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Another British Invasion??

by Leonardo Sette-Camara
Griffin Feature Columnist

For this week's column, I had to stretch real hard for what I could possibly review to interest Canisius students. Well, I thought quite a bit on the dilemma and I came up with NOTHING! So, I have decided to review three brand spanking new singles from three bands you've probably never heard of.

Before there was ever an Oasis to open the rest of the world's eyes once again to the music of England there was **Suede**. This group exploded onto the British music scene in the early nineties with influences ranging from David Bowie's glam to the Smiths catchy guitar riffs. But somehow they never managed to make it big here in the United States. In 1994, their chief song writer Bernard Butler left the group. Just as suddenly as they showed



up in England, they disappeared, leaving all the attention to the up and coming Oasis. Well, late into 1996, they're back with new guitar whiz Richard Oakes to swing them back into glory. Their second single from their third album *Coming Up* is called "Beautiful Ones" and can only be described as pop perfection. The song is laced with Oakes' swift guitar and lead singer Brett Anderson's intriguing, androgynous voice, singing about the pathetic lives of the chemically dependent. The band somehow manages to touch a range of emotions with depressing lyrics and the rather light-hearted guitar. The two B-sides to the single are very similar in theme and in structure, "Young Men" and "The Sound of the Streets." If you are moved in any way by music, you should really pick this up.

Gene has a new single off their up and coming LP scheduled for release in early 1997. This album will be entitled *Fighting Fit*. The song's music somehow manages to remind you of the eighties, but not in a bad way! What makes the song, however, are the lyrics. Martin Rossiter sings about, well, to be honest, being sexually frustrated. "No, I can't take it! Too much time has been wasted... So settle down and let me, I've tasted life and I'm ready." Anyone who's ever been a bit baffled by love will like this one.

Finally, a band that is just starting to get some air play on local radio stations. With all the success of the British pop resurgence in the last two years or so, smaller bands that would have never made it anywhere a little while back are being noticed.

One of these such groups is **The Bluetones**, whose songs will almost remind you of early **Stone Roses** material (a la "Elephant Stone" and "I Wanna Be Adored.") With their most recent single release, "Marblehead Johnson," the Bluetones somehow seem to try way too hard in selling the already sold British pop. Listening to the song, you can't help but feel you've heard this one before, probably from every other band in this genre. You are not missing much if you don't ever hear these guys. Just play your Oasis CD, and you'll get the gist of things, or maybe that other band, hmmm, The Beatles.

Music for the Heart

by Jennifer Gorczynski
Griffin Feature Editor

A music program at a school for the deaf? This seemingly unlikely situation is a reality at Buffalo's own St. Mary's School for the Deaf.

Last Friday evening, MusicCanisius, in conjunction with Alpha Sigma Nu, the Jesuit Honor Society, presented a benefit concert entitled "Music From the Heart."

This first time event proved to be very successful, raising a total of \$778 for the music program of St. Mary's.

The evening began with remarks from Fr. Benjamin Fiore, S.J., Faculty advisor to Alpha Sigma Nu, followed by remarks by Mary Lou Scott, director of the music program at St. Mary's. During her presentation (which was signed as well as spoken), there was a stress on the importance of music to all. She also demonstrated what students involved in the music program have actually accomplished through the showing of a video consisting of various skits and dances performed by the students. What the video basically consisted of was signing to the song along with choreography. Scott also presented a poster created and signed by the students as an expression of their gratitude.

Then the evening of song began. The Afro-American Gospel ensemble kicked the concert portion of the night off with an a cappella version of a spiritual. The evening then showcased many solo and small group performers (many of which are a part of the newly formed Chamber Music Ensembles). Students who participated were Thomas Rogers III, singing *Camelot*, Susan C. Csonka singing *With You* from the musical "Pippin", Dennis Duling performing a piano version of "Misty", Susan Bonszar and Marie Malecki playing a violin duet version of "Romanza" and "Springtime", both by Playel. Another violin ensemble was the duet of Susanne Bolting and Rebecca

Stop calling me Eddie!



Eddie Vedder lool alike David Usher, member of the band Moist, performed as the opening act for Neil Young Sunday at the MMA

photo by CHRISTINA TANK

Post, along with Jane Cary on piano performing "Concerto in D minor for two violins" by Bach. Jennifer Gorczynski, Sue Sinicki, and Evelyn Vento played in the only clarinet ensemble of the evening, a clarinet trio performing "Gavotte" by Couperin. Several flute ensembles were also involved. Dawn Marie Dompke, Asako Takeuchi, Jessica Wojcinski, and Cathryn White played in a flute quartet performing "Scherzo" by Beethoven, and Denise Bishop and Sarah Dean performed in a flute duet playing *Arioso* by Bach.

Canisius' larger performing groups, Chorale, Cantio Sacra, and the jazz ensemble also performed. Chorale performed a Beauty and the Beast medley,

which changed the previously classical mood, while Cantio Sacra performed two pieces, "Psalm and Alleluia" and "Matona mia cara." Canisius' jazz ensemble closed the night out with a land big land style music, quite different from the classic and mostly mellow music that had been performed thus far. Some of the selections performed include "Easy to love", "Basie straight ahead" and "Witchcraft".

Overall, the evening was a great success. There was much enjoyment and positive feedback from the audience, as well as money being raised for a good cause.

Long time Favorite Joni Mitchell returns with some 'Hits' and 'Misses'

by Nikolai Faila
Griffin Feature Writer

No matter how many times I've listened to her albums (or better yet, "experienced" her albums) and hummed her many tunes, one question has always lingered in my mind: How could an introverted, guitar-playing, singer/songwriter from Alberta, with her long, stringy, blonde locks, and shy but radiant toothy grin make such a tremendous impact upon so many different artists?

Through her song "Chelsea Morning," Bill Clinton came up with the name for his daughter. Her 1974 album *Court and Spark* served as "a Bible" for a teenage Madonna. For the artist formerly known as Prince, she helped to teach him the "color" of songwriting. (He even dedicated his 1980 "Dirty Mind" album to her.) One of her signature songs, "Big Yellow Taxi" was remixed for the "Friends" soundtrack. She served as a prime influence for Seal, and even recorded two duets with him. Most importantly, she paved the way for an incredibly diverse list of female singer/songwriters such as

Tori Amos, Alanis Morissette, Annie Lennox, The Pretenders' Chrissie Hynde, Cyndi Lauper, and Courtney Love.

The artist, of course is Joni Mitchell, whose new release, *Hits* - a greatest hits collection that coincides with *Misses*, a collection of personal favorites that failed to generate commercial success. It encapsulates her genre bending work from 1967 to 1994. *Hits* is, by no means, a definitive compilation. Yes, the album features all her signature gems (the ones that easy-listening radio, DMX, and greeting cards take a particular fancy to), but anyone who really appreciates her will tend to single out those quirky, more personal album tracks that more successfully touch a raw, romantic nerve. I would especially like to have seen the track "Lesson in Survival" with its simple, yet deliciously candid view of a relationship on the rocks (Maybe it's a paranoia, maybe it's sensitivity, your friends protect you, scrutinize me...).

Nevertheless, *Hits* manages to offer an intriguing overview of a prolific musical legacy. The earlier tracks from the late sixties and early seventies show Mitchell as the wide blue-eyed folk songbird with the honeyed, flutey soprano, and the sweet, mellifluous melodies and colorful metaphorically laden lyrics. ("The sun poured in like butterscotch, and stuck to all my senses".) But even when she

verged on being slightly coy and whiny, Mitchell's thoughtful deliveries could always capture the wistful melancholy of her lyrics (particularly in "The Circle Game," when she croons "We're captive on the carousel of time/ We can't return, we can only look/ Behind from where we came/ and go round and round in the Circle Game.") She uses her then-soprano voice to produce a striking effect at the end of "Woodstock", when she piercingly wails with the despair and angst of someone finally defeated by her oppressive environment.

With the release of her critically praised (and most commercially successful album) *Court and Spark*, Mitchell established herself as the quintessential pop/rock/jazz/folk Muse, with deeper, sexier vocals and wiser insights on how the longing for love conflicts with the ever-growing need for independence. On "Help Me"-her sole Top Ten hit-she proclaims, "...you're a rambler and a gambler/ and a sweet talkin' ladies man/ and you love your loving/ But not like you love your freedom."

By the eighties, however, those sweet, pitch-pure vocals gave way to a more acidic, cigarette-stained delivery that wasn't as pleasant, but had a soulfulness of its own. And it was this newfound roughness in her voice that gave a particular poignancy to her 1982 ballad "Chinese Cafe/ Unchained Melody" (yes, the Righteous Brothers' one), which deals with the sad reality that "nothin' lasts for long," and how the things that mean the most to you in youth eventually are destroyed somehow as time wears on. And when she achingly sings, "God speed your love to me," she gives it a hardened vulnerability that is unlike anything she's ever done.

Perhaps what has made Joni Mitchell's confessional works endure is that she consistently pushed to break through, searching for what we want and what we miss when facing life, love, and loss. A reflection of the common thread found in most of her works can be best summed up in song, "Both Sides Now". "I've looked at life from both sides now/ From win and lose and still somehow/ It's life's illusions I recall/ I really don't know life at all."