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A Reader Writes

Enclosed please find an article which I hope you can use because it has to be said. And the people to whom it should be said are, I believe, with all due respect, amongst your readership.

Yours truly,
Marsha Harris

The Fashionably Talented Lover as Raison D'etre

Have you managed to secure possession of a star? An enchanting bit of high status talent who looks every bit the part of a possible success in some titillatingly creative endeavour; photographer, filmmaker, painter, actor, writer, or, 'piece de resistance,' your very own rock musician (preferably a frontman)? Granted, this is the ultimate in stylish accessory, the acquisition of which is no mean achievement, the competition being as fierce as it is. You've put in your time hanging around the right club, cafe, film series, gallery openings, performance art events, whatever, and come out a winner. So you deserve it. Right? And you're not just some run-of-the-mill groupie. You are seriously involved in the related area of hair, makeup, layout, modelling, costume fabrication, working as an extra; pick one.

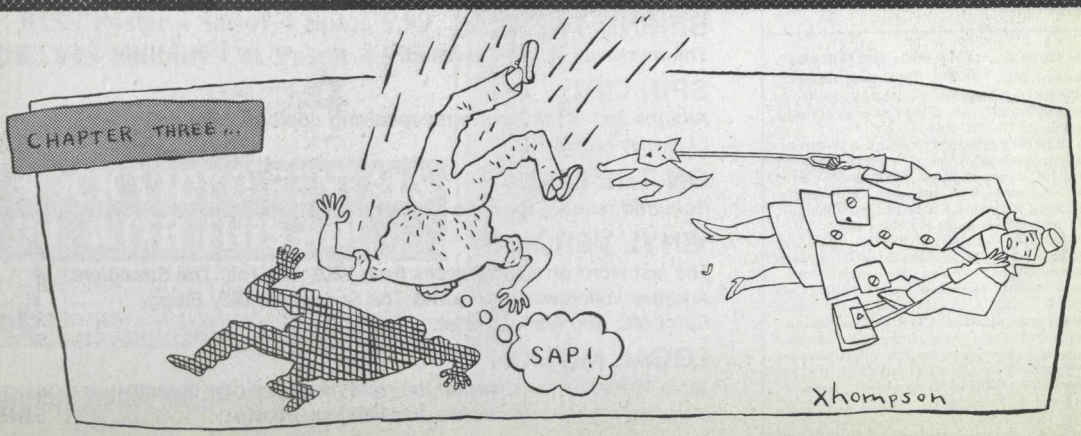
This is a serious relationship. It's no picnic. But you really love him for himself, so you're using your talents to help him realize his creative potential. And you put up with him when he acts like a four-year old. This is called being supportive. And it gives you some rights. Right? It certainly proves you're no groupie. Wrong.

The relevant question is, apart from him, who are you? What, down there in your heart of hearts where the flattering glow of reflected glamour doesn't penetrate, do you think you are really worth?

It is astonishing how many bright, aggressive young women are hurling their energies into trying to make themselves indispensable to some stylishly angst-ridden fashion item. Back up here to replay on that word, 'indispensable.' This usually involves indulging and nurturing said item's weaknesses. In essence, you play mum. You dole out the drugs (or money for same), while telling him too much isn't good for him. Too much is especially any binge he goes on independently of you. In such an instance you are entitled to scold him severely for his own good. And he can be sullen for a while as long as he is contrite later, which is very gratifying. You must never lose sight of your overall objective, which is to render him as dependent as possible.

Unfortunately, most children ultimately do rebel. And although he may never have the balls to leave mommy, he'll almost always abuse her. So here we have a manipulative love that attempts to bind its object by feeding its weaknesses. But whatever subtle undertone of destruction may lie in your affection for him is more than drowned out by the heart-rending swell of the pain that the dear child callously inflicts on you. The beast. You're giving him your all and he repays you with moody self-indulgence and infidelity. And all you ever wanted, with a will that could move mountains, is that he recognize you as the necessity that you like to think you are. His work should stand as a testament to you. After all, it's as much yours as his, isn't it? Sure, the filthy public thinks he's a genius. But you know better. He's yours. Ergo he is you. His glory is yours by right. You wash his shorts.

Face it. You are a ghoul. That's a groupie who has fought her way to the inside. All girl ghouls should arise and strike off their symbiotic accessories. Let's face it, ladies. There is no vicarious success. For an ambitious, intelligent woman this road leads to anger, jealousy and ultimately, frustration. So send the baby boys out into the world. The best of them will survive. And who knows, maybe they'll come home again—as adults. In the meantime, ladies, look to yourselves. Start your own band, theatre company, photo studio, magazine; pick any of the above. And then, if you still want to dabble with cases of arrested development, you can do so from a position of status and self-respect in your own right. And you'll be much more likely to be able to afford to pay for the drugs.



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dancing of a

AT A DISTANCE OF 10,000 kilometers from the continent of Africa, you wouldn't expect to see more than a polite interest in the music of African culture. We Canadians are by no means unaware of the musical attributes of the big wide outside world. But pure ethnic music like tribal rhythms or Afro-Cuban salsas don't seem to reach wider audiences than those of alternative radio specialty shows (see CITR's African Show and The Rockers show), CBC documentaries, Expo and the more modestly publicized events.

We seldom stop to think how our society's popular music evolved. Infiltrating the veneer of North American pop, art music, and even the classical genre, African music has been exerting a heavy influence on western culture since the American slaves merged their tribal rhythms with European melody to produce the blues, the spiritual, and jazz. Developing from these were rock and roll, soul, Motown, funk and disco. Imagine an African tribe performing their ritual dancing and drumming, add a few guitars, synthesizers, amps, speakers,

to the beat different drum

Karen Shea Explores The Possibilities

12 rows of stage lighting and place them on a platform 10 feet above the first row of a 100,000 seat auditorium and see how much progress they've made! Yes, we certainly have wandered far off the track. We're running the risk of de-humanizing music by diluting rhythm and by segregating the musicians from the audience. But there have been successful experiments that have revitalized the roots of contemporary western music. For example, David Byrne, XTC, Stewart Copeland, Jonathan Richman, Paul Simon, and locally, Themba Tana, Chana, Omnisquid, Dido and the Hand People, Djembe Bara, Andy Grafitti, The Dangerous Farm Animals, The Beverly Sisters, Uhuru and others have either explored the styles of African music or re-established the importance of percussion as the basis of their music. The point is that complex rhythms are fun. This is why most dance instructors insist on using live drumming to accompany their classes. They naturally complement each other—live African rhythms seem to elate and energize the dancers while the dance movements dictate and inspire the drumming patterns.

Music and dance have always played an integral part in African culture more so than in the Western world. Consequently, people of African heritage dominate the percussion field. In Africa, dancing, singing, and hand-clapping are not reserved for only children's games and Jonathan Richman concerts. They learn at an early age that the audience is as much a part of the orchestra as the musicians themselves. Music and dance is their literature, their philosophy, their history and expression of the joy of life.

Drumming is essential to the African culture because beat has a quality that physically grabs you and draws you into the collective stream—mesmerizing you, energizing you, and stimulating your brain in a non-intellectual and soothing way. If you dare consider music and love to be the same thing, remember what David Bowie says; "Love cleans the mind and makes you free." What better role for music to play?

The fact that people of African heritage have an evolutionary head-start on percussion doesn't mean that non-African folk don't have the same potential. The key is to start learning and enjoying it now. Workshops are the ideal situations in which to play the drums. It's easier to keep time with the collective beat than to your own pulse, especially if you're a beginner. Jack Duncan teaches workshops and private sessions specializing in the Senegalese rhythms that he has been playing for ten years. He's currently leading the Djembe Bara drumming ensemble whose appearances are usually as the featured accompaniments for dance classes and performances. He has also injected local bands like the Beverly Sisters and now the Dangerous Farm Animals with a distinctive Afro-beat flavour. To join his next workshop, contact Jack before he leaves for Dakar, Senegal in March, where he'll be studying under the master drummer Dou Dou Rose, who you may have been lucky enough to see at last summer's World Drum Festival.

Also leading popular drum workshops in Vancouver is Dido Morris of Dido and the Hand People, Chana, African Heritage fame (not to mention his earlier mainstream associations with Gino Vannelli, the Captain and Tennille and Bruce Cockburn). His experience covers the whole spectrum of percussion from jazz to salsa to Watusi and Shango rhythms. Dido leads drop-in workshops, private lessons, as well as mobile drum workshops that bring his collection of instruments and expertise to your own space. He and his students were responsible for those wonderful jamming sessions at Jericho Park every sunny Sunday in the summer. Hypnotizing, meditative, funky.

Lastly, keep your ears open for the occasional visits to Vancouver from Babatunde Olatunji from Nigeria via New York as well as

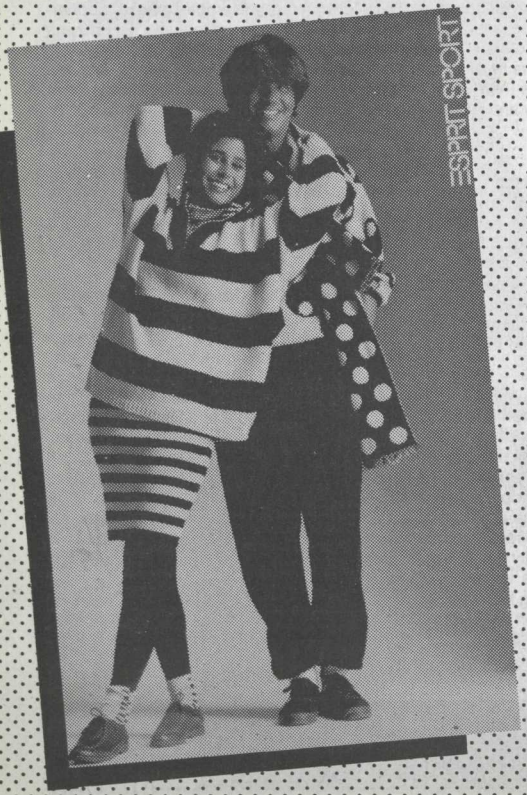
Sal Ferreras performs in and directs the Drum Heat Festival, November 27 thru 29 at the Cultch.

the Ochiami group from Ghana via Seattle. They both teach dance, song, and drumming workshops.

For those interested in rounding out your dance class schedules or just spicing up your nightclub techniques, Jenny Legon teaches at Kitsilano Neighbourhood House a combination of modern and Afro-Caribbean movements for all levels. Roberta Meilleur conducts one-day dance classes every month or so featuring Djembe Bara African drummers. Her high-energy program is heavily influenced by African tribal dances which follow the natural movements of the body with the highest intensity of emotion. Elisio Pitta is one of the most accomplished private dance teachers to grace this town. He is well respected in his native country of Brazil and brings his knowledge of Latin, jazz and African dance to ambitious students at the Harbour Dance Place on Hastings Street. If you'd rather just spectate, you could see him perform in a multimedia show at Le Centre Culturel Columbien December 10-13. The event aims at giving life to the photographs of Eduardo Meneses using light, improvised music (perfomed by Gordon Durity, Ted Connelly, Rob Turner and Eduardo Meneses) and, of course, with live dance by Elisio Pitta along with Janis LaBlonde, Monique Girard and Jay Hirabayashi.

Whatever you do, don't miss the Drum Heat Festival happening at the Vancouver East Cultural Centre from November 27-29 (it could be on as you read this very issue—so get going now!) Three evenings of percussion and dance featuring many of the names mentioned above plus Andy Graffiti, Sal Ferraras, Buff Allen, Jim McGillveray, Oscar Nieto, Alejandro Ronceria, and many other local musicians and dancers. Drum Heat will feature everything from Hot Salsa, Brazillian carnival improvisations, Latin Rhumba, jazz, electronics, jamming to the Bata and the Afro-Cuban rhythms of the premiering dance composition, *Y Fue Santero.*

Sal Ferraras, artistic director and major percussionist of the Drum Heat Festival, was also in part responsbile for bringing the World Drum Festival to Vancouver this summer. More than 100 international drummers con-



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gregated at various locations on the Expo 86 site, which was a feat in itself. But more significantly, music lovers had a chance to get a near-complete perspective of the cross-cultural phenomenon of rhythm. Bu the finale of the two-week festival, everyone was grooving together—Scottish Highland drummers traded instruments with Pakistani Naqqara players, and Balinese Gamelans interchanged with African Djembes. The festival was so popular that after it ended, there was not a drum for rent or sale in all of Vancouver. The National Film Board sponsored the filming of the rehearsals, performances, and interviews. Rhombus Media of Toronto is producing a documentary which is expected to be aired on CBC next summer.

The World Drum Festival proved that African cultures don't have a monopoly on drum rhythms. Practically every culture bases their music on percussion for very obvious reasons. Everyone can relate because everyone has a heartbeat. By opening up your senses to music, it does reach your heart and satisfies some of your emotional and aesthetic needs. But for the participant, rhythm, movement and expression satisfies all of your physical and emotional needs and propels your spirits high. Making your own music or movement engages your imagination far more effectively than mere detached appreciation. Each personal immersion into music and rhythm will help you preserve your sanity and whatever cultural heritage you think you might possess. Just keep your priorities straight—play, play, play that funky music!

For Your Information:

Drumming Workshops

Jack Duncan	*tel. 984-2334*
Dido Morris	*tel. 731-5914*

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Jenny LeGon	*tel. 736-3588*
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from p. 11

Europe. That band was a lot of fun: people who could enjoy the road and not fight it. That's a rare breed in rock'n'roll.

There are plans to put that band back together. Spedding is excited by the prospect (his current LP, *The Enemy Within,* had to be made with his own money, and although recorded two years ago, has taken until now for anyone to be interested enough to put it out). As for other collaborators, Cale is not exactly enthusiastic. His most recent record, *Artificial Intelligence,* which was just released domestically, was co-written, but: *"I decided to call it a day...I'm to account to people for their contribution, and it's a pain in the butt. I'd rather do it all myself. Then I've only got myself to answer to. The album itself was pretty messy. It was done in a rush. It had a different approach to the music; there were some really relaxed tracks there, which was a relief, actually. But you have these very smooth tracks with very volatile, nasty lyrics over the top. Which really just undermines the whole kind of song you've got. If I'd gone all the way and made them really pleasant, probably the album would've sold out. But there's a halfway house there. You don't really go to one extreme or the other."*

Among Cale's most recent projects were the score for the film, *Something Wild.* His major concern, though, is a Dylan Thomas song cycle based on four poems: *"It's orchestrated for cathedral choir, piano, vocal, pedal steel guitar, harps, and a 40- or 60-piece chamber orchestra. It'll be televised as well. We're trying to record it and present it as a premiere in October, so it's a handful. The songs were written in '82 for vocal and piano, and they've been that way until about a year ago, when I sat down and orchestrated the whole lot. It took a lot of gnashing of teeth, because I'm basically idle and lazy. There's still some finesse to be put to it. I improvised it working on a Kurzweil. But the way the arrangments really came together was when I sat down and wrote the thing out by hand. Then all the stuff I learned in school came back, and all the small detail that goes into writing a score came in handy.*

"There are symphonies I want to write, and orchestral pieces. I've written three orchestral pieces and a piece for piano and orchestra that were on Academy In Peril. *But I think those are pretty derivative in one way or another.*

IT SEEMS THAT THE MOST INTERESTing thing about the future, to Cale, has to do with the past, a past that points back further than New York or rock'n'roll. He's been living in New York for the past ten years, but his eyes have perhaps increasingly looked back over the ocean he first crossed over 20 years ago. The avant garde which brought him there has been sleeping ever since: *"It hasn't reared its ugly head in the past 20 years. I think because there's a particular scene which goes along with all of that. You get a little revolutionary fervor among musicians. It's gone on more in rock'n'roll than anywhere else. You've got to have your theoreticians for it, your followers, and your leaders, and everything else.* Frankie Goes To Hollywood *is what's been going on, and I'm not going to be a follower of that. There are built-in limitations to electronic instruments; you really get very tired of them. Even a pipe organ wears thin after a while. An orchestra has far more subleties and nuances available. I know what I'm basically cut out to do in music, and that's to be an orchestral writer. I just have to follow my own instincts."*

Hasn't it been a long way around to being an orchestral writer?

"Well, I had a lot of fun. You've got to have some fun in your life."

—Don Chow

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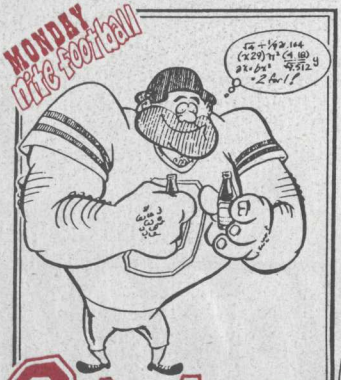

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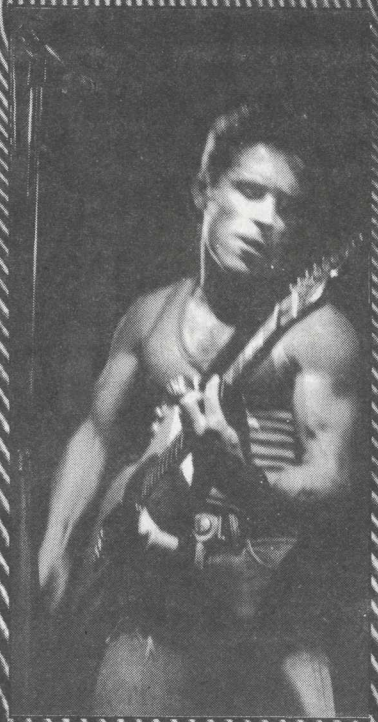
An Elemental Evolution

THE FIRST TIME I HEARD THE term *hunters and collectors* was in an Anthropology 200 course, referring to one of the most primitive states of human development along the theory line of evolution. Hunters and collectors were those nomadic predators and scavengers who scoured the earth in search of subsistence, themselves often falling prey to the vagaries of the elements. In some respects, the circumstances of existence have not changed a great deal; predators and scavengers populate the urban landscape today as they did the wild Earth thousands of years ago. The instinct for survival is the fundamental motivation; whether one hunts or collects to survive is a matter of adapting to the given circumstances. With this notion in mind it becomes clear to me why an Australian rock'n'roll band which professes to play raw and elemental music, and to express emotion in its most basic form, should choose to call themselves *Hunters and Collectors.*

Mark Seymour is the uncommonly astute spokesman for Hunters and Collectors. So often when rock'n'roll musicians speak to the press, their careless words tend to detract from any of the power their music might possess. This is not the case with Seymour; he represents the group to its advantage and is careful to elucidate the ideas which have inspired the development of Hunters and Collectors since its inception in Melbourne, Australia over five years ago.



In a recent conversation with CITR's Stacey Fruin, Seymour explained the birth of the band and its subsequent growth. . . *"We started out as a funk ensemble with a very big band—about 10 people, with brass and percussion. We got to be quite successful in a very short period of time in Australia. But that led us to become set up too quickly for our own good, and we went to England for six months and were a bit young for it."*

CITR listeners might remember first hearing Hunters and Collectors in 1982 with the single release of *Talking To A Stranger.* The group signed with Virgin Records and while residing in the UK passed through a creative low point which led to losing a third of its original members. This was a result of basic differences between rock music traditions in the UK and in Australia, and the fact that Virgin did little to support the group on tour, an aspect of the business of making music that the record company did not find relevant.

Seymour stresses the live performance as being the source of the ideas and energy which inspire and propel Hunters and Collectors. So what is it that makes it so good? *"Well, it's mainly because it (the live show) comes across as being very emotionally intense. It's not dynamic in the visual sense—we don't really approach it like a pop band. It's like one groove for about an hour and a quarter—you can get right into it. We work on the process of seduction rather than having an 'over-the-top' light show, that works counter to how most bands are great live."* **cont. p. 16**

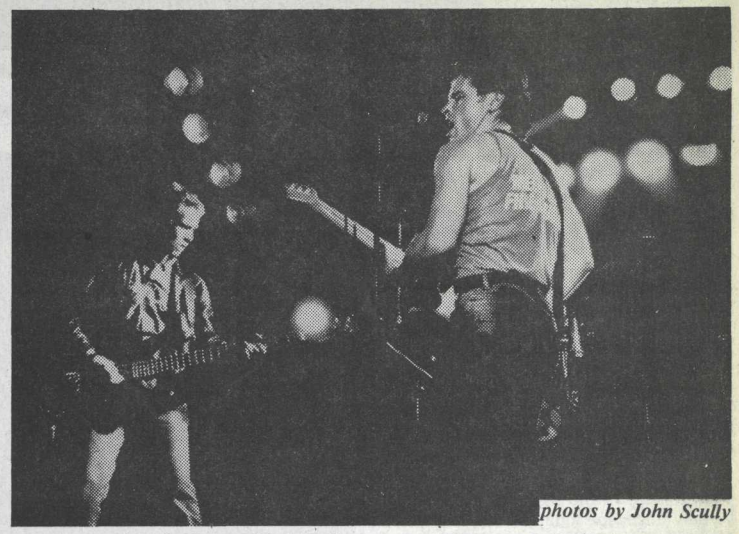
from p. 15

HUNTERS AND COLLECTORS *ARE* a great live band, as anyone who witnessed their rock'n'roll powerhouse performance at Club Soda October 30 would attest to. Yet Seymour's claim to being "emotionally intense" sometimes comes across as merely "method over-acting." With bulging forehead veins and arm muscles, one gets the impression that Hunters and Collectors are trying just a bit *too* hard. Nevertheless, Seymour apparently did pop a blood vessel in his nose while performing live at Casey's in Richmond the previous evening; *something* must be going on up there.

Hunters and Collectors are currently touring small venues in North America to support their first domestic album release on IRS/MCA Records, *Human Frailty.* Seymour talks about the new album: *"...we thrive on adversity. Our music is about struggle of one kind or another; the record works on its own level. It's about a relationship between a man and a woman and it changing over a long period of time. The songs in a way are landmarks in the process. Generally speaking, that is what the record is focussed on. It's like a story with a beginning, a middle, and an end, which is much like the way our live set works."*

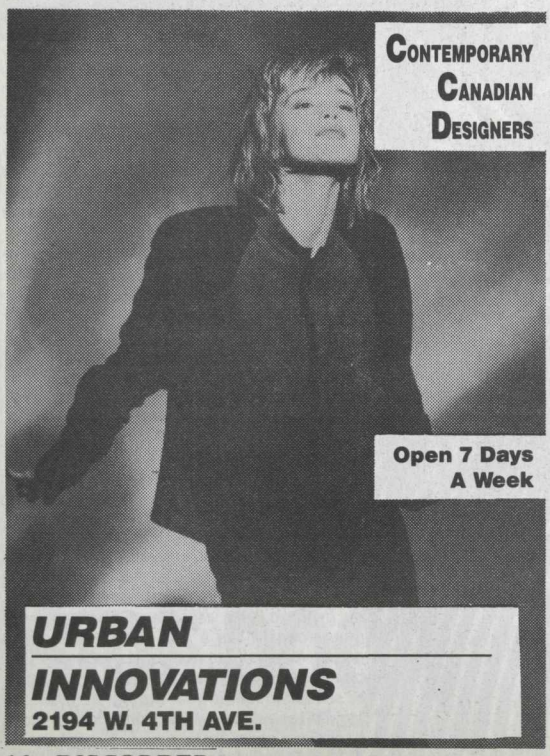
After a tumultuous recording career and experiencing various growth pains, Hunters and Collectors are stripped to the bone and ready to go. With *Human Frailty,* they've reached a compromise that they seem to be very comfortable with inasmuch as it symbolizes the power of their music, both emotionally and physically. They've managed to achieve this position by keeping their instincts intact and by refusing to fall prey to the vagaries of the rock'n'roll element.

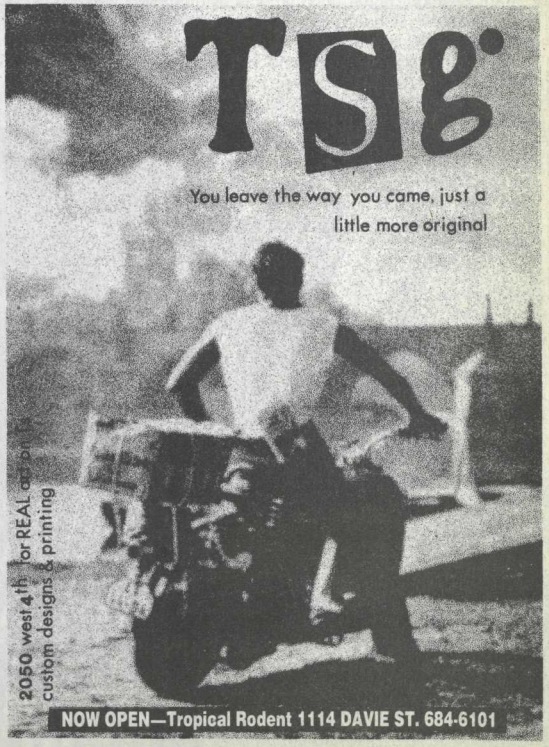
—Mr. Ed



photos by John Scully

John Archer and Mark Seymour of Hunters & Collectors





Play That Funky Music, White Boy! Michael Waters Struts His Trumpet for Hunters & Collectors.

photo by John Scully

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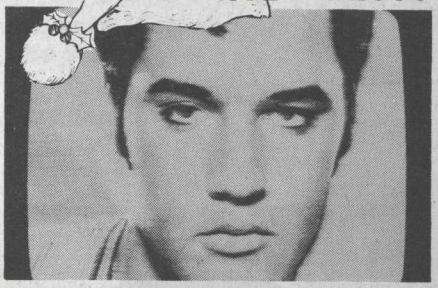

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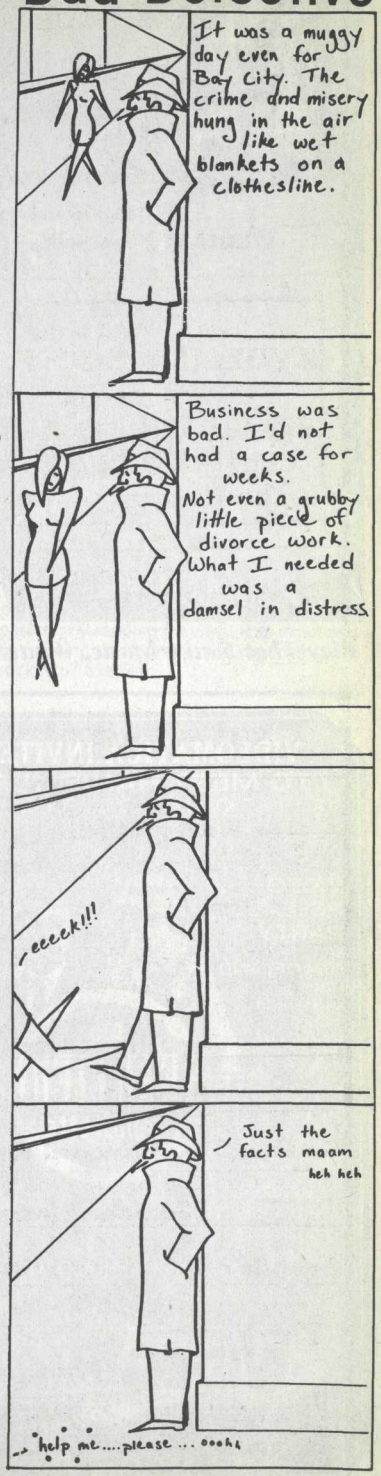

THE TOWN PUMP

Monday December 1
Rhythm Pigs with Skinyard

Tuesday Dec. 2 - Saturday Dec. 6
ZYDECO MUSIC: TERRANCE SIMIEN & THE MALLET PLAYBOYS—"One of the most explosive new bands from the bayous of Louisiana"

Monday December 8
CAMPER VAN BEETHOVEN with
Mojo Nixon & Skid Roper

Tuesday December 9
YOUNG FRESH FELLOWS

Wednesday December 10
WEA recording artists
The Unforgiven with Lost Durangos

Thurs. Fri. Sat. December 11-12-13
Poisoned

Sunday December 14
Winter Collage Fashion Show

Monday December 15
DR. JOHN

Tuesday December 16
Amanda Hughes

Wednesday December 17
Go Four Three Record Release Party

Thursday December 18
Go Four Three

Monday December 22
Benefit for the Empty Stocking Fund

Fri Sat. Sun December 26-27-28
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Tues. Dec. 2 - Sat. Dec. 6
WEA recording artists
Idle Eyes

Sunday December 7
Amanda Hughes and The Pride

Thurs. Dec. 11 - Sat. Dec. 13
Paradox

Thurs. Dec. 18 - Sat. Dec. 20
R & B All Stars

Mon. Dec. 22 - Wed. Dec. 31
Juan Trak

Watch out for Marti Jones and The Payolas in December — dates to be confirmed.

CLUB SODA
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IN SEARCH OF THE CRUCIAL GROOVE

Left to right, Kerr Belliveau, Paul McKenzie, Ralph Allan and Jimmy Green.

WHO, WHAT, WHERE AND WHY are the Guttersnipes? Just a hot little combo so new to the Vancouver scene that they're not even out of their diapers yet (speaking in a band sort of way). Led by former sax howler for the departed Enigmas' Paul McKenzie, the Guttersnipes are boldly preparing themselves for the rigourous road up the brutal pathway to rock n' roll notoriety. When I first met these lads I was impressed by the way they bummed cigarettes off me before the questioning had even begun. First in line for a token of my nicotine generosity was drummer Kerr Belliveau who can claim two immortal achievements in his all too brief life thus far. Firstly, he came to the Guttersnipes via the Little Rat Skulls and a short stint on the drum stool as a member of, oh my God, D. fuckin' O.A. What happened to end that distinction? "I got kicked out," says Kerr, refusing to come to the point. It didn't matter though because even while he reeled from the shock, the Snipes were coming to life elsewhere and soon they'd be calling upon his bashing services.

His second claim to fame, incidentally, is that he is a distant cousin of that other Belliveau, Jean. I kid you not. Anyway, after the Enigmas had gone to that great psychedelic freakout in the sky, McKenzie had phoned guitarist Jimmy Green "almost immediately" and the pair began sitting around writing material and complimenting each others' hairstyles. Realising that most great rock n' roll bands needed a bassist and drummer to really get groovin', Ralph Allan, another ex-Little Rat Skull, was brought in and the foursome was complete. Let us, however, examine another aspect of what went into the formation of the Guttersnipes, namely what happened to the much-loved, sorely missed and all around absent Enigmas?

Paul McKenzie draws a deep, contemplative breath and begins, "I don't want to talk about it." Stunned by his refusal to spill the beans, I threaten legal action and the real story starts to unfold.

"We just looked at each other one day while rehearsing and said to ourselves, we'd rather be working on our bikes. We couldn't do the amount of drugs we wanted and be a band so we ended up just doing the drugs." And thus ended four years of Enigmatude. On to the present.

cont. p. 22

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DECEMBER

MONDAY 1ST
Joe Bjornson and Chafk Pumwirz Band

		Wed. 3 Vertical Laughter	Fri. 5 Omni-dis-comfited	Sat. 6 Ian's Party
		Wed. 10 Nasha Rev	Fri. 12 R.A.B. Bozo	Sat. 13 A4-40
Mon. 15 DON PORSILI	Tues. 16 Max Hell	Wed. 17 NINE	Fri. Sat. 19-20 Fire Temple— to be confirmed	

Sun. 7 Modern Egypt Fashion Show

LIVE BANDS

LIVE BANDS

JAM SESSION with JOE BJORNSON & CHAFK PUMWIRZ BAND

TUNE TO 1

MONDAY	JAM SESSION with JOE BJORNSON & CHAFK PUMWIRZ BAND
TUESDAY	LIVE BANDS
WEDNESDAY	LIVE BANDS
THURSDAY	REGGAE NIGHTS
FRIDAY	LIVE BANDS
SATURDAY	LIVE BANDS
SUNDAY	WILD CARD PARTY RENT

DESIGN: JACK SCRIVENER

RIDGE
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DEC. 5 - DEC. 11 **7:30 & 9:30**

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LUPO THE BUTCHER

7:30 **DEC. 12 - 14** **9:30**

MONA LISA Starring BOB HOSKINS

NO SURRENDER

7:30 **DEC. 15 - 18** **9:30**

Echo Park

HEARTBURN with JACK NICHOLSON MERYL STREEP

7:30 **DEC. 19 - 23** **9:30**

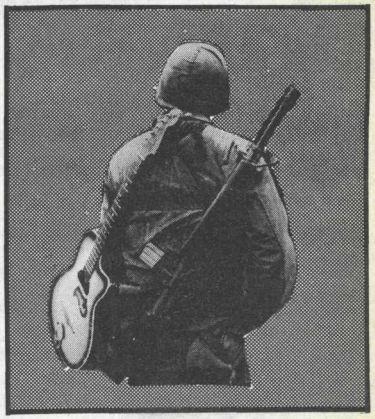
Bette Midler Double Bill

RUTHLESS PEOPLE **DOWN & OUT IN BEVERLY HILLS**

Happy Holidays from the staff at The Ridge. We will be closed on December 24th & 25th.

from p. 20

The Guttersnipes began jamming together and soon a sound began to take shape, "sort of like white street gutter rock meets James Brown." Songs like *She's Hot* and *King Tut Ching in the Eye* joined Alice Cooper and Lords of the New Church covers, and a set was born. The first real test of the group came on a tour across Canada and the eastern United States with D.O.A. where the Guttersnipes drew enthusiastic responses and a record executive in Winnipeg who actually "stayed for the whole set." This, presumably, with only a few trips to the washroom to shake hands and snort cocaine.



Coming back to Vancouver with accumulated touring profits of enough to get a two-for-one pizza, the Guttersnipes opened for D.O.A. once again at the Town Pump and are now eagerly awaiting the opportunity for more shows. The group likes to think of itself as apolitical, more interested in providing the soundtrack for nights of wild partying and mayhem, trying to shed the image of an 'alternative' or 'underground' band and simply be accepted on their own merits as a rock n' roll group.

As a final word on this bands' insights and wisdom, let main mouthpiece Paul McKenzie explain why guitarist Jimmy wears striped tights which look like Spandex but are in fact wool knit:

"You see, if there was an explosion in the steam room of a ship, anyone wearing Spandex would have it melt right into the pores of their skin and could possibly die of suffocation, while Jim would escape with second degree burns, maximum."

Yeah, alright Paul, but wouldn't the wool shrink and possibly break both his legs.

—Eric Von Schlippen

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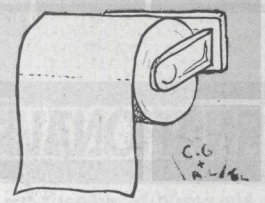

Hey, I hear they're pretty hot!

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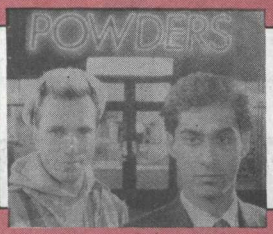
LATE NIGHT SHOW
FRIDAY DEC. 5 — 11:45

DOUBLE BILLS

FRI-SUN, DEC. 5-7
Truffaut's
FAHRENHEIT 451 7:15
General
Terry Gillian's
BRAZIL 9:20
Mature



FRI-SUN, DEC. 12-14
PARTING GLANCES 7:30
14 yrs. ltd.
MY BEAUTIFUL LAUNDRETTE 9:15
12 yrs. ltd.

MON-TUES. DEC. 15-16
Jacques Tati's
MONSIEUR HULOT'S HOLIDAY General 7:30
PEE WEE'S BIG ADVENTURE 9:25
Mature

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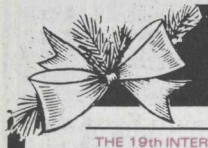

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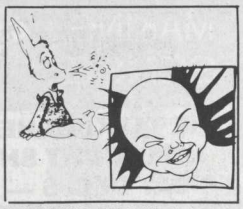
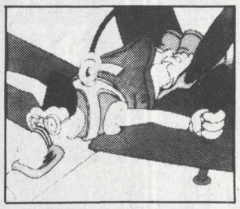
ANNA AND BELLA (7:43)
Borge Ring — The Netherlands

Academy Award Winner 1985
Best Animated Short



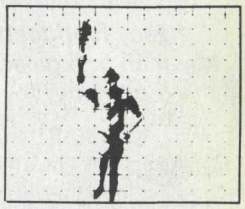
BOTTOM'S DREAM (6:00)
John Canemaker — USA

Best Director,
ASIFA East Awards



SKYWHALES (11:10)
Phil Austin/Derek Hayes — U.K.

Special Jury Award,
Annecy Animation Festival



OLYMPIAD OF ANIMATION (5:14)

Four of the best films produced to commemorate the 1984 Olympics.

INTERMISSION

) Indicates running time of film

BITZ BUTZ (3:03)
Gil Alkabetz — Israel

Special Award Winner

ROMEO & JULIET (10:30)
Dujan Petricic — Yugoslavia

Banc Titre Award (Funniest Film),
Annecy Animation Festival

CONVERSATION PIECES: EARLY BIRD (5:03)
Peter Lord/David Sproxton — U.K.
Special Jury Award/Technique,
L.A. Animation Celebration

THE BIG SNIT (9:50)
Richard Condie/ — Canada
National Film Board of Canada
Academy Award Nominee '85
Best Animated Short

CHARADE (4:49)
John Minnis — Canada

Academy Award Winner,
Best Animated Short

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(including Boxing Day, New Year's Eve & Day)

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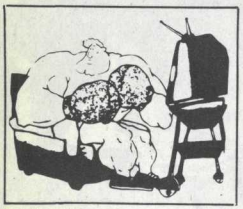
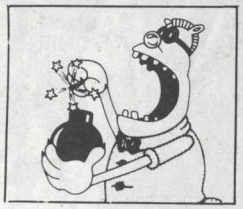
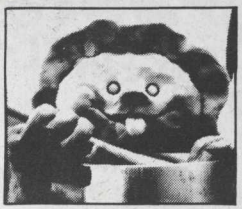


SIGMUND (2:00)
Bruno Bozzetto Italy
Second Prize,
Hiroshima Animation Festival

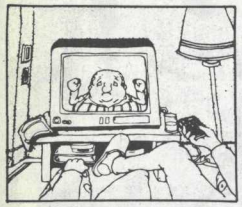


ANIJAM (10:05)
Marv Newland Canada
Special Jury Award,
Toronto Animation Festival



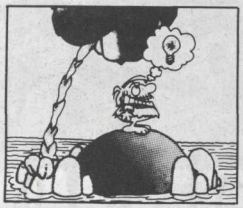
LUNCHEON (4:50)
Casaba Varga Hungary
First Prize Winner,
Zagreb Animation Festival

TONY DE PELTRIE (7:50)
P. Lachapelle, P. Bergeron, Canada
P. Robidoux, D. Langlois
First Prize Winner,
L.A. Animation Celebration



INCUBUS (5:40)
Guido Manuli Italy
Special Jury Award/Scenario,
Annecy Animation Festival

JUMPING (6:12)
Osamu Tezuka Japan
Grand Prize Winner,
Zagreb Animation Festival



MOA MOA (1:10)
Bruno Bozzetto Italy
Special Award Winner

MCMLXXIII Walt Disney Productions

VINCENT (5:54)
Tim Burton/Rick Heinrichs USA
A Walt Disney Production
Gold Hugo/Best Animated Short,
Chicago Film Festival

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Studio Cinema

SHINDIG

DEC. 1

Sons of Freedom
The Living Room
t.b.a.

DEC. 8 SEMI-FINAL

The Hiptype
winners of Nov. 24
winners of Dec. 1

DEC. 15 FINALS

Stubborn Blood
Oversoul 7
WINNER OF DEC. 8

PRIZES

1st Prize
24 hrs. Recording Time
24-track at **Mushroom Studios**
B & W Music Video from
Zeitgeist Video Productions

2nd Prize
24 hrs. Recording Time
16-track at **Bullfrog Studios**

3rd Prize
24 hrs. Recording Time
8-track at **Scape Studios**
— and —
a D330 BT Microphone
from **Commercial Electronics**

Who will be the new Elvis

Hey kids, it's time to play Win big with Shindig

Date: November 10, 1986
Agent: Julia
Target: Oversoul Seven

photo by John Scully

Oversoul Seven

November 10th, the second Shindig Semi-Finals at the Savoy. **Bruised and Stupid, Oversoul Seven** and **More Uncle Stories** were slated to play, but as fate would have it, **Bruised and Stupid's** drummer quit, so they cancelled and **FYF** (Five Year Fuck) played in their place.

FYF were up first. They were quite a bit better than the first Shindig they played on October 5th, but I guess they were better only because this was their third gig. **FYF,** who have only practiced once (but played twice), consists of Bill Kipper on percussion, Chris Grove (from the Jazzmanian Devils) on sax, Dave McIntosh on vocals, Dave Montizambert on drums, Dave Simpson on guitar, Dave Tanaka on bass and Roger Nay on synth. **FYF** are a somewhat oracular band; when I interviewed them right after they played, they said: *"We're not going to win. We have a little bit too much truth. You can't win with truth. You're on the road to oblivion."* But because **FYF** are mostly into "art and Jesus" and they don't want to be "too Vegas," they didn't seem too upset with third place.

More Uncle Stories were up next: Barry Lister is the lead singer, accoustic guitarist and spokesman for the band, Craig Brown is on bass, Michelle Mailloux on backup vocals, Ian Mcdonnell on drums, and Darren McClain on lead guitar. They told me that they wanted to be *"refreshingly original,"* that they *"liked to play live,"* and that they *"live to play."* Craig Brown told me: *"I love the Savoy,"* and that the band all hails from Maple Ridge, except for the guitarist, who lives in Port Coquitlam. At that point, Barry Lister entered the interview. He seemed quite concerned about whether or not I'd got the right idea about the band's philosophy. He straightened me out by telling me stuff like, *"Society isn't such a bad place to be,"* and that *"Punk is too 'fuck you.' "* Conversely, **More Uncle Stories** is into *"something everybody can relate to,"* not like The Bill of Rights or The House of Commons. *"Punk has been destroyed,"* it was *"meant to make a statement on society."* So with a name like **More Uncle Stories** I guess the band is into the continuation and rejuvenation of society. They came in second.

Oversoul Seven won and will go on to the Shindig Finals on December 15. They consist of Len Morgan on bass, Adam Stephen Gejdo is lead vocalist, and Darrell Shibley on drums. They've been together since February and plan to *"spread the gospel"* and to be as good as possible. I think these are commendable ambitions and I also think that the band may even come to realize them. They played a really good set on November 10 and are all competent musicians. **Oversoul Seven** are influenced by *"lots of different stuff"* and funk. You can see them for yourself on December 15 with **Stubborn Blood** and the winners of the last Semi-Finals on December 8th.

Through The Eye of The Lens

John Scully Shoots The Stage

Screaming Blue Messiahs

Bill Carter's shaved skull glistened with sweat as he spun and machine-gunned his raw and worn guitar above the heads of the slam-dancing audience. The ***Screaming Blue Messiahs'*** *raucous R&B tunes had the crowd hopping, at times head over heels onto the stage. As Carter pumped out his frenetic energy, his dark eyes peered upward with a far-away look. Drummer Kenny Harris savaged his skins relentlessly while bass player Chris Thompson put out his pent-up energy through constant controlled playing. The* ***Screaming Blue Messiahs*** *gave the audience what they wanted: a chance to scream, shout and slam-dance away the night. A CITR presentation/Timbre production at the Town Pump.*

Beat Farmers

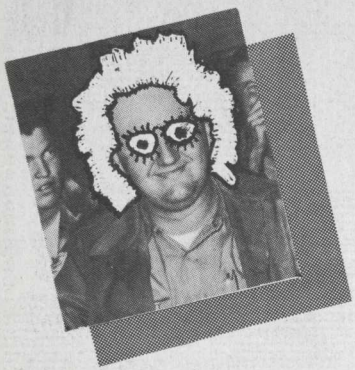
Raunchy country rock, San Diego-style is what the hard-drivin', beer-slurping ***Beat Farmers*** *served up to a hooting crowd at the Town Pump, November 3. Jerry Raney and Joe Harris rocked the stage raw with songs like "Deep in the Heart of Texas," all about livestock relations in the South. Country Dick Montana frequently stood up from his drum set to display his beer-guzzling techniques and acrobatics. He delivered his rocking songs like "Ball o' Yarn," while swaggering and swaying on the railing of the balcony. Yet another CITR presentation/Timbre production.*

Nick Cave

Cynicism and frustration oozed out of ***Nick Cave*** *with every word and gesture. He was almost always hidden behind a mop of stringy black hair which he occasionally pulled back to reveal a mournful face. The blackness of his expression was mirrored in the faces of his followers who packed tightly around the stage on the eve of Halloween at the Town Pump. Another CITR presentation/Timbre production.*

Hail! Discordia

Help spread discord around the globe by taking this "sassy and irreverent" publication with you on your travels. If you are leaving town for good or just jetsetting to exotic locales, why not take a group of *Discorders* along and deposit them at the coolest establishments in the city of your choice, whether that be Prince George or Mombasa. Give Harry Hertscheg a call at 228-3017 to arrange for your *Discorder* care package. You'll feel much better for it.



Hi. I'm the **ART DIRECTOR** and I'd like to personally invite you to submit drawings and cartoons to the *DISCORDER*, and, hey, after we stop laughing, we'll probably use them. Thank you.

BEHIND THE DIAL

Help Wanted

See the city! Meet new people! Earn job satisfaction and some money! *Discorder* is looking for an Ad Sales rep to play an integral role in keeping the publication in the black. Robin Razzell has done a stupendous job in this capacity for the past year, but she has recently announced her resignation after realizing that too much of a good thing is not enough. We're looking for someone who is lean, energetic, and self-motivated. Car and antacid tablets are optional. Call Harry Hertscheg at 228-3017 for more information.

Lend An Ear

CITR and *Discorder* are proud to present the Third Independent Music Festival to be held at The Town Pump, December 26 to 28. What better way to spice your holiday season than with the opportunity to see and hear some of Vancouver's best original groups perform under a banner of solidarity. The groups have yet to be announced, but you can bet the bill will include those independents well known to give to their audience their wherewithal and more. Buy Vancouver, and partake in the Third Independent Music Festival. Stay tuned for further details.

Other CITR presentations:

Dec. 2 CITR's Heavy Metal Show *Powerchord* presents **Saxon** at the New York Theatre.

Dec. 4 **Shriekback** with guests **Tupelo Chain Sex** and the **Groovaholics** at the Commodore.

Dec. 5 CITR'S Folk Show *The Edge on Folk* presents **Billy Bragg** and **Spirit of the West** at 86 Street.

Dec. 10 **Kate & Anna McGarrigle** at 86 Street.

Dec. 12 **New Model Army** at 86 Street.

Dec. 19 CITR's Heavy Metal Show *Powerchord* presents **Metallica** and **Metal Church** at the PNE Mini-Stage.

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TOP AIRPLAY ALBUMS

ARTIST	TITLE	LABEL
•Cowboy Junkies	*Whites Off Earth Now*	Latent
•Fishbone	*In Your Face*	CBS
•Talking Heads	*True Stories*	WEA
•Herald Nix	*The Fugitive Kind*	East Side
•Big Audio Dynamite	*No. 10, Upping Street*	CBS
•Billy Bragg	*Talking With The Taxman*	MCA
•Shriekback	*Big Night Music*	MCA
•Elvis Costello	*Blood & Chocolate*	CBS
•The Stranglers	*Dreamtime*	CBS
•African Head Charge	*Off The Beaten Track*	On-U Sound
•Skeleton Crew	*Country of Blinds*	Recommended
•Last Exit	*Last Exit*	Enemy
•This Mortal Coil	*Filigree & Shadow*	Polygram
•Various Artists	*Raging Sun*	Rouska
•Iggy Pop	*Blah Blah Blah*	A&M
•The Chameleons	*Strange Times*	WEA
•Hunters & Collectors	*Human Frailty*	MCA
•Bad Brains	*I Against I*	SST
•Nick Cave	*Kicking Against the Pricks*	Homestead
•Afrika Bambaata	*Beware (The Funk is...)*	Tommy Boy

TOP AIRPLAY SINGLES

ARTIST	TITLE	LABEL
•NoMeansNo	*Dad*	**Demo**
•The Hip Type	*Let Me In*	**Demo**
•The Men They Couldn't Hang	*Shirt of Blue*	MCA (UK)
•Xmal Deutschland	*Matador/4*	Phonogram
•The Waterwalk	*It's Shifting*	**Demo**
•Celebrity Drunks	*Beef March*	**Demo**
•Current 93	*Happy Birthday Pigface Christus*	Laylah
•DJ Jazzy Jeff & Fresh Prince	*Girls Ain't Nothin' But Trouble*	Champion
•New Order	*State of the Nation*	Polygram
•23 Skidoo	*Ooze*	Illuminated

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ON THE DIAL

CITR

WEEKDAY REGULARS

7:30 am **Sign-On**

8:00 am **BREAKFAST REPORT**
News, sports and weather followed by GENERIC REVIEW and INSIGHT.

10:00 am **MORNING NEWS BRIEF**
News, sports and weather.

1:00 pm **LUNCH REPORT**
News, sports and weather.

3:00 pm **AFTERNOON NEWS BRIEF**
News, sports and weather.

5:00 pm **DINNER MAGAZINE**
News, sports and weather followed by GENERIC REVIEWS, INSIGHT and a DAILY FEATURE.

4:00 am **Sign-Off**

AT UBC
8:30 am, 11:30 am, 4:00 pm, 7:15 pm

CITYSCAPE CONCERTS & CLUBS
9:00 am, 2:30 pm, 7:45 pm, 11:55 pm

CITYSCAPE MOVIES & THEATRE
9:30 am, 2:00 pm, 7:30 pm, 11:55 pm

CITYSCAPE TONIGHT
12:30 pm, 4:30 pm

WEEKDAY HIGHLIGHTS

MONDAYS

MORE DINOSAURS
8:00-9:00 pm
Songs of the Sixties behemoths and the teenage garage triceratops. Archaeology by Marc Coulavin.

THE JAZZ SHOW
9:00 pm-12:30 am
Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.

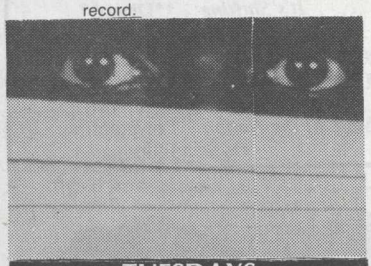
01 Dec. "This is the best record I ever made..." **Charles Mingus** states this when this album called *Tijuana Moods* was released in 1962. It was recorded in mid-1957 by one of the most compelling bands that Mingus ever led. A musical statement of a trip to Tijuana during one of Mingus' "blue periods." A musical masterpiece!

08 Dec. *Our Man In Paris* by **Dexter Gordon** is one of his best records. Dexter Gordon, of course, is the star of *Round Midnight*, one of the best Jazz movies ever. Hear him in Paris with **Bud Powell,** (who the movie was dedicated to), **Pierre Michelot** and **Kenny Clarke.** Recorded in 1963 while saxophonist Dexter Gordon was a resident in that city.

15 Dec. *Batik* by guitarist **Ralph Towner** is his most profound recording...he is featured on 12-string, classical guitar and piano playing his own compositions. Towner is backed by **Eddie Gomez** on bass and *Jack Dejohnette* on drums.

22 Dec. One of **Miles Davis'** most important recording dates took place on Christmas Eve 1954. A great all-star session that influenced the music for the next 32 years. Miles with **Milt Jackson, Thelonious Monk, Percy Heath** and **Kenny Clarke.** Enough said!

29 Dec. **Rudolph Johnson** is a name unknown to most Jazz listeners (even the experts). He has only made two albums under his name and *Spring Rain* is his best. Rudolph plays tenor saxophone and combines John Coltrane with the earthiness of Johnny Griffin but doesn't sound like either of them. He currently tours with Ray Charles but gets one solo a night. We'll hear his compositions and his great sound on this long out-of-print record.



TUESDAYS

THE EDGE ON FOLK
8:00-9:30 pm
Vancouver's only Prime Time radio show featuring traditional music from around the world. The emphasis tends to be on the "Rogue" edge of the folk scene, but there is usually time to squeeze in stuff for the purists out there too.

BUNKUM OBSCURA
9:30-11:00 pm
An eclectic mishmash of audio disturbances playlist and requests presented by a former circus entertainer who was fired from the cannon one too many times.

LOVE PEACE AND VIOLENCE
11:00 pm-1:00 am
Imagine phone books that drip blood when you try to tear them in two, empty plastic garbage pails that smell of blind rabbit flesh, empty skulls all piled up and arranged in rows like hedges near the Parliament buildings. Imagine radio that is past not caring. Imagine words so complex it takes three grown men to pronounce them. It's later than you think.

PLAYLOUD
Late night 1:00-4:00 am
There is no art without apparent madness, without apparent contradiction. One freed from any consoling preoccupations, art opens up wide the territory of psychosis. Aural surgery performed by Larry Thiessen.

WEDNESDAYS

WE BE BOTANISTS
10:30 am-1:00 pm
Join Florists Grant, Dave and Byron as they unearth toxic tunes that will surely decimate all plant life in the Lower Mainland.

RODNEY RATFACE AND...
1:00-3:00 pm
Flashback 'zak (all the way to 79/80 or so). No requests please; only "good" music is played here.

THE WAILING MUMBLEFUCKS
3:05-5:00 pm
"Interviews" and new(est) releases by/with local bands and/or otherwise. So there.

ROCK: THE UNDERWORLD
6:00-8:00 pm
Digest your din-din in rockin' style. Mike Dennis and the godfather (Jimmy Pattison Jr.) spin the latest and hippest in the rock 'n roll underground. A typical desert may feature Husker Du pudding or Sonic Youth cheesecake, and don't forget from 7:30-8:00, we feature the "helfire club" when we play all the cool classics, from acid rock to rockabilly to punk.

THE AFRICAN SHOW
8:00-9:30 pm
Catch the latest in African news and Music with Umerah Patrick Onukwulu and Todd Langmuir. News at 8:30. Special feature weekly at 9:00. Onward-Harambe.

ARE YOU TALKING TO ME?
9:30-midnight
Music and paranoid delusions. Twenty-minute workouts for marginal psychotics. Travis B. delivers music for people with an attitude problem.

THE KNIGHT AFTER
Midnight to 4:00 am
Music to clobber Yuppies by (and anyone wearing floral baggy shorts). Featuring radio shows traded with alternative stations in Europe and the U.S., and every 5 weeks a new episode of MUSIC FROM THE TAR

PITS, an ode to early seventies recreational-substance rock. Regular guests include MOAMMAR K., the Prince of Wales and Lyndon Lerouche.

THURSDAYS

PARTY WITH ME, PUNKER!
3:00-5:00 pm
Join Rock Action and Crusty Love for cool tunes and special guests and features.

TOP OF THE BOPS
8:00-9:00 pm
The boogie disease, that great shaking fever, the rockin' pneumonia and the boogie woogie 'flu... and other afflictions: their symptoms and their causes. Rock therapy by Marc Coulavin.

TEENAGE TORPOR
9:00-11:00 pm
It's not angst, and it's not too much cider. Tune in to find out just what it is.

MEL BREWER PRESENTS
11:00 pm-Midnight
The universe continues to decay, and there is nothing we can do to stop it! Mel, however, will continue to bring you the best in local music interviews, so ignore Joan Rivers one night a week and join Pat, Jay and Ian for radio like nothing else in the free world. Remember, no spitting or foul language. Pat's mother is listening.

FRIDAYS

FRIDAY MORNING MAGAZINE
7:30-10:30 am
Host and researcher, Kirby Scott Hill.

TRIBES AND SHADOWS
10:30-11:30 am
An anthropologically based, multi-media show focussing on indigenous music, high tech, and psychodramatic themes. Hosted by Kirby Scott Hill.

CRAPSHOOT
5:30-6:00 pm
Members of UBC's Progressive Conservative, Liberal and N.D.P. clubs discuss federal, political issues. Moderated by Stephen Gold.

THE COCKTAIL PARTY
5:30-8:00 pm
Mike Mines & Robin Razzell invite you to a world of bibulous pleasure via the newest psychedelic sounds from both sides of the pond. Just add ice and shake.

POWER CHORD
8:00-9:30 pm
Vancouver's only true metal show, featuring the underground alternative to mainstream metal; local demo tapes, imports and other rarities, plus album give-aways.

THE BIG SHOW
9:30 pm-midnight
Elevate your BPMs with Robert Shea and Al Big. And shine your shoes, for God's sake.
19 Dec. The Latin Large Show X-Mas Special! Bardo Bladez and Ricardo Rivera, the slickest DJs in Latin America, join The Big Show to wish you a *feliz navidad y prospèro ano nuevo.*

THE VISITING PENGUIN SHOW
Midnight-4:00 am
"Paula, have you heard of The Bonzo Dog Band?"
"Uh, I think that's Banzai Frog Band, Sheri. Why?"
"It's a request."
"We take requests?!?"
"Yes."
"Oh, so that's what we do."
Tune in and call us.

WEEKEND REGULARS

SATURDAYS

7:30 am	**Sign-On**
Noon	**BRUNCH REPORT** News, sports and weather.
6:00 pm	**SATURDAY MAGAZINE** News, sports and weather, plus GENERIC REVIEW, analysis of current affairs and special features.
4:00 am	**Sign-Off**

AT UBC
8:40 am, 12:40 pm
CITYSCAPE MOVIES & THEATRE
9:00 am, 1:30 pm, 7:00 pm
CITYSCAPE CONCERTS & CLUBS
9:45 am, 1:50 pm, 7:45 pm
CITYSCAPE TONIGHT
5:00 pm

SUNDAYS

8:00 am	**Sign-On**
10:00 am	**VANCOUVER NEW MUSIC CALENDAR**
Noon	**BRUNCH REPORT** News, sports and weather.
4:00 pm	**AT UBC**
5:00 pm	**CITYSCAPE TONIGHT**
6:00 pm	**SUNDAY REPORT** News, sports and weather, plus GENERIC REVIEW, analysis of current affairs and special features.
4:00 am	**Sign-Off**

WEEKEND HIGHLIGHTS

SATURDAYS

EARLY MUSIC SHOW
7:30-10:00 am
Have breakfast to music from the Medieval, Renaissance and Baroque periods, played on strange and exotic instruments. With host Paul Smith.

NEOFILE
Noon-4:00 pm
A rundown of the newest, most exciting and insipid releases raked in during the week at CITR. Join music directors and charismaleptic hosts Don Chow and Kevin Smith for an eclectic musical pig-out, with occasional interviews, live mixes, and peripheral relevance.

PROPAGANDA!
6:30-9:00 pm
An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

TUNES 'R' US
Late night 1:00-4:00 am
It's a brand new season!!!!!
- All new music
- New runners and shirts
- New haircuts
- New hosts!!!!!!!

SUNDAYS

MUSIC OF OUR TIME
8:00 am-Noon
With your hosts Tyler Cutforth and Paul Smith.

ROCKERS SHOW
Noon-3:00 pm
The best in Roots, Rock, Reggae, DJ and Dub music with your hosts George (Family Man) Barrett and Collin Hepbourn.

MICHAEL WILLMORE'S ROCK TALK
3:00-6:00 pm
Authentic Rock 'N' Roll from the 1950s and 1960s featuring many collectors' items and rock rarities you'd never hear anywhere else.

JUST LIKE WOMEN
6:30-9:00 pm
Tune in for invigorating and stimulating interviews, news and music for anyone interested in women's issues or learning more about them.

FAST FORWARD
9:00 pm-Midnight
Mark Mushet searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds.

LIFE AFTER BED
Midnight-Until we fail to function
L.A.B. highlights for December:
07 Dec. **Trini Lopez** Live at Basin Street (the ultimate Trini)
14 Dec. Return of Don Bull's California
21 Dec. Side Three of **Kiss** *Alive One*
28 Dec. **EULCGNIKCUFAT'NEVAH** (Kuwait's hottest hardcore)
L.A.B. also presents...

FLOYD'S CORNER
2:00-3:00 am
Country music with Jeff G.

SPORTS BROADCASTS

THUNDERBIRD BASKETBALL
Sat., Dec. 7, 7:50 pm

Join CITR Sports and catch all the action! Tune in daily to our Sports Reports and get all the results from UBC to the big leagues. That's CITR Sports on your campus radio station.

VINYL VERDICT

VANCOUVER ENSEMBLE OF JAZZ IMPROVISATION

Classic VEJI

there is so much to say about this music. What i mean is that so much flashes through my brain and soul and skin when i hear this album that if i could i would write a screenplay about it full of life and death and people and blood and sweat and sex and love and little harlequin chickenoids playing alto. like bird. like art. like campbell ryga. like no one else.

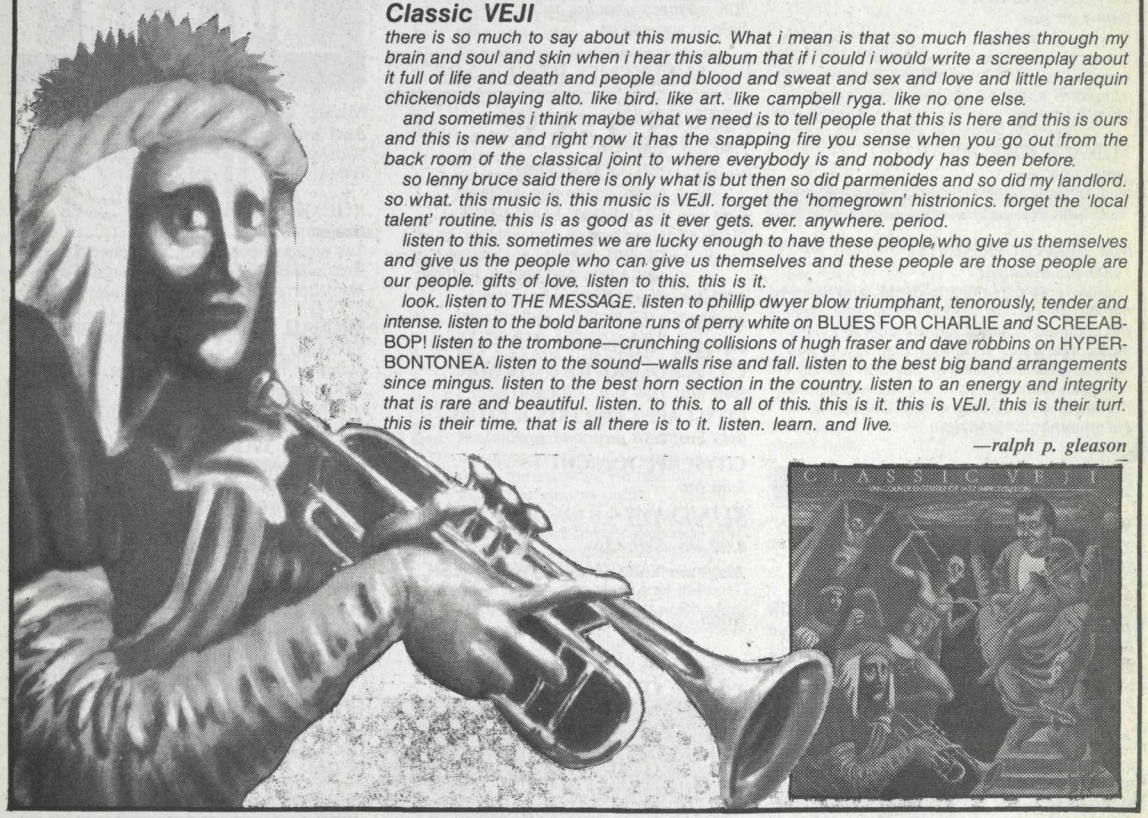
and sometimes i think maybe what we need is to tell people that this is here and this is ours and this is new and right now it has the snapping fire you sense when you go out from the back room of the classical joint to where everybody is and nobody has been before.

so lenny bruce said there is only what is but then so did parmenides and so did my landlord. so what. this music is. this music is VEJI. forget the 'homegrown' histrionics. forget the 'local talent' routine. this is as good as it ever gets. ever. anywhere. period.

listen to this. sometimes we are lucky enough to have these people, who give us themselves and give us the people who can give us themselves and these people are those people are our people. gifts of love. listen to this. this is it.

look. listen to THE MESSAGE. listen to phillip dwyer blow triumphant, tenorously, tender and intense. listen to the bold baritone runs of perry white on BLUES FOR CHARLIE *and* SCREEAB-BOP! *listen to the trombone—crunching collisions of hugh fraser and dave robbins on* HYPER-BONTONEA. *listen to the sound—walls rise and fall. listen to the best big band arrangements since mingus. listen to the best horn section in the country. listen to an energy and integrity that is rare and beautiful. listen. to this. to all of this. this is it. this is VEJI. this is their turf. this is their time. that is all there is to it. listen. learn. and live.*

—ralph p. gleason



THE FALL

Bend Sinister

Vertigo/Polygram

Once upon a time, The Fall were a very loud and clever indictment of all that was false and obscene in the world of pop music and the world in general. They were also quick to lash out at the hypocrites and cons that were festering in the then teething punk movement. Now, prolific to the point of extreme redundancy, the group serves no purpose whatsoever. Mark Smith, the Fall's major mouthpiece, is now married and wife Brix has joined on as lead guitarist and additional vocalist, unremarkable on both counts. Bassist Craig Scanlon and guitarist Steve Hanley barely maintain a thread of the original Fall edge. Today, it simply goes as badly recorded, uninspired, plodding, and, ultimately, impotent pop music.

Though the new album, *Bend Sinister,* is not without its share of passable hooks, there are some strange echoes of the Standell's *Dirty Water* on a track called *The Pharmacist* (also released as a single), and the opening cut, called *R.O.D.,* sounds like *Wipeout* sans the catchy guitar riff and any real energy. Upon inspection of the back cover credits, I see that Mr. Smith is credited with having been responsible for 'tapes.' If one is to judge by the music contained herein, it becomes clear that there are few as equally inept as Mr. Smith, at incorporating this very potent medium into their adopted mode of expression. At least Crass tried their hand at tape collage with some vigour and a sense of adventure. Mr. Smith surely has no idea of how to use tapes effectively enough to warrant their inclusion in a selection of mediocre pop tunes. The Fall indeed. I recommend that you pick up their *Early Years* collection ('77 to '79) or the *Live at the Witch Trials* album. And don't live in the past, for, like The Fall, you'll be condemned to repeat it. . .over and over and over again.

—Mark Mushet

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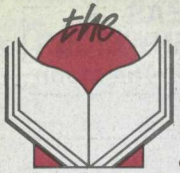

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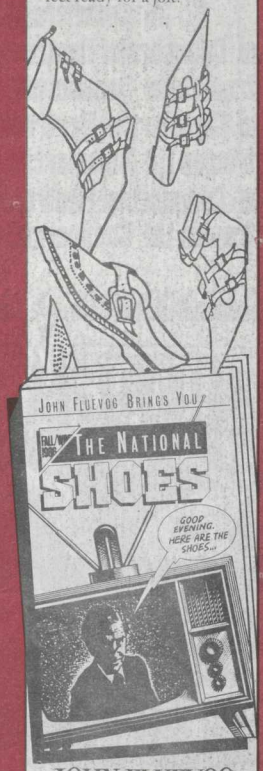

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from p. 34

ANDREAS VOLLENWEIDER

Down To The Moon

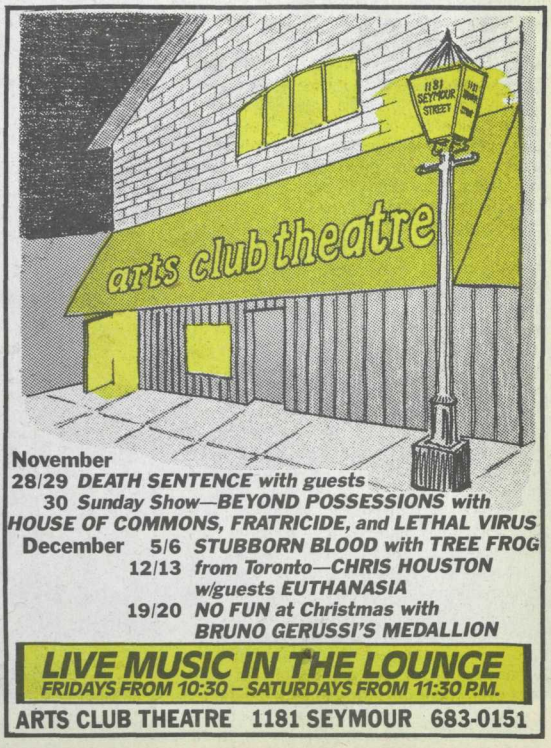
CBS

The first thing you notice about Andreas Vollenweider's latest LP is that it actually holds your attention without pulling you into an effervescent haze, a tendency in Mr. Vollenweider's earlier releases that could at times be quite annoying. These earlier LPs, while often being texturally interesting, seemed to indicate that Mr. V. was stuck in his own private paradise; often his music did not seem to have any strong ties to the real world, and it was up to the listener to take time off to explore Mr. Vollenweider's esoteric little haven.

However, on his latest LP, *Down to the Moon*, Andreas Vollenweider has tapped into some stronger currents; the result being the Andreas Vollenweider LP we've all been waiting for. While, as in past efforts, bold and exotic textures characterize the album, they also have a solid grip on the foundation of our human emotions. And despite the effort it takes for an individual to touch stronger emotional sources, Mr. Vollenweider hasn't lost any of his esoteric magic. Thus, what we have is an LP that is visionary, stimulating, bold and challenging, an all-around, strong effort from the man.

So if you have any interest in exploring more nature-inspired, New Age music with a bit of bite, Mr. Vollenweider's subtly romantic, beautifully childlike vision is sure to please.

—*Kirby Hill*



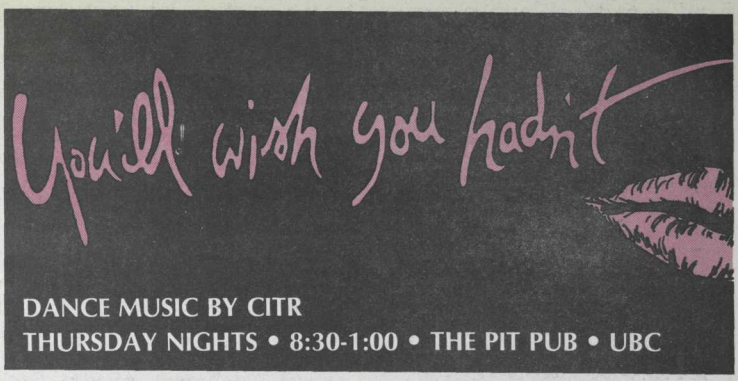
THE STRANGLERS
Dreamtime
Epic/CBS

The Stranglers are by far the most pretentious and arrogant aural sculptors existing, having survived for 10 years and as many albums solely on the force of their staunch individualism and their unidirectional functioning as a group. Remaining as tight a unit since their inception, maintaining explicit control over their producers, and not becoming the product of any one record company has allowed the Stranglers to evolve the most defined and noticeable sound of any group today. This sound has slowly and carefully, and certainly not without malice of forethought, been developed over the years to a level of self-satisfaction, forcing many original fans of their previously snarly and aggressive attitude to either lighten up or look elsewhere to expel negative energy.

The first impression of the Strangler's latest album release *Dreamtime,* as with the previous album *Aural Sculpture,* is of lazy and unaudacious songwriting, possibly choked out in their sleep on the Riviera. But as the Stranglers real strength lies in creating the 'lasting impression,' the initial one soon fades to reveal a work very developed, thoughtful and intelligent, deeply layered in sonic purpose, and accompanied with lyrical intrigue. Most ideas on *Dreamtime* are expressed in metaphors, allusions and what-fors. The Stranglers are never obvious in their lyrics, and only occasionally are they explicit, whenever mortality necessitates clarity. For instance, such songs as *Always the Sun* and *You Always Reap What You Sow* , declare a benevolent advantage that the Stranglers seem to be in need of sharing; a modern-day major morality, you might say. Not that these guys are preaching, but they certainly have a defined point of view. The experience of age does this to people, and the Stranglers are one of the oldest and most experienced groups of self-proclaimed non-charlatans around.

I won't bother to go into detail about song messages, enough is said; nor will I attempt to piece together some sort of cultural contribution that a potential album concept might have, if indeed there is one. This additional disc in the Stranglers discography merely enhances their career, and will of course attract even more fans, due to its mainstream accessibility. But most importantly it continues

cont. p. 38



the rapture of being Strangled, of appreciating this very prolific group, whose work is always in a state of 'right-now,' and thus is never contrived.

—*Robert Shea*

RUN DMC
Raising Hell
Polygram

Raising Hell and Hit and Run
(Yo... Jay give me something in 4/4)
I'm Vic Ranier
and I'd like to say hello
to the black, the white
the red, the brown
the purple and yellow.
But so far you've heard my voice
and I brought two friends along
the next on the mike is my man RUN
Come on RUN, sing that song.
Check it out.
(funky break... switch to 2/4 with heavy first beat)
Now RUN-DMC is the best that can be
and that is officially.
From songs about shoes
to against drug use
this album is off the wall.
(another funky break... faster 4/4)
Now rap is a subject
that's really going public
and it just won't go away.
(slow funky 3/4 time... strange bird sounds)
(on up beat) *Some say,*
rappin' was started by cons
by singing in prisons to songs.
(You can tell on *It's Tricky*
that the riff is from *Oh, Mickey*)
They rapped about thugs
and the use of drugs
but RUN-DMC just leaves them alone.
(slow 4/4...in falsetto)
These guys posture
and that's repsected
from the guys
society neglected
and to whom the songs
are directed.
They work hard and
and that's reflected
in the song
they call Perfection.
(even 4/4... gutteral noises)
Now the song you've been waiting for,
Walk This Way *(is a bit of a bore)*
without the video, it'll make you snore.
Raising Hell *and* HIT it RUN
are the heaviest tracks on this album
(accent second beat...masturbatory guitar solo)
They border on heavy metal
but it is essential
that you don't think
that this album
lacks potential.
(back to funky 4/4... funky lick)
They're just having fun
DMC and RUN
and all the tracks
of this album.
Except for

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talking to the beat
as you're walking down the street.
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don't make sense
that's O.K.
don't get tense
give this disc a listen
(there's some commercialism)
but you'll find out
what you've been missin'.

—*Vic Ranier*

BIG AUDIO DYNAMITE
No. 10, Upping St.
Columbia

A year ago, Mick Jones essayed his first foray into the world of New York dance music. *This Is B.A.D.* took a fashionably cynical British attitude and successfully blended it with funk and hip-hop to produce what was one of the more listenable records of 1985. At the time, Jones and Joe Strummer were still at daggers drawn over the Clash's take from the '83 US Festival. Now, however, the two have kissed and made up. In consequence, Jones has allowed Strummer to co-produce B.A.D.'s new record *No. 10, Upping St.* Strummer also gets writing co-credits on five of the nine songs here. So, does any of this matter to the casual listener?

Actually, yes, since Joe Strummer has always carried the rebel rocker pose with more conviction that his erstwhile mate. Hence, we get a record that reflects the tension between the two's divergent interests. Jones' interest in heavy production at the expense of rebellious political sentiment is directly opposed to Strummer's anthemic aims. This tension worked wonders for the Clash, for B.A.D. it is less successful. Mick's current infatuation with Anglicized funk, hip-hop, electronic percussion, and taped dialogue (all mixed up with a strong Caribbean influence) sits uneasily with Joe's revolutionary posing.

In spite of this the new album impresses, even while lacking the force of the first record. The lyrics are proof positive that Jones remains one of the most intriguing writers around. Although glossed with a superficial cynicism, his lyrics lack any real emotion. Essentially snapshots of a rapidly changing society, his songs lack the bitterness of the true cynic and lack the fervour of a politico such as Strummer. In many ways, he merely records observations from life. The images he documents are varied, to say the least; he writes about immigrants, crime and the justice system, drug money and the third world, soccer hooligans, celebrities who drink, do drugs and/or die young, contract killer ads in *Soldier of Fortune,* and British slums. In general, the record has a more British outlook than the first, possibly due to Strummer. As for the album title, well, where does Maggie Thatcher live? Pretty clever, eh?

The flying shrapnel of all this shallow social criticism is largely irrelevant since Mick has produced another record that squirrels its way into your skull and then stays there for days. Even with Joe Strummer loose at the controls, Jones has managed to retain enough of the polish and danceability that blessed B.A.D.'s first record to create another worthy disc. The result has three real standouts: *C'mon Every Beatbox, Limbo The Law* and *Dial A Hitman.*

Big Audio Dynamite remains very much Mick Jones' band, and Strummer's presence adds nothing of note. Somewhat to his own detriment, Jones has attempted to boost his friend's flagging career; let us hope, for B.A.D.'s sake, that Joe does not bring Mick down with him.

—*Iain Bowman*

cont. p. 40

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from p. 39

JASON AND THE SCORCHERS

Still Standing
EMI America

The third album that any band does is supposed to be their toughest. They can't rest on their laurels so they have to work extremely hard to sort out their musical directions in order to continue in the spotlight of the wacky world of rock and roll. With their first effort, *Fervor,* Jason and The Scorchers introduced us to their kick-ass brand of cowpunk for which they got a lot of attention and deservedly so, because their style was a fresh change for 1983. On *Lost and Found,* the second album, their sound had solidified further. The production brought out all the sharp edges they had to offer and tracks like *White Lies* and *Last Time Around* made believers out of anyone who couldn't conceive of something called 'cowpunk.'

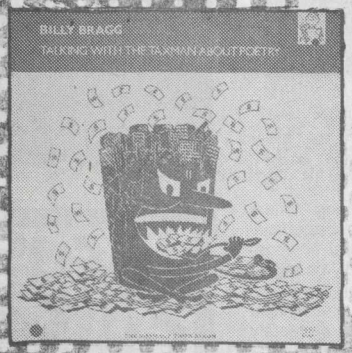
Herein lies the problem; which direction is best to pursue? More emphasis on punk? Or country? Or just keep to the same track? Well, on *Still Standing* it is obvious that Jason has decided to phase the punk out of the cow and the result is an animal that still kicks every once in a while but is largely content with the tried and true paths of the country music fields.

Throughout *Still Standing,* Jason Ringenburg's mock-Hank Williams vocals trade back and forth with Warner Hodges' deft guitar picking and riffing. They bounce off each other and fill out each track nicely but it is somewhat predictable. This is not to say that this choice of standard country fare is stale; the band has more than enough verve to pull it off, but let's just say there are no surprises. Well, almost no surprises—the cover of *19th Nervous Breakdown* is a bit of a twist. Jason and The Scorchers approach this one with all the reverence of a vampire approaching a freshly raked grave, which is exactly what you better do if you're going to unearth this 20-year-old relic.

One thing that hasn't changed here is Jason's ability to write lyrics of substance. As with *Lost and Found* his songs are replete with Old Testament imagery. *Crashing Down* begins with *"They say that everything must fall/Every monument and hall/Every empire with its glories sung/Will fall down by the way."* Decay and battle seem to be dominant themes on *Still Standing,* which is rather ironic at first glance. Jason seems surrounded by a hopeless world; the only repose he finds to keep him standing is in his faith in God and the love of his woman.

Country themes and riffs can be limiting as *Still Standing* proves, but, like I say, third albums are tough to make.

—Mark Quail



BILLY BRAGG

Talking With The Taxman About Poetry
Polygram

He's been called England's Springsteen, but here he excels in a field in which Bruce has, thus far, feared to tread as he gives us another heavy dose of political anthems. However, as with The Boss, a new Billy Bragg LP signals a major release, worthy of attention on both sides of the pond.

Bragg's ability to blend hilarious imagery in his love songs, a powerful message and, at times, some blatant politicizing, makes him a unique phenomenon in the music scene. His live performances are pared down to the basic format of one man and his guitar, but he has such stage presence and a rare ability to research each and every locale on his travels, that he is able to hold the audience by the short and curlies. He manages the same sort of gripping stuff on vinyl, too.

Once more Bragg has the trumpet of Dave Woodhead and the keyboards of Kenny Craddock to add tasteful touches to some of the songs, but he also has The Smiths' virtuoso guitar hero Johnny Marr, the Electric Bluebirds' fiddler, Bobby Valentino (who plays a blistering accompaniment on the only non-Braggian composition, *Train Train,* a fierce rocker) and Kirsty MacColl, who released a highly creditable cover of Bragg's *A New England* a couple of years ago.

Bragg presents some amusing, and some poignant, reflections on relationships on such tracks as *The Marriage ("Marriage is where we admit that our parents were right"), The Warmest Room ("I've become inflamed with thoughts of lust and thoughts of power/With thoughts of love and the thoughts of Chairman Mao"),* and *Greetings To the New Brunette ("How can you lie back and think of England when you don't even know who's in the team?").* There's also the classic *Levi Stubbs' Tears,* the song of a woman putting her life back together after being shot by her estranged husband, while listening to her Four Tops tapes. The honky tonk piano on *Honey I'm A Big Boy Now* lends a Music Hall feel, but for me the standouts are the political diatribes.

There Is Power In a Union is for all those who have been force-fed the rantings of the media about the irrelevance, and irreverence, of unions, Keith Bennett and the Forest Industrial Relations merchants take heed! *Help Save The Youth Of America* gives a series of warnings to our Southern neighbours about the state of their own back yard and the hypocrisy of U.S. involvement in Central America.

This album closes with *The Home Front,* a vivid picture of life in the Old Country, which is so powerful that, as the strains of *Jerusalem* are fading out at the end (reflecting Bragg's reverence for the finer legacies of English tradition), the only way to follow it is to flip the LP over and start again.

There's also a moving poem from Soviet writer Vladimir Mayakovsky to give even more value for your bucks. This has my vote for album of the year. To decide on Concert Of The Year, his show at 86 Street Cabaret December 5th is a must.

—Steve Edge

cont. p. 42

IT'S COOL!

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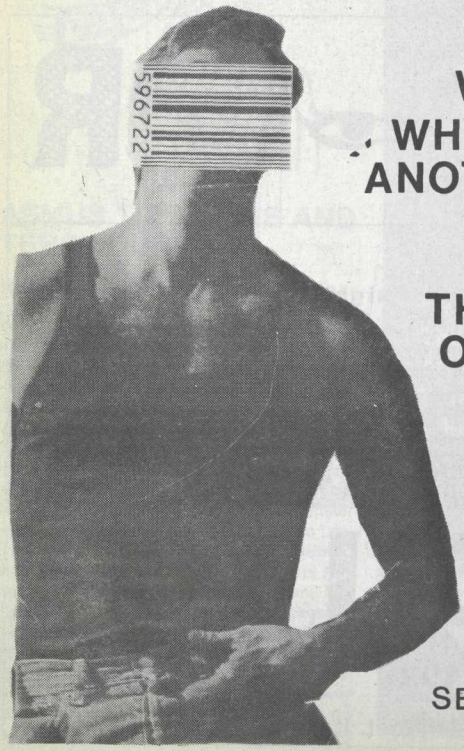

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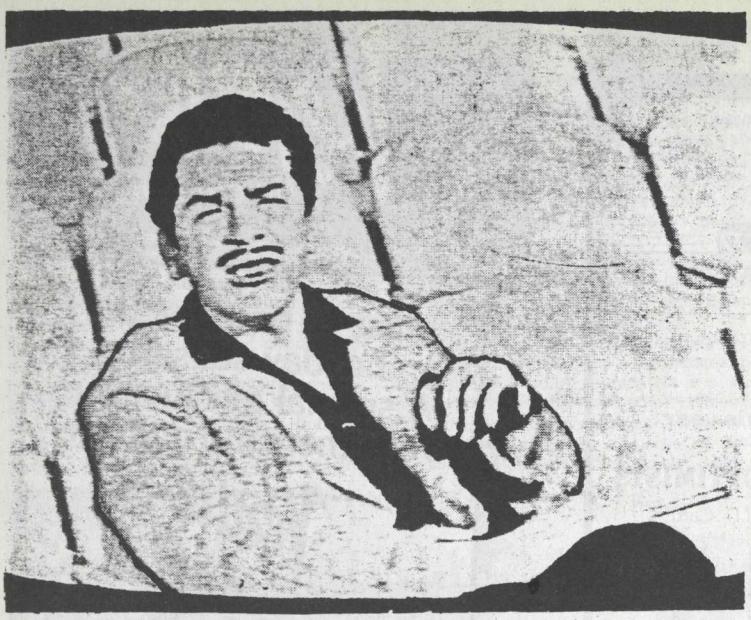

from p. 40

STEVEN BROWN

Me and You and the Licorice Stick

Sub Rosa

With *Holy Wars* and *Ship of Fools,* Tuxedomoon left me cold. A group I'd previously held as being infallable, Tuxedomoon once had me clamouring over Hell's half-acre in search of every scrap of their recorded output. Their move from San Fransisco to Brussels in '82 meant the pursual of artistic interests over their quasi-pop leanings. The change in locale lead to a climatic collaboration with choreographer Maurice Bejart for the ballet *Divine.* Shortly thereafter, Tuxedomoon's Steven Brown embarked on some solo projects as Tuxedomoon went into decline. The resulting LPs were masterpieces from start to finish. *Douzieme Journee, A Propos D'un Paysage* (both with Benjamin Lew), *Zoo Story* (his score for the Belgian film production of the Edward Albee play), and *Music for Solo Piano* were consistenly brilliant despite being very moody. Whatever one's reaction to the music of Steven Brown, he has a singlular ability to create capital "A" atmosphere.

The latest in haunting melancholia from Brown is a four-song EP on Belgium's up and coming Sub Rosa label. Two songs of disillusionment and loneliness, and two tape/clarinet pieces that recall the best moments of *Douzieme Journee* and *Divine.* The opening cut, *Am I Home Yet,* is pure pathos. *Big Bird went away*

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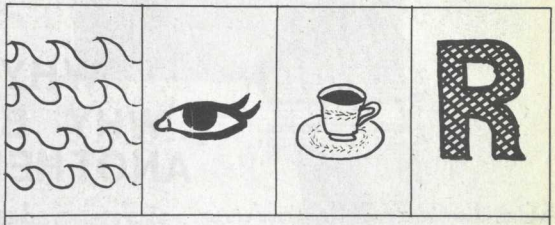

ocean? sight? drink? letter?

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one day... starts Brown in a decidedly resigned tone as Big Bird weeps and moans in the background. The rest of the tale is told over some truly blue clarinet mixed with some very old recordings of the instrument. *Gone With The Winds,* the second track, is pure *Divine* and easily shows Brown to have been the major artistic force in Tuxedomoon's better days. *Besides All That* is more along the lines of current Tuxedomoon, a bit of what I call the *empty cabaret* approach. It took awhile to grow on me considering its similarity to the newer Tuxedomoon material. The last cut, *A Gift,* takes up where we left off with *Gone With The Winds,* pure mood, the way only Steven Brown could deliver it. By the way, the cover of the EP is an aerial shot of night-time New York, circa 1932, if that's any help in finding your bearings.

For all the unrequited lovers of the once great Tuxedomoon, and all of us who eagerly await each new offering from Steven Brown, this EP should soothe. It will be some time before this man goes the way of his alma mater, and for that we can be thankful.

Seeing as most Sub Rosa releases disappear rather quickly, I suggest you write direct to: Sub Rosa, P.O. Box 808, CM 1000, Brussels, Belgium. And tell them who sent you, they are always glad to make new contacts over here.

—Mark Mushet

ASMUS TIETCHENS AND TERRY BURROWS

Watching the Burning Bride
Hamster

Musical collaboration through the mail. No contact between either artist in a studio environment. Tapes are sent via post then embellished, mastered, and pressed.

This is how *Watching the Burning Bride* came about. A collaboration between Asmus Thietchens, a highly prolific electro-acoustic composer from Hamburg, West Germany, and Terry Burrows of Jung Analysts and Hamster Records fame. Seeing as Terry hails from London, collaboration seems logistically awkward for both parties. Since 1980, Tietchens has had many records released in Europe and has been highly active in the independent cassette movement over the years. His style has evolved from cold, synthetic, futurist pop to highly exploratory electro-acoustic/musique concrete. The music of Terry Burrows I've never heard, but seeing as the Tietchens sound tends to dominate, I'll review *The Burning Bride* on the strength of my knowledge of the body of Tietchen's work.

Much of the music of Asmus Tietchens lends itself perfectly to use as soundtrack material for some decidedly sombre visual moods with occasional flashes of intensity. This is not to say that his music fails as a listening experience in itself, it's just that it suggests so many images. I feel the soundtrack to be the perfect medium for these two musicians as this collaboraton is heavy on atmosphere. It controls the listening environment with an insistence that is so rare among those working in this somewhat grey area of sonic exploration. It drones, pulses, jabs and moans, with synthetic rhythms making the odd appearance to keep some semblance of this being a collection of "songs" rather than a sampling of atmospheres. It is a strong album and one that is bound to make an impression, one way or another. There are no track titles per se. Rather, each track is given a cluster of lines and curves (shades of Braxton). Mildly abstract, as is the music.

I've found *The Burning Bride* on my turntable quite often lately. Some of the music on this record is slated to appear in a film being shot in Vancouver this coming spring. This should confirm its suitability for use in a soundtrack context. It is an excellent record and one that should further the impact of a music heretofore neglected by the alternative crowd.

—Mark Mushet

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LOCAL MOTION

Janis McKenzie Puts You On The Right Track

Local Motion—D.O.A. Style

IN LOCAL MUSIC NEWS... Of course almost everyone knows by now that *my* favourite band, **Slow,** is no more. Tom says (yeah, the guy who wrote those cryptic **Slow** lyrics) that "the ride isn't over yet," but it'll probably be a while before anyone knows for sure what that really *means.*

Bad boys of a different sort, **Skinny Puppy,** have been having problems with *MuchMusic* over their latest video—the station thought that there was something obscene happening around the edges of the picture while, according to Nettwerk, the offending stuff (used as a kind of framing device) was simply taken from a New York art film. Although the tape has been cleaned up, its future at *MM* remains to be seen.

According to a recent **Hip Type** press release, the band will soon have a four-song EP out on Life After Bed Records, produced by (guess who!) CITR's own Garnet Harry. *When* it will hit the record store shelves is still a mystery.

Go Four 3's debut LP, *Six Friends,* should be appearing on Zulu Records sometime this month (about the time the band gets back from a cross-Canada tour), and it will make the self-titled EP sound positively primitive in comparison. You can even hear strings (and sitar, of sorts) on this record, but this is not complex stuff—the Gofers are still a *pop* band. (Perhaps most surprising, however, is the inclusion of the old Debutantes' song *7th Victim*—something the band rejected putting on the EP nearly two years ago because it was "too old.")

Now for demos...**Basement Slaves**—*Follow Who Falls* and *Dreams on Pictures*—Now here's a band that knows the basic rule of pop songs—keep 'em short and simple (and fun, if possible). These guys don't make the mistake so many bands do of boring you for 10 minutes with just one interesting riff. Now I know some people are going to say that the **Basement Slaves** sound too much like the early Who or too 60s or something, but *I* like them. Now if they could just find a lead guitarist we could all see what they're like live! (Anyone interested can contact the band c/o me at the station.)

The Postmen—*Things Never Stay the Same*—Actually I suspect this is only one person (The Post*man?)*—let's just say it has that One Guy With a Four-Track *sound.* I don't care much for the sort of cheap syntho feel of this song, but the tune kind of got stuck in my head. If this was a guitar-based song it would still be dumb but might be more fun.

Deviant and The Clones—*If God is Dead* What can I say? For some reason I liked these guys' *Slaughtering Fran's Cat* too. The Clones are just so abrasive and so synthetic that they can be wildly fun (although it's hard to say whether it's in spite of or *because* of their terrible drum machine). If it weren't for Deviant's highly tortured vocals you'd never guess there was a living person in this band. *You* can decide if that's good or bad.

Dan Danger—*The Ocean*—This is truly bizarre stuff—maybe it was actually recorded underwater. A friend of mine, who's also from Coquitlam, says maybe it's just that suburb's effect.

Nasha Rev—*Dust*—For those who spend a *long* time teasing their big hair in preparation for a trendy night on the town, this is the ideal background music. The melody isn't bad but this song goes on *forever.* Maybe I'm just not cool enough, but I find this pretty dull. The band does try, however—rumour has it that they're setting records requesting their own song.

The Void—These five lads from North Van have only been together for six months, but they've already collected quite a few fans, partly because they nearly beat Stubborn Blood in the Shindig. And now, after a very few live performances, **The Void** have come out with a two-song demo: *Waiting for the 69* (a train apparently) and *Hoping for the Rain.* At first the band's name put me in mind of a hardcore band from the Prairies, but I could hardly be more wrong—The Void belong more to the Hoodoo Gurus/Guadalcanal Diary school. This means a countrified flavour in places and an emphasis on an acoustic guitar sound (although they do use some synth) and especially harmonies. It's the richness of the backing vocals that got me—these, with the hookiness of the choruses, tempt you to sing along. Of the two songs, *69* is better, more upbeat and fun, while *Hoping* may well be The Void's stab at Top 40, with the vocals unfortunately sounding kind of distant in the mix. If I have one complaint, it's that the songs might tend to be a little long, mainly due to chorus repetition—of course this ensures that those hooks get really stuck in your head. If this band can stick it out, I think they could even "go places"—whatever that means!

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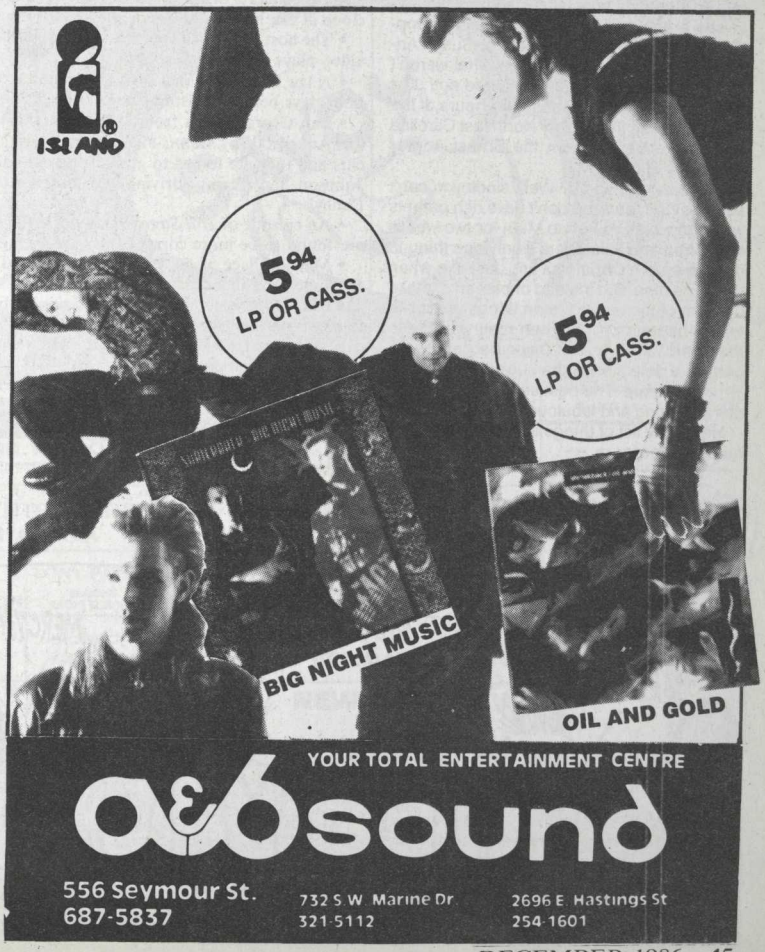

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Armchair Eye

"...the elves are wearing leather and the reindeer are in chains..."

The most dreaded season for TV viewing is now upon us. The season when your TV stops acting like a source of information and entertainment, and starts acting like some mutton-chopped speed freak from Langley trying to hit you up for spare change in front of the Granville Mall Rotten Ronnies. Yes friends, it's here. The Christmas TV season.

Possibly the worst aspect of Christmas TV—apart from commercials which bludgeon you with the notion that not only can you buy the perfect gift, but you can also end world hunger—is that all your favorite programs are going to be pre-empted for yet another Bob Hope Christmas special. Do you really need to see a geriatric multi-millionaire, accompanied by a dynamic performer like Susan Anton or Brooke Shields, tell jokes that weren't funny 30 years ago? No! Of course not! Just like you don't need to watch four hours of the Finger Bowl as the mightly Northeast Carolina State Klansmen take on the Ernest Angley University Healers.

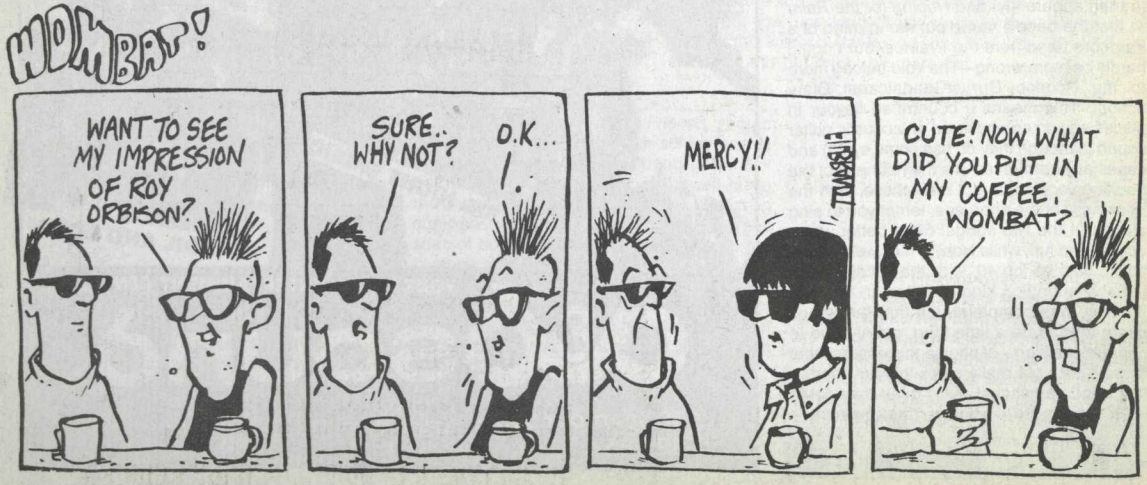
So what can you do? Well, since you can't afford a VCR, and you don't have rich parents who can whisk you off to Maui for two weeks with Brian and Mila, there's only one thing to do. Make up a Christmas list. Just like when you were nine. But instead of presents, make up a list of the ten or fifteen things you'd like to see happen on TV. Then mail your list to the *Armchair Eye, c/o Discorder,* and we'll publish a selection of the suggestions in the February issue. The best suggestion will win some exciting and fabulous TV related prizes.

Here's my list of things I'd like to see, in no particular order.

Jerome's Christmas List

- A Christmas special where Keith Richards, at his most wasted, plays Santa. Every time a child would sit on his knee, Santa Stone, with Marlboro hanging from his lip and a bottle of Rebel Yell in his hand, would remind him or her that: "If schumbuddy offoars you coake, schmack, or pawtt, schay Nooo."
- An updated version of *A Christmas Carol,* with Rutger Hauer *(The Hitcher)* playing Scrooge and Anthony Perkins *(Psycho)* as the troubled Bob Cratchit.
- Ban all Sneak Previews-type shows save the original with Gene and Rog.
- Sports interviews where the athletes are asked point blank: "How much money do you make?"
- Cancellation of the new *Star Trek* TV series. Do we really need to see some Rob Lowe clone at the helm of the *Enterprise?* Or worse, Emmanuel Lewis as a Vulcan?
- The host of CBC's *Good Rockin' Tonight* slowly put to death while a Butthold Surfers' video plays in the background.
- A law introduced that says TV networks can't carry any Christmas advertising until three days before Christmas (after all, isn't that when most of us start shopping?).
- Ban George Burns from appearing on TV or in movies.
- An episode of *Miami Vice* where Crockett and Tubbs are laid off because of budget cuts and they are forced to give all their goodies back to the department. Imagine Don Johnson, sans Ferrari, driving in a Pinto on the way to work, as a short order cook at Denny's.
- An episode of *Hill Street Blues* where the cops, particularly Furillo and Goldbloom, are found to be more corrupt than the average member of the Marcos family.
- Mike Wallace of *60 Minutes* being grilled in front of the cameras the way he grills the guilty and innocent alike.
- Knowlton Nash of *The National,* ripping off his tie and glasses and yelling at the top of his voice: "Bullshit! It's all bullshit and lies! They're hiding the truth! We're being taken over by aliens from another planet!" And then the screen goes black for several seconds until a *Beachombers* re-run appears.

—Jerome Broadway



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	9 MONUMENTS GALORE EUTHANASIA	10	11 AMANDA HUGHES	12	13	14 BLURT
	FROM TORONTO 16 CHRIS HOUSTON	17 TONY PAPPA 24 GONE RADIO EUROPE	18 * JAZZ MANIAN DEVILS	19	20	21 T.B.A.
22 THE ZEALOTS	23	24 closed for holidays Merry Christmas	25	26 with guests BRILLIANT ORANGE	27	28 T.B.A.
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