





MILTON NASCIMENTO •

Queen Elizabeth Theatre • June 22 • 8 pm "He is my musical idol... he is the greatest. e the emotion." --Pat Metheny

VANCOUVER PLAYHOUSE

Concord All-Stars . June 23 . 8 pm From Cancord Records..."Sweets" Edison, Scott Hamilton, Monty Alexander, Terry Clarke and Ed Wise. Elegant, distinguished mainstream jazz that never stops swinging. Plus Fraser MacPherson and Oliver Gannon.

Super Rail Band (Mali) • June 23 • 10 pm Melodic and rhythmic ectasy of African highlife. Salif Keita emerged from this great band. Plus Kathy Kidd Sextet.

Bob Berg/Mike Stern Band • June 24 • 9 pm Former Miles Davis sidemen Berg and Stern lead a powerhouse band fronted by tenor sax and guitar. Plus Rebirth Brass Band.

Allan Holdsworth • June 25 • 10 pm "Holdsworth is surely one of the finest guitar players the world has ever seen." -Musicans Only. Plus Jazz Passengers.

Joe Henderson and the Jon Ballantyne Trio Double Bill with Don Pullen Trio • June 25 • 8 pm • AND SHAT MOL Henderson is the most commanding and original tenor saxophonist in jazz. Ballantyne is a Juno award winner and one of Canada's rising jazz stars.

COMMODORE

Johnny Winter . June 26 . 10 pm Blazing guitar powered blues. Plus Bob Bell and Necropolis 90 and Michael Van Eyes.

Kingsnake Blues Caravan • June 28 • 10 pm A star studded blues revue that"ll have you racking from the minute you walk in the door. Featuring Kenny Neal, Lucky Peterson, Noble "Thin Man" Watts and others. "(Pullen)... is a brillant improviser... his melodies sing with real passion... his trio shows are rare and shouldn't be missed." -New York Times

Mahlathini and the Mahotella Queens • June 29 • 10 pm Return From South Africa... the street-smart, joyous music called "Mbaganga jive". Plus Pierre Dorge and New Jungle Orchestra.

Poncho Sanchez • June 30 • 10 pm Latin jazz at its finest. "Tito Puente and Mario Bauza now acknowledge Pancho's mastery of the genre..."-LA. Style.

Caetano Veloso - July 1 - 9 pm "I'm jealous of Caetano's lyrics. This is the music and poetry of the future, beautiful, sad, heart-wrenching. Contemporary. Angry. Pretty. Ugly. What popular music could/should be.* - David Byrne Plus Calso Machado

Oliver Jones . June 22 "One of the best musicians I have ever heard. ... "-Leonard Feather, LA.

Azimuth . June 23 . one of the most imaginatively conceived and delicately balanced of all contemporary chamber-jazz groups. "-The Times (U.K.)

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ALL SHOWS 8PM Jazz Passengers • June 26 "Snatches of Dixie, ultra-smooth ballads, Honolulu dinner on acid music, doo-wop, zany and jagged jams...-The Mirror.

VANCOUVER EAST CULTURAL CENTRE

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Ray Anderson Quartet • June 28 ...like a trombone version of John Coltrane's tenor saxophone sound. -New York Times.

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EDITOR Kevin Smith ART DIRECTOR Geoff Coates PRODUCTION MANAGER BIII Baker EDITORIAL ASSISTANTS Chris EDITOR Wen's mitta ANT UNES TOR Geef Coates PHOLOCION MANAEN BIL Baker EDITORIA, ASSISTANTS Chine Bachanan, Paul Funk, Viale Funk PRODUCTION ASSISTANTS Sort Lifvigencon, Lan Morgan, Ajdia Schymansky WRITERS Chine Bachanan, Pat Carroll, Viola Funk, Michael Niasean, Janis McKenzle, Leigh Worl PHOTOGRAPHER Leonard Whister GRAPHICS Soct Lifvigstone WORD PROCESSING Lise Detta Secondary COVER 12 Midnite STMLST Logy Utana, Randy Wark ADVERTISING Mike Harding, Logd Utana ADVERTISING PROCUTION BIL Baker LOCAL DISTRIBUTION Matt Steffich SUBSCRIPTIONS/MAIL DISTRIBUTION Robynn Iwata PROGRAM GUIDE/ DATEBOOK/DELIVERY FRIEND Randy Iwata ACCOUNTS Barbara Wilson TECHNICAL SUPPORT Sue Ahn, Peter Lankester PURI ISHER RadSoc

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SATURDAY MIDNIGHT - COSTUMES HALF PRICE BRING RICE, DO THE TIME WARP, HAVE FUN AT VANCOUVER'S BEST

FRIDAY - SUNDAY JUNE 1-3		MONDAY - 1 JUNE 4 4			AY - THURSI NE 6 & 7	DAY
FIELD OF DREAMS BULL DURHAM	7:00 9:15	THE BEAST DAS BOOT	7:00 9:00	MONA LISA THE HIT		7:00 9:00
JUNE 8-10 2ND ANIMATION CELEBRATION	7:15 & 9:30	JUNE 11			E 13 & 14	
	1.15 0 9.50	POWWOW HIGHWAY	7:00	REPO MAN		7:00
JUNE 15-17	1900	EL NORTE (The North)	9:00	BLOOD SIMPLE		9:00
FESTIVAL OF HONGKONG CINEMA*	7:00 & 9:00					
	1100 01 7100	JUNE 18 a	L 19	JUN	E 20 & 21	
JUNE 22-24 TRIBUTE TO JACK NICHOLSON*	7:00 & 9:00	FESTIVAL OF HONGKONG C	INEMA* 7:00 & 9:00	FESTIVAL OF HONGKO	NG CINEMA*	7:00 & 9:00
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JUNE 29 - JULY 1	a station	THE GODFATHER	Monday only 7:30	LOOK WHO'S TALKING	3	7:00
BEST OF THE CANNES ADS	7:30 & 9:30	THE GODFATHER Part II	Tuesday only 7:30	PARENTHOOD		9:00
	*PLEASE	E CALL 689-0096 FOR DE	TAILED SHOW INFO	RMATION		
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ADMEYERATION Dear Airhead,

Thanks much for the wonderful Russ Meyer interview. At last something for a Texas redneck to relate to. I wasn't awne of Canada's censorship problem however. When I visited your fair city two years ago I came away with the impression that it would be a good place to escape to when the Quayle administration takes over. Please send your ignorant blue-nose born agains to Texasso I camove up there.

Thank you, Joe Newman (Rudy Shwartz)

SUSAN GETS THE SCOOP Dear Airhead.

Picture an "independant" band with limited resources that has a product to sell. They only have money to invest in one of three choices beitL.P.'s, C.D.'s or cassette bitL.P.'s, C.D.'s or cassette players vs. C.D. players vs. turntables are there in the world? My guess would be cassette players on ton

Now you're a band on tour. Have you ever travelled across the country (esp. southern U.S.) in the summer with a couple of hundred L.P.'s? I have and it's hard to sell your new warped L.P. I've flown to gips with a couple hundred cassettes. No problem getting them on the plane. A little harder to do with a couple of hundred L.P.'s..

I play in a band called Roots Roundup and we are an independant band by choice. We have never gone looking for the almighty "record deal". We take care of our own business and contract out those jobs that can be done better and more efficiently than we can. However, we maintain strict control over all facets of our operation. Sure it would be nice to be "signed" but it's not at the top of our list of priorities. We are an independant band that's relatively successful, and for us, tapes are the most cost effective way of getting our music to the masses. As you read this we are on a seven week Canadian tour.

So Susan Ferran (*It's A* Dirty Job...,Airhead, May) put up or shut up. Start a band, remain independant, research the ways and costs



of getting your finished product to the people so you can go out and play for those people. Again I can't stress the word independant enough.

There are musicians out there who enjoy the business and playing of music in any capacity be it the street corner or to huge hockey rinks (I've done both). I, and we as a band are fiercely devoted to all areas of our ways and means of making music and refuse to be in limbo while someone else decides our fate, be it a deal or whatever.

Oh - one more point. Have you Susan Ferran, never recorded an L.P. or C.D. onto cassette tape?

Hmm, thought so. Barry Taylor Roots Roundup



The Man Scan. By Lomm Sorbay.

Canadians' fascination with dumb guys has to end. How much longer can we uphold the careers of C-FOX'S Larry & Willy and MuchMusic's Mike & Mike anyway? Take heart, because someday when the hammer falls — and it will fall it's coming down hard on these jokers.

For those who are impatient, let me predict the inevitable scene:

Larry & Willy & Mike & Mike are all packed in the defendant's box at the folk tribunal. They're dressed in grey prisoner's uniforms and wear the complementary wrist and ankle bracelets. They look pale, shaken, and all have several days' beard growth. They're facing a mean-assed council of young intellectuals appointed by the revolutionary cabinet.

The dumb guys' sentence is harsh: they've got to endure an incessant tape loop of their own performances. They'll have their noses rubbed in their own mess, indefinitely. The proverbial boot will stomp on their senses forever.

In a pathetic display, Willy begins to sob madly, claiming Larry put him up to it all. One Mike flops his head into the other Mike's lap, and he too starts crying. The scene desn't move any of the council, who've been hardened by months in the bush training and plotting for the coup.

Not since the overthrow of Ceaucescu does the world smell such sweet justice. The socialist utopia is at hand, etc., etc.



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Produced by Perryscope

THE WONDER STUFF-TAKE 1

Ok, okay. I'm going to phone the drummer for the Wonder Stuff, and tell him, busy man that he is, that I want to talk to him half an hour from now so I can tape it. Right, sure, these guys hate everyone. It says so in the New Music Express.

"Hello, uhm, is Martin there?" "Speaking." (This said in heavy Beatles-type accent.)

"Could I call back in half an hour? We're having some technical problems here?" (Cringing silence on my part, waiting for his answer.) "Sure, I'll go have a shower." (Whew)

THE WONDER STUFF-TAKE 2 "HELLO, HELLO? Randy, Lloyd you're the music directors. Why the hell isn't our equipment working !"

THE WONDER STUFF-TAKE 3 Ok, okay. I'll phone him again and I'll just take notes. Right, sure, fine

"Hello, is Martin there?" "Yes. I'm naked now." "Er uhm, so tell me about the band on the road." (Shit, this won't be easy.)

And you know dear reader it isn't easy interviewing someone on the phone when they are naked and the recording equipment won't tape over the phone. So the gist of what was imparted is this.

Bob "THE BASS THING" Jones left the band at Christmas time. Bob, perhaps the least pretty human being to ever wrestle some rhythm and a bit of melody out of four strings. Bob, who despite being the least pretty human being to ever wrestle some rhythm and a bit of melody out of four strings, obviously had a good heart (after all he took his winnings from the pools - English betting shops - and paid for the first two Wonder Stuff singles). Oh lord, how could they ever hope to replace a man who cut his own hair while being interviewed by the pissed hacks of the British Music Press?

"We've got Paul Clifford playing with us now. He's a friend of ours; we've known him for ten years." (Ah well, easy come easy go.) "We've also got Martin Bell with us. He played fiddle and banjo on the album and he does that live and plays some guitar so Miles (Hunt) can concentrate on his singing."

Remember, you read it here first.

THE WONDER STUFF-TAKE 4

Ok. Okay. So the phoner sucked. I'll fake it, no-one will notice; after all, Rob Boper did an interview with the Sugarcubes by stealing Tom Harrison's notes. Yeah sure, no problem.

THE WONDER STUFF-TAKE 5 "Do you want to interview The Wonder Stuff again?" "Maybe.

Britain's No.2 city. The music press almost wet itself over it a few years ago when bands like the Stuffies, Pop Will Eat Itself, and The Mighty Lemon Drops popped up out of the midlands in which the city is located. Martin is far more succinct: "I don't lining the wall. That's why Miles will say things to piss off the crowd. Getting a bad response is better than getting no response at all." All this bad press stuff in the UK is starting to make sense.

"Because there is basically only one radio station in the UK (the BBC's Radio One, which provided the inspiration for "Radio Ass Kiss") the press there operates like college radio does here. But no matter how much they write about the band you still won't know what they sound like ... so you get 15,000 - 25,000 out

down side of this would seem to be their relationship with the US office of their label. "It is all business in New York; they don't even talk about the music. They don't understand a band that doesn't want to be rich and famous so they leave us alone, which is fine by us."

He does, however, take a certain amount of delight in recounting the label's treatment of bands when they first arrive in New York. "You're put in a first class hotel, you go down to the office, everyone has a copy of the record, they'll all tell you how much they love the band and you come away thinking, ' Hmmm, maybe we do have a chance over here.' But there was a case where they had two bands coming into town, one day after another, and they got it wrong and greeted one band as the other!"

So what about those records? Their first Canadian album, "Eight Legged Groove Machine" presented the band as a snotty bunch of young men singing "It's your Money I'm After Baby " and "Give, Give, Give, Me More, More, More.""It's hard to explain the songs," he said, before giving it a try. "We only write about what we've experienced. When you're close to the band you can understand, see how they were written before we recorded 'Groove Machine' we were so amazed about this money and where it was coming from and I guess that showed up on the record.'

The follow up, last year's "HUP," showed a slight change in the lyrical concerns of the band. "Malcom broke up with his girl friend so there's 'Unfaithful' and 'Cartoon Boyfriend.'" He then paused and looked over at Malcom Treece, The Stuffies' guitarist, who was being interviewed across the room. "Actually, 'Unfaithful' was something different." I guess you do have to be in the band, because that made no sense to me. (But I think I know why Bob "The Bass Thing" Jones, the least pretty human being to ever wrestle some rhythm and a bit of melody from four strings, left the band ... no "M" in his name.)

THE WONDER STUFF-TAKE 7

My impossibly tall room mate paid \$22.00 to see The Wonder Stuff open for The Mission. He was a bit late and the band was on stage early, so he saw only three songs by those pop groovies and then endured an entire set by The Mission. So I figure he paid \$7.00/song for The Stuffies and \$1.00 for The Mission's entire output

THE WONDER STUFF-TAKE 8 Ok, okay. If you don't like The

Wonder Stuff you're just a big goof. Rock On. Right, Fine, Sure, Good, Uh Huh.

JUNE 1990 7

"It would be in person at their hotel." give a shit about Birmingham." to see a band play London, just out of curiosity. It's a new way of doing it; "Ok, okay, sure, yeah, right, fine." I know he sounds really snotty people don't play gigs anymore to THE WONDER STUFF-TAKE 6 but you had to have been there to OK, okay, sure, fine. I'm at the understand how unforced his statehotel and I've just met Martin the ments were. "I DON'T GIVE A SHIT

ABOUT BIRMINGHAM."

I then asked the ever popular

drummer. He's dressed and my tape deck is working. Things are looking

"We live in London these days. It's sort of a scam with the record company. Because we're from Birmingham they pay for our flats while we're in the studio and because we're always recording I've only had to pay for two months rent last year."

For those of you unfamiliar with Birmingham, it is often referred to as

"how does here compare to there question. "In America we've played to 200 hundred people in an 1800 seat hall, but they'll all be in front of the stage. (Now for an amusing side step concerning the band and their first trip to the USA. "You're in your hotel room and if the phone rings you immediately look to the TV to see what's on. You understand, we'd only heard that sort of phone on the Rockford Files." Now back to playing live). In Britain they would be

and get all their money.

"Actually we went looking for a label after we ran out of money from putting out our first two singles. So we asked for control of everything and just enough money to run for a year. More often you get these bidding wars where the band says we'll start at 100,000 pounds and two or three labels bid for them. But they don't have any control and then they complain about how awful it is on a major label. Stupid really." The

build up an audience." And why should you build up an audience? So you can get signed to a record label









the early eighties the Gothic scene in Britain was apparently alive and vibrant, although this seems contradictory for a movement based primarily on death. Bands such as Bauhaus, The Southern Death Cult (who later pared down their name to the Death Cult, then finally just to The Cult), and the Sisters of Mercy were both very popular and important musically. But with recent meagre offerings by Peter Murphy and the Cult, as well as the impending travesty to come from the joining of forces of Andrew Eldritch (the only original member of the Sisters left in the band) and Tony James (of Sigue Sigue and Gen X notoriety) as the new Sisters lineup, the Gothic move ment is truly dead. Topping the list of post-Gothic bands with no redeeming qualities who are now merely parodies of themselves is the Mission, who brought their Spinal Tap-esque show to Vancouver last

With the dubious distinction of being formed from the charred remains of the original Sisters lineup, the beginnings of the Mission looked promising. Wayne Hussey had served a stint as the guitarist for Dead-Or-Alive, hence his knowledge of cosmetics and prima donna routines, before joining the Sisters in 1983. For the next three years he and Andrew Eldritch were the creative energy which made the Sisters' music so powerfully dark and captivating (just like their inner souls, or at least, that's what their press release says). They recorded the magnificent "First and Last and Always' album and a number of unforgettable twelve inches in the brief span of their tolerance of one another. But after too many battles for control of the make-up mirror, the two had a very public irreconcilable falling out. After leaving the Sisters at the tail end of 1985, Wayne Hussey 10 DISCORDER

(Lead ego) and Craig Adams (the original bassist for the Sisters) quickly recruited Mick Brown (drummer from Red Lorry Yellow Lorry) and Simon Hinkler (guitarist from Artery) in order to continue their musical odyssey. This time they would be called the Mission, after first attempting to use the name Sisterhood, the unofficial name of the Sisters' fan club.

Somewhere between the time of their first single, "Serpent's Kiss," in May 1986, and their latest offering, the "Carved in Sand" LP, a span of eight singles and four albums, the Mission have lost any credibility which they may have started with. Strutting onto the stage as if they were about to conquer the world, the Mission were laughable in every possible respect. Probably very few people who saw them could take the band and their music seriously - in fact, it seems most people were there to see The Wonder Stuff, and rightly so. This pseudo-Gothic band with their hard-rock bombastic anthems is attempting, with

the help of their Canadian record company (Polygram), to become the next big band to break through into commercial radio via the path opened up by the success of The Cult. (Is their new single "Deliver-

"to be the next "She Sells Sanc tuary"?) To this end they are willing to exploit themselves, the press, and worst of all, their audience. Sincerity, integrity, and inspiration have been forsaken in order for them to enjoy the rock 'n' roll lifestyle of easy drugs and easy women which

found this a fairly easy transition to make. Whether it is the mock modesty, with the ensuing "surprised" reaction at actually being recognized standing at the back of the audience at their own gigs, as Wayne Hussey demonstrated at the Commodore; or the less than convincing human compassion, such as

their new song about child abuse done very poorly but nonetheless mentioned in every review; or the cliche appearances at benefits (remember, even Guns 'N' Roses play benefits; they were going to play at a AIDS benefit before the negative attention caused by their homophobic and racist song "One in a Million" led to their removal from the bill), Mission The come off as artificial and lacking any substance. The second element of the mission was to have the rock 'n'

roll posing noticed by the press and by the public. Hussey and company toyed with the British press, "leaking" stories

of their sexual and drug escapades. They captured headlines across Europe; not headlines such as, "New Mission Album Not As Pathetic As Previous Albums," but headlines such as "Craig Adams Flips During American Tour Because of Too Many Drugs."

Whether these stories, which they claim for the most part are accurate, are true is not the point. The point is that their methods and music do not stand up to the tests which should be applied to artists in the 1990s

But Polygram has a new angle to ensure that the Mission get noticed by the press in Canada since the hand can't stand on its own merits. They are trying cheesy gimmicks. Included in The Mission press kit: one Mission broach, one Mission necklace, one Mission bandana, one Mission Tour Poster one Mission T-Shirt, one Mission baseball cap, one Mission tour CD (promotional copy only not for resale). Most of these were for sale at the gig - one Mission necklace... \$8.00. I don't know if one wears all this Mission clothing and ornaments one becomes more attuned with Wayne Hussey, or if they are just meant to be a method by which to fleece the band's audience of even more money.

In the end. The Mission is not a band, it is a publicity and dating vehicle for Mr. Hussey and his compatriots. With this said, Discorder had the opportunity of interviewing Craig Adams and Mick Brown from The Mission, which we readily accepted. And as representatives of the Mission they were polite, affable and interesting people to talk to. We did not have the opportunity of talking with Mr. Hussey.

Discorder: It seems as if early on in the Mission's career there was a conscious effort of myth-making by intentionally "leaking" stories about Wayne Hussey's use of narcotics and women, including a story where he offered to share an over-enthusiastic groupie with a reporter he was being interviewed by. Did you find anything reprehensible about this tactic

they openly advocate and participate In order to fulfill their fantasies of Rock stardom they first had to as-

sume the typical rock 'n' roll attitude /posing. Apparently, they have or did it just not bother you? And was it case of a crass attempt to exploit the press for publicity?

Mick Brown: Yeah, um ... um, yeah ... you know there's..um...[and other guttural sounds until a very unconvincing response] No, it didn't bother me. Loculd waffle on for ages but that's the short answer. There is probably an element of truth in a lot of the stories; some are quite true while one or two others are complete fabrications. We're like anybody else, we take any opportunity presented to have fum. We live by the pleasure principle.

Craig Adams: I think it was a little bit of both, Hussey and the press exploited one another. It was great to have a front cover on a major newspaper before we even had a record out so we started playing up to that, which is very easy to do in Britain. I don't think we could do it here. But the newspapers realized that they had something that they could sell newspapers with. I don't regret the stories which were written because most of them are true.

D: Is there a difference between the British and North American press? And do they say anything that bothers the band?

Craig: There is a complete difference between the North American and British press. The British press are more into how much you had to drink last night, or how many times you fell over, and not what you as ethally do musically. They are far more into scandal mongering than you are here.

I think the people here are far more into listening to the music than the scandals which go with it, which is good. You get sick of it all because it becomes very boring. I mean, we don't take any notice of what anyone says anyway, in regards to newspaper people.

Mick: You can't let them bother you. Besides, we sell more records than they sell papers.

D: The Mission is now apparently one of the few remaining vanguards of the Gothic Scene. Has this scene in Britain merely become a living parody of itself?

Craig: 1 don't know if there really was a Gothic Movement. I think it basically came down to journalists wanting to pigeon-hole another sort of music to make their jobs easier. It's like the heavy metal scene now. There is death metal, speed metal, and thrash metal, but it's all just music.

There is only good music and bad music and not all these false styles of music. If people think all we do is wear white make-up and black clothes they shouldn't bother coming to our shows; we're not, nor were we ever, like that. Nor do I think most of the bands who were put into that category ever were either.

Mick: I don't really know or care. It's just music to me. There are times when a fashion goes along with music, everybody has a uniform to wear. Yeah, even The Mission has a uniform; we wear short shirts and sneakers at the moment. mos comes from an incident in Germany involving one of our fans who happened to look a lot like an Eskimo because of his half Asian descent. It was very cold so he was wearing a Parka before the show. The locals begn pointing at him and laughing; but he couldn't understand what they were saying except that they would occasionally point at him, say the word Eskimo, and laugh.

On the whole the Eskimos are

began to take yourselves too seriously. Is the recent departure of original Mission guitarist, Simon Hinkler, in the midst of the North American tour, a sign that The Mission are now taking themselves too seriously?

Craig: That is one reason that is always given for the breakup but it basically came down to the fact that we didn't like him [Andrew Eldritch] anymore. He was a bad person to get

D: Your most devoted fans, those who follow you from gis to gig and from continent to continent, are called Eskimos. What is the origin of this most nuosual moniker, an interesting one for us in Canada? And do you ever wonder if these people actually have lives, unlike Dead Heads?

Mick: The origin of the term Eski-

pretty cool; they are just into having a good time. They are not totally devoted to us; they take the piss out of us just as well as the next guy. But those who follow us all the way to Canada must be either rich or thieves.

D: One of the reasons which is often cited for the breakup of the classic Sisters of Mercy lineup was that you along with, and there was no point in wasting so much of our time on something that we didn't particularly enjoy anymore. We don't want to get into a situation where we are staying together just for the sake of it. As for Simon, I think he didn't feel like doing it anymore, so he's not doing it. It's as simple as that. Although we don't know where he is, I don't think there is anything wrong with him, like he's gone mental or is strung out.

D: Do you feel that the present promotion of the band is demeaning its integrity?

Mick: That's record company stuff, isn't it. It's always the same. Yeah, it's bollocks.

Craig: Obviously the record companies are in the business of selling records, and they would be foolish not to promote it in some way. But I think they can only do so much.

D: What hobbies or passions do you have that take you away from the music business?

Mick: I've got a passion for trucks. I used to be a truck driver; me dad used to drive a truck. Driving through America is quite nice for me. I love going to all the truck stops and exchanging pleasantries with all the big, hairy truck drivers.

D: The show in Vancouver is allages, which is an oddity here. Is it all-ages throughout the tour?

Craig: Yeah, we are getting a lot mail from'people who are not old enough to get into the gigs where we play. That's not fair really. So, pretty much the whole tour is all-ages, although we had to do a little bit of diving and weaving in Montreal where it was supposed to be an over age gig, but we got everybody in.

D: Considering the recent poll tax demonstrations and the apparent failure of the Red Wedge movement in Britain, what should be the role of musical artists in politics? And within that role, where do The Mission place?

Craig: I don't think The Mission has its own politics. We each have our own personal politics but we keep them out of what we are doing as a group. If there is something that we feel strongly enough about, which is basically humanitarian causes and not political things, then we'll do something. Thus, we have played many benefit concerts throughout our career. It would be wrong for me to speak on behalf of the entire band, nor could Wayne Hussey be placed in such a role.

I don't think people who stand up with pieces of wood with metal strings have any more right to make a statement about a political thing than anybody else has. Why should they be able to abuse that power. The fact that there are a bunch of twelve year old kids listening to your music doesn't give you the right to tell them what is right and wrong in the world. They should have the right to make up their own minds, and not have it forced onto them by people abusing power.



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y Uncle Shep operated his demolition company for years, and everyone understood that his work was his concern. None of the family had ever been to a Shep worksite, and for fear of upsetting him, no one dared ask the man, "What was it like knockin' down that art deco number?"

Then one day Shep made an exception. He threw a dusty portfolio past my head and told me its contents were now mine. "You're the writer, maybe you can use 'em. he grumbled. Inside the portfolio was a wad of foolscap with writing on each side of every sheet. I asked the old misanthrope what he'd given me to read. His explanation, given the impatient nature of my relative, was quite charitable. "I found these at work. It's all what's left of some young fella."

What Shep had thrown at me was apparently a ragged, loose-leaf diary. The hand-writing was unimpressive yet legible. Numerous shades of ink were used throughout suggesting many pens had run dry. Some pages were smudged; some had yellowed; all of them were damp. Bundled together by an elastic, the papers had belonged to a condemned building's final tenant. A crewman discovered the writings lying amongst a charred sleeping bag, a slightly melted Bic pen, and most notably, a ghostly pale fist blackened at the wrist.

By discovering the human appendage, Shep's crewman created a problem for the company. If reported, police investigators would close the worksite in order to inspect for the possibility of foul play. With rentals and crew, Shep Demolition stood to lose

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recent days judging by the state of the clenched digits. To avoid a major financial loss, Shep had to act quickly. He simply kicked the limb aside like it was a tennis ball, and it bounced out of view through a doorway, "I didn't see anything, did you?" he asked, confident none of his laborers would have any moral objections at \$13.75 per hour. Nobody spoke up. Then to his credit, Shep asked that his men respectfully bow their heads for 6 1/2 seconds

Work continued on the site that day, whereby the structure was razed to the ground. A weighty mound of brick, splintered lumber, plaster and pipe buried the singed hand, sleeping bag and assorted belongings. One crewman kept a walkman he found at the scene. It worked once he unwound a Traveling Wilburys tape from the pinch roller. Nobody noticed that their hard-nosed boss had stuffed

t h

The diary began on a typical Friday evening in the urban barnyard. The young man passed the time before the dinner rush washing an elbow-deep pile of greasy pans. Fat Ford was clever, he idly smoked a joint behind the shop until the deliveries began. Fat Ford, our young man, and Sweet Dick the drifter were the delivery staff for Ilyich's Pizza. Ilyich, the only Russian first stop. Without the Travelling Wilburys' encouraging refrain, "It's Al-right," and the weekly delivery to #A3, the young man would not be able to tolerate his job. Nightly he suppressed the urge to drag Ilyich's patrons down a staircase by the hair. He especially loathed the Bad Tippers, whom he regarded as the lowest form of life.

The one unique opportunity delivery work afforded - to see slobs at

44.15 : papers inside his coat. Nobody would ever sus pect that Shep, whose facial expression indicated either he was dissatisfied or chewing gum or both, actually mourned for the building's last inhabitant.

For why else did he hand over these writings to me? A dank bundle of foolscap was an odd gift from someone who usually gave soap-ona-rope as Christmas and birthday gifts. Shep always rode me about being a writer, implying my pen and paper were wimpy compared to his crowbars, crane and blasting caps, Nevertheless, all the bastard's oomph combined couldn't clear his conscience. It chilled him that someone could completely disappear like this unfortunate squatter, without concern to anyone. It's as if I've been called on to resurrect him through words because my uncle fears he could pass on just as anonymously. One day he doesn't get out of a building on time, and Boom! Shep gets shipped out with the rest of the rubble, and no one notices he's gone. That possibility scared him.

I read through the writings, and page after damp page it held me. Not only was this a surprisingly vivid journal covering his last months, but reading it was like snooping. Mankind needs the occasional snoop like he or she needs food and sex. Publish a celebrity's diary and there's usually a great stir of voyeuristic interest, even if it's a fake, like Hitler's. Moreover, if one gets a chance to peek in another's diary without getting caught, the opportunity is often taken advantage of.

this side of Switzerland in the pizza business, and Tom Bon Joyi were the cooks

LIFE AND

Fridays were significant for the young man because of a small Hawaiian-style pizza ordered by the occupant of apartment #A3, 1267 29th Street. Its resident had the distinction of being the only non-tipping customer who didn't raise the young man's ire. Here lived the girl he loved. He didn't know her name, mind you (she was listed as Occupant at the building's entrance); and he hadn't said more to her than. "Hi, How are you tonight?" and "Thanks." Still, plans of asking her out invigorated him. Eventually he hoped to build-up enough courage to

"Delivery!" bellowed an irritable Tom Bon Jovi. The would-be rock star was touchier than usual tonight. His cheese allergy had flared up again and left his face spotted like the starry heavens. Fat Ford heard the call, poked his head inside and said to the young man, "Oh, that's yours, eh?" "Yeah, Ford," he responded, "take five." Ford would jump ahead if you didn't watch him. Up front, the order lay on the counter. As the young man passed by he saw Ilyich slip #A3's small Hawaiian into the oven. He knew he better hurry back.

His cranky '78 Honda started after a few twists of the key. Oceanblue exhaust surrounded the car, then dissipated. He punched "play" on his walkman, and steered towards his

detested. Day after day, he saw who and what made up the population. When one tours the dark stairways and poorly lit hallways of the city, often to be greeted by someone wearing only jockey shorts, or ragged sweats, or stinking of booze and pot, one becomes cynical about democracy like the young man had. Someday he hoped there would be a better political system in which he and the girl in #A3 could prosper.

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that size. Each pizza was a meat special which meant a very butch crowd. The young man took the armload around to the back of the house and kicked the basement door. An athletic kid answered and said. "Nah. it's the pizza!" Apparently they were expecting someone else. Actually, they were waiting on an ambulance, explained the kid. Two members of their stag party had hurt themselves butting heads. Sure enough, two unconscious men lay on the floor of the suite with friends holding ice packs to their crowns. The young man felt a nice tip in the works. A little pandemonium is an advantage for the tipseeker. He left with a satisfying fivebuck tip. Two paramedics brushed passed him on the front walk.

When he got back to Ilyich's,

Sweet Dick the drifter had arrived for the late shift. Sweet Dick was the image of the gentleman bum. Sixty years ago his type would've ridden empty boxcars around the country to find work and to keep two steps ahead of trouble. In spirit he was a drifter, in reality he boarded in an uptown heartbreak hotel. Dick lived by two rules: never come to work rowdy drunk, and keep your opinions to yourself. True to those words. he was always very quiet, and just a little pissed.

Dick and Fat Ford kindly agreed o a deal that let the young man deliver to #A3 each week. It was their secret, for if Tom Bon Jovi found out he'd spoil the young man's routine. Setting out on the girl's delivery the young man was, as usual, anxious. Every Friday brought him closer to the one where he would finally, and decisively, act. Tonight though the standard "hellos" would do. He pressed button #A3 at 1267 29th street, heard her usual 'Come on in," and then tugged open the buzzing door. He rounded a corner and there she stood, in the doorway of her main floor flat, holding \$7.50, exact change. "There you go. Thanks. Goodnight." End of transaction. It was all very quick, like stand-

ing in the rain all day to see the Pope drive by. But just a glimpse makes it worthwhile for those who believe. "It's Al-right ... " It certainly was. The young man believed luck would come his way eventually. By taking matters into his own hands he would be able to afford his rent, fix his car, get a better job, and date the girl in #A3. He could conceivably have it all. However, "things" persistently stifled him. For instance, a Bad Tipper always took the joy out of a night of good tips. And Tom Bon Jovi annoyed him just by being alive. The young man hoped that by some ingenious method he could get around bad fortune. He eventually

would of course, by vaporizing. So this is how much of the pizza driver's life went by. Okay, the guy wasn't Napoleon-he was an indolent delivery boy, for pete's sake! Likely he would've stayed that way if not for subsequent events. And it's all preserved in the journal, thanks to Uncle Shep.

Everyone, with the exception of Ilvich, knew that Sweet Dick kept a flask inside his wool coat. They all had little secrets they kept from the boss. The young man's was his trip to #A3 each week; Fat Ford's and Sweet Dick's was substance abuse. Tom Bon Joyi had all manner of bad habits, and for a cook, his personal hygiene was lacking. However, one day this circle of mutual distrust was broken. Dick was carrying out a HINE 1990 13



rather large order, piled clumsily onto his arms by Bon Jovi. The top pizza began to slide, and in trying to catch it, the remaining pies tumbled to the floor. This was during the dinner rush - deadly timing. Dick was about to chide Bon Jovi, but Tom reached in his coat and drew the flask. "Look at this, Ilyich!" he said. "Dick's half-cut no wonder he can't keep his balance!" A hush fell over the place. Ilyich, ever the righteous family man, simply said to the wizened gent, "Out." Somebody greener than Dick might've objected, but he just shrugged his shoulders and walked

After the firing, our pusillanimous-to-the-core protagonist decided to do something-a big step. He would avenge Sweet Dick. That evening he quietly coasted the Honda into his parking spot in order to elude the building manager's attention. Then, while still strapped in the driver's seat, a devious plan occurred to the overdue renter. If it succeeded, it would tear the guts out of Tom Bon Jovi.

Ilyich's kitchen must have resembled a circus some nights. The Russian ringmaster expected his employees to play along with his Slavie sense of fun. Sometimes" fat" put-downs were the boss's bag, and naturally Ford was the target. The Idshy driver had heard it all before, so Ilyich's jibes rarely cut beneath his adipose exterior. Occasionally, however, the young man knew a comment pierced Ford's big, overworked heart.

Ford's head was somewhat in the clouds about what life should bring him. For example, he thought that one day he might marry and have a family. You can always forgive a little wishful thinking, but in Ford's case, unless the 37-year old lug won the lottery, any trip down the aisle for him would have to be permanently postponed. It was the fat man's THC-fed talk that provoked Ilyich's cruelest teasing. The Russian would roar with laughter while describing what a Mrs. Ford would possibly look like, or what the Ford litter might amount to. The fat jokes rolled over Ford as they always had, but the attack on his dreams hit home. The look he got, that sadfaced clown expression, let Ilyich know when he'd had enough.

Inciting discord among his staff was a bad habit the boss had to lose. He was already short one driver, and this cost him on busy nights. Ford and the young man delivered steadily throughout their shifts, which meant task like dibes and pizza

box-fold box-fold Tom Bon particuabout the workload

workload; being a

enough as it was without washing pans or making boxes. Besides, he

cook

knew he'd created the current mess. If the young man was going to get Bon jovi back, this certainly was the most volatile time for it.

The opportunity came up sooner than he thought it would. A large order was going to one of the better hotels in the area, and it was the young man's delivery. "It's now or never," he thought. And off he went, transporting pizzas to the swanky inn. Twenty-two minutes later the young man returned. He exclaimed to Ford, who was on his way

out, "Guess what. I just delivered to VAN HALEN"

He spoke up to emphasize the rock group's name, but the half-assed guitarist/cook had taken all "WHAT?!" Tom fired back. "You saw them? "Well, yeah," the driver responded. "Eighteenth floor of the Windsor. They're checking out in the morn ing. When I came in they were all playing in the suite, havin' a good old time Nice guys too. They tipped me ten bucks." The young man decided that was enough. Bon Jovi was already turning green. He grabbed his next delivery and made off

Touchez! It was so simple and it had worked. The young man knew that Tom Bon Jovi felt tied to that pizza oven. By supposedly encountering the cook's heroes while he slaved

back at Ilyich's, the young man was putting him through psychological torture. A sweet sense of accomplishment came over him, which he savouted. He pulled over at a convenience store and bought a soda. He sat on the hood of his Honda, sipping, very pleased with himself indeed.

Self-confidence, which he'd heretofore never known, came as a by-product of the young man's little revolt.

That Friday, it was his conviction that he should finally converse with the girl in #A3. He considered beforehand what he would say, and noted it on a spare menu left on his passenger seat. He entered the building at 1267 29th street still rehearsing the line softly under his breath. He rounded the corner, grinned as he handed her the pizza and said, "Doesn't the world just gety ou down sometimes?" She looked at him strangely for a moment, then agreed that the world was occasionally hard to hack. He accepted her \$7.50, and skipped back to the Honda, which took off after a shove and a jump start. Undoubtedly, he assured himself, they thought alike.

"Well, if God struck me dead

none as bad as being evicted, which three packed boxes full of his things and changed locks might suggest had just happened.

Exhibiting a little sleepiness over the next day or so, the young man was determined to keep his chim up. Tracking down shelter, and making the best out of a squatter's existence made his nights restless ones. Luckily, he was spured on by his recent achievements. Days after the rout Tom Bon Jovi still looked miserable; and a script for next Fri-

day's encounter with the girl in #A3 was in the works. Maybe he would ask the girl her name... Zeus then

sent the rest of his thunderbolts down upon the enervated young man. First, it was a Bad Tipper. One of those deadbeats who gives five cents change out of the nearest dollar and says, "Don't worry about it." Yeah? Well don't worry about this then ka-thunk, kathunk, ka-thunk - down the stairs you go! The young man came this close to a cavemanlike hair dragathon down the guy's own front porch. In a better world you could do stuff like that legally, he thought.

The revenge of the wildhaired cook followed. Friday

arrived with the young man excitedly anticipating his next meeting with the girl in #A3. When he saw her small Hawaiian pizza lifted out of the oven, sliced, and placed in a box, he moved towards the counter for its delivery. But Ilyich called, "Ford!" and the young man went white. "Wait a second," he interjected, "it's my run. That's my delivery!" Ilvich, in his usual superior tone, said it was Ford's. Then he added, "Tom says this girl called and said she didn't want you to deliver to her anymore, that you're trying to be too friendly. So, no more to 29th street." Ilyich can never make his point too clear. "And you're lucky I didn't fire you when I heard this." The invertebrate Bon Jovi held his sides he was laughing so hard behind the Russian.

For the rest of that shift the young man was in a daze. He delivered orders almost by rote. He complained later about indigestion so llyich reluctantly let him leave an hour early. Back at his drafty quarters he crawled into his bedroll for

comfort. He took out some paper and recorded to receive Hawaiian thoughts. He girl having the small from Ford's chubby mitts. If anyone would make a pass it would be Ford, whom it was well known was looking for someone to court. The pain in his abdomen grew and spread throughout his body. He felt too ill to carry on so he put the writing aside.

Thinking he still needed a little encouragement, the young man reached for his Walkman tapeplayer. He cued up "End of the Line" as the feverish ache in his stomach intensified. The jaunty opening chords of that song always brought some relief to him. "It's Al-right, he crowed in the vacant, unlit room, ...ridin' around in the sun." Then, as dirty, over used tape-players are apt to do with worn, over-played cassettes, the Walkman jammed. The random freak of nature - spontaneous combustion, however, was too far along at work on the young man's body for him to worry about the fate of the tape. The incendiary curse brought his flesh and bones to a temperature whereby they contpletely evaporated in thirty seconds. The quickness of it all spared most of the bedding, nearby paper and wood flooring from incineration. With the exception of the fist (a gesture, I suppose, symbolic of his anger), the rest of the poor kid was now part of the ozone.

I nucked the last pages of the diary back in the portfolio. Writing the pizza deliverer's story seemed like al to f work just to win a bit of ym uncle's approval. I deserved more from him - something momentous, like al little humanity. I decided to corner the wretch and, once and for all, get an honest sentiment about the deceased driver, whose diary he'd read, and whom he'd essentially baried days before. If he gave me one of his trademark "shit hapnent" responses I'd strangle him.

"Look, Uncle Shep, just between you and me, that kid in the old building, it upsets you he had to go like that, right?" Shep stopped his chewing, and considered my question. His facial expression softened. Dear me, I hought, I'm getting my answer. "Well," muttered my uncle, "mighta hired the little goof if he 'd have bothered to apply, let's say that."

In fact it was the perfect Shep non-answer. But it was enough. Tomorrow, damnit, I write.

JUNE 1990 15



this very moment it wouldn't be so

bad, would it?" thought the young

pizza driver. If life only was like

fiction, we could read ahead and

know when to take our final bows. If

the young man had taken an unsur-

vivable leap off a bluff in the Honda

we'd have a tragic story with a happy

ending. Instead, looking onward, we

observe his downfall A shame re-

driveway, and once again silently

coasted his car past the building man-

ager's suite. With a rusted and hole

ridden muffler like the Honda's and

two-month's back rent due, motor-

ing through the lot this night

could've had dire consequences. But

The young man turned down his

ally



Genesis P. Orridge: processed guitar, processed violin, lead vocalist. Paula P. Orridge: tape mixer, vocals. Matthew Best: drummer. Daniel Black: keyboards. Fred Gianelli: guitar, E-Max programmer. Tom Terry: DJ, film, slides.

16 DISCORDER

Discorder: Are you on tour to promote a product or is this just a way to see the world? Paula: Actually, it does coincide with releasing an album.

D: So what's the album called?

GP0: They're on Waxtrax and coming out on the 25th of May. One of them which is the studio/song rock dance version is called "Towards the Infinite Beat." But simultaneously with that is an album and CD of club remixes called "Beyond the Infinite Beat."

D: I read somewhere that you consider Psychic TV more of a literary concept as opposed to a band, more a vehicle for your writing. But upstairs during the soundcheck you sounded pretty hot. How can this be?

GPO: That's cause we're just brilliant anyway. (laughter) I mean, being a man of great taste I have surrounded myself with incredibly good musicians who don't want to be paid. (laughter) It's true! That's the great error people make. They assume that we're not musical just because we're not obsessed, per se, with music as a career or as a holy grail. Like when a junkie chases heroin he gets less of a kick; a lot of music people chase music and get less of a kick and you can see it in what they do. Like tonight what you were listening to were new Emax discs that Fred made that we'd never heard before. The first time we heard them were as he put them up on stage. Everything you heard was improvised straight away. D: Is that true as well for your rap, your poetry? GPO: Oh yeah. I mean I don't know what I'm going to say. I've never heard it before. Whatever I was singing was made up as I was going. D: Do you depend that spontaneity when you perform?

GPO: I think it's really important for live work. It's funny, I asked Fred what this new one was called and he said it's called "Intoxication" and I've just finished reading a book on intoxication. All the animals find ways to get intoxicated from insects upwards, And it actually is a natural urge, a natural state of being for every living being. And that most intoxicants that human beings use, they observed animals using them first and then copied it. But it apparently seems that most animals naturally stop at a certain point. The fruits and the leaves that they use are seasonal and it's a kind of annual celebration. Whereas with human beings we don't seem to have any built in filter. We love the feeling of intoxication so much that it's actually more natural for us to get high to the point of killing ourselves by overdosing.

D: That isn't true of some native people. I know of some native groups who use drugs in a ritual fashion and are cool about their use. It's not always a matter of abuses on maybe it's a fact of Western socialization.

GPO: It might be Western socialization. It's certainly true that with native Americans and peyote it's built into passage of time and mythology and storytelling and so on. Therefore it's naturally controlled by events and by the seasons again, whether they be spiritual or physical. But our societly has broken down that basis tribul unit, fragmented it, so there are no longer those parameters.

D: Do you feel that there is a re-emergence happening of tribal culture?

GPO: I think there is a re-emergence of an extended family basis.

Paula: I don't think it ever went away. Basically what happened is that people, culturally, went into different religious groups and that was their reaction to becoming a tribal group, but it was all unconscious and it always has been and that's how it has grown and extended. D I' ve never been to England but I understand that, as opposed to Canada, it's very tribal and that maybe that's why such great music comes from there; the immediacey of tribes.

GPO: It happens very quickly. We can see it with music trends, that's true. We get hip hop and there is usually a street style that goes with it. There's usually a street style that goes incrediby fast. With the eaid house that became deep house and then it became ambient house and now it's scally music which is Manchester. Each one has it's looks and it's codes and that happens and it always has from the mods and the rockers in the sixties. But even within that, the Manchester mods wore eye make-up that was green and black pig skin hats whereas the mods from Sheffield didn't. It's always been that way.

D: Getting back to the words. How does your song writing come about?

GPO: What I've realised about the way that I work is that I never have any lyrics written down. Even with the new abum, I had to write them down after it was recorded because I had improvised them onto the master tape, for the sleeve notes.

D: That's the troubadour.

GPO: Well it's also the storyteller. It goes back to that tribal function. It goes back to the middle ages when there would be the wandering storyteller/ minstrel who would have basic mythological or allegorical stories and then would interweave the events of the particular place where they arrived and would use the names of the locals to bring them into the story. It was a long time before those were written down. So I see us as being a part of that earlier oral tradition which is where the verbal side of music began. The musicians in the band play the rhythmic, celebration, altered state, trance part of music. So going back to caves with people hitting bones and rocks to make rhythms the rhythms meant different things like, "clap pause clap" is a male rhythm and "clap clap pause clap clap" is female. It's all part of native culture. Everything is represented.

All the native rhythms have key meanings: male, female, daughter, son, earth, and so on. As the rhythms change you're hearing a rhythmic story. That's were if fuses. At the same time as the music, the wise person of the tribe would recount stories about about the people, about the world, about the earth, about their position and their beliefs, their legends, their origins, and add that onto those rhythms. That is basically all music ever was and is. It's resonance really.

Fred: There is also a practical consideration why we work this way. Why we don't sit down and work out lyrics to go with songs is because we live on two different continents.

D: You're American and you write the tunes for the band.

Fred: I'm American and I can't spend a lot of time in England so I do my writing at home. I used to send tapes but now I don't even bother and it's even more spontaneous.

D: So you just get together when you're touring or when you've got an recording project? Paula: We don't rehearse.

Daniel: And that's a conscious decision not just an accidental factor. It's a matter of deliberately withholding things so that when we are together we've got the maximum amount of spontaneity available and it makes the performance.

GPO: Like you said, we've got product coming out. Which I personally feel is the most accurate Psychic TV play at home product that we've ever done in terms of the clues, and the tiny stories woven into it, as well as the actual rhythms and sounds. But it has a very particular function. It's made to function in a domestic space. Playing in clubs is different. There about much more physical changes and ecstatic changes.

D: So when you're out there tonight you'll want to primarily entertain people or do you want to proselytize?

GPO: It's primarily about empathy. My private theory is that people in a club situation are physically drawn into the music because of the deep beats and the accessibility of beats. We use what I call audibles instead of subliminals which is Paula with all the mixing. She has several hundred hours of tape and six cassette decks which she, again, according to her feeling at the time mixes in this information. Now all that information is selected by her based on her perception of life; what she wants to speak to people about; what she wants to satirize; what kinds of collisions and contradictions she wants to build in. She spins those through and every night that's different. So at that level we are proselytizing. She's telling people her world and how she sees it.

I suspect that as people are attentive in one way, with their ears or their bodies, in another level what's being projected sound-wise has to be going into their unconscious. So if they're listening to the beat her information is going to their unconscious and talking to that simultaneously. If they're listening to her information, their body is being unconsciously manipulated and altered and stimulated by the rhythm. If I'm also rapping, venting, or even doing the comedian then that may at times be slipping into the unconscious when their attention is somewhere else. There are films and slides that we show. So people may be watching those so intently that all the sound washes into their unconscious and effects it.

D: What I crave, as a person who watches a show, is that I want all my senses occupied at once. I want to be totally filled so that I can get beyond my senses

GPO: Beyond the infinite beat. (laughter) D: Good title for an album. So these sounds that you and Paula create are like triggers? GPO: I believe that it's a pretty unique way that we work but it's also an really obvious way. That's why we originally called what we do acid house and acid music, but we didn't mean literally LSD; we meant acid attitude. In other words, the stimulation of all the senses as completely as possible, simultaneously. Designed to produce the psychedelic experience with the use of light, colour, and sound.

D: Timothy Leary would be very proud of you.

tapes today. Uhhh...Ragamuffin and James Brown...lots and lots of James Brown. Daniel: Philip Glass. Terry Riley. The Beloved ... have you heard about them?

Fred: "Ambient House" compilation. That's about it, I don't listen to music when I'm writing and I don't really buy records much anyway.

Paula: I only listen to music when I'm driving and I listen to Soul to Soul, Kate Bush ... the Hounds of Love, what else ... the Fugs and the

ampled it four years ago because it seemed to us that is what it is about; drumming up life. You shouldn't be able to record it, or take it home, or explain it to someone else afterwards. D: Were you there?

GPO: You have to be there or not. On the bus or off the bus. That's what it's is supposed to do and that's what it originally did for most people when they got into music. They went "wow, I haven't felt this before" not " I haven't heard this before" and that's the key. It should have you feeling different to any way else you've ever felt.

D: What music are you listening to these days? GPO: I think you should ask everyone. You'll learn more about the band by asking us all and you might find it quite different. D. Let's start with Tom

Tom: I'm listening to Public Enemy's new album. I just picked up a whole load of dub GPO: You listen to the Fugs and the Troggs? You sneaky girl. I've been mainly listening to Moroccan Rai music but played on new technology so it's ... awkward. I've had a policy this year of not listening to anything in English so that I only hear the way the sounds operate. What words sounding a particular way effect me, so then I can find out more about what I'm about.

D: You recently wrote one of two introductions to a new book about the works of Aleister Crowley called "Portable Darkness." (The other introduction was written by Robert Anton Wilson) How did that come about? GPO: Well the way that came about was that Kenneth Anger and Hymaneous Beta recommended me to write it. So then the publishers

rang me up and asked me if I'd dot it. D: Why did you agree?

GPO: I agreed because I like to do the unex-

pected. I mean, why not; and I got paid. D: Last question. Any thoughts on the nineties?

Paula: If you look at the end of the centuries there has always been a turmoil culturally; wars, etc. As we come towards the end of the century we are coming towards the millennium. So, astrologically, and based on past history there's going to be lots of confusion, wars as there always are, and just an incredible amount of change. That's what everyone can look forward to really. It's going to happen really fast. It's like everything points out to you.

We went to the Western Wilderness Committee down the road today who basically say that it took millions and millions of years of evolution to create this planet and the life forms on it and in the past one hundred years, more so the last forty-five years, we're managing to destroy it in this short space of time. Since Einstein created the bomb people have always believed that we would be destroyed by that bomb but it's ironic really that we don't need a bomb to destroy ourselves, we're doing it ourselves.

GPO: We're drowning in our own shit. The thing to remember is that human beings themselves are not that important in terms of the planet. When we're all gone the sea will still move in and out, the stones will still crumble, there will be vegetation and an atmosphere of some kind. We're nothing in infinity or whatever we can imagine. I think it's basically arrogant of human beings to assume that our destiny is of over riding importance. It's not. The trick is to develop an alternative system. First for your self and then for the people that you love closest to you and then those next to them and so on.

> TOPY U.K. c/o Rapid Eye PO Box 23 Brighton, BN2 4AU East Sussex, England tel: (nk) 273-671177 fax: (uk) 273-671117

> > TOPY U.S. PO Box 18223 Denver, CO. 80218

The Temple ov Psychick Youth

Discorder: What does it mean to be member of the Temple ov Psychick Youth? C12: There are different levels of what it means to be a member of the Temple ov Psychick Youth. We have what we call allies which are people who are sympathetic but might not necessarily want to become committed to just one type of thing and we consider them to be Psychic Youths. For example, the band and the road crew, with the exception of Gen, Paula, and myself, no one is a so-called member of the Temple ov Psychic Youth and yet the band works long hours, loses lots of sleep, and basically make no money mos of the time. So, in a sense, they are much more committed than somebody who might buy some records and cut their hair funny. It's more a state of mind than a fact of membership.

C12: We never request that people become members. We tell people ways that they can become more involved and then we leave it up to them. We don't say that if you write something for one of our newsletters then you have to become a member. We don't believe that. D: Is there an initiation into the Temple of Psychick Youth?

C 12: Yeah, yeah there is. I don't know how many people in your magazine will want to know, but basically what we do is we have a ritual, on an individual level, on the twenty-third of the month at eleven p.m. which is the twenty-third hour. Then people, in some way, create some sort of representation of a desire that they have and usually we suggest that it's a sexual desire in the beginning, since that's the easiest one to know what you want and also it's a little less likely to ruin your life than a career change and also that you can tell really quick if it worked and it's pretty easy to get out of, so it's not a permanent change. It's also a very important one that most people are unsure of and have difficulty verbalizing so it's a good way to get people started looking at their lives and themselves.

So anyway, you figure out some way of representing your desire visually or sonically or maybe a combination of those and then you create an image of the particular thing that you wantly on imagine a combination of those and then you create an image of the particular thing that you want. A lot of people just use works by writing comething down on a piece of paper and then by concentrating on that desire they are supposed to comehow bring threadly easily on the bit of secural fixed is on the represen-tation and then to cut themselves and pust some blood on it and maybe some spit and some hair. Basically, who understand paganism realise that what they've done is called the measure

Those things are a representation of your self in a basic form and if you believe that those things have

power then you have also put a part of your soul into it. Then we ask that people mail it in. Many people do this independently of the Temple ov Psychick Youth and don't really realise that this is a form of sexual majck. The most annexing thing is that it works and that's what the Temple of Psychick Youth is all about, what works. We do things that work. We don't look so much at broader context of the moral implications of what we do or the social implications. We're looking at the results and we're also dealing with our own

Focusing on sexual desires makes you realise that some of the things that you would really like to have happen to you are things that you would not like your mother to know that you would like to have happen to you; so you start to get free of the conditioning of what's "right" and what's "wrong" in your sexuality.

What the majority of people think is right or wrong may or may not be actually, on a more cosmic what the majority of people tunks is right of wrong may or may not be actuary, on a more comme cale, a right or worng thing. Most people's really deep seated moralities are just optimions, they're not laws. And we're trying to break through that to make reality a more individual thing and less based on consensus. We are asking that people checks things and public the limits of their morality and their values and their philoinherited for no reason or whether there actually is a reason why there are taboos in our society

interface role not reaction or without interface acting is as each of why uncertain provide in total socially. D = Do you think that some people reading think will think that will so also spring is bad or each of the order of the order

this whole game of telling people that it's bad to kill or it's bad to rape is a load of bullshit. It's so obvious. Why do we keep being told ever day? Why is it battered at us? One can only assume it's a double message which says, "We as the controllers of your perceptions, we as society, we as the conglomerates, rape, in every sense of the word, spiritually, economically, physically; we kill en masse to disguise the fact that this is opinion. We destroy, we alienate, we abuse."

So all the things that law is created about to deal with you and me as individuals; we don't need those a sum of the second sec



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On Tuesday May 8th, Club Soda had its last regularly scheduled night of "alternative" music, and is now back to its old, exclusively Top 40 format. RJ Christic's also went Top 40 in May, cancelling the bands that were scheduled to play during the second half of the month. According to Denise Jackson of Paizley Promotions (who booked alternative bands into Club Soda and, a couple of years ago, the Luv-A-Fair), the reason is simple: the Top 40 crowd drinks more. And since the Metro burned down, a large part of this (more lucrative) clientele is moving to Club Soda.

Of course this looks like just more bad news for people who want to go out and see (or play in) original bands in Vancouver, but Paizley, at least, has other plans: Denise will continue putting on the occasional Sunday show at Club Soda with out-of-town and local bands, and may also start booking Mondays at RJ Christie's (in contrast to the old system, where bands

booked themselves in, usually for Weekends). Paizley is also one of the possible promoters for allages, after-hours shows to be starting at the Lux Theatre in early June. Doors will open at midnight, the cover will be five dollars, and there will be two bands. Although there won't be liquor sales there may be a speakeasy system where it'll be okay to check bottles at a counter (for those of us without charming little pewter flasks).

This month didn't bring a lot of great demos our way, so we're hoping to get more. Send your submissions to Dale Sawyer at the station (he puts them on the air) and be sure to include names of band members, whatever biographical infor-

mation you can, and a phone number (this on the actual tape, if possible) so we can 18 DISCORDER

contact you if we have any problems or questions. Let CiTR help you promote your band-tell us something about vourselves! And remember, high-priced 24-track recordings aren't necessary - all we ask is that the tapes are in fact "demos" of some type, and not just an indication of how many people got 4-tracks for Christmas

Howe Sound-"Somebody Girl." Yes, this is the Picasso Set song - Nardwuar suspects that it's even Picasso Set's Dave Lea-Smith singing here, but I have to wonder why Dave would want to do this to something he wrote himself. No, Howe Sound are two other fellows from the North Shore, who (for some reason) thought that this quite fine pop song would benefit from a complete overhaul. Gone: the swirling keyboards, backing vocals, and, in fact, most of the instrumentation. Remaining: two guys singing over acoustic guitar. Almost unrecognizable, and in this case that's not an improvement.



Joy Division. Since I couldn't find this song in the CiTR record library, I can't say how this version compares with the original, but I'm assuming it's been rocked up a little. (At least, there's not much resem

and all the unexpected stops give a good effect - I hope to find out more about Bang Twang who are, apparently, from Vancouver.

Route 666-"Goodness." Route 666 have a great name



Bang Twang-"All of This to You." Another cover, this

blance to Ian Curtis moaning circa "Love Will Tear Us time of a more famous band, Apart.") This is pretty lively,

and a hardcore following, but unfortunately the tapes they've sent us rarely tranbetter). Not a major disappointment, just not the most representative tape for a good,

danceable band.

scend the cliches of the hard-

rock genre. Taken out of con-

text, the lyrics sound like so

many others ("She screamed

out for mercy, mercy/ He just

screamed out for more") -

sexist and familiar. Even

taken in context, there's not a

lot to get excited about here.

Maybe it's just what I've

heard of them so far, but if this

tape is a fair indication, I'd

Last Wild Sons-"She's Al-

right" "Around Town." Un-

fortunately, this 8-song

self-titled cassette (recorded

at Profile Studios) would

benefit from the kind of

crisper, more defined produc-

tion we heard on last month's

Jimmy Roy's 5 Star Hillbil-

lies demo (studio unknown,

to me anyway), and Paula

Remple's of some time ago

(Bullfrog). While there's

nothing to complain about here (everyone sounds quite

competent), there's also not

much to notice. "She's Al-

right," for instance, is a fine

song, but maybe not the best

to start off the tape with

("Around Town" is much

rather listen to Tankhog.

Ludwigs-"She Was Real." Another band I wish would send me a bio or something this is the second song to be playlisted from their This Is Not a Demo tape. Unlike other bands that feature a man and woman singing together, the Ludwigs aren't likely to be confused with X, which is a nice change. The song is dominated by these strong vocals (perhaps at the expense of the guitar and drums, which are fast and powerful but a little hard to hear) - the male leads are somehow growly yet clear-sounding, while at the same time the female backups have just as much presence. A good second outing.

Sandy Scofield-"Angels." It took me a while to get into this, since it's so different from everything else this month, but it grows on you. Impeccably sung (the backups too), with slightly muted accordion and a slow kind of rollicking quality. This is a very pretty, and cheery, entry in a genre we don't hear much of in demo-land (with the ex-

ception of our old friends Roots Roundup). danceable folk. The Hoover Effect-"Into Stephanie's Room" "Zombie." If I didn't have the colour-Xeroxed cover (cassette title: The Eightcenth Wonder of the World) in front of me. I'd almost think that "Zombies" is off one of the Nuggets compilations. In more recent terms, often the Hoovers sound somewhat like The Enigmas or The Ramones covering "Time Has Come Today." "Into Stephanie's Room," on the other hand. sounds more like the above (on an off day) crossed with The Celebrity Drunks. The best thing about this song is the false endings; it's probably

best not to talk about the lengthy guitar solo. A pleasant surprise from Winnipeg.

The Fall Extricate (Fontana/PolyGram)

Quite a catchy and diverse release from these veterans of thirteen years and something like twenty records. This is their most obvious foray into electronics and danceable music; Adrian Sherwood and Coldcut help out in the production and mixing areas on a few songs. "Arms Control Poseur" is a very fine but incomprehensible song (which could also be said about most of the rest of the songs). Mark E. Smith's voice in "Telephone Thing" made me think of Inspector Clouseau. Don't worry about the electronics obscuring The Fall's sound because there is no way you could mistake this for a release by any other band. However, it might disappoint fans of the earlier Fall releases.

Adam Sloan

The Grinning Plowman I Play Jupiter (Carlyle Records)

I chose this record at

random having heard nothing of the band beforehand. As I listened to The Grinning Plowman's "I Play Jupiter," it was the first record that I had really listened to. Not only did I find most of the tracks fascinating but I like the band's attitude and approach to the music. Fresh and relatively uninfluenced, although I can sense some Joy Division, their approach is quite unique.

Their music consists of bass, guitar, drums, lead vocal with intermittent backups, and some synth. The result is a good album with some exceptional tracks.

The first track ."Radiator," is a fast-paced psychedelic nightmare of textural images of a young man's first love, "Magic House," the third track on the first side, is the expression of an introspective outlook on life that took me five sessions to understand. This is the first song that I've heard in a long while that succeeds in defining dreams.

The last of the standout tracks is called "Pretas Opera." This song is perhaps better listened to in a dark room with a loved one nearby. It's an emotional parade of sensuality and suffocation. The vocalist dwells on images of violence against furniture.

If you can find it, this album is worth buying. Eric Kiraly

Various Artists Imaginary Landscapes-New Electronic Music (Elektra)

April 9, 1990. This is excellent. I'm really glad I listened to this. This is a much-needed break from the music that I've been listening to. Maybe I should wait until I've heard more than the first 10 seconds of the first track.

April 14, 1990, There was no need to wait. "New Electronic Music" is of the genre of what John Cage essentially began in the 1930s, not the drum machine powered, sequenced keyboard stuff you usually hear. This is a great sampling of what the experimental electronic music scene is up to. Half of this compilation was recorded live at an electronic music festival in New York City. The cassette gives a bit of background on the new musical movement, begun by John Cage in 1939 with "Imaginary Landscape no. 1." Live Electronic Music

This cassette, over an hour long, contains a very diverse array of what of note is happening: samplers, computers, and weird things such as, "brainwave-excited percussion" (which isn't as strange as it sounds if you have any knowledge of medical equipment or MIDI).

I've listened to about one hundred records in this vein from the fifties, sixties and seventies, and it's good to see that the very cold, very calculated nature of the old stuff has been lost and the sounds and electronically treated voices actually sound like music now

Adam Sloan

Boo-Yaa T.R.I.B.E. New Funky Nation (4th and Broadway/MCA)

The Los Angeles-based Boo-Yaa T.R.I.B.E consists of six big, multi-talented brothers of Samoan heritage. The Devoux brothers consist of: Ganxsta' R?DD, E.K.A., King Roscoe, Godfather Rock 'TE,' Don-L, and O.M.B. Formerly gang members, the Devouxs lost one brother in a gang related incident which became the turning point in their lives. They now take an uncompromising anti-gang stance. However, their main concern at the moment is their career in music. "We was born in the streets of L.A./ Where the street ain't safe at night/ Between the beeper and the rag we have chosen the mic right." These lyrics sum it up



quite well.

Thrown off track by their imposing physical bulk, I was pleasantly surprised at the diversity of the album. The music ranges from danceable tracks like "New Funky Nation" and "Raid" to even a track for all thrash metal heads, "Pickin' Up Metal." Almost every track on the album is worth listening to because of the great production from Joe 'the Butcher' Nicolo and Young MC's producers, the Dust Brothers, and DJ, Tony G.

A definite must have album

Bill Tzotzolis

Professor Griff and the Last Asiatic Disciples Pawns in the Game (Luke Skywalker)

If you listen to rap and/or have been following the Public Enemy "controversy," you will know that Professor Griff is Public Enemy's Minister of Information and has his own view of the way things are. This solo record makes public his views

The first couple of songs are pretty clean as far as radical expression goes and consist of sampled funky guitar, big bass and high tuned snare drum with plenty of samples from past black leaders. There are also a couple anti-drug songs which could be confusing to those not familiar with the way some rappers use/ abuse the English language.

The Last Asiatic Disciples (L.A.D.'s) save the record as far as rapping goes since Griff's voice isn't really suited to it, and some of his attempts at being funky

are laughable. (He tries some James Brown-like grunts which come across as someone clearing their throat.) On the monologue entitled "Real Africa Peopl "R.A.P." 2 Parts One and Two.

Griff starts to go over the edge. He is not rap- 5 ping to the bass drum background; he is speaking what he wants and purpose -

> gives insight into his paranoid back. wards mind. Here's two examples: "I'm just a juvenile with style ... trying to avoid the cause of being dumb, gifted, and black." And "Never disband, get in the game plan, before the white fans get hold of the Griff plan." You can find better ones yourself.

> Side two is clean for the first few songs, mostly rapped by the L.A.D.'s. I was quite surprised to find about ten Public Enemy samples on this record, mostly of Chuck D. including the whole rhythm track of Public Enemy's "Caught, Can I Get A Witness

Griff gets back into the monologue mode in "The Word of God Griff" This is where I have the most problems with his views. While he claims to be writing a letter to "the President," he is expressing his knowledge of how white people have "dropped atom bombs on the brown ("Dear man." Mr President ... you've had it [the Earth] now for what, 6000 vears"). He makes claims like, "you've tested your germ warfare on black people of America and throughout the world"; "you've murdered every prophet who has come to you with a salvation plan";and "I know now you brought V.D., AIDS, syphilis, gonorrhea, to the ends of the Earth." Of course these are some of the worst lines. I'm trying to make a point. But these aren't all of them.

Unlike some people involved with the Public Enemy "controversy," I would not want this recording banned or censored because of the derogatory remarks made by Griff. I would like other people to listen to it and judge it for themselves. This revi



hasn't really dealt with the music end of the record, but neither has the artist. There is nothing profound on this record like there are on Public Enemy records, just a raving lunatic who thinks he is being tricky by "hiding" his message in a "rap" record and dropping a lot of heavy names. Don't believe this hype

Adam Sloan

The Victims

All Loud on the Western Front (Timberyard Australian

Import) When the punk/new wave explosion of the late seventies exploded to the four corners of the globe, one of the places it touched down was Perth, Australia. Out of this backwater came a band called The Victims.

At this time, most of the international rock 'n' roll community seemed to only really know about The Saints and Radio Birdman. The Victims played the same quirky, jerky noise as those bands but they were less honed and extremely raw, as most of the young punk bands were at the time

The liner notes to "All Loud on the Western Front" by the Triffids' David McComb, a fan since he first saw The Victims at age sixteen, tell of the inspiration that would induce him to pick up a guitar and try his hand at this punk rock thing.

The Victims featured two future Hoodoo Gurus: singer and guitarist Dave Faulkner and drummer James Baker. The band was filled out by bassist Rudolf V. Listening to this compilation of

singles one can tell they lacked proficiency but made up for it with unbridled energy.

> The band only lasted for a couple of years and Baker and Faulkner then moved on to Sydney to make the "Stoncage Romeos" album and soon garner an international following as the Hoodoos

Although this Victims album sounds rather dated it is a notable reflection of the inde-Australian music

pendent scene of the time. **Greg Garlick**

Rootsauce Scratching the Whole 12" (PolyGram)

Electrofunk from Montreal. Fortunately I don't judge a record by what other people say before I hear it because contrary to what other people say, I think that this recording is better than most other Canadian releases. According to a Polygram info sheet, the song "addresses the grip religious beliefs can hold over one's life." "Scratching the Dub" should be a dancefloor hit

Adam Sloan

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The Wonder Stuff The Mission The Commodore Monday, May 7th

Yeah, so anyway, the ticket says 10 n.m. so I show up at quarter to and my beloved Wonder Stuff are al. ready half way through "Radia Are Kies "I ask someone how long they've been on and she says about fifteen minutes. My heart collapses. Luckily, they played for about another forty-five minutes and then encored

The newest Stuffies, Martin Bell on fiddle and bassist Paul Clifford, fit in well on "Room 410" and "Cartoon Boyfriend" from the band's second LP "Hup." Along with the familiar, the crowd is treated to some new material: the latest single, "Circlesquare" (check out the "Paranoia Mix" on the 12 inch), and with more honesty. passion and anger than Billy Idol's Generation X could ever muster. John Lennon's "Gimme Some Truth" (with the first verse of "Jane Says" by Jane's Addiction thrown in for good measure). While being stormed with requests from the "excitable bunch of fuckers," the ever cynical lead Wonder, Miles Hunt, replies, "You misunderstand, we

choose the songs. That's why you pay us." Which is fine by me. If Miles' songwriting continues to improve as it did from the first to second LPs, the third should be as brilliant as the band is live.

By eleven o'clock the Commodore darkens once again and Wayne Hussey. ex- of Sisters of Mercy and Dead or Alive, takes the stage alone and plays "Amelia," the opening cut on The Mission's third and latest album, "Carved in Sand." It is about the evils of sexual abuse

of children; quite haunting and half of all I wanted to hear from The Mission.

After the beautiful "Butterfly on a Wheel" I could have left, but then I would have missed the high point of the Mish set. A Robert Smith 20 DISCORDER

impersonator with sticky uppy hair joins the band for a nassable version of The Cure's "In Between Days." which proved to be the only distinguishable song of The Mission's section of the ave ning. I admit to only a passing familiarity with their earlier albums, but it seems that with the exception of "Deliverance" the band played the same song nine times.

The puzzling thing is: Why would anyone pair up The Wonder Stuff and The Mission for a tour? The Wonder Stuff play heavier guitarpop dealing with real, common emotions ("Don't Let Me Down Gently") whereas The Mission offer pseudo-Goth escapism ("Serpent's Egg").

Wayne Hussey and his band are like a religion - only the truly devout get anything out of them. They take themselves much too seriously and should listen to Miles Wonder Stuff when he says, "It's only fucking pop music." Bartholomew

Celebrity Skin Coffin Break Club Soda Tuesday, May 8th

An occasion for great gnashing of teeth and rending of garments, the last of Club Soda's "Totally N-Tolerable



Tuesdays." (Manager-Woman definitely found them that, so the plug has been pulled on 'em.)

But what's this? So Superconductor aren't the only band partial to coming onstage barefoot! An' a limedivine balance, the former is skinheaded, the latter longhaired

green guitar. Beat that. Coffin

Break turn out not to be as un-

repentantly hardcore as I'd

expected - more like hardcore

filtered through the Seattle-

music sieve; a bare-bones

bass-drums-and-guitar three-

some that kick butt. There's

an almost Yin-Yang musical

give-and-take between Mr

Bass Player (Rob Skinner)

and Mr Guitarist (Peter Lit-

win), who alternate on vocals,

and as if in illustration of this

The band play a quite gratifying set composed largely of tunes from their new album and, happily, return for an encore despite the

Gary Jacoby. What a show. Seruins closs silly hate and drumkit sticker reading "BEAM ME UP LORD." But substance

reigns over style; the two guitars, bass, Vox and drums deliver pulsating rock 'n' roll (with a few perverse twists, of course), and the lyrics are thinkworthy as well. And somewhere in the procession of encores, Mr Jacoby goes

"Thanks - Canucks." Ah...assonance city...gorgeousness. Word has it they're not as riveting tonight as they were the last coupla shows they played in town, but hey. It be good enough for me.

REAL LIVE ACTION

protestations of an inebriated

audience member ("I HATE

encores!") and a horrible

smell permeating the air, like

when you open a bag o' Pop-

corn Twists. Maybe the dry

ice system is rebelling, I

dunno. Anyrate, the guitarist

gives the tapes and T-shirts a

cursory plug; instruments are

trundled offstage; and the dis-

embodied doll's head that's

presided over the entertain-

ment from her perch on the

drumkit is re-

stered to what-

ever cradle/

coffin she in-

rity Skin, The DK's go glam

and watch too

many Oucen videos along

the way! Plus I

can't help but

be reminded of a Cheap Trick

spotlight I saw

on MuchMusic

acoupla

months ago: Robin Zander

has nothing on

habits. Okay. Celeb-

And so to bed. We trail out slowly, dispirited at the loss of another alternative venue - the dry ice, the misdirected Spandex patrons, Denise: all these will be but memories - but nevertheless stoked by a few hours of worthwhile musical revelry. Viola Funk

Elvis Love Child The Proincotone Sissy Boys The Scramblers The Commodore Friday, May 11th

When was the last time you went to a show that: a) wasn't a benefit for world/ local hunger, the environment, or a band's stolen/burnt equipment; b) didn't feature any socially relevant songs or messages; c) did feature gradose of personal angst and guilt.

The evening featured Elvis Love Child the celebrated raunion of The Brainesters "New York's original" Siscu Boys, and local bad faves. The Scramblers, Rock 'n'' roll at its worst and, of course, its best, was offered to the alcohol saturated fans. What was there for the screaming crowd? Jim Cummins running back and forth on stage and throughout the audience: the Sissy Boys, who proved that hair spray and make-up really do make the man; and The Scramblers, who, sans schtick, played with inspired fervor and aggression.

It was fun for a night to get covered in beer by musicians and fans who merged in mutual appreciation. There wasn't much to think about on this night except to try and remember who you came with and who you'd like to leave with. And when the morning after came, like the morning after always does, you could be comforted by the fact that



tuitous amounts of beer swilling, swearing and general medieval inspired party demeanor? The four band rock 'n' roll extravaganza at the Commodore on May 11th took the piss out of the "we can save the world through song" attitude that has taken hold of rock 'n' roll like an incurable disease. For once, rock 'n' roll was played for nothing except what it really is - a remedy for one's daily your headache and dry mouth were the result of hedonistic musical pleasure. Nothing at all redeemable. Just like rock 'n' roll.

Lisa Christiansen

Bobby Watson and Horizon Arts Club Revue Theater Sunday, May 13th

What is it about jazz that turns people off? I really don't understand. Every time there is a jazz concert or club I want

to go to, everyone I know gets sick or goes out of town for the weekend or has two tests and an essay for Monday and I end up either not going or more often going with my best friend, myself. Well, when I found out that Bobby Watson and Horizon were coming to Vancouver I was overjoyed. This is a guy who starred in Art Blakey's infamous Jazz Messengers and is currently one of the hottest alto sax players on the New York scene. So even when I couldn't convince/ bribe/ trade favours with anyone, I still had to go to this concert! The concert didn't go as

drum soloists

and overall

drummers. He

was great. Also

worth noting

was his excel-

lent brush

work on the

slower ballads.

Lewis also

wrote one of

the best songs

of the concert.

"Shaw of New-

ark," which is

dedicated to

Woody Shaw.

ing to sound as

if this concert

was perfect in-

strumentally.

It is start-

smoothly as I would have liked due to a number of glitches, including numerous sound problems. At first Victor Lewis on drums and Ed Simon on piano were so loud that all I could hear was a lot of great piano and drums, but no bass. The bass, while I'm on the subject, was cool; Carroll Dashiell was using his own patented electrified upright stick bass. When the levels were finally adjusted correctly the bass came alive.

A young guy and definitely one of the top bassists of the present and the future.

The other soloists were also extremely good. The piano player reminded me of a harder Keith Jarrett, lyrical but with a tinge of abrasiveness Ed Simon's piano playing was also flawless. but he had a really distracting habit of glaring at the audience when the others were soloing. had

never heard of Victor Lewis, so when the audience gave him a rousing round of applause I was surprised. T found out that he is presently considered one

of the premier drummers in the world, and that he played with the late, great trumpeter Woody Shaw for a number of years. By the time he was findid, but he preferred to remain in a secondary position. This might have been the game plan for the group, and if it was, Bobby Watson is to

Rollins, Cannonball Adderely and Eric Dolphy, instead of copying one of these greats, he combined these already famous styles to create his own

ished his first solo, I could tell blame. I feel that if a group he was an expert. Lewis ranks has both a sax and a trumpet right up there with Tony Wilthey should both be used liams for the best present day equally, and should be almost sound. At times he was hard, choppy, smooth, graceful, scaly, airy, happy, bouncy and the list could go on and on. I

was also extremely impressed with the speed of his playing and his adeptness at tempo

Overall, it was a great jazz experience. I didn't mind going alone because I was so engrossed in the music. I was captivated. Bobby Watson's new album is called "The Inventor," on Blue note records.

Tommy Paley

Psychic TV Town Pump Monday, May 21st

THE DRUG TAKING HAS STARTED. With this spoken word sample loop, Psychic TV launched into a two hour plus, high volume assault on the senses, turning the Town Pump into an acid house rave. If you believe Psychic TV mainman Genesis P-Orridge (and why wouldn't you believe a man with a name like that), he was single-handedly responsible for the whole English acid house phenomenon. It was inspired

by a mis-reading of a house record he picked up in Chicago. The D.J.s there were using the word "acid" to denote sampling in a record (from "acid burn," meaning rip-off). Of course Genesis took it on face value as meaning LSD and the idea of hours of spaced out beat tripping was born. The reintroduction of all the '60s paraphenalia like strobes, slides, dry ice and ul-

tra-violet lights followed logically. Therefore, Genesis P-Orridge is either a genius or has a lot to answer for, depending on your feelings about acid house.

I guess the same could be said about people's reactions to Psychic TV's set. Acid house in the U.K. is undeniably the biggest youth music movement since punk. It also shares many characteristics with

punk. It's easy, anyone can do it; it's widely criticized for "not being music"; and the movement



evolved out of depression and

unemployment. It was quickly seized upon by many bandwagon-jumpers and suffered gratuitous commercial exploitation. However, this doesn't alter the basic validity of acid house any more than it did punk.

Psychic TV was there from the start, before all the hype. According to Genesis, acid house is the logical end to Psychic TVs sound explorations, coupling hypnotic beats with overt and subliminal messages and plenty of noise. Starting with vocal and noise samples from the rack of six tape decks operated by Paula P-Orridge (Mistress Mix), a taped beat kicked in which was then added to by the musicians and Genesis patent "Mick Jagger meets the Spanish Inquisition" vocals. The songs were long and usually they evolved into a frantic groove, drummer and tape combined, Fred Gianelli's guitar sending out waves of flanged feedback, changing little but growing in intensity. Genesis would stop singing and wander into the audience to join in the dancing. The backdrop was lit with slides and films of startlingly disparate objects and art.

The audience reacted positively to this bombardment and the Town Pump's ... Jiny dancefloor was crammed, causing several people to seek more space up on the stage. Psychic TV didn't seem to mind this, and towards the end Genesis gave one guy the microphone, into which he delivered a mix of screaming and panting that sounded pretty good as far as my shellshocked brain could make out. Personally, I found enjoy. ment was not acid dependent, and that a few pints of stout produced an effect conducive sweating to away on the dancefloor in a semi-hypnotic

haze Psychic TV managed to clear away the dead weight that has begun to envelop acid house and they revealed the excitement and energy that must have surrounded the movement at the beginning. Peter Lutwyche

JUNE 1990 21





enough. Also,

his solos were-

enough. Wat-

son would end

his solo with an

up tempo flour-

ish, leaving the

crowd wanting

more. However.

Mustafa would

then slow the

tempo down.

On the positive

side, for the last

two or three

songs Mustafa

was great, doing

exactly what I

wanted him to

do throughout.

He really at-

tacked and was

Watson's equal.

Finally, the leader, Bobby

Watson. He was

everything you

could want in a

sax player. Un-

like most, he

doesn't copy

the styles of oth-

ers. Although at

times Watson

sounded some-

what like Benny

Carter, Sonny

n't upbeat



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22 DISCORDER





UBC STUDENT UNION BUILDING LOWER CONCOURSE ALL AGES WELCOME

JUN	E CONCERTS
FRIDAY 1 SATURDAY 2	From Boston - BARRENCE WHITFIELD AND THE SAVAGES
SUNDAY 3	SHOWCASE - NO RETREAT, NIGHTSTALKERS, NELLIE'S ROOM
MONDAY 4	SHOWCASE - RADICAL SABBATICAL, LIST OF MRS. ARSON
TUESDAY 5	SPUNK & THE WONGS
WEDNESDAY 6	FYF with guests GLEE
THURSDAY 7	SHOWCASE
FRIDAY 8	WEA Recording artists SPY V SPY V SPY from Australia with guests THE POSIES
SATURDAY 9	Timbre presents Polygram recording artists HOUSE OF LOVE
SUNDAY 10	SHE with guests
MONDAY 11	SHOWCASE
TUESDAY 12	BMG recording artists from Toronto THE CORNDOGS
WEDNESDAY 13	TEKNAKULLER RAINCOATS with guests AUDIO GRAFFITTI
THURSDAY 14	From Toronto RAY CONDO AND THE HARD ROCK GONERS with THE CRAZY RHYTHM DADDIES
FRIDAY 15 SATURDAY 16	From Toronto BMG recording artists THE SHUFFLE DEMONS with guests
WEDNESDAY 20	CITR presents from Minneapolis A&M recording artists TRIP SHAKESPEARE with guests
THURSDAY 21	TOMMY FLOYD with guests
FRIDAY 22	NERVOUS FELLAS with guests
SATURDAY 23	SKABOOM with guests
SUNDAY 24	EXCITED FIRST DAUGHTER
MONDAY 25	SHOWCASE
TUESDAY 26	SHOWCASE
WEDNESDAY 27	CiTR presents Enigma recording artists THE DEAD MILKMEN with guests
THU-SAT 28,29,30	BEAT FARMERS with THE LAST WILD SONS
T	HE
TOV	VN PUMP
66 Water S	Street Gastown 683-6695



24 DISCORDER

I have my roommate/best friend to thank for converting me into a tea-drinker. Did 1 say "thank"? Make that - slavishly worship, hail, heap graitude upon - and curse from the depths of my bladder. Yep, tea'll do that to you, if nothing else. As I write this, I'm downing herbal peppermint tea, so the effect is mitigated; but dang, any tea worth its salt'll make your bladder buckle down to business, no two ways about it.

Salt. Tea worth its salt. The nomadic tribes of horsemen in northern Afghanistan use salt in their tea in place of sugar, being as how sugar is impossible to procure in any quantity up in them than mountains. I however am of the "drinking tea straight," no sugar, no milk, school, though I didn't start out that way. Nope, I was a one- or twolumper for a coupla years at first, till I read George Orwell's hyper-uptight essay on Proper Tea-Drinking wherein he rails at length against adulterating one's brew with other substances. "What a lot of rot," I thought smugly behind decaying teeth. But whaddya know, six months or so later. I took that momentous first step and tried a cup of tea without sugar and hey, I was on the road to purist tea ingestion.

Milk in tea I can take or leave, but much oftener leave. When L_do on rare occasion use it - if I'm feeling in need of comfort, for example - the milk always gets pourn in first. Ritual is everything, nowhere moreso than in teadrinkina.

Honey or lemon juice or that sparkly, coarse kind of unrefined sugar can be added to tea also, but tea straight up is where it's at.

What the tea is made in is a question of vital import. There's a certain taste to it when you have it in one of those little stainless steel pots like what most restaurants use; a sort of tinny, metallic aftertaste that enhances the experience if you're in a greasy-spoon or something. Mind though, the setting has to be right. Experts concur and for once they're right that earthenware/ceramic is the best thing for it. I know a plain old Brown Betty has teabrewing capacities unequalled by anything on the face of this earth. Making the tea in an enamel teakettle again lends it a distinctive flavour; you get strong, unrepentant, but sort of iron-y tasting tea-age. The basic one



mug-o-tea method, just pouring boiling water over a bag in your cup, works swell as long as you leave the teabag in long enough only to brew the perfect strength; one second too long and you're doomed.

Leaves vs. bags? Well, even the venerable Mr. Orwell passed over this question - in his day and age teabags had not yet gained the supremacy they now enjoy, so he saw nothing to rail against there. Loose tea certainly makes a world of difference tastewise, but not necessarily for the better.. it all depends on the individual brand.

Speaking of loose tea, a great kind to try when you feel like a splurge is Jackson's of Piccadilly Earl Grey. A 50g tin is, like, \$3.65 at Galloway's, so not for everyday usage. But well worth the budget-wrecking. Groovy tins too.eh.

The King of Earl Grey which is in itself King of Tea Varieties (waitaminute, this is getting too convoluted ...) is unequivocally Twinings. And something really cool of late, they've changed the lettering on the individual packets from black to brown. (Well hey, it's the small things in life that count.) One swallow of Twinings Earl Grey does an admirable job of blasting you straight back to Zen in its heyday. Even devoid of such associations, it's one fucking harsh tea. Plus, lately London Drugs has been selling the 50's boxes at utopically cheap prices ... \$3.18, \$3.28... Life is good.

Not so good, on the other hand. Last time I was out to Hell to pick up another 400's box of PG Tips in the bulkplace there, THEY DIDN'T HAVE 'EM ANYMORE. Not only that, but some weird kid was making strange gestures and noises at me over the stacks of Tetra-Pak caselots. So I had to settle for the 144's size at 55.98 or something, a rip-off compared to the 400's which were \$7.88.

Twinings Orange Pekoe is the only brand of that variety that remotely measures up to PG Tips when it comes to taske, although in price the former exceeds the latter. Lemon-scented, Darjeeling, Irish Breakfast, Lapsang Souchong...how these magical Twinings flavours roll off the tongue like some sacred incentation. Try them al. I advise.

to familiar with, but I do know they make an unsurpassed Blackcurrant; nor does their Earl Grey suck. Other noteworthy brands include: Stash (whose Earl Grey instandy conjures Frannic's Deli for me), Celestial Seasonings-their Red Zinger rules, and Bigelow, makers of another drinkworthy Earl Grey. The

Afghan Horsemen on West Broadway serves this really wacky cardamom tea; I highly recommend it.

Few greater joys can life supply than a full pot of tea before one and a handy toilet. Thanks, Car.



Beforehand: - take cream cheese out of

fridge to desolidify - grease and flour a 15-cup, muffin tin

- 1. Cream Cheese Mix
- 1 slab cream cheese
- 1 egg 1/8 tsp salt

1 6-oz pkg semi-sweet chocolate, mint, orange or butterscotch chips

Beat first three ingredients, then add chips.

- 2. Sift 1 1/2 c flour
- 1 c sugar 1/4 c cocoa 1 tsp baking soda
- 1/2 tsp salt
- 3. Stir together 1 c water
- 1/3 c oil 1 tsp vanilla

4. Combine the results of steps 2 & 3. Spoon muffin tin indentations 1/3 full of this chocolate batter, and add about a two teaspoonful dollop of cream cheese mixture on top.

5. Bake 30 minutes at 350 degrees Fahrenheit. Makes 15 cupcakes.

This recipe has been tested in the Discorder kitchen and found to be truly, sickeningly rich and delicious. Thanks to **Debra Can**tor of Vancouver for donating it.



Big Numbers #1 \$6.95 By Alan Moore and Bill Sienklewicz Published by Mad Love (Publishing) Ltd.

"Alan Moore knows the score," or so say those mutant musicians collectively known as Pop Will Eat Itself. I'm sure more than a few of you relentless readers are scratching your heads and wondering, "Hey, just who is this Alan Moore fella anyway." In the land of comics

In the land of comics, Alan Moore is a name to be spoken in the hushed tones that are usually reserved for the genetically superior among us, such as rock stars, astralnauts, and/or game show hosts. An Englishman, who straddles the Atlantic these days, Moore has arguably made the biggest impact on the pop paper scene since the arrival of the graphic novel.

Back in his salad days, Alan Moore was writing a series called V for Vendetta which was published in England alongside the inflamous Judge Dread. V caught the attention of a big publishing house (DC) and Moore was \$500 firstpring the monthly adventures of the Swamp Thing. Under Moore's creative di-

worked, and soon after Moore was declared to have the golden touch. Not long after, these same executives granted Moore the brass ring in corporate comicland; creative freedom in writing and directing a major (12-part) miniseries.

Watchmen.....say it slowly, with reverence. The most important comic of the previous decade in all ways that count. Fresh and innovative, rich and complex, Watchmen changed the course of comix in many ways. The most original element of the series was the way in which visual references were spread throughout the episodes, allowing for a full effect to grow and expand with each subsequent issue. The most lasting impact was the way in which Moore savaged the superhero/god myth in the hallowed halls of its most ardent proponent. Demonstrating his complete distaste for white male politics with an eagle eye portrayal of these big boys and their deadly toys, Moore confounded his critics and added serious numbers to his growing legions of admirers.

Around this time, a new phrase was heard floating in the air around the major comic book publishing companies.



after creating Spiderman, Hulk, etc., was not allowed to keep his original attwork, much less share in the profits of his creations. In the midlate eighties this practice was ripe for change and Alam Moore was in the thick of the creator's revolt. This revolution in business practices allowed Moore the financial security to take some time off to sort himself out and assess his newfound readership teach about alternate (gay) lifestyles. AARGH1 stands for Artists Against Rampant Government Homophobial and came about after the Thatcher government tried to ban a book being taught in London schools which featured a boy growing up in a house with two men, one his faher, who were homosexual. Clause 28 was designed to snuff out this kind of homopinko teaching once and for

TWO WORLD

WARS FULL

DE YOUNG

MEN DIED

WITH THEIR

BOOTS ON.

AND WHO

GOT RICH

MAKING

THOSE BOOTS? Rolling Stone) and looks to be as big as Watchmen. Teaming up with the surrealistic/multimedia pencil wizard Bill Sienkiewicz, Moore has devised a comix entertainment that features no less than forty characters and multiple plotlines. The basic story, so far, is about a young woman writer who returns home to the small English town in which she was raised to find her family oddly unaffected by her success in the big city. Simultaneously, across the ocean in the States, a major real estate developer is planning to disrupt the tranquility of this village with the construction of a supermall that will be the pride of bankers everywhere. The portraval of the village characters is even-handed and true to their working class roots while the developers are shown to be vital and intelligent without the usual fangs that this sort must have to appeal to public sentiment. Moore is not giving anything away in the first issue, pausing from his setting the scene in Hampton only to crinkle the plot towards future developments (ouch!). It is in his excellent portraits of working class dreams and nightmares that Moore shows us his genissue is done entirely in black and white but rumour has it that each issue is to become progressively more colourful as the series goes on, sort of like the Wizard of Oz in extreme slow motion).

Sienkiewicz has an amazing ability to portray emotion within a two-dimensional medium, reaching far into our minds to pull out the memory of the expression we are witnessing. His rendering of the writer's mom is a classic image, mixing the fear and loathing of modern decay with a loving apprehension surrounding the return of the prodigal daughter. Such mastery is rare and ever welcome in a medium that seems fascinated with static torso oneshots and bloodyessel close. ups. His deft hand with sets and signage is intrinsic to the overall quality of the book and bodes well for the more poetic images and narratives.

As if transported to another time and place, Sienkiewicz allows the reader to view the inside of the character's reality by choosing his filters carefully and focusing on feelings rather than empty action.

'Tis impossible to review a 12-part series based on the contents of one issue.

WHERE WERE THE CIVIL WAR OF THE ROSES DECIDED? WHERE WERE ENGLAND'S LAST WITCHES BURNED ?



HERE .

HIND WAS TITOOK THEIR COUNTRYS GERATIST FORT AND TOTICK HIM IN A MODHOUSE P

born as a living example of environmental mismanagement. The book took off like a seven stage rocket. Sales of this previously poor selling title began to outpace the usual DC fan fodder and the executives in charge of that sort of thing started asking him to contribute stories to their more traditional titles, like Superman, in an effort to bolster sagging sales. It 20 DISCORDER

rection Swamp Thing was re-

The phrase, which intrigued artists and bewildered acceutives, was "Creators' Rights." It served as a rallying cry for those who were ready for change. The idea of creators' rights was that the artists involved in a project should share in the benefits if their creations became popular and made millions of dollars. The history of corporate comics is filled with stories like the one told about Jack Kirby, who. base. In doing so, he realised he had only one option; to start his own publishing company. And thus begins the story of Mad Love (Publishing).

WAS

The first Mad Love project was AARGHI, a benefit comic designed to promote tolerance and to fund the battle against a certain malevolent clause 28 of a British education bill that would make it a criminal offence to all and AARGHI was the true beginning of Alan Moore's ongoing battle with the forces of techno-imperialism masquerading in the guise of friendly democracy. Which brings us to the point of this rather long winded introduction; that being the second and latest offering from Mad Love, the enigmatically title, Big Numbers.

Big Numbers has already gathered major press (Spin,

typical people. No simple one-dimensional rip-offs here; these characters live and breath the same air that we do and after 40 pages we are involved and concerned for their welfare.

Sienkiewicz has a powerful influence on the proceedings with his found images filtering through the hyperdelic cartoon atmosphere he creates with pencils and watercollours. (The first Laden with far reaching (archetypical) dream sequences and the subdle nuance that have become Moore's trademark, Big Numbers has the look and feel of a powerful graphic series that will encourage the reader to grow with each successive issue. I heartily recommend that the more urbane among us catch the wave before the curl is upon us. Alan Moore not only knows the score: he wrote it.

d for that Moore shows us his genius for observing the lives of



FRIDAY 1 The Nyetz at the Railway ... Barrence Whitfield and the Savages from Boston at the Town Pump. Savages from Boston at the Town Pump... John McLachlan at the Anza Club... Chief Feature, Jade and Tayler/Kane Explosion at the Glass Slipper... The Scramblers and Tommy Floyd at 86 Street ... 5 Blood Alley: A Physical Landscape of Urban Life continues at Ta-mahnous Studio (8:30pm, \$4)... An Exhibimathous Studio (8:30pm, \$4)... An Exhibi-tion of Contemporary German Jewellery opens at the Cartwright Gallery/Canadian Craft Museum (runs until Sept 3)... The Occupation of Heather Rose continues at the Arts Club Seymour (8:30pm)... Vaga bond Players' Bell, Book & Candle con tinues at Vagabond Playhouse ... David King's Local Colour (8pm) and BLT Kings Local Colour (opin) and but Theatre's Cracks (11pm) continue at Fire-hall Arts Contre (8pm)... I Del I Del contin-ues at Metro Theatre (8pm)... UpStage's Den't Start without Me continues at Station Street Arts Centre (8pm)... The Fraser Valley Gilbert & Sullivan Society presents Patience continues at Surrey Arts Centre (8pm) ... Simon Gray's Stage Struck co tinues at Presentation House (8pm)... The Arts Umbrella Youth Dance Company presents Five Alive at the Van East Cul tural Centre (8pm) ... North Vancouver Players' Putting on the Glitz at Hendry Hall., Hard to Kill at the SUB Theat (7:30pm/9:45pm, \$3.25)... Field o Dreams (7pm) and Bull Durham (9:15pm) at the Starlight Cinema... Claire Denis Chocolat at the Ridge Theatre (7:30g 9;30pm)... Crime Wave (7:30) and Tales from the Gimli Hospital (9:20pm) at Pacific Cinematheque.

SATURDAY 2 3Mustaphas 3 and the Jazzmanian Devils at the Commo-dore... Celso Machado and The Nyetz at the WISE Hall (8:30pm)... The Nyetz at the Railway... Barrence Whitfield and the Savages from Boston at the Town Pi Kate Hamnett-Vaughan, Lunar Advenres and Sirius Ensemble at the G Slipper... 5 Blood Alley continues at Ta mahnous Studio (8:30pm, \$4) ... The Oc-cupation of Heather Rose closes at the Arts Club Seymour (6pm/9:30pm)... Bell, Book & Candle continues at Vagabond Playhouse... Local Colour (8pm) and Cracks (11pm) continue at Firehall Arts Cracks (1)pm) continue at merani Ans Centre (8pm)... I Dol I Dol continues at Metro Theatre (8pm)... Don't Start with-out Me continues at Station Street Ans Centre (8pm)... Patience continues at Surrey Ans Centre (8pm)... Stage Struck continues at Presentation House (8pm)... Five Alive at the Van East Cultural Centre (8pm)... Putting on the Glitz closes at Hendry Hall... Born on the Fourth of July at the SUB Theatre (7:30pm/9:45pi \$3.25)... Philadelphia Story (2pm), Field of Dreams (7om), Bull Durham (9:15om) and The Rocky Horror Picture Show (midnight) at the Starlight Cinema. Chocolat at the Ridge Theatre (7:30pn 9:30pm)... Crime Wave (7:30) and Tales the Gimli Hospital (9:20pm) Pacific Cinematheque

SUNDAY 3 Surgery with Super conductor at Basin St No Retreat, Nightstalkers and Nellie's Room at the Town Pump... The Stoaters at the Rail-way... 1st Annual Red Cross 8k Fun Run at Swangard Stadium (8am, \$15 preregis-tration, \$20 day of the event)... Tom Northcott at the Van East Cultural Centre... 5 Blood Alley closes at Tamahnous Studio (8:30pm, \$4)... Local Colour (8pm) continues and Cracks (2pm) closes at Firehall Arts Centre Five Alive at the Van East Cultural Centre (2pm). Forest Safari at the Pacific Spirit Regional Park Visitor Centre (2pm or 3pm, free) National Environment Week starts with the Fraser Festival at the Deas Island Re nional Park (10-4pm, free)... Reading and Launch of Brian Fawcett's Public Eve: An Investigation into the Disappearance of the World at the Surrey Art Gallery (2pm, free)... The Lamp Show presented by the Found Art Gallery begins at Imagination Market (11 tam-Spm)...Born on the Fourth of July at the SUB Theatre (7:30pm/9:45pm, 53:25)...Pee Wee's Big Adventure (2pm). Field of Dreams (2pm) and Buil Durhall (9:15pm) at the Ridge Theatre (7:30pm/9:30pm)...Bachelor Girl plus Geffitte Fish at Pacific Cinematheque (7:30pm)

TUESDAY 5 Faith No More and Circus of Power at the Commodoru-Elem Mellwaine at the Railway. Spunk with The Wongs at the Town Pungu-Original Sinners the Yale. Don't Start without Me continues at Station Sincet Arts Centre (Byon). The Lamp Show continues at Imagination Market. The Beast (Zm) and Das Boot (Byon) at the Startight Circema...Checotat at the Ridge Theater (7:300m/300m)...

WEDNESDAY 6 Ellen Mettwafna at the Railway. Tom Northcott at he van Estar-Charlos Loren., PF and North Start, Starten Start, Starten at the van Estar Charlos Loren., PF and at the van Estar. Estarten Starten De orchines at Vapaboof Playhouse. I bet 1 Del continues at Netter Raile Rosk & Candio De continues at Presentation House (Bym). The Lamp Show continues at Dation Street Arts Centre (Bym). Stage Struck continues at Presentation House (Bym). The Lamp Show continues at Daties Util hardres (Bym). Stage The Starten Starten Starten Lika (Zm) and The Hit (Byh) at the Starling Charlan. Chocenia at the Rigge Theater (7.50m) 250m). Tales from Her Minning Fill not coursel thiot Pregram The One (7.50m) at Pail Conparity. The Arts Presentation of a Pail Conmethenium.

THURSDAY 7 Einstehlungen to the Rahary, 2443 Medhand at the Mehand at the Yale... Contemporary BC Drawings, Exhibition Preview at the Surray Art Callary (7:300, three, exhibit continues unil July 2). Bell, Beek & Candle continues at Vagabord Payhones... Ibol ID continues at Mean There (Born)... Detail Smert Ant Control (Born)... Stage Struck continues at Presention Heat (Born). The Surse Ant Control (Born)... Stage Struck continues at Presention Heat (Born)... The Lang Shave continues at Imagination Media: Like (Bork) and the Hit (Born (Hit SUB Thease (7:300m)/3.50m)... Thease (7:300m)/3.50m)... The Lang Shave continues at Imagination Media: Like (Bork) and the Hit (Born) at the Thease (7:300m)/3.50m)... The Jamp Shave continues the Artithe Minning Sfill metowywith Bhor(Thegramme Don (7:300m) at Palic... The Lang Theogr (1:500m) at Palic... The Lang Struck (1:500

FRIDAYS sheen Carlow with Alex Dobb 4 Dumies and WiSF Hall. Elime Maharian at the Rahwy... Y. Syr Y. Syr from Austalian at The Posies at the Town Pump... Kath McDonald at the Yala.-Ball, Book & Candido continues at Alex Donal Ball, Book & Candido Continues at Meter Thears (Bign)... Den't Start Wish out Mic onthuses at Station Street Ars Canter (Bign)... Stage Struck continues at Presentation House (Bign)... The Sanand Annual Animaton Catherblictic the Mark (TSager Machines, 525)... The Sanand Annual Animaton Catherblictic the Navier (TSagm 300) and Step Making Sanse (Indep) The Startog Taban... Checola at the Ridge Theater (TSagm plus Gates of Heaven (7:30pm) and 70, Zoo! with A Zed and Two Noughts (9:30pm) at Pacific Cinematheque...

SATURDAY 9 Chris Houston and the Pickled Eggs with D.U.C.K. at the Lux... House of Love at the Town Pump Ellen Mcliwaine at the Railway... Kathi McDonald at the Yale... Chuckanotes rom Bellin from Bellingham and Marian Rose at the WISE Hall... Bell, Book & Candle continues at Vagabond Playhouse... I Do! I Do! continues at Metro Theatre (8pm)... Don't Start without Me closes at Station Street Arts Centre (8pm)... Stage Struck contin ues at Presentation House (8pm)... The Lamp Show continues at Imagination Market... Look Who's Talking at the SUB Theatre (7:30pm/9:45pm, \$3.25)... Wuth-ering Heights (2pm) and The Second Anal Animation Celebration: the Movie (7:15pm/9:30) at the Starlight Cinema. Chocolat at the Ridge Theatre (7:30pm) 9;30pm)... Werner Herzog Eats his Shoe plus Gates of Heaven (7:30pm) and ?O, Zoo! with A Zed and Two Noughts (9:30pm) at Pacific Cinematheque... John Sund exhibition opens at Smash Gallery (3-5om, until July 6)...

SUNDAY 10 the whyperset atth from Purp. The Statem at the field way. Corbey Junkies with Towne Yan. Zand at the Queen Elizabeth Theataland an Chural Centre present Listen to the Tune of the Fluids at the Van East Churan Carlos (Biblis 11), Labe Mibles, 2006, 1323). In the New J. Statem Kriss (2017). The Second Annual Animation Celebration: The Movie (7.15)m 230) at the Riskip Theater. The Movie (7.15)m 230) at the Riskip Theater (7.20m) 2500, 114 H Right Theater. The Movie (7.15)m 230) at the Riskip Theater (7.20m) 2500, 114 H Right Theater (7.20m) 2500, 114 H Right Theater (7.20m) 2500, 114 H Riskip Theater (7.20m) 2500, 115 H Riskip

MONDAY 11 Sanctuary from Seattle with Caustic Theought and The Kill at Club Soda. Crary Rhythm Dadies at the Railway... Oliver and the Elements at the Yale... Danny Carnahan and Robin Petrie at the Sandalous Fok. Clob... Pewcow Highway (7cm) and El Korte (Sprint at the Sandght Cinema... Checolat at the Ridge Theater (7:30pm9:30pm)... Gaby (7:30pm) at Pacific Cinematheque...

TUESDAY 12 Feathered Pens with Jayce Poley at the Railway... The Corndogs from Toronto at the Town Pump... Oliver and the Elements at the Yala... Powwow Highway (7pm) and EI Norte (Spm) at the Starlight Cinema... Chocolat at the Ridge Theatre (7:30pn/ 9:30pm)...

WEDNESDAY 13 Wmyl alg andthe Ratike Rosteria tah Bilaway. Takaxkime Ratinceste tam Di Bilaway. Takaxkime Ratinceste tam Oraziane with Audio Graffitti atthe Town Pung. - Dilwar and the Bienentis at the Yala. Beit, Book 4 & Candle comtines at Water Datave (Boyn, Bage Struck continues at Water Datave (Boyn), Bage Datave Struck at Water Data

THURSDAY 14 Ray Condo & the Hardrock Goners with Crazy Rhythm Daddies at the Town Pump... The Rats at the Railway... Jim Byrnes at the Yale... Bell, Book & Candle continues at Wagabond Playhouse...I Dol I Dol continues at Metro Theatre (8pm)... Stage Struck contions at Pesentation Hoxe (gpn), Trawvasen Shore Ch Annull Salmon Barbaqua at the Ladow Hakour Pak (1-70m, min or shine, 2 addin, 54 1 2 yandi Salmej (Eng) at 14 Saldin, 54 1 2 yandi Salmej (Eng) at 14 Salfard (1-Salme) (Eng) at 16 Salfard (1-Salpon), Talse for the Winninge Fill Group with Short Programme Two (7-30pm) and Dewrine (7-30pm) 4cillic Chematheque, 3rd Annual "Bust and Bail" & Munacul Pystoly Association Indinaiser at the Reyal Centre Mall.

SATURDAY 16 Margy Cresdites with Pailes at the lux. The Shuffle Benners at the Tore Purg. Deable Wision at the Tore Purg. Deable Wision at the Tore War Eat Cutaria Centre. 34-43 at the Paramount. Sing Data and Shuffle Charles at SUB Theatre (Graniçon). Jong Streas at March Thante (Gran). Jong Streas at March Thante (Gran). Jong Streas at March Thante (Gran). Sing Bruck Manchurian Candidate (Cent, continuing Fastular of Hong Cleana with Achieves Gheat Shory (Cren) and Police Stry (Gran) Jubr Rock (Harrey Fastular Hong Cleana (Tang). Alternate Protee Switchelp Degrading Lambiano Internate (Tores Schon). Alternate Prose Whothelp Degrad Transhoon. The switchelp Degrad Transhoon. The denol Draman (7.30pn) and Filteratrial denol Draman (

SUNDAY 17. Stewn k-ys at the VinFast Culturation postpoort. Joe Losik Walker at the Vise. Phane presnosits The king and a the Vise Lat. Chaines president (Sentra Gen, S.), tes for children under 12 yang). Forest Sattari at the Pacific Spint Regional Park, Vision Centre, The Little Kernald (Pan), continuing Fastival of Hong Kong Cinema, with Latish, Lat Sentra Hermald (Pan), continuing Fastival of Hong Kong Cinema, with Latish, Lat Senter of China, Cinyo, Region Latish, Latis Canada, Kers (23 ong) at Pacific Cinemathogue. Father's Day Relierkaling at the Konsignon Anna (1-ba) Roben geli Inleau).

MONDAY 18 CITR presents Tom Vertaine at the Ridge Theatre...Eddle Shaw atthe Vale...Festival of Hong Kong Cinema continues at the Starfight Cinema with A Better Tomorrow III (7pm) and Mr. Canton & Łady Rose (9pm)...Life and nothing but at the Ridge Theatre (7pm/ 9:30pm)...Red Kiss (7:30pm) at Pacific Cinematheque...

TUESDAY 19 Eddie Shaw at the Yale... Michael Hodges at the Centennial neatro... Festival of Hong Kong Cinema continues at the Starlight Cinema with Police Story (7pm) and A Chinese Ghost Story (8pm)... Life and nothing but at the Ridge Theatre (7pm/30pm)... "Bound Midnight (7pm) and Let's Get Lest (930pm) at Pacific Cinemathreque...

WEDNESDAY 20 CiTR presents Consolidated from San Francisco at the Luv-A-Fair... CiTR presents Trip Shakspapere from Minnsapolis at the Town Pump, – Edidi Shaw at the Yale... Yancouver Folk Song Circle at the Arca: CitoL... Festival of Hong Kong Cinema continues at the Startight Cinema with Mir. Yampire (Zm) and Mir. Canton & Lady Ross (Borj)... Life and nothing but at the High Thatar: Cromt 30pm)... Good Morning Blues: 69 Years of Blues on Him (Zm) and Harter Shout: The Black Entertainers (3 30pm) with Mark Cantor In perional Place Cinemathoupe...

THURSDAY 21 CITIP presents King Simury Adva and the Adrican Bears at the Commodora. Concrete Biologic at 55 Street. Tomany Pringet at hit Youn Pump. Currits Salgadon at the Yaka. Freethier at Hang Kong Chaman Cokes at the Sanghy Chaman. A Better Tomerrow III (Yopin and La 13M, Las Ensuch of Cham. (Yopin and La 13M, Las Ensuch of Cham.) (Yopin and La 13M, Las Ensuch of Cham. (Yopin and La 13M, Las Ensuch of Cham.) (Yopin and La 13M, Las Ensuth of Cham.) (Yopin and La 13M, Las Ensuth of Cham.) (Yopin and La 13M, Las Ensuth of Cham.)

FRIDAY 22 Weddings, Parties, Anything at the Commodore... Nervous Fellas at the Town Pump... 5th Annual International Jazz Festival begins: Mil-ton Nascimento at the Queen Elizabeth Theatre (8pm); Oliver Jones at the Van-couver East Cultural Centre (8pm) Shuichi Chino at the Western Front (5:30pm); John Scofield Quartet at the Saturno Supper Club (9pm); John Rae Collective at the Alma Street Cale (8pm); Celso Machado at Isadora's (9pm): Gerry Hemingway Quintet at the Tom Lee Music Hall (9pm); Hugh Fraser Trio at the Cafe Django (9pm); Curtis Salgado at the Yale (9pm); Jade Trio at the Glass Slipper (1am): Henry Boudin Quartet at the Grau (1am); Henry Boudin Quartet at the Gran-ville Island Market Stage (12-2pm, free); Batacuda B.C. and Hugh Fraser Quintet at the Pacific Centre Plaza (12-2pm, free); Ethno Electrico at the Pacific Centre Atrium (12-2pm, free); Peter MacDonald at the Pacific Centre Rotunda (3-5pm free)... Jack Nicholson Tribute opens at the Starlight Cinema: Easy Rider (7pm) and Chinatown (9pm)... Life and nothin but at the Ridge Theatre (7pm/9:30pm). Fellini: a Director's Notebook plus The Mysterious Moon Men of Canada (7:30pm) and Satyricon (9:15pm) at Pa

SATURDAY 23 Ska Boom at the Town Pump... Super Rail Band with Kathy Kidd Sextet at the Commodore... Jazz Festival continues: Concord All-Stars with Fraser MacPherson/Oliver Ganno at the Vancouver Playhouse (8pm): Super Rail Band with Kathy Kidd Sextet at the Commodore (10pm); Azimuth at the Van East Cultural Centre (8pm); Gerry Hem-ingway Quintet at the Western Front (5:30pm); John Scofield Quartet at the (5:30pm); John Scotleid Quartet at the Saturno Supper Club (9pm); Katz'n'Jam-mers at the Alma Street Cale (8pm); Lunar Adventures at Isadora's (9pm); John Rae Collective at the Tom Lee Music Hall (9pm); Celso Machado at the Cale Django (9pm); Curtis Salgado at the Yale (9pm) Jade Trio at the Glass Slipper (1am) Gerry Hemingway Quintet at the Gran-ville Island Market Stage (12-2pm, Iree); J.P. Fisher Trio at Oakridge Centre (1:30-3:30pm, free)... Louden Wainwright III at the WISE Club... Singing in the Rain (2pm), continuing Jack Nicholson Trib-ute: Batman (7pm) and The Shining (9pm) plus The Harder they Come (midnight) at the Starlight Cinema ... Life and nothing but at the Ridge Theatre (7pm/ 9:30pm)... Fellini: a Director's Notebook plus The Mysterious Moon Men of Canada (7:30pm) and Satyricon (9:15pm) at Pacific Cinematheque

SUNDAY 24 Excited First Daughter at the Town Pump... Jazz Festival continues: Bob Berg/Mike Stern Band with Rebirth Brass Band at the Commotive (spin), des Pass at the Van Esch charal Control (spin), teak Maria et Zaeaz Parchine at the Western Front (5 20m), Jaeae Kart Frie at the Allman Street Calle (spin), The Friege at Landors's (spin), Halve Calle Calle (spino), Spino), Jaek Lavin Jain Session at the Yale (spin), Halve Tota Latto (class. Spino), Jaek Lavin Jain Session at the Yale (spin), Halve Tota Har Calles Spino), Marchael at Oakridge Gerrer (130pm, rine). Batama (Spin), continuing Jaek Nichelsen Tritate with The Fortama Always Rings Twice (Ton) and The Witches of Eastwick (Spin) at The Staffolt Commun. Life and Karthael Spino), continuing Jaek Nichelsen Calles (Communication), and the Calles of the Staffold Communication, Calles (7.30pm) at Pacific Community, Calles (7.30pm) at Pacific Community, San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San Kith Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (19), Ney, Sing Yales (1-5, 1), San With Ney, Sing Yales (1-5, 1), S

MONDAY 25 Loyd Parson at the Sondhair 5 rok U.M., Jazz Farthan continues: Joe Henderson with John Balantyne Tio and De Pulse Tri o at Vancouver Playhotare (Byn); Allan Holsewith Wind Law Passanghra sith Commode (100m); David Friesen and Use Kopishak Jithe Watsen Fried (Solow); Compatibility Byg Tris at the Band at the Onto Maxie Hall (Byn); Helly Cole at Cale Diago (Byn); The Fringe at Station Naxie Hall (Byn); Helly Cole at Cale Diago (Byn); The Fringe at Station Explosion at the Yale (Byn); Tayler/Kimes Explosion at the Yale (Byn); Tayler/Kime Explosion at the Yale (Byn); Tayler/Kime Explosion at the Yale (Byn); Tayler/Kimes Cale Arbitic (Carlow Round, Dyn, Heny); Cale Kiholson Tabet continues at the Statig (Cenem with The GedTaler (Colmu); Alex Michelson Tabets continues at the Statig (Cenem With The GedTaler (Colmu); Alex Michelson Sophin, Tayler (Cale), alex Nathelson Tabets continues at the Statig (Cenem With The GedTaler); Colmu at Alex Chelson

TUESDAY 26 stranger on tion Astrolas With Mergeman and Hunters & Cellecter at the UBC Thurderbid Statum. Jusz Patival centiness Johnny Minar with Bol Bia & Mecrepolin & Ward Michael Van Eyes at the Commoder (Spin), Jusz Passengers at an entry of the Status Status Spoper Cibs (Pin), Bio at Alm, Strat Cate (Spin), Kanny Wieslersflogh Fraser at the Tora Lea Muchael Michael Michael Cate (Spin), Kanny Wieslersflogh Fraser at the Tora Lea Muchael and Ube Kopalia Unity Patients and Ube Kopalia Unity Patients and Ube Kopalia Unity Patients and Ube Kopalia Uber Strategie Status Stoper (Lin), Cello Machael at Can Winstendehn Taylor at Cate Diago (pin), Dand Fraser and Uber Kopalia Lucky Pleasens atthe Vale (Spin), Regar Baird's Strins Ensemble at the Clack Stoper (Lin), Cello Machael at Canvela (Lin), Michael Shat (Commo Placa (Lin), Michael Shat (Commo Placa (Lin), Michael Michael Shat (Commo Placa (Lin), Michael Michael Shat (Commo Placa (Lin), Michael Michael Michael Shat Placa (Lin), Michael Michael Michael Michael Michael Shat (Lin), Alex Alex Michael Shat Placa (Lin), Michael Michael Michael Michael Michael Shat (Lin), Alex Alex Michael Micha

WEDNESDAY 27 crit Presend Davd Killmon the Town Pump-Jazz Festival continues. Herb Ellis and Ref Mitchell at the Van Est Culutal Centre (lippi): Chris McGregor at the Western Frost (Szögni): Reiser Barser Quartat Listumo Supper Club (Finite): Tasar MacPhenes Trot as tim Alma Street Calle (point): Chwif Faature at lasdors's (phy): All Warth Caunitat lat Ton Lie Machine (lippint): Even Panet Ton Lie Machine (lippint): Even Panet Ton Lie Machine (lippint): Even Panet Lacky Patrenon at the Viale (lippint): Furlor (Ling): Otiver Caunon Campbell Figure 1000; Otiver Caunon Campbell Figure 1000; Otiver Caunon Campbell Figure

Datebook continued on page 29... JUNE 1990 27

LONG GROOOOOOVES

Contraction of the local division of the loc						
PUBLIC ENEMY	Fear of a Black Planet	CBS/Def Jam				
CONSOLIDATED Myth of Rock Nettwerk						
VARIOUS ARTISTS Like a Girl, I Want to Keep You Coming Glotno Poetry Systems						
THE RESIDENTS The King and I Enigma						
	ART 3ERGMANN Sexual Roulette MCA/Duke Street A TRIBE CALLED QUEST. People's Instinctive Travels & the Paths of Rhythm Zomba					
	ne by the Force of Natu					
VASILISK	Acqua	Musica Maxima Magnetica				
CONTROLLED BLEEDING	Trudge	Cargo/Wax Trax				
THE FALL	Extricate	PolyGram/Fontana				
SPIRIT OF THE WEST	Save this House	WEA/Stony Plain				
NITZER EBB	Showtime	WEA/Geffen				
SUZANNE VEGA	Days of Open Hand	A&M				
BLOODSTAR	Bioodstar	Desert Engine				
BELCANTO	Birds of Passage	Nettwerk				
LUCIANO DARI	Waid	Musica Maxima Magnetica				
DEPECHE MODE	Violator	Sire/Reprise				
THE CHILLS	Submarine Bells	WEA/Skosh				
THE SILOS	The Silos	BMG				
BOO-YAA T.R.I.B.E.	New Funky Nation	MCA/Island/4th & B'way				
VARIOUS ARTISTS	Polka Cornes to Your Ho					
ROBYN HITCHCOCK	Eve	Twin/Tone				
	ve with the Proper Stran					
VARIOUS ARTISTS	This is the New Beat!	PolyGram				
LOU REED & JOHN CALE	Songs for Drelka	WEA/Sire				
LAVA HAY	Lava Hay	Nettwork				
EXCEL	The Joke's on You	A&M/Caroline				
LES NEGRESSES VERTES	Mioh	WEA/Sire				
CATERWAUL	Portent Hue	MCA/IRS				
WE ARE GOING TO EAT YO	U Everywhen	IVI				
FRIGHTWIG	Phone Sexy	Boner				
SHEILA CHANDRA	Roots and Winas	Indipop				
PRONG	Beg to Differ	CBS/Epic				
THE CRAMPS	Stay Sick!	Enigma				
THE TEN COMMANDMENTS	Home Fires Burning	Sensible				
FUGAZI	Repeater	Cargo/Dischord				
THE TEARDROP EXPLODES	Everybody wants to She					
AFGAN WHIGS	Up in it	Sub Pop				
LLOYD COLE	Lloyd Cole	Copitol/Polydor				
ARTILLERYMEN ON A TOOT		Circularphile/Metamerism				
JIMMY SOMERVILLE	Read my Lips	PolyGram/FFRR				
LUKA BLOOM	Riverside	WEA/Reprise				
	he Comforts of Madness	PolyGram/4AD				
VARIOUS ARTISTS Oh	God My Mom's on Chans	nel 10! Nardwuar				
BOMB	Hoppy all the Time	Boner				
CHARLIE MUSSLEWHITE	Ace of Harps	Aligotor				
AL& GEORGE T	he Al and George Slory	Al & George				
MICHELLE SHOCKED	Live	PolyGram				
BLOODSISTER	Bloodsister	109 Records				
FLOUR	LUV 713	Touch and Go				
VARIOUS ARTISTS	Children of the General					
MARTA SEBESTYEN & MUZSIK	AS MartaSebestyen&M					
SAVAGE REPUBLIC	Customs	Fundamental				
MC 900FT JESUS WITH DJ ZEF		Nettwerk				
RAUNCH HANDS	Have a Swig	Crypt				
DOS	Numero Dos	New Alliance				
COFFIN BREAK	Rupture	C/2				
REVERB MOTHERFUCKERS	Twelve Swinging Signs	Rove				
ELEVENTH DREAM DAY	Beet	WEA/Atlantic				
BLUE AEROPLANES	Swogger	MCA/Chrysalis				
PRAIRIE OYSTER	Different Kind of Fire	BMG				
POI DOG PONDERING	Wishing like a Mountain	CBS/Texas Hotel				
BIGG'OCEAN MOBB	Wrangler Tuff	BMG/RCA/King Jay				
POOPSHOVEL	Opus Lengthemus	Community 3				
LEON REDBONE	Sugar	BMG/Private				
THE WALKABOUTS	Rag & Bone	Sub Pop				
ROBBIE B & DJ JAZZ	Comin' Correct	Enigma/Ruffhouse				
PETER KOPPES	From the Well	TVT				
49ERS	49ers	MCA/Island/4th & B'way				
SHELLY THUNDER	Fresh out the Pack	MCA/Island/Mango				

SHORT GROOVES

NINE INCH NAILS	"Head Like a Hole" 12"	TVT
REVOLTING COCKS	"Physical" 12"	Cargo/Wax Trax
KINNY PUPPY	"Workock" 12"	Nettwerk
DA WILLYS	"What dey Say"/"N.Y. Stomp" 7"	Baylor
	DUTHQUAKE"Love on Love" 12"	A&M/Virgin
ABOVE THE LAW	* Murder Rap* CD Single	CBS/Epic/Ruthless
PANKOW	"Ding Dong" 12"	Cargo/Wax Trax
MAESTRO FRESH WES	"Drop the Needle" 12"	Attic
MONOMEN	"Burning Bush"/"Rat Fink" 7"	Estrus
NEGAZIONE	"Sempre in Bilico"/"La Nostra Vita" 7"	
HAPPY MONDAYS	"Step on" 12"	Factory
SOUL II SOUL	"Get a Life" 12"	A&M
WOOD CHILDREN	"Sweets for the Blind"/"Monniple" 12	Demon
FLEISCH	"macht Suchtig" 7*	For Out
KMFDM	"Virus" 12"	Cargo/Wax Trax
CRYPT KICKER FIVE	*4th Hole*/"Bedouin Stomp" 7*	C/Z
CHANGE OF HEART/A		Cargo
PD-2	"Groove is Movin" 12"	JROD
THE SUBJECTS	"Word of God" 12"	2 World Productions
URGE OVERKILL	'Ticket to LA. "/"I'm on a Drunk" 7"	Touch and Go
THE WEDDING PRESER		BMG/RCA
FURNACE FACE	"Sucked into Drugland" 7"	Skull Duggery
PUBLIC ENEMY	'911 is a Joke' CD Single	CBS/Def Jam
QUEEN LATIFAH		PolyGram/Tommy Boy
EQ	"Put Your Body in it" 12"	Infinite Beat
NEGAZIONE	"Behind the Door" 12"	We Bite
ATTRITION	"Haydn"/"Lady Look Down" 12"	Projekt
DESSAU	"Beijing"/"Europe Light Remix" 12"	Carlyle
DOD	"Warhol Machine" 12"	Lime Skuli
J.F. RAIDERS ORCHES		GDM/Tasmonia
LUXURIA	"The Beast Bos is Dreaming" 12" Poly	Gram/Beggas B'quet
MANUAL SCAN	"All Night Stand" 7"	Get Hip
TREACHEROUS JAYW		SST
ULTRA VIVID SCENE	"Staring at the Sun" 12"	PolyGram/4AD
WRECKS-N-EFFECT	"Club Head" 12"	MCA/Motown
PARIS	"Break the Grip of Shame" 12"	Tommy Boy

28 DISCORDER

SUNDAYS

ARE YOU SERIOUS? MUSIC BAM-NOON The newest new music: Ligeti, Dho mont, Schnittke, Lutosiawski, Birtwistle etc. Information on concerts, record ings, composers. Hosted by Luciano Berio and Giacinto Scelsi (maybe).

THE BRUNCH REPORT 12-12:15PM News, sports, weather and more with the CITR News, Sports and Weather De partments. a with

THE ROCKERS SHOW 12:15-3:00PM Reggae, Rock Steady and Ska with George Barrett.

BLUES AND SOUL SHOW 3-5:00PM Blues, rhythm and blues, funk, gospel and soul provided by Lachlan Murray. 3rd Special on Chess Records with cohost Blues harmonica player Powell St Sim

HEAR SAY 5:30-6:00PM

CilRs literary arts program wants YOU to submit your works for on-air perform-ance or reading (you or us, your choice) DE-COMPOSITIONS 6-8:00PM

Eclectic music and caustic alphabets Spoken word. Alternates Sundays with... ELECTRONIC SMOKE SIGNALS 6-8-00PM

Information, news, interviews, political analysis from the global cultures of resis-tance. Hosted by Horacio de la Cueva. Alternates Sundays with De-Composi-tioner

RADIO FREE AMERICA 10PM-MIDNIGHT Join host Dave Emory and colleague Nip Tuck for some extraordinary politi-cal research guaranteed for make you think twice. Bring your tape deck and two C-903. Coginally broadcast on KFJC (Los Altos,CA).

IN THE GRIP OF INCOHERENCY 12-4:00AM

So what if Bany doesn't show up any-more? Who gives a shit? Guido and Trini still do.

MONDAYS

THE MORNING SHOW 7:30-8:15AM THE MORNING SHOW 7:30-8:15AM From the farous siten to the not-so-for-mous BBC Racio News Reel, wake up with The CITR Morning Show. Informa-tion to go: news.sports, weather and "scenic view" (read; rada) reports, features, entertainment reviews and Alberta Hog prices. Weekdays!

THE AFTERNOON REPORT 1-1:15PM unch goes down better with The oon Report. Tune in for no frills r

ENCY

3



"Not for anger and despair but for peace and a kind of home." Suicide note of Lewis Hill, Founder of KPFA Berkeley - 1957

sports, and weather THE CITR DINNER REPORT 5-5:30PM

e Sunday for detai SPORTS DIGEST 5:30-6:00PM

Join the CIR Sports Department for all the latest in Thunderbird varsity sports action and sports everywhere else for that matter. Interviews, tool

FACING THE MUSIC 6:00-7:00PM FACING THE MUSIC 6:00-7:00PM A musica/informational hour with an emphasis on topics related to aware-ness and samity. Upcoming features include the environmental sound com-patitions of thelegocard Westerkomp, a seles of programs dealing with addic-tional/adjunctional family asses and a panel aliculation of music industry types Mean show!

off. 25th Back to Back, Johnny Hodges, the great allo saxophonist and the most recognisable voice in the Elington Band plays the blues with a small group that includes Ellington at the plano. New show! THE JA77 SHOW 9-00PM-12-00AM

THE JAZ SHOW 9:00PM-12:00AM Vancouver's longestrunning prime time (jazz program. None of that late night growyard/acity weakend jazz. Fea-tures at 11. Hosted by the ever-sucve Gavin Walker... 4th Phineas Newborn Jr., called by OPEN COUNTRY JOY 12:00-4:00AM All the tastlest LUNG8UTTER with Keith, a confused but friendly person. You will be exteriminated!

exteriminated ly 2nd Live in the studio extra special exts from Phoenix, Arlzona: The Sun

many The gendlet plano player in Jazz' People such as Chace Peterson and Gener Idram how sampling bacteliat. Joint time. Tength, make from one of his gend seators. This full after Allemona, a wonderful accord that way all hind: down in one cold of the gend dummers leads marked in the gend dummers leads marked in the gend dummers leads factures. Joint the gend dummers leads factures and themy Grimes. It is that Art of the start Safetti strages, all the Art of the start Safetti strages.

THE CITR DINNER REPORT 5:00-5:30PM See Monday for details.

LIVE FROM THE KNITTING FACTORY 4-00-

See Monday for de PAULA'S MUG 1-5:00PM The only affemative to KLYN.

UVE FROM THE KNITTING FACTORY 6:00-7:00PM Concerts recorded in the fall of 1989 in the heart of the New York arts district. Upcoming shows: Gods & Monsters, X-Legged Sally and Dr. Nerve. JIGGLE 7:00-9:00PM

JIGGLE 7:00-9:00PM Notice new 'prime time' slot. Mikey's here, Gavin's here. Skyears of cobined DJ experience; 40 years of lovin' expe-rence. Games, hiking, drugs, orgies, breakfast all day: an adolescent paradise.

PERMANENT CULTURE SHOCK 9:00-

Permanent (per-ma-nant): lasting, in-tended to last, indefinitely; Culture (kai-chat): (1) the civilisation of

HUMAN

MACHINES

3

SUNDAY	MONDAY THE M	TUESDAY IORNING SH	WEDNESDAY	THURSDAY RADIO NEW	FRIDAY S REEL	SATURDAY
ARE	BREAKFAST WITH THE	9 2	WHITE NOISE	NOW YOU HAS JAZZ	SCRAMBLED EGGS	THE SATURDAY EDGE
SERIOUS? MUSIC	BROWNS	E	and and and	HANFORD NUCLEAR PIZZA PIE	MOVING IMAGES	ON FOLK
THE NEWS	DAVE RADIO	21	MID-DAY PHALLACY	NOW YOU HAS JAZZ FEATURE	THE VENUS FLYTRAP SHOW	THE NEWS
ROCKERS	-	THE AFI	RNOION NEWS	RHEORI	Sector and sector and	POWER
SHOW	"Le of	BLOOD ON THE SADDLE	2 5	ECLECTIC KOOL-AIDE	IT'S NOT EASY BEING GREEN THE ABSOLUTE	CHORD
BLUES AND SOUL SHOW	2.	THE UNHEARD MUSIC	PAULA'S MUG	FLEX YOUR HEAD	NARDWUAR	IN EFFECT
SUNDAY MAG	State of Local Division in which the	THE C	TR DINNER R		Statement of the local division of the	SATURDAY MAG
HEAR SAY ELECTRONIC SMOKE SIGNALS/	SPORTS DIGEST FACING THE MUSIC	B.C. FOLK	COMMUNITY KNITTING FACTORY	ARTS CAFE TOP OF DA BOPS	RANDOM SAM AND NOW THIS ROTHERCORD	THE YAP GAP EVERYTHING
DE COMPOSI- TIONS	THE BOXER	AVANT-PIG	JIGGLE	NO-HOST	HOME VIDEO	YOU KNOW IS WRONG
PLAYLOUD (THIS IS NOT A	SHORT BOYZ	States Stress	Real and Mark	BAR	T.I.O.N.A.L.	THE NEW
(THIS IS NOT A TEST) ONE STEP	THE JAZZ SHOW WITH	BEAT HEADS VERSUS WOLF	PERMANENT	THUNDERBIRD RADIO HELL	STOMP ON	AFRICAN SHOW
BEYOND/RADIO FREE AMERICA	GAVIN WALKER	AT THE DOOR	SHOCK	SOUND OF REALITY	THAT BOPPATRON	RADIO FREE PARKING
IN THE GRIP OF INCOHER-	OPEN COUNTRY	AURAL	OPEN SEASON	MEGA	JOIN THE RHYTHM	TO AIR IS

City Girls

TUESDAY

THE MORNING SHOW 7:30-8:15AM THE AFTERNOON REPORT 1-1:15PM

See Monday for details BLOOD ON THE SADDLE 1:15-3:00PM

Country music to scrape the cowshit off your boots to. With yer host-poke, Jeff Gray.

THE UNHEARD MUSIC 3-5:00PM Demo Director Dale Sawyer provides some insights into the best and the worst of the newest Conadian music. And he's not telling you which is which!

THE CITR DINNER REPORT 5-5:30PM Monday for details

8.C. FOLK 5:30-7:00PM The thoughts and music of B.C. tolk artists, hosted by Barb Waldern and Wayne Davis.

AVANT-PIG 7:00-9:00PM Avant-garde thuggery with Pete Lutwyche. Fist Tuesday each month: World Music Exploration.

WEDNESDAY

THE MORNING SHOW 7:30-8:15AM See Monday for details

MID-DAY PHALLACY 11-1:00PM No more Moming Breath...New Name, New Time...Daisy gets to sleep in....

THE AFTERNOON REPORT 1-1:15PM

WHITE NOISE & 15-10:00am The bastard love child of 70s progres-sive and 80s electronic has changed time slots. Improvised fusions of tradi-tional hytims from around the globe. Burnough, Pynchon, "unreleased live sets" and more. Hosted by Chris Branbau

a given race or nation at a given time or over all time; (2) the raising of micro-organisms in specially propared media for scientific study; Shoek (shäkic: (1) violent collision, con-cusion; (2) sudden and disturbing mental and physical impressions.

OPEN SEASON Midnight-4:00AM Yes, El Khavan has made it back on -A from Bangkok and declared Open Season on us all.... He figures we're all ist just sitting ducks.

THURSDAY

NOW YOU HAS JAZZ 8:15-10:00AM NOW YOU HAS JAZ 8:15-10:00AM Join Tormy Pelay on a new dayl Now on Thursday's with an extended one hour feature! A moming of stoke, an-ectotes, JAZ, and humour (maybe) formy might be the answer to your question...er he might not...raybe you don't have a question... if nothing elbe, if worth getting up for (know I do...)

HANEODO NUCIEAR PIZZA PIE 10-00. 11-00 AM

11:00 AM Fueled only by a lump of string cheese... It's Rowena bouncing up and down the Pacific Northwest Coast from Oregon to Alaska. Send stuff (music, info, etc)

NOW YOU HAS JAZZ FEATURE 11:00AM-12:00PM 7th Omette Coleman and Pat Metheny:

Song X 14th Thelonious Monk 21st The Vancouver International Jazz

Festival 28th The Novus record label THE AFTERNOON REPORT 1-1:15PM

See Monday for details ELEY YOUR HEAD 3-5-00PM

THE CITR DINNER REPORT 5-5:30PM See Monday for details.

ARTS CAFE 5:30-6:00 PM Be updated, be with it, be informed about Art, theatre, film and any other cultural event happening in Vancou-ver, With Antjel

TOP OF THE BOPS 6:00-7:00PM Trini Lopez, Ronnie Self, and The Phan-tom all love you. Marc Coulevin brings Rock in Roll to its roots.

THE NO-HOST BAR 7:00-9:00PM We lied. We're back. Newtime.

UVE FROM THUNDERBIRD RADIO HELL 0-30PM 9:00-10:30PM Janis MacKenzie plays the local demo tunes, while Peter, Andy and sometimes Ed infroduce the live bands at 9:30pm. 31st Touch and Go's 7th Puke Theatre 14th Vasecternoids

14th Vasecternoids 21at Baron Von Fokker

SOUND OF REALITY 10:30PM-1:00AM

Sound of Reading Industries and Anti-ingenvironmentalsounds, found noises, information/propaganda, and the world's ethnic and experimental musics from the auditory finge. Livel Contribu-tions welcome. Practitioner: Anthony Roberts. New time!

MECABLASTI 1-00-4-00 AM Concepts, noise, Radio Deutsche Welle, now you can request whole showsl, bandspecials, tumtable feedbackgam-mon courtesy uncle mifty, stagnating creativity: welcome to kate night radio.

FRIDAY

THE MORNING SHOW 7:30-8:15AM

MOVING IMAGES 10:30-11:00AM Join host Ken Macintyre as he takes you on a tour through the silver screen's backlot of life with film news, reviews, interviews and soundtracks

VENUS FLYTRAP 11:00AM-1:00PM Greg Else is your guide through these two hours of music and fun. Tons o'new funes. And Disco, too!

THE AFTERNOON REPORT 1-1:15PM See Monday for details

IT'S NOT EASY BEING GREEN 1:15-2:30PM The greenest of the CITR DJ crop try togerminate and take root on the cir. Ifyou are interested in CITR program-ming possibilities, phone the Program Director of 228-3017.

ABSOLUTE VALUE OF NOISE - PART ONE 2 ABSOLUTE VALUE OF NOISE - PART ONE 2 30-330PM AND PART INVO 4-500PM Found sounds, tope loops, composi-tions of organized and unorganized aurality, power electricians and sound collage. Lue experimental music. 100% Canadian Industrialism.

NARDWUARTHE HUMAN SERVIETTE PRES-ITS... 3:30-4:00PM ove you. Fleeeeeeesh.

THE CITR DINNER REPORT 5-5:30PM AND NOW THIS 6-6:30PM And this. And this. And this. FOR THE RECORD A-30-A-45PM

cerpts from Dave Emory's Radio Free America series HOME VIDEO INTERNATIONAL 6:45-

00PM actio adaptations of movies. Taping its program is strictly prohibited.

STOMP ON THAT BOPPATRON 9PM-12:30

AM The dance floor beat brought to you by DJ Mick Hard. Pin them needles! JOIN THE RHYTHM OF MACHINES 12:30-

4-00AM

4.00AM Exploring the relationship between post-night-out onkerly, the complexity of warne nowward performance, and warne here ward and a stranger of a stranger of the stranger of a stranger of the stranger of the stranger of the stranger of period, Klink and Sucidal Tendencies.

SATURDAY

THE SATURDAY EDGE SAM-NOON

THE SATUBOAY EDGE SAM-NOON Steve Edge host Vancouver's biggest and best acoustic/root/ingoue/Skmus-iscradia stow. Now in his staft year on CITRI Roots music from acound the workf, new relaces, studia guasts, and the World Cup Footback Root 11.30. 2nd Bin Anneencop Show 9th Shown CoWn 9th Shown CoWn 184 Wouldaw Wainlight III 184 Wouldaw Wainlight III 30th Festhed Previews

THE BRUNCH REPORT NOON-12:15PM News, sports, weather ate amount of more!

POWERCHORD 12:15-3:00PM Vancouver's only frue metal show with the underground speed to mainstream metal: local demo topes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

IN EFFECT 3-5:00PM The Hip Hop Beat brought to you by DJ's NielScobie, Chaz Barker and Bill Tzotzolis.

THE SATURDAY MAG 5-5:30PM ost Richard Vilus...See Monday for datails

THE YAP GAP 5:30-6:00PM Hear figures in the Arts world talk about their works, other peoples works and anything else that occurs to them. Hosted by Antje Rauwerda.

THE NEW AFRICAN SHOW 8-10:00PM World of Africa Dance Party We welcome each other home We the children of Africa and

and We welcome you All you of the other heritages Of our beautiful world In peace, harmony and oneness To our house party Welcome.

TO AIR IS HUMAN 1:00AM-WHENEVER With Paul Funk. Music. Words. Sound collage. Send me your tapes. Now I know where you live.

HEARSAY

CITRs literary arts program exposing the written word as art needs your poetry, prose, radio drama, etc. If you would like to submit your written works for per-formance or vocalisation of if you would like to readyour/written works on the air, please contact the Hear Say coordina-tion at 228-3017.

ACCESS

CITR provides free airtime for Commu-nity Access by groups and individuals. If you or your group would like to say something to someone somewhere please call the Program Director.

VOL OPS

CITR wants you to become involved with your friendly UBC Radio Station which broadcasts at 1800 watts to the which broadcasts at 1800 watts to the campus and beyond. Opportunities abound! Wheeeel Programming, pro-ducing, editing, writing, engineering, operating, announcing, hosting, etc etc etc. Come by the studios during normal office hours. Or phone us.

SOME WHOMS

ARIS ANI LE RAUWERDA DEMOS/CASSETTES DALE SAWYER MOBILE SOUND LINDA SCHOLTEN MUSIC LLOYD ULIANA, RANDY IWATA NEWS KIM TRAINOR

AND HOW

AUSINESS LINE DJUNE NEWSLINE. 222-2487 (222-CITR FAX LINE 228-6093 ROOM 233. SECOND STAND IN LINE FLOOR OF THE STUDENT UNION BUILD-ING, 6138 SUB BOULEVARD, UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER, BC

MUSIC

CiTR welcomes all forms of aural expres-sion with open ears. If you wanna sub-mit any material, just remember to in-clude important details like names, phone numbers, addresses, etc. Send/ address to the attention of the Music Department pleate. Thank you.

SpinList and DemoList have had a bit of a face lift. In their place stand three lists that reflect accurately the relative fre-

	ETIC PARTYCLOTHES
TANKHOG	*Reptillion
SWANYARD PUKE THEATRE 7/ Lo	'Believe
PUKE THEATRE TLC	ove you, I wanna Smash your head into a Wall "Weak Lini
IANKHOG	Tean
JOJOKA	Dogs Awaiting
NO FUN	*Open Leffer
HOLLOWHEADS	Interesting Shoes
DEFF CHRONICS	"Let the Rhythm Run
SMUGGLERS	'5-4-3-2-1' (recorded live on Tape-a-mania
HIROSHI YANO	"Stone Cutter
HOWESOUND	"Somebody Gin
EDGE OF EXISTENCE	* Happy Song
EMILY FARYNA	"Ding a Ling
CHIEFS OF BELIEF	'Raise a Hand
CHRIS HOUSTON	"Just one for Kicks
JOJOKA	"Crow
LIKE RAIN	*Fremont, Nearly Midnigh
MUCH LIKE PEOPLE	White House Coa
THE WORST	'The Creepy Thing
THE LUDWIGS	Talking to You
ROOTS ROUNDUP ROUTE 666	"Sleepin "Goodnes
MARY	*101 Knight
IOUCH & GO'S	'Stupid Gir
GROUP 49	"Stupid Gir "House of Death
PLANET OF SPIDERS	"Hay
SOUND BUTCHERS	*Morning Sky
NATURAL ELEMENTS	You can see Yoursel
WAGES OF SIN	Preth
DIRT	Headlights
ODE TO CLAUDE	'Excerp
ELIZABETH FISCHER	'Pair of Dice
PAULA REMPEL	Losto
ROOTS ROUNDUP	*Boulderdash
PULL MY DAISY	"AC-DC
MRS. PEACOCK	*My Brain and its Headlight
NATURAL ELEMENTS	*Banks of NFLC
MARY	"Heaven's Gale
BANG TWANG	"All of this to You
EUGENE RIPPER AND THE NORTH	"Again and Again
HOOVER EFFECT	"Zombie
SEETHRU FLOWERS	To Cynthia Gray
EVAN SYMONS	"Ze Spider and Ze Walch
GERRY HANNAH	*Night of the Orcas
HOOVER EFFECT	"Zombie
INTOXICATORS	*Mighty Idy
JACK FEELS FINE MARY	'Black Sky
	"Loving Ivy "Ghost Train
PLANET OF SPIDERS	"In a Maze
SOUND BUTCHERS	'in a Maze 'Shoe
	*1990
T.T. RACER SARCASTICS MANNEQUINS	
GLEE	"Eye Swallow "Nordic Prince
DEATH SENTENCE	*Eye on you
NOVALIONE	"A Question of Love
FRAGRANT MOTH	'Easy to Please
BIAS PLY	'State of the Nation
DRILL	"Culture Shoci
SACRED HEART OF ELVIS	"Black Snake Moar
SECT	'Hand of Glory
FLESH	"Deall
NIGHTSTALKERS	"Imogen
LITTLE BIG MAN	"Time Comes Around
HERETICS	'Heave
DAYS OF YOU	'Fish in a Bow
ADHOC	"Suite of Fragments One
BIG AS LIFE	"Meaning of Life
BILL CHAPMAN	*Medicine Mai
LAST WILD SONS	'Around Town
HOOVER EFFECT	"Into Stephanie's Room
BRUCE A AND THE SECULAR ATAVIS	
SANDY SCOFIELD	'Angel
RATTLED ROOSTERS	'Cut Across Shorty
CHILLE ROOTLAD	"Wish it was You
CHRIS HOUSTON WEEP O' MINE EYES	"In Fleeting Hours

query of origing of the most played new releases and other keen Hings te-eventy CRT Cover the post title shift. In the most played origing the most played bits that and played own risk. Newbo-the played origing the shift BACONS Bits that and played own risk. Newbo-Played lange played own risk. Newbo-Played lange played own risk. Newbo-played lange played own risk in the off back played lange played own relations to not here bits and offer matters concerning CRT the landed and music experiment. News control the music experiment

NCRC '90

If VecKe 2 and be sending repre-sentatives to the National Comput Commanity Relation Association Configure area, the years to be held in Colgory in world lies to heve your mails cliffor-uted to over theiry comput and com-manity acids attaches from the oupbout the country, CIII will gooly hand do-not for costeller, children (in pre-todore Friddy July 20 to ensure the inclusion think configure and the in-clusion within the CIII allogode. Have a Baymer at 23-2011 for more stro-

DATEBOO K CONTINUE D

Quartet at the Granville Island Market Stage (12pm, free); Creatures of Habit at the Pacific Centre Plaza (12pm, free); Jennifer Scott Quartet at the Pacific Centre Atrium (12pm, free); Celso Machado at the Pacific Centre Rotunda (3pm, free)... Look Who's Talking (7pm) and Parenthood (9pm) at the Starlight Cinema... Life and nothing but at the Ridge Theatre (7pm/9:30pm)... Next of Kin (7:30pm) and The Top of his Head (9nm) at Pacific Cinematheoue

THURSDAY 28 Beat Farmers at the Town Pump... Jazz Festival continues: Kingsnake Blues Caravan at the Commodore (10pm); Ray Anderson Quartet at the Van East Cultural Centre (8pm); Alex Schlippenbach Trio at the Western Front (5:30pm); Renee Rosnes Quartet at the Saturno Supper Club (9pm). Oliver Gannon Trio at the Alma Street Cafe (8pm); Roy Styffe Quartet at Isa-dora's (9pm); Spearman/Plimley/Ellis Trio at the Tom Lee Music Hall (9pm); Roy Rogers at the Yale (9pm); Taylor/Kane Explosion at the Glass Slipper (1am); Fantazea at the Granville Island Market Stage (12-2pm); Bonnie Ferguson Quintet at the Pacific Centre Plaza (12-2pm, free); Renee Doruyter/Denny Clark at the Pacific Centre Atrium (12-2pm, free). Ihor Kukurudza at the Pacific Centre Rotunda (3-5pm, free); Ron Samworth Duo at the Oakridge Centre (6:30-8:30pm, free)... Look Who's Talking (7pm) and Parenthood (9pm) at the Starlight Cinema... Life and nothing but at th Ridge Theatre (7pm/9:30pm) ... Next of Kin (7:30pm) and The Top of his Head (9pm) at Pacific Cinematheque...

FRIDAY 29 Erasure at the PNE Coliseum Concert Bowl... Beat Farmers at the Town Pump... Rumours of the Big Wave at the Railway... Jazz Festival continues: Mahlathini and the Mahotella Queens with Pierre Dorge and the New Jungle Orchestra at the Commodore (10pm); Spectacles with Plimley, Cyrille Duo at the Van East Cultural Centre (8pm); Carl Stone and Yuji Takahashi at the Western Front (5:30pm) Jimmy McGriff at the Saturno Supper Club (9pm); Mike Zilber/Glenna Powrie Quartet at the Alma Street Cafe (8pm); Sta-Bar-Var Trio at Isadora's (9pm): Jeff Johnston Quartet at the Tom Lee Music Hall (9pm); Loose Gypsies at Cafe Django (9pm); Butch Morris/Wayne Horvitz/J.A. Deane at the Station Street Arts Centre (10pm); Roy Rogers at the Yale (9pm); Taylor/Kane Explosion at the Glass Slip-per (1am); Joe Bjornson Quintet at the Granville Island Market Stage (12-2pm, free); Art Ellefson and Modus at the Pacific Centre Plaza (12-2pm, free); Djembe Barra at the Pacific Centre Arium (12-2pm, free); Budge Schachte at the Pacific Centre Rotunda (3-5pm, free) Terry Dean Trio at Oakridge Centre (6:30 8:30pm, free)... The Best of the Cannes Advertising Festival 1980-1987 at the Starlight Cinema (7:30pm/9:30pm)... Mon-sieur Hire: Selection Officielle Cannes 89 at the Ridge Theatre (7:30pm 9:30pm)... Making "Do the Right Thing" with You take care now (7:30pm) and Do the Right Thing (9pm) at Pacific Cine-

SATURDAY 30 Beat Farmers at the Town Pump... Suzanne Vega at the Queen Elizabeth Theatre... Rumours of the Big Wave at the Railway... Harrison Festival of the Arts opens... Jazz Festi-val continues: Poncho Sanchez with Salsa Ferreras at the Commodore (10pm); Sheila Jordan at the Van East Cultural Centre (8pm); Jimmy McGriff at the Saturno Supper Club (9pm); P.J. Perry Quintet at the Alma Street Cale (80) Eugene Chadbourne at Isadora's (9 Moreen Meriden at the Tom Lee Music Hall (9pm); Evidence at Cale Django (9nm): Rarre Phillins solo at the Station

Street Arts Centre (10pm): Roy Rogers at the Yale (9pm); Mike Zilber/Glenna Powrie Quartet at the Glass Slipper (1am); Evidence at the Granville Island (1am); Evidence at the Granvine issand Market Stage (12-2pm, free); Skywalk (12:30pm), Bob Murphy Trio (2:30pm), Our Delight (3:30pm), Loose Gypsies (4:30pm), Pierre Dorge and the New Jungle Orchestra (6pm) at the Plaza of Nations (all free): Art Ellefson and Modus (12pm), Tim Brady (1pm), Chadbourne Ackley (2pm), Eugene Chadbourne (3pm), Lunar Adventures (4pm), Martin Franklin (5pm) at Yuk Yuk's Comedy Club; Paul Plimley/Lisle Ellis (12pm), Andrew Cyrille/Vladimir Tarasov (1:15pm), Spearman/Plimley/Ellis/Cyrille (2:30pm), Shannon Gunn (3:45pm), (2:30pm), Shannon Gunn (3:45pm), Robin Holcomb (4:45pm), Moreen Meriden (6pm), Sirius Ensemble (7:30pm) at the Discovery Theatre... Co-coon (2pm), The Best of the Cannes Advertising Festival 1980-1987 (7:30pm/ 9:30pm) plus The Rocky Horror Picture Show (midnight) at the Starlight Cinema... Making "Do the Right Thing" with You take care now (7:30pm) and Do the Right Thing (9pm) at Pacific Ciner

Alma Street Cale 2505 Alma 222-2244 Anza Club 3 W 8th 876-7128 Basin St 23 W Cordova Cafe Diango 1184 Denman Centennial Theatre

23rd & Lonsdale, North Van Club Soda 10FE U Commodore Ballroom

870 Granville 681-7838 Community Arts Council 837 Davie 683-4358

86 Street Music Hall Expo Site 683-8687

Firehall Arts Centre 280 E Cordova St 669-0925 Glass Slipper 185 E 11th (at Main) Glass Slipper 185 E 11th (at Main) Grunt Gallery 209 E 6th Ave 875-9516 Hendry Hall

815 E 11th Ave, North Van 983-2633 Hogan's Alley 730 Main 681-6326 Hot Jazz 2120 Main 873-4131 Hot Jazz Isadora's 1540 Old Bridge La Quena Coffeehouse

1111 Commercial Dr 1275 Seymour 685-3288 57 E Hastings Luv-a-fair Lux Theatre

Metro Theatre 1370 SW Marine Dr 266-7191 New York Theatre 639 Commercial Dr. Pacific Centre West Georgia & Granville Pacific Cinematheque

1131 Howe 688-3456 Paramount New Westminster
Pit Pub Basement of SUB 228-6511 Pitt International Galleries

36 Powell 734-8001 Presentation House

333 Chesterfield, North Van 986-1351 Railway Club 579 Dunsmuir 681-1625 Ridge Theatre 3131 Arbutus 738-6311 Saturno Supper Club 1320 Richards Smash Gallery 160 W Cordova 662-7200 Starlight Cinema 935 Denman 689-0096 Station Street Arts Centre 930 Station 688-3312

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30 DISCORDER



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