

KRAK

CFRM 91.7

CABLE FM

RADIO MCGILL



INSIDE

STIV BATOR

(In Odorama)

MINISTRY
MODERN ENGLISH

k.d. lang

PAUL JAMES

MORE MORE MORE

KRAK

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In this issue



A Hearty Welcome

Editor's gripe, you know? In an editorial for a publication like this one, it's a pretty de rigueur to drop hints about how much work you've been putting into the damned thing. Hopefully, this pilot issue of KRAK will speak for itself. But you can speak for it. As a matter of fact, we'd love you to. Feel free to drop us a line c/o CFPM to whine and/or grind as it were. Essentially, KRAK is a free little book for you from the friendly folk at Radio McGill which aims to keep you up to date on essential issues like Siv Bator's preferred name spelling, special happenings around Montreal like the Jazz Festival, film, theatre, classical and, of course, radio listings, and a special update on all the celebrities that our own Mr. Hollywood, Rob Costain, managed not to run into each month. No, I don't need to tell you what time in the morning it is, how many Colas and coffees I had, etc. Save it. Read KRAK.

Jenn Allen



Stevie Nicks shows no sign of slowing down (pg. 4)

Support your favorite group of flightless birds in their bid for an FM license.



Speaking English

KRAK
talks with Robbie Grey

It has been a busy year for Modern English. Over the past twelve months they have left *Beggars Banquet/4AD* — the English label they had been on since their start almost eight years ago — they have begun a major tour of North America with *A Flock of Seagulls* and they have released their fourth LP, "Stop-Start," after a break of nearly two years between releases.

The LP sees a return to faster, more aggressive approach displayed in their first LP, *Mess and Lace*. The change from the stylized, textured feel of 1984's *Richochet Days* is the result of a new producer, two of the five original members leaving — vocalist Robbie Grey, guitarist Gary McDowell and Bassist/guitarist Mick Conroy remain — and a natural progression for the band.

As some will no doubt be disappointed by the change in direction, it often helps to have a person involved explain/defend their position. I met with Robbie Grey on the day of their show on May 5 — their first in Montreal since the Spectrum date in 1983. As it turned out, Robbie Grey proved to be both personable and likable. He also seemed to have the answers.

KRAK: How is the tour going?

RG: The tour is going really well. It has been mostly state-side dates so far. We started off in Florida during the spring break. It was funny, really crazy. They eat ketchup and laugh a lot.

KRAK: When and how did you join up with a *Flock of Seagulls*?

RG: Funny enough I had been really good. We have done a few with the Alarm. Most have been on our own but we are with *Flock of Seagulls* for maybe five more dates. I know what you mean, though. Surprisingly enough its been fine.

KRAK: What about the quite obvious change in direction from *Richochet Days* to *Stop-Start*? A lot of people will say it is a commercialization of the sound. It is certainly more accessible. How do you perceive this change?

RG: It's something the band really wanted to do. It wasn't something that was thrust upon us or something we felt we needed to do. With *After the snow* (the second LP), with *Richochet Days*, we covered a whole area with Hugh Jones. It was atmospheric, textured. You could sit down at home and listen to the record. We wanted to do something more lively, more energetic again. I think the album's more commercial. I agree with that, but I don't think that every song is strong and that's the most important thing. We just wanted to get some more energy back into the music.

KRAK: Is there any trend in your sound or any kind of feel that you think is going to appear on records in the future?

RG: We try to keep away from knowing

what we're going to do. Normally, what happens is what comes out. I'd like to do some acoustic on my next album. There are going to be whole different things going on, not a set pattern of what Modern English sounds like. It is always going to be different.

KRAK: How much has the line-up change affected the sound?

RG: A lot. Definitely. Aaron Davidson, our new keyboard player, has got definite ideas about sounds and how to use them. He's really into that kind of thing.

KRAK: How has working with Stephen Stuart-short (the new producer) been, compared to Hugh Jones, who had been with you for a long time?

RG: It was different. Hugh became another member of the band when he wrote with us and produced us. He lived and ate with Modern English 24 hours a day. With Stephen it was a different thing altogether. It was refreshing in a way. We knew what we wanted to do with this album so he was really like an engineer more than a producer.

KRAK: Who do you respect in the contemporary music scene?

RG: I haven't bought a record since 1960, so that probably gives you a good idea what I think of the music scene. I like some underground stuff. I like some Swans. I like noise actually. Also, I think



SILOUXIE AND THE BANSHEES
Theatre St-Denis, May 19

It has been over ten years since what has been anecdotally referred to as the Punk movement was headed by Siouxsie Sioux's voice in the England Cave's club. It was that time, Siouxsie has grown tired (as many of her contemporaries have done) of presenting the same nightmare message in essentially the same manner, she doesn't show it.

The audience for Siouxsie's May 19th date at Theatre St-Denis was made up of those not much older than the movement itself, yet who had adapted their hair and wardrobe to an ideal they could not truly understand, and of those who had waited a decade for her and the Banshees to appear in Montreal. The energy the band brought into the theatre with their opening, "Cities in Dust" (off the new *Trindorax* LP), immediately left the crowd. This level was sustained throughout the set, which covered a wide variety of the band's material from past and

GOOD OLD ROCK AND ROLL

The Paul James Band
Les Foutounes Electriques

Early last month, Toronto's "King of the strings", Paul James, gave a good sized audience a taste of nails and grit R&B at their first Montreal club date (they played the Auto Show last winter with their good friend and thunderous influence, Bo Diddley). Their date at Les Foutounes fell several weeks after the release of their first album *Good Ol' Rock and Roll*, which, unfortunately, has had some distribution problems and has not been an easy piece of vinyl to track down in Montreal. Nonetheless, Paul and the band gave the Montreal crowd what Toronto audiences here come to expect from him — a little grove, loads of polish and tough, essential rock and roll.

The four-piece (including Paul) band was typically light, clean and charismatic as they rammed through a healthy smattering of their extensive repertoire which includes energetic and faithful covers of Chuck Berry's "Nadine", Gene Vincent's "Be Bop A Lula" and a whole slew of Bo Diddley, Elmore James and Junior Wells tunes. Cliché, but true, in spite of the fact that many of their tunes are covers of the masters, the band maintains an original feel — maybe my eardrums were alerted by the blaring yet comforting charisma that was slipping off the stage into the crowd. I didn't notice if he was wearing polyester socks or not (like, say, the hook's), but Paul really shines playing blues guitar, although he stuck mostly to more uptempo rock and roll during the set. Anyway, it's pretty obvious he's going places fast. Starting with Calgary and possible the West Coast, then to New York. A must see.

Jon Rakley

tain of energy. Watching his arms flailing about beneath his main of silver hair as if he wanted to beat the drums through the floor into the basement of Theatre St-Denis one could only wonder how long he could maintain that pace.

Ironically, the weakest aspect of the performance came from Siouxsie herself, specifically, her stage antics. My companion described her as being smitten with Jim Karr syndrome — her repeated posturing and posing belies either an over- or under-abundance of self-consciousness on stage (I admit, this is a terribly tiny nit to pick. This should give some idea as to how good a concert she gave.) Uncomfortable gestures aside, Siouxsie Sioux proved, without a doubt, that the rumors of her faltering voice were greatly exaggerated. Once you add up the high, constant energy level, solid backing, a spectacular stage show and Siouxsie's powerful, haunting vocals, the result is a an impressive and thoroughly enjoyable performance.

Kerry Scott Fantle

STUFF YOU MISSED



VOODOO, UNDERWIND AND THE DARNED
benefit for Radio Centre-Ville (CINQ-FM),
May 16

The evening's MC ended his lengthy introduction with the question: "Why be stoned or drunk when you can be Underwind?" I didn't know. Underwind, Theatre Smeatra's feminist faction, is an all-got trout promulgating the injustice done to women by man (far enough). Their assortment of music, skills and improvisation needed polish (spontaneity is not always a good thing), but most of all they needed to be heard. I guess it's fair. They couldn't hear us yelling "use the mic" either. Not that anything was impossible to understand. The guitarist has a really nice voice. She'd do better to go with it alone. As for Underwind's topical message, perhaps it's best that nothing be said, although I didn't know the M.U.C. contributed to teenage prostitution. At least the women seemed to enjoy performing and the chuckles from the tables up front were an indication that perhaps feminism can be funny.

The people up front got the best of the second act as well. The lol-clothed Emu Wood according to our recurring MC is

"Montreal's, if not the world's greatest conceptual dancer". I don't know what good conceptual dancing is. He wore masks. Need.

The meat and potatoes of CINQ-FM's benefit began with the West Island's The Darned. Country's in. The female vocalist did everything but justify to Patsy Cline's "I Fall To Pieces" and their Country & Western cover of the Velvet Underground's "Some Kinda Love" was hardly recognizable. They sounded a bit like a releasing X without much original material. The rest bits of guitar playing weren't enough to hold them together; even alternative music has to be tight. At times The Darned strayed from their Country rockness, and sounded a little more generic, not any lighter. The bass player's vocals on their cover of "Hey Joe" made it the best thing they played all night. When their set ended and the members of the band were introduced to us, the guitarist got most of the claps.

Despite the popularity of these neo-Country groups, one gets the impression their audiences wouldn't think twice about booing someone like Hank Williams off the stage, like punk rockers who think all hard rock is garbage. Anyway, The Darned aren't anything like Hank Williams Jr. Too bad.

It's hard to say bad things about a band you hear very few bad things about. Most people like Deja Voodoo, and if they don't like listening to them, they at least like looking at them. The greatest of complaints from die-hard fans is that Deja Voodoo puts on too polished a performance these days; maybe it is possible to see the same band too many times. In addition to the band, we had the pleasure of being entertained by a slightly drunk, bearded Scotsman named (what I understood to be) Jimmy, who tested the band's ability to handle hecklers. They fared fairly well. Particularly appealing were the Jimmy's graceful dancing and air-guitar riffs — a true showman. At one point he seemed almost protective of the band when the weekend stall-dancers got out of hand (the MC do better to go it alone).

The only comments from the band that come to mind are that they were appearing on it came from Canada vol. 2, and that we should be nice to American tourists who aren't going to Europe because of terrorism. They were also nice enough to point out when the metro was.

ryg gallo and monique beaumont

PRETTY GONE

The Mongols
Ray Condo and his Hardrock Goners
Station 10

Where did the Mongols come from? I was fortunate enough to catch a surprise opening gig for Condo and the boys May 17 at Station 10. Apparently it was only their second gig but, golly, what they can do. There were a couple of banishes (no relation to you know who) loose in the place and once the Mongols, a three-piece from the icky side of fringe psyches, managed to round them up and send them bouncing and screaming through the crowd. O yeah, rock an roll. They're stries- and sur-punk that wound up in some awful room with David Johanson and crew for a few nights. Some really heinous tonal crunch that guaranteed to satisfy even the most facid brainwaves.

And then there's Ray Condo. It seems everybody loves these guys. Even Toronto. You must remember them from somewhere — maybe Tequila Tuesdays at Le Steppe? They're the sort of odd looking ones with the tall singer who looks like he's about ready to take over for Tommy Hunter? You know the ones. They play killer covers of forties and fifties sawdust rocks and make everybody get up and sweat and spit beer and smell funny. Yeah, I love them too. It seems that their album should be released any time now. It's called *Crazy Date* and they'll probably make some money with it. Watching these guys makes me wish that Montreal had a real, exclusive rock and roll club, but tonight Station 10 is about as close as it goes to get for a while. Between the Mongols and the Goners, for the time being, it's pretty damned cool. Catch 'em or you're crazy.





an interview with Stiv Bator
 Calif Campus, May 5
 by brendinead

What's a NEW LORD?

KRAK: Why did you drop the "a" from your last name?

SB: I sold it in Los Angeles.

KRAK: Did you get a lot of money?

SB: Sure.

KRAK: I've heard the Lords of the New Church are arrogant and have a bad attitude, but tonight you seemed pretty concerned about the fighting that was going on in the audience.

SB: There's no reason for anyone to get hurt. I don't think it's arrogance...the attitude we have is just a rock and roll attitude that I guess is from Eddie Cochran, early Stones, MC5's, New York Dolls, Stooges. It's the same thing

really.

KRAK: There's a rumour going around now that the band is breaking up and that you're going to reform the Dead Boys.

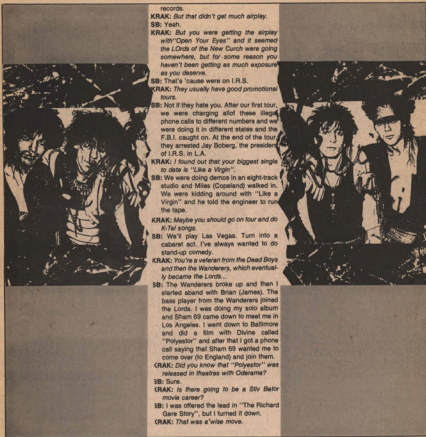
SB: No. How that started was that we were in Japan and I was on the bullet train. I started thinking that the Dead Boys would have their tenth anniversary this Halloween (last). I haven't seen them for six years and it might be fun. When I arrived in England, I did "Sun City" with Little Steven (van Zandt) in October and it would have been perfect.

KRAK: I remember watching that video and nothing there weren't many top forty artists.

SB: The only real top forty was Bruce Springsteen.

KRAK: Your first single was "Open Your Eyes" and...

SB: No, it was "New Church" on Illegal



records.

KRAK: But that didn't get much airplay.

SB: Yeah.

KRAK: But you were getting the slipper with "Open Your Eyes" and it seemed the Lords of the New Church were going somewhere, but for some reason you haven't been getting as much exposure as you deserve.

SB: That's 'cause we're on I.R.S.

KRAK: They usually have good promotional tours.

SB: Not if they hate you. After our first tour, we were charging all of these illegal phone calls to different numbers and we were doing it in different states and the F.B.I. caught on. At the end of the tour they arrested Jay Boborg, the president of I.R.S. in L.A.

KRAK: I found out that your biggest single to date is "Like a Virgin".

SB: We were doing demos in an eight-track studio and Miles (Copeland) walked in. We were kidding around with "Like a Virgin" and he told the engineer to run the tape.

KRAK: Maybe you should go on tour and do K-Tel songs.

SB: We'll play Las Vegas. Turn into a cabaret act, I've always wanted to do stand-up comedy.

KRAK: You're a veteran from the Dead Boys and then the Wanderers, which eventually became the Lords...

SB: The Wanderers broke up and then I started around with Brian (James), the bass player from the Wanderers joined the Lords. I was doing my solo album and Sham 69 came down to meet me in Los Angeles. I went down to Baltimore and did a film with Divine called "Polyester" and after that I got a phone call saying that Sham 69 wanted me to come over (to England) and join them.

KRAK: Did you know that "Polyester" was released in theatres with Covertone?

SB: Sure.

KRAK: Is there going to be a Stiv Bator movie career?

SB: I was offered the lead in "The Richard Gere Story", but I turned it down.

KRAK: That was a wise move.

KRAK: How frustrating is it to see bands like Sigue Sigue Sputnik being typed into the charts?

RG: I just don't bother with it. I keep away from it because it just interest me. Bands like Sigue Sigue Sputnik, if they can take money from the music business, to me they're doing a good job. But at the same time there really isn't any content there.

KRAK: Are you an ambitious person?

RG: I'm not ambitious in many ways. I just want to see the band being able to play to wider and bigger audiences. I'd like to sell more records, obviously, because we want to do this for quite a long time.

To do that you have to keep broadening your horizons and building up a bigger following. If that's ambitious then I am, but I'm not too worried about being a millionaire or anything like that.

And that was it. After the marshies were off, Robbie Grey commented on the relatively low intelligence of American interviewers and the beauty of Montreal. A new LP from the band is expected out before the end of the year. And about the show? It seems to this reviewer that a whole lot of people were there to see Modern English and relatively few were there for the supposed main attraction.

scott burthelme

Speaking English

and how is it

there's not really anyone that I listen to and say that's what I'd like to do. I'm disappointed with what going on in England. There are still bands I respect, like Echo and the Bunnymen, but they've been around as long as we've been around. As far as new bands go, there isn't really anyone who makes me want to buy their records and see their concerts.

Taped Productions

Compiled by CFRM's omniscient production entity, Captain Sweden: "...as we at this fine radio organisation have moved into our most extensive summer schedule ever, I feel it is necessary to inform the beloved reader/listener as to what the hell he/she can expect to hear this summer. I also have to get this damned thing in before I'm shot."

MONDAYS
Eugene Edger Weems — (20h-20h30) — Tune in as EEW echoes, spins, mixes and weards his way into your heart. Fun for the whole family.

TUESDAYS
The Subterranean Jungle — (20h-21h) — Get that dial to 91.7 on your cable FM dial for an hour of the bossiest tracks on was brought to you by Mr. Mindblowing Monday himself, Flipped Out

WEDNESDAYS
La Bête Culturelle — (15h30-16h30) — Montréal au mieux! Served up hot for you by Renée and Co.
Developing Areas — (19h-19h30) — Radio McGill's Third World report. Discover, explore and analyze the livelihood and plight of Earth's developing nations.

THURSDAYS
Radio Sweden International — (8h-10h30) — Gateway to the social, political and artistic happenings of the best damned country in the world. Your ticket to Scandinavia.
Newsmag/Pressbox — (12h-12h30) — Ah, summer. When thoughts turn to beaches, tans and the granddaddy of all sports... Baseball! This year, the Expos are supposed to finish fifth in the National League East, but right now they're chasing the red-hot N.Y. Mets. The Blue Jays, struggling in the early season. Were the experts wrong? Will the situation right itself? For the first time ever, CFRM sports will keep you abreast of all the happenings each week in the world of sports during the summer through Pressbox — a weekly summary of the previous week's sporting events. Newsmag provides a detailed look at noteworthy current events, with radio personality Rob Costain.

Radical Sounds

CFRM Summer

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
08h00				
10h00	Sergio De Sousa ORIS Drené Robeland	Martha - Marie	CLAR	
12h00	PAUL COLLINS	PATTY CHRISTIE	LOU GLACI	
14h00	ANNE FISHER	DINING BY DECO	lyse lunch	
16h00	Dandy the DJ	PATRICK HAMOU	my mi	
18h00	COMMUNITY ACCESS PROGRAMMING	ROBERT DI BLASIO	JAY CULT GABRIEL	
20h00	JOHN BRASKY	(MINNBE) BUSBY	DEVELOPIN G BRAIN	
22h00	EUGENE E. WEEMS	subterranean jungle	BOYS DEAD	

Schedule

	FRIDAY	THURSDAY	FRIDAY
08h00			
10h00	SICAL	Radio Sweden Intz	
12h00	JISE MEYER	DAVID OVER	JOHN RAJSKY
14h00	sick ind	NEWSMAG/PRESSBOX	TOP 17
16h00	SETTE CURELLE	RURAL PROFANITY	EVERTON GREEN
18h00	NSA AT	PAT JOHNSTON	NOIR KALUNGA LIMA
20h00	6 AREAS	JANICE DAYZ	CHRIS MADDON
22h00	WIN THURITE	KEN WUNDERMARK	JAZZ TIME GOES BY
	JOHN EDEN	BOYS EGYPT	DEATH OF ENTROPY

Entertainment Calendar — (19h-19h30) — Join Jenn and Rob as they venture into the world of Montréal clubs, theatres, concert halls, cinemas and galleries. The calendar will feature extensive coverage of the Jazz Festival until it ends on July 6th.
Canned Laughter — (20h-21h) — Bob, Sue, Mike, Bruno and Peter. A team bent on tickling your nerve receptors to a shocking pink. The best comedy on iron-oxide.

FRIDAYS
Top 17 — (11h-12h) — The official showcase for Radio McGill's most popular tunes, compiled every week by Gary Shapiro (M.D., P.D.Q.Y.U.P.) and Rob Costain (R.P.I.). With Jonny Byre, Eddie Stone, Dean Dean and yours truly bringing you the ups, downs and interweaves of this ever changing reality. From Cocleusu to DayGlow. Alternative consciousness.
Movie, Movie — (14h-14h30) — Kerry Fante Inc. brings you everything you ever wanted to know about the hip movie scene and then some.



WAMA TWITCH?

condensed from a phone interview with Ministry's Alan Jourgensen, conducted by CFRM's DJ's Marc Stockdale and Eric Anderson, just prior Ministry's Spectrum date last month.

KRAK: What sort of show do you plan to do in Montreal?

AJ: It's good that you asked that because I'd like to talk about that for a second. This is the first time that Ministry has been in Canada and it's also the first time that Ministry has performed live without the benefit of tapes, so we're going to do this... um, am I on the air?

KRAK: No, you're being recorded for a later broadcast.

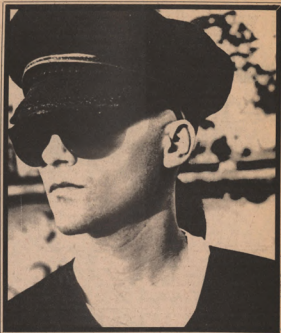
AJ: Okay, well then I'll try not to use any just really superlatives.

KRAK: We're acid them in later.

AJ: Thankyou. Designated swearer. (laughs) We're going to be playing with fervor and abandon because... no tapes. This will be a new one for us and if you've listened to the new album, you'll understand how it might sound a little bit different without their assistance, but as far as I'm concerned, it's going to be great. It's going to be the best tour we've ever done and that's not just typical pre-tour hype like you're supposed to say. This is actually going to be, for me, amazing, because I'm a virgin at live playing or as far as I'm concerned, so it's going to be great. There'll be just four people up there making a cacophony of white noise.

KRAK: How, with so much work with tape and with synthesized percussion in the studio, would the live sound compare? Originally, we thought the concert may have just been a one-piece, that is, just you, but with a four-piece, how do you intend to reproduce the studio sound on stage?

AJ: We have sample units that we bring with us. That's not tape, it's actual computers. For instance, our drums are all electronic. They all sampled drums but there's a real player playing them. There's a way of using tapes. The whole point of getting away from tapes is that you look in the paper and looking ZZ Top is using tapes — that's when you know it's time to stop using them... find something different to do. So we're completely against tape at this point, and furthermore, the problem with them is that you're bound to the length of the tape. If the audience is a big piece of shit, then you're just going to want to get up there, get it over with, then go about your



Courtesy of REI Music

business. If the crowd is really enjoying it, you'll want to extend it and give them entertainment value, so to speak. It's really good not to be chained to a specific mode of time, or a certain section of a song. You can (without tapes) wing it as you go along, which is really great. It's a whole new experience for us.

KRAK: I've found that a lot of bands who produce that kind of music tend to just sit there in front of the microphone and let the machines dictate to them, which limits the audience's enjoyment, as they could have just listened to that at home.

AJ: We want to build up a small moat sweat in front of those mikes.

KRAK: How did you get hooked up with a producer like Adrian Sherwood after you have produced acts like the Revolting Cocks? Why did you choose not to produce your own material?

AJ: Without Sherwood, the Cocks would not sound the way they do. I've learned so much from the man and have nothing but amazing things to say about him. He's absolutely phenomenal. As far as hooking up with him, I just called him. I

said "Hello, you don't know me but I'm like, one of your mostly gigantic fans and I'd love to work with you." Ofcourse, he gets a thousand calls like that a day so he told me to send some material. I sent it and he said, you know, way cool... He called back and said he'd do it, we flew him to Chicago and started on pre-production (trywell, Adrian and Keith LeBlanc, who assisted on some of the drum patterns and helped me to do it on the computer). We went back to England for a couple months and, well... it's really that simple. It just all came together. He really seemed to like what he was doing and I certainly learned a lifetime of production techniques from him.

KRAK: Can we expect some severe Sherwood remixes like what he did with say, Depeche Mode?

AJ: No. Actually, I'm doing the remixes now. I'm going to be doing a remix of "The Angel" (from the Teeth LP) and I've got an EP coming out in June of some songs that weren't on this album but are really highly regarded — songs like "Abortive" and an capsule version of "Violent Man" as well as three brand-

new songs. And I've also done complete dub white-noise remixes of "Hallow'een", "Nature of Love" and "All Day" to come out on one twelve-inch in June. In addition, I've also done a track for a new animal rights sampler album which I put together with assistance from the PETA (People's Committee for Ethical Treatment of Animals) people in Washington D.C. That has Siouxsie and the Banshees, Lena Lovell, Nina Hagan, and Wall of Voodoo on it with all unreleased songs pertaining to animal rights. Between that, the new Revolving Cocks LP, and the new 12-inch, there's another band called Crucial, who I've produced before and who are touring with me. They'll be recording in Europe this Spring. O yeah, I'm also doing new 'Back Head' stuff, which is basically me, Sherwood and LeBlanc. I've got about three bands going right now.

"What the hell is money if you can't even listen to your own records?"

KRAK: How do you view yourself in relation to the American new rock revival? Your sound has been described as being very European at most points and it seems to me to be a very British-influenced sound.

AJ: I'd say German, more so anything else. I abhor all these little British pop bands coming over to America to make their first million and abuse our ears drums by doing love ballads... like my first album, which was a big crack of shit, and I strongly urge people not to buy it. It was like writing an album with a gun to your head by the record company. It was my first dealing with a major record company, so I was pretty much in awe that a major record company would want my services, so I went in there prepared to do anything they wanted me to do. I'd probably do it the same way again because it's essentially the same thing in the door. Otherwise, I'd still be labouring in obscurity, filling fifty seats in Chicago clubs, so in that sense it was really good, but I had no idea there would be that kind of pressure. I mean, you'd go into there and write a politically-motivated song, and they'd say "No, you can't put that on." When other people like Iggy Pop and Alan Vega started asking for material that Anata wouldn't let me put on the album, and one of the songs winds up as Alan Vega's title track... I mean, you know you're not doing bad, it's just the company that's out of it's mind.

It's really a law writing with a gun to your head. All they care about is dollars, dollars, dollars. Recruitment, recruitment... write a hit, listen... I don't mean to sound like some frugal patriot or something but you can't put a price on artistic freedom. There's no way.

write a hit... no, no, don't write about that, write about love! It's really pathetic. I left there, went back to Wash-Trax and actually bought into the partnership so we could put out anything we wanted. Sure, who I signed with later, has a "hands off" policy, and they've been really good about it.

KRAK: They seem to have attracted a lot of other bands who would probably become pretty mollified on any other label. Seymour Stein seems to respect the artist enough to just let him or her go for what they want to do.

AJ: I can't really speak for anyone else, but they've really taken a hands-off policy which has enabled Ministry to be what Ministry wants to be. And that's the most important thing for me: if I wanted the money and all that shit I would have stayed on Anata because it would have been no problem but... it's just not worth it. What the hell is money if you can't

even listen to your own records? Listen... I don't mean to sound like some frugal patriot or something but you can't put a price on artistic freedom. There's no way.

KRAK: They must have had a little trouble trying to promote it, too. Anata doesn't exactly have a load of revolutionary material on it... Barry Manilow, Dianne Warwick, Whitney Houston. I would think that would throw them a curve in the marketing department as well.

AJ: They didn't know what to do with it whatsoever. What made it even more better was that you'd go ahead and write the album they wanted, and then put it out and they wouldn't do a goddamned thing with it... 'cause they still thought it was way too extreme, which is the way to fame from the truth that I could possibly think of. If I would have done that of my own free volition and had it... at least I could face the mirror in the morning. I mean, when it's not even your own album, you don't want to deal with it at all... I don't even own a copy of it and we don't play any of those fucking songs live. None of 'em.

KRAK: But you'll be playing "Every Day Is Hallow'een" live?

AJ: The remix, yeah.

KRAK: What about videos? How important are they to your music, and are they an art form?

AJ: Have you seen the "Over the Shoulder" video?

KRAK: No, all I know is there's something about pizza and nuts and bolts.

AJ: Not pizza, omelets. But that's not what it's about, I mean, I could give you graphic descriptions of a whole lot of the scenes in the video, and how it was done, where, who did it, etc. Well... I'll tell you who did it. It was done by ex-Strobbing Gradio, Sleazy.

KRAK: Uh... no ritual castrations in the video, I hope.

AJ: Right... Anyway, he did the video for less than \$5,000, which is amazing in this day and age, especially after the first video I did, which was horrible as well. Another thing is that it was written and presented for me. It was pathetic and cost somewhere somewhere over \$20,000. What a waste of money and time.

KRAK: Now, if just by chance, you happen to have a top-forty breakthrough, how would you deal with being considered a "pop star"?

AJ: I'd put steel bars across my windows and doors. If that ever does happen... I guarantee you, just wait for the next album — I swear to you, on a stack of fucking Bibles, I'd probably go into the courtroom to sue.

KRAK: It's pretty much a given now that once a band has a hit and money, then they become quickly comfortable.

AJ: They start buying boats on the Riviera and shit, then realize that they can't make the payments on the boat unless they write another hit. They start getting accustomed to a certain lifestyle. Me, it's not necessary. I don't even like how to fucking drive. I don't own a car. I don't want any of those things — they're not worth it for what you have to pay to be that way. Which is like not being able to go to the 7-11 store and buy a six beer at three in the morning without getting mugged. We toured with Culture Club and I saw that poor guy just... trapped. It's a complete parody of a human being and it's something I will never be.

KRAK: He always complains and says he hates that sort of thing, but...

AJ: If he doesn't like it then what the hell is he doing? I would think special tort





The Doublet Quartet on June 14th at the Club Place. From left to right: Steve Goble, Steve Goble, Steve Goble, Steve Goble.

FEED US A FETUS DayGlow Abortions

Who says Canadians aren't as silly as our American cousins? Now don't get me wrong. There's a lot of rifty stuff going on in the states. But there's just more silly stuff. Take handcars, for example, (and hold on before you jump down my throat). From the late seventies until 1981, hardcore was fresh, invigorating, lively, and, most importantly, new.

Now, DayGlow Abortions are starting off on the right track — their name. In addition, *Feed Us A Fetus* is a neat name for an album and with track titles like "Religious Bumfucks" and "Aargh, Fuck, Kill", how can these Vancouverites go wrong? I'll tell you how. The songs about the stupidity of Ronald Reagan and Jerry Falwell with some pretty good metal-thrash (who's Deep Purple) that's not too repetitive. Give 'em a try to see the album jacket, if nothing else.

braindead

HONEST INJUN Honest Injun

Honest Injun are mad as hell and they're going to let you know about it. They're not too crazy about organized religion, the military, a plathora (can you say that on the air?) of high-powered organizations. Of course, these subjects have been brutally singed before, but Honest Injun scathes in a surprisingly articulate way (and, dammit, they don't even rhyme). With tracks that are more like poems set to music rather than actual songs, Honest Injun prove themselves to be a thinking brave's band.

The Injuns adhere to simple three or four chord hardcore but don't follow the standard roller-coaster style, instead, they stay comfortably on the down slope. Slower, but never dull, the music complements their poems, which, incidentally, you can actually hear.

braindead

VICTORIALAND The Cocteau Twins

The release of a new Cocteau Twins is cause for celebration. But it's not the kind of celebration where people get obnoxiously drunk and hurt each other. It's more like candles and wine and whiskeys. A quiet candle — but intense. Quite like the Cocteau Twins music.

Victorialand, the Cocteau's fourth Canadian release, follows close on the heels of the double EP *Tiny Dynamite/Echoes in a Shallow Bay*, but the two stand side by side like day and night. On the new LP, bassist Simon Raymonde has taken a leave of absence (until the next LP before the end of the year) and the only percussion that ap-

pears, subtly, is supplied by Richard Thomas on 4 AD tablature D# J#z. Nearly the entire album is Elizabeth Fraser singing and Robin Guthrie playing guitar and keyboards.

Thus, when compared to earlier material like "Two" from *Treasure* or "Great Spangled Frillitary" from *Echoes*... the new songs may seem to lack power. *Victorialand* isn't overtly powerful, but this doesn't mean that it isn't important or appealing. It is both — after all, Elizabeth Fraser's voice is one of the most exciting things in music today. The record is really the Cocteau Twins for a tired, relaxed mind and body. It isn't designed to lift out of that state but to keep you there comfortably.

Whenever an artist or group puts out something that stands apart from earlier work, no matter how slight the difference, there is going to be some crisis of dismay. In the case of *Victorialand*, the record is different from its predecessors — and wonderful.

scott l. burfieldman

IT'S TIME FOR JONATHAN RICHMAN AND THE MODERN LOVERS (you guessed it) Jonathan Richman and the Modern Lovers

Will Jolo make any money on this one? Maybe just a little, but probably not. But he's kept his fans, the Modern Lovers have stuck together in one form or another for a decade, and, hey, that's all you need to dance, right? Jonathan Richman and crew have put out a new album full of the usual perpetual-kid wonder and golly-gee optimism that have made John and the Lovers everybody's favorite modern minstrels. Any change in direction for the

band? Nope. Not really, as a matter of fact, the album could have been recorded back in 1976 at CBGB's when the Modern Lovers and other young, hip bands like Blondie and Talking Heads were getting their proverbial feet in the door. Maybe someday Jonathan will earn a place in, say, physics texts as a constant of the universe. Well, no one's that constant, I guess. Anyway, the record is great. John beseeches his poor 'ole ice cream counter attendant not to put nuts on his double chocolate malted and explains to us exactly how he captures the undivided attention of a crowd when he dances. Sure, it's the same old stuff, some silly rickiness, and some whimsical deadpan. "And no marshmallow cherries, either!"

TO TOUCH THE FACE OF GOD Mind Altering Device

So you have a drum machine and you know how to use a tape recorder. You slap tons-o-noise on an irritatingly slow backbeat. Don't give up, you're on a roll. Call it art, put a distasteful hand reaching for an American flag on the cover, get Dutchy's to sell it, and have a launching at les Fou-founes. You live in a city full of kids with expensive, ugly haircuts who wish that they were rich, popular and powerful. Basically, you're headed for success but... where's the beef?

I don't like everything about the U.S. and these Jersey tourists aren't making things much better, but if you believe that ending exploitation begins at home, take your uniform off, get a haircut and a real job and, for Pete's sake, don't waste your pool-clearing allowance on this single. Pick up a second copy of "Telly" instead.

suggests edgar weeng



Noise



Silence



IN VISIBLE SILENCE Art of Noise

To really appreciate the music of *Art of Noise*, one must admit that they are: a) a bit pretentious, and b) quite self-indulgent. This is especially true of their first release *Who's Afraid Of (The Art of) Noise* which came out about two and a half years ago. A mixture of dance tunes and electronic sound effects, the album was more of a curiosity than anything else, and a great way to test the frequency response of a stereo system.

Two singles preceded the release of *Art of Noise*'s newest album, *In Visible Silence*. Both "Legs" and "Peter Gunn" followed the previous album's format of dance tracks with an ultra-heavy electronic beat reminiscent of a sledge hammer beating an oil drum. When I heard those tunes I had just gotten written off the group as one of those gimmick bands with only one basic sound in their repertoire (remember *The Knack*?). Fortunately, *In Visible Silence* is a pleasant surprise.

It is not as adventurous as the first album, but the new album stands on its own as a treat for the ears. More than anything else it is an exercise in textural experimentation in that sound textures are more important than melodies or hooks. The notable exception to this is "Peter Gunn," which is admittedly formula, but features the unbelievable twang of Duane Eddy's guitar.

What makes *Art of Noise* interesting is the way that they utilize electronic technology to their utmost, showing that even chain axes and glass breaking can make for good music. Whatever the gut level response to the music itself, the sounds that the group uses to create the music are interesting in themselves. The result is a greater appreciation of sound itself. This may sound a tad pompous, but it is true.

The only limitation of what *Art of Noise* creates seems to be the desire of the artists, the producer and (most probably) the record label to keep the sound accessible to a wide audience. *Art of Noise* appears at times to have fallen into a pettinoid formula which distinguishes their dance tunes like "Beat-box," "Close to the Edit," "Legs" and "Peter Gunn." A wider scope would certainly be welcome. Still, there is enough the material on the album to keep most discriminating listeners interested through repeated listenings.

Worthy of note is the fact that group members Anne Dudley, J.J. Jeczalik and Gary Langan have done without the guiding hand of production wizard Trevor Horn (*The Buggles*, *Yes*) who always seems to have his hand in every pie. It is nice to see that *Art of Noise* is not simply a vehicle for Horn's playful instincts.

robert j. costain

A truly western experience

Well, bots and bottles, let's talk compunk. From Calgary to Tokyo, audiences just can't seem to get enough of Canada's sweet-potato polkaably queen, k.d. Lang. She wowed Japanese audiences at Expo '85 in Sakuba, arriving onstage on a fatbed truck loaded with hay bales and towed by a tractor, and blew the roof off the Spectrum in April, as she and the Reclines stomped, swast, and stomped through an hour and a half set that sent the cattle running for cover. She can "fall to pieces" with a strychnine-Patsy Cline classic just as easily as she can "walk on by" rocking Latino covers and compa-bump polkas. Yeah, k.d.'s pretty hot.

And pretty lucky too, I suppose. The reinvited "baby" side (you know, rocka-cow, fudge, etc.) which k.d. and the Reclines seem to be on the vanguard of has finally gained enough momentum that (God forbid) biggie labels have finally caught on. A funny thing, this billy... sort of a neat eulogy to the decade which spawned bands like Television, the New York Dolls and the Dictators underground while the Bee Gees blared on the radio above. Anytime, trying and undisputable powerhouse talent has gotten k.d. and the Reclines to where they are now. Where? Somewhere in the middle of a painfully devout out following, rapidly growing international recognition, a contract with Sire and a slick peloe of vinyl called *A Truly Western Experience*.

It's pretty common knowledge that k.d. and the boys are in demand across Canada. She's playing a bunch of dates in Toronto next month and always seems to be playing through a herd of dates in the west. If you can catch up with her, don't stay. And expect something from soaring ball and wail gospel to frenzied polka-hall material. Also, for what its worth, the show gleams with pretty highly polished camp. During the April show at the Spectrum, the band sported red and black plaid shirts, blue polyester Tommy Hunter-wear pants and white Keage belts that would make Herb Tarant blush. They're awful nice, and k.d. is the light on the other side of Madonna, as far as women in the profession are concerned, so, all in all, they're more than worth an ear or eyeful. Heck, you can smell them flowers right through the cow cakes.



Debut for the Eighth Route Army

The Eighth Route Army (and their faithful radio, Dave) are a pretty clever bunch. Golly, they're painfully literate, musically adept and almost psychologically sound. They could have starred in a Spielberg film, except for the fact that Dave only has an angry-weeiny bit of hair, and I've never seen anyone look like that in one of Steve's films. The Springfield (Mass.) band started out in 1981 as a hardcore unit then evolved as still-angry, tight, aggressive rock'n'roll (jazz) musicians whose first album, *Whistling Olympics*, is receiving heavy airplay on college stations in the Eastern U.S. and now, Canada. And deservedly so; the album is great fun. After opening for acts like the Ramones, the Neighborhoods, Mission of Burma, the Butthole Surfers and the Del Fuegos, the ERA (and Dave) are beginning to get the sort of recognition they need to continue to put out albums. They dropped

by the CFMR studio for a chat on a cloudy Thursday, a little disheveled from the previous night's gig at Station 10 which drew, well, a sparse crowd at best. However, their gig with local faves S.C.U.M. at the Rising Sun may prove to be a smart move indeed, as S.C.U.M.'s draw capacity will give them a good-sized receptive audience. The *Whistling Olympics* LP has been described by *Maximum Rock and Roll* as "Clash type rock with horns and spitty backing vocals and snappy punk with clever lyrics about future punk politicians." Whatever, I think that listening to this album is like going into a hot shower with a light hangover and coming out feeling like you could wallpaper the kitchen. Really, it's that good. Listen, next time these guys are in town, take a friend or two. Maybe even pick up the album or call CFMR and request. Land 'em an ear or phone home.

k.d. Lang, (above) on top of north America's "billy" revival.

(left) Eighth Route Army (not pictured: Dave)

Courtesy of R.E.A. Records

HOME OF THE BRAVE

Laurie Anderson

Laurie Anderson's fourth album, *Home of the Brave* is a soundtrack for her film of the same name. Although it possesses a few weaknesses common to soundtracks like this, stemming largely from the absence of visuals, the album stands soundly on its own. Track by track, the record is a wonderful collection of Ms. Anderson's singularly astute, strangely twisted philosophy and a surprisingly warm, melodic collection of bizans (and often unsettling) sounds.

The most memorable cut on the album is "Language is a Virus", a song that I fell in love with when I heard it performed on the *Mister Heartbreak* tour. The lyrics dwell on William S. Burroughs's assertion that language is, in fact, an alien infection. I have always been impressed with the way the saxophone artfully blends with strange electronic repetitions on her previous work, but it is this track which clearly provides the most brilliant example.

Anderson's marriage of jazz to her art is defined better on this album more so than its predecessors, the relationship extending beyond influence alone. Just as jazz stepped beyond the assumed bounds of contemporary music, Laurie Anderson has created her own unique forms of rhythm and melody.

"Radar" is a sparse, oddly haunting electronic piece featuring muted vocals reminiscent of the sounds emitted by the spiked propaganda zeppelin hanging over L.A. in *Bleed Runner*. Another track, "Smoker Rings" is a typically incoherent examination of desire with Anderson's Spacelab 3 persona wondering "Quis es mas micho, lighthouse a schoolbus?". "Talk Normal" is a wonderfully absurd critique of dreams as being infinite and thematically unbound. Unfortunately, tracks such as "Late Show" didn't survive the stage/film to vinyl transition quite as well and require Anderson's visual elements to give them breadth. It's not just the same with the experience of watching her "play" on her talking violin, in various distortions, the phrase "listen to my heartbeat".

There's an awful nucleus over a few posers who are supposed to represent a new generation of contemporary music. If you have not already done so and want to sample a true representation of music's next generation, then Home of the Brave is as good a place as any to start. Like any worthwhile pleasure, Anderson's art is an acquired taste, and the film (which opens at Cinema V on August 8th) might just be the right way to ease yourself into it.



Courtesy of R.E.A. Records

Celebrity Corner

with Radio Personality Rob Costain

Shane Stone and her Bangwees were in town to play the Theatre St. Denis. I wanted to chat with her, but she didn't answer my calls. I guess she was too busy...

Dropped by the Forum to talk to Jim Kerr and the boys following *Simple Minds*' rockin' show on May 17th, but the security people were in a real kidding mood that day and wouldn't let me in...

I ran into Christopher Reeves on Crescent St. the other night. He suffered a rather painful groin injury from the impact, I hastily apologized, to which he replied "F--- off and die, you non-entitled!!" What a kiddie Chris is sometimes...

I met Mark Knopfler's third cousin, twice-removed once...

Yoko Ono, in town as part of her *Starcrossed '86* tour, apparently ate at a restaurant that I've eaten at before (I think). She may have even sat at the same table, then again she may not have...

Guy Lafleur's kids swim at the pool in my hometown...

I'm in love with Kate Bush. Someday I hope to meet her...

My good friend Depeche Mode are

booked for a show at the Verdun Auditorium as I write this column. Lead singer Bob usually puts on a great show, and their keyboardist, Andy Gill, is an excellent musician. I've enjoyed his work for years. I got a call from Ian Curtis of Joy Division the other day. He told me that he's feeling much better now, but that rumours of a tour and an album are false...

Jane Sibbery lives somewhere in the Toronto area... I like to go out and see the occasional movie. Most movies ofcourse are not very good. I estimate that at least 80 per cent of what is in the theatres these days is pure junk. I'm sure that David Byrne of Talking Heads would agree with that figure if he read this column...

Listening to an album the other day, it was the Pretenders' album I think, I heard the lovely voice of Christie Hynde...

I have to admit that I've never spoken to Montserrat of The Smiths. But you have to admit he keeps a very busy schedule...

Well, my space is just about used up. Until next time, as Humphrey Bogart would say, "Have a look at your kid." Well see

kerry scott fanfile

CERM.

Radio McGill
91.7 Cable FM

TOP 30

Last Week	This Week	Artist	Title	Label	Weeks On Chart
8	1	Laurie Anderson	Home of the Brave	WEA	2
4	2	Ministry	Twitch	Sire	7
new	3	Siouxsie and the Banshees	Tinderbox	Polydor	1
1	4	Art of Noise	In Visible Silence	Chrysalis	2
27	5	The Call	Reconciled	WEA	9
new	6	Jonathan Richmond	It's Time for...	Rough Trade	1
17	7	The Colourfield	The Colourfield	Chrysalis	5
21	8	The Cure	Quadpus	WEA	4
6	9	Depeche Mode	Black Celebration	Sire	6
new	10	Flock of Seagulls	Dream Come True	CBS	1
13	11	*Dayglow Abortions	Feed Us a Fetus	Fringe	2
24	12	*Breeding Ground	Tales of Adventure	Fringe	2
RE	13	Hüsker DU	Candy Apple Grey	WEA	1
RE	14	The Lords of the New Church	Killer Lords	IRS	1
2	15	*Three O'Clock Train	Wig Wam Beach	Pipeline	2
new	16	The Bolshoi	Giants	IRS	1
26	17	*Shanghai Dog	This Evolution	Undergrowth	2
new	18	*Mind Altering Devices	To Touch the Face of God	Transmission	1
new	19	The Rangehods	Roughtown	Big Decords	1
new	20	* Michel Lemieux	Michel Lemieux	Vertigo	1
11	21	*Secret Act	My Neighbourhood	VOT	8
28	22	Violent Femmes	The Blind Leading the Naked	WEA	11
new	23	Gene Loves Jezebel	Desire	Polygram	1
12	24	Modern English	Stop/Start	Polygram	2
9	25	The Cramps	A Date With Elvis	New Rose	3
5	26	Gregory Isaacs	Private Beach Party	Attic	11
19	27	*The Velvetens	Tall House	Ransom	6
new	28	The Cowboys	How the West was Rocked	Exploding	1
10	29	Black Uhuru	Brutal	Attic	3
new	30	Red Lorry Yellow Lorry	Paint Your Wagon	Red Rhino	1

Just In:

Tirez Tirez *M+M
Bodeans
Lou Reed

RE = re-entered chart

* = Canadian Artist

Compiled by
Gary Shapiro, Music Director
& Robert Costain, Ass't Music Director

Coming Soon: Jazz and Reggae Listings!!!