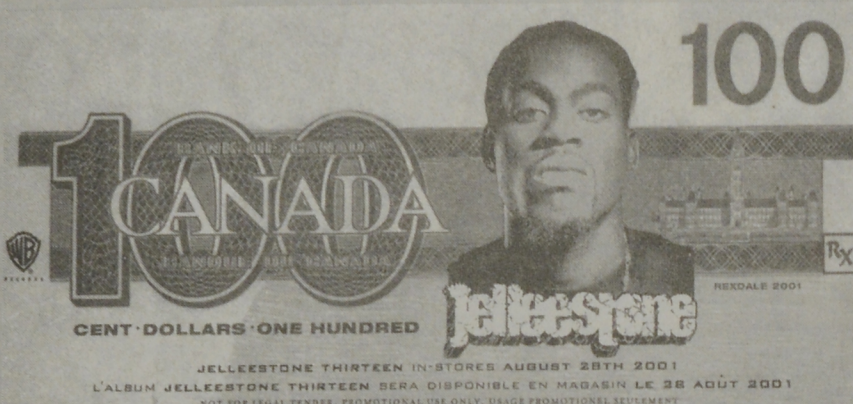


Celebrate Good Times With Alexander Keith's

Hype hip hop show hits Fredericton

Kardinal Offishall, Rascalz, Jelleestone, I.R.S. & Marvel start fire

by Troy Neilson



For those who ventured out to the Upper Deck last Wednesday, they were treated to an energy-packed hip-hop bonanza. MuchVibe.ca, in collaboration with Figure IV Entertainment, has sent an all-star lineup of Canadian hip hop stars on the road. Entitled 'The Firestarter Tour', this crew of Kardinal Offishall, Rascalz, Jelleestone, I.R.S. and Marvel are sure to heat up the spot on every stop of their cross-Canada tour.

The night started out with a "well-planned" strategy to weed out the non-hardcore hip hop fans: the show started late! It was shortly after midnight before I.R.S. (of Scarborough's Monolith Crew) hit the stage. They fell nothing short of getting the whole crowd pumped as emcee Black Cat was as visibly pumped as he was in the video for their hit single 'T-Dot Anthem.' Emcee Korry Dee and turntablist Tracks also kept the crowd in check as the group performed a selection of five to six tracks.

After a short break, an initially unrecognized emcee nonchalantly squeezed his way through the crowd to the stage. This was none other than the very hot Canadian emcee, Jelleestone. Rumored to have not been on the tour, Jelleestone was a very surprising and exciting addition to the night's already impressive lineup. For those who have never heard of Jelleestone, be forewarned; he's on the rise!

Jelleestone is the self-proclaimed godfather of rap from Rexdale. "I've got the top 100 selling single in America right now called 'Money Part 1'. It's in the top 20 across Canada - we've got the new video out for it." Watch for it to blaze up the charts on Much Music!

His album, *Jelleestone Thirteen*, is out in stores right now. Although he started out with an independent label he quickly learned his lesson.

"[The company] tried to rob me, so for all you independent artists, be careful. The game is tricky. That experience made me smart enough to do it myself. I'm not new to the game. I'm just new to the fame."

Somehow Jelleestone made the energy level rise even higher. He worked the crowd better than any emcee I've seen perform in Fredericton. Things got a little crazy as he started throwing out hundred dollar bills. My scramble to make as much money as I could was foiled by the fact that all the bills had Jelleestone's picture on them! By the time my eyes made it back to the stage, he had pulled a dozen or so ladies up on stage with him as he continued to perform throughout the fan frenzy.

Afterwards, Jelleestone had a whole lot of praise for Fredericton.

"A lot of the smartest things come out of the little towns because people have time to think. The big towns are all hustle and bustle. They try to make you dumb and just be a consumer. So I appreciate the little towns cause that's sometimes where it's even more real than in the big ones."

"A wise man once told me: 'The little things control the big things.' Don't forget it," he added.

You can check out Jelleestone online at www.wbr.com/jelleestone/

Then the Rascalz, minus their two breakdancers, gave Fredericton a second dose of their live show. Consisting of emcees, Misfit and Red 1, DJ/producer Kemo and breakers, Dedos and Zebroc, the Rascalz have become international hip hop status symbols. They are currently receiving airplay and becoming popular in foreign countries. Despite this fact, I hadn't prepared myself for the show this Vancouver-based crew was about to put on.

Without the breakers on hand, it was evident that the rest of the group had changed their show's format since the last time I saw them. When asked about the difficulty in performing without their two breakdancers, Rascalz' turntablist Kemo felt that it brings a different aspect.

"A lot of times we get shows like this where they can't dance. So, that's part of the progression with the group. The dancers are moving on with their lives, and they don't want to dance the rest of their lives."

Could this mean that the breakers, Zebroc and Dedos, could be leaving the group? Unfortunately Kemo didn't elaborate.

The Rascalz then proceeded to put on an energy-packed show that was definitely much more hype than their last show here (in September 2000). They performed hit tracks such as 'Northern Touch,' 'Dreaded Fist' and 'Top Of The World,' but they also threw down some very impressive new material.

When asked about this new material, Kemo hinted of great things to come.

"Our old material was good, but the new material is going to be different due to progression and growth among myself, production-wise and the emcee's rhyming," said Kemo, adding that the Rascalz hope to have a new album out in spring or summer of next year.

Kemo expects the songs for the next album to be more energetic and less laid-back, adding "we're trying to make aggressive songs. You can't really perform those laid-back songs [in a live atmosphere]. They're cool, but you want to have those songs that are up-tempo and hype."

At this point, I found myself asking, "How can an already amazing show get even better?" Two words: Kardinal Offishall.

This hip-hop artist has the whole game locked down. He's currently receiving massive radio and video play throughout Canada and, more impressively, the United States. He won a slew of Urban Music Association of Canada (UMAC) awards for his new album, *Firestarter Volume 1: Quest For Fire*, which was given the impressive distinction as "one of five must get albums of the year" by *The Source*. He's also one of the first Canadian artists to receive mainstream video play on BET (Black Entertainment Television). This Toronto emcee is definitely one of Canada's best and will no doubt continue to rise.

As Kardinal hit the stage, I could feel the crowd's anticipation. The crowd became even more tightly packed as Kardinal set down his lemon tea and picked up the mic. He then proceeded to put on the best show I've ever seen.

With IRS and Marvel by his side, Kardinal performed a set symbolic of his stature
please see 'Hip Hop' on page 15

WORD BALLOONS

The rebirth of the Swamp Thing

Alan Moore's vision of horror

by Stefan Robak

Alan Moore's *From Hell*, an incredibly detailed and heavily researched comic about the Jack the Ripper murders, just came out in movie form last week in time for Halloween. Unfortunately, I have neither had the time (or the money) to see the movie or pick up the incredibly huge collected paperback. However, Alan Moore did make an incredibly engaging horror comic that I have found time to read: *Swamp Thing*.

Moore reinvented the heroic horror icon known as Swamp Thing in 1984. When he jumped aboard the comic, he changed the way horror comics are written forever. No longer just fun and gruesome, Alan Moore, along with artists Steve Bissette and John Totleben created cerebral horror comics, taking inspiration from many places, including EC comics (a defunct comic company best known for their brilliant horror comics) and classic monster tales, among other things.

Moore began his run by making Swamp Thing find out that everything he knew was wrong. Thinking he was a scientist transformed into a plant monster, Swamp Thing discovers that he was never a scientist but a strange plant that absorbed his memories. During the course of the series Swamp Thing went from a gentle monster to an environmental deity.

Many of Moore's stories were controversial and dealt with serious issues in a horrific and poetic manner. "The Curse," for example, tells a werewolf tale that talks about sexism and female oppression. Others are poignant and touching, such as "The Burial", where Swamp Thing is haunted by the man he thought he was, "The Rites of Spring," a tale of love between Swamp Thing and a human woman and how they consummate their relationship, is simultaneously bizarre and touching. In a truly terrifying three-part tale, Swamp Thing proves his love by journeying into the very belly of Hell to save a woman the woman he loves most.

In addition, *Swamp Thing* was well known for creating John Constantine, a necromancer who manipulates Swamp Thing into dealing with bizarre monsters and paranormal events. John, with his manipulations and dark sense of humour, became so popular that he eventually got his own comic entitled *Hellblazer*. A series helped boost the career of many writers, including Garth Ennis (*Punisher*) and Brian Azzarello (*100 Bullets*). The book did a lot of important things



for comics besides telling brilliant stories. For one it dropped the Comics Code label, used to say that a book is good for all ages and doesn't contain controversial material. The Code (believed by many to have been created solely to run EC comics out of business) was practically mandatory in most mainstream books but now DC drops the code for certain books, and in the case of DC's Vertigo line of books (aimed at mature readers), all books. Marvel has recently dropped the code entirely and has now created their own rating system for their books.

Like most of Alan Moore's work, *Swamp Thing* featured top notch story telling, and the art by Bissette and Totleben adds to the atmosphere of both beauty and sheer terror. Much of Alan Moore's run on the Swamp Thing is now collected in four trade paperback comics and hopefully more will follow. I suggest if you're looking for some intelligent horror this Halloween, check this one out.

Halloween Reading List:

Here are some other good comic book choices for your Halloween.

Arkham Asylum: This extremely creepy Batman story forces our hero into the Asylum where Batman's most psychotic foes are locked up and Batman must resist losing his sanity.

Batman: the Killing Joke: Another Batman story, this one telling the tale of Batman's greatest and creepiest foe, the Joker, who may not be as inhuman as he seems.

The Big Book of Urban Legends: This huge book brings us a lot of short comic representations of classic urban legends, featuring such classics as the hook handed killer, the gator in the sewer and the accidental cannibals.

Fray: The creator of *Buffy the Vampire Slayer* is now writing his own comic about a vampire slayer... 300 years in the future. It features Melaka Fray, a criminal who discovers she's the Slayer, despite the fact that vampires are supposed to be extinct.

At Capital Film this week...

Lost and Delirious

by Jenn Brayton

"I felt like a tiny grey mouse heading straight for the mouth of a cat" - Mary

This new Canadian drama from Québécois director Léa Pool is her debut English language film, after more than twenty years working in the French film industry. Based on the novel by Susan Swan, *Lost and Delirious* chronicles the life of three young women at an all girls boarding school as they discover and explore their sexualities, emotions, and identities. At once a film about personal growth and life's journey to self discovery, *Lost and Delirious* also chronicles the quest for love, with all its accompanying tears and smiles.

After the death of her mother, shy and reserved Mary a.k.a. Mouse (Mischa Barton, the Sixth Sense) is banished to a female college where she is placed with the outgoing Paulie (Piper Perabo, *Coyote Ugly*) and the popular Tory (Jessica Pare, *Stardom*) as her new roommates. As she

becomes more comfortable and secure in her new friendships, Mary becomes privileged to a secret shared by the other two - they have become lovers. When the two are discovered in bed by Tory's younger sister and threatened to be outed to Tory's family, Tory breaks off the relationship. As Tory takes up with a local boy to hide her sexual identity, the deeply romantic Paulie falls apart, devastated by the rejection of her love. Her desperation to win back Tory is intense and terrifying to behold as she falls deeper into depression. While many critics have labeled the film a lesbian coming of age chronicle, *Lost and Delirious* resists such a straightforward classification. Drawing upon Shakespearean themes of romantic tragedy and loss, the film critiques our contemporary capitalist society that values individual monetary gain over dreams, hopes, passion and beauty.

Premiering at the Sundance Film Festival, *Lost and Delirious* is already making waves as the new Canadian

feature film to watch for. This is the perfect opportunity to see a truly evocative and powerful film on the big screen. With a tight script, lush cinematography and strong acting performances, *Lost and Delirious* is a well rounded cinematic delight that honestly examines the complexities of personal growth in young women. Fans of bisexual feminist indie musician Ani Di Franco will be thrilled with the inclusion of her song, *You Had Me*, in the soundtrack. Check out the official web site at <http://www.lostanddeliriousmovie.com/> for more information.

The Capital Film Society holds all showings in Tilley Hall, Mondays at 8 pm.

Memberships are available at the door for \$30 (public) and \$20 (students/seniors). A three dollar admission charge is also applied at the door for each screening.

Admission without a membership is seven dollars for regular public and five dollars for students and seniors.

The Favourite Beer of UNB & STU

Those who like it, like it a lot.

