act is playing at UNB next Thursday, touring in full support of *One Chord to Another*, perhaps the best album to come out of 1996.

The talkative but timid Jay Ferguson fully accepts the beratement for avoiding New Brunswick venues the past few years. "I'm sorry, I'm sorry," he laughs. "Not this past year but the year before we took most of the year off, [and] this past year we only started really doing shows this fall, which was mostly just the rest of Canada and then we're doing shows around here this time of year. So that would explain a couple of years there, but for *Twice Removed* I guess we didn't really go [to New Brunswick] at all... It's ridiculous, I know. There's no excuse, let's put it that way [laughs]."

Ironically, part of the problem is Sloan's dedication to their fans. The band vehemently strives to perform at venues that will admit people under the age of 19. For Fredericton, for a while, it was hard setting up an all-ages show and all that stuff. So we've just been having a hard time. [But] now finally we're going to be able to play there," Ferguson says.

And now fans will have the opportunity to experience a live rendition of the new *One Chord to Another* album. The disc is selling incredibly well, which is no different than Sloan's other releases, but one of the things that has changed is their exposure on MuchMusic. Sloan has always experienced disappointing success with their videos, with the possible exception of *Smeared*'s "500 Up," but *One Chord to Another*'s first three singles — "The Good In Everyone," "Everything You've Done Wrong," and Ferguson's "The Lines You Amend" — have all received impressive airplay on "The Nation's Music Station."

"We just went up there and played a game of poker with Moses Znamier, and now we're on no problems," laughs Ferguson, explaining the turn of events. "No, I think this time with videos we actually tried to think about making videos that would be presentable but still keeping them the way we like them. I'm glad, because these are my favourite videos that we've done, the ones from this record. And they've all done alright on the chart. I think we just wanted our videos to get played so we tried to do them nice and come up with ideas ourselves that we'd want to see, too."

Sloan's determination and desire for control have been key elements to their success and happiness, and Ferguson verifies that. "We try to be so involved in everything we do. We don't leave videos up to anybody else; we come up with everything for ourselves. We're just control freaks. I think we have enough ideas amongst ourselves."

According to Ferguson, the band members clearly are not content unless they're busy. "[We do the] artistic artwork and also want to be on top of business things. We don't have a lot of side projects, but Chris does a lot of artwork for Murderrecords [Sloan's own record label], learning how to use his computer, basically. And Andrew is an excellent painter. He used to do lots, and he's sold a number of them, anyway."

With regards to the music, much of Sloan's diversity comes from their uniqueness. Since all of the band members write the songs, they take turns sharing the microphone and also trade off with their instruments. But, because various voices are conjuring up several songs, there are quite a few tunes that don't make it on the albums. However, Ferguson says that the discarded songs actually do see the light of day in one way or another. "I think any songs that we would not use [on our albums] we could use for B-sides or CD singles or stuff like that. Or just save it, take it apart and use it for another record. There are a couple of songs on the new record that have been around for a while, like 'Autobiography' has been around for a couple of years. And 'Take the Bench' has been around for a couple of years as well, in forms."

Although Ferguson only casually mentioned a B-sides concept, he admits that he would love to see it come about at some point. "I was thinking about it, yeah. I'd like to put one out on Murder, 'cause we have some B-sides that came out in Europe for our first two records that didn't get released over here. And we have other songs on compilations, so it'd be nice to put them all together on a record. I think maybe we would wait another year or so just so we have a few more B-sides, and then put it out."

While a B-sides project would be a treat for Sloan enthusiasts, an album of new songs would be even more ideal. And, as luck would have it, Sloan hasn't been resting on the laurels of *One Chord to Another*. "We were just practicing last night trying to work out new songs, actually. I don't know what [the new album] is going to sound like. We were talking about what it's going to sound like [laughs], and it could sound like Slade, Garry Glitter, [and] T-Rex, potentially. But I probably shouldn't say because [the other guys] will read it and get mad at me [laughs]."

He adds that some of the new material may be incorporated into the next few shows. "I think on this tour we're probably going to play a couple of new songs. We practiced a couple yesterday that we could probably easily do for the tour, so I think we will."

\* SEE "SLOAN" ON PAGE 10 \*

## Artistic explorations of expressions

JETHOLO E. CABILETE

THE BRUNSWICKAN

The ongoing journey of humanity to express itself has been an endless search through the self and the environment. The expression of people's hopes, dreams, fears, emotional states and so on, have been depicted through various artistic forms: from dance, to written media, dramatic fields and visual art. This expressiveness is the feature of this month's art exhibition at the UNB Art Centre. Craig Schneider and Philip Iverson are the two artists whose works are now being showcased at the Art Centre. Schneider's *Common Ground* and Iverson's *Tempting Fate* provide complementary focus towards the expressionistic mode of art. Both artists work with similar dimensions to form the core of their respective works. The maturation and development of the artists' works are evolutions in the styles, formats and contemplative natures of their respective talents.

Philip Iverson received his Bachelor of Fine Arts from Mount Allison University in 1990. Since then, he has created numerous artworks that have been extensively showing provincially, nationally and locally. The exhibitions that illustrate both the complementary and opposing nature of Iverson's works are supported by his participation as a teacher and leader within the art community. Iverson's *Tempting Fate* explores the emotional expression of humanity through a two-dimensional mixed media.

According to the artist, the emotional upheaval within the works' inner facets can also be interpreted as a reflection of social forces. The large sections of plywood are given a rich life through the use of vibrant colour; again as an indication of activity, force and expressive power. The pieces harbour a kaleidoscope of texture, dynamic statements and detailed forms. There is no subtlety to Philip Iverson's expressionistic style. In this exhibition his pieces do not convey a purity of themes or style, but rather they are counterpart to the individual and social dimensions of Iverson's objective.

Craig Schneider studied at Goddard College in 1972-1973. He received a diploma from the New Brunswick Craft College in 1979, and he graduated from the Nova Scotia College of Fine Arts and Design in 1989. Like Iverson, Schneider's works have spanned local, provincial and national exhibitions. Schneider's background positions as a workshop leader and instructor led to his current post as Executive Directorship of Sunbury Shores and Nature Inc. in St. Andrews. The emotive quality of the pieces in *Common Ground* evoke the three-dimensional relationship between humanity and the effects of the social structures surrounding it. The artist states that the exploration of the clay media can be found through the comparison to the "...emotional reaction to one's world collapsing and changing." The social forces at play in Schneider's clay sculptures are contemplative in nature; they're given an expression of subdued activity through soft, earthy colours. The various sections to some of his works underscore the precarious balance many people find in their lives today. The application of a rich textural style to the subtle colours enhances the objectivity of Schneider's pieces.

Each exhibit offers a style that enhances the opposite in the other. The dynamism of Iverson's *Tempting Fate* is a complement to Schneider's contemplativeness in *Common Ground*. Similarly, the colour schemes balance each other along with the textural expression found in the two artists' works. The similarities between human-relationships and social structure find expression through Iverson's and Schneider's talents. Both exhibitions can be found at Memorial Hall until February 23, 1997.



FROM THE COMMON GROUND: One of the featured pieces from Craig Schneider's collection now on display at Memorial Hall.

## Misery at Theatre NB

BRUNSWICKIAN STAFF

THE BRUNSWICKAN

Stephen King has crafted some of fiction's most terrifying supernatural worlds in works such as *Salem's Lot*, *The Shining* and *Pet Semetary*, but *Misery*, beginning at TNB today, may be King's most frightening story because of its portrayal of the dark side of reality.

*Misery* features UNB alumnus C. David Johnson as Paul Sheldon, a best selling romance novelist who has decided to leave the genre to pursue a more meaningful literary form. But shortly after making this decision he is seriously injured in an automobile accident in the Colorado mountains and is rescued by Annie Wilkes, played by Deborah Lobban, a nurse who lives alone in a small farm house. Being Paul's self-proclaimed "number one fan," the obsessive Annie is horrified that he could have killed off the *Misery* series' main character, Misery Chastain. Revealing her darker side, Annie forces Paul to write a new volume that will resurrect *Misery* from the dead. Paul plays along with her requests and an underlying co-dependency becomes apparent. The story of Paul's survival and the new *Misery* story begin to superimpose themselves on one another, and reality becomes very blurred.

*Misery* has been adapted for the stage by British dramatist Simon Moore, and will play from today until January 25 at The Playhouse, and from January 31 to February 1 at The Imperial Theatre in Saint John.



BEDBOUND AND TERROR STRICKEN: C. David Johnson plays the incapacitated while Deborah Lobban portrays the insane in TNB's stage adaptation of Stephen King's *Misery*, opening tonight.

## Know where to go?

ARTS

- The Beaverbrook Art Gallery  
Attila Richard Lukacs: *E-Work* - Jan 12 - Mar 2/97  
*The Power of Images*: Attila Richard Lukacs - Jan 14, Jan 28 & Feb 4/97
- UNB Art Centre presents *Common Ground* (clay works by Craig Schneider) and *Tempting Fate* (paintings by Philip Iverson) at Memorial Hall, Jan 12 - Feb 23/97. FREE. 453-4623.
- Gallery Connexion presents *Seep* by Beary Popescu and Shawn O'Hagan, Jan 17 - Feb 28/97, 454-1433.
- Capital Film Society presents *The Umbrellas of Cherbourg* at Tilley Hall 102, Jan 20, 8 pm, \$3 members, \$5 non-members.
- CHSR presents *Close Encounters of the Third Kind* at MacLaggan Hall, Jan 21/97, \$4.
- Theatre UNB presents Jean Paul Sartre's *No Exit* at Memorial Hall, Jan 28, 30 & Feb 1. Also, Martinez Sierra's *Kingdom of God*, Jan 29, 30 & Feb 2/97, \$4 students, \$5 all others.
- UNB/STU Creative Arts presents Felix Mirtz Productions in *A Silver Revend of Poison* at STU's Black Box Theatre, Tonight, 8 pm, \$10 students, \$18 adults, 457-2233.
- New Brunswick Museum presents *Jewels of France* at Market Square in Saint John, Jan 17 - Apr 30/97, (506) 643-2300.
- The Dock presents "Alain Morissette," a tribute by Jagged Little Pill, Jan 18/97.

## Win free tickets!!!

Get you wish you had enough money to see all those awesome upcoming Winter Carnival shows...

Well, drop off your name, phone number & student number to *The Brunswickan*. Entries must be submitted by 5 pm the day prior to each of the following dates.

- 2 tix to **Our Lady Peace** (drawn Jan 22)
- 2 tix to **Sloan** (drawn Jan 21)
- 2 tix to **The Mahones** (drawn Jan 22)
- 2 tix to **Simon B. Cotter** (drawn Jan 20)

The name drawn for each show will receive the two tickets.

Winners will be notified by telephone.