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DECEMBER #143

DJS cover

Setting a new land-speed record for cover production, GERRY REYNOLDS whipped up this tribute to the holiday season on the bus out to UBC.

EDITOR
Dylan Griffiths

ART DIRECTOR
Mark Pilan

EVERYTHING BUT
Karen Aleksov

ADVERTISING REP
Kevin Pendergraft

GRAPHIC DESIGN/LAYOUT
Mark Pilan, Tania Aleksov,
Jon Patterman

WORD PROCESSING
Mike Walkley

EDITORIAL ASSISTANT
Mike Walkley, Tania Aleksov

PRODUCTION ASSISTANTS
Tania Aleksov, Mike Walkley, Kevin Pendergraft, Sean Raggett

PROGRAM GUIDE
Mike Hoffman

CHARTS
Meghan Mallett

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Mike Walkley

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PRINTED IN CANADA

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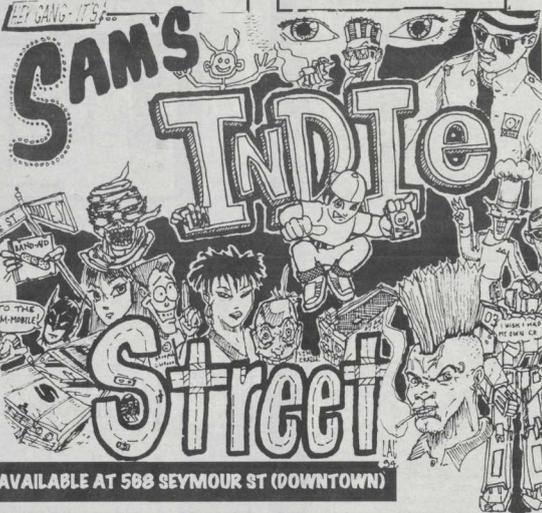


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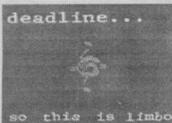
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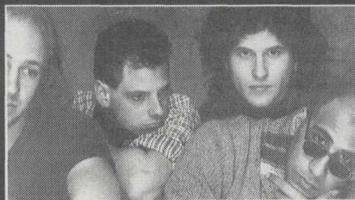


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LOVE - 1

Dear DISORDER,

Nice response to A. Mac in Airhead re: derivative culture, Lollapalooza, etc. One of the reasons I read your rag is to escape from the "blat between culture and commodity and between artistic merit and commercial success." Sorry, but my favourite monkey is the American Howler, which is characterized as "bad tempered and difficult to tame."

Later,

Ron Muir

Not only complimentary, but well-researched too! The CD's in the mail, champ.

HATE - 2

Dear Airhead,

I must say this: Grant Lawrence is an immature little jerk-off who has no business writing for your otherwise fine publication. I'm sick of his ceaseless prejudicial comments about "us older" musicians who "don't rock". Fuck you Lawrence. If you were writing racist or sexist comments, they probably wouldn't get printed. Who do you think you are, Doug Collins? If you're going to review bands' concerts/releases then keep your fucking comments to yourself and your fist next time you're in the bathroom. Hey man, I was enjoying a lot of gigs while you were still a glazed look in your daddy's eyes. So, fuck you Grant Lawrence - the Vancouver music scene doesn't need pee-brained pissosins like you.

Yours sincerely

R.C. Johnson

P.S. I speak for myself, anyone care to comment?

Well, I was going to, but we thought we'd let Grant take a shot at this one himself.

Mr. Johnson, you are, I assume, a member of the Falcons. You are, I assume, commenting on my review of

Islam was more into universal peace instead of holding a style of music to themselves (sic), then they'd realize that it doesn't matter what you look like or what you listen or play. In the future the author should try writing in an unbiased and unracist point of view. By stating that whites shouldn't play hip hop the author violates the charter of rights denigrating (sic) freedom of speech (sic). I also would like to know who was quoted saying "Hip Hop was the look of the month."

Sorry for ranting,
Danna Rozek

Sorry for ranting - what do you think Airhead is for? "Hip Hop Hoopla" does indeed contain some rather contentious points which invite criticism and comment - positive or negative - but it did make you think, didn't it? And it did inspire you to write and express your own opinion, didn't it? So if you pissed you off, good. I'm glad you're paying attention.

However, I do wish you were a little more rational and a little less reactionary: You start off on the right note, stating that music should bring people to-

gether, but then you go and blow it by implying that there is some sort of Islamic conspiracy to 'hordie' hip hop. Not only is this statement racist, but it's pretty damn ridiculous too.

Of course, you could have just been referring to the author in that sentence, in which case your grammar really sucks.

As for your assertion that the author is violating the charter of rights: I hate to break it to you Danna, but Shazia's opinions usually aren't made into legislation.

And Danna, please buy a dictionary.

As always, all love letters, pleas for salvation and yes, even self-indulgent rants, should be sent to:

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SKILL TESTING QUESTION:
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Whenever I think of Spanish folk I think of castanets, swirling folk melodies and, of course, the guitar. It was musicians of the Iberian peninsula who taught practically the rest of the world how to play the instrument. Sure, I know that they composed for other instruments as well, but nothing else so uniquely conjures up images of the Spain one sees pictured in those inviting travel ads.

It would seem that my perception of Spanish classical music is rather lopsided. Perhaps a better knowledge of European history in the fifteenth and sixteenth centuries would have alleviated this; knowing that Naples was actually part of Spain during that period might have led me to expect similarities between Italian and Spanish works from this era. In any case, this was the sort of music performed as *Musica Iberica: The Early Spanish Baroque* in a concert hosted by Early Music Vancouver on November 12th. I was especially looking forward to attending this performance because it featured on my favourite performers, Seattle violist Margaret Timdemans. A regular performer here in Vancouver for more than a decade, I had heard her perform on two previous occasions and had been completely overawed by her skill and amazingly relaxed performance style. For this concert, she was joined by two young performers also from Seattle: Ingrid Matthews (on violin) and Byron Schenkman (on harpsichord). Both of these musicians have impressive records. Ms. Matthews was the winner of the 1989 Bach Competition for Early Music's first prize, has been the soloist with groups such as Tafelmusik and the American Classical Soloists, has taught baroque violin at Indiana University, the University of Toronto, and Clayton State College, as well as having recordings with Sony, Focus, Skylark, and Titanic. Mr. Schenkman has performed with Tafelmusik, the Los Angeles Baroque Orchestra, and the Genesee Baroque Players, while having made recordings with CBC, NPR, Focus, and Titanic. (Are you seeing a pattern here: Vancouver? Seattle is seeing a killing in the baroque music scene, due in a large part to the opening of both the Seattle Baroque Orchestra and the Northwest Center for Early Music Studies. Maybe it's time we got out of our cultural stupor and tried to

foster some artistic excellence here too.)

As is usually the case with performances hosted by Early Music Vancouver, a short introductory talk preceded the evening's music. Often, such talks are given by just one member of the group while the rest wait backstage doing whatever it is they do. In this case it was slightly different; all three of the performers came out in order to perform short illustrative bits of works to come later in the evening, as Ms. Timdemans gave a brief description of the origins of the sorts of musical ornamentation characteristic of music from the era. It seems that many of the composers of that time were influenced by the choral form known as the madrigal, and wrote their works accordingly — long flowing chord progressions which, when performed on instruments only, didn't do an awful lot to keep the interest of either the performer or the audience. To compensate, the performers were expected to "ornament" the works on the fly, with each succeeding chord the musician would take a different one of the notes and improvise a half-bar's melody on it. While this might not sound so hard for a single performer, having a handful of musicians do this all at the same time while still producing what sounds like music required a playing style more akin to jazz than what we commonly consider classical. The short examples chosen to demonstrate this style did a great job of helping the audience to train their ears to pick out the ornamentation from the base work later in the performance.

The concert opened with a work by Bartolome de Selma y Salaverra, an Augustinian friar whose instrument of choice was about as far from the stereotypical Spanish guitar as possible; he played the bassoon. In fact, the good cleric beat the distinction of being the first known composer to write for it. This particular example of his work was based on "Vestiva i colli" (imitations on a popular madrigal by Giovanni Palestrina). This was followed by a set of short works by Andrea Falconieri, a native of Naples who was best known for playing the guitar (At last!) However, like the previous work, the pieces of this first Gagliarda (I don't know if Benedetto, La Borgia, Il Rosso Brande, and La Parla were all composed for strings and continuo. With

the harpsichord providing a continuo (thus the name) chord progression bass line, the viol and violin took the high, 'vocal' parts and ornamented the work in a monumental rendition of vocal pop-phony. All of these works were gems, beautifully performed and a real delight to hear.

The next set of works were for solo harpsichord. Francesco Lambardi's *Tocatta* was simple but elegantly played; it was followed by a dance, Antonio de Cabezon's *Pavana Italiana* (variants of which exist by three other composers, all of whom call it a Spanish pavana), and Antonio Valente's *Tenore Grande alla Napolitana and Gagliarda Napolitana* (both written based on earlier pieces by Cabezon). Mr. Schenkman's performance in this set was amazing, on par with it if not better than any other harpsichord works I have heard. The life he instilled in the music was incredible, particularly in the last two works where the interplay between the steady bass line of the left hand and the rapid ornamentation of the right hand formed a counterpart of two separate musical themes which alternately separated and rejoined with beautiful precision. Apparently I'm not alone in my opinion of his performance, as the audience applauded him through two curtain calls before he was joined by Ms. Timdemans and Ms. Matthews for two works by Diego Ortiz, Maestro of the Duke of Alba's chapel in Naples and the author of one of the earliest books on musical improvisation. Not surprisingly, both of his works, *Recercada sobre 'La Spagna'* and *Recercada Primera y Segunda sobre 'O Felici occhi miei'*, were improvisations; the first on the form known as a Passacaglia (a simple four-note form used in songs accompanied by guitar), and the second on two other common bass patterns known as the Folia and the Passamezzo. As with the earlier works, the performance of these was flawless.

After a short intermission, three works by Henry Butler were featured. (You're right, that's not a Spanish name. "Don Enrico Butler", as he is referred to in works from the time, was an English viol player who made his home in the court of King Philip IV of Spain.) Prelude in F major, Divisions in F major, and Sonata in F major may have had incredibly dull names but this was more than made up for by the lively flair to the music itself. These were followed by two works by Juan Bautista Jose Cabanilles, considered in his time to be one of the best organists of Europe. *Corrente Italiana* was performed here by harpsichord and violin, while *Xacara* was performed by solo harpsichord. This latter piece was to my ear the only "Spanish" sounding of the works for the night, based as it was on folk tunes with only minor Italian influences. Given that both of these pieces were presumably originally composed for the organ and not the harpsichord, I would be interested to know how different they sounded in their original form than the original.

The program concluded with a further work by Salaverra (*Canzona III*) and two works by Butler. After a strong round of applause, a short

encore was performed; sadly, the name of the work or its composer were not announced.



Overall, the program far exceeded even my rather large expectations for the evening. I would most strongly recommend to anyone who likes baroque music that they take the opportunity to hear any of these outstanding musicians the next time they are in town; hopefully, it won't be too long a wait.

I should also make a passing comment on the venue, as it is the site for several of this season's upcoming Early Music Vancouver concerts. Knox United Church, at 41st and Balalava, had really outstanding acoustics for this sort of concert, with the instruments sounding clear and clean. The down side to this venue is the seats; I guess

church pews aren't designed with the idea that one will go to sleep in them, but these were a bit much. I've sat on rocks that were far more comfortable, so be forewarned if you plan on attending any concerts there. Some of the seats are cushioned and it would be a definite plus to get there early enough to claim one of these.

It's time to look at some of what's up for classical concerts in December. Masterpiece Chamber Music is presenting *Angels We Have Heard on the 11th*, with harpist Rita Costanza, flutist Kathleen Rudolph, and violinist Neil Miskey along with the Burnaby District Honour Handbell Choir performing Jolyvet's *Pastorale de Noel*, excerpts from Corelli's

Christmas Cantata (I believe this is more commonly known as the Christmas concert?) and Beethoven's *L'Etoffe du Christ*. Performances are at 2:30 and 8:00 PM at the Vancouver east Cultural Center.

At the Orpheum, the VSO presents Dvorak's *Slavonic Rhapsody No. 1*, Bartok's Violin Concerto

No.2 (with guest soloist Silvia Marcovici), and Beethoven's *Symphony No.4* in a Masterworks series concert on the 3rd and 5th (at 8:00 PM) and on the 4th (at 2:00 PM). On the 7th, the Tea and Trimmets series will have Otto Lowy together as Irena (soprano) and Theodore (baritone) Baerg as early singers for *Operetta in the New World*, with excerpts from works by Frenel, Romberg, and Kern at 2:00 PM. On the "Pops" front, Newton Wayland will conduct *Movie Magic* on the 9th and 10th at 8:00 PM, with the themes from *Star Wars*, *The Godfather*, *Dr. Zhivago*, and *Chariots of Fire* (Come on, is this pandering or what?). Finally, they are also presenting a special concert in Christ Church cathedral with the Amstel Singers on the 16th and 17th at 7:30 PM. BUT... both shows were sold out as of

almost a month ago so unless you already have your tickets find something else to do for those evenings. The Vancouver Bach Choir is presenting two performances, Christmas with the Vancouver Bach Choir on the 10th, at 2:00 PM and along with the VSO their popular

Handel's *Messiah* on the 11th at 2:30 PM; both performances will be at the Orpheum.

That's it for this month, so you next year!



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CONTEMPORARY • ALTERNATIVE NEW • USED • READINGS • GIGS

The Hip Hop scene in Vancouver has grown considerably in the last couple of years, not only in terms of the number of crews involved, but also in terms of maturity and understanding. Vancouver crews seem to have finally broken Canada's stereotypical two-year-old mentality and we've started to look like a strong, no wackness permitted Hip Hop region.

The Rascalz are one of the most prominent crews in Vancouver, having an album and an EP out on Figure Four Records as well as two music videos, and all of this within the past year and a half. But, even though The Misfitz, Dedos, Red One and Kemo possess trueness in their skills, having a record deal in Hip Hop sometimes don't mean shit. There are plenty of unsigned crews in the Lower Mainland worthy of consideration, and each has in some way contributed uniquely to our growing nation.

One such crew is the Q Connection, featuring Prev I, Zen and many others, who, if you slip in a rhyme, will pull your ear in a second for a rhyme battle. Another group of MC's is Surrey's A.A.U. crew, made up of All About Us, Sons of Style and Mario & R-Love.

Real to Real

Sons of Style had their debut at the De La No Show concert and while Marlo and R-Love are on the down low now, they will make themselves heard soon enough, and also worth mentioning, The Nitwiz and The Funk Bastards (not to mention The Rascalz) are getting some help producing tracks from Base I (Roger Swan) at Midi City Studios.

Although Hip Hop is getting older with the people living in it, young heads are steadily adding themselves to roll call. One crew which I consider Vancouver's new generation is The Rising Kings. Made up of dancers, MC's and graffiti writers, these kids have the knowledge, skills and heart to keep Hip Hop rolling strong into the next millennium.

Other Hip Hop crews around town include C.I.A. Posse,

Karaburan, Hip Hop Mekanix and Maximus. If you and your crew were not mentioned, don't take it as a diss, but as incentive to make yourselves known. This can be done by supporting all Hip Hop radio (Such as the Krispy Biscuit Radio Show on CFRO 102.7FM (Tues. 12-4), headed by Ease and Mr. Bill on the mics and Kilo-Cee on the Tech 12's - not only is the show the original real Hip Hop show (open mics and all that), but it continues to grow, so support it and it will support you. CFRO also has The Bear Show, and don't forget CFRR's own The Show, hosted by the Craig G., Chex and J Swing), all Hip Hop jams (Such as Junction featuring Kilo-Cee, every Saturday at the Warehouse.).

In order for us to grow, we all must grow together - we're too

small to be dissin' each other. One love.

Flip Out

1994 DJ SOUND WAR

On November 11 and 12, CFTR hosted Vancouver's 4th Annual DJ Soundwar, a two day event that brought contestants from Vancouver, Seattle, Tacoma, San Francisco and Winnipeg, among other places, to the SUB Ballroom for a chance at the crown, bragging rights and fat prizes. This strictly Hip Hop event saw forty MC's, fifteen DJ's, three dance crews and twenty-five groups take the stage for a shot at one of the four titles up for grabs. The first night sold out at \$30 and people were turned away at the door, but inside a war was truly taking place. MC's, DJ's and dancers were the flavour for the evening,

and when the dust finally settled our hosts Incredible Ease and DJ Kilo-Cee announced the finalists: In the MC category Mr. Cheeka (Surrey AAU Crew) and MC Flipout (Burnaby), and in the DJ category, Mighty Maximum Possible (Vancouver) and B-Mello (Seattle). (As for the dance title, the DVFS Floor Rockers of Seattle had it in the bag the second they stepped onto the stage, turning it off with breakin' so bad it left mouths wide open.)

Before the DJ and MC finals, special guests from the Bay Area, 1992 DMC World Champion DJ Q-Bert and 1994 DMC Westcoast Champ DJ Shortcut took the stage and schooled the crowd on what turntable technique is all about. It was a real treat to see DJ's of this calibre strutting their stuff in Vancouver.

Finally it was time for the DJ finals, where experience and originality propelled last year's runner-up and 1994 DMC West Coast finalist DJ B-Mello to a another victory. Then in the MC finals, two local lyrical overlords went head to head in a battle for the ages. Both Mr. Cheeka and MC Flipout ripped the stage as they engaged in a 10 minute freestyle session, but when the judges votes were tallied it was Mr. Cheeka taking the title. Crazy props out to both for representing the local scene to the fullest.

The second night was almost as full as the first and was still entertaining, although some of the groups lacked the flavour of the previous night. The cream of the crop inevitably rose to the top with Blind Connection (Seattle), Order of Operation (Vancouver) and Frenk Show (Winnipeg) blowing up the group finals. The eventual winner: Blind Connection.

Crazy props goes out to everyone who helped put this function on. The Vancouver scene will continue to grow as long as people keep supporting it like they did this past weekend.

SOL

HIP HOP VINYL

ARTIST - Method Man
TITLE - *Tical* (LP)
PRODUCTION - Prince 'Rza' Rakeem
LABEL - Def Jam

In early '93 the Wu-Tang Clan took over the Hip Hop world; it's now almost two years later and Method Man's *Tical* is the first solo album from the crew that brought us the classic cut "Protect Ya Neck". *Tical* has all the flavour of a Wu-Tang joint, especially on the cuts "Meth vs. Chet" and "Mr. Sandman". From the RZA, Rakwon the Chef and some new members of the Clan grab the mic and go for theirs. The first single, "Bring The Pain", is an uptempo track that has Mr. Meth sending a message to any MC's ready to step to him. My choice cut on this album is "Sub Crazy", a slow, stripped-down beat tailor made for the ride. Other cuts to check are "P.L.O. Style" and "All I Need", the later being a tribute to Meth's girl. As a bonus, the album also contains the hard to find remix of "Method Man".

Except for the song singing on "Release Yo' Self, *Tical* will only Wu-Jang fan.

J Swing

ARTIST - The Notorious B.I.G.
TITLE - *Ready to Die* (LP)
PRODUCTION - Easy Mo Bee, Jean 'Poke' Oliver, DJ Premier
LABEL - Bad Boy
By now you're probably familiar with Big's first single and video "Juicy", but the commercial appeal of that top ten song doesn't give you any hint of what this album has to offer. Big is obviously going the 2Pac route, putting out radio-friendly singles while keeping the rest of the album strictly hardcore.

The album on a whole is pretty good, violent at times, but real. Big has the knack to paint vivid images in your mind - for a good example of these check "Gimme

The Loof" and "Warning", where Big deals with a couple of jealous hustlers from his past. "Big Poppa" is another one of those radio-friendly cuts, and probably a good bet for the next single.

The highlight of the album for me is "The What", a duet with Method Man. The track has the two MC's rhyming back and forth, sending their message straight from the streets as they tell people to "fuck the world and don't ask me for shit/ cause everything you do you got to work hard for it." "Back In The Day" and the underground hit "Unbelievable" are also worth checkin'.

The only thing I can do without is the unnecessary skit that has Big sexin' a female friend. Other than that this is a solid album.

J Swing

ARTIST - Common Sense
TITLE - *Resurrection* (LP)
PRODUCTION - No-ID, Y-Knot
LABEL - Relativity
This is the second time around for this Chicago based group. *Resurrection* has a more mature feel to it than the first album, *Can I Borrow a Dollar*, but none the less it's on point. The cuts that stand out are "Sum Shit I Wrote", in which Common drops some serious freem-flow rhymes on a heavy jazz-like piano riff, producing a diverse on beat, off beat flow. "This is Me" is a deep cut pouring out thick lyrical blood cells that speak about Common's life experiences, friends and mentality over a really smooth beat. Over all, *Resurrection* is a very musical album with a strong jazz influence, though I must say the lyrics shine above the musical content. But that's just because Common Sense saves all his pennies for his rhyme bank - soon to be cash in his savings account.

And if you don't already know, "I Used To Love H.E.R." and "Communism" shall be forever outstanding Hip Hop classics.

Kemo The Lab Rat Chemist

ARTIST - Alkaholiks
TITLE - "Daam" (12")
PRODUCTION - E-Swift
LABEL - Loud

"Daam" is one fataz cut from the Alkies, who deliver the slick drunken techniques all catching every of the "Gimmie What You Got" break made famous by Kane's "Word...to the mutha!". Once again the production credits go to E-Swift for conjuring up two intoxicating beats that inspire beat junkheads like myself and cause discobots to "shaketheyshit". These drunk monks make it loud and clear that they rock the spot, the party, the planet or wherever they roam. Both coats will bounce to this with no arguments.

"Daam" is taken from a fourth coming album, due sometime in '95. Be on the lookout for the video and if you're lucky you may find yourself a bottle of the sweet smelling "Daam" perfume.

Kemo The Lab Rat Chemist

ARTIST - 5 One 6
TITLE - "Mystic Microfon" (12")
PRODUCTION - Eric Romero
LABEL - American

Finally, New York has produced a rap duo of that old E.P.M.D. status. What I say - these kids are dope, and if on their lives up to the first 12", I can't wait! The first song, "Mystic Microfon 12", gives us a hard beat with a kills stare, rounded off with some dreamy samples and back to back lyrical cream. In one word - FRESH. The two other songs, "Dirty Little Bitch" and "Rap Attack" are extra flavour on an obvious "Mystic Microfon 12". You can't grow up spendin' the loots on this one - BIG UP'S ONE 6.

Chex

ARTIST - Finsta & Bundy
TITLE - "Sunshiney" b/w "Spirit of the Sun" (12")
PRODUCTION - Finsta
LABEL - Big Willie Records
Straight from Brooklyn comes the

Records, this 12" has the familiar sound of their peers from the Boot Camp Click. "Sunshiney" is a dark, slow track that has the duo warning kids not to live the trife life, saying they should "be at home with the commas, pronouns and adverbs/ instead of on the street spitting out the bad words."

J Swing

OT SOUND WAR



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the spinanes

by krista james

It all started innocently enough...In early October I began leaving hints around the station that I had a crush on Rebecca and Scott of the Spinanes; I babbled about the bliss of a Spinanes interview; I whined a little about missing their set at Yo-Yo a Go-Go in Olympia that summer; I left bits of evidence of my musings in scribbles at the edge of telephone messages strewn around my room; little hearts framing the word "Spinanes." Needless to say, I was pretty excited when Megan set up a date for me before the show at the Starfish Room.

We spoke under candlelight and over tea in the basement of the Soho - they even took off their ties for the occasion. I've been in love with them ever since. Sadly, it all ended as innocently as it began. They didn't even kiss me at the door when they left.

So is the Spinanes a first music project for both of you?
 Rebecca: For me it isn't, but it mostly is. It's the first *real* band, but I played with Lois Maffeo in a band for one night - the first night I ever played on stage. We had four practices. I played with a couple of other people before I played with Scott. What about you, Scott?
 Scott: Yes. This is the first project musically that I have ever been in. That's my answer.

How did the two of you get together?
 S: I believe it was through mutual friends. Several years back when Rebecca was working at this radio station called KBOU -

R: That's the long version.
 S: Yeah. Well, you see, I'm gonna make it short though. So Rebecca is this radio station called KBOU in Portland, Oregon and my friends Dan and Chandra met her through the radio station and then soon after that I met her. And then several years later at a party she asked if I wanted to play drums and I said "Sure." I've never played drums before, but I could probably figure it out. And then a year later we actually started playing. It's not a very interesting story but it's a story just the same.

In that one year between talking to Rebecca and starting the Spinanes did you just drum the whole time?
 S: I kind of played drums, but not

really. My brother had a drum set in the basement all the time, so six times a year I would go bang on it, and of course every time I would actually break something and he'd beat me up and call me nasty names, so I couldn't play it too often.

Did you get set up like a blind date band?
 R: Well, what happened was, all our friends knew that I'd been playing music and they knew that Scott kind of played drums so they said, "You should ask Scott to play drums." But Scott and I knew each other really well - we'd been friends for a couple of years. And other people were going, "I'm gonna ask Scott to play drums with me." So that's how people got us practicing; they threatened to steal him before we were even a band. So you never know Scott, you could be marooned right now.

Are you planning on doing anything traditionally Canadian while you're up in Canada?
 R: We already sang "Oh, Canada."
 S: I had to eat the other day, what was it, Bangers and Mash. Is that traditionally Canadian?

No. It's British.
 S: Well you can't get it in the States, so it's pretty Canadian.
 R: We got held up at Immigration, and that's truly Canadian. Last time we were here we watched curling. In Halifax I had MacIntosh Toffee. When I think of Canada I think of "Oh, Canada" and MacIntosh Toffee. Musically we've not gonna pull out the Rush covers tonight.

So, as the Spinanes you played at the International Pop Underground Convention in '91 and then you played at Yo-yo a Go-go in Olympia this summer. How did you hook up with those kinds of projects?
 R: I'd known Calvin Johnson and Candice, who was put on IPU, for a long time and they knew that I was playing with Scott and they said, "Why don't you come up?" They did a special sort of girl night the first night and wanted us to play for that. And then we've always maintained this connection to Olympia - Scott lives there now - so when Pat Maley and Michelle were putting together Yo-yo they asked if we'd be interested in playing.
 Did anyone think about doing a

girl night at Yo-yo?
 R: I didn't hear anything about it. With IPU - not that there weren't a lot of women playing at IPU already, because there were - but I think the women involved just wanted to focus on the girl night. The women who organized the show were almost as focused on creating an atmosphere: for a while at IPU they weren't even going to allow boys to perform on stage or come to the show. It was a very empowering situation. But it became clear that it was going to work best if they didn't put those restrictions on it, but still had the emphasis. I think at Yo-yo a lot more women were just naturally involved at that point so I don't think they felt the need. There were definitely a lot more women on stage at IPU in general than there were at Yo-yo just because there are a lot more women in bands happening right now.

Did anyone at Yo-yo blow you away?
 S: Neutral Milk Hotel from St. Louis were fabulous. I'd never even heard of them before. That was a band that just blew me away.
 R: The band that blew me away was Some Velvet Sidewalk. And Team Dresch.

You have you're own full length CD, *Manos*, and you're on SubPop right now, but you've done stuff with K and Kill Rock Stars and Pat Maley in Olympia...
 S: Not a lot. With K, the only thing is the IPU compilation and with Kill Rock Stars it's our very first compilation as well. The main ones we've worked with are IMP (a Portland, Oregon label that has produced stuff by Calamity Jane, Crackerbush and Adickidid, who put out the first two singles, and then from there we went to SubPop. And they're fantastic. Complete sweethearts.

So, there are all these pictures in the jacket on *Manos* and none of them look like you, except for the picture on the back...
 R: The one on the back is us, and the picture on the front is actually me. And Scott should look a little bit like the people in the photos inside because that's his parents on their wedding day. All the kissy-face pictures are his folks.

Why did you put the wedding

photos in there?
 S: Because they're just such beautiful pictures. My parents just look so incredibly smooth: my mother's got a hair piece on. You're not supposed to know that.
 R: I also think there was something in the spirit of the songs that could relate to kissing in the back of the car on the wedding day. But mostly they were just looking fine.

The album does have a romantic feel to it. You almost expect the two of you to be young lovers cutting your very first CD.
 R: We've had questions about that. This one women who was totally drunk came up to us in Kansas City and said, "Are you two married?" And I said, "No." She said, "Are you dating?" I said, "No." She said, "Have you ever dated?" I said, "No." She said, "Where's he?" She was totally after Scott. So I said, "Scott! Run away!" But young lovers cutting a CD we are not.

I was wondering...There's this song on the IPU compilation called "Jad Fair Drives Women Wild." Is that song autobiographical?
 R: It came from a show that Half Japanese played in Portland and I'm a big Half Japanese fan. Velvet Monkeys opened with this band from Portland, the Hell Cows. Everyone was into the Hell Cows and the Velvet Monkeys and then when Half Japanese came on I noticed that all the girls at the show were in the front going bananas and all the guys were in the back going "Whoa, whoa, whoa." I don't get it. Jad Fair does drive women wild.

You have a track on the new Kill Rock Stars compilation (*Rock Stars Kill!*): I was wondering how you wound up on a compilation like that.
 R: Basically, when you play music and you live in town - Scott lives in Olympia and I live in Portland - you have friends all up and down and you tour and you meet people. [Kill Rock Stars'] Slim put together [the first Kill Rock Stars compilation] *Kill Rock Stars for IPU*. Then he put a second one [*Stars Kill Rock!*] together. He asked if we'd be on it but [not until] about six weeks before he needed the tape so we said no. We knew Slim, and he likes us, and we like him and what he does with his label. So he asked us to do a song and we said sure. That's really all it comes down to.

How does that work having three labels - K, Kill Rock Stars and Yo-yo - all in the same little town?
 S: I don't think Yo-yo is necessarily a label.
 R: Well, he's put out records.
 S: Yeah, he's put out compilations. They're all such complete individuals and there's a lot of support between them. A lot of people outside the city try to make it look like they are constantly bickering and fighting. But that's a load of - Yeah, it's great. As far as I can tell they seem to get along quite well and respect each other's work completely.

I am in town, but I hadn't heard any stories about fighting

between labels. I was just thinking that there is a lot of similarity and overlap in terms of the bands that end up on the different labels, so it surprised me that there were three. I would have thought that everybody would wind up working on one label, especially given the limited resources.

R: S used the perfect term: the three labels and the four people who run those labels primarily are all brazen individuals. Although, they have worked together on a lot of projects. Calvin started K; Candice started doing it with him; that evolved and they were going in a certain direction and there were bands happening that didn't want to work with K for one reason or another or that K didn't feel that they could do stuff with or for. But Slim was in a position where he could say, "I'll put out your record." So it kind of balances out. Pat just ended up putting out compilations of bands he'd worked with - that's pretty much all he's released. So bands like Heaven's Ten Betsy have been on Yo-yo, but they're also on Kill Rock Stars and they've also done stuff with K. Actually, they've also done stuff with Chainsaw, which is an Olympia label that just moved to Portland. So it's just a matter of different people doing different projects for different reasons at different times.

It's not rigid. The most rigid company we've worked with - as far as having a traditional idea of how to work with a record company - is SubPop. And they're totally encouraging about us working with other labels, as long it's not a huge album. For obvious reasons, I think that's a nice attitude: that everybody can share the bands.

Did you ever come close to doing your full length project with an Olympia label?
 S: No.
 R: No.

Is there a reason?
 S: SubPop just seemed to work best for us. They are very nice people.

One last question: do people ever confuse you with the Cannanes?
 R: I have a very good answer for that question. No. Maybe once or twice, but not too often.
 The first time I ever played music was with my friends Lori and John, and Lois wanted us to play at a concert she was doing in Olympia and I said sure. But she said, "You need a name." So I said, "The Spinanes." And then when we went up everyone said, "Oh, you named yourselves after the Cannanes" - which isn't true I'd like to say.

But we are going to do a split ten inch with the Cannanes for K, because of the name and because we like each other's music. Usually not too many people have heard of the Spinanes. I think when we were starting it was more confusing, but now - here at least - more people have heard of us and less of the Cannanes. So we don't get the questions. But hopefully now, even though they've been the Cannanes for years, if they come over here to their tour people will say "Did you name your band after the Spinanes?"

Thank you to the nice boy at the Soho who turned down the music for our interview. Sorry I couldn't get you into the show.



photo by tony nemechin

was really nice. The bass player, he talked about it cause he's a really big Love fan too, and that's how he got the gigs. So that was really neat. Mark is a big Love fan and he was freaking out. We also like Reid Kross, Dinosaur, My Bloody Valentine and those kinds of things.

I read in your press release that you are a cross between Whatdo and My Bloody Valentine. What do you think of that?

I don't know, some people actually say we have our own sound. Which is really nice. They say you can kinda tell our influences but everything together has it's own sound, you know? That was really nice, I thought. But yeah, some people say that and I guess I can see it, the acoustic stuff is probably kinda like that.

How do you guys write your songs?

We each write our own and then we bring them to practice, or we'll do a demo and then we'll play it for the other person and either they can make up their own part or we'll have a part made up. Either way, I think we're all pretty flexible. A few times Rick and Chris have collaborated.

So does the person who writes the song usually sing it?

Yeah, except Rick has written some songs that he actually wrote for me to sing, like in his mind he had me singing.

Is it true that you're working on something with Lou Barlow?

Yeah, when we talked to him last time we asked him to do some four track stuff, and maybe not put vocals on all of it, to do some with music and some with vocals and then send us a tape and we'd add stuff to it and release it on Sappy, which is my label. So, when he was talking to us, I remember one heard him do an interview with a Halifax station and he said he was trying to get around to working on it, but he's been recording and doing a lot of side projects as well. He told us not to worry. He just sent Chris a big package. We're supposed to make a single. He seemed really up for it when we mentioned it to him, so now we're just waiting for him to get it done. It might never happen, though, 'cause I think they're gonna start touring a lot.

What's he like?

He's really nice. He used a photo I took of him for the back cover of one of his singles that came out in January. It was the last singles of the month club over for Sub Pop. So I guess only members could get it. But he sent me two copies and a \$50 cheque.

Holy.

Yeah, I was so excited. I wasn't planning on getting paid, I was just excited that he was using it, you know? So he's really nice about that. He just said that Sub Pop gave him some money, and that was to share it.

Wow, that was really nice. How do you know him?

A long time ago, like three years ago. I wrote him a letter and when I was always expecting a reply. I got one. I said I was in a band, blah, blah, blah,

and then Chris wrote him and he ended up writing back. Then our friend Peter Holt in Halifax, who's "Peter", wrote him a letter and it said call him and he put his phone number. So Kath, Lou's girlfriend, said, 'Let's call him,' so they did and they started talking on the phone a lot. They got to know each other really well and he got to know more about us and then he heard Eric's Trip on the radio and he liked it. Anyway, eventually he played in Halifax last year and we played together. Then we hung out with him all week, sort of off and on 'cause he was there for a few. Then when we played in Boston in November he came to our show and he looked at my photos and stuff and that's where he saw the photo I took of him in September at the festival in Halifax. I don't probably write him a letter. I have to write a lot of letters though.

Do you get a lot of fan mail, so you have to write?

Yeah, I write all mine back, but anything that goes to Eric's Trip doesn't really get answered. Before, when we'd only get a little bit of mail, we'd all keep up really good and before every tour we always made sure that all the mail got answered, before we left. Then we'd go on tour and have more when we could back. But then it built up so much when we were away last time and no one could find the courage to even start them. Chris already has enough regular writers that he has to write to and I get a lot of mail to Sappy Records, so I always have to answer that. I answer everything that comes to my PO, sometimes it takes me a long time and sometimes my Mom helps. We get mail from England and Wales and Spain and Australia.

So, tell me about Sappy records.

It's my label. Originally we started it to put out music by our friends that we knew would never get heard, 'cause a lot of our friends do really, really, really great stuff. We started it by putting out Stereo Mountain to make some money to be able to put out other stuff. We know that if we started with something we did, we'd probably sell them all on tour. The first release was the Stereo Mountain four song, and then the second one was Broken Girl, which is mine, and then Chris's Dismembered 19 song tapes that he third release, and now his 7" single. So we're getting all our projects out of the way before we start to put out friends', I guess. That's about all that's out right now, so far. I'm gonna start working on putting out another '7" by someone, and then I'm gonna reprint the first two that we've got 'cause people have been ordering them. I thought I was gonna do another Sappy single of my own songs, but Cinnamon Toast from Halifax said I could do one with them, so I think I'll do like two songs for them and then maybe I'll work on a 7" myself. I have to keep busy for the fall and since we're not touring and I really like playing, I gotta do something. Just before last Christmas I recorded like six songs, but I didn't put them out or anything. I sang - just me and my guitar and Rick and I sat in a room playing, so it sounds really nice. I kinda want to do a band thing. I want to start a band. I don't know. I have a

feeling if I started a band it'd still be the same people only we'd all be playing different instruments.

Did you start off playing bass?

No, I played guitar and Chris was on bass for about two years until he didn't want to play bass anymore and was gonna quit. He wanted to play guitar so I said rather than have to find a new bass player, I'd just go to bass.

Do you like it?

Yeah, I do like playing bass with Eric's Trip 'cause when I do my own stuff I play guitar. I get to have a little bit of variety. I'd probably be a lot better if I was on guitar, because I'm a better guitar player, but that's okay, I play enough at home. I'll probably play more in the fall cause I know that I won't be doing much else, which is fine. I really want to take the time to practice and get a lot better. At first I didn't want to play bass because of the whole bass player guy thing.

Yeah, I've noticed that.

Yeah, like, 'I don't want to play bass' 'cause at the time there was Kim Deal on bass with The Pixies, and Kim Gordon. There were quite a few girl bass players, even back then. I switched to guitar because I didn't want to be a girl bass player.

Why do you think girls play bass?

I think it might be because you don't have to play chords and chords are kind of harder to learn than to play bass. But I find that it's harder to be a really really good bass player than it is to be a really good guitar player.

Really?

That's what I find. But it's easier to be an okay bass player than an okay guitar player 'cause you have to learn to change all your fingers to do all your chords, and strumming's kinda hard. All my girl friends who play bass is easier. I started a band with two of my other friends a couple years ago and I wanted to play guitar and the other two both wanted to play bass, so one of them had to pick and the one who started playing drums really hated it. She really didn't want to be playing drums, so eventually the band just stopped because I didn't want to do it anymore 'cause she really didn't enjoy it. But she wanted to play bass and the other girl wanted to play bass and my other friend didn't want to play guitar.

Why are you guys all wanting to play bass?, but I guess they just like that instrument. The one who was playing drums is actually in a band now and they practice all the time and she plays bass. I guess that's what she really wanted to do. The rest still haven't really started playing bass. I don't know why it is. Maybe it's because they have boyfriends who play guitar. I think that a lot of times if a girl starts a band with her boyfriend, he's usually a guitar player, so...

Oh, right.

But Rick and I were going out at the beginning and we both decided to be on guitar and get a bass player. I didn't want to play bass. It's wierd, but it happens a lot. I don't know why it's like that. I really like drums. I have a drum set and I practice in my room with my music really loud. My Mom used to say when I'd be out, she'd go upstairs and play my drums.

The first time we saw 7 Year Bitch was in 1990 when they were opening for the Red Hot Chili Peppers at the Forum. The gig was a good effort, but a little big for their briches at the time. The following year, the Seattle based band played the New Music Seminar to rave reviews and released their raging debut, *Sick 'em*, on CZ Records. Tragically came early in the band's career with the death of guitarist Stephanie Sargent, but Selene, Valerie, and Elizabeth continued onward, recruiting Rousin Dunn on guitar and putting out their amazing new release, *Viva Zapata*.

Having just finished their cross country tour with Alice Donut, 7 Year Bitch are currently recording a song for the *Mad Love* movie soundtrack (they play live in the movie), and then it's back to the studio to write the new album.

We spoke with 7 Year Bitch's bassist Elizabeth Davis (with new guitarist Rousin Davis sitting in) just before the band played a grueling set at the Town Pump with Alice Donut last month.

Discorder: Where are you on your tour?

Elizabeth: I guess it's been about two and a half weeks; we're just over the midway point right now. We have four more dates in Canada, and then we go back to the midwest and the east coast. After that we have to drive all the way back from New York to Seattle with no shows!

How's the tour going so far?

I think that is the best tour we've done. It's been the most fun. Every tour it gets better and better.

Do you get male groupies at your shows?

Yeah, we get male and female groupies. 'Groupies' is such a derogatory term, though. I think of them as fans.

If a guy is a fan and he wants to show his appreciation then usually he'll do it by helping us load equipment, which is always welcome! It's not as over as, like, 'I want to have sex with the singer!'. Although in letter form it sometimes is!

So you don't get boxer shorts thrown on stage or anything?

No. We've had a couple of guys take their pants down, but that's about it! That happens at L7 shows all the time.

On to your new album, *Viva Zapata*. Are you happy with it?

I like all the songs a lot and I think it's musically advanced from the first album. It's different because it's a different guitar player - Rousin and Stephanie are really different in style. I think it could've sounded better, but you could always say that about a record.

Who did you work with and where did you record it?

We recorded it in Seattle with Jack Endino. We chose him because the album that we liked the sound of most was the first Nirvana album, *Bleach*, which he produced. He's also done some stuff with Mudhoney and Soundgarden. We really liked his style and he's a really nice guy, too.

You titled the album *Viva Zapata*. Obviously Mia's death had a big

impact on you?

Yeah. I mean, she was one of our best friends. When we first started we played all of our shows with Mia's band The Cits. Her death had changed all our lives irrevocably - not just because she was one of our best friends, but because she'd been raped and murdered. [On that night] we were all at this bar, the Comet, hanging out together and talking about the tour we were supposed to be doing together. Then we all went home from the bar and Mia was picked up and killed. As a result of that, it's made us all a lot more afraid of familiar places. You never know

- I mean, you know that every few minutes someone is raped, but when it happens to someone close to you that's when you realize, 'This is a really dangerous place that I live in.' It's had a big effect on the whole music community in Seattle. Mia was beloved, a very talented and loved person. That's why we dedicated the record to her.

Are the fund-raisers still happening? (in support of the case costs).

The investigation is still pending and the Seattle music community has been supporting it completely. Nirvana was the first band to do a benefit for it. Since then all kinds of bands in Seattle have been supporting Mia's fund. Valerie, our drummer, started HomeAid, which is a group dedicated to helping people defend themselves and to making people aware that they need to take self-defence; that they need to take precautions in their lives so that this doesn't happen to them.

In the song, "Hip Like Junk", you touch on the subject of drugs and drug addiction. Is that something that concerns you?

Yeah. I hate heroin; I'm sick of it. I'm sick of people doing heroin who think it's cool. I've had friends die and friends who've ripped me off. It's stupid. I'm not against recreational drug use, because I support it. - I smoke pot and I drink. But I think that heroin is beyond recreational drug use.

Reason: Selene likes to make the point that the song's not about Stephanie, but about the drug itself.

Was it a conscious decision to be all an female band?

We all knew each other from around and we all had never played anything, so we figured that we'd just jam together. You hardly ever meet a guys who just started playing. It seems like most guys have been playing since they were twelve! When you meet women (players), a lot of them have just started playing, and so that was the main reason why we all started playing together. We were all at the same level.

Do you feel that the media microscope has lightened up my towards female musicians? Sometimes. I think it lightens up and then sometimes there's a media rash on women in rock. Like right now there's the *Rolling Stone* issue and the thing in *Playboy* this month.

Playboy???

Yeah! This is how *Playboy* magazine describes 7 Year Bitch: "Gothic Vampire-fingering on the flannel shirt tails of grunge!" It was a really poorly written article about all the musicians - and they didn't even say who wrote it!

7 YEAR BITCH
with
Steve and
Mike

Bruce La Bruce is the Toronto film-maker that censorship bodies love to hate. His experimental Super 8 films capture some of the most marginalized forms of sexual expression - those regulated most severely in Canada's obscenity laws - and present them in contexts which are, usually, a little more gratifying than the powers that be would like to see.

It comes as no surprise then that Bruce La Bruce opposes all forms of government censorship. Indeed, he challenges them head to head in his latest film Super 81/2, screened in Vancouver during the Vancouver International Film Festival.

DISCORDER: Explain the concept behind Super 8 1/2 and the problems you've had with your previous films.

Bruce La Bruce: I was kind of inspired by the restrictions in Ontario that are put on artists and film-makers. Basically with film there are three different bodies that can censor you. There's the Morality Squad, which is a division of the police, there's the Ontario Film Review Board, and there's the Customs people.

The Morality Squad?

The Morality Squad is a division of the police - they're like people who tried to bust Madonna's Truth or Dare Tour for obscenity. Apparently it's like a really cushy job that they give people who are about to retire so they don't have to go out on the street...

In other words they're all pushing sixty, so it's the version of morality that an approximately sixty-five year old person would have.

Right. And also it's a cushy job and they just sit around and watch porno all day and probably, you know, get off on it and everything. When I made my first feature, *No Skin Off My Ass*, the lab called the cops because they saw nudity and the Morality Squad wanted me to edit the negative of the film because they were offended by three scenes: bondage, nudity with violence and sucking of toes. They said you can lick the foot but you can't actually suck the toe. And now there's toe sucking on *Rosencorn* and *Melrose Place*...

But you were progressive for your time.

Yeah. I was on the cutting edge of shrimping, as they call it. Anyways, I sort of wormed my way out of that situation but then I had a couple of Super 8 films, *Slam* and *Home Movies*, destroyed at the border on the way back from London because there was a scene of, uh, bestiality. That was what they called it. [but] it was actually...I had this visiting punk star staying at my place during an anarchist convention in Toronto and he was drunk in the bathroom looking at a graphic novel and this little pug dog of my roommates licked his flaccid penis - like one little lick - and they thought that constituted bestiality.

Was this even a planned episode?

It was totally just a spontaneous moment that was caught and we incorporated it into this experimental movie in a comedic way. The other film, *Slam*, is composed of hardcore gay porno footage intercut with mushy pit footage that I took at a punk show, and intercut them to a Carpenters soundtrack and they objected to -

- the Carpenters soundtrack.

To the Carpenters, yeah. So they destroyed the films and I got really pissed off and it really inspired me. I made a vow when I made *Super 8 1/2* that I would break as many of the rules as they make. On the customs form there's all these little boxes that they check-off, nudity with violence, illegal use of drugs and controlled substances, incest, and it used to be anal penetration. And so, for example, when I just sort of threw in this incestuous relationship between two sisters just because they said I couldn't. They made me be bad.

So is the purpose behind *Super 8 1/2* solely to get back at the censors or is there a story to this as well?

No, [there's] a very strong narrative. It's a loose remake of Frank Perry movie, it's about the early seventies called *Plain As I Lays*, with Tuesday Weld and Anthony Perkins, and it also has references to Fellini's *8 1/2* and a bunch of other American movies like *Sunset Boulevard*, *All About Eve*, and *Andakula Love*. The *Sunset Boulevard* reference, it's about an aging movie star instead of an aging Hollywood star - played by me - and this documentary film-maker comes along and is essentially making a film about me - my character - and exploiting my character and I think it's my biggest problem. But usually she's just doing it to further her own career.

Now these videos that you've made in the past that you've had all the trouble with - how would you describe them? Are they intended to be erotic or are they art films or...

They were Super 8 experimental films. All my films, most of them, have been very comedic and based on humour, which censors have none - they don't have a sense of humour and they don't take anything in context. The famous old Censor Board rule in Ontario was that you could show in pornography an erection that was 45 degrees but no more than that. It was just this arbitrary standard. *Super 8 1/2* is very much about pornography and it's about the pornography industry.

"YOU CAN LICK THE FOOT BUT YOU CAN'T SUCK THE TOE."

Right now in Canada we've got justifiable limitations on freedom of speech and there are certain things which outline what is a justifiable limitation. But if you were put on trial to defend the meaning and the context of the stuff you make - I mean, what is your purpose in making it. "Cause obviously it's not to piss people off."

No, there is an element of pissing people off, definitely. I mean, I come from a kind of punk background. I made my original Super 8 films and played them mostly in punk clubs and stuff, so there is that element of just pure rebellion or something. I don't see myself as making films that present gay characters as role models for the gay community or public service announcements or anything. If you want to send a message, call Western Union, as L.B. Meyer once said. I don't feel like I have that kind of responsibility. For me, there's a difference between the artist and the activist and I think it would be very difficult for me to justify my work on that level. I know Ely Langer in Ontario, for example, the artist who has been charged under the new child pornography law, Bill C-128, for his depictions of child sexuality and of child sexual abuse and things like that - I saw the show and I thought [the charges were] totally ridiculous. But I guess to get out of the bind that he was in he was kind of forced to justify his work in this very kind of left-wing, doctrine way where he was forced to say that his show was to do the public a service, to warn people of the dangers of child abuse and things like that, when actually that's not what his work is about. It's certainly not that simple, anyway. And you know, they just tried to burn *Elio to Eden* in Saskatchewan right after they overturned the decision, and they were saying that the sex is necessary to the development of the story and the characters or something, and I mean...I don't really understand why that would make a difference. Why can't you just represent sex however you feel like it?

What criteria do you use to determine when sex is necessary and when it's not? Exactly.

I assume that you're familiar with the Little Sisters case out here. How does it all about the idea - 'cause you see about customs and the censorship battle and in particular they're discriminatory practices against gay and lesbian erotica - is that something that you can relate to? Do you think they're harder on gay erotica than straight erotica? Yes, in a way, but I think it's a big problem with the left at this point. The Butler decision (See inset) was really lobbied by left wing feminists - Katherine McKinnon came up and lobbied for it - and this whole issue of pornography that is deemed as being harmful and that being the problem is, I think, really problematic because it's a very subjective thing. In Ontario in pornography you're not allowed to show a man coming in someone else's face, and I think that's a very subjective thing to say that that is harmful or that's degrad-

BRUCE LA BRUCE

THEY MADE ME BAD BY HEATHER KITCHING

ing because that's just sexual pleasure that some people enjoy. It's a fetish. I think it's really dangerous for the left wing to start to try to regulate pornography in that way. I mean, even the Butler decision has worked against the very people who would support it - Andrea Dworkin's books were stopped at the border on their way to Glad Day in Toronto and she's a militant left wing feminist. So I think that's a big problem. But sure, I think gay sex is still a very - delicate thing for a lot of people.

religious people on TV. They edit religious programming in Canada, but in the US, they've got Jerry Falwell going on the air saying that he'd like to put napalm on the protesters in the March on Washington. Here, if you do something like that on television against the gay community, which is working against us, we have legal recourse in terms of, you know, we can go to the CRTC and say, 'Look, this is a hatred,' and they will take some sort of action, albeit not very much...

Do you feel that in Canada we should have total freedom of speech the same way they do in the States, or do you think we should put some sort of limitations in place?

No. I don't believe in any kind of restrictions of that kind. Once you make even one exception you're setting a precedent for imposing other kinds of restrictions and limitations and I just don't think that works. I do believe that there should be total freedom of speech.

Just to play devil's advocate for a second, say, for example, that we've got

R. V. BUTLER, IN 1982, RONALD BUTLER, OWNER OF A WINNIPEG SEX SHOP, WAS CHARGED WITH VARIOUS COUNTS OF POSSESSING INDIVIDUAL MATERIAL. BUTLER APPEALED ALL THE WAY TO THE SUPREME COURT, CITING HIS CONSTITUTIONAL RIGHT TO FREEDOM OF SPEECH, BUT ENDED UP LOSING HIS CASE.

THE PRECEDENT SETTING SUPREME COURT DECISION FOR R. V. BUTLER CONTAINED TWO KEY STATEMENTS:

- 1) THAT WHILE CANADA'S OBSCENITY LAWS DO VIOLATE OUR CONSTITUTIONAL RIGHT TO FREEDOM OF SPEECH, THEY ARE A "JUSTIFIABLE LIMITATION" OF THAT FREEDOM AS OUTLINED IN SECTION 1 OF THE CHARTER.
- 2) THAT THE ELEMENT OF HARM SHOULD BE THE DECIDING FACTOR IN WHETHER OR NOT MATERIAL IS OBSCENE (IE. DEPICTIONS OF RAPE, SEX WITH VIOLENCE, CHILD PORNOGRAPHY, ETC.).

how extreme their views are. I really don't think that kind of suppression does anyone any good. And also, it's inevitably going to be used against the left as well at a certain point.

Do you think so? Because, for example, if you look at the gay community in the States it just seems like so much of their political power is wasted fighting bills that are tabled by the religious right which are intended to take away their rights, whereas in Canada the political power of the gay community is still in very forward motion. Do you think that the limitations on freedom of speech in Canada are maybe the reason for it because Canadian broadcasters and the Canadian media are forced to take an equal stance and not to take a hate promoting stance?

Well again, I don't know that does anyone any good because, in a way, I think that really presents a kind of skewed version of the acceptance of homosexuality in our culture. It almost presents a kind of illusion of

freedom and progress - but at what price? The price is that you have to conform to a set of restrictions that are imposed by the government and certain kinds of invention codes of sexual behaviour or whatever, and I think that inevitably that kind of assimilationist movement - I'm not entirely convinced that that's the direction the gay movement should be going in at all. So no, I do think that there should be absolute freedom of speech in that regard.

One more question: If we missed the film festival are we going to get to see *Super 8 1/2* again?

That's an interesting question. I didn't even really try to distribute *No Skin Off My Ass* here, even on video, just because of the climate of censorship and intolerance. Had an American distributor, British, European and Japanese [distributors], but no Canadian distributor

would touch it.

Which is rather ironic...

Yeah. But my American distributor does have Canadian rights this time, so it is possible, but the problem is just finding some distributor who's willing to attempt to distribute it.

Who's the distributor? It's Strand Releaseing.

So if we go into like Videomatica, our local alternative video store, and say this is available from Strand and we'd like to see it can you please import it or at least try to...

Yeah, definitely. And I think definitely it could find an audience here because the screenings have been selling out at the festivals in Toronto and Vancouver and I think there is an audience for that kind of work. So, by all means, man and woman those phones.



"YOU COULD SHOW, IN PORNOGRAPHY, AN ERECTION THAT WAS 45° BUT NO MORE THAN THAT."

TROUBLE IN RADOLAND: CKDU vs. the CRTC

by Krista James



Since October 11th of this year, Little Sisters Bookstore and Art Emporium, Vancouver's gay and lesbian issuer, had a hard time, as it has been in court. The bookstore is challenging Canada's Customs' powers of prior restraint, powers which allow Canada Customs officials to detain at the border any material that they suspect of falling into any of the categories listed in their

seizure guidelines. These categories include staff like depictions of sex with violence and sex causing humiliation, and, until about two months ago, depictions of anal penetration. After a long and arduous fight that these powers violate rights that are protected by the Charter of Rights and Freedoms; in particular, the rights to freedom of expression and equality.

This is not the first time a queer bookstore has gone to court over censorship issues. In 1986, Toronto's Glad Day bookstore challenged Canada Customs' refusal to allow *The Joy of Gay Sex* into Canada. Glad Day won its case, and in response to this decision Canada Customs amended its restrictions to permit, "goods which communicate in a rational and unobscured manner information about sexual activity that is not unlawful and in which the illustrations are not purely in nature," and materials "intended to provide advice on how the risk of AIDS and other sexually transmitted infections can be minimized." The gist of this is that safe sex material might be acceptable, but anything aimed at turning someone on probably isn't. And amendments aside, this hasn't stopped Customs from seizing obviously educational books such as Pat Califia's safe sex guide.

While there are similarities between the two cases, Glad Day and Little Sisters made different types of challenges: while Glad Day objected to the seizure of a particular book, Little Sisters is

challenging the whole Customs seizure process as being unconstitutional. This means that if Little Sisters wins its case then no queer stuff will be seized anymore, at least until an alternate system is created to replace the old one.

My own reaction to the goings-on in court surprised me. Far from fueling my excitement over the fact that queer issues had finally made it to the courtroom, listening in on the hearings was a frustrating experience: there is something very distasteful about a room full of straight lawyers discussing queer sex in clinical terms. Even more frightening was the essentialism that was taking place in the courtroom. Queer writings have been placed to queer sm.

This is not to say that sm is a bad thing. My point is that while lots of stuff is being produced by queer artists and seized at the border, only sm - the most radical and least defensible of queer writings - is on trial. In a way this reductionism isn't surprising because it makes the job of establishing the evils of gay press a lot easier: an sm story is harder to sell to a conservative, straight legal system than vanilla lesbian sex (not to be confused with the ice cream flavour). But focusing on this one aspect of queer culture serves to reinforce misconceptions of queers as being all the same and all sex maniacs.

Queer community radio, like queer press, is also currently under siege. In 1993, CKDU, the Halifax campus radio station, produced a full day of programming for Gay Pride Day entitled "All Day, All Gay." Both CKDU and the Canadian Radio-Television and Telecommunications Commission (CRTC), the body that issues community radio station licenses, received complaints about the pieces aired that day between 12:30 and 1:45 pm, which included Beth Brandt's poem "The Language of Desire" and a short comedy called "Lily and Christy" by Rene Penney and Michael Weir. The complaint letter which seems to have had the most impact - unlike others it is cited in the CRTC decision - claimed that "the reference to gay sexual preferences was totally unacceptable."

In response to this complaint, the following restrictions were placed on CKDU's programming when it's license went up for renewal last Spring:

1. that warning messages be aired one week before a "special program" containing sexually explicit material, two hours before such a program, and every hour on the hour during the program, as well as immediately before any other programming that contains sexually explicit material;

2. that sexually explicit material shall not be broadcast except between 9 pm and 6 am in order to lessen the possibility that children, and others who might be offended by this material, are listening; and

3. that when an occasion arises where material to be aired may conflict with generally accepted values

regarding such matters as vulgarity, profanity or sexual behaviour, the material shall only be broadcast if it is in the proper context, is integral to the theme of the program, and has worthwhile educational value.

What does this mean? It means that queer programming is essentially impossible. Anyone who works in community radio knows that the warning system stipulated in their condition is: unworkable: programmers often don't know what they'll air until a couple days before their show; and since volunteers often show up solely to air their shows it is difficult to hold them responsible for warning viewers at other times of day.

What is sexually explicit material? If it includes, as CKDU's complaint alleged, anything that refers to "gay sexual preferences", then condition two continues the marginalization of queer culture. Anything with queer content becomes by definition sexually explicit.

The reference to "generally accepted audience values" legitimizes homophobia and heterosexism. It means that if most people are homophobic, then queer programming will always be unacceptable. It means that prejudicial beliefs can dictate who has the right to speak, so long as such prejudicial beliefs remain the norm. It means that eradicating homophobia is not considered an educational project and speaking for the marginalized has ceased to be the mandate of community radio and the CRTC.

So we're a little bit scared out here in radioland. The restrictions not only affect CKDU's ability to produce good programming; it affects us at CTR too. If our good programming is not accepted by our viewers we might be subjected to the same guidelines. In order to show solidarity with CKDU and protest the CRTC's homophobic guidelines CTR and other campus and community radio stations across the country participated in an event called Sex-fm last month. On October 27 we aired four hours of programming, some of which discussed queer pornography and consent issues and some of which overtly violated the CRTC restrictions.

We got no complaints that day. In fact we received calls of support instead. Rumour has it that during the protest Co-op (CFRO 102.7fm) radio received a call from a confused listener who asked, "Why the protest? GTR are this kind of stuff all the time."

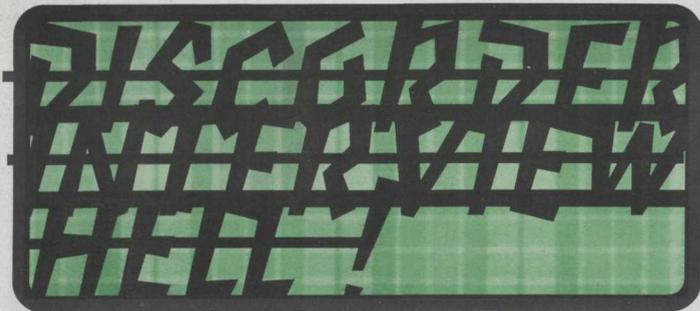
How people respond to community radio is important because the CRTC process is complaint-driven. This means that if no one were to complain about queer programming again, then the existent restrictions would never be enforced and no new homophobic restrictions would be re-issued. But this also means that there is no objective standard: what's okay at your particular station is determined by the complaints that your station has received. Today this means that queer programming is acceptable in Vancouver, but not in Halifax. Sounds stupid, huh?

Officially, Canadian community radio has a real

empowerment potential: after all, the CRTC identifies the goal of community radio as providing alternative programming not available in commercial radio and specifically to meet the programming needs of "the socially, culturally, politically and economically disadvantaged groups within the community." Community radio is also accessible. You don't need a degree or a lot of publications behind you in order to be expert enough to air your thoughts in radioland, and the existence of lots of different time slots means that there's room for diversity. Community radio is not a monolith: the volunteers come from different social backgrounds; we have had different experiences; we hold different opinions; we often disagree - frequently on air. It's a lot less expensive too. Little Sister's local expenses have already topped \$200,000, and this case, like all cases, has cost the government a lot more than it has cost the parties involved. Joining CTR costs \$20-\$38 per volunteer, and our annual expenses, which are subsidized by a direct levy off student fees, are less than the cost of holding one supreme court trial. Community radio stations are low-ish cost projects because they are run by volunteer labour and almost everything in their music libraries is provided by record labels and artists at no cost to us. So in general, as far as strategies go, community radio is a lot more queer friendly than the legal system is.

So if you support queer radio tell the CRTC. Write them a letter. Remind them of their obligation to give a voice to often-censored groups. Tell them that you want them to retract CKDU's new license restrictions - this would be the Glad Day strategy. Or challenge their complaint-driven process itself on the grounds that it lets a discriminatory majority silence the minority - this would be the Little Sisters strategy. And if you've got extra money in your pocket call Little Sister's Bookstore and Art Emporium at 669-1753 and give a donation to their defense fund. The struggle is happening on different fronts but these fronts are related: if Little Sisters wins its case and the courts declare discrimination on the grounds of sexual orientation to be unconstitutional it will be a lot harder for the CRTC to justify its homophobic programming restrictions. Radio protest and legal process aren't exclusive strategies for social change as long as the CRTC is trying to determine what we're allowed to say.

Keith Spicer
Chair of CRTC
Ottawa, Ontario
K1A, ON2



Name of musician/band: **INSULT TO INJURY**
 Contact: P.O. BOX 21533 - 1850 Commercial Dr. Vancouver, B.C. Canada V5N 4A0

Is your name still **Insult to Injury** and if not, why not? And what's your **new name**?
 No. There are many Insult to Injury's in this world. One (whom we met in Chicago) are scary bald-headed tough guys and one is in bed with Sony, so to avoid confusion and pretend that we have a bit of originality, we are now called... (drum roll please)...SUBMISSION HOLD.

Who are you and what do you do in your band?

Andy: I play bass, minor yelling, dumb jokes, U.I. report card forgery. Spike Anarkie: I masturbate, fold, collect welfare, dumpsterdive, play guitar and sleep in an old van. Oh yeah, dodge creditors.

Calvert: Drums, constantly searching for employment (and not wanting it) - king of lame excuses.

Jen: The brains behind this whole damn shooting match.

Describe your sound in 25 words

or less
 Hellhammer cover band using medieval Hungarian folk music instruments. And that spells P-U-N-K. Punkier than you.

Is **Wozzle** the perfect naked ambassador of Vancouver?
 No. Who's **Wozzle**? Why? Spike Anarkie is the king of the naked frontside-boneless. (See attached photo. Those are the old N. Van bowls.)

Do you have any opinions about the east side vs the west side?
 East Van is just better. We have a skatepark, Trout Lake, Wally's, the P.N.E., Kingsgate Mall, arson, S.P.C.A. thrift store dumpster, not to mention at least a siege a week. Compared to what... UBC? West Fourth Ave? Point Grey? Huh! No contest. Besides, we're afraid to go west of Main St. after dark.

Do you have any good stories about the **Niagara Falls**?

When I, Andy, was working in Niagara Falls (I was also born there) at the Maid-of-the-Mist (a tourist boat ride) a dead guy came floating down the river. He had been trapped behind the falls for three days, so he was all bloated, battered and

turning green.

What do you hate?

People who can't or won't take time to listen to an opposing viewpoint. People who are unable to see themselves as others see them and try to make positive changes. Empathy, we think, is a good thing.

What do you love?

Garlic.

How many tattoos are there in **I to I** in total?

43 tattoos, 26 body piercings and 1 brand, and that spells P-U-N-K. Punkier than you!

Do you have many suggestions for a new job for **Terry David Mulligan** now that he's leaving **MuchWoz?**

Teaching thousands of Canadian children to read after years of poisoning their minds with worthless mind numbing rock videos. Or used cinema taste-tester.

Why do people shoot people outside your shows?

We played in East L.A. and someone got killed before the show about 50ft. from where we stood. Someone got killed after that same show across the street. A loose-nut with a gun killed a guy in front of the bowling alley we played at in Chicago. Why? We don't know but we wish it would stop. Or perhaps we're so hard that we bring out the animal in some of our more impressive fans. Body count: 3. (3 to many.)

If **God is dead** then who should we worship?

Why? We don't know but we wish it would stop. Or perhaps we're so hard that we bring out the animal in some of our more impressive fans. Body count: 3. (3 to many.)

Is **1994** really the year that **punk broke**?

Well, we're punk, and we're broke. Green day? Sonic Youth? Offspring? Broke? Huh?

What's the most important thing

Not yet half a year old, Vancouver's **Gob** has already amassed a growing collection of scenester fans at their energetic shows, a successful west coast tour, t-shirts, and a self-filled CD on Positive Records. Impressed by their motivation and drive, not to mention their fast, power-punky stylings, I spoke to Kelly (bass), Patrick (drums), Theo (guitar & vocals) and Tom (guitar & vocals) about **Gob's** recently completed tour, **Shindig**, Positive Records and the secrets of the band's success so far...

Who is here from the band **Gob**?
 Patrick: Uh, everybody. There are four of us in the band; we're basically a two guitar four piece. Two guitarist sing.

Gob competed in **Shindig**. How was that?

we should know about your band?

Our music, our band, is our vehicle for expression. We're not on our way to fame or fortune, we do-it-ourselves. None of us are professional record producers or booking agents. You don't need any higher power to do things for you and the great thing is: Anyone can do it. We won't play shows that people under the drinking age can't go to. Preaching to the converted? Perhaps, but what if bands routinely played shows that women or people of colour couldn't go to? Why should kids be denied music, why should kids be denied something that is inherently part of the culture of youth? This is very important to us and we won't start playing bars to land a record deal or to get out rent money, that's just a cop out. (Other bands: Do what you want, we all have our own reasons and agendas for why and how we do things.) D.I.Y. and ALL-AGES-ALL-THE-TIME...it just makes sense.

Name of musician/band:

TRISTAN PSYCHIC
 Box 57347, Jackson Station, Hamilton, ON, L8P 4X2 phone: (905) 632-1905 fax: (905) 662-1392

Who are you and what do you do in your band?

Two guitars & vocals
 Psanly; guitars & vocals
 Woz: bass
 Ross McLochness: drums

How long have you been together as a band?

Things really began Sept. 10, 1993 when we acquired Ross McLochness after he went missing from the stage of rawk kings Spinal Tap.

Describe your sound in 25 words or less.

Doan!-rawk.

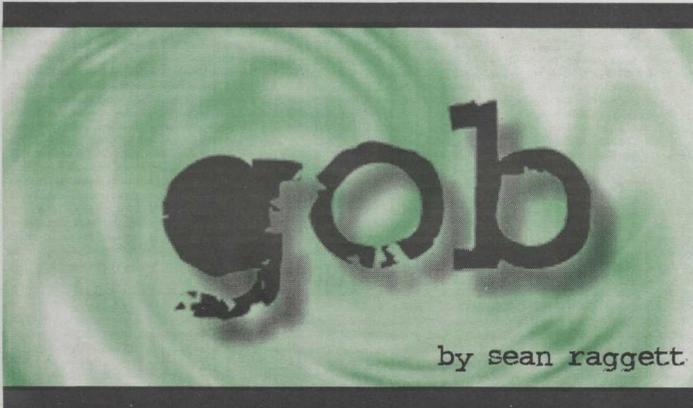
Have you released anything and/or do you plan to release anything soon?

Tom: Well, we played a really cool show but we didn't win the night or anything. It was lots of fun. I thought we did great, but we came in second, actually. I think we were a little too radical for the judges.

What types of music influence **Gob**?

Patrick: Well, I'm the oldest in the band, so I went through the early punk sort of scene back in the late 70's and early 80's and a lot of my influences came from bands like Husker Du and Minor Threat, D.O.A., The Subhumans - bands like that.

Theo: Personally, me, I had a feeling for punk when I was a bit young, but it didn't grow on me until about a year ago, almost. I've always liked it, but it finally came out. For influences I've always liked Screaching Weasel - well, I guess not always, but NOFX turns me on. I don't



by sean raggett

We have a CD on Sonic Unyon Records and we are on a 7" called *Small Ya Later* and a CD compilation called *Not If I Smell You First*.

Are you contenders for *Sassy* magazine's Cute Band Alert? NO!

How come you're not on the *Elvis Monday* compilation? Our religion prevents us from playing on Mondays. Actually, the bands on that comp. have all played many times for William New, whereas we have only have only recently befriended Sir William. Perhaps he'll ask us to be on the next one.

How old are you? Old enough to buy pornography and smokes.

Name all of Charlie's Angels. Real names: Kate Jackson, Jaclyn Smith, Farrah Fawcett, Majors, Shelly Hack & Cheryl Ladd.

What's your favourite kind of Tim Horton's donut? Mark: Chocolate Dip Ross: Chocolate Glazed Sandy: Apple Fritter Wood: Walnut Crunch

Does anyone go to bar shows in Hamilton? Yes! Thousands! They like their beer and donuts.

What are the best/worst things about Hamilton? Best: The kids are alright! Worst: Tumor ridden Hamilton Harbour habitat.

Have you ever played in Olympia, No. but if someone books us a show there we'll play.

What's the most important thing we should know about your band? We are perfecting the unyon flavoured donut and we're trying to sell the recipe to Tim Horton's.

What's the worst job you ever had?

Kelly: ...with no headlights. Kelly: I like really fast, aggressive music, something that's heavy and has melodies in it too.

You have excellent shiny sparkly boots and you have an excellent shiny silver guitar strap. Did you paste those on yourself?

Kelly: No, I got them in San Francisco when we were on tour in the States.

You tour?? Kelly: Yeah, we toured in California. It was awesome.

Did you have a name for your tour? No, we're doing this, are we?

Kelly: Denny's \$1.99 Grand Slam Tour. Did you go all the way down the coast?

Pat: No. We just made it to L.A. Tom: And our van broke down so we...

Pat: ...had to hitchhike it home...

Name of musician/band: UNEVEN STEPS
Contact: 5527 Hastings St., Burnaby, BC, V5B 1R2

Who are you and what do you do in your band?

3: bass
Michael John Macmillan
Seymour: guitar
Angela Rancourt: guitar
Joe Bodner: drums

When did you form? Yesterday bordering on tomorrow.

Describe your sound in 25 words or less.

Wishing youth while feeling age. Soft Hard Loud Quiet Slow Fast Usually 4/4 Major Chords Minor Chords Diminished Chords Hardly any 7th Chords Melodic.

Have you released anything and for do you plan to release anything soon?

Cactus Eye 7". Planned CD release for January or February on Step and a Half Records. Lots of tapes.

Where in Vancouver are you from? The subway in Vancouver on Earth 2.

Do you have any good stories about your municipalities?

Prince George has Mr. PG. Dawson Creek has the Mile 'G'. Hamilton has Tim Horton's. Joe's dad used to be an alderperson in PG. We know lots of loggers in PG. Did you know that a feller bancher costs \$600,000? I love the skyline of three pulp mills in the morning. Fraser paid for by Skrainin. Northwest Pulp and Paper is built on the best agricultural land in PG. and is the first mill on the Fraser. The Nechako is the best river to swim in - Kemanu sucks!

What's the worst job you ever had?



Trimming carrots, baling hay, workin' in a gas station, AMPM in Price George, Senior Frogs, Boston Pizza in Dawson Creek was fun. This new 486 I'm staring at has its moments. Sukanna Valley Construction Camp in 1983 - December 40 below zero stimulates parastical memory functions. The Royal Hudson sounds cool but its sure pumps out the smoke.

Would you pay \$27 to see 54-40 at The Breakers? No, but I'd drink beer at Gene Kiniski's next door. We'd rather see April Wine.

What's the best live venue in Vancouver? The Anza Club. Malcolm Lowry Ring.

Describe your worst gig experience. Singing with no monitor but a de-

layed echo bouncing off the back wall and trying to harmonize. Joe Bodner making Bruce Allen jokes at the Town Pump was more fun.

What's the most important thing we should know about your band? That Jesus is lord but Satan loves you.

Band name/musician: AGENT RCMP
Contact: 1030 Mathers, West Vancouver, BC, V7T 2G2

Who are you and what do you do in your band?

Const. Dave: guitar and part time spy
Agent Rob: bass and part time spy
Agent Porage: drums and part time spy

How long have you been together? Three and a bit months.

your tour? Theo: Well, there's this book put out by *Maximum Rock n' Roll*, it's called *Book Your Own F%& n' Life*, and, um, basically there's a listings in alphabetical order for all through North America. Anybody can acquire the magazine if they send out for it. It's been out for awhile, actually. The listings in there are basically for that type of power-punk-power-pop or whatever you want to call it type of music. I just contacted other people, got other power numbers and got contacts. That's about it. I guess.

So do you think you'd be interested in helping other bands book their tours?

Theo: Well, you know, sure. I'd like to, actually. I kinda find that there's a lot of bands out there that almost don't wanna help other bands for some reason. It seems like it, but

Are you named after the Death Sentence song "RCMP"? No, but the song defines the quintessential 80's spy. P. Puke told us he'd be our companion if we called it Agent RCMP.

Are you contenders for *Sassy* magazine's Cute Band Alert? Absolutely.

Describe your sound in 25 words or less.

We like to think that 10% of the population can extract a fraction of the fun we have and shut it. Ya know, Ween and Beck and that.

Have you released anything or do you plan to release anything soon?

No, but we hope to have a basement 4-track release before December. Here's hoping. We basically hope we are worshipped by every highschool girl on the North Shore.

maybe it's just me... But *Bob's* not like that... Theo: If anybody wants to contact us, there's a number: 582-1549. Kelly: That's the Positive efforts Gosh message line.

So you have a tour, you have a CD and you even have T-shirts. Wow. What next? What's next for Gosh? Patrick: Europe and the World.

Theo: We're thinking about Europe, but also we're gonna do a vinyl 7". We're gonna release as many songs as we can fit on vinyl, like impossible.

Is the 7" going to be on Positive Records, or are you looking to get signed?

Tom: No, we kind of want to do it ourselves, I think, because we're still developing as a band. The music on the CD is different than the music we're playing right now a bit too. We've changed a little. Well, a

lot. Kelly: It's a little bit more aggressive and a little bit faster. Tom: We're going to be recording again soon because even though the CD is fairly new, it's not really new to us since we're only like five months old.

So how far do you want to go? What is success for Gosh? Patrick: A paid for tour.

Tom: I wanna open for Aerosmith. Tom: I don't know, success doesn't really matter as long as we're happy with what we're doing. I'd like to get paid for what I do. What ever comes after that... Patrick: One step at a time...

Gob play with 12 Eyes, Spinach and Seaman at the Anza Club on Friday, December 9th.

what would happen. I don't know. I had a great time. I've never really experienced anything like that. It was fun - and we went to Disneyland and Magic Mountain.

Wow, you've done a tour down to California, you seemed to have a large scene of your own supporting you at Shindig, and you've got a full-length CD out on Positive Records. I'm impressed.

Kelly: We are Positive Records, so don't be too impressed.

Tom: Well, hey, it's positive, right? But I mean, you guys are organized.

Kelly: Yeah, we're really motivated too. Motivation's really important, because otherwise we wouldn't ever do anything.

Patrick: We'd be another one of those garage bands, we'd never get out of the garage.

How did you book the shows for

let. Kelly: It's a little bit more aggressive and a little bit faster. Tom: We're going to be recording again soon because even though the CD is fairly new, it's not really new to us since we're only like five months old.

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Gob play with 12 Eyes, Spinach and Seaman at the Anza Club on Friday, December 9th.

October 18th, 1994: Another Tuesday, another Shindig, another showcase of Vancouver's finest. Celebrate the moments of yer life.

The Flu (not to be confused with The Phew, another Shindig hopeful) were the first band of 'the evening.' At first, this four piece popped and veered and slithered into everyone's heart - a promising start to the evening. Unfortunately, by the third song most of The Flu's tunes started to blend together like one big used car advertisement and my mind began to ponder such intellectual questions as, "How come we don't see Grimeace on McDonald's commercials anymore - did he get fired or did he die?" and "Was/Is Grimeace a lie or a she monster or was she/a monster at all?" This did not speak well for The Flu in the 'entertaining' category. But hey, by their credit, those guys can really play - one song, over and over again.

The next band up, **Pop**, must have the strongest forearm muscles in the Lower Mainland. These guys had chops! Fast, loud and more... Nice harmonies in the vocals, good solid skate tunes à la The Twelves Eyes and Propaganda, and about 200 beats per minute. Where do you go from there? I really liked the la la lyrics.

Truly one of the best bands in Victoria and probably one of the best bands there ever was, **The Papillomas** was the final band of the night. The moment they took the stage I felt uneasy and agitated, as if I was transported back to the first time my mother sent me to Sunday school while the rest of my family slept in. Something big was going to happen, and I had to face it alone in an ugly pink dress. Maybe it was the obvious sounding college 'rock', maybe it was the obvious references to Ted Nugent, Chaka Khan and Def Leppard, maybe it was lyrics like "I'll cut my hair in front and grow it in the back! I'll do anything just to get you back", or maybe it was just the beer. Whatever it was, The Papillomas spewed the truth and they were really, really good. Also, they looked like the type of guys who weren't afraid to cry in public.

Well, call me crazy, but a Shindig review without the results would be like a Reese's Cup without the chocolate: kinda nutty, 'n'est ce pas? So the ending to my little tale is as follows: The Benevolent and All Knowing Judges from the Land of the Barstools bestowed third place and three magical sheep upon The Flu. Second place and a golden tin of mystical mustard plasters to Chaka, and first place and many back rubs to Papillomas. They all lived. See ya Tuesday [Alright, alright, nodds at the editor please - it was an accident. The winner of the October 4th Shindig was Marmajack.]

- Jacqui Touchette

October 25, 1994: Was a dark and stormy... No, really, it was! Perhaps the wind and rain were part of the reason there was only a sparse crowd on hand for this particular week's edition of Shindig. It was a pity, too, because there were some fine performances, and more stylistic variety than usual.

First up was **Orbit in Bloom**. Their line up tunes consisted of a fine mélange of pop-oriented melodies and most of the songs had killer hooks to keep everyone's interest. The band's stage presence was a bit

Shindig

weak, but that is something that will improve as experience sets in. And even though I could have done with-out the cover of "Crystal Blue Persuasion", the rest of the crowd seemed to enjoy it.

Second of the night's artists was **Margorie Cardwell**, with perhaps the most interesting performance of the night. Her band consisted of herself on acoustic guitar and her husband David on electric and acoustic guitar. Together they played a captivating mix of folksy tunes, starting out with a slow number which failed to grab the crowd and then playing progressively better songs to growing audience interest. Cardwell's unique Irish accent and charm certainly made people smile. It was an excellent folk performance that was, unfortunately, showcased to a rock crowd.

The last of the evening's bands was **Snowsky**. Another great sounding band, they put out a slow melodic wave of noise that reminded me a lot of Jane. Their stage presence was a little lacking, but I suppose you can't really do too much jumping around when you're playing slower tempo tunes. I felt also that their sound didn't really vary enough - too much of one style. Overall I felt they were very good and perhaps with a little more variety and energy can become great!

Now for the winners. In first place and sounding very at home on any college radio station was **Orbit in Bloom**, second place went to **Sneaky**, and last, but certainly not least, was **Margorie Cardwell**. It was definitely one of those evenings when judging Shindig was tough work!

Terry Holland

November 1, 1994: Yes, the belly buttons were plentiful this post-Halloween Shindig, yet it was the purr-fect blend of humour and grace that brought **Mew** their first place position (milk for everyone!). A glimpse at the evening:

First on stage, **Green Room** were the only band to bare no flesh on this night - a pity as they were hand-buffed, little young backs. Oh well... This judge distinctly heard the strains of Dr. John's "Right Place Wrong Time" during the first song, and son, I'll tell ya it wasn't so bad. As the band glided through a funky, tight, tight set of head-bobbing tunes, each song continued to sound both familiar yet original. These boys deserve to open for J.J. Cale next time he toils through town.

Yew! **Mew** certainly had a gimmeck and played it to the hilt. The trio was colour coordinated in Pretty Pink, Powerful Purple and Lotta Lime (fake) fur suits revealing legs and bellies galore. After the jaws finished drooping in the crowd

(oh, about five songs into their set), the audience was party in **Mew's** paws. They bashed, they howled, and they even played a ballad. Surely any Railway Club member is now history.

I wished so hard that **The Phew** would be the garagey-hair-in-the-face-cool-rocking experience that their name implied. What promise! Anyhoo, it was not to be. I'll admit **The Phew** were actually pretty good, with a creative lead guitarist and female (belle biton display!) vocalist leading the group. However, their progressive modern rock with psychedelic/ethnic twists thrown in became a bit tiring, due in part to the band playing much longer than scheduled.

The evening proved to be a delightful tonic to soothe my Halloween-rattled bones and help me believe in the power of rock music once again.

Mrs. Beeman

November 8, 1994: When will I ever learn? The difference between being fashionably late and just making it on time at The Railway Club is the difference between snagging a cosy little booth in the corner and being sentenced to stand against a very crowded wall with your view of the band obscured by a shoulder and a head with a very BIG do (that should be a don't). Word is out here, Shindig is THE place to watch friends rocket straight to rock'n'roll glory, or to crash'n'burn into the alternative abyss (Warn't that the name of the last Soundgarden CD). So get there early or be banished to the wall.

I thought it was "The Doldrums" at first but luckily their music and their name had no connection to this term for endless boredom. **The Dendrons** (as in Philla) reminded me of one of the Wall Street gumps, with the red line that goes up and down. First song: great! It quietly sneaks up, and then BANG! It reminded me of "Blister in the Sun". Next song: Doody doo, la de, la, hey look at the train, it goes round and round, just like this song! Third song: again, rocking like only a three piece can. Up and down all throughout their set. At one point I turned to my friend and asked him if the second last song reminded him of a Pixies song. He shrugged it off, only to be tapped on the shoulder by another acquaintance and asked which Pixies song **The Dendrons** were playing. Some good tunes and interesting vocals, but they didn't hit the mark with half of their songs.

Insipid to be outside in the self-deprecating name department. **The Insipids** took to the stage and held my interest both musically and visually. While the 'sounds like Shal-owen Men, Mudhoney, Randy Rhodes' comments abounded, I felt

as if I was watching a great rock 'n' roll "Who's Who" jam session: Is that Paul Westerberg on guitar? Is that Tad on centre stage? I didn't know that Robert Plant could play the drums. Why did Martin Short dye his hair black? Okay, I know that Martin Short isn't a rock god but...

Anyways, with their solid playing and great stage presence, **The Insipids** had the audience in the palm of their hands through three sweaty hands. Three words: Guitars, guitars, guitars!

The last band to hit the stage was **Spiritual Heroine**. With two guitar players, a bassist, drummer and a violin/key-board player, **Spiritual Heroine** seemed to be hitting off more than they could chew. They could play, just not together. Too confusing and maybe too inexperienced to pull off



such atmospheric music.

Well, it was a real nail-biter but when the results came in it was a photo finish with the **Insipids** in the lead, followed by **The Dendrons** in second and **Spiritual Heroine** in third. So, once again, heroes were

made and broken in the great arena that we call the rock'n'roll stage.

Jacqui Touchette

November 15, 1994: The Railway Club wasn't even half full when **Bushyals** started this edition of Shindig with their forceful brand of power pop, but it was a rather cold and bleak November evening after all. These guys have been around forever in various incarnations, the latest being **Heatmiser**. Not extremely original, but entertaining nonetheless.

Next up was **Down Corporation**. They accomplished the remarkable feat of pulling almost all of the Railway patrons to the front of the room - including the regulars - but, I have a feeling that I missed something. I just didn't 'get' it. They played sort of industrial-gothic-eighties-ish music, and the lead singer spewed out unintelligible mutterings in an amazingly deep growly voice. Definitely an acquired taste.

The last band of the evening was the **Muscle Bitches**. Wow. They were punk rock. They played so fast no one could keep up. **Down Corporation** may have attracted everyone to the front of the room, but it was **The Muscle Bitches** that they all stayed for. And even though their set was a bit too long, the audience hung on to their every note.

In the end, **The Muscle Bitches** came in first and **Bushyals** and **Down Corporation** tied for second place.

Allison Meyers

SHINDIG

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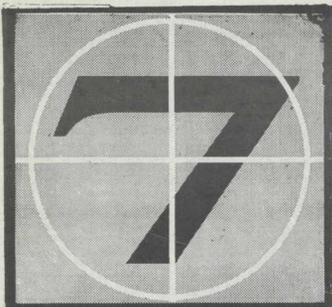
Semi-finals Round 1 WINNER
Underwater Sunshine

WITH THE WINNER OF ONE OF:
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Orbit in Bloom
Grover Fur
The Papillomas

ROUND 3
Mew
Muscle Bitches
The Insipids

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at the Starfish Room

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BY GRANT LAWRENCE

OK folks, I think it's that time again. If any of you read this column regularly (HA), you'll remember when a few years back I printed a basic how-to for releasing your own 7" record. I guess it worked, too, because a lot of great (and not so great) local bands have kept me very busy local month after month critiquing the output of local vinyl releases. Unfortunately, I fear the well is running dry. This month, there is but ONE local band with a new 7" (although there are several from eastern Canada) and it's from a foreign label! Therefore, I am now reprinting how YOU can very easily (with a few hundred clams) have your own 7" record AND not in this have a guaranteed review in this

column, but also receive fairly instant recognition as a 'real' band world-wide! No joke! Here's what you do...

First things first, get your songs recorded. It's fairly important that you record (45 or 33 rpm) and whether or not you want any colour other than black vinyl.

After this step, everything else can be done in Vancouver. Covers can be printed virtually anywhere and will cost anything from \$50 for just a plain black and white paper sleeve to upwards of \$500 if you want full-colour cardboard. The plastic baggies can be obtained from Sun Wax Packaging here in Vancouver for \$40 per 1000 bags (and they'll hand deliver them). All telled, putting out your own record will cost you anywhere from the basement budget-rock price of \$600 to the glamorous \$1,500. So go for it, rockers! Let's see some quality Vancouver rock 'n' roll history caught forever in the golden grooves of magnificent VINYL!!!

3490). John charges roughly around \$180 US per master, depending on the length of the record. (It's always a good idea to make a record as short as possible - the shorter the record, the louder and better it sounds.) From there, instruct Mr. Golden to send the master to United Record Press (453 Chesnut, Nashville, TN, 37203, USA; phone: (615) 259-9396). When United receives the lacquer - provided you've paid them - they will press your vinyl 7"s, and, if you approve of the test pressing they send you, they will then ship the records to you in plain white paper sleeves in a subtotals of boxes. If you're making the standard 1,000 records the cost will run anywhere from 40¢ to 70¢ US per record (the cost goes down with the more you make) depending on the length of the songs, the speed you choose (45 or 33 rpm) and whether or not you want any colour other than black vinyl.

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Just ask Sub Pop - vinyl has worked for them and now they're

making it work for their first ever Vancouver signing, **Zumpano!** The spanking new single "Wraparound Shades" b/w "Orange Air" is Zumpano's first official release, and I'm very proud to report that it sounds superb. If you haven't already experienced the sounds of this combo - and I do mean *combo* - you're uselessly keeping yourself apart from the super high-talented, extremely swinging young men. This is intense pop music, played in a style usually found only on records dating from 1965 to 1973. Lead singer Carl Newman has his croons have effortlessly brought this wistful and by-gone musical culture back to vinyl. With the work-out Zumpano give these two debut numbers, these aristocrats should be leaders of the Sub Pop indie-rock pack in no time flat. (Sub Pop)

Tinker are another Canadian band with a strong connection to Seattle. From Montreal, Tinker's heavy-duty claim to fame must certainly be the fact that Courtney Love hand-picked Tinker bassist Melissa to fill the bass hole in Hole! What Tinker will do now without Melissa is unknown, but the band did manage to put out one seven inch before Courtney Love got to them. My question is: What the hell did Love see in this? This record, "Green Machine" b/w "Gnawse", has horrible sound quality and plods aimlessly from start to end with no hook, melody or beat that I could even attempt to catch. But, to be fair and objective and since certain huge stars obviously do like this group, I'll go so far as to quote Tinker's press kit, which describes the band's music as "passive aggressive fuzz rock, so encompassing it's almost ambient." What does ambient mean? (Bear Records, I.A.I.E. Box 444, New York, NY, 10116, USA)

Also from Montreal, **Howard North** is not an homme, but in fact a band of hommes. "Song #8", "Severely" and "Cin Breeding" combine some very Dischord-esque punk with emo-drenched industrial disco. What the fuck is going on in that province, anyway? (Two Peter Records, 346 Ontario E., Montreal, PQ, H2X 1H8)

And yet another project from Montreal... RightWide Records brings us the first in a series of power-pop singles featuring **Cross**

13 (From the tiny farm community of Glengarry, Ontario, famous for two things: corn and the Stand GTI) and **The Bitter Sains**. After my first spin of this disque I had to ask the question: How do these blokes define power-pop? To me, it's the Paul Collins' Beat or the Undertones. To these bands, I'm not so sure. On "Oceany", Crash 13 limps home with a lackluster performance reminiscent of the Merzband or some such crap, but they've been much better on Enguard 7" compilations.

The Bitter Sains land a stellar recording, sounding quite a bit like Spirit of the West - which is all fine and good, Spirit of the West is a fine combo - but it sure as hell ain't power-pop! Someone introduce these tubs to the Buzzcocks, please. (RightWide Records, 1070 Bloor #301, Montreal, PQ, H2Z 1N5)

Our Toronto selection for this month is from an extremely versatile local act **Neek**, who have just put out their very eclectic, debut 45, a beautifully packaged, Japanese-themed five song EP. The tunes waver back and forth between stymied art-punk to flat-out, cynical bashing punk rock. There's strong, positive elements of Dev and Ween here, but there's also some dead-end - I can hardly type it - Barenaked Ladies-esque, so be very, very careful! Although, if it means anything whatsoever at all, I like Neek. (The State Recordings, 413 Delaware Ave., Toronto, ON, M6H 2V1)

Escaping Canada and all it's slanging around, here, let's take a peek on Olympia's fabulous Kill Rock Stars label. Kill Rock Stars is the label that has brought to the world the incredible style and panache of such punks as Bikini Kill, Hugoboy Band and Bratmobile, and they have also released two more 7"s this time from **The Peaches and Starpower**. The Peaches are a shakin' new group from Berkeley, California. Their new EP, **Cup of Glory**, is three songs of fast, lo-fi, minimal not-punk of an enthusiastic, youthful order. And maybe it's just me, but I think this groups harbours members of Bratmobile and the Potato Men. If that makes you sick this out, good.

Starpower's "Stargirl" b/w "Treetop" single brings the tempo way down compared to series-mates

The Peaches: Starpower turn up the amps and get GRUNGY! In actual fact, the female-sung "Stargirl" sounds very much like Hole, so much so that I checked the label to see if it was in fact a Love penned track. It's not. (See, I know that Hole sounds like 'cuz where I work they crank Hole's *Live Through This* and draw out my transistor radio - set on CISI, 60.0 - blasting me and my co-workers with the radio. Hole sound dies off a bit with the male sung "Treetop", but it's still too grungy for me. (Kill Rock Stars, 120 NE State St., #418, Olympia, WA, 98501, USA)

Way over on the other side of the United States of America, in New York, New York, there lives a group called **The HalfBreeds**. On their second EP of 60's garage rock, entitled **Miracle**, the HalfBreeds' style slides back and forth between Pistonates party rock and Lulu-esque mid-tempo melodics. Fronted by a powerful female singer, the HalfBreeds sound quite sharp here, so good they may be cutting themselves short with the 60's retro stuff, Holly Troy of the HalfBreeds could be the Liz Phair of garage-rock label (Spitfire Discs, 509 E. 88th St., 3-C, New York, NY, USA)

Finally, this column would never be complete without a hearty dose of rock 'n' roll from Seattle. **The Model Rockets** is a new band on the scene that is making all the local rockers raise their bottles in approval. Lead Rocket is none other than John Ramberg, the still-burning ember that has been from the ashes of the late, great Stumpy Lou. Here, John and company keep the all-to-scarce these-days Paul Westerberg/Scott McCaughey/Ward Dutton emotional, lyrical and heavy-sounding rock 'n' roll smothering with the A-side's hot "Shadesifter". And on the flip side, The Model Rockets do the honours and close the month off with the fabulous, but classic, "Box of cement, 'n' Walkin' Out on Love" (also recently covered by some shiny local band). A great debut record! (Banks We Like, 1133 NW 64th St., Suite B, Seattle, WA, 98107, USA)

Happy Holidays, everyone!

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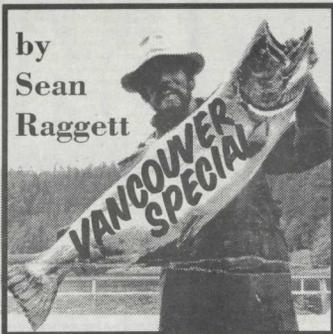
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by
**Sean
Raggett**

Last month I mentioned that Vancouver is evolving into an excellent place to catch fine underground music shows. If you are relatively uninitiated as to what this fantastic city has to offer your lungy ears, then head down to the Starfish Room on December 16th for CiTR's Shindig finale. Since September, local bands have been competing at the Railway Club for recording time (plus other stellar prizes), so this is your golden opportunity to witness tomorrow's talented local superstars in their tender adolescences.

LOCAL DIRTY

Recent Sub-Pop signees **Zumpano** return from their North American tour in early December, with a full length due in January. The boys will be supporting their sensational labelmate **Jale** (with their first ever West Coast date) on December 3rd at the Starfish... **Superconductor** are busy recording their hot new double concept album. Also coming out of hiding are **Mystery Machine**, who have been producing a new record with **Glen Foeley** (54-40's *Smiling Buddha* Cabaret album). The person responsible for the Vancouver's punk listings line (684-PUNX), **Randy O'Grady**, is busy organizing all-ages shows at the New York Theater with his partner **Wozzie**. Apparently, the space will no longer present **line**, **Economize**, **Crash**, **DDT**, **Another White Male**, & **Bludge** perform December 9th... **Ex Blast**/ **Powener** **Claudio** is now working at **Scratch Records**. Say hi to **Scouter** at the **Comie Shop** on **Fourth**... **Roughage** is releasing a full length CD on **Scratch Records** next month. The project is a collaboration of Japanese noise all-stars, including **Merzbow**, **K.K. Null** and members of the **Boredoms**. Aided by **Nimrod's Zev Asher**, **Scratch Records** also recently re-released a **Sun City Girls 7"** that has been out of print for two years... After a temporary summer hiatus, **Foed Not Bombs**, a volunteer collective which serves vegan food donated by local food co-ops, is emerging once again to feed the hungry people of Vancouver. This no-nonsense, no-propaganda outfit previously gathered on Saturdays at **Oppenheimer Park** downtown, please contact **Trump House** at 872-6719 for more information about new meeting times for this worthwhile cause. And see you at the **Foed Not Bombs** benefit bash featuring **Decays**, **Black Kronstadt**, and **Agent**

R.C.M.P. at the **Southwall** mid-December... During the **die/Candy Kiddy!** to **I/House of Commons** punk rock show at **Croswater** Traffic Nov 19, the **Dunderheads** announced they are looking to add a guitarist to their current three member lineup. This show also marked the first performance of **Vancouver's Submission Hold**, formerly listed as **injury** "same band, same people, same songs". The band even had **Submission Hold** stencil ready for the occasion... The tenth issue of **Flush** fanzine will be released on December 28th, and in celebration **Two Days Late**, **McBlanket** and guests will perform at the **Southwall** anniversary bash at the **North Van Rec Centre**... Just in time for Christmas: **Horrific Christmas Music**, a 4-song cassette of festive songs with cuts from **The Gobblins**, **Sister Lovers**, **Speed Bug** and a special surprise, was released November 25. The cassettes are packaged in Christmas card boxes.

DEMOS!

Chris Houston - "New Demo Tape 1994"
Chris is still crooning in fine form on this new ten song collection. I'm not sure of the musician line-up here, but considering the twanging guitar-picking I'm hearing I'd have to guess that **Mr. Alex Varty** is still involved. The first song is a suggestion that one find a field somewhere and run through it, chowing down on all the locusts one can find, and "Colostony Bag" is sure to be a classic in rest homes everywhere. Another four-star feeding from the man who brought you "Surfing on Heron". **DS**

Damp - "A Sailing Song/Lost Herd Alive"
While this may not be the most accurate comparison, certain features of the song on the **A-side** are reminiscent of old **Klaatu** from the mid/late 70s, maritime references notwithstanding. A classy pop song with a great vocal hook and bright harmonies. The **B-side** is a ska workout that doesn't have quite the elan of the other song. **DS**

Disturbed Company - "Cabin Fever"
Every now and then a tape comes along that literally forces you into the groove with its lippy rap and infectious samples. Dis is one of them. Two guys from **Victoria** charming out acoustic hip-hop with plenty of 'props to the old

school. The stuff on this 12-track incentive cassette (produced by **Scott Henderson**, of course) is like nothing you've ever heard before, from its 10s TV-show theme rip-offs, right down to some fly ambient effects between songs. **DS**

Glove - "All You Need"
Local veteran **Marc** (not **Mark Stewart** from the pop group **Maffia**) is now giving the team-playing approach a shot with his new quartet. With psychedelic bubblegum influences reminiscent of his previous work, some of this material has a tinge of Floyd-ish latter day **XTC**. The three songs here are sugary smooth **Beatlesque** ear candy, so I wouldn't expect spontaneous mosh pits to erupt at **Glove** gigs. **Good** with coffee, though. **DS**

Biophobe - "Pimpled Eggs"
I like these guys! I wouldn't necessarily want to know them, but then again looks/sounds/noises/smells can be deceiving. Caved up in the teeming metropolis of deepest, darkest Surrey these three men and one woman scratch away at the hairy underbelly of rawkinrole with claws out and tongues in cheeks - and not necessarily their own. Religious devotees may be offended by "Song Singing Church Freak," but only if they can decipher the growling **Witten** vocals used to such effect on this and other songs on the tape. Eat your pimples raw. **DS**

Trevor Jones - "Legs and Dregs"
Trevor Jones Arntzen (brother, or something like that, of **Holly Arntzen**) has even more local longevity under his belt than either **Marc Stewart** or **Chris Houston**. (And like **Mr. Houston**, he has a vinyl release - *Trevor Jones*, circa 1987.) There's a lot of **Bowie** in his vocal inflections, but that doesn't make him a pretender. The band chugs along nicely (most of them are his brothers, apparently), while **Trevor** tries things with his windpipe not previously attempted by peoples of this continent. This is **Trevor's** stuff that - unless it gets a wider release (e.g., CD, vinyl) - stands a chance of being stifled. Look for the tape in your local trashy record store. It's got a naked man on the cover. **DS**

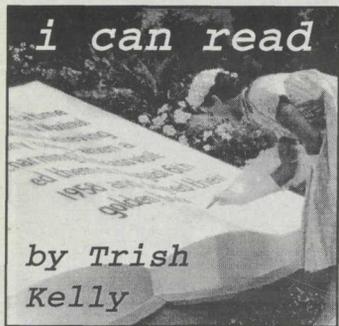
Some more new local releases for your Christmas shopping pleasure: **Breca's Area** self-titled cassette; **Cinnamon** - *Weird Planet* cassette; **Bolt** - *Phylam Flexsch* cassette; **Bottom Feeders** - *Up Yours!* cassette; **Sister Lovers** - *Give* cassette; **Ombuhl** - s.t. CD; **Prof. Zho** - *Hang Life Mask* cassette; **Audio Graffiti** - s.t. cassette; **Muscle Bitches/Vampire Fruit** - *Saw* cassette; **Imp** - *pl* 7"; **12:20** - *Eustrax* cassette; **Toxic Garden** - s.t. cassette; **Ngoma** - *Culturally Modified Stone* CD; **Zumpano** - "wraparound shades" 7".

Thanks this month to **CiTR's** demo director **Dale Sawyer**, who will be regularly submitting local reviews, and to my fellow pin-wrecking posse, **Discorder Hell**, at the **Commodore Lanes** every Wednesday.

Local releases may be forwarded to:
"Vancouver Special",
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Goosp, trash and scenester dirt may be nudged by fax:

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822-9364.



I'm having trouble concentrating on this my column right now. Have you ever had one of those months when you hate everything and can't do anything about it? Good, I'm glad I'm not alone. I feel like writing a hundred page zine, but somehow I'm afraid that doing that wouldn't even come close to what I need, and for me, zines have always solved all my problems. It is kind of scary when my only coping mechanism doesn't work.

As yucky as life can be, and it, zines do help. The reading selection for this issue provided me with a few

chances to escape into someone else's reality for a few minutes. This is what I consider a good escape because when I come out of it, I am usually a little more grateful for the life I have: A lot of people have it worse than me.

Angst #4
(8.5 X 11; 12 pages)

This is the first issue of *Angst* that I have seen, but I do remember one of the writers, Lucifer, from *Havoc* zine. The spacious layout works

well with the heavy content: censorship and our less than perfect judicial system. Also included is an L.A. math exam and 9/21 ranting. Send one dollar to: PO Box 88547, Surrey, BC, V3W 0X1.

Cherry #5
(6 X 10; 40 pages)

Um, the cover says "For Adults Only", so I gave it to my mom. She flipped through the pages quickly, dropped her jaw on the floor and ran out of the house screaming something about the word of Satan. When I ran to the window, I saw mom standing in the drive way, arms raised high above her head, cackling as my issue of this porno-cocac blazed on the ground in front of her. See, mom is a 'good Christian', and as much as she believes that women were meant to serve and obey men, she isn't really for this sort of thing. The cover looked like an Archie comic gone porno and I'm not really too sad it is gone. (Dept. CP, 320 Riverside Dr., Northampton, MA, 01060.)

Douche #4
(8.5 X 11; 24 pages)

How anyone could get this much into a single issue, I will never know. Well, actually, I guess if I'm smart I can figure it out. Not caring what direction is up probably helps these three girls pack it all in there. A very good glue stick and a lot to bitch about also helps when one is laying out a zine. Send a nice stamp or something to: 18028 - 63rd Ave.,

Surrey, BC, V3S 6W8.

Geotux #16
(8.5 X 11; 24 pages)

Geotux, Geotux! This zine has been around since I was like, sixteen or seventeen! And they have been around because they are getting better all the time. I actually read the whole issue now, whereas before I'd just skim it quickly. The effort that goes into this zine is obvious from the good layout, the quality printing, and the refreshing departure from reviews into the realm of the personal. Funk as heck, and proud of it. Send these people two dollars at: 207-810W Broadway, Vancouver, BC, V5Z 4C9.

The Holy Bible #6
(8.5 X 11; 12 pages)

From the satirical 'How to Achieve Punk Rock Status' to the very serious pieces on rape and Christianity, this zine manages to maintain a theme of intelligent analysis. The graphics can be funny and the prof-free trade quotes are just horifying. Send these boys a buck at: 515 - 916 West Broadway, Vancouver, BC, V5Z 1K7.

The Nerly Grrrl Revolution #2
(5.5 X 8.5; 56 pages)

Some zines are funny, like you almost pee yourself if it is so good.

Some zines are sad and you want to cry. This zine is just really important. It is so important for us to examine things. I am glad that this zine talks about white privilege, because it is so easy to pretend that we are all so liberated and non-racist. We are not and even if you are one of the progressive individuals who is against racism, it is still important to examine our privilege. No matter how oppressed I feel by the male dominated music scene, there are so many more people who have it worse than me. It deals with a lot more than that, but this is an issue I felt a need to bring up. Send a dollar and stamp to: 120 State NE, Olympia, WA, 98501 USA.

Some Dumb Girl
(4 X 5.5; 22 pages)

Each page of this zine has a little clip of a conversation on it and each one of these seems to be a very strong memory for the author. It has the feel of a flashback in a really tragic movie. Send a stamp to: 8 Louis Ave., St. Catharines, ON, L2M 2N5.

Sometimes I'm A Pretty Girl #2
(4.5 X 5.5; 32 pages)

Simple graphics and difficult feelings compliment each other perfectly in this zine. This issue focuses more on fathers and other males than the first issue did. It is a good read and I'm sure that you will be able to relate to something in here. Send one stamp to: 2024A East 1st Ave., Vancouver, BC, V5N 1B5.

Rampage #2
(8.5 X 11; 14 pages)

Kay, so every zine talks about music and I think I'm doing a good job at ignoring that aspect of zines.

Other than reviews, this zine includes a cool poem called "When You

Dad is a Misogynist", a really shocking story or account. Send a dollar to: 6266 Starfield Cres., Mississauga, ON, L5N 1X4.

Schuff#1
(8.5 X 11; page 20)

I guess some people are just immersed in punk rock. I can't ignore the music aspect of this zine because that is what it is - a music zine. Punk, punk - Oi, oi, oi! It also includes excerpts from *Terminal City* magazine and a *Scorpions* interview. Send two dollars to: 7110 Westminster St., Powell River, BC, V8A 1C5.

Vague #3
(8.5 X 11; 24 pages)

Lots of coverage of the Vancouver Scenes - there is more than one you know. This zine covers quite a few. Included in my copy was a lovely postcard of a pot leaf. Poetry and a piece on the yucky part of Vancouver. Send a stamp to: 969 East 10th Ave., Vancouver, BC, V5T 2B3.

In closing, the sizes are Trish Kelly guatemalas. Thanks to the people who wrote and please keep it up. I want to make this big, baby, so help me out. Take Care.



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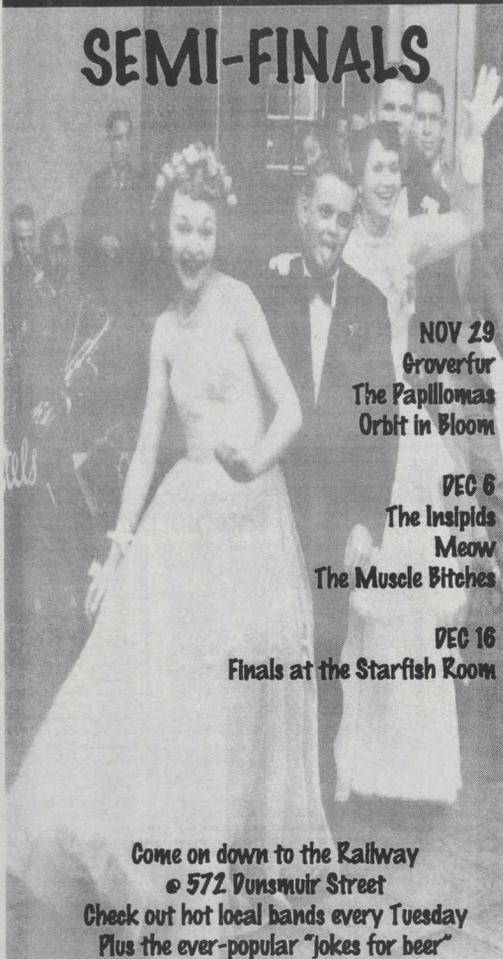
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REAL LIVE ACTION

NAKED AGGRESSION M-BLANKET INSIPIDS WORK TO RULE

Cross-town Traffic:
Tuesday, November 15
Work to Rule kicked off this ultra punk D.I.Y. evening with some fast ska-like tunes; double vocalists made for a special treat. Apparently, there is going to a revolution happening at a rally near you. Ultimate socialistic propaganda was dished out and eaten up by PC punks.

Insipids rocked. They play sorta garagey-surf-rock 'n' roll.
The third band of this crazy punk rock marathon was Victoria's local

heroes M-Blanket, who are brisk like Crimphine with Jawbreaker-type vocals. They are energetic with their smales and nimble changes.

The headlining band was Naked Aggression, who ripped shit up. They've changed their line-up again since their last trip up to Vancouver, but they were still fast, talented, angst ridden and political. They sound a bit like Insult to Injury - or maybe I should say Submission Hold. The pit was friendly and full of lots of studs and crazy Nox gelatin hardos. Local fans sang with Kirsten into her mic. A good time was had by all. Punk is not dead.

Sid

CORROSION OF CONFORMITY CRANKSHAFT

Town Pump
Friday, November 4

Friday night. Town Pump. The place was packed to the bar. Pretty scary crowd too. C.O.C. brings out the best of them - tattoos, shaved heads, long hair, whatever. They wanted a fun night out and that's what they got!

The opening band was already on stage when we arrived. They were half way through their set. Eye Hate God was... stuck at the border. Lead Pipe Cinch was - no, the border guards were tagging at their shorts as well. Crankshaft! Pleasant surprise. Crankshaft played hard and the crowd responded. There was moshing and there was applause - for a local band, a nice sight to see.

By the time C.O.C. got on stage everyone was rarin' to go. The pit erupted the second that C.O.C. exploded into their first song! Mike, C.O.C.'s original bassist/vocalist, was back. Tell ya, Woody was playing his guitar like the extension it was! (Just ask anyone who stood up front.) Reed on drums and Pepper fronting and playing lead guitar (he & Woody shared the honours) rounded out the original C.O.C. line-up. Hell, Pepper had originally trail out as lead vocalist for the band and now here he was, and doing a damn fine job of it!

Overall it was an entertaining gig. You could tell that C.O.C. were glad to be back on the road again. The crowd was with them, air guit-

ars and all, from beginning to end. Their set drew on songs from the *Amistoy* days (featuring Mike on throat), the politically driven *Blind* album and, of course, songs from *Deliverance*. C.O.C.'s newest release on Columbia Records.

We laughed. We cried. We got our money's worth!

Steve & Mike

EVERCLEAR PLUTO

Starfish Room
Thursday, November 3

There's something about travelling to a show by transit in the rain - and forgetting my earplugs to boot - that tends to lay rotten soil from which critical nastiness is likely to grow.

That said, Vancouver's Pet didn't exactly capture me. The singer/guitar player was pretty wicked on the road but his voice sounded exactly like J Mascis mixed with Brad Roberts. Now that may be a good thing, but with the added frustration of technical difficulties, it was an unfortunate combination.

Luckily the fabulous Pluto were up next to expertly lift my spirits. This is such a damn cute band; not only do they produce truly cool music, but they have a good time doing it and their enthusiasm tends to infect the entire audience with a kind of right-on feeling. They make me dance, man, and as they pumped out their sugary rock songs about girls and such, I noticed that my sentiment was shared by many others in the substantially sizeable crowd. Right now Pluto is on an eight week tour to San Diego where they're sure to snag hundreds of new fans.

I know that I was not the only one who was disappointed by the brevity of Pluto's set, but no worries 'cause once Everclear began the Starfish was rockin' again. From Portland, these three guys were just beginning their eight week tour and seemed to be in a rush to move on, but they still played a very satisfying set. They rocked my soul, they tickled my fancy, they lit my fire. They really did. I love their sound, the singer's voice, the way he moves - wow. A good groove, and it put me in such a great mood I didn't mind the late ride home.

Megan Bot

POND
SNFU
TEN DAYS LATE
Starfish Room
Saturday, October 29
Damn the Starfish Room and it's lousy intolerable sound! Damn it to hell! It's just a shame that such a potentially great line up was, while far from ruined, substantially weakened due to the damned acoustic system at such a potentially cool venue.

One of my favourite all girl bands - slightly drunk as they may have been - Ten Days Late were kickin' it live. Having recently returned from Manitoba, where they were touring with the likes of Down By Law, they seemed to be doing very well. In December they'll be on the road again, this time heading south.

I was elated to find local heroes!

skate-thrash punks SNFU up next instead of the scheduled What Chiefs (only a slight alteration in line-up - just add Mr. Chi Pig and a different drummer), because I am less familiar with the latter's material. In my opinion, the five (sometimes six) members of SNFU stole the show. They jumped, danced and maintained a sky-high energy level while delivering a first rate performance. I would've been lovin' it even more if I wasn't wincing uncomfortably at the lousy sound. Anyway, they made up for it by satisfying me with classics like "In the First Place" and "Time to Get a Futon", as well as plenty o' hits from *Something Green and Leafy*.

Eons later (One last complaint: All the bands took far too long to set up. Grr, Sub Pop's Pond were up and soon were inviting people to dance with them on stage. In no time, the drunk and naked koreds took over - some crazies even stole the mic and sang entire songs so poorly that all I could do was think, "What the hell..."). It was interesting enough to watch, but if you can seek a quality Pond performance that's just not what these guys had in mind. Oh well, a good time was had by all... but I'll say it once more just for spite... it's a shame about the sound!

Megan Bot

THE FIGGS

SMALL 23

Starfish Room

Tuesday, October 25

What a dark and stormy evening, but a few courageous souls dared to brave the elements to catch two of the finest bands on the road at the moment: The Figgs and Small 23. Who knows, maybe everyone was at Shindig, but for whatever reason it was shamefully dead night at the Starfish Room.

Small 23 (or Small, as they refer to themselves) opened. In my humble opinion, it was a mistake. Not that the Figgs were bad, but Small 23 were so good that the "honour" of headlining should have gone to these guys. They rocked like the Replacements, they clunked like the Super, and they thundered like Buffalo Tom. A solo vocalist was sometimes accompanied by a second, resulting in raw but powerful harmonies. This, combined with the band's unethered energy and active stage presence, impressed me like few bands have.

The Figgs followed Small's 45 minute set with songs and a performance that I can best describe as lucky. I mean that in a good way; they were kind of tall in stature and song quality, yet loose and flumbling at the same time. As a band, the Figgs were excellent - very cohesive and intuitive, yet not constrained to straight rhythms. Rhythmic, appeared to be their forte; throughout the songs there were bass lines reminiscent of a baritone, carrying it off leading them from start to finish. The drumming was also a standout. The best songs featured percussive that was sometimes very fast and sometimes slow, often within the same song. It was when the drums would lay into a straight 4/4 that the Figgs were at their weakest. It didn't matter

though, nor did the weather outside. I had just seen one of the best shows of the year.

Brian Wieser

JOHN LONGHI

WENDY-O-MATIK

LISA TAPLIN

JENNIFER JOSEPH

Black Sheep Books

Sunday, October 23

Spoken word is rare in these parts, so this travelling troupe of poets from San Francisco - on tour promoting the newest book from manic d press, called *Signs of Life* - were warmly welcomed.

The setting was a small, cozy bookstore packed to the gills with a diverse crowd awaiting the afternoon's entertainment. When the readings started they were lapped up like a thirsty goose through the milk dish. The display of approval after each segment was sincere and loud, but the obvious hits were Wendy-O-Matik and John Longhi.

Wendy read from her book *Love Like Rage*, put out by manic d press. Her words came strong from the gut and I, along with many of the other women, felt moved by her powerfully compelling voice and her words of life. Having spoken to Wendy earlier, I know she is into reading, sharing and communication. This really comes through in her work; she bares part of her soul for her listeners.

John Longhi spoke of lighter things and, with his wry humour and wit, was probably the room's favourite. People were trying to continue his dialogue throughout his highly amusing short pieces from *Bricks and Anchors* and his other book, *Rise and Fall of the Third Leg*. His style of writing is highly addictive.

Lisa Taplin and Jennifer Joseph are the editors of *Signs of Life*. Jennifer's piece was excellent; she spoke about the importance of the poet's quies in reading a book amidst this hectic technology-oriented society. Lisa read a short story called "Adam" about a creepy punkie roommate she had. Both are contained in the new book.

Signs of Life, is something necessary to our subculture; texts are more permanent than zines. The volume presents underground writers in a neat and compactly within a D.I.Y. framework. Other contributors, besides those featured at the reading, include such greats as Aaron Comestov, Ayn Imperato, and Mary Sleener (the latter of the illustrious *Slit Burger*). *Signs of Life* is a lovely salaf of comics, poems, and short fiction, and it represents our generation in a way the media could never do. As my friend Ms. Thorpe said, "It's fuckin' excellent!" (For a complete catalogue, send \$1 to: manic d press, PO Box 410804, San Francisco, CA, 94141, USA.)

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MR. RIGHT & MR. WRONG
Mr. Right & Mr. Wrong, or is it
One Down and Two To Go?
 (Wrong Records)

I just don't know
 (Wrong Records)
 The brothers Wright (NoMeansNo) have summoned the powers of their alter-egos, Mr. Right & Mr. Wrong, to release a list of songs deemed unsuitable for mass consumption via any of their previous albums as NoMeansNo and The Hanson Brothers. None of the songs were re-recorded for this release; instead, the album offers excerpts from the rough-cut entirety of the band's existence, starting in the late '70s when they recorded their duets on a 4-track in their mother's basement. There's a bit of everything you have

and haven't heard from this band before: fast punk, 70's rock, art rock, epic melodies, classical, show tunes, acoustic blues etc. etc. A bulk of the songs sound like they were recorded along with the last NoMeansNo album, *Why Do They Call Me Mr. Happy?*, so there's still a plenitude of great bass, drums and Mr. Wright's 'savage yet tender' vocals and lyrics.

If you're a fan of NoMeansNo, beg, borrow or steal this impromptu time capsule as soon as you're mentally prepared. If not, stay the hell away from this pretentious, atxy-fatsy manna's boy bullshit attempt at rock n' roll.

Steve DiPasquale

ZEKE
Super Sound Racing
 (IPA)

The one word that comes to mind after listening to Zeke's *Super Sound Racing* album is inbreeding. I don't know if it's the image conjured up by the name 'Zeke' (oversat wearing, greasy haired, tobacco spitting, etc.) or if it's the fact that almost all of the 20 songs (with an estimated time of about 25 minutes!) on this disc sound pretty much the same. For some that may be the end of the Zeke discussion, but I happen to enjoy that one (x20) song! Zeke will surely become darlings (if they are not already) of the whole DragPunkUnderground scene with their slot car racing, Mopar loving, beer swilling, one minute and 47 second fuel-injected punk rawk, where lyrical content and musical ability take a back seat (preferably in a Chrysler) to the more important issue of whether the music is fun or not! With Zeke, much like slot car racing, it's!

The Reversed Norman

ARCHERS OF LOAF
Archers of Loaf vs. The Greatest Of All Time
 (Alias/Cargo)

I hate EPs, especially when they're really good. With five songs combining for a total of 17 minutes, this just isn't enough A.O.L. I want more. More. MORE!

All the usual ferocity, melody and dual guitar wanks are here, spread out over several audio pieces which are more than songs. The first cut, "Audiotwore", and the fourth, "Revenge", are entities unto themselves. Not tidy, prefabricated songs, but blocks of noise and adrenaline that should not be con-

fused for songwriting. As for the more traditional sounding tracks, they don't disappoint either.

I'm sure this whole EP thing has got something to do with record company plots to increase fans' impatience for the next release. This is a curious move, however, if the Archers are, as rumoured, soon to move to the big leagues with Geffen. I just hope that their deal calls for full length CDs only.

Brian Wieser

RYUICHI SAKAMOTO
Sweet Revenge
 (Elektra)

Ryuichi Sakamoto's name graces the cover of this album because he produced, sang, played all the keyboards and arranged the computer programming. However, a cornucopia of artists have contributed to *Sweet Revenge* including J-Me, Holly Johnson, Roddy Frame and, supplying the fantastic drum beats, Towa Tei.

As for the music itself, the album begins with a disturbing instrumental: the piano flows effortlessly, but the background noises grate on the nerves and all of the male vocals have a flat, nasal quality to them.

"Regret" is the first standout song, and it's clean vocals and smooth drumbeat should make it a dance favourite. The title track is hauntingly beautiful and is characterized by Sakamoto's wonderful keyboard playing, as well as by a live string section. Unusual, but certainly welcome among all the computer wizardry. "7 seconds" is not a Neneh Cherry remix, but rather a troubling ballad which appears to be about prison rape. Regardless of its meaning, the song's imagery is both powerful and moving.

Not just another album for anyone who is into good drum beats and computer sequencing, *Sweet Revenge* has a lyrical quality that makes it stand out against the regular offerings of corporate America.
 T. Wong

VARIOUS ARTIST
You Got Lucky: A Tribute to Tom Petty
 (Backyard Records)

When I turned 20 back in 1990 I went through a hasty 'grow-up-now' phase. The embarrassing lows of this phase were rampant capitalism and patent shoes. The dubious 'high' was a greater exposure to a Thororoughgood show before I blinked my eyes, shook my head and realized that the fool group of 'newly matured' peers I was with was now trying to sell me on Yes and Steely Dan.

You Got Lucky wallows in the hokey abyss that was Tom Petty, but it is done with a modicum of taste and imagination. There's no 'L7 don't a rock's toll' blasting of "Refugee", there's no Gin Blossoms doing an even more lifeless version of "Waiting in the Hardest Part", there's no New Bomb Turks doing an ultra meathead take on "Yer Jammin' Me". I even have favourites that I play again and again, "Nectarine" and "Fig" being the best examples of the updating of that quiet little hicks' library. Yet another tribute album to prove that every yob had a couple of good songs.

Janis

SKATENIGS
What a Tangled Web We Weave
 (N/A)
 A little apocalypse, a little primitive drum beat and a little dissonance. *What a Tangled Web We Weave* isn't bad enough to be mercifully torn apart; suffice it to say that the *Keatinge* Cocks and Pigface do it better.

Janis

DEVOID
Songs of Mass Destruction
 (Svenska Energy Records)

I picked up this CD because I was in the mood for something heavy and intense, and what's more intense than mass destruction? Not this album, unfortunately. There's nothing here but friendly synthesizers and the kind of distortion that wouldn't even offend Tipper Gore. While Energy Records is a Swedish label, I'm not sure where the duo who make up Devoid come from. Judging from their appearance and their names, I would venture to suggest that they're English, but that would be unfortunate since there would then be no excuse for the cappy lyrics (if they were Swedish they could claim they were still learning English). It's not the ideas expressed that bug me - I appreciate songs about greed, hell, revolution and religion; rather, it's the total lack of creativity in the way they say it.

The same goes for the music, which sounds like a mix of Depeche Mode and Nine Inch Nails with a bit European flavouring. I do like industrial/rock/new wave crosses when they sound original, but this doesn't. And the singer's voice only intensifies the monotony, if that's possible.

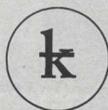
M O D E R N A U R A L T E X T U R E S F R O M

TintyMusic

Weightlessness: Of Contemplation & Distraction

(tintcd2)

It came crashing
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 Weightlessness
 In a funk



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I won't rule this album out completely: If you enjoy the music of the aforementioned bands and you're not yet sick of 80's-style drum machines, by all means don't hold me accountable.

Shiraz Dindar

VARIOUS

Hey Drag City (Drag City)
Rock Stars Kill (Kill Rock Stars)

Two essential compilations for lo-fi hipsters everywhere...

Hey Drag City contains fifteen different tracks of loosely structured noise-pop blues by fifteen different acts, almost everyone of them a dead ringer for either Pavement or Royal Trux. But sweeping generalizations aside, this is a spiffy disc. Desert Storm and Snog have two of the best tracks on the album, the former's being an enthusiastic vocal romp about God who knows what (but damn if I wasn't shouting along), the latter a funk-funk in a poignant nod to faded guitars.

There are a few uncharacteristically funky tunes, particularly "199(7)11", a low-down, dirty grinder by Manits, and "Funky Future Train, a cheery swinger courtsey of King Kong, but for the most part the songs all have a distinctive Drag City flavour to them. And as for the two songs that are actually Pavement and Royal Trux, they're just fine. In fact, Pavement's "Nai Climax" is better than most of their last album. Check it.

What's as well as Kim Gordon (Sonic Youth) doing on a compilation which claims to feature "23 Bands That Don't Want To Be Rock Stars"? And with a track called "but, thankfukly, bearing no relation to Betty's 'I see it Thee'"? Hmm...

Not quite as homogenous as *Hey Drag City*, *Rock Stars Kill* is a lot less pop and a lot more punk, with songs ranging in style from the grating and obnoxious breakneck of the Torettes to the oil of old school sounds of Rancid to the hillbilly howdown that is Grouse Mountain Skyride's "Pretty Polly".

Two real stand-outs come from perennial Olympia faves Team Dresh and Kathleen Hanna (Bikini Kill). Hanna's track, "I Wish I Was Him" (apparently written by a fourteen-year-old Olympia lad who is left uncredited), is a strong contender for my feel-good bit of the year: "He's got six different flannel shirts/Arwaks, not thongs/He even understands the words to Pavement songs..." Sigh.

Also excellent are tracks from Starpower, whose "Megaboo" is curiously reminiscent of Sloan's "Underground", Mukilteo Fannies ("We Are Not Your Entertainers"), and, because I'm such a sucker for cheesy keyboards, Fifth Column ("Detox Killer (Frantic Thriller)"). Tasty treats for the whole family.

Les Vegas

THE FALL-OUTS

Sleep (Super-Electro)

Six years after a new Fall-outs record out. And yeah, once again, like their past two long-players, it's totally fucking brilliant rock'n'roll music. What'd ya expect more, that they were suddenly gonna lose it or something? Nah, uh, these Fall-outs is here to stay, my friend. It's crisp, it's loud, it's excellent, it's the Fall-outs!

Grant Lawrence

SAMIAN Clamsy (N/A)

Whimsical, familiar and catchy emo tunes. Songs about love, pain, girls, relationships and cars. It's not the band's very effort, but if you like Samian you will like *Clamsy*. "Capized" is my favourite track: it's pretty with a punch, so maybe they will be the next Greenday. Who knows. There are photos on the cover and insert of little boys playing with fire. I guess because little boys are clumsy. Hm...mm...

Nancy

KITTENS

Doberman (no label)

I listened to one song off of a demo tape of Winnipeg's Kittens not long ago, and it was good. Raw, crashing drums supporting a chunking bass, a drier-than-a-gutter guitar tone, and distorted stereo vocals yelling out a medium-funk song that could best be compared to Helmet. I saw their CD and was excited at the prospect of hearing more. Wouldn't you know it, the first song was very like the one I remembered. And so was the second one. And the third one. And the fourth one. Well, you get the picture.

I've listened to *Doberman* all the way through three or four times now, and it is finally possible to distinguish one tune from the next; however, the lack of variety in song and sound is still the definite weak point of this band's debut CD.

Still, few bands come across as aggressive as Kittens, and the lo-fidelity sonic quality accentuates this. Recorded on what sounds like a makeshift 4-track, this release has such a raw sound that you can't help but be taken in by an energy which almost overshadows everything else. Nevertheless, I think the band's efforts are best appreciated by listening to them in small doses. With nine songs over 45 minutes, *Doberman* provides a little too much of the feline for my tastes. It'll be great, if by their next recording, they'll be able to keep my interest for the whole CD.

Brian Wieser

ALBERTINA WALKER

Songs of the Church (Live in Memphis)

(Benson)

Way before blues shouters such as Koko Taylor or Etta James came on the scene, Albertina Walker was already raising roost and shaking church halls in Chicago in the late 40's.

Starting out as a lead female contralto in Robert Anderson's group, Walker formed the Caravans in the fifties and, with the help of James Cleveland and the rest of the Caravans, established a standard of excellence in African-American sanctified music that went on to influence the soul music of Stax and Motown.

Songs of the Church is a collection of classic gospel songs and new compositions written in the style of old-time church hymns. Walker's also voice shines on every track, and the signature phrasings that she has perfected over the years are still there, restoring live in Memphis with the accompaniment of O'Landa Draper's Memphis Community Choir. Walker was also joined by ex-Caravan members and current gospel stars Shirley Caesar

and Dorothy Norwood on a couple of tracks. This reunion brings back some of the glorious moments that they have created almost 40 years ago.

It was unfortunate that I was not there at the concert, but this recording gives me some idea of what it was like.

Vince Yeh

FASTBACKS Answers the Phone, Dummy (Sub Pop)

This was the millionth release from Seattle's legendary Fastbacks and, once again, there are no frills or frills. *Answer the Phone, Dummy* is a fairly melodic, upbeat album jampacked with 15 semitachy, happy-ish songs resembling...well, the Fastbacks, but also Young Fresh Fellows and Flop. But don't be misled: Fastbacks are not imitators; rather, they are among the pioneers of the '90s Seattle scene.

But, despite the presence of musical guests from Flop, The Posies, and Mudhoney *Answer the Phone, Dummy* is still a tad on the mediocre side.

Fred derF

AMERICAN MUSIC CLUB

San Francisco (Reprise)

The latest offering from Mark Eitzel and co. is a brilliant one. *San Francisco* continues in a similar vein as their last album, *Mercury*, with the focus clearly on the charismatic Eitzel, whose vocals are as versatile as ever, ranging from a subtle, vulnerable whisper to a powerful vocal presence. Eitzel pours out his heart on genre like the sparse opening track, "Fearless", or others such as "The Revolving Door" and "Wish the World Away". The lattermost is the most straightforward pop/rock song on the album and is undoubtedly one of the best other tracks, which largely possess a sombre, atmospheric feel to them in typical A.M.C. fashion.

Lyricaly, Eitzel deals with the L-word (love), but does so creatively and with a witty, twisted sense of humour. One cannot help but be glued to his every word, as in "Can You Help Me" ("All I have to offer you is archeology and Christmas"), and "Cape Canaveral" ("I should trade in my heart for a watch 'cause all I do is watch the numbers slip away! My lips silently replay the countdown 'cause it's too hard to say I always knew that you would leave").

Mark Eitzel is the epitome of suave. It's not difficult to picture an entranced Eitzel with a drink in one hand and a smoke in the other, cradling in a dimly lit lounge. *San Francisco* is a thoroughly captivating album and definitely one of the year's best.

Fred derF

MANNA

Sun Simulation (August Point Records)

Ten strings at this slick, well packaged CD, wracking my brain for the magic adjective to describe Manna's latest endeavour. Unfortunately, most of their effort seems to have gone into the packaging.

The music, though not entirely coma-inducing, is hardly what one would call innovative. Manna have chosen to stick with the tried and tested, and are obviously indebted to a number of musicians from

whom they have borrowed liberally. Sadly, the effect falls somewhat short of interesting. Add to this Manna's insipid and often down-right offensive lyrics and their seeming inability to sing in tune and the result is...well, best delegated to the "background music" category.

By the way boys, how come the lyrics for "All Blondes Should Be in Porn" are not included with the rest? It's a fine line between tongue-in-cheek and foot-in-mouth. Woops, I guess you missed the mark again.

N.G.

LORDS OF THE UNDERGROUND

Keepers of the Funk (Pendulum Records)

Funkymun, Doital, and DJ Lord Jazz have stuck to their previously successful formula and created a new album very similar to their last one. Fans of *Here Come the Lords* will no doubt love this CD. The beats remain funky and the lyrics are just as smooth. Tracks such as "Keepers of the Funk", "Neva Faded", and "Frustrated" are particularly fresh. "What I'm After"

mixes in cuts from Redman's "Tonight's Da Night"; many other tracks also borrow cuts from the songs of other artists as well as previous Lord's songs. Such mixes are done well and add to, rather than detract from, the flow of the songs.

One thing which may take away from the success of this album is the fact that almost every song is the same style. While it's a good style, it can get boring after listening to the full CD. Nevertheless, funky hip hop fans will no doubt enjoy it.

Alistair Savage

SPELL

Mississippi (Island)

I'm not sure how I feel about Spell. They could be the next big alternative band, which isn't necessarily a bad thing, but so much of what they're doing seems to feed off other bands' formulae that any success will be largely the result of how Spell concoct their position of post-independent-label-band sounds. Foremost in my mind are their similarities to Eric's Trip. They feature bass-drums-guitar (with overdubs)

and primarily male, sometimes female vocals. Damn if Channin Floyd doesn't sound more than just a little like Julie of ET fame. I have no idea if Spell has ever heard Eric's Trip, but there is much on *Mississippi* to suggest that they have. Just compare Spell's "Safe" to Eric's "Follow Me" and you'll know exactly what I'm talking about.

Additional similarities would suggest that they've heard their share of Nirvana, Smashing Pumpkins and (strangely enough) Boston. Listen to "Superstar" and try not to imagine Tom Scholz jumping around a 50 foot hockey arena stage with flashpots going off all around.

Critics aside, I enjoyed listening to Spell. Perhaps they'll be a guilty pleasure one day; for all of its faults, *Mississippi*'s energetic and poppy riff-filled songs are almost enough to make you forget the negative aspects of the not so original Spell.

Brian Wieser

VERUCA SALT



VERUCA SALT
AMERICAN THIGH'S

AMERICAN THIGHS

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Chicago-based alterna-rock band
featuring

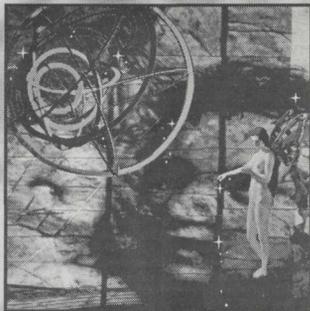
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Heat Here

• RICHMOND CENTRE
• GUILDFORD TOWN CENTRE
• PARK ROYAL (NORTH HALL)



DELERIUM

SEMANTIC SPACES

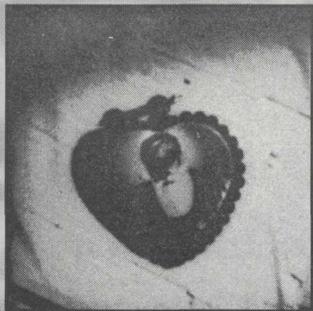
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CHARTS

december 94 LONG VINYL 50

1	bif naked	bif naked	plum/a&m
2	veruca salt	soother	minty fresh/geffen
3	various artists	rock stars kill	kill rock stars
4	various artists	dare to be aware	wot
5	lis phair	whip smart	matador atlantic
6	laurie anderson	bright red	warner
7	eric's trip	forever again	sub pop
8	wool	box set	london
9	the yessu & mary chain	stoned&dethroned	american
10	various artists	a far cry	2 1/2
11	tristan palenic	sounds of tristan palenic sonic	uuyen
12	blues explosion	orange	matador
13	sightly bostonnes	question the answers	mercury
14	daniel johnston	fun	atlantic
15	the gloo girls	attention shoppers	celluloid
16	pansy division	deflowered	lookout
17	frontline assembly	million	roadrunner
18	pizzicato five	made in usa	matador
19	various artists	5 rows of teeth	merge
20	seabed	bakeale	sub pop
21	the cramps	flame job	the medicine label
22	the headcoats	girlsville	get hip
23	smog	burning kingdom	drag city
24	body count	born dead	virgin
25	peoply	earwig	quarterstick
26	pulp	his'n'hers	island
27	the falloutz	sleep	super electro
28	igorna	culturally modified stone	nomad music
29	various artists	elvis monday	kinetic
30	spell	mississippi	island
31	rollins	get in the van(excerpts)	time Warner

32	the rheotatics	introducing happiness	sirewerner
33	skankin' pickle	sing along with...	dill
34	julliana luecking	big brood	kill rock stars
35	the farkbacks	answer the phone	sub pop
36	various artists	yhberjaw	mannoth
37	shampoo	we are shampoo	emi
38	lou barlow	another collection	mint
39	various artists	beyond the beach	upstart
40	delerium	semantic spaces	network
41	disable planets	uh wonder	pendulum
42	blaine pascal	forward	independent
43	small factory	for if you cannot fly	vernon yard
44	sfu pipe band	do no chara math	lisnor
45	zeke	super sound racing	ifa
46	adam west	brunswick hotel	sabre tongue
47	palace bros.	palace	drag city
48	artifacts	c'ann wit da git down	deceptive
49	bad religion	stronger than fiction	atlantic
50	thrill squad	it's party time	ape no kill ape

december 94 SHORT VINYL 35

1	jale	promise ep	sub pop
2	team dresch	love confessions 7"	kill rock stars
3	bunnygrunt	standing hampton 7"	no life
4	peet 5000	patti christ superstar 7"	derivative
5	makiltee fairies	special rites 7"	kill rock stars
6	phranc	billdagger swaggy 7"	kill rock stars
7	supercrunk	driveaway to driveway ep	as tye
8	gob	gob ep	positive
9	broken girl	dog love part ii 7"	trance
10	yooyott	gread 7"	trench
11	elastics	stutter 7"	subpop
12	trauf	4 song demo	independent
13	the blow pops	american beauties 7"	get hip
14	the peechees	cup of glory 7"	kill rock stars
15	the parkades	attack me 7"	rotolife
16	kittywinder	wishing well 7"	zero hour
17	spitboy	ai cuepro es mio 7"	allied
18	pansy division	jack u off 7"	lookout
19	huvooz rancheros	rookin' in the henhouse 7"	one loader
20	moonsocket	moonsocket 7"	sappy
21	asalla small	i was wondering 7"	candy floss
22	the spider babies	hey baby 7"	haunted house
23	cove	cov island 7"	aphetanine reptile
24	slow joris	palentine 7"	derivative
25	poole	teague up 7"	spinart
26	various artists	hang on fire 7"	candy-ass
27	swap zombies	yamburg vs the world 7"	chen sound
28	mooanester	the buddha 7"	blast-o-platter
29	brian jonestown massacre	hide&seek 7"	tangible
30	various artists	split singles club 7"	contrast
31	snochrome	process blue 7"	dada
32	the noods	empty head 7"	get hip
33	shutdown	sheltered homes 7"	pot'l abstray
34	pill box 7"	pill box 7"	get hip
35	black kronstadt	crises of capital 7"	independent

december 94 INDIE HOME JOBS

1	the mysterious	inferno
2	kid champion	luminites
3	squeaky	not all daisies
4	wandering lacy	surly
5	west chiefs	everything
6	gaze	see monkeys die
7	uneven steps	empty pined glass of three
8	growerfur	i like you
9	pailey suitcase	sunt genee
10	triple joy	easy
11	the real mckenzies	scots wha ha'e
12	good horsey	how oswald bastable ruined my life
13	ten days late	getaway
14	insult to injury	backlash
15	tokio trunk	no means no
16	clorogre	burning
17	meet daisy	eliot's shape
18	lashback	big dump
19	tiger beat	one dozen happy days
20	spiritual heroine	can't find it

H O M E B A S S

1	technohead	jetset	mokum
2	sons of da noise	hugle hop ep	kickin'
3	gto	data trax vol. 2	react
4	various artists	technohead 3	react
5	wargroover	skuk ep	sextez
6	anosis	the anosis ep	diffusion
7	basic gravity	rajah remixes	rising high
8	scrib abeyance	the remix project	important
9	brain cycl	mind darts	harthouse
10	flamnable	steppin'...	hard hands

HIP-HOP 12" VINYL

1	black noon	buck em down (remix)	wreck
2	brand nolan	wind is bond	elektra
3	the notorious b.i.g.	yalay	bed boy
4	beatnuts	hit me with that	relativity
5	one 6	mystic microfon	american
6	digable planets	8th wonder	pendulum
7	common sense	i used to love h.a.r.	relativity
8	keith murray	the most beautiful thing	give
9	artifacts	c'mon wit da get down	big beat
10	shyheim	one's 4 the money/get down	virgin

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MON 28 CTR 101.9 FM PRESENTS GEEK LOVE (ALTERNATIVE ROCK, INDUSTRIAL, DANCE, AND OTHER FREAKS OF NATURE) AT THE PIT PUB (NO COVER). Grills w/ Guitars, Linda Kidder, Sandy Scofield, Sue Leonard, Megan Metcalfe, Diane Roberts trio at the Railway Club...Wits End, Breathe Underwater at the Town Pump...Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Dear God at Richards...Bobby Parker at the Yale...

TUE 29 CTR 101.9 FM PRESENTS SHINDIG SEMI-FINALS ROUND TWO FEATURING GROUVERFUR, THE PABLO ONAS AND ORBIT IN BLOOM AT THE RAILWAY CLUB. Let's Go Bowling at the Town Pump...Monster Voodoo Machine, Soulstrom, Minority at the Starfish Room...Kate! King at the Railway Club...Pie Tryin' at the Botniks...Fear of Four at Hungry Eye...Bobby Parker at the Yale...Orosn Welles is Dead evening of radio serials at the Talking Stick Gallery & Cafe (8pm)...

WED 30 Jesus Lizard, Pegboy, Kepone at the Commodore CANCELLED. Lost Dakotas at the Railway Club...Not Now Natasha, Dist Radio, Green Room at the Hungry Eye...Middlesex, Tidlow's Luncheon, The Flu at the Town Pump...The Crazy Live acid jazz at the End Cafe...Wonderland w/DJs Lace & Little T at MaKs...Viny w/DJs T-Bone & Dickey Doo at the Starfish Room...Suck w/DJ Czech at Luvafur...Rick Taylor at the Yale...DISCORDER Bowling Night...Frankenstein the Panto at the Surrey Arts Centre Theatre (7:30pm) wed-sat until Dec 10

THU 1 SUBSONIC THURSDAY FEATURING DAYTONA AND S.E. ENVELOPE AT THE PIT PUB (NO COVER). Nefr Christmas Party featuring docs, 12 Eyes, Nitwits and the Funk Bastards at the Starfish Room...Lost Dakotas at the Railway Club...Tribute to Red Lane at the Malcolm Lowry Room...The Watchmen, Zen Bungalow at the Town Pump...Kirsten Nash at Richards on the Starfish...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...It Could Happen to You (7pm) & Clear and Present Danger (9pm) at UBC SUBTHEATRE...

FRI 2 The Smalls, SOL, and Medicine Hat at the Starfish Room. Pure Velour at the Railway Club...Sean and Des'ree at the Commodore...The Watchmen, Zen Bungalow at the Town Pump...Knock Down Ginger at the Malcolm Lowry Room...Crankshaft, the Daisy Chain at the Hungry Eye...Speckled Jim at the Vancouver Press Club...Caligula at the Plaza...It Could Happen To You (7pm) & Clear and Present Danger (9pm) at UBC SUB THEATRE...

SAT 3 Jale w/Zumpango & guests at the Starfish Room. Pure Velour at the Railway Club...Orquesta B.C. Salsa, Orquesta Tropicana, Orquesta Vancouver in connection at the Commodore...The Watchmen, Zen Bungalow at the Town Pump...Hazel Motes, Spiritual Heroine at the Malcolm Lowry Room...Yellowbilly, the Immigrants at the Hungry Eye...D.O.A., Ponyboy, TBA at the New York Theatre, benefit for D.E.Y.A.S...Speckled Jim at the Vancouver Press Club...Another Night of Dyke Culture w/Monica Grant, Tracy Riley, the Incognito Cloggers at the Heritage Hall...Trooper at Breakers...Caligula at the Plaza...Bad Religion, Supersuckers, Samiam at the Moore Theatre (Seattle)...

SUN 4 Dada at the Town Pump. Joelle Rabi at the V.E.C.C. benefit for Planned Parenthood Association...Not much happening, so go snowboarding.

MON 5 CTR 101.9 FM PRESENTS GEEK LOVE AT THE PIT PUB (NO COVER). 5th Business at the Railway Club...Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Bad Religion, Supersuckers & Samiam at the Commodore (ALL AGES)...E-FM rave radio (private) late night on 102.7 fm...

TUE 6 CTR 101.9 FM PRESENTS SHINDIG SEMI-FINALS ROUND THREE FEATURING MEOW, THE INSIPIDS, MUSCLE BITCHES AT THE RAILWAY CLUB. Bad Religion, Supersuckers & Samiam at the Commodore...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...

WED 7 Tracy Riley at the Railway Club. Dead Crony, Black Days of Depression, Skizoid at the Hungry Eye...The Craze at the End Cafe...Wonderland w/DJs Lace & Little T at MaKs...Viny w/DJs T-Bone & Dickey Doo at the Starfish Room...Suck w/DJ Czech at Luvafur...The Wild Strawberries at Dick's on Dicks...We're going towin'...

THU 8 SUBSONIC THURSDAY WITH NO FUN'S SPECIAL HOLIDAY SHOW AT THE PIT PUB (NO COVER). Swank & guests at the Railway Club...Citizen Kane, Enforcer and Reality Gang at the Starfish Room...Dish, Spanish Fly w/ Draining Faces at the Town Pump...Lorena McClain, The O.E. Theatre...Fred Pier Presents & Tom Wayman Book Launch at the Malcolm Lowry Room...CeCe Peniston at MaKs...Isn't it Romantic at the Norman Rothstein Theatre...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...

FRI 9 Gob w/Spinach (from Sacramento) & 12 Eyes at the Anza Club. Eonoline Crush, D.D.T., Another White Male & Sludge at the New York Theatre (ALL AGES)...Back Alley John at the Railway

Club...Perfume Tree at the Starfish Room...Ginger at the Town Pump...Nightnoise at the W.I.S.E. Hall CANCELLED...The Windgats at the Malcolm Lowry Room...S.O.L...Wash Blugreen, Darkest of the Hillside Thickets at the Hungry Eye...Kashin w/Lennie Gallard and Ron Hynes at the Vogue Theatre...Jimmy Roy & Ray Condo at the Vancouver Press Club...Cotton Patch Gospel at the Pacific Theatre (until the 30th)...

SAT 10 Die 116 (ex-Bum & Rosehach-members), Metro Schiffer (ex-411, End Point), and Strain at Crosstown Traffic (ALL AGES). Flop, Velvet Crush, Smashing Orange at the Starfish Room...Back Alley John at the Railway Club...Ginger at the Town Pump (3:30pm) ALL AGES...54-40 Pure at the Commodore...Mojito & mas show at the Malcolm Lowry Room...Kate Loves Cole at the Glass Slipper...The Huron Carol food bank benefit w/Valdy, Shady Hill, Renae Morrisseau, Straight from the Kitchen, the Blue Shadovs, Bill Henderson, Tammy Fassault at the Vogue Theatre...Jimmy Roy & Ray Condo at Vancouver Press Club...Isn't it Romantic at the Norman Rothstein Theatre...Caligula at the Plaza Theatre...

SUN 11 The Many at the Hungry Eye. Youth Brigade & 7 Seconds at the Town Pump...Isn't it Romantic at the Norman Rothstein Theatre...

MON 12 CTR 101.9 FM PRESENTS GEEK LOVE AT THE PIT PUB (NO COVER). Diamanda Galas & John Paul Jones at the Commodore CANCELLED...David Graff w/ Shari Ulrich, Robbie Steinger & John Gogo at the Railway Club...Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Isn't it Romantic at the Norman Rothstein Theatre...The Craze at Automotive...

TUE 13 Lonsome Canadians at the Railway Club. Tony Bennett at the Orpheum...

WED 14 Bay City Rollers at the Commodore. Sandy Scofield Band & Marjorie Cardwell at the Railway Club...The Craze at the End Cafe...Wonderland w/DJs Lace & Little T at MaKs...Paula Cole (Early Show) and Viny w/DJs T-Bone & Dickey Doo (Late Show) at the Starfish Room...Suck w/DJ Czech at Luvafur...Sugar at the Moore Theatre (Seattle)...Sean, are the shirts ready yet...

THU 15 SUBSONIC THURSDAY - LIVE BANDS AT THE PIT PUB (NO COVER). Sugar, Magnapop at the Commodore...Jimmy Roy w/ Hillbilly Boys at the Railway Club...Sandy Scofield at the Malcolm Lowry Room...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...Mudhoney at the Backstage (Ballard, WA)...

FRI 16 CTR 101.9 FM PRESENTS SHINDIG FINAL AT THE STARFISH ROOM. Dear God at the Railway Club...Gob, Spinach, 12 Eyes at the ANZA Club...Caligula at the Plaza...@ at the Malcolm Lowry Room...The Squirrels at the Backstage (Ballard, WA)...Mudhoney at the King Performance Centre (Seattle)...

SAT 17 Pussycat presents music and good cheer at 74 W. Cordova St. (7pm) (ALL AGES). Dear God at the Railway Club...Fear of Drinking at the W.I.S.E. Hall...Zolly Cracker & Box Lunch at the Malcolm Lowry Room...Another White Male, Fine Tooth Comb at the Hungry Eye...The Rolling Stones, the Spin Doctors at BC Place - if you don't have six tough shit boyes!...Caligula at the Plaza Theatre...

SUN 18 The Rolling Stones, the Spin Doctors at BC Place. Your gig/event here - FOR FREE, see info at bottom corner of page...

MON 19 CTR 101.9 FM PRESENTS GEEK LOVE AT THE PIT PUB (NO COVER). Leading Ladies at the Railway Club...Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Sheryl Crow at the Commodore...Danzig at the Seattle Center Arena...

TUE 20 Grmls with Guitars at the Railway Club. Pit Pub Closes until Jan.3...

WED 21 Spearhead (Michael Franti from Disposable Heroes of Hipppityat) at Richards on Richards. J Knutsen & band at the Railway Club...The Craze at the End Cafe...Wonderland w/DJs Lace & Little T at MaKs...Viny w/DJs T-Bone & Dickey Doo at the Starfish Room...Suck w/DJ Czech at Luvafur...DISCORDER January issue hits the streets and we celebrate by...bowling!!!

THU 22 Spirit of Christmas at the Railway Club. Moist & hHead at the Commodore (ALL AGES)...Soul Cr! at the Malcolm Lowry Room...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...Oh, shit, time to start Christmas shopping...

FRI 23 The Paperboys at the Railway Club. Moist and hHead at the Commodore...The Flu & the Road at the Malcolm Lowry Room...Freeway Persuasion, Morris Minor, This Side Up at the Hungry Eye...Caligula at the Plaza Theatre...Terror of Tiny Town w/guests at the Starfish Room...

SAT 24 Bughouse Five at the Railway Club. Plaza Theater Closed

SUN 25 Ho ho ho...Nussins' happen, maybe have a bath?

MON 26 Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish... Bughouse Five at the Railway Club...The Craze at the Automotive...

TUE 27 Veda Hill and her band at the Railway Club.

WED 28 Flush fanning 10th-anniversary w/Ten Days Late, M. Black & guests at the Southwall (ALL AGES). Veda Hill and her band at the Railway Club...The Craze at the End Cafe...Wonderland w/DJs Lace & Little T at MaKs...Viny w/DJs T-Bone & Dickey Doo at the Starfish Room...Suck w/DJ Czech at Luvafur...Last bowling night 07-08...

THU 29 Jazzman Devils at the Railway Club. The Beauticians at the Malcolm Lowry Room...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...

FRI 30 Jazzman Devils at the Railway Club. Circus In Flames at the Malcolm Lowry Room...Waiting For God at the Hungry Eye...Caligula at the Plaza Theatre...

SAT 31 New Years Eve Bash w/ The Real McKenzie at the Railway Club. DDT at the Hungry Eye...Wallrest at Breakers...The Rocky Horror Picture Show at the Plaza Theatre...

SUN 1 stay in and teach yourself to knit...

MON 2 B.B. King at the Orpheum Theatre...

VENUES/VENUES/VENUES/VENUES/VENUES/VENUES

Alma Street Cafe	2585 Alma (at Broadway)	222 2344
Anza Club	3 W 8th (Mount Pleasant)	876 7128
Arts Hollin		686 2787
@ Gallery	118 Hastings (downtown)	482 8009
Backstage Lounge	1585 Johnson (Graville Island)	487 1354
Cafe Deun Sodal	2096 Commercial (the Drive)	254 1195
Cafe Vasa	997 E Broadway (Mount Pleasant)	873 1331
Carpenter	965 Graville (Graville Mall)	683 0999
Cherishes	1022 Davie (West End)	689 3180
CNMA	999 Cordova (East End)	682 0000
Commodore Ballroom	870 Graville (Graville Mall)	681 7838
Crossroads Theatre	316 W Hastings (downtown)	683 2001
Dezman Place	1100 Denison (West End)	687 0002
Distrikt Coffee	1835 Mainland (Yaletown)	689 9026
Fishbar	204 E Cordova (at Main)	687 1331
Food Not Bombs	117 E Broadway (Mount Pleasant)	877 0066
Glass Slipper	2714 Prince Edward (Mount Pleasant)	688 2648
Hastings Community Centre	299 E Hastings (East Van)	255 2466
Hemp B.C.	324 W Hastings (downtown)	681 4620
Hollywood Theatre	3123 W Broadway (Kisilano)	738 3211
Hungry Eye	23 W Cordova (Gastown)	688 5351
Korner's Pub	Gate 4 (UBC)	822 9999
Old American	928 Main (Gastown)	682 3291
Law-A-Fair	1275 Seymour (downtown)	682 3288
Lux Theatre	57 E Hastings (Gastown)	682 5485
Malcolm Lowry Room	4125 E Hastings (Dunsmuir)	682 9163
Maximum Blues	1176 Graville (Graville Mall)	688 8701
Odyssey	1251 Howe (West End)	689 5256
Old American	928 Main (Gastown)	682 3291
Orpheum Theatre	Smith & Seymour (downtown)	685 3060
Pacific Cinematheque	1131 Howe (downtown)	681 2457
Paradise Cinema	919 Graville (Graville Mall)	687 3466
Park Theatre	3408 Cambie (South End)	687 2742
Pit Pub	630 W Hastings (downtown)	682 3232
Pit Pub Basement	630 W Hastings (UBC)	682 3232
Playability	317 W Hastings (downtown)	681 4740
Plaza Theatre	881 Graville (Graville Mall)	682 7050
Punk Listing		684 PUNK
Railway Club	579 Dunsmuir (downtown)	681 1625
Ridge Cinema	3131 Arbutus (at Kelthaven)	738 6311
Rosman Hall	690 Campbell (Chinatown)	684 6200
Shaggy House	818 Richards (downtown)	688 2923
Southwall 2nd & Lonsdale (Dunbar Van)		980 5202
Spexy O'Clock Fairway (Bellevue)		(206) 724 1529
Starfish Room	1055 Homer (downtown)	682 4171
Starlight Cinema	958 Denman (West End)	689 1899
Station Street Arts Centre	948 Station (downtown)	682 3312
Starr Tavern	1226 Stave (Bellevue)	(206) 734 0001
Town Pump	64 Water Street (Gastown)	683 6995
Twilight Zone	7 Alexander (Gastown)	254 5852
UBC SUBTHEATRE (UBC)		682 3697
UBC Grand Concourse (UBC)		822 6999
Vancouver East Cultural Centre	1895 Venables	254 9578
Vancouver Folk Song Society	1099 W 7th	526 2804
Vancouver Orpheum Theatre	(downtown)	682 3232
Vancouver Press Club	2115 Graville	738 7915
Variety Theatre	4275 W Howe Avenue (Point Grey)	222 2285
Village 1963	2000 Broadway	682 3232
Village Theatre	915 Graville (Graville Mall)	257 8205
Waterfront Theatre	1485 Anderson (Graville Is.)	682 6217
W.I.S.E. Hall	2200 Mainland	254 5852
Yale Bunk	1300 Graville (downtown)	681 9253

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Zulu Records would like to apologize for the recent cold snap. It can only be the result this huge pile of

unbelievably cool new import and domestic releases

that we've been bringing in.

Lida Husik & Hannah Beaumont

* Evening at the Grange

Positioned on a continuum with Fripp & Eno's Heavenly Music Corp, Lida Husik & Hannah Beaumont approach ambient landscapes with a stripped down grace & beauty. For fans of Hawk's Shimmy Disc outings, *Evening at the Grange* hones in her ten talents within a warm & textured canvas of absorbed delight.

● EP 10.98

Palace Songs

* Hope

Every bit as much with the sinner as with the saint, as much with the newborn glory as with the dying lights, equal with sorrow as with gleaming joy. When one walks alone, the Palace Brothers with their songbooks of reverence & despair, blend both the lost & the Hope evenly

● EP 10.98

Good Horsey

* Kazue

Kazue captures the always interesting & sometimes somberly beautiful work of Vancouver's Good Horsey. Their jazzy indie pop style is approached with a casual bohemian artistry, & easy self-conscious intentionality careful deliberateness. A great collection of songs made by a nice bunch of people. Better buy BC.

● 12.98

Various Artists

* Periscope

Following other Pat Maley/Yolo Studios comps *Juke & Train*, Periscope continues the tradition of exposing some of the brightest pop-rock in the universe. Use this periscope to take a closer look at hot new wonders like Tattletale, Team Dresch, & The Crabs. Oh yeah, it's got Beck & Cub too!

● 16.98

The Loud Family

* The Tape of Only Linda

Creatively arranged pop hooks, driving rock beats, & even a song with a dance beat & a drum machine. Enough? There's more! Production by guitar-pop god Mitch Easter & special appearance by The Posies' Ken Stringfellow ought to convince you this is one family you definitely want to join.

● 16.98



Love Battery

* Nehru Jacket

Love Battery are Seattle-ites that got skipped in the Pacific Northwest. Finally on a major label, they're stepping up to the plate for a shot at mass appeal. The new single offers a finely-crafted, 60's-influenced pop sound that may let them take their place alongside such hometown heroes as The Screaming Trees, Mudhoney, & Pearl Jam even.

● EP 9.98

Various Artists

* Why Pop Stars Can't Dance

When *Stamberland* asks rhetorically *Why Pop Stars Can't Dance* they are posing the question "what is pop music?" With the contents of their latest comp, they close in on the issue with prime sonic examples. Pop music is what you'll find on this disc, exemplified by dream pop grets Stereolab, Lorelei Rockethip, Boycrave, & Jane-Pow. Ultimately pop music is best seen as a matter of intuitive enjoyment.

● 16.98

Various Artists

* Wakefield: A Teenbeat Sampler

A long time ago, a music geek named Mark Robinson started a band (Unrest) & a record label (Teenbeat). Well, Unrest is gone now, but Teenbeat sure isn't. It's still putting out some of the finest indie music around, & this compilation has it all. From the sonic pop of Versus, to the mood-guitar stylings of Gaster Del Sol. It also includes Mark's new band Air Miami. We know it'll turn you on — especially at this low, low price.

● 8.98

Guided by Voices

* I Am Not a Scientist

You've probably heard all about these guys by now — how they've toiled for years in obscurity, how their last LP, *Bee Thousand*, changed millions of lives. Well they're back again with a four-song ep containing three unreleased tracks. Let your inner voice guide you to this release today.

● EP 8.98

We've got your

christmas music needs covered like a blanket of fresh snow on a moonlit mountain

artist	title	cd	css
Booker T & The MGs	In the Christmas Spirit	14.98	9.98*
James Brown	Santa's Got a Brand New Bag	17.98	11.98*
Stompin Tom Connors	Merry Christmas	14.98	8.98
Ella Fitzgerald	Wishing You a Swingin Christmas	14.98	8.98
Peggy Lee	Christmas Carousel	15.98	9.98
Dean Martin	Season's Greetings	8.98	
Mojo Nixon	Happy Holidays	17.98*	
Rock Owens	Christmas With...	15.98*	
Partridge Family	Christmas Card	17.98*	11.98*
Robby Sherman	Christmas Album	15.98*	9.98*
Phil Spector	Phil Spector's Christmas Album	17.98	11.98
The Ventures	Christmas Album	15.98*	9.98*
Jackie Wilson	Merry Christmas	14.98	
Various	Alligator Stamp Vol 4 (Cajun Christmas)	17.98	
Various	Billboard's Greatest R&B Christmas	14.98	
Various	Blue Yule	14.98	11.98*
Various	Bommed Out Christmas	14.98	11.98*
Various	Cool Yule	17.98*	
Various	Darcschall Christmas (reggae)	17.98*	
Various	Dr Demeter's Greatest Christmas Novelties	17.98*	11.98*
Various	Have Yourself a Jazzy Little Christmas	14.98	8.98
Various	Hillbilly Holiday	17.98*	11.98*
Various	Hipster's Holiday	17.98*	11.98*
Various	Looney Tunes Christmas	16.98	9.98
Various	Reggae Christmas (Raz/Attic)	14.98	8.98
Various	Reggae Christmas (Profile)	17.98*	11.98*
Various	Santa Claus Blues	17.98*	
Various	Soul Christmas	17.98	11.98
Various	Yule Struttin' (Blue Note Christmas)	14.98	11.98*

* indicates an import release

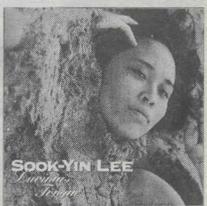


Out now on Zulu Records - the label

SOOK-YIN LEE

Savinia's Tongue

The solo debut from the lead singer of Bob's Your Uncle is full of sonic surprises & whimsical interludes, from the playful melodies of *The Hair Song* & *Me and Mary-Jane*, to the achingly beautiful *Lullaby* and *I Think of You*. With performances on everything from the traditional jazz format of guitar, upright bass & drums, to such unusual instruments as chun kum, tube whistles, potato pipe, bass clarinet, accordion, & baby rattle, the songwriting on this album swings wildly from exotic to seriously brilliant.



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