BUTTHOLE SURFERS

Wed. December 9
Club Soda
5240 Park Ave.

Special Guest: FAIL-SAFE
Tickets $15.50
Available at Bunker, Dutchies and all Ticketron Outlets.

A CRCG and REARGARDE production
For another, we're actually planning on getting that input, on someone who is basically working because they want to, rather than have to...

Then again, the system — screwed up though it may be in production — has put together what we consider to be a solid product - honest, comprehensive and well-written (though definitely not literal). Most writers in RearGarde have never written anywhere else before and we now have a trained staff of writers, while we're always looking for more. Now if only we could train these people to type...

Of course, I'm stuck in the same rut as everyone else. Here I am typing up this editorial at the very last minute on our dinky manual typewriter that my folks bought in the mid-60s (and now the F key doesn't work). Oh well, it's late, but it's here.

So we'd just like to thank all those who sent letters and who have shown support over the last couple of months. Missing a month was very interesting — we got more questions about the magazine and why it wasn't out than ever before. I guess people finally know we're a monthly, and they missed us.

Also, please note that our 'home appliance question' has changed to a 'mass-produced toy' question as we pass our second anniversary. We think it better represents the mindset of modern alternative music — besides, we were bored of the home appliance question and couldn't think of anything better. Also, please note that we haven't used the vegetable question for over a year, and we're not going to bring it back.

So, read on, write in, and advertise. And, oh yeah, Warren "Mr. Wonderful" (a misnomer if I've heard one) Campbell said I had to mention his name. Happy!

Paul Gott

This issue is dedicated to Philippe Leroy

We would like to dedicate this issue of RearGarde to the late Philippe Leroy (Slim Stretch), a member of our staff until his death on September 25, 1987. Philippe, we miss you very much. If only you had been able to believe how much you meant to so many then maybe you would still be here. You were loved by many but there was to much standing in your way for you to see that. We feel priviledged to have known you. You taught many people many important lessons in life and in death. We truly regret that your brand of talent and creativity has left with you. Most of all we miss your presence. Although there were misunderstandings and conflicts, we sincerely cared for you. Please find that peace of mind you were so desperately searching for. Goodbye Phil.
London Calling

Hi Warren,

Thanks for sending us a copy of the RearGarde review. Quite positive — thanks. Can't argue, the Live in London tape is definitely not Memories, but then, that's the beauty of it. Sweaty — slightly off centre rock and roll — just like we love it. No new tape out yet — our next 'zine doesn't come out until early December. You must have bought no. 13 hot off the presses (it was released in late July).

We've picked up RearGarde before — but it's hard to get in London. I think you must be somewhat controversial — you seem pretty hard-hitting on occasion. It's nice to see an indie station getting something out — not always an easy thing to do!

Well, gotta go, keep in touch and rock on.

Dave and Rena

What Wave Magazine

London, Ontario

(Wow! Us controversial! - ed.)

Okay, He's Fired

To the Editors

Plan 9, as you should know, played at the Cafe Campus on Sunday the 13th of Sept. I almost missed the show because I didn't see it advertised in this lovely paper of yours. Yes I know it was advertised in the Mr. Wonderful listings, but I missed it because I'm usually not interested in what's on at the Cafe Campus. I was lucky enough to notice a Plan 9 ad in the Mirror, a paper which I seldom read, just a few days before the show.

All I'm trying to say is this, Plan 9 is a damned good band, and they're not what I would call a "garage-psychadelia" band. I found it disturbing to read this the day after the show, especially since the turn-out could have been better. Plan 9 is one of the few true psychedelic bands of today, I admit they had a few troubles with their sound last year at the Rising Sun when they played with the Grousomes, but what do you expect from a band with two drummers, three guitarists, a bassist, a keyboardist and three vocalists? A club like the Rising Sun, that's some P.A., they have at the Sun, it can sure handle a lot of power.

HA! This time they had one less drummer but added a sax and a good P.A., what a difference! I'm not saying the last show at the Sun was bad, it was great, but this one was better.

Q: Should I begin to read the Mirror? Or should I stick to free papers you guys?

A: Another Q: Why?

By the way, Plan 9 are from Rhode Island.

All for now,

P.A. Edwards

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Take Me T.O. Funkytown

To the editor,

In response to Wally Cleaver's bonehead article on what's hip in Toronto I would like to point out that Wally is an idiot and where does he get off dropping my name without checking with my agent first! Seriously, what does Wally Cleaver know about anything except mowing lawns anyway, I say Beaver is a go.

As far as good new bands goes there is only one and that's Disco Jesus. These christians are reviving disco and I say right on to spandex and cumberbunds. Enough of these trendy big hair weirdos and their psychadelic music, lets get dresses on the girls and platforms on the guys. LET'S HUSTLE!

Eddy Haskel

J Band Okay

Dear RearGarde,

Lies, all blasphemous lies, regarding the break-up of Jerry Jerri and the Sons of Rhythm Orchestra—we're far too stupid to quit now.

At the moment the band is taking some time off to mourn the death of our band leader, Lee Marvin, and pursue other projects, Jerry will soon be starring in a made for television movie featuring Gary Coleman, the movie is "6 Pack" and heart warming untill the two go on a bank robbing spree and the gorre starts to fly, I'm doing blonde commentary and Ace has resumed his job as a Senator in Nebraska.

Our "Hammered All Summer Tour '87" was incredibly successful, successful enough to buy each band member a very expensive shotgun - and we know where Goonah lives.

The other two members, Duke Bronfman and the sporting Rex Hotel are competing in chugging contests across the country and wearing multitudes of funny hats, Duke picking up extra dough by free-fancing as a rodeo clown.

We'll be doing some gigs around town by November or December. Thanks for the time and support and the wheelbarrow full of headcheese for my birthday — it was fett, but rank tasting.

Yours in a big way, ex-roller derby queen, Mr. Bass,

Blake Cheetah

Yo, Gazette

To the Editors, The Gazette

I have two reactions to the reaction Monday, September 14, 1987, about the 'skinned' incident in Westmount Park. My first was disgust and disappointment that a few of Montreal's skinheads feel they have to live up to the ugly reputation of some of their fellow British and German skins who go about beating and stabbing non-whites. Over the past ten years, Montreal's punk and skinhead population has remained rather non-violent in comparison to other cities and countries, preferring to be the exception to a media-made stereotype of rudeness and violence. My second reaction was one of alarm at Pickering's final comment about harassing anyone passing through Westmount wearing combat pants and anodyne. That would at least keep any 'innocent' punks and skins from being harassed by local residents.

Julie Oelmann

Ciao Da Italia

Dear editor,

I have a copy of your magazine last month, sent to me by a friend from Hungary who also collaborates with me. I've a documentation centre here in Italy and anything I can collect is useful for it.

I am very interested in your articles and I want to know if it is possible to translate them and to publish something in our little magazine called 'Tommy' that will be out, next time, in late September. I think it is important to collaborate in order to make our works better known.

Now I would like to send you and your collaborators my best greetings, hoping to hear from you soon with some news.

Sincerely,

Mauro Misансa

Tommy Magazine

Fagagna, Italy

(We figured we'd publish Mauro's letter because we still can't figure out how it made it to Hungary. -ed.)

Just Ducky, Thank You

Dear Editor,

I really enjoyed issued 257, location Times. Not only was Donaldson obviously proud, lazy self full of tricks and alertness, but when the fire was spotted, he became a smart, quick thinking Duck, caring for the nephews and the finest creatures. Are there any other issues that show him in this mood? If so, please list them.

Thank You Ever so much,

Burnt Barlett, esq.

(Hey Burnt, you quack, that's a really fowl sense of humour you've got there.

Editor's A Twit

Dearest Paul,

Oh, you expected responses from that pathetic dribble you called an editorial. Well, I can't really call you cutey little names and make paramed threats against your not decent degenerative body since I don't really know who you are, and frankly I don't give a shit. But if I had a shiny new dollar coin from every fart-sucking WSP who tried to stir up flames with their last minute this/thir-stings-up generic punk editorial—well, I could probably buy enough Valiums to put you out of your misery.

This is not to say that RearGarde is a repetitive, unimaginative eyesore. As a matter of fact it's probably one of the better publications around, if not among the best anywhere (at least up until last issues incredibly lame record review section)—what happened to all that ascetic wit and other nasty comments?

Back to the subject. Like Zippy says, you don't know what the fuck you're talking about. But so what? All you really want are more letters—that's cool—but are you really an 'F'ing radical? And I mean that with derision, desire that you have stoop as low as some stupid game-show, and offer prizes? Hell, if you're not already doing it for people to write to you, why don't you just give up? No doubt your skills as an editor are a major part of R.G's success, but a good leader knows how to deal with authority and so maybe you should stop mucking about and give people to write to you a try.
should admit your not a good leader or let someone else write the editorials. Or are you too much of a pis-s ant, ball-clutching, power-monger to ever let go? Like I said, I don't know you, so I can't really say what's going on inside that apparently dehydrated potato you call your brain.

The graphic on the Ed. page was alright (circa 1983—gee I wish you guys would try something more aggressive than a black and white still from Mad Max. I.) But it's too bad it had to go on the same page as that pathetic- ly publicity gimmick. I was gonna write some other stuff, but fuck it, it just might overload Gott's already impotent organic circuits.

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per cent better than it used to be! At least.

I'd heard rumours that there were pockets of Boston worshippers up North. There's still quite a going on here, though never enough. Anyway, you have a fun paper. Sincerely.

Kris Fell
Associate Editor
Boston Rock

A Funky Call

Dear RearGarde,

If I give you ten bucks will you mail my Gardes to me? I know I don't live in Hudson or something but, for one thing I don't like going to bars to get them. I'm sort of a recluse.

My favourite drink is (don't tell anyone) of course not—ed Peach Schnapps and orange juice. It's just too TO. I ordered one in Vermont and they said "Pya-up" which I guess meant "another Yuppie ordering a wimpy drink", or was it "Py-a-pit"— yeh, I know, I saw Midnight Express. That's what they said whenever they got ready to bludgeon somebody's feat with meat- hooks.

Once in Seattle they said, "Only Rai- nier here cheese-head" and stuck back-bacon to my coat whenever I wasn't looking. But this dog followed me home—a Siberian huskie, and he told me not to be afraid and that he knew when the end of the world was coming. So I said "When" and he said, "Ask your cat, cheesehead." Sincerely,

Donna Lee Marsh
The Darned

We start out this month in the club department where I've got some bad news and some bad news. First the bad news...

The Floor Shaker is no more. After a very brief stint as an alternative music venue, it's back to booking those old rock-blues acts under its old name, Night Magic. The Shaker's disapp- pearance was as spotty as its ap- pearance, surprising everybody with its format change, not the least of whom were the bands who were booked to play there.

For more bad club news, the Rising Sun is having a little trouble with the City of Montreal (aren't we all!). Seems the city wants them to soundproof the joint better so they don't disturb the neighbours. I wish we'd all agree on what the neighbours should do, but that's illegal in eight provinces. So go down to the Sun on the 14th instead. That night is a benefit for the club featuring the Gruesomes, the Swing- ing Relatives and Pete Pneumonia and the Chronic Disease. Support one of our few remaining alternative venues.

On the speed-metal front: Infernal Bastards are still planning a nine-song 7" single, though production is a bit slow as the band only progresses as they generate the cash. Right now they're in the final stages of recording in a local 16-track studio. The band is also looking for a "happening" drum- mer, they're currently borrowing Fair Warning's - and for shows. You can contact Randy of the band, on either

Beantown Bulletin

Dear editor,

What a wonderful paper you put out! How is it that you know so much about Boston bands and we know so little about Montreal bands?

do you get Boston Rock? Let me know— our format, outlook and size are remarkably similar to yours. Boston Rock folded and got back together and we've put out three issues with new staff. If you haven't seen it, it's 99 per cent better than it used to be! At least.

We encourage you to send letters. Let- ters must not exceed 400 words in length and may be edited for length, grammar or spelling, or for racist, sex- ist or homophobic content. All letters must be typed double-spaced and signed, and must include a phone number for publication but for verification.

Paul Gott

one of these points, at 334-3968.

Big Rumour Number One: That DOA and Nomeansno are rolling in- to town on the 27th. It's a big rumour because we've heard it from three dif- ferent sources who've given us three different producers and three different venues. My money's on the Black Lite...

...the Aesaulas are backing up the Screaming Blue Messiahs on the 20th. The Sons of the Desert will get that honor in Toronto. The Sons have almost sold out their first thousand albums (or so they tell me), but probably won't press any more until they pay off some debts...

...there is another Psyche-Fest on its way as early as the first week of December. All they need is a venue...

Montreal's alternative/import record distributor, Bonaparte, is no more. Bill Varvuts, the man behind the place, has decided to put his time into Tinus, a new label, taking over the reins. Their new setup in- cludes Randy Boyd, of Psyche fame...

...and speaking of Psyche, just where are those LPs from Chris Houston, Ray Condo, the Doughboys and Three O'clock Train? Still in the legendary "works" I guess...

Actually, one of those albums has surfaced in the OG records catalogue: Chris Houston's LP has been remixed
World Tour Department: Deja Voodoo head out in April. Is this how they just lost a guitarist (isn't everybody, nowadays?). This time posed to be out on Halloween, but has been delayed due to problems with the cover. Expect it soon, it'll be worth the wait.

This month's break-up rumour: Okay, last month we were a bit premature with the Jerry Jerry rumour - just lost a guitarist (isn't everybody, nowadays?). This time around, the rumour mill has Fair Warning biting the dust... at least for now...

Fanzine Mania in the new Banned info miscellaneous razine department.

by Tu Thanh Ha
Canadian University Press

The words used are "Fuck" and "ass" and they are the reasons why Canada's only national student radio show may not be heard on American airwaves.

A syndicated radio show featuring Canadian alternative bands, Music Underground Canada was met with reservations by some student radio at the University. Of course, any time would be jeopardising its license by broadcasting a song (likeable though it is) with words used are "piss," "shit;" "fuck," "nuts," "motherfucker," "cocksure," and "tits."

The one tape I got from (Campbell) was pretty explicit," said Madeleine McCambridge, music director of KUGS-FM, at Western Washington University. "It's unfortunate because I think it's a good show." We've been on our toes making sure we won't lose our license," she added. "There's no way we can air MUC under its current format because the FCC regulations forbid the use of the so-called Seven Dirty Words on air."

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Hey, Coco
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Ghislain Cloutier for letting us use the stat camera. Thanks guys.

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**Re** indicates a re-entry onto the charts
** means it's local stuff
* Canadian Content

**Reggae/African Top 5**

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**Jazz/Blues Top 5**

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<td>Michael Petrucciani</td>
<td>The Power of Three</td>
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Re indicates a re-entry onto the charts
** means it's local stuff
* Canadian Content
PHOTO: IAN CHUPRUN

So how, we wonder, when you're from a small, pretty isolated place way up north (about 600 miles) called Jonquiere, do you become the kind of band who plays in packed venues all around the world, who has fans in Czechoslovakia, has three albums and is about to record the latest one in Berlin — a very cool and interesting place. I think it would overwhelm me but I guess Voivod have had time to get used to the idea. Did you call them Speed-metal Gods? True, they were practically the first of the kind coming out around the same time as Metallica x Slayer. And sounding different than anything before — more like a construction crew than a metal band.

Hm,... some weird kind of metal, some interesting mix. Speed, industrial, metal, punk with socially relevant messages tangled into science-fiction stories. Evil looking half-monster, half-machines on their album covers but no satanic or death-metal here... no songs about sacrificing virgins to the king of the underworld... a social and political conscience.

Go to a show and see them thrashing around with their long hair and being pretty (metallically) dramatic. But they themselves aren't too into being labelled metal... God, to be honest you can't really even begin to categorize Voivod.

Don't you want to know more about this enigma? Of course you do. So I pulled a fifth degree with drummer Away just as they were preparing to leave on their European tour. First I wanted to know how they got together and got beyond being a small band in a small place.

Away: Well, I knew Blacky the bassplayer from school, and Piggy the guitarist got in touch with Blacky 'cos he wanted to form a band. Blacky asked me to join. At that point only Piggy could play, so we tried for a while and then I decided that I needed a year alone just to practice and learn. So I did. Meanwhile Piggy taught Blacky to play bass.

RearGarde: You mean you spent an entire year alone practicing in your room?

Away: Yeah... They knew I would join eventually and they tried a drummer out, but I knew these things. I'm sure, '84 and the '80s in the rock.

RearGarde: You did seem pretty metal, though - the sound and the style.

Away: We are metal, yes, the sound is. But metal to me is violence, satan, very right wing, stupid. That is not us.

RearGarde: Okay, back to the Voivod concept.

Away: Well, in War and pain the Voivod is waking up from nuclear war. He is aggressive and mad, the way we felt at the time, mad at everything but naive. We were against so many things but we couldn't express it the right way.

RearGarde: Must be kind of difficult considering you are french and you write in English.

Away: Yeah, (laughs)

RearGarde: Is the Voivod a hero?

Away: No, the bad guy. Like the second album deals with oppression. The Voivod plays the oppressor, he has become mechanical, technical, and the music. This is after having gone through five or six nuclear wars. So this was about psychological confusion, being into technology but hating what it can do. The first album was the reaction to nuclear war.

RearGarde: Where does Killing Technology take the Voivod?

Away: Into space. I was trying to perfect him so he became half human-half machine. The album describes a society where technological improvement is faster than social which can be pretty dangerous.

RearGarde: Like the way you combine messages with fantastical stories. What about the next album, Dimension Hatross?

Away: Also a concept. A story, they're eight chapters/songs. I was trying to perfect the Voivod so I dematerialized him. I hate bones and flesh, too vulnerable. It would be perfect to be a psychic entity.

RearGarde: So how are you going to draw him on the if he's dematerialized? (laugh)

Away: Hmm... (laughs) I thought about that. He does an experiment and creates a new dimension. He studies social evolution there and it's a reflection of the kind from this planet, which is a failure. It will end in a cosmic drama.

RearGarde: Pick up're going to record in Berlin in December after touring. Where are you going to be playing?

Away: Germany, Denmark, Poland, Austria, Sweden, Switzerland, France, Belgium and England.

RearGarde: I'm looking forward to being able to travel like that. So how do people in Sweden, for example, know about Voivod?

Away: Yeah, I love the travelling. The people in Sweden have got our album. We get letters from all over, we even got one from Czechoslovakia which is black market. Some jazz band just got arrested for playing our subversive songs, they got five years.

RearGarde: Shit, that's worse than that.

Away: I hate them. I just got a letter from Jello of the Dead Kennedys telling me he won the case but they still had to pay the court costs.

RearGarde: How are they going to afford that?

Away: Someone sent money. David Lee Roth, Twisted Sister, Frank Zappa.
They got $5,000 so they still need $12,000. At least they won.

RearGarde: Thank God, I’d hate to see the purging rampage that would have started had the PMRC won. So you know Jello Biafra?

Away: I’ve never met him, but the Dead Kennedys came to Quebec three years ago and in an interview he said he was really into Voivod and the War on Pain album. So I wrote him. We’re pen pals.

RearGarde: Have you met some interesting people, touring and stuff?

Away: In London we met the UK Subs, “old people,” Broken Bones, The Amebas... that was cool. I’m still wanting to play with Motorhead though.

RearGarde: Some day.

Away: Well, Lemmy gave us good publicity. We met him here once and I gave him a Voivod T-shirt. He wore it in a video for Organized Man.

RearGarde: So you’ll record the album in Berlin in December. What new? When will you see you play again in Montreal?

Away: Well, we’ll take a small rest and then start all over again. The album will come out in March, we’ll do another U.S. tour, Montreal in the Fall.

RearGarde: Only once a year, huh?

Away: We don’t want over-exposure. We like to play a festival once a year like we’ve been doing the past few years.

RearGarde: And with all this you manage to support yourselves financially, no need for odd jobs?

Away: No, it’s a pretty full-time job. We do everything ourselves and it keeps us pretty busy.

Not a bad kind of busy to be figure, being rock stars in exotic places, working in Berlin for a while. Nice. I suspect that they work very hard for it though.

At this point I had to ask it, always a non-sequitur. This might be the worst question ever: “What, if you had to choose, mass-produced toy would you want to be?” I think this kind of threw Away. Now... He couldn’t say, he only knew that he didn’t want to be a Transformer.

Interview conducted by Eliza Griffiths.
Imagine doing an interview in a bathroom. Imagine members of GBH, the Accused, and DBC in a bathroom. Then conjure up the image of your truly, the ever-faithful RearGarde writer, doing the honors of bringing this interview to you a month later.

That is called panic.

This gathering of the minds and lives happened at the Black Lite on September 11th when GBH and the Accused swung into town on the Panic In A Casket tour. GBH are from Birmingham, England, and the Accused hail from Seattle, Washington. They're touring together until November thanks to their North American distributor, Combat Records, bringing tequila and Splatter Girl to a town near you. The following article is what I managed to decipher, or in the case of Phil's (DBC) questions, what I thought fit to print.

RearGarde: Do both your bands like playing Canada?
Blaine: We love playing Canada. I think it's near the class system, as far as music goes, it's a lot more laid back than in the US. Having a heavy metal band and a punk band playing together, that's neat. Well, we like to think we're a punk band also, but different from GBH.

Collin: See, we thought that you thought you were hardcore.
Blaine: Yeah, but you're from England...

Blaine: I think that GBH has a reputation for being rock stars.

RearGarde: Oh, really?
Blaine: You know, their own salons, they put out so much vinyl, etc., but they're not.

Ross: You thought so.

Collin: Thanks, Blaine, here's to ya.
Blaine: I'm serious, you'd think it if you just saw them, but once you meet them, you'd know. I mean, I don't know if it is just their individual psychology, but I think I know what they're up to.

We talked then about London, the Sex Pistols, and then Kai the Mad German GBH drummer came in, and stole the show.

Kai: Hi, this is Kai.
Blaine: He used to be in this other band in Germany.

RearGarde: When did you join GBH?
Kai: I joined GBH in 1981, that was when the Farts.
Blaine: That's commendable. Most people don't know the shit that goes down in the studio.

Kai: We were all jester's in a previous life.
Blaine: What were those travelling boys called?
RearGarde: Travelling minstrels?
Blaine: Yeah, those guys! Wandering minstrels!

The Accused have a new album out on Combat Records called More Fun Than An Open Casket Funeral. Blaine told me the title came from a flyer that some guy made for a gig a few years ago.

RearGarde: What do you guys produce yourselves?
Blaine: We produce ourselves, and then Phil from DBC leapt in to take over so I'm not responsible.

Blaine: Do you guys know John Holmes, the porno star?

Phil: His dick is about-and-a-half inches long and he's God to us. What about Tracy Lords?

Blaine: Well, the Europeans and Americans have a different thing about pornography.

Kai: If you watch pornos and you don't have any women around you only get depressed.

That's the end of that. No embittered chauvinistic or women's rights discussion evolved out of that. So, Jock has children. Then Agnostic Front. Then something about a Crumbbucket dude having a Montreal prostitute girlfriend. The difference between Combat and Combat Core is all promotion, Combat getting more promotion, Combat getting more promotion, Combat getting more promotion, Combat getting more promotion, Combat getting more promotion.

Blaine: When did you join the Accused?
RearGarde: I thought of a relevant question. Since neither of you are band crazee, like the Butthole Surfers or Sonic Youth, or Big Black, Jock: I like the Butthole Surfers a lot.
Blaine: I saw Big Black. I think it's all a circle. There's always been noise bands in the US, so I'm responsible.

Blaine: That's commendable. Most people don't know the shit that goes down in the studio.

RearGarde: How long have the Accused been together?
Blaine: We started in '81. I used to be in a band called the Farts.

Collin: The Farts?

Blaine: Yeah. Ever heard of them?

RearGarde: No...

Blaine: We produce ourselves too. We do the last three ourselves.

Collin: How long have the Accused been together?

RearGarde: Long enough.

Blaine: I've never heard of them, but I think the name is absolutely incredible.

RearGarde bursts into laughter. You had to see his face.

Kai: The Farts?

Blaine: Yeah. Ever heard of them?

Kai: I've never heard of them, but I think the name is absolutely incredible.

RearGarde bursts into laughter. You had to see his face.

Kai: The Farts?

Blaine: Yeah. Ever heard of them?

Kai: No...

Blaine: GBH in 1981, that was when the Farts.

RearGarde: How long have the Accused been together?

Blaine: We started in '81. I used to be in a band called the Farts.

Kai: The Farts?

Blaine: Yeah...
Thursday 5
Pariah's
Garage music from Boston.

Friday 6
Ant Farm
St. Henri garage stuff. $4

Saturday 7
Vent du Mon Scharr
Progressive music from Mtl.
To Damascus
Ex. Leaving Train, SWA,
Savage Republic from L.A.
CRSG/RearGarde presenta-
tion $4.

Monday
Idyl Tea
Edmonton pop

Wednesday 12
Video Night
Featuring Sister of Mercy
and 4AD recording artists

Sunday 16
Anonyme Sanregret
 Vernissage: Live painting
7:30-8:30 with musicians
Auction of the works at 8:30

Wednesday 19
DBC
CRSG/RearGarde presenta-
tion. Montreal speedcore $5

Thursday 20
Skinny Puppy release party of full length video.

Thursday 27
Bamfi
Alternative music from Van-
couver $4

Friday 28
Concordia Dance Marathon
Noon to 3:00am. dance at
$5

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by Mr. Wonderful

Now that Speedmetal has taken over the Hardcore/Punk scene it's refreshing to find that there are still some bands out there who don't have Black Sabbath as their major influence.

One of these bands is Groupoem, a Toronto Hardcore band that has released one six song EP, What the World Mourns for, but has yet to have a significant public appearance. However, you can see them at a show this week.

The debut EP was recorded by Mark Overend who also did the mixing and mastering. The band's sound is a mix of hardcore with some metal influences.

Groupoem's second release will be a full-length album that will contain 14 tracks. The band has already played several shows in the Toronto area and are planning to tour the US in the near future.

The band is composed of vocalist Mark Overend, guitarist Dave Johnson, bassist Ted Laidlaw, and drummer Lee McLeod.

Overall, Groupoem is off to a promising start and is definitely one to watch in the Toronto Hardcore scene.

As far as home appliances went he was able to answer that question without hesitation. "Ha, rad be a bathroom fan so I could suck up all the shit and stinks and stenches."

As far as the name Nobody goes, well... you know those Speedy Muffler people, you're a somebody ads, they really bother me. It's like you have a muffler to be somebody.
Quebec; both include worthwhile quality material. However, a dark cloud in the midst of all this: Poodles has been declared the official bar of the festival; is there an official beer as well? And more importantly, for those coming out of the Papineau cinema, and who wish to be part of the alternative film nightlife, is there an official car pool?

Another highlight of this festival owes to the superb British input made available to cinephiles; four important works by Ken McMullen, with Partition, Stephen Fear's Sammy and Rosie Get Laid, Peter Wollen's Friendship's Death, and in the video section, Peter Greenaway's Q.E.D.

Finally, for those concerned with the history and aesthetics of cinema, the festival will be screening cinéastes de Notre Temps, a French television series, shot in the sixties and seventies, by film makers such as Eric Rohmer, Jacques Rivette, Jacques Rozier, André S. Labarthe. These are priceless conversations with Jean-Luc Godard, Jean Renoir, John Cassavettes, Fritz Lang. Michelangelo Antonioni, Alfred Hitchcock, François Truffaut...

There are all the films of which we know too little, like Des Ombres au Paradis, from Finland, directed by Aki Kaurismaki, which is a surprising work. And there's the video section at the Parraléle cinema, with pieces by Dara Birnbaum, Bettina Gruber, Charles Atlas (with a collaboration with Karole Armitage) and Jenny Holzer. There's a theatre and screen section as well as a selection of recent independent films from abroad.

Festival Du Nouveau Cinema

Each year, the new cinema festival attempts to make an event out of its coming into being. It may be through a controversial poster designed by Benjamin Baltimore (this year's vintage is somewhat reprehensible), or, as is the case with this edition, through a new location, Le Cinema Papineau, which houses la salle Truffaut & la salle Wenders.

In any event, we always hear about the logistics before hearing about the films, which demonstrates the difficulties this festival must still endure from year to year. But after all this comes the great reward; films we won't see anywhere else in the city, films which attempt to be works of art, and there are several that are worth noting and that must be seen.

Major works include Jean-Luc Godard's Soigne Ta Droite and Wim Wenders' Le Alles du Désir. Wenders will be in town for a special screening of the film, as well as being present at the launching of the four hundredth issue of les Cahiers Du Cinéma, for which he was editor in chief, this lauching will take place at Poodles, on the Main.

Vienna Calling

by John Marilley

Welcome in Vienna tells the story of a pre-Austrian emigrant who returns as an American interrogation officer longing for a new life in his homeland. The story is adapted from the life of Austrian writer Georg Stephan Trolller. His life is portrayed in the role of Freddy Wolff in the film. The synopsis of the film concerns the conscience of the Austrian people before the war up until the present day and how they have neglected to deal with the guilt and responsibility of their Nazi affiliation.

The film focuses on the individual and how each individual copes with his own existence (past & present) rather than the morality of the war and its subsequent consequences. Freddy is a Jewish Austrian trying to integrate himself back into his homeland, only to realize that he will be always isolated because his country refuses to face the harsh realities of their prior convictions under the 3rd Reich.

The film is shot in Black & White to give it its historical significance. It also helps in painting a more intimate and profound relationship between the audience and the characters. Gernot Roll's cinematography poignantly complements the mood of Austria during this period. The film noir motifs are used to its optimum. The lighting arrangements in the night and the tavern scenes impeccably portray the mood and subtleties of the characters involved. Karlheinz Hackl rises above all performances in his depiction of the opportunist Trescensky, the Mephisto of Welcome in Vienna.

This film deserves the unanimous acclaim of Ian Zabos Mephisto. With its fresh perspective on a glutted film period, director Axel Corti deserves to be recognized for stirring masterpiece.
The Young And The Restless

Sparky: The Happy Troll. Hey, isn’t this thing on, are we recording?

Sparky: So there’s something there, isn’t there?

RearGarde: Okay, we’re always recording.

Sparky: Anything else we’re happy about?

Sparky: Hell, no. Actually I’ve got a degree in physics, but I don’t want to be a hound puppy because of the name, that’s true. I’m sweet and cute and lovable and I’m not going to look for a girlfriend. I’d be a mass-produced toy if I could. RearGarde: Erica Enn?

Sparky: Erica Enn? That’s because I’ve never been to SNFU! Actually, that’s what the guy on Brave New Waves said, too - that I was really bad at drinking, either...

Sparky: We bummed her for cigarettes and drink lots of alcohol. We let the bands throttle themselves.

Sparky: We’re all unshaven and we smoke lots of cigarettes and drink lots of alcohol. Next one’s gonna be really heavy, real guitar-edged. It’s gonna be a long long time before it comes out. But it’s really good. It’s very arty - it’s done in black and white.

Sparky: I’d be a mass-produced toy if I could. RearGarde: If you could be any mass-produced toy, what would you like to be?

Sparky: Well, I’d be a mass-produced toy if I could. I’d be a mass-produced toy, and I’d be a hound puppy because of the name...

Sparky: We already have one out. It’s called Old Blue. It was done in Edmonton free of charge by Ross Laycek - great guy - and it’s played sometimes.

Sparky: Yeah. She’s heavily into punk tape.

Sparky: Oh no, I didn’t prepare for a new question.

Sparky: We’ve got it from the CBC. We’re not like the CBC. We’ll have to work on it.

Sparky: We got it from the CBC. We’re not like the CBC. We don’t have any beer - we drank it all.

Sparky: We got it, too. He made a very heavy, very philosophical content. Less Art, More Pop - is that a heavy philosophical statement or is it just a neat name for an album?

Sparky: It’s kind of philosophical. We got tired of all these artsy people making videos - like Air Supply - and getting it played. Like the most complete worst trash getting pumped into peoples ears for no good reason. And we just got sick of it and we figured pop is just completely the greatest. Everybody likes it. It’s a statement of the times - but we’re not Bob Dylan.

Sparky: That’s what the guy on Brave New Waves said, too - that I was really bad at drinking, either...

Sparky: We bummed her for cigarettes and drink lots of alcohol. We let the bands throttle themselves.

Sparky: We’d scare the duality of Man.

Sparky: That’s the sound of my guitar that bouncing against the bottom of a Labatt’s cup. Sparky: We’d scare the duality of Man.

Sparky: That’s the sound of my guitar that bouncing against the bottom of a Labatt’s cup. It comes from my attic.

Sparky: Because you’re afraid - we don’t know. Why do you climb a mountain?

Sparky: So you guys don’t go to school.

Sparky: Yeah, they’re on our good books. You’re not. Hey, aren’t you going to ask the standard RearGarde question?

Sparky: RearGarde: Sure, I can ask you the new question.

Sparky: Oh no, I didn’t prepare for a new one. Bastards.

Sparky: RearGarde: If you could be any mass-produced toy, what would you like to be?

Sparky: Oh, usually I’m a house puppy because I’m sweet and cute and lovable. And I like to fuck virgins... Do you have to drink beer?

Sparky: We’ve got it, too. He made a very heavy, very philosophical content. Less Art, More Pop - is that a heavy philosophical statement or is it just a neat name for an album?

Sparky: It’s kind of wimpy.
Hosanna! Had me wanting to stay. Meme, put an aireaay purchased $15 ticke several good things off a bit before 10 pm with a tight, fast-Soda: Staying at home would have been a see!

Fortunately, many people still associate rock’n mishake — these.2 bands combined to put a a ES SE EN ELE OEE SE IE TEE EGA LEER LEEL ADELE LIE EEA ATE

could be described as a rock’n roll band paced opening set. Even though lead ing and harmonica, the band made full use of whether or not you have been put off (as

dancing to the repetitiveness. And then they started to play this incredible blue punk stuff that had the occasional inflection of the necessary country and old rock.

can’t tell you what they played as far as titles go, but I will tell you that both me and were not only tapping along but we were moving them and our whole bodies, because the music and the beat were compelling.

Whoever crowd was present at Les Front 242's music was definitely not

towards the audience was "Who are these guys? If you didn't go you'll know better next time the Front 242. Let them amaze you.

The Doughboys Les Fous Electriques

August 29th.

I was but one of many who fell victim to the

I needn't tell you that the RG tradition of

The Doughboys' set was a bit like a wind-up toy soldier with his...

As a slightly weird feeling. Are they human? In-

I'm in no position to doubt them.

If you go to see a band that you've never really

'cause they've got the makings of being a bit like a wind-up toy soldier with his

But third-

September 18

Concordia University

Well, shades of times gone by. The loca-

eering for me. I like a little abandon and energy

The Glamour

In Montreal, things start off a bit before 10 pm with a nice, laid-

opening set. Even though lead vocalists and guitarist Robby Reardon was limited by a heavily bandaged finger to sing-

Harmonica, the band made full use of whether or not you have been put off (as

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The Doughboys Les Fous Electriques

August 29th.

I was but one of many who fell victim to the
head at this point. I was also thinking that a band like that, with their sound, is based on the kind of music that they like and that's been their style all along. They've been doing it for years, and it's what they do best.

Finally, the Voiced manure arrived on stage. Cool stage set-up — raised drum set, lights, and smoke. It was a great opening for the show. The Space Kids kicked things off with some fast, driving, hard energy. Flying hair, shining flyin' girl, and a singer with facial expressiveness. It was quite a spectacle.

Chinese Backwards
Station 10
Oct. 24
With the unforgettable disembarking of several local groups recently (Ray Condo, Mongols etc.) a new life has been breathed into the scene by a band called Chinese Backwards. God only knows where they got the name from, but their contribution to the music scene was a welcome one. The group consists of four members, and their sound has become more uptempo and harder-edged than previously. With the addition of a second guitar, their music has taken on a new direction.

The band's sound is a combination of heavy rock and, surprisingly, Broadway tunes. They're a very interesting band, I would say. They blend traditional rock with some Broadway tunes, and it works surprisingly well.

Jonathan Richman & the Modern Lovers
Club Soda
Oct. 17
Burnt: Hi, I'm from RearGarde. I called you about the Jonathan Richman interview. I'm called Jonathan Richman.

Eliza Griffiths: Hi, Jonathan. I'm here to interview you. I've heard a lot about your band, and I'm really looking forward to this interview.

Jonathan Richman: Oh, I see. What do you want to talk about?

Eliza Griffiths: Well, let's start with your sound. It's always been a defining characteristic of your music. How did you come up with it?

Jonathan Richman: It's a combination of my love for music and my desire to create something new. I've always been interested in exploring different sounds, and I think that's what makes our sound unique.

Eliza Griffiths: That's really interesting. I can really appreciate that. Now, let's talk about your upcoming tour. Are you excited about it?

Jonathan Richman: Yes, I'm very excited! We're playing some great venues, and I'm looking forward to connecting with my fans across the country.

Eliza Griffiths: That sounds great! I'm sure your fans will love it. Well, that's all I have time for today. Thank you for your time, and I look forward to seeing you on tour.

Jonathan Richman: Thank you, Eliza. I'll see you on tour!
who madly waved their twenty-two-point-
four litre hats after every number.

The band, meanwhile was resplendent in
their blazing red spaghetti western shirts,
complete with their personal insignias
embazoned on their left breasts. The dance
floor was full all night as their soulfulness
bled through their fine honky-tonkin' blend.

Tonight was not your standard Saturday
night at JR'S though. This night there were
some special guests from somewhere in
Ontario... London | think it was. They came
up in the middle of the second set to belt
out a few numbers which at first seemed to
get the females' hormones goin' but after the
first song (triple speed version of the George
Jones classic 'The Race Is On') they were
quickly castrated by their male counter-
parts. The next two songs they did were All
My Rowdy Friends by Hank Williams jr.
Both of these were also done at triple speed.

It seemed to be strange that the band was
able to make it out of the club with all their
limbs intact after the performance. At one
point a rather obnoxious member of the au-
dience screamed out "more drugs". I guess
this had to do more with the bands look
than anything else. They all had hair, the
likes of which have probably never been
seen here, that was shoulder-length at the

front.

For the fashion section feature of this
review the band looked terribly silly in their
black clothes and bracelets and studs. The
bassist (who was so inebriated that he had
trouble getting his bass on) was the most
normal looking, with blue jeans and a
Stanglers shirt. The singer was all in black
and more divine black boots with silver tips,
straps and spurs. The guitarist, who didn't
seem to have a face judging from the long
flowing locks of red hair spent a few fan-
tastic moments of searching for a beer bottle
to play some slide. The drummer mean-
while, was wearing a large cowboy hat with
boots that could put any Austin boy to
shame, looked like a redneck car dealer to
me. The only thing that didn't seem quite
right was his shirt, RearGarde, I think it said
(?)

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dian Country & Western
Journal.
Jacques Strap

Gene Loves Jezebel, Echo and the Bun-
mynen, New Order
Centre Sportif

I was one of the unfortunate people who
bought a ticket of the triple bill expecting
a great performance from Gene Loves
Jezebel, Echo and the Bunnymen, and New
Order.

After painfully getting through Gene
Loves Jezebel's short set, which doesn't need
any special mention, the crowd went crazy
as Echo and the Bunnymen came onstage.

Echo got the crowd grooving to songs
from their latest LP and old favorites. To the
crowds surprise Echo put on a very
energetic show and deserved to be the
headliners for the night. The whole band
was having a good time dancing with the
crowd that was jammed in front of the stage.

We then had to wait half and hour to get
to see New Order. Going against
RearGarde tradition of missing opening
acts, we left the place shortly after New
Order took the stage, therefore missing the
closing act. It seemed to us that the sound
engineer did the same.

André Michaud
The success of your record sales has a lot to do with the price of them. The cheaper the record, the more likely Jean Public will buy it. A good thing to remember is that, going through a distributor, you will be dealing with two to determine your record's price, not just one. You send it to the distributor at a mutually-agreed price. They will tack-on to that your commission — 15% or so. After they sell to the record stores, the stores add on their own cut. These days, for a first record, expect to be able to sell to the distributor for 4 bucks a record.

Virtually the only way you're going to get your record heard on the radio, is through college radio. There are around 30 stations worth sending your record to — the distributor will be able to give hints on which stations are cool enough. The more reviews of your record, the better. Expect to see it on 150 records for promotional use.

You know, friends, working with the Lord is just real fun. You get to meet people, sell a whole lot, and get real cool scoops. Recently, during my travels, a record mogul confided in me that, the record-buying public being what it is, the only way they'll buy an indie record is if it's heard on the radio, and the radio's friends are wearing the band's t-shirt, and they've seen you play live a few times. There you have it, the whole Gospel truth. And nothing but.

MASTERING PLANTS
SAP Records Ltd.
8400 Cote de Liesse
Ville St. Laurent, Quebec
H4T 1C7
514-342-8511

RECORD JACKET MANUFACTURER
Rose-Ellis Ltd.
300 Ann St.
Montreal, Quebec
H3C 2K2
514-866-2411

PRESSING PLANT
Golden Record Manufacturing Ltd.
500 Conant Drive, Unit 4
West Hill, Ontario
M1E 4V7
416-281-9322

RECORD COVER ARTWORK
Granada Graphics
P.O. Box 5295
Succasunna
New Jersey
07876
973-445-3565

RECORD DISTRIBUTORS
Record Peddler
459 St. Paul Street
Winnipeg, Manitoba
R3C 2N5
204-692-1110

RECORDING STUDIOS
Secret Studio (6 & 24 tracks)
1180 St. Auguste West
Montreal, Quebec
514-866-6091
CRSG Recording Studio (8 tracks)
514-866-7401

God Made A Record

The Electroacoustics newsletter has produced a tight network of musicians who write for the US and in the same way that the Canadian MIDI User's Group newsletter has in Canada. The CMUG newsletter is always at the leading edge of the technology and connects musicians who share applications, tips, patches, music industry news and who make valuable contacts with other artists writing in related types of musical works, the cassettes are handy if you are looking for second hand gear and they also an electronic bulletin board service. A one year sub costs $20.00 and their address is: Canadian MIDI User's Group, PO Box 1043, Belleville, Ontario, Canada, K8N 5B6.

If you like D.I.Y. electronic music projects, (build your own mike pre-amp, headphones, recorder, etc.) electronic music reviews, articles on systems applications, synthesizer programming and the music industry, edited by a major voice in the industry, Craig Anderton, then you should be reading Electronic Musician. Individual copies can be found on better newstands around town or you can write for subscription info to: 2500 Ninth Street, Berkeley, California, USA 94709.

Those of you who have read the British publication, Electronics and Music Maker probably know that they have changed their name to Music Technology. Well, Music Technology now has a North American office in where else — California and the magazine is published in two versions for overseas and North America readers. The North American version is now much more relevant to US and Canadian readers and still retains some of that British charm by including articles by their British writers. I recommend it highly for anyone interested in electronic music making, their US address is: Music Technology, 7361 Topanga Canyon Blvd, Canoga Park, California, USA 91303.

That's all for this month, and my parting shot comes from the pen of Deborah Paris of Music Technology (USA) who wrote, "Never let it be said that technically efficient means emotionally deficient."
Molson Export.
It keeps on tasting great.
A band that plays "really horrible music and likes to do really stupid things"—a band whose leader says "we play really horrible music and we like to do really stupid things," was in town recently. No, not (fill in your least favorite band) but it was the Dik Van Dykes out of Hamilton, Ontario.

In August they were here to do a show with the Laughing Khadafs and Mirela's sled Albuquerque—TI the 303 Train, cops Deja Voodoo. We were able to do a post-show interview with Mike and Renée of the band. Mike is what could best be described as the band's leader. Renée, meanwhile, is of the spotlight as a member of the Pop Tarts vocal group.

The Van Dykes are not your standard Rock 'n' Roll band out of Hamilton. Well, they are but they aren't. You see they play your standard mix of Rock 'n' Roll (with all the right influences of course), with the standard Rock 'n' Roll line-up of guitar, bass, drums and silly string (it). But their lyrics are about stuff such as curling, hockey players and green slime.

The live shows of the Dik Van Dykes are not your standard show. A slap on the back and things of that nature participation aspect.

We have a different theme and a new gimmick every night," says Renée. "Ya, we don't want to have people sitting down and having good conversation at our shows," adds Mike.

Each show they do has a different theme and a new gimmick every night," says Renée. "Ya, we don't want to have people sitting down and having good conversation at our shows," adds Mike.

In London, we did an ice cream show jokes Mike. Apparently the club in London where they played last winter didn't have air conditioning.

When the band was in London they came to the stark realization that they were not the ugliest band around. They played with a band called the Flying Squad who have now claimed that crown. "We're now the second ugliest," says Renée. "But we have no personalities," adds Mike.

One time back in Toronto they were doing a show with Pursuit of Happiness which resulted in one of the band's more memorable moments. As Mike describes what happened, think of the looks on the faces of Much Music stars (O Pursuit of Happiness).

"During the show we did with Pursuit of Happiness we decided to get some bowling pins and whip them at the audience it turned out to be a lot of fun. When Pursuit of Happiness came on the people were still into whipping bowling pins around and were throwing them at the stage. Pursuit of Happiness won't even talk to us anymore."

The loose attitude the Van Dykes take towards their music has begun to rub off on other people in the Hamilton area. They claim that there was a sort of intimidation factor for newer bands by the big "dinosaur" bands that have been around for so long. "There have been a few bands who've been influenced by us and started up" says Mike. "They're not talented, they just want to have fun," adds Renée.

This philosophy seems to describe both the newer bands and the Dik Van Dykes, Mike probably said it best when he described it as "a bunch of friends making noise."

To give you an idea of how all this came about and why it did, Mike describes their origins. "I was working construction and getting pissed off about myself and just wanted to do something interesting. I went and saw Deja Voodoo with a bunch of friends. I said to them, 'let's do something like that no matter how bad it sounds.' We then collected up some old equipment and sure enough (the music) was horrible, to begin with. Now we're just comfortably horrible."

In all of this led to a first show in Hamilton opening for the Handsome Ned's. The band did two songs and even got an encore. The line-up that night was the same as it was three days later with Mike, Stu Smith on drums, Steve Hoy on guitar, Frank Viola on bass and Sara joining Renée as a Pop Tart.

The band quickly took off after that first gig and, mainly due to some rabid friends, they had their own regular followers to their shows. They follow the Van Dykes to just about any city they play in, in fact they were a large contingent for the band's show with VooDoo recently, here in Montreal. "If we ever went out West," says Mike, "we'd have to get a Greycoach bus to take everybody."

This contingent of fans could be best compared to the Gretaful Dead's legion of followers, the Deadheads. Could there fans then be called Dikheads? (Probably not—ed.)

Dykes' album will feature all of their concert favourites and will be titled Nobody likes the ... Dik Van Dykes. A tour should be following the release of the album and they will definitely be in the Montreal area for the Voodoo Barbecue in December. This will give them a chance to hassle people in Montreal. This is something they normally do in Hamilton but failed to do in Montreal, only because we don't know anybody here yet. The next time they come back they promise to change all that. "When the record comes out we'll hassle Tony and Gerard," says Mike.

When they come back to town hopefully the Pop-Tarts will still be with them as Renee mentions a possible solo career by the Pop-Tarts. "We are going to break off from the Dik Van Dykes and become popular and call ourselves the Mary Tyler Moores."

"Ya, and they're going to both go and marry Sean Penn," adds Mike.

When seeing the Dik Van Dykes live all of the songs have distinct sounds that remind you of different bands, but they avoid cover versions as a way of enhancing the overall show.

We do Tiny Bubbles, sometimes. We do that to automatically offend them," says Mike.

Renée describes the covers as a way of bridging their originals with what they're doing on stage that night. "We've only picked out covers for thematic reasons. We do stuff like the theme from Love Boat and always as opening numbers. When seeing us, people found that they were dancing to "Muskat (love and when realized, they couldn't quite believe it)."

Their originals, meanwhile, are almost always humorous and sometimes even have a message. One of the songs on Nobody Likes... is a track called Harold Snepts. Harold Snepts, for the uninitiated, is a hockey player with the Detroit Red Wings. He's not too well liked in Southwestern Ontario as the rivalry between the Red Wings and the Toronto hockey team leads to certain players singing out as bad guys, he's one of them. "He's the big meanie guy on the Red Wings," says Mike. "And when he skates out on the ice at Maple Leaf Gardens in Toronto everybody boos him, so obviously he and the Dik Van Dykes have a lot a common."

Mike wrote that song as more of a love song than as a tribute to the hockey player. "I would like him to get a copy of the album though," he adds.

The way he got around to using Snepts though was when he was staying in Toronto with the band UIC. "They were all big hockey fans and we watched it a lot. At the same time I wanted to write a you-left-me-hurtin' kinda song but I didn't want it to be so serious because I hate you-left-me-hurtin' kinda songs."

All of the songs are written by Mike and then "he shows us how to play our instruments and sing our parts," adds Renée. This might account for the awkwardness of their live set. They seemed to be having fun but didn't seem to be too sure of what chord they were going to play next.

Actually this could be explained by something else, none of the members of the band ever played on instruments before the Dik Van Dykes and Stu (the drummer) doesn't have a kick-pedal. The rhythm guitarist in the band (Renée) has only five strings on his guitar. This might explain why the band just doesn't look quite right.

"We still think it comes out as much, but nice mush," says Mike. This could also explain their attraction to their biggest influence—Deja Voodoo. As Renée puts it, "if they can do it, anybody can."

Dikheads (Probably not—ed.)

When they started they had three definite goals. "Our first goal as a band was to open for Deja Voodoo," says Renée, which has already been accomplished several times in the past few months.

Mike comes in with goals two and three. "Our second goal was to get on an It Came From Canada album and our third goal was to get our own album out."

The second goal has also been achieved. Mike is currently working on a volume of It Came From Canada with the Dik Van Dykes leading off the with the track called Harold Snepts. "Curling is a song about a Red Wing player with the Detroit Red Wings," says Mike. "It's something that they do that keeps them off the streets at night."

The third goal will be achieved sometime this month with the release of their debut album on, surprisingly enough, Og Records. The Dik Van
Mojo Nixon and Skid Roper, Bodysnatch Mojo & Skid have cut three EPs since I first met them. Shortly after their Get Out of My Way compilation, they jump out with what proves to probably their best album yet. As usual, this is great rock'n'country with a bit of blues and stupid lyrics, sung in the inimitable Mojo way. Great fun is had by all (no, 'Gonna Wash No Dishes No More. You don't find such good, funny up-tempo music anymore. And it's great for parties, too. (Enigma Canada, Suite 030-49, 65 Front Street West, Toronto, Ont., M5T 3S7

Volcano Sun, Bumper Crop
I was all ready to slag the Sun off as a band without much style after listening to side one. Then I flipped the record over. Side two includes some pretty boss tunes including the little track kind of Huker Du meets Killing Joke. Curse of the Name (Huker Du meets the Beatles), Luminous (Huker Du meets the Who, and Weirdos from West). All you folks that was writing songs about himself. No, it's not Bo Diddley, it's a bit tighter and better produced. There's not really much of a point of review- ing the first EP but three new ones added (The First, The Last which is another Chris Knox number). It cooks, and so does this LP. Rock and roll meets the Who), and Testify (Husker Du meets Motorhead and Sonic Youth). Wall Centre, NY, USA 11571-0570).

The Damned, Hoarse Opera Jesus, I hate country music. It's full of muddy guitars, tearful vocals and cliches about drinking, gambling, trains, dying dogs and Kentucky. This, of course, doesn't explain why I like this album so much, coz it's country with a rock twist (did someone say "cowpunk"?), an old favourite, Bobby Lee's Camaro, joins a new favourite, Cot To Burn and 10 other songs with enough oomph (I didn't say that right?) to keep urban folks like me happy (did someone say "urban cowpunk"?), and apparently minimal production. Good stuff and the songs tell some pretty funny stories — almost makes me want to start listening to lyrics. (Lumpy's Records, 3935 Clarkson St., Montreal, Quebec, H2W 1M8).

J.D. Head

39 Steps, Slip Into The Crowd
Just another reissue from Montreal. Oh boy, Montreal independent band goes from Line Records to RCA. Same old tracks from the first EP but three new ones added (The Last Time, The First, and the Yardbirds song Mr. You're A Better Man Than I). There's not really much of a point of reviewing the five old songs but the three new songs are of varying degrees of quality to me. The Last Time is not that great but makes nice hooks like The Yardbirds' and nicely done, well, why bother? The best of the three is The First, The Last which is another Chris Barry penned tune that could make even it a single or video. To be safe grab the first record for collectors purposes and buy this one to play. Gee I feel like a record company executive. (RCA, or just look for this record next to the copy of the Nat King Cole Enquirer at in check out line at your local supermarket).

Mr. Wonderful

Buckwheat Zydeco, On A Night Like This
He's big, he's old, he's Black and he writes songs about himself. No, it's not Bo Diddley, it's Buckwheat. You see, Buck plays accordian with a style and energy that would melt down even the sun. All you fools who think that Nyron Florin (of Lawrence Well fame) forever relegated the accordion to a dresser obscurity need only listen to the accordion solo on Hot Tamale Baby. It cooks, and so does this LP. Rock and roll meets the Who, and Weirdos from West.

Louis Rastelli

The Leaving Trains, Fuck
A nine-song album by a band called The Trains who consider themselves an alternative-band which explains the playful title. The Trains consider themselves to be some sort of comedy-troupe-cum-ambient band which explains the playing and the harmonies. What it means on record is they get between sounding Punk on their fast tunes and just plain boring on the slow ones. Thankfully they crank it on for the 14 songs. Being With You, Strung Out, Violent Sex and Welcome to New York are great - I guess I'll just never outgrow that stuff. (GST, PO Box 85, Lawndale, CA USA 90260)

D.R.C., Dead Brain Cells
Canadians should be proud of their contribution to metal-mania in recent months with great releases from Voiliel, Razor and Sacrifice. But at the top of the molten-metal heap is the debut album by Montreal metalers D.R.C. Unfortunately for my neighbours I received my copy of the album the same day I purchased a new stereo system. And the best way to listen to this record is LOUD! While most people consider the 'Cells metal, I think the album would appeal to hardcore fans too. Great screaming leads, but no overbearing. Short songs with hard-core type structures and mega-heavy beat. The intensity on the album is wicked with bashing musical energy burning through the grooves in a sonic attack and speed, man, the likes of which has barely been seen on the planet, exploding adrenalin glands up to the skull and leaving behind a horrid warning to all who dare to venture past six on the volume dial: this album melts brain cells. (Contact DRC, through Normand Pichette, PO Box 1451, Station H, Montreal, H3G 2K4).

Monty Cantz, Born Again In Flames
De ce performer n'aurait il en effet un tout nouveau 12" que j'oublie qualifie de Dadaïsme à cause de la pièce musicale intitule Bu (l'opera de Marcel Duchamp). Nouvelle formule musicale electroacoustique ayant comme objet musical la musique du monde, le frigidaire de. Marcel Duchamp. Cette chanson semble avoir une certaine résonance et continuer à attirer. (Lump's Records, 3935 Clarkson St., Montreal, Quebec, H2W 1M8).

J.D. Head

The Champs, Smell of San Diego Live 4 song EP
The lack of liner notes, including the record company name and address, and the $ 12 price, makes this record a poor bargain. What is making trouble for much inducement to buy this product? The High Note with remixes is anathema. The music? The music is an impatience as warm pulp. (Taher Alvi)

Paul Gott

Skinnny Puppy, Addiction
EP's are a great way to support lazy artists and greedy record companies. Remi likes is an anagram of sex mine so it's a suspicious concept, Adrian Sherwood or no. An EP with remixes is anathema. The music? The music is an impatience as warm pulp. (Taher Alvi)

Leo

Opal, Happy Nightmare Baby
Tout nouveau groupe sorti tout-droit de la scene alternative. (Taher Alvi)

Berenice

Zippy

It Came From Canada, Vol. III
Once again, a record of bands only OG could unleash...EL Bruhl with a song about killer whales, Canadian Modelling Hound Dog, and the Gruesomes with a potential hit song. The cover is different from the other ones, but the music is much the same. Deja Vuooz, Jerry Jerry, Chris Houston have all been on the other two volumes, so perhaps a bit more variety now. The bands should be on the next one instead. All in all, a good compiliation as you'll guitar solos to be found. My fav tracks are Five Year Plan, No Religion. They define the state of hardcore in '87. (Death Knock)

The Leaving Trains, Fuck
Well here's a band that's not too worried about getting airplay — got to admire that. (Taher Alvi)

J.D. Head

The Mercy Seat
It's enough to make me convert to gospel music. Three funny looking white people in fuzzy coats turned a black lady with long legs (on the cover) and powerful lungs on the record. (Paul Gott)

Taher Alvi
Anthony Braxton/Derek Bailey, Moment Precious

Bailey (guitar) and Braxton (sax), both veterans of the avant-garde, have recorded a series (of want of a better term), display a stunning virtuosity on this recording from last years Victoria st and the success is that both musicians listen to each other, the result is a seamless flow of ideas. At times it is difficult to keep up with the pace they set, but hell, exercise is good for you. Improvisation at its best. (Les Disques Victo. 7 rue Olivier. victoriaville. Quebec. C6P 5C6)

A. Clark

Jon Rose, The Art of Mutation

Jon Rose is an Australian violinist/cellist of a better term), display a stunning virtuosi-

what beautiful and terrible things you can do to an instrument that almost defines high class. This album is hardly classifiable as dated. After Henry Cow (Chris Cutler) and Conventum which breaks down into screeching guitar and ranting vocals, and La Chute de Maison Usher which sounds like Diaman-
da Galas whispering. But they still sound dated. After Henry Cow (Chris Cutler) and Conventum (Duchesne) are Les 4 Guitaristes necessary or even experimen-
tal? If “avant-garde” is your bag, consider Toumee Mondial, and then consider the re-
lase of labelmate Conventum 7279R/Reedition (Ambiances Magnetiques, Box 263 St. Mtl, Que Canada, H2T 3A7)

A. Clark

Dead Tech Sampler

This is the best compilation released within the last three years. Japan has a thriving alternative music scene, and this is an op-
portunity to hear some of the most exciting hard-noise outfits ever. From the post-
rock scene of the Boredoms, to Ruins, 1980j High Rise — bands that fans of Scratch Acid and Big Black should hold dear to their hearts. To Null and Void and Hishkuan which should please all power electronics fans. Absolutely no filler. (Dossier Records. Precinzelle 47-C, D-6000 Berlin 65. Federal Republic of Germany.)

A. Clark

Geyer Anthology

Icelandic independent music is alive and well. In Iceland, the air is a little colder, the water runs a little faster, and their alphabet is just a little different. Not to mention the Psycho music. Why is everyone so drawn to avant-garde styles? Our lives are becoming repetitive or something. Maybe it’s the air in Iceland that makes these bands feel so innovative. The album Geyser is the best example of controlled noise I’ve ever heard. The production of the album could have been better as the whole thing sounded a bit thin. I have to admit, though, I enjoyed all the tracks, especially “Live Here and Last Man”. I regret missing their record launch as I’m sure they display more energy live than is apparent on the album. All in all, it’s a good LP. Then again, since this is a RoughTrade release, and I haven’t really slugged anything as yet, I’ll slag the back cover of the album (all the Letraset was falling off). (Ant Farm. P.O. Box 243, Station St. Henri, Montreal, Que.)

Gaffer

Live Skull, Don’t Get Any On You

Live Skull are one of the best bands ever. This is one of the icon’s best straight-out rock and roll albums. Imagine The Stooges doing the blues — agonizing vocals and despairing lyrics over a dense and angry wall of sound. Their cover of Curtis Mayfield’s “Pusherman” is awesome, and Skin Job is less pleasant than the real thing. Forget Sonic Youth and get into Live Skull before they start appearing on John Giorno’s compilations. (Homestead Records. P.O. Box 370. Rockville Centre, NY, USA 11572)

A. Clark

Les Guitaristes de l’Appalocayno-Po, Tournee Mondial ‘89

Les 4 Guitaristes include the likes of Rene Lonzer, Andre Duchene, and Chris Cutler, so expectations run high. Do they deliver? On two out of three counts they do. They are masters over their instruments and the energy of the band live works well with the understanding and underdosing. Polyester music. Why is everybody drawn to avant-garde styles? Our lives are becoming repetitive or something. Maybe it’s the air in Iceland that makes these bands feel so innovative. The album Geyser is the best example of controlled noise I’ve ever heard. The production of the album could have been better as the whole thing sounded a bit thin. I have to admit, though, I enjoyed all the tracks, especially “Live Here and Last Man”. I regret missing their record launch as I’m sure they display more energy live than is apparent on the album. All in all, it’s a good LP. Then again, since this is a RoughTrade release, and I haven’t really slugged anything as yet, I’ll slag the back cover of the album (all the Letraset was falling off). (Ant Farm. P.O. Box 243, Station St. Henri, Montreal, Que.)

Gaffer

Of Chartisters Volume 2, Various

Fourteen more DIY demos, original versions, live recordings etc. from most of the same bands (Cockney Rejets, Blitz, Combat 84, Iota Riot, Cock Sparer etc.) that made up Vol. 1. Most of what was said about Vol. 1 can be said about this one. The songs are a bit harder and appear to have been chosen to show the bands looking more at their sur-

roundings than expressing their feelings. They are a bit calmer than that in Vol. 1. No complaints about side 1, but the sound quality on side 2 is erratic, with a few tracks sounding like they were recorded in a basement. (LINK Records. P.C. Box 164. London. England, E15 3SQ)

— Taher Alvi

Binky Phillips

Binky Phillips has been playing around The New York scene for years, like rock and roll and is evidently a cheerful and likable in-
dividual. It’s too bad about his album. (Caroline Records, 323 Hudson St, New York, NY USA 10013)

J.D. Head


T.S.O.L. has gone through many changes of style — both in their appearance and sound over the years. They weren’t always the hard core sounds of the Boredoms, to Ruins, 1980j High Rise — bands that fans of Scratch Acid and Big Black should hold dear to their hearts. To Null and Void and Hishkuan which should please all power electronics fans. Absolutely no filler. (Dossier Records. Precinzelle 47-C, D-6000 Berlin 65. Federal Republic of Germany.)

A. Clark

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Icelandic independent music is alive and well. In Iceland, the air is a little colder, the water runs a little faster, and their alphabet is just a little different. Not to mention the Psycho music. Why is everybody drawn to avant-garde styles? Our lives are becoming repetitive or something. Maybe it’s the air in Iceland that makes these bands feel so innovative. The album Geyser is the best example of controlled noise I’ve ever heard. The production of the album could have been better as the whole thing sounded a bit thin. I have to admit, though, I enjoyed all the tracks, especially “Live Here and Last Man”. I regret missing their record launch as I’m sure they display more energy live than is apparent on the album. All in all, it’s a good LP. Then again, since this is a RoughTrade release, and I haven’t really slugged anything as yet, I’ll slag the back cover of the album (all the Letraset was falling off). (Ant Farm. P.O. Box 243, Station St. Henri, Montreal, Que.)

Gaffer

Bugs Your Uncle

This five-piece band from Vancouver has a female lead singer. She has a great vocal range and has been compared to Hagen or Animal Slaves (also from Vancouver). They have a funky bass, jazzy melodies, with interesting harmonica and auto-harp. The harmonica is haunting, sometimes like Augustus Publius dub reggae, sometimes like Enrico Mertens’ spaghetti western soundtracks, sometimes eastern influ-

enced. Although this mini-album only has six songs, they all are different. This is an interesting funk-pop-eclectic band. Check ‘em out — they’re coming to town soon. (Bob’s Your Uncle c/o Criminal Records, P.O. Box 263 Stn E, Mt! Que Canada, H2T 3A7)

Greg Miller

The Iowa Compilation

As you might already have guessed, this is a compilation from Iowa. Kind of nice to know there’s things happening there I can’t recall hearing of any alternative band from that fair state except for Full Faith & Five’s single. The comp is a decent. If not exceptional collection of 13 garage bands. That’s a heck of a lot of energy and originality. The Shy Stallions, Moveable Feast, Claude Pate, Drednex and the Hollowmen are bands I’d like to hear more of. And the FFFive show once again that they have one of the best bands (Count Fenderson’s, 1980j El Segundo Blvd., Hawthorne, CA. 90250)

Paul Gott

Ant Farm, Count

Ant Farm’s album is first, by far the best example of controlled noise I’ve ever heard. The production of the album could have been better as the whole thing sounded a bit thin. I have to admit, though, I enjoyed all the tracks, especially “Live Here and Last Man”. I regret missing their record launch as I’m sure they display more energy live than is apparent on the album. All in all, it’s a
Razor & Cosey, Exotika

Chris Carter and Cosey Fanni Tutti have been making music together since 1976 as members of Throbbing Gristle and, following the breakup of that band, as CTI and Chris and Cosey. CTI has been strident and experimental, Chris and Cosey relatively commercial... well, okay. But Chris and Cosey is deceptively simple; Exotika lends itself to suicide as easily as it does to dance. Musically, the tracks on this album feature a boppa beat counterpointed against ominous noises, hoics, moans, groans and speech. Everything is subtle and understated so that, even if a casual listener cannot help but feel that there is something sortid and forbidden happening, attentive listening is rewarded. Exotika is as insidious as a marderous circus clown. Exotika is about sex, love and death, and I think side two fairly rips. (Network/Capitol)

20th Anniversary of Love, Various

Happy anniversary to the summer of love. Avant-garde music is celebrating it's 20th. It's avant-garde at it's best. The musical aspects will not be that familiar to even most artists will not be that familiar to even most

Gruesomenia, Gruenomsa

This is the band that a lot of people around here at CRSC love to hate. But I like 'em. I like their band of mid-60's garage. Yeah, sure they use a lot of old chords and structures but they think they add new vitality to the music. There is a lot more guitar riffs, chord and speed changes, adding more variety than on their first LP. They definitly learned how to play their instruments better on this new album. Their only problem is they think they are so damned cute. Oh well... buy this album and give them something to smirk about. (OG Music, PO. Box 182, Station F, Montreal, H3Y 2L5)

Lily Blackwater, Living On Planet Mars Renaissance folklornique canadienne, quant les vieux acoustiques des Fleetwood Mac et Neil Young a leur début. Pour les fans du Folk C'est un nouveau souffle de fraîcheur et de fraîcheur, chantant entre autres "Ego music. Where else can you find song titles Vegetable Nights and Two Car Garage?" (Shimmy Disc Jal Box 87 New York N.Y. 10011 U.S.A.)

Zoog's Riff, Looser Than Clams

Question 1: What's even worse than listening to Frank Zappa? Answer: Listening to a Zappa imitator like Zoog's Riff. Question 2: Is this an anti? Answer: Who the fuck cares. (OG Music, PO. Box 182, Station F, Montreal, H3Y 2L5)

Allan Holdsworth, Sound

On this, his fifth solo album, Holdsworth moves further and further away from conventional guitar playing, while creating whole new dimensions in technique and sound. His playing is definitely getting bet- ter with every album. Songs like The 43 Bradford Executive and pud Wad (which is a solo song with keyboard on it) feature great impressive solos, along with his keyboard-like rhythm playing. Often it's obvious that he's actually playing both keyboards and guitar.

Most albums supplied by CRSC Radio Sir George, 1455 de Maisonneuve, Montreal H3G 1M8

Eliza Griffiths

Sacrifice, Forward to Termination

Was the singer just gapped out when this was recorded? It sounds like he is without guitar, playing guitar in the background, and trying to sing at the same time. Apart from that, this is fairly melodic. Metallica, Def Leppard, Concrete and broad-mindedness, Stuck Out There Again, Nothing new of orginal, but quite pretentious at the same. The comic book philosophies: Death, resurrection, etc. Are a little lame, but maybe they just went over my head.

For Cuts Only

First up is Cayn Crunch & Let's Do Lunch who apparently have some members of the Terminal Sunsglasses (doesn't everybody). This is their first demo and con- tains just two cuts (in the Pit and George On the Beach). If they don't have any Sunglasses in them then they're doing a good job of hiding it. The music is close in style to the Sunsglasses band, but not that far off and it's white as far as the sound is concerned. George On The Beach is the better of the two cuts. That song even contains some amp binding by the guitarist Mike. To contact them write 2030 Claremont Ave, Montreal, Quebec H3Z 2P6 (WC)

Next is Rude Guru who are almost the house band at Station Ten. They were one of the winners of the V-Rocks talent contest and used their songs recorded on this single tape. The band is made up of comedians and the songs show it. The lyrics are funny at times and the concepts of the songs vary from Rude Guru actually being a rock group to people jumping out of cars at times because the driver only speaks French. The music is a bit too cool and might use some punch, but a disaster box would help. They almost sound, dare I say, Beattlesque at times. Good production (where's your cheque? No idea. No idea to a phone number or address but I'm sure they'll write in and let us know they're that type of band. (WC)

Next is another CRSC production, the Crawlin' Kingsnakes who came all the way from London, Ontario to do this wee house with nine songs recorded and at least twenty hangovers. Oh, yeah, the music: As the title of the tape suggests (in the Grand Ole Traddition of Rock 'n Roll) they pull out all the right influences for a solid collection of rock, blues and country-soul. The best tracks are Act Naturally and Dog, That Shogun Down which can only be called a Cowpunk anthem. At times they get a bit too black and Deathy, I hope they bring in the Nashville sound they cook. To get a copy write 3888 William St., London, Ontario N6B 3A8 (WC).

Now's a ranting poet from Bradford, England named Nick Toczek with a sort of Greatest Hits collection called Inteekolised. All of the work on this tape is with a sort of hard band's approach to The UltraMots, Toxic Reasons, The Spectra, To Be Continued and the Apocalypse Choise. The styles of music range from Hard- core to Punk to Reggae. Some of this work can be found on various compilations like the Oh! Of Sex or some is his own recordings. My favorite parts of the tape are when he has someone has Anne DeFledge on backing vocals, they make a tremendous thing, just like Sonny and Cher (Available from him at 5 Beech Terrace, Underecliffe, Bradford, West Yorkshire, BD1 6PJ). Excite or the Liberate Alternatit 2035 St. Laurent, Montreal (WC).

Now we've got an ecclectic band from Vancouver by the name of Roots Roundup who do five songs in different styles. The cuts on the tape range from Regie- reggae to blues to rock and roll. It's a mixed bag. If you're really hurting over the break-up of Big Black, it's Sharky's Machine's Friends out again in the noise-shock sweepstakes. You're looking for. (Touch'n Go, Box 2552, Chicago, Il., USA 60625).

Now we've got a couple of tapes from England, both of which are different in style yet the same in quality. The first one I'll mention is Music For Aborigines; with lack of a bio or press release I'm not able to mention if they are a piece-two, piece to piece or even anything else about them. The music is more on the English Pop side a la New Order and the Cure. I wonder what their hair looks like. For what they are the songs aren't too bad but just not my taste, if you like that kind of stuff try writing to them obo the address after the next (WC).

The next Brit tape is Rod Letter Day from Portsmouth, England. Their sound is reminiscent of the late 70's Punk explosion, to get specific they sound like the Buzz- cuts. The bio that came with it said they sound like the Buzzcots too, so it's predictable... I'll say here I like the band, just kidding. At times they verge on power-pop so in about three years they'll probably sound like Billy Idol. It's interesting to see that the English punk scene is actually still alive and in the South of England. To contact Rod Letter Day you can write to B2 22 Mayhall Road, Corno, Portsmouth, Hampshire PO3 4AU or you can probably get more information on either Music for Aborigines and Red Letter Day c/o Susan Tanner, 959 Walnut St. apt 503 Philadelphia, Pennsylvania USA 19107 (WC).

This is probably the weirddest that's come in: Not exactly the tape but the catalogue that comes with it. The tape is a collection of two groups (The Mints and the Coolers) and other artists named Mark Krichuk, I believe he's in the Mints also. All groups are from the 80's and are from all across Canada. Krichuk's a sort of Lou Reed type so you can probably guess what he sounds like. The band he's playing with is really lovely with Eileen Donmaro and the two are a nice couple and this tape is a nice little album. The Mints are a sort of garage band who could use a bit of an edge. This tape had eight to look into getting some more Mints tapes, more on later. The last two tapes are from Canada, The Mints, The Lounge Lizards and the Pulpish Sevens, and of course the Baby pleased with them. Others of the tapes include 65 old years grandmother's singing and lots of practice sessions and how two, write him 'em and you a copy. Mark Krichuk, The Brown House no. 301, 1-Charme St-N, Nakita Chi Hf Yhgo, Nagoya Japan or phone (052) 264-6977 (WC).
and European record deal! "We sent them a demo," says drummeraway. SO SEND OUT THOSE DEMOS!

Put together two members of two of Montreal's original pop-alternative bands and what do you get? Secret Piano! This Blue Act! No, it's A Different Brand of Noise and they're putting together an eight-track demo to peddle to some British labels. Now that's a different brand of marketing...

Another break-up rumour Department: Madison Ave., after releasing a couple of 7"s, they've broken into the musical bulletin (what?)... broken up... according to one local club owner. Nobody could be found to confirm the rumour. Then again, nobody could find the band either.

Support Your Local Anarchists Department: Drop by the Alternative Book Store, 2035 St. Laurent (just below Sherbrooke) where they sell all sorts of nifty music mags - Sound Choice, Option, Forced Exposure, Ear, Maximum R&R, and a bunch of European Music Mags. Oh, and RearGarde (that's free). They also have a whole shitload of cassettes... speaking of cassettes, the best location in the city for industrial/punk/experimental/hardcore cassettes must be under records on St. Denis. Umm... accent on "experimental".

I heard this somewhere before, but listen III should be out by Christmas. This time featuring only bands with no vinyl...

...if you were one of the few to miss the Zoobash at Concordia with Yem-
sjane, My Dog Popper and DAPF, don't worry. There's another Zoobash planned for February. Keep the month free on your calendar.

The third annual Montreal New Music Festival is being planned for March 3 to 13. Same multi-band format, same locations (Club Soda and the McGill Ballroom), same opportunity for small bands to get big media exposure. This time we'll also have some out-of-town bands performing as well.

Recently in the CRSG studios: Rude Guru, a comedy-pop-country band who recorded nine songs after winning time by coming second in Station W5's last Battle of the Bands. Fainting in Coils recorded two tracks in twelve as much time as first prize winners. Also, London Ontario's Crawlins Kinsgakes smoked into town and drank themselves through a weekend recording session. The result — terrific, and the also broke all previous bank drinking records...

Soon to Come Into the CRSG studios: The Elementsals for a second recording session, this time an all-weekend affair. They've been described to me as comedy-REM(1.0). Also, the legendary My Dog Popper and their even more legendary upcoming LP...

Finally, a couple of lankies have been sent our way and so we invent the Miscellaneous Fanzine Department...

Do you remember that Blunker number from Hamilton. Put together "entirely using teenage labour" and including a storage but constant sheep fsh through thereby (therefore the name), it's a 36-page photocopy production of cartoons, philosophy, newspaper articles, the occasional review, and the first installment of the Sinful Sheep soap opera (the characters are introduced as "the people behind the sheep"? Oh yeah...). Cluttered enough that you'll always find something new when you flip through it, it's available for $1.50 from Kathleen Surname, P.O. Box 1438, Station A, Hamilton, Ontario, L8N 4C3.

Next is a slightly more standard 'zine from the Boston area called Incite! It's slim, at eight pages, but packs in a bunch of record reviews, a beer review, and A Tipper Gore Dry Dream story (it's hard to explain). Send an International Reply Coupon to Tim Albom/Incite!, 19 Chester Road, Belmont, Mass., USA 02178.

So we close out another month on Banned Info... If you've got some news, info, gossip or free alcohol, just send it down to us at RearGarde the address and phone are on page front and we'll get it in next issue, or cash in the empties as the case may be. Compiled from RearGarde wired services by Paul Gott and J.D. Head.

Okay, Alright. Jerry Jerry haven't broken up but they have changed members.

Train Of Screams

Those kings of Montreal cowpunk, Three O'Clock Train, had one or two problems on their recent tour out West... problems that resulted in the cancellation of several shows and the band members returning to Montreal separately along with runways of a breakup.

A break-up? We asked Mack Mackenzie of the band about the rumor. Says Mack: "You'll never get anything out of me." He later relents and admits to some problems and a lineup change.

"I left the tour halfway and came home 'cause I got fed up," says Mr. Mack. "It was really tense on the road. It was more personal, though — it had nothing to do with the band."

Anyhow, the entire band eventually made their way back to Montreal where bassist Dave Hill left the group (hopefully) greener pastures. Taking Dave's place is Hugh Fisher, an old acquaintance of the band who sang backing vocals on their Train Of Screams album. Rumours of a breakup are very premature, says Mack.

The National Film Board movie which the band worked on this summer called Train Of Screams (gee, that's familiar) is to be released commercially early in 1988. So the band's busy mixing down tunes for the soundtrack LP. Hopefully it'll include the hardcore song that was cut from the final print of the film.

You can check the new line-up out at Secrets on the fifteenth — their first local show in a while, and their last for a while.

J.D. Head
Recently Chris Barry of 39 Steps came down to CRSC's studios to get his big break, here's an interview with Mr. Wonderful. He was philosophical... actually he just yakked about 39 Steps, AC/DC, the 222's, the Miami Sound Machine, Julian Lennon and Ken & Barbie. We also discussed some other things but I can't remember them right now.

RearGarde: Ok, we know that the bassist (Joe) and the guitarist (Pierre) were in your old band (the 222's), where did the rest of the band come from?

Barry: Andre came from Anthsttic and Richard came from the Downtown core.

RearGarde: Ya, but were they in any other bands before?

Barry: Ya, various other things before, nothing of note... (sarcastically). All of the bands you play in before the one you're in is nothing of note.

RearGarde: Occasionally you've been known to pick up a guitar and play on stage, what's this all about?

Barry: Well, in an occasionally loose moment I'll pick up the guitar but I just get carried away and just start banging away and lose the beat and shit. Only on a good night will I pick up the guitar and play. The band just sort of grimes and gets 'Oh no, not this again'.

Standard Question Number 1

RearGarde: Who are 39 Steps' influences?

Barry: It's really hard to say, everyone's sort of got different influences and that's reflected in the music. It's hard to pinpoint.

RearGarde: Is Pierre still into AC/DC?

Barry: Ya, we'll be touring Canada in October and from Vancouver we're going down to Los Angeles for about two months or so. We'll be doing the American West Coast. Coming back I don't know, I guess it depends on how well this record does. We'll go SNFU style.

Standard Question Number 2

RearGarde: Have you been down to the States before?

Barry: Ya, we've done the East coast and various stuff around the U.S. We've spent a lot of time in New York.

RearGarde: How has it gone down there?

Barry: Pretty good actually, there's a different attitude towards newer bands I think. There seems to be more excitement about it. Here in Canada there's your obvious people who are into the scene and they work in Campus radio stations and stuff but down there in places like New London, Connecticut, and 300 kids are going to come out and see you. They've heard you on a local radio station or something and they're not going to miss it. In Canada you have to work a lot harder to get the same sort of excitement.

RearGarde: You don't think they know about this kind of shit. Stuff like CBS' new act tries to get into stuff like this but I think we just looked a bit more authentic.

RearGarde: Do you think there's a network of bands out there that are trying to get into stuff like this?

Barry: Well, I tell you Warren, it's a long and rocky road to get to become movie stars like we became. Actually I would imagine that agents and labels are always trying to place a song in films and stuff. We're not part of the circuit but I imagine there probably is.

RearGarde: Do you know who any of the other bands were who you beat out?

Barry: I knew at the time, I think there was a group called the Nails, but I can't really remember the names of the bands. May be it was Lou Reed.

RearGarde: You've been compared a lot to Lords of the New Church, what do you think of that?

Barry: We only get that here, only in Montreal. Everywhere else we get compared to the Miami Sound Machine, so it's really kind of weird. I think that the Lords rip off the same people we do.

RearGarde: So 39 Steps are a bunch of rip-off artists?

Barry: Well, I tell you. We might not be doing Pepsi commercials like the Miami Sound Machine but we will be going with Coke and have a similar type of ad, with the dancers and stuff. Julian Lennon is a big influence on our lyrics, the man's genius.

RearGarde: After the new record is out?

Barry: I guess we were the closest to Spinal Tap he could find. There are all these bands who know about this kind of shit. Stuff like CBS' new act tries to get into stuff like this but I think we just looked a bit more authentic.

RearGarde: Why 39 Steps?

Barry: I'll give you a stock answer to this type of question. We got through a friend who had heard that Woody Allen was looking for a band for this new film.

RearGarde: Have you been down to Los Angeles for about two months or so?

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RearGarde: After the new record is out there is a chance that RCA will pick you up for more records?

Barry: Not if we can help it.

RearGarde: You don't wanna be on RCA?

Barry: I should keep my mouth shut but we could do the next record with RCA if we want but we're working on some other stuff anyways. We've kept ourselves 'free and clear' so to speak - the next record won't be with RCA. It might be with another major, but not with RCA.

RearGarde: Do you like dealing with majors?


RearGarde: What about a major-minor like Enigma?

Barry: Enigma is more full of shit than RCA or any of those guys. I tell you their hearts are not in TSOL and Smithereens, their hearts are in Poisoned. I don't know about the Canadian guy here.

RearGarde: What's good and bad about being hooked up with a major?

Barry: Well, the good stuff is that you get a lot of credibility that comes with it. People can buy your tuckin' record. We're happy to be with a major but there's a whole bunch of other headaches that come along with it.
RearGarde: Like what?
Barry: Oh... You're now dealing with the whole bureaucracy all of a sudden. You can't find out if CRSG's got your record or something. For that, your manager has to call somebody who has to call somebody else who has to call somebody else to report back to you.
RearGarde: What's the difference between 39 Steps and the 222's?
Barry: This is a more mature version of the 222's.
RearGarde: Slip Into the Crowd sounds just like the 222's.
Barry: That's actually an old 222's song. We gave it a rebirth a couple of years ago. In the only 222's song we've done. That song is from 1903. It's been changed a lot but it still bears a resemblance to the original Slip into the Crowd.
RearGarde: What about the other 222's songs?
Barry: I don't know, they're sort of history. Slip Into the Crowd was something we all really like and were all really into.
RearGarde: Do you do the same set every night?
Barry: We have a standard set that we do. We vary a lot depending on what the mood is.
RearGarde: Are you happy to be out of Station Ten. When the 222's were around you practically lived in that place.
Barry: Well, Station Ten has it's own charm to it. If the record flops we'll be living there again.
RearGarde: What'll happen if the record flops?
Barry: I imagine we'll keep it at it. We've been at it for years. If it flops, it flops.
RearGarde: Do you think it was a good idea to have the second record, essentially the same as the first one?
Barry: Ya, well we had all these people phoning and writing us and telling us they couldn't find it. Now they can get it anywhere. Also what's interesting is that we're starting to get commercial radio airplay.
RearGarde: Just because you're on RCA?
Barry: I'd have suspicions, ya.
RearGarde: How depressing.
Barry: It's not very encouraging, no. Especially for Canadian bands too. If you're a Canadian band and you wanna go with a major label you essential-ly have to be shit. For the most part you're dealing with Honeymoon Suite and Haywire. That for the most part, from what I can tell, is what the Canadian major labels want, so if you're a good band you're stuck without distribution. Even in the States or Europe there's more of a chance that they'll want to pick up a band like Junior gone Wild or something.
RearGarde: Is there anywhere that 39 Steps can never return to after your first show there?
Barry: Well, let me see, there's definitely some rooms we can't go back to. On our first tour we were booked with some cover bands like in Calgary we played with a Styx clone act. They couldn't understand why we weren't the headliners. It was weird — they had their faithful local fans and it was strange we didn't mix very well with them, I don't know, us and Styx... It's actually happened a couple of times. In Halifax we played with a Heart tribute band.
RearGarde: What do you think of cover bands? Right now the hottest touring band in Ontario is Just Alice, who are an Alice Cooper cover band.
Barry: It's honest to me, I have no patience with it. I guess it's a way to make a buck but I never could do that. We do covers to acknowledge our influences like the Miami Sound Machine and Julian Lennon.
RearGarde: You used to do Sub-fragante City right?
Barry: Well that one can be edited out.

Standard Question Number 4
RearGarde: If you could be any marketable toy, which one would it be and why?

Standard Answer Number 4
Barry: That's a new one. Is everyone else quiet with these answers? I guess I'd be the Ken doll, because I like what he's projecting and he's everything I aspire to be.
RearGarde: Funny you look more like a Barbie type to me.
Barry: That's only at home in my bedroom with the lights closed in front of the mirror.

Interview conducted by Warren "Mr. Wonderful" Campbell.
Trevor: And he tripped and fell on his face and...

Ram: We consist of Trevor on bass, Angelo on guitar, Nick on vocals.

RearGarde: Vocals! Can you actually call it that?

Ram: Hmm. Yea, I guess so.

RearGarde: Who is Hazy Azure?

Ram: (laughs) Well, if you can call it music. The band itself has been together — the guitar, bass and vocals that is — since January.

Trevor: The singer came in about April, that's when we started making well-timed noise.

RearGarde: What brought you guys together? Was it a spiritual inspiration or did you just start a band because you were bored and needed something to do?

Trevor: The main reason why we started is because we wanted to make music that we like listening to, so we formed a band, learned how to play and made beautiful noise.

RearGarde: What do you like listening to?

Trevor: We listen to a variety of things, for example I like rap.

RearGarde: Also bands like D.R.I., Misfits, Infamous Bastards.

Trevor: Ye! The ultimate Gods of rock!

RearGarde: There seems to be little bit of confusion as to what's the difference between Hardcore, Speedcore, Speedmetal etc. People seem to categorize all of these into one group.

RearGarde: What about Sabbath?

Trevor: No, not really but...

RearGarde: Actually speed metal is like Black Sabbath on 78rpm. Hardcore is like a fast punk with more politically minded lyrics, like songs against society and government.

RearGarde: What about Sabbath?

Trevor: Speed core is a cross between the two.

RearGarde: What category do you guys fall into?

Ram: Speed core, with a bit more hardcore on some songs. Our lyrics are humorous; we prefer less serious lyrics because being too serious is getting to be too cliché.

RearGarde: Tell me, the hardcore scene, is it as strong as it used to be, or has it crossed over to the metal-tinged side?

Ram: Now, speed core and speed metal are pretty popular, but hardcore is still as good as it used to be. There are not as many people at the shows, but you will always have your die-hard fans that still love it.

RearGarde: Are you guys aggressive or violent on stage? I've heard that there is some violence that goes on during these shows.

Ram: Well, we're not aggressive but sometimes the thrashing may get a bit out of hand, but it's all good clean fun!

Trevor: Some people get out of control but it's not our fault. We write comical songs, we like to be on stage with smiles on our faces. Well, if they get hurt, I'm sorry. Go home and use a bandaid.

Ram: We tend to be pretty wild on stage which gives people incentive to thrash rather than if you don't do anything at all on stage. That's when it gets boring.

RearGarde: Do you wreck your instruments on stage?

Ram: We don't really have enough money to do that. We just managed to pay for these. It be too cool if we had to spend another summer earning enough money to get them back again.

Trevor: Although it would be fun, but I'm still using someone else's stuff.

RearGarde: What about your influences?

Ram: The old bands like Sabbath, Corrosion of Conformity, D.R.I., Cryptic Slaughter, but the biggest influence is Infamous Bastards.

RearGarde: So you guys have a demo out?

Ram: Yes! The ultimate Gods of rock!

RearGarde: Are you going to send it to all over Canada or record companies in the U.K.?

Ram: Yes. At this very moment, I'm licking the stamp to send this demo to a radio station out there.

Trevor: We're selling them at our shows, and you can buy them at W.O.W. records. The more we sell, the better. Hopefully we can pay this month's rent and get an occasional box of buss passes.

RearGarde: Is there a market for you guys?

Ram: We're going to wait to see how this demo does, and if it's successful, we may do another demo next summer. Our ultimate dream would come true only if we had a record deal with Combat Records.

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Ram: What about Europe? Do you think there is a market for you guys?

Ram: Probably a big market, but it would be hard to find a place that would spread our music around. Actually it would be too many problems right now. You know, new country, finding a record label that would take us there. It's not worth the risk.

RearGarde: Any immediate plans for a record?

Ram: We're going to have to pay for it since our allowances don't go over $20 a week.

RearGarde: It helps to scalp those buss passes.

Ram: Ha! Sounds familiar.

RearGarde: I can't decide whether to ask you the vegetable or appliance question, so I'll ask both.

Ram: If I were a vegetable, it would be a zucchini because I like the letter Z.

Ram: If I were an appliance, it would be a toaster because I like the letter T.

Ram: As for appliances, a popcorn popper.

Trevor: So we can all go in, jump around and have a good time.

Ram: Yes, and get buttered.

Interview conducted by Kathy Slamen
I'm standing on this chair in the middle of the room holding a tape recorder over my head because there are no other damn outlets apart from the one in the light socket. We lost the press release on the Flaming Lips so we didn't know a thing about them but they sounded good enough on record to check them out.

It turns out they are a three-piece, guitar-weird band from Oklahoma City. They put on a really good show; smoke, bubbles, et al. What ensued was more of a conversation than a question and answer period as both Lorrig and I tried to outshout each other. One of us asked the questions while the other tried to pick up the guitarist. And you know what? They were really nice guys.

RearGarde: I must say your stage show was really good.

Lips: Did you like it? We didn't know if anyone liked us. This is our first show in Canada.

RearGarde: Did you have a hard time getting up here?

Lips: We didn't have a real hard time getting up here but to go to Toronto and London there's so much paper work.

RearGarde: How long does it take to get your working papers and stuff?

Lips: Well, we started booking this tour a couple of months ago. The guy that booked the show here had his shit together. The other people fudged around and didn't get the right papers to the right borders on time so we had to get these fuckin' union cards.

RearGarde: So does this guy set up your dates in Toronto and so forth?

Lips: No, that's what the west does. There's this thing called Cattleprod Productions and they do like everybody but in the east they don't. What about Sonic Youth and the Butthole Surfers, do they come up here?

RearGarde: Do you think we are that naive?

Lips: I didn't know because the club said we had to be done by a quarter to twelve to let the people dance.

RearGarde: What was the final arrangement for tonight?

Lips: Just whatever came through to door. It was no big deal to us because we wanted to come up here and see what it was like. We want you guys to be able to get the record. The record company up here doesn't do much, just two guys run the thing. Enigma Canada aren't too good at it right now. You guys bitch at them if you don't get the new record which is coming out September the 25th and will be distributed all over the world. Hear It Is was our first full length LP and we had a six song EP out before that.

RearGarde: Tell us about Oklahoma City.

Lips: Well, it's on the way to Texas and L.A. so people have to drive through it whether they play or not. So a lot of bands will come through and play for no money just because it's on the way and they have to stop somewhere. We do get to see some cool shows but we are the only band in the city. There's cover bands covering us.

RearGarde: How well do you do elsewhere in the U.S.?

Lips: It's been really good up until tonight (lots of laughter; especially from bassist) but we don't care, we just wanted to come up here. (Bassist) Yeah, this is a weird city; cause the bums get to sleep on real benches, drinking in the street.

RearGarde: You guys didn't play Jesus Shootin' Heroin or Charlie Manson Blues but you played the Doors, Gary Glitter and we thought what the hell's going on? (laughter)

Lips: We didn't think anyone knew our songs.

RearGarde: Who did the poster...

Lips: ... of the guy getting his head blown off? Yeah, that was me.

RearGarde: And who's eye is that on the back of the album?

Lips: That's his eye (pointing to drummer) because he's got that extra skin there (laughter).

Interview conducted by Lorrie Edmonds and Leslie Bainstow, the drinkwater twins.
Club Soda, 5240 Park. 270-7848
Checkers, 4514 Park. 276-8525
Black Light, 1417 St. Laurent.
Dy's Tea. A little poppier this time. Place Des Arts, 1501 Jeanne Mance.

REM and are known for their harmonies, no idea who this is, and neither did the woman at Soda's box office. But! do like Statin 10: FQ. Alternative music live Monday, November 2
Rising Sun: The Darned with special guests doing new wave dance. Kind of heavy metal with the black and white thing. Fury

Club Soda: 54:40. Pop rock from Vancouver, they might still be okay in the future. | don't know he plays blues then you wouldn't alive in the 70's. | guess you'll just have to see them for yourselves.
Station 10: Battle of the Bands Featuring Intra and Smith. |

Cafe Campus: Vancouver jazz-rock band Savage Republic. "We're not alive in the 70's."

Spectrum: Michel Rivard, a popular French guy doing popular French music. They promised they'd never come back, but here they are again! The Cars. Guaranteed boring for those who aren't into '80s music. Spectrum: See the 12th.

Spectrum: See the 17th.
Station 10: Captain Crunch and Let's do Lunch. One Band. Weird name. At least they're turned the feedback down.

Station 12: Roger Waters. For all you Pink Floyd fans. RearGarde readers. Both of you.
Night Magic: See the 11th.
Station 10: BAttle of the Bands featuring three O'Clock Train, the Hodad and the Jury, a 4-piece krautrock band. It's also the 'Yams' free local appearance which is a full-length set with the band's new bassist.
Station 10: Social Eyes. I don't know 'em but... Night Magic: See the 18th.
Station 10: West island rock — the Groovy Religion plays Station 10 on the 24th.

Spectrum: See the 17th.
Night Magic: See the 18th.
Station 10: See the 19th.
Night Magic: See the 18th.
Station 10: See the 25th.
Night Magic: See the 18th.
Station 10: See the 25th.
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