



The Trews (from left) Jack Syperek, John-Angus MacDonald, Sean Dalton and Colin MacDonald, kick off Newfoundland tour dates Wednesday night at Club One in St. John's. — Submitted photo

**MUSIC**

## The Trews' momentum brings them back to N.L.

By **JUSTIN BRAKE**

SPECIAL TO THE TELEGRAM

They came together in Nova Scotia and found success in Ontario, but it will be something of a homecoming when The Trews return to the island for a string of shows in St. John's, Clarenville, Marystown and Lewisporte.

It's been almost a decade since the Toronto-based rock quartet burst into the Canadian music scene with the radio hit "Not Ready To Go," and if any two words best characterize their career since then, they are "consistent" and "momentum."

Brothers Colin and John-Angus MacDonald spent seven years of their youth in St. John's, but it was after their move to Antigonish during high school that the two formed the band One I'd Trouser; The Trews' earliest incarnation.

"There's a lot of things going on when you're 15 and starting a band," recalls John-Angus, the band's guitarist. "You don't really look ahead to when you're going to be 30. It's more just about having a good time, and I guess you're trying to get attention for yourself in a weird way."

In the late 90s, when both brothers were finished high school, they hit the road with bandmates Rose Murphy and Ramsey Clark and toured to British Columbia and back.

"We got a taste for the road," says MacDonald. "When we got back we decided we wanted to be somewhere where we could tour more consistently."

"We ended up crashing on a floor in Buffalo, New York, with a guy who agreed to manage us," he continues. "We stayed with him for two or three weeks and were looking for a place to live, and it landed us in Niagara Falls, which is kind of strange in hindsight, but made sense at the time — just pay the rent, play music all the time."

The band's high energy performances earned them weekly gigs at bars in Niagara, Hamilton and Toronto, where they steadily built up a Southern Ontario fan base.

A rock radio contest win in 2002 ignited the flame and within months the band was working on a debut album with Canadian producer Gordie Johnson.

"House of Ill Fame," released in 2003, and a cross-country tour introduced the rest of Canada to The Trews' trademark melodic riffs and their amiable harmonic craftsmanship.

The departure of Murphy and Clark saw the band welcome Jack Syperek on bass and the MacDon-

ald brothers' cousin, and St. John's native, Sean Dalton on drums.

With the hand of acclaimed producer Jack Douglas, the band's 2005 recording "Den of Thieves" spawned another number one hit, "Yearning," and other enthusiastically received singles.

"We kind of had this feeling that the sky was the limit," MacDonald recalls. "Especially with a producer like Jack, we felt like we could do anything, and that energy translated on to the record and into the spirit of what we were doing."

The band members found themselves in the spotlight again, opening for acts like The Rolling Stones and Robert Plant, and eventually penetrating the American market with an extensive U.S. tour.

Though 2008's "No Time For Later" was both lyrically and musically darker, the band continued to build on the steady foundation it had created with its past albums and the momentum continued.

"We're always pushing ourselves and, at the end of the day, you're chasing the best song. And that's sort of a really abstract concept but, you know, you're always listening, always taking stuff in and always growing as a person and as a player...but when it comes time to make a record you're chasing the best bits, the most memorable stuff."

**John-Angus MacDonald, The Trews**

"I think a lot of the lyrics are reflected in observing America and getting to know it for the first time," MacDonald explains. A felt sense of unease, however, prompted The Trews to release a live record before going into the studio again.

"(We) toured the acoustic record twice and it sort of breathed new life into the band and into the songs," MacDonald explains. "And we noticed that certain songs we never even thought to play in our electric set connected amazingly well with the audience, so it gave us the confidence to explore that side of the band a little more."

After the second leg of that tour the band got in touch with Gord Sinclair of The Tragically Hip, who offered up the Hip's Bathhouse Recording Studio as a sanctuary.

The result, 2011's "Hope and Ruin" (co-produced by Sinclair and MacDonald), features some of the band's most "quiet and intimate" moments, and "some of the heaviest, rockin' stuff we've ever done," says MacDonald.

"We're always pushing ourselves and, at the end of the day, you're chasing the best song. And that's sort of a really abstract concept but, you know, you're always listening, always taking stuff in and always growing as a person and as a player... but when it comes time to make a record you're chasing the best bits, the most memorable stuff."

The Trews' Newfoundland tour will kick off Wednesday at Club One in St. John's and continue on to Clarenville Aug. 4, Marystown Aug. 5, and Lewisporte Aug. 6.

For more information visit [www.thetrewsmusic.com](http://www.thetrewsmusic.com).

**VISUAL**

## Gloria Hickey's art beat

*Police father taught writer/curator to pay attention to the details*

By **SUSAN GAY DECKER**

SPECIAL TO THE TELEGRAM

Gloria Hickey, who was awarded the first ever Critical Eye Award for arts writing at the Excellence in Visual Arts (EVA) Awards May 27, says it was her father, a police officer in the Montreal vice squad, who first taught her how to look at things closely.

"We'd be driving around and then stop at a set of lights and a man would walk in front of the car. He'd ask, 'What do you notice about him?' 'He walks funny.' 'Why does he walk funny?' 'One leg is shorter than the other.' 'Which leg is shorter than the other?' And we'd peel away the layers like that until we could feel what he had in his pocket."

Her observational exercises with her dad were to be excellent training for her future career in arts writing and reviewing in which attention to details and their significance are paramount.

Hickey later built on her skills by studying journalism at Carleton, and then completing a master's degree in philosophy of art at the University of Toronto.

She has now been a professional arts writer and curator for 30 years and has published more than 250 articles in major newspapers, art magazines and books. Sounding curiously similar to a detective, Hickey says that what gives her the most pleasure about arts writing is putting the pieces of a puzzle together.

She recalls working with Inuit artist Michael Massie when she was curating his 2006 exhibit, "Silver and Stone, the art of Michael Massie" at The Rooms provincial art gallery.

When he told her that his favourite European artists were the surrealists, Hickey recognized the similarity between the surrealist interest in the subconscious and the way Inuit art draws on the dream world.



Arts writer/curator Gloria Hickey holds a copy of Fusion Magazine's winter edition, in which an article on Newfoundland craftsman Jason Holley earned her the first ever Critical Eye Award for arts writing at the Excellence in Visual Arts (EVA) Awards earlier this year. — Submitted photo

Researching further, she then found that surrealists had also expressed an interest in Inuit art and that noted painter Max Ernst had even been a collector.

Making these kinds of connections that enrich the meaning of the artist's work is really satisfying for Hickey.

"Artists don't always put the pieces together for themselves and so you're taking them by the hand and giving them a tour through their world," she says.

Hickey acknowledges that one of the challenges of writing about art is the responsibility to represent an artist's work appropriately.

As an example, she describes a painting by a Newfoundland artist

that depicts a moose carcass being carved up like a side of beef in someone's garage.

"I could say that's a Newfoundland version of a still life, or I can say it's a portrait of domestic violence, and what I choose to say about it really makes for a different relationship between the public and that work of art."

A new award for critical art writing, the Critical Eye Award, celebrates the best piece of critical writing about a Newfoundland and Labrador artist in any print or online publication worldwide.

Hickey won the award for her article on Newfoundland craftsman, Jason Holley, published in Fusion Magazine in its Winter 2010 issue.

**PEOPLE**

## Thanks for the memories

*Musician, piano tuner to the stars, returns home to mark milestones*

By **NEIL B. SPARKES**

TRANSCONTINENTAL MEDIA—L'ANSE AU LOUP

Arthur Barney recently came home to L'Anse au Loup to celebrate his 72nd birthday and 35th wedding anniversary with family and friends.

Barney was a piano technician for 49 years before retiring three years ago.

He moved to Sudbury, Ont., in 1973, but couldn't resist coming home to celebrate and relive good memories.

"I tuned pianos, built pianos and I also repaired pianos," he said.

"Whatever there was to do with pianos, I did it."

Having lost his vision at 16 months old, his knack for music was a remarkable gift and his blindness didn't stop him from following his musical aspirations.

Barney played in a band called The Du-Monts for 17 years.

"I played in Corner Brook in the band for 12 years, and then I played St. John's for five years," he said.

"I played at all the different clubs: the Strand, the Stardust, the Circle, the Old Mill, the Top Hat."

Barney was an accomplished musician, but it was his skill tinkering with pianos that opened the door to some big names in the music industry.

"I tuned for such people as Ray Charles, Anne Murray, Roger Whittaker, The Bee Gees," he said.

"You name 'em, I've tuned for 'em." There were hard times before he found his musical calling, though.

At age five, Barney was diagnosed with tuberculosis and sent to St. Anthony for medical treatment. He spent the next six years immobilized.

"I spent six years in St. Anthony with a cast on over my waist down over both legs right to the bottoms of my feet, just my toes sticking out," he said.

After his rehabilitation he moved from Charles S. Curtis Memorial Hospital to the school for the blind in Halifax, where he spent 10 years.

It was there he developed his love of music and nurtured it through the piano, accordion, harmonica and

guitar. When Barney joined The Du-Monts, the band had five members, and two of them were blind.

"He played the piano and I played the organ," Barney said of blind band member Jim Noseworthy.

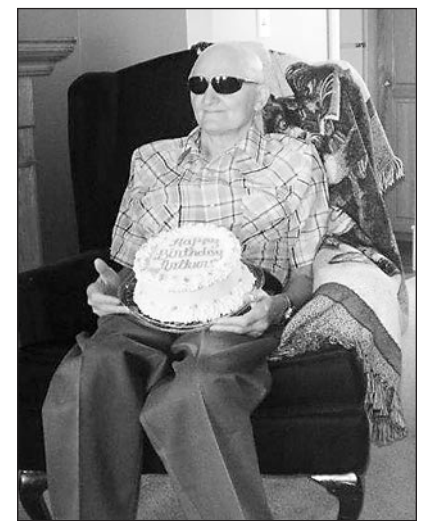
Barney said their love of music triumphed over frustration.

"It's a little bit of a battle but you do what you gotta do," he said.

"There's nothing that you can't overcome."

Barney is glad to be back home to share memories with people in his former hometown.

"On behalf of my wife Sarah and I, we would like to thank the people of L'Anse au Loup for their generosity in helping us celebrate my birthday and our anniversary," he said.



Arthur Barney recently returned to his hometown of L'Anse au Loup to celebrate his 72nd birthday and 35th wedding anniversary.

— Photo by Neil B. Sparkes/The Northern Pen

The Northern Pen

## MOVIE LISTINGS

**EMPIRE STUDIO 12 Avalon Mall, St. John's**

Cars 2 [G] 1:20	Bad Teacher CL, CC, SA [14A] 4:20, 7:20, 10:20	Cowboys & Aliens [14A] 12:00, 1:00, 3:00, 4:00, 6:00, 7:00, 9:00, 10:00	Zoo Keeper [G] 12:40, 3:40, 6:40, 9:15
NO PASSES ACCEPTED			
Crazy, Stupid, Love CL, SC [PG] 1:10, 4:10, 7:10, 10:10	Harry Potter and the Deathly Hallows Part 2: 3D V, FS [PG] 12:30, 3:30, 6:30, 9:30	Transformers: Dark of the Moon: 3D V, FS [PG] 1:15, 4:45, 8:10	Captain America: The First Avenger: 2D V, FS [PG] 12:50, 3:50, 6:50, 9:50
Friends With Benefits CL, SC [14A] 12:10, 3:10, 6:10, 9:10	The Smurfs [G] 12:45	The Smurfs - 3D [G] 3:45, 6:45, 9:25	Horrible Bosses CL, SC [14A] 1:30, 4:15, 7:15, 10:15
Captain America: The First Avenger: 3D V, FS [PG] 12:20, 3:20, 6:20, 9:20			

**EMPIRE 6 CINEMA Mount Pearl Square, Mount Pearl**

Cowboys & Aliens [14A] 6:30, 9:10	Captain America: The First Avenger V, FS [PG] 6:15, 9:00	Harry Potter and the Deathly Hallows Part 2 V, FS [PG] 6:15, 9:00	Zoo Keeper [G] 6:45, 9:10
NO PASSES ACCEPTED			
Winnie The Pooh [G] 7:00	Bridesmaids CL, [14A] 8:50	Monte Carlo [G] 6:30	Bad Teacher CL, CC, SA [14A] 8:50

BV.....Brutal Violence  
CL.....Coarse Language  
CC.....Crude Content  
DC.....Disturbing Content  
ESC.....Explicit Sexual Content  
FS.....Frightening Scenes  
GS.....Gory Scenes  
LMO.....Language May Offend  
LW.....Language Warning  
MT.....Mature Theme  
NRC.....Not Recommended for Children  
NRYC.....Not Recommended for Young Children  
N.....Nudity  
OL.....Offensive Language  
SC.....Sexual Content  
SV.....Sexual Violence  
SA.....Substance Abuse  
V.....Violence  
VS.....Violent Scenes