ARTS & ENTERTAINMENT b-arts@unb.ca | September 8 • 2004

. the listings .

Music

Wed 8th

Karaoke - Snooty Fox
Hip Hop Night - Capital

Thurs 9th

Karaoke - Bugaboo Creek
Matt Mays & El Torpedo - Cellar
Shaydid - Dolan's

Fri 10th

Dayglo Abortions, SsipYeknom, E.I., Iron Fist - Bugaboo Creek
Sassafrass Treehouse - Capital
Vorcza Trio, Brothers in Stereo - Cellar
Fortune's Hand - Dolan's
The Microphones, The Trick, Woelv, The Burdocks - Elk's Club

Sat 11th

Obsidian Reign - Pitchman's
Fortune's Hand - Dolan's

Sun 12th

Open Turntables - MacPhail's
Karaoke - Nicky Zee's

Mon 13th

Scarecrow Blues Band - Bugaboo

Tues 14th

Karaoke - Bugaboo Creek
Acoustic Night - Capital

Art

• Gallery 78 presents *A Harvest For The Eye,* an exhibition inspired by the Harvest Jazz and Blues Festival. Opens September 17th and runs till October 3rd.

• Fredericton Arts and Learning presents *Arts Gala Exhibition* at The Playhouse - until October 3rd.

• Beaverbrook Art Gallery exhibits: *International Collection* - Featuring works by Warhol, Rodin, Whistler, and Matisse.

Other

• FREX (Fredericton Exhibition) - a Freddy tradition since 1827. Agricultural show, rides, stage shows, and more at the Fredericton Exhibition Grounds, Smythe St. beside Superstore.

Locations

Bugaboo Pub, 422 Queen
Capital, 362 Queen
Cellar, SUB (UNB Campus)
Chestnut, 440 York
Dolan's, 349 King
Gallery 78, 796 Queen
Gallery Connexion, 453 Queen (back)
MacPhail's Tap Room, S-5-366 Queen
Memorial Hall, UNB Campus
NB Fine Craft Centre, 87 Regent
Nicky Zee's, 375 King
Playhouse, 686 Queen

**** Featured Listing ****

Get your tickets now for the Harvest Jazz and Blues Festival! Starting September 15th, Fredericton will be jamming for a full five days to the sounds of the Fabulous Thunderbirds, Original 'P', the Joel Plaskett Emergency, Grand Theft Bus, and many others. Tickets are available at the Harvest Store at 494 Queen St. or from their website, www.harvestjazzandblues.com. Call 455-4523 for more information.

To have your event appear in the listings, e-mail bruns@unb.ca or fax 453-5073.

Top 20



1. V/a: This Is Fredericton, Not S.J. - Indie
2. Atomic Machetes: Rock And Roll Is The Only Thing We Got - Mutant Rock
3. Vetch: Life Is Not That Hard - Indie
4. Beastie Boys: To The 5 Boroughs - EMI
5. V/a: Punk-o-rama Vol. 9 - Epitaph
6. V/a: New Recruits - Camobear
7. Hayden: Elk-lake Serenade - Hardwood
8. V/a - Goldirocks Soundtrack - Rubber Road
9. Ember Swift: Disarming - Few'll Ignite Sound
10. Falconhawk: Hotmouth - Saved By Radio
11. Bad Religion: The Empire Strikes First - Epitaph
12. Atomic 7 - ... en Hillbilly Cliente - Mint
13. V/a: Coffee and Cigarettes - Milan
14. Melissa Auf Der Maur: Auf Der Maur - EMI
15. Guttermouth: Eat Your Face - Volcom Entertainment
16. L'attack: Before We Were Millionaires EP - R.a.t.
17. Tijuana Bibles: Fists of Fury - Indie
18. The Grouch and Eligh: No More Greener Grass/Picture This - Legendary
19. Pete Rock: Soul Survivor 2 - Rapster
20. Autorickshaw: Four Higher - Tala Wallah

The sensational Sarah Harmer

Alex Pope catches up with the up-and-coming singer/songwriter on her Atlantic tour

by Alex Pope

I currently have this theory that most successful musicians don't think all that much about the logistics of their craft. Ask them to explain how they go about writing a hit song, and they can't really tell you; like all great art, it just kind of happens, and singer/songwriter Sarah Harmer is no exception to the rule.

Speaking to Harmer on the phone is similar to calling up an aunt you haven't seen in a few years: you feel connected to Sarah Harmer the person through the intimate experience of listening to her music, but almost lose your nerve when you realize that you obviously don't know her at all.

First of all, her speaking voice sounds nothing like you imagine it would when you listen to the smooth, clear vocals on her latest album *All of Our Names*, and I'm almost disappointed until she explains that her allergies are acting up. She offers to sing the interview, but I laugh nervously and tell her speaking will do just fine. She laughs too, and the conversation goes from there.

Over the course of the twenty minutes we've been allotted, I learn that some of her favorite bands are Beck and Public Enemy and that one of her biggest vocal influences has been Loretta Lynn, but that she's currently fixated on indie-rock band The Postal Service. I know I'm dealing with a sensitive soul when I ask her if she's heard of Death Cab for Cutie and get an enthusiastic "Yeah!"



Andrew MacNaughtan / Shorefire.com

Kingston, Ontario native Sarah Harmer performed at the Playhouse in Fredericton last night. Her latest album, *All Of Our Names*, has been a critical success.

"I really like that emotional stuff," she says, and it shows in the material on *All of Our Names*.

The first single 'Almost' is playful and brimming with fresh, innocent insight into the familiar territory of rediscovered affection, but the rest of the album consists largely of profound, edgy ballads that capture moments of awkwardness and harmony in personal relationships.

When asked to pick her favorite song from the album, Harmer cites her top three: 'Dandelions and Bullet Holes,' a thoughtful, humanistic piece that comes across as a reinvented protest song, and 'Took It All' and 'Tether', both edgy love songs.

In general, "it's definitely the most hands-on music I've ever made," says Harmer. "The music is a bit hard for me to see, being in the middle of it, but it has a few more angles."

And her inspiration?

"Drugs and alcohol," she says enigmatically, and giggles. "Just the light stuff, though."

On a more serious note, Harmer claims that "the inspiration is always there. It just depends on whether or not I'm receptive to it. I get my inspiration from all over the place - other music, a word I've never heard before ... birdsong, I kid you not."

Harmer does feel a strong connection to nature, and animals in particular. She chooses to make her home in the marshlands north of Kingston, where she is surrounded by wildlife. Hearing her speak, it's plain to see that she carries a deep respect for our furry and feathered friends.

"I'm just honored to be able to watch them," she explains. When I ask her whether she'd rather be telepathic or invisible, she laughs at the randomness of the question, but answers honestly: "I don't think I want to know what people are thinking. I'd have to say invisible, because then I could go and live with the animals, and they wouldn't see me."

There is a definite pause as she considers her answer. "Sarah Harmer's a flake," she laughs. "It's okay, the world can know."

She may be flighty when it comes to her environment, but when it comes to the meaning of music, she is passionate and articulate. She didn't come into her chosen career as a trained professional - "I didn't have that many goals as a kid," she recalls, "but I wanted to be a performer. I wanted to be some kind of ham."

Taking a cue from that film 'Almost Famous', I ask her what she loves most about music.

"The way that it can make you feel is just beyond explanation," she says quietly. "It taps into something pretty deep ... it's capable of touching an emotional core. Music that moves me is a melody that just hits and makes me feel at peace with the world."

Again, there's a pause. "Yep, Sarah Harmer is a total fucking nutbar," she laughs.

It's okay, Sarah, we won't hold it against you.

Fasten your seat belts - In-Flight Safety set to take off

In-Flight Safety is a strong new presence on the Atlantic Canadian music scene

by Kelly Farish

One of the highlights of Frosh Week is the concert that the Student Union and Orientation Committee puts on. This year's concert featured The Contact, In-Flight Safety, Naked Days and The Trews; a crop of rockers ready to give the UNB frosh a show to remember.

Things flow fairly flawlessly until The Trews break their bass drum at the end of the night. They may not have been ready to go, but it apparently was.

I arrive with my cohort to interview the Halifax band, In-Flight Safety, just minutes prior to their sound check.

We stand in the empty area for a few minutes taking in the scene around us (and listening to Naked Days frontman Randy Cable mutter obscenities into the microphone) when keyboarder Dan Ledwell and bassist Brad Goodsell guess our identities and introduce themselves to us.

They proceed through a short soundcheck and are guided swiftly off-stage with a timely call of "Next!" to make way for fellow performers The Contact.

Already, their good nature shines through as they quickly desert the stage and sit down with us in the blue room to talk about themselves and their music.

Individually, the band members hail from Prince Edward Island, Moncton and near Lennoxville, Quebec, but lead singer John Mullane, 26, drummer Glen Nicholson, 22, and Goodsell, 24, met in Sackville, New Brunswick at Mount Allison University three years ago. Aforementioned keyboardist Ledwell, 23, only joined the group this year.

The foursome studied in various fields: computer science, art history and classics, "general stuff," and fine arts respectively. Upon graduation, they moved to Halifax, Nova Scotia to pursue the potential of success for the band.

The name In-Flight Safety originates from a search through "catchphrases," and a "little ditty" that John had used to channel his fear of air travel on an overseas flight.

Their music has been compared to Coldplay, and feels reminiscent of Matthew Good. Described by the band as "nocturnal soundscapes", it conjures up a picture of two people sharing their last night together in bed with a single candle burning – an intimate, imperfect love.



Photo from album

In-Flight Safety, the nocturnal geniuses of the Maritimes.

Their inspiration is taken strongly from the Cardigans, as well as Wilco, the Doves, Beck and classics such as the Beach Boys and the Beatles.

The irony of the band dynamic is that drummer Glen has classical piano training, while frontman John, who has no vocal training, has taken drum lessons.

It is also interesting to note that though no one directly states the correlation, they appear to enjoy strong support from all of their families. Each has been encouraged and supported in his own right to pursue the success of In-Flight Safety, and they seem very grateful for the understanding of their families and friends.

The group dynamic becomes very evident during the interview. John takes the cue off of our questions, and is frequently supplemented by an insight from Glen and the occasional contribution from Brad and Dan.

The atmosphere is very relaxed, and it becomes clear how passionate this band is about their music.

Still trying to break even financially, the group holds down part-time jobs, though they admit that it is difficult to be hired.

"Nobody wants to hire people who are going to be gone one week, then back for three days, then back for two weeks, then gone for six days" remarked Glen.

They took to the SUB stage shortly after 9:00 p.m. and played to a Frosh crowd that warmed to them quickly.

When the crowd started to sway their arms to the beat, John commented, "Wow, that was great – no one has ever done that before."

One could assume from that comment that In-Flight Safety will return to grace the UNBF campus with their unique sound very soon.

When asked if they have any advice for the Frosh arriving at UNB, the band stood behind what they had portrayed throughout the interview and the way they live their lives: find and pursue your passion, because "there's no point in doing something you're not interested in."

Additionally Glen remarked, "Never underestimate the recovery position."