

"A little bit of stuff from the kitchen"

Caper Celtic Colours Cabaret

BY AMY MACDONALD
AND KATIE TINKER

"How's she goin'?"

The often-repeated Cape Breton greeting was how Jennifer Roland started off the evening at Sunday night's Celtic Cabaret in Sydney.

The concert — part of Cape Breton's annual Celtic Colours festival — featured three well-known Maritime acts: Jennifer Roland, McGinty, and Kilt.

Introducing her music as "a little bit of stuff from the kitchen," Jennifer Roland showed off her multiple talents as both an accom-

plished traditional fiddler and a step dancer — she had both feet and fingers flying, often at the same time. The young musician, who has toured as far away as the UK, played songs from her previous album as well as from her newest release, *Dedication*.

Her fiddle playing was clean, energetic and pure. She danced as she played, and was engaging to watch; but the best moments of her set were when she brought the young, four-member dance troupe "Celtic Feet" on stage to accompany her tunes.

Jennifer impressed her audience by step-dancing along

with her guests as she fiddled, while at the same time managing somehow not to trip over her violin chord. The flawless skill and youthful energy of Roland's set prompted a standing ovation from the audience at its conclusion.

The group McGinty, having played together for 22 years, is no stranger to Maritime audiences. The woman next to us leaned over and said that she was just old enough to get into the Halifax bars when they started playing together.

"It ain't new but it still works" was how they introduced one of their older numbers at the concert, but the phrase could just as easily apply to the group itself. They were just as lively and charming as ever.

Playing music they said was for "drinkin', figthin', or lovin'," McGinty sang traditional Celtic bar songs such as "Lord of the Dance" and "Lukey's Boat" with typical gusto.

All three members are accomplished musicians, but for us their greatest appeal lay in their powerful voices and solid harmonies — showed off beautifully in their a cappella version of "North-west Passage".

Kilt, as always, made their presence known. The audience, until now fairly laid-back, were on their feet and dancing away with the first song, "Wrecker's Den".

The group played this and a few other numbers from their first album, but the larger part of their set was dedicated to music from



Oldies: McGinty have 22 years of entertainment to their credit.

Theatre that teaches

BY DAVID FOX-PROCENKO

Every Thursday night, a group of approximately 20 people gather in a classroom at St. Patricks-Alexandra School on Brunswick St., working to improve their theatrical skills through improvisation games, storytelling, and forum theatre.

Known as the Irondale Ensemble project, the group uses theatre to teach children and adults about modern day, real life issues. Working with transition houses like Bryony House, they carefully weave scenes together about domestic violence, emotional and physical abuse, anger management, and rape.

Then they create "open forum" after their production where they discuss what happened with the audience, and how it can be solved. Forum theatre is best described as a game or theatrical discussion which puts the participants point of view into strategic action.

Irondale, also celebrating their tenth anniversary next year, seeks to increase in community awareness of theatre in general. Every Thursday night from 6:30-8:30 p.m., they open the doors to the community for theatre games, which improve and enhance both acting skills and stage confidence. It's free, open to anyone (usually from Grade four and up) and the main focus is to have fun in acting and improvisation.

The games we played involved everyone and were a lot of fun. The time flew by, as it was a fast, involving and intense two hours. Anyone who enjoys improv games would love this workshops. Some examples of the games we played are the Hat game, Mirror, and tug of war. In the Hat game, a group of people are trying to get the hat away from the person who is guarding it. The guard cannot move more than five feet from the hat in any direction, and anyone who is touched by the guard is frozen.

This is a great ice-breaker

for groups, and teaches participants how to work together. Mirror is played in pairs. One person starts a slow movement, and the other person follows the movement. The second person does not so much follow but watches and mimics at the same time, and the two switch from lead to follow.

This game is excellent at building concentration. The last game, Tug of War is played with an imaginary rope. Groups of two and up play tug back and forth on their imaginary rope, rather than a real one. This game also builds concentration.

In playing these games, the participants learn to deal with real life issues through theatre.

Anyone interested in Irondale, should feel free to drop by St. PatricksAlexandra School through the Brunswick St. Entrance between 6:30-8:30 p.m. on Thursday nights. Their contact number is (902) 429-1370.



Motivational presentation: Kilt get audiences on their feet and in motion.

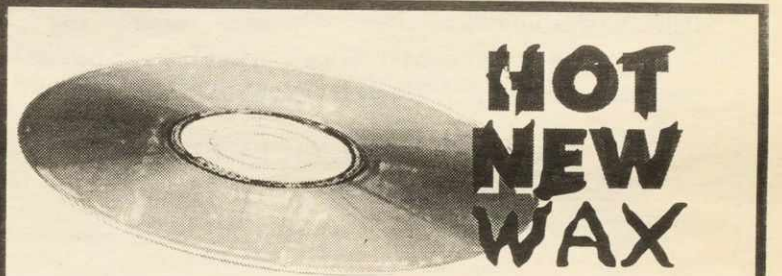
their new release, *Four in the Crib*.

Kilt brought the audience to its peak of enthusiasm, and it wasn't hard to see why. They combine talent and skill with a great interaction together on stage. They move around constantly on stage, exchanging lots of smiles and playfully staring each other down. You just know they're having a fabulous time.

They lost a few people when they started playing their more unfamiliar self-written numbers, which tended to have an alternative feel. Perhaps it was the

late hour, or perhaps it was just that after Jennifer Roland and McGinty, some members of the audience were more prepped for traditional tunes. The group's style also seemed to appeal mostly to a younger (and drunker) crowd. Though there were some pretty rosy-cheeked old-timers out on the floor — but hey, that's Cape Breton!

Overall, if you'd asked anyone at Sunday night's concert how she was goin', you'd have been sure to receive the appropriate Cape Breton response: "good, dear, good!"



Chris Cornell — *Euphoria Morning* (A&M)

Not having heard from Chris Cornell since Soundgarden took the Seattle dirt nap six years ago, this album's existence alone surprised me. Same booming voice and extensive guitar work can be found, but the songs ditch the metal roots of Cornell's earlier stuff in favor of a more laid back Radiohead/Scott Weiland sound. Not necessarily good but definitely not bad. — Fred

Matthew Good Band — *Beautiful Midnight* (Universal)

With their third full-length, MGB deepen the grooves in the already well-carved niche of Canadian rock. There are obvious singles here, but the other tracks rock out more subtly, unwinding and developing with each listen. "Born to Kill" starts out small and climaxes into a mini rock epic, with strings, screaming guitars and crashing drums. Matt's throaty, reverb soaked voice underscores the grittiness of the songs and leaving the MGB trademark. — Nicole

Promise Ring — *Very Emergency* (Jade Tree)

If such a label as "emo" exists, the Promise Ring are the poster boys. Highly accessible and dangerously catchy, this record is unstoppably popping rock. The third full-length release from the heart-throbs of Wisconsin is clever and contagious — there is nothing you can do to prevent the toe from tapping to this rock. Seemingly on the verge, this record is the kind of work capable of moving this underground scene into the fore. The only risk with this record is over-playing it. — Jon.

Sloan — *Between the Bridges* (Murderecords)

Between the Bridges, is a solid offering of melody filled rock and roll, with plenty of songs that will keep you humming all day long. From the harmony-driven "Sensory Deprivation" to the positively charming "Waiting for Slow Songs", this album is full of pop-rock gems. This record also sees the band assuming a more mature and sophisticated role. Along with pleasing your ears, hours can be spent deciphering the Nova Scotia references. The verdict: a quality release from the Halifaxian fab-four. — Matt.

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