. the listings .

Music

Wed 24th
Freddy's Rock Pile series - Nicky Zee's
Live hip hop - Capital
CHSR Jam Night - Cellar

Thurs 25th
Caitlin Tully, Robert Koenig - Mem Hall
Rock Ranger, Bucket Truck - Cellar
Shameless - Dolan's
Jam Night - Nicky Zee's

Fri 26th
Slammin' Jack - Cellar
Sheist, Pimp Tea, Element Kontrol, DJ Loc Dog, DJ Tekstyle - Bugaboo
Aaron MacDonald Band - Capital
Shameless - Dolan's
Karma - Nicky Zee's

Sat 27th
Styles of Beyond, Skratch Bastid, Element Kontrol, First Words, Bonshah, DJ Loc Dog, DJ Scout - Chestnut
Aaron MacDonald Band - Capital
Shameless - Dolan's
Rocking Argentos, Iron Fist - Bugaboo
Karma - Nicky Zee's
Live jazz - DJ Purdy's

Sun 28th
Open turntables - MacPhail's

Mon 29th
Time Beings - Capital
Scarecrow - Bugaboo
Karaoke - Cellar

Tues 30th
Acoustic Forum - Capital

Art

• *Forest for the Trees*, an exhibit by the UNB student art club is now on display at the UNB Art Centre.

• Gros Morne Series (Thaddeus Holownia). Now on display at Gallery 78.

•The Marion McCain Atlantic Art Exhibition *Visions* is now on display at the Beaverbrook Art Gallery.

Films

• *11'09"01*. Monday Night Film Series, March 29th, 8:00 p.m., Tilley 102.

Drama & Performance

• Catalyst Theatre presents *The Blue Orphan* at The Playhouse, March 26th at 8:00 p.m.

• Cas Public presents *If You Do Down to the Woods Today* at The Playhouse, March 28th at 3:00 p.m.

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 ****

Slammin' Jack

Self-described as "psychedelic disco/funk/jam grass music," Slammin' Jack will bring their dynamic brand of smooth improv to The Cellar this Friday evening, March 26th. This hardworking band from the West Coast has appeared at the Vancouver Jazz Festival and toured extensively in Canada. Check out www.slamminjack.com for more info and track samples.

Compiled by Amy Batt for *The Brunswickan*.

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

Top 18



1. Audio Sleep
   Chloe (50 in 39)
2. Various Artists
   Dig Your Roots: Spoken Word (NCRA)
3. Girl Nobody
   The Future Isn't What It Used To Be (indie)
4. Valley of the Giants
   Valley of the Giants (Arts and Crafts)
5. Dani Siciliano
   Likes... (K7)
6. Raising the Fawn
   The North Sea (Sonic Unyon)
7. Air
   Walkie Talkie (Source)
8. Beef Terminal
   The Isolationist (Noise Factory)
9. We're All Gonna Die
   Go To Hell (Underdogma)
10. Damageplan
    New Found Power (Elektra)
11. Various Artists
    Zombie Night in Canada (Stumble)
12. Coldplay
    Live 2003 (Parlophone)
13. The Northern Pikes
    It's a Good Life (Sextant)
14. Sweatshop Union
    Natural Progression (Battle Axe)
15. Various Artists
    French Caribbean (Putumayo)
16. Ani Difranco
    Educated Guess (Righteous Babe)
17. Denise James
    It's Not Enough To Love (Rainbow Quartz)
18. Taxi Chain
    Smarten Up! (Northern Blues)

No more room in hell, you say?

A direct comparison of *Dawn of the Dead 2004* to the 1978 film that inspired it

by Dave Briggs



Special to *The Brunswickan*

Above we see a direct comparison of George A. Romero's 1978 *Dawn of the Dead* undead with the zombies of the 2004 version. The remake opened this weekend and includes cameo appearances by original stars Ken Foree, Scott Reiniger and Tom Savini.

The remake of George A Romero's 1978 classic *Dawn of the Dead* opened this weekend to commercial and critical success, knocking Mel Gibson's *The Passion of The Christ* into second place at the box office.

However, "remake" is hardly the correct term to use when discussing this film because the only parts of the film that are similar to the original are the zombies and the shopping mall. What this movie lacks most is Romero's views on consumerism, taking away a great deal of the film's depth. We also don't really get a chance to get to know the characters like in the original, so when they begin to die off it isn't quite as powerful.

In *Dawn of the Dead 1978* there were four survivors who went to the mall to find refuge from these man-eating zombies. In *Dawn 2004* it starts out with five going to the mall, then there are three security guards already there, and then there is another truckload of people dropped off. It is way too many people to be showing up at the mall, and it is clearly just an excuse to up the death toll. There is no way that the viewer can actually care who gets eaten next. Instead it's more "how are they going to get killed?"

Going into this movie, I was expecting it to be twice as violent and gory as the original, and it was. Like *Dawn 1978* there are zombie heads exploding and blood gushing everywhere, except this time it didn't look as cheesy. But then again, for a 1978 horror movie the effects in the original are amazing. *Dawn 2004* is pretty much non-stop action from the beginning to the end. There may be a total of 15 minutes in the entire film where there is no blood in sight.

Another major difference in *Dawn 2004* is the behaviour of the zombies. In the 1978 version it was the style of zombies that all horror fans have come to know and love: the slow, stupid, human-eating zombie. The zombies in director Zack Snyder's update are faster, crazier, and a little smarter. The creatures in this film are more like the zombies we saw in *28 Days Later*, rather than those of Romero's three previous *Dead* movies.

Dawn of the Dead 2004 is generally a lot faster paced than *Dawn of the Dead 1978*. It isn't nearly as long (the original ran about two and a half hours, while this one wrapped up in about an hour and forty-five minutes), leaving out the side story about bikers breaking into the survivors' mall paradise. What *Dawn 2004* does have is zombie babies and hot-rodded transit buses for transportation.

If you plan on going to see *Dawn of the Dead 2004* as a fan of the 1978 version, do not expect to see a remake of the original; it is completely different, and entertaining in a different way. This movie is foolishly violent and really has no content other than the violence. Even though *Dawn 2004* doesn't have the depth of the original, it does have the needless violence that every horror movie demands. The only complaint about the movie concerns the presence of lame sappy moments that seem out of place in the middle of a zombie bloodfest.

Dawn of the Dead 2004 is hardly the original, but it does shine as a good brainless horror flick. Four stars.



Brendan Doyle/*The Brunswickan*

Fredericton writer Sharon McCartney talks about her latest collection of poetry, Karenin Sings the Blues.

Love, sex, and death

Karenin Sings the Blues has got it all covered

by Alex Pope

Poetry as a literary genre and an art form in its own right is often greeted with mixed reviews. Take, as an example, the personal opinion of my twelfth-grade writing teacher, who believed that there could be no good poetry written about love, sex, or death because nobody understood love, sex, or death completely enough to arrive at any valid or remotely creative conclusions about them. However, having read Fredericton-based poet Sharon McCartney's new collection, *Karenin Sings the Blues*, I beg to differ.

The book is a collection of 51 poems in three suites, all of which are at least a labour of love on McCartney's part, if not actually about romance. In the case of the first suite, which bears the same title as the collection itself, the central themes are love and passion - of the tragically unrequited kind, of course - but seen through the eyes of the characters of Tolstoy's masterpiece *Anna Karenina*. In these poems, McCartney's writing is deliciously dark and brooding, channeling the fictitious spirits of Anna, Vronsky, Kitty, and many others, giving them the depth and complexity of thought they might have possessed as real people.

Asked why she chose to explore universal literary themes through the eyes of Tolstoy's characters, McCartney's reasoning is simply that it was "fun."

"I read *Anna Karenina* at least once every year," she said. "It's got everything: romance, war, politics, economics, family drama..."

She claims that she didn't consciously decide to write a series of poems based on the book, but after writing one, the rest followed suit. While not expressly based on the novel (the poems are more like soliloquies, internal reactions to key plot events), they are incredibly insightful and timely. The nice thing about love, sex, and death poems is that anybody can relate to them at any time, because although we may not understand the meaning at the heart of these themes, we are easily tricked into believing that we do. This makes the bleakness that so often emerges in these first poems all the more tangible when we realize, along with the characters, that perfection is soured by its own impermanence.

An interesting angle is also brought to the collection by McCartney's addition of poems written from the perspective of the animals and inanimate objects that figure prominently in the tragic love story of Anna Karenina and Vronsky. Of these, perhaps the most arresting is the poem that gives voice to Vronsky's revolver, after he unsuccessfully attempts suicide with it.

"It was a way for me to put a speaker in the room with Vronsky when he's alone, watching what happens when he realizes that he almost died," McCartney explained.

McCartney speaks casually about the poem, but it is a prime example of how a verse about death can actually be profound rather than cliche. Death takes on a very different appearance when examined from the point of view of an instrument invented solely for the destruction of life.

The creative process has also proved to be therapeutic for McCartney. Many of the poems were "sparked by something that would happen to me that made me angry or hurt me, and I'd think of how I could relate that to Anna Karenina."

The other poems in the collection, as well, are entirely subjective reflections on McCartney's own past, growing up in Southern California. Many of them come across as deeply personal rationalizations of family conflicts both explosive and subtle, and center largely on the experience of regret.

"Everybody's got something that they experience," she said. "There are no happy families. They don't exist."

McCartney simply hopes, as all poets do, that her readers will find a connection in her offerings that reminds them of something they've thought or felt throughout their own life, and emerge from the process with a deeper appreciation for it. That shouldn't be too difficult - after all, who doesn't enjoy entertaining thoughts about love, sex, and death once in a while?

Theatre UNB presents Bertolt Brecht play

Students present Brecht's *Mother Courage and Her Children* next week.

by Bruns Staff



Provided to *The Brunswickan*

The cast of *Mother Courage and Her Children* prepares to present the Bertolt Brecht play March 31st to April 3rd.

Theatre UNB will take audiences into the chaotic and amoral world of war with its final production of the 2003-04 season, Bertolt Brecht's *Mother Courage and her Children*, which will be performed March 31-April 3 at Memorial Hall on the UNB campus.

Written on the eve of the Second World War and performed countless times since then, Brecht's play, widely acknowledged as one of the most important and influential works of the 20th century, centres on the hardships and dilemmas experienced by one woman as she struggles to survive the Thirty Years' War (1618-48), a religious conflict that devastated Europe in the 17th century. Anna Fierling, nicknamed Mother Courage, follows the war selling provisions to both sides in the fighting from her canteen wagon. Over the course of the play, her close proximity to the conflict, along with her enthusiasm for making a profit from it, spells doom for her three children, who one by one are swept away from her by the war despite her efforts to keep them safely insulated from it.

UNB Director of Drama Len Falkenstein, who directs a cast of 20 drama students in the production, sees the choices Mother Courage is forced to make between her family and money as the key conflict in the play: "Mother Courage is time and again placed in situations where she has to choose whether to help someone at the risk of imperiling her livelihood. Most of the time she chooses to protect her canteen wagon, which is her source of income.

"Brecht presents these situations to us and forces us to question whether they could have had a different outcome, and whether we ourselves would ever choose differently, if we would choose to help others instead of helping ourselves."

It's also a work that has a great deal of relevance to current events, Falkenstein suggests: "Although the Thirty Years' War is the ostensible setting of the play, Brecht was clearly writing just as much about the First World War, which he lived through, and about World War Two, which was just about to break out. But for audiences today, the most obvious referent for the war might be Vietnam or the current conflict in Iraq, where there has been so much controversy over whether the war was started with altruism or money as its motives."

The Theatre UNB production stresses these contemporary connections by adopting a modern, yet timeless, look and style. Falkenstein also notes that although Brecht was famous for stressing the political analysis in his plays, *Mother Courage* is also dramatically compelling and emotional.

"The play has a great deal of comedy, exuberant songs that our cast performs just wonderfully, and also many haunting, wrenching moments that really punch you in the gut," says Falkenstein.

Mother Courage and Her Children will be performed nightly at 8:00 p.m.. Tickets ($6 students, $8 regular) are available at the door, beginning at 7:30. For more information, call 447-3078 or e-mail lfalken@unb.ca.

11'09"01 provides food for thought

by Jeremy Elder

Regardless of the politics involved, one recent event remains prominent in the minds of many North Americans. Already subjected to a range of media coverage and artistic and philosophical interpretations, September 11th receives new treatment in *11'09"01* (*September 11*), an award-winning 2002 production.

This truly international production features an ensemble of writers and directors, each offering a different slant on the event. The movie features 11 segments, each 11 minutes long.



www.rottentomatoes.com

Sean Penn appears in one of *11'09"01*'s segments.

With each segment being written, directed, and acted by a variety of people, however, the quality is not always even, according to many reviewers.

Nonetheless, the general agreement is that the basic level of quality is high. Some big names appear, like Mira Nair (of *Monsoon Wedding* fame), Sean Penn, and a variety of other accomplished cast and crew who may not be as familiar to North American audiences.

The segments all take a very different perspective of the issue, some more politically opinionated than others, but all of good artistic quality. It's difficult to categorize a film that is in actuality 11 films. Stylistically as well as politically, the shorts leave a variety of impressions. It's sure to be food for thought, and that alone makes it worth watching.

Runtime for *11'09"01* is 134 minutes. The screening starts at 8:00 p.m. in Tilley 102 on Monday, March 29.