

THE BRUNS Entertainment

music books concerts theatre movies interviews exhibits television videogames

Ember & Daisies: Women who rock



Ember Swift: eclectically entertaining and endearingly enlightening.

Stephanie Brunet / The Brunswickan

Painting Daisies and Ember Swift rock Cellar

by Rachel Long

The Painting Daisies and Ember Swift rocked The Cellar on Monday night as part of their six-show eastern Canada tour together.

The Painting Daisies started the night off with a ten song set, mainly songs from last year's release *fortissimo*. They played a strong collection of rocky folk pieces: a little Hendrix, a little Indigo Girls, a mix of wit and emotion. The highlights of the set were guitarist Rachele Van Zanten's bluesy slide work and Daisy Blue Groff's whimsical lyrics, from the "holy trinity of vanity" and crossdressing to her cynical views on marriage.

Ember Swift's set began with a haunting electric fiddle solo by Lydell Montgomery, setting the stage for the hour of pure talent that followed. Audience members were wooed by the shocking abilities of all three members of the band — the powerful drumming of Michelle Josef, the intense fiddling and bowed guitar of Lydell, and the solid voice and guitar work of Ember. The band played songs from their 2000 release *The Wage is the Stage* as well as 1999 release *Permanent Marker*, and treated the audience to a few new songs including a summery jazz jam featuring an improvisation on Gershwin's "Summertime." Ember amused the audience with her folksy account of a recent wedding, and the conservative audience even sang along to the chorus "I boinked the bride."

By the end of the evening, the small dance area in front of the stage was crowded with fans, but Ember taunted the dwindling group of sitting fans, and in a rush to please her, dancers pushed beer-filled tables and sitters aside. Many of these audience members left before the final song and encore. It was a shame that the evening ended on such a sour note, but all in all it was still a great show.

At Capital Film... Le Placard

by Jeremy Elder

Le Placard, by French filmmaker Francis Veber (*Le Dîner Des Cons*, *La Chèvre*), is a light comedy exploring the issues surrounding homosexuality in the workplace. It takes a different spin on what has become a popular plot method, namely that of people pretending to be of different sexual orientation with usually disastrous results.

Francois Pignon (Daniel Auteuil) is a depressed accountant whose life and personality amount to nearly nothing, save his job. His view on life slips another few notches when he discovers that he is about to be laid off from his job after pouring nearly a quarter century of work into it, and he begins to contemplate suicide. In steps his neighbour Belone (Michel Aumont), with a plan guaranteed to make you cringe and expect the worst: they acquire some photos from a particularly sexual gay nightclub, and, thanks to the wonders of computing technology, create a closet lifestyle for this bland little accountant, inserting his photo over that of one of the participants. These photos are then distributed among several office workers, and before long people start to believe Francois is gay. Kopel (Jean Rochefort), the CEO of the company and Francois' boss, now begins to have second thoughts about laying off Francois, fearing a sexual discrimination suit in this day and age of rampant litigation. The firm's public relations man, Guillaume (Thierry Lhermitte), coincidentally, is in the midst of controversy surrounding another employee, Felix (Gerard Depardieu). To counter accusations that Felix is rampantly homophobic, Guillaume tells him to befriend Francois, and soon they're spending so much time together that his wife begins to doubt his faithfulness.

A well-written and well-directed film, *Le Placard* exudes humour. Veber slides in social commentary concerning the rampant homophobia one still finds in France and most other places, while still making this film entertaining and comedic. Better still, he does both without overdoing either.

Le Placard plays at the Capital Film Society this Monday, the 12th in the Tilley Hall auditorium. Admission is \$3 for members, 7\$ for non-members and 5\$ for students and seniors.

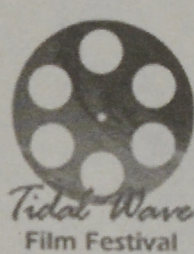
Tidal Wave hits Fredericton

Film festival to promote local talent

by Bruns Staff

From two minute shorts to full-length feature films, the first Tidal Wave Film Festival offers up a plethora of goodies for those interested in independent film.

The festival kicks into gear tonight, and will continue throughout the weekend. Presented by the NB Filmmakers' Co-operative and NB Film, the festival is dedicated to promoting New Brunswick talent. A great number of films (including many shorts) have been produced by UNB



students enrolled in the Film Program.

The Festival pays special tribute to the body of work done by Film Co-op members over a 21 year period, while showcasing Atlantic, Canadian, International and New Brunswick Features throughout the weekend.

Filmmaker Shellee Stevenson, a graduate of the UNB Film Program, stressed the importance of promoting local talent. Her film, *Natural Talent*, was produced through the NB Film Short Film Venture Program, which provides cash, equipment, and support to qualifying artists.

In addition to the films, there will be a display at the UNB Art Centre, workshops, and a presentation on New Brunswick cinema history.

All screenings will be held in Tilley Hall on the UNB campus. A full schedule of events in available online at www.tidalwavefilmfest.ca.

Comedian appearing at Playhouse

by Bruns Staff

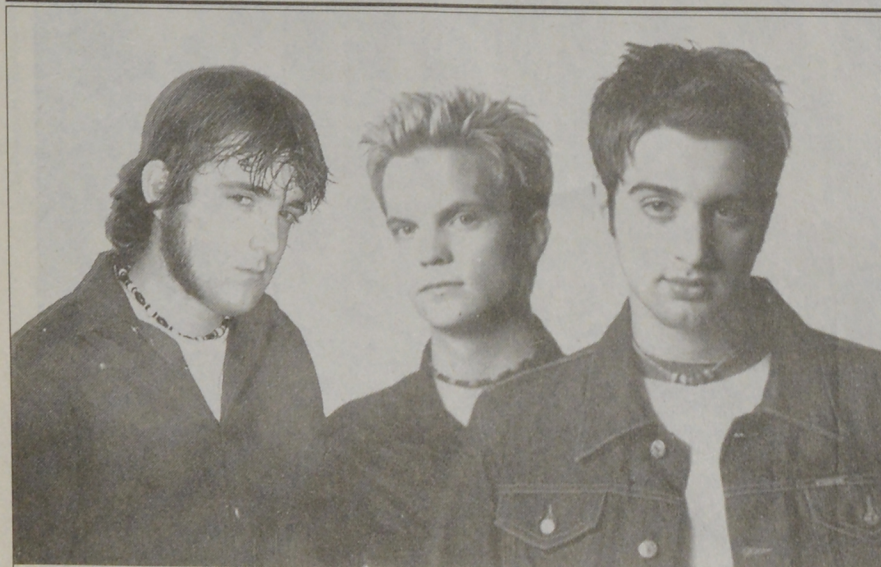
Check out this resume.

Appearances on 'Just for Laughs,' 'Comics,' and 'Made in Canada,' CBC, Global, CBS, NBC, HBO, Disney, FOX (and more), and a Gemini for his writing contributions to the critically acclaimed 'This Hour Has 22 Minutes.' Comedian Ron James has been around, and now

he's bringing his unique brand of physical comedy to The Playhouse this Monday.

James' humour has been described as straight-ahead and ruthlessly honest; his intelligent observations and gifted writing are balanced with his original physical comedy, creating a show unlike any other.

Tickets are available at The Playhouse box office. Show time is 8:00 pm on Monday.



Canadian poppers Wave will be appearing at The Playhouse this Tuesday, and The Bruns' own Chris Wilson-Smith will be hangin' ten with the dudes. Contact The Playhouse box office for tickets, or ask Chris if he'll take you.

Special to The Brunswickan

Real Patry's Refuge

Patry breaks through boundries in latest exhibit

by Stephanie Brunet

If there is any way to describe the art of Real Patry, it is avant garde that exists far beyond the confines of traditional gallery art, making the work refreshing and highly evocative. The work exists outside the conventions of what is accepted as true art by breaking the frame and viewing medium. Patry's *Refuge*, the latest show at Gallery Connexion, is amusing and imaginative, combining sociopolitical themes with a childlike playfulness. And the most innovative aspect of the work is that it requires the viewer to wear 3-D glasses.

Real Patry is an artist well known in the avant-garde. He looks for the non-traditional and works outside convention with all his art. He is innovative in an intelligent manner that makes his work speak so clearly. He is interested in the study of humanity and how images speak in a language known by all nations and people. Most of Patry's images come from the pages of National Geographic, which is known for its non-partisan depictions of our culturally diverse humanity. The chosen images in the pieces at Connexion are evocative, introspective, and highly alluring, especially when viewed through the 3-D medium. They leave the viewer with a sense of what it is to be part of the human experience which is *Refuge*.

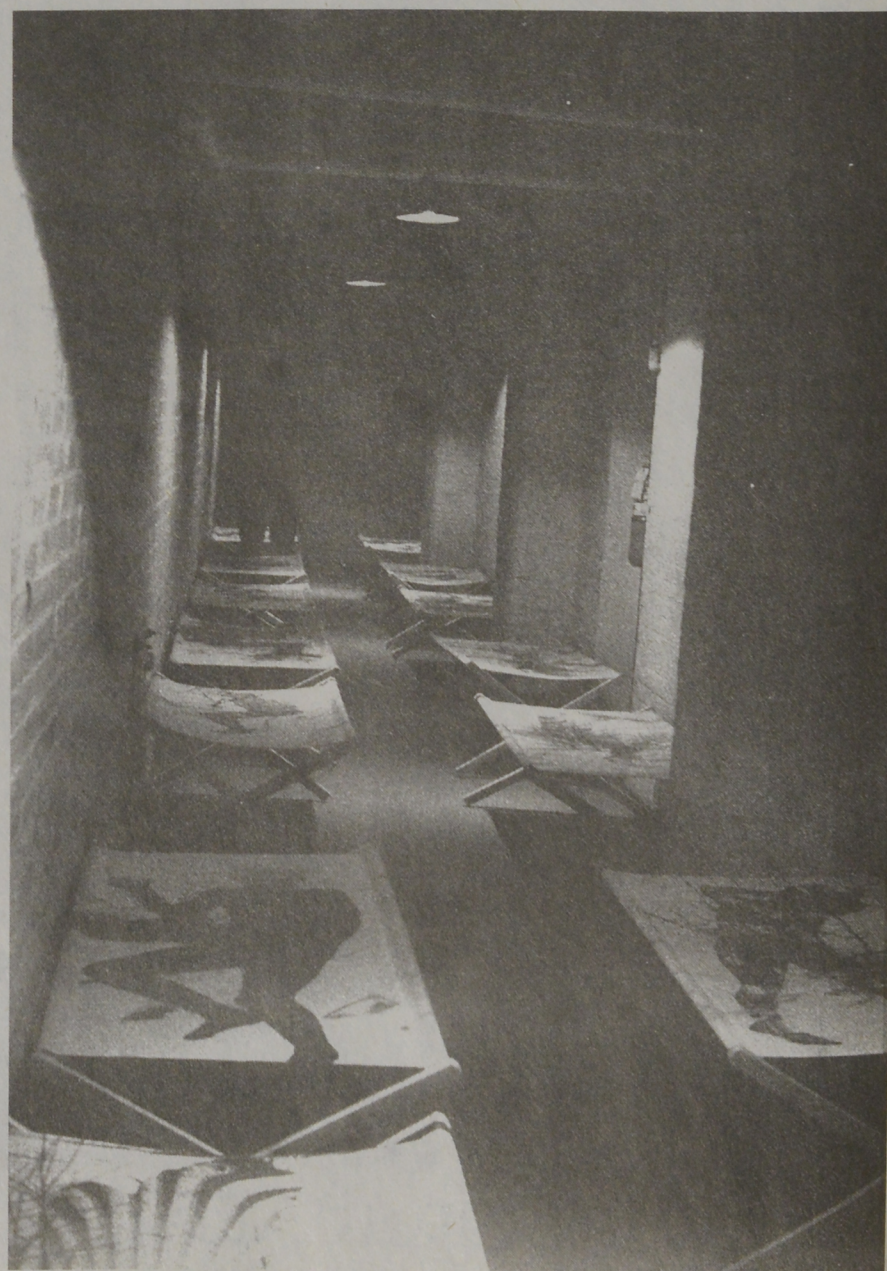
The manner in which Patry presents his images of humanity is what really pushes the artist's work into the avant-garde. Entering the gallery the viewer is immediately confronted with rows of cotton, folding cots, giving the space a feeling of refugee/medical encampment. It is on these cots, which also fill one of the rooms in the gallery, that the images are printed in 3-D. Each cot has the outline of a child with the 3-D images contained within its form; over this are images of natural elements like sticks and berries. Real's "refugee camp" encompasses such great meaning that it leaves the viewer almost overwhelmed, but equally amazed by the beautiful complexity of the work.

Real Patry is an approachable man who shows great intelligence, and is quick to talk about what it is he is trying to convey in his art. He shows no pretensions and does not dismiss the viewer's interpretation of his works. He is interested in what the viewer is getting from the work, but is also quick to explain the issues he is attempting to address with his pieces. Patry also shows a certain flexibility that may explain why his art is so appealing. He does not prescribe himself to a set method, but rather explores and experiments with

numerous mediums and messages in trying to convey humanity to his viewers.

Even with no art background, the show at Gallery Connexion, which will be up until December 14th, is worth seeing. The use of 3-D brings the viewer back to childhood experiences, which is the time when humanity is seen in the most non-prejudiced, non-partisan way. Patry's beautiful and evocative art speaks volumes of the shared human experience.

Gallery Connexion is located on Queen Street, behind the Justice Building.



Cots, each individually designed, line the hallways in Gallery Connexion.

Stephanie Brunet / The Brunswickan