

FREE

Vol. 2 N° 1 MAY 1987

CFRM 91.5 CABLE FM

KRAK

RAY CONDO

THE MONGOLS

D.A.F.P.

E.J. BRULÉ

JERRY JERRY

WEATHER
PERMITTING

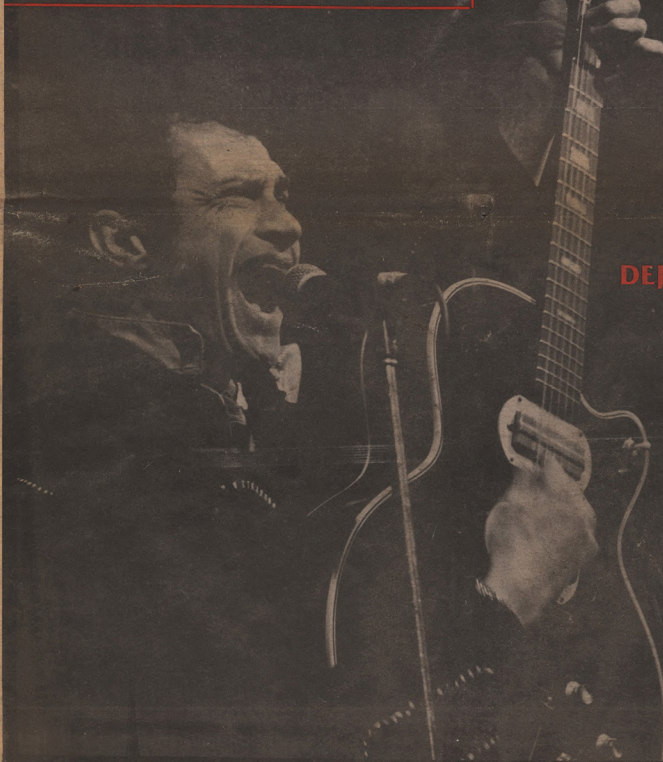
DEJA VOODOO

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- 23 - Rhythm Pigs & The Drosses
- 24 - The Accused from Seattle
- 27 - Northern Culture
- 29 - Teenage Head & The Mangos
- 30 - *Reviews*

JUNE

- 4 - V.U.
- 5 - Berserker Apowwith the french bastard
- 6 - Berserker Nove with les Pissantes & Amreine
- 7 - Berserker Nove with Noremeano
- 10 - Meatman featuring Teabow Vex
- 12 - Moscow Cocktail
- 13 - Randy Peters from Ottawa
- 15 - 5440 with Sons of the Doctor
- 20 - Svinging Relatives
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Cover Photo of Ray Gouda by Oscar Tison

FM... And What it Means



When you walkman on, and the likes of Ray Gouda, Three O'Clock Train, Jerry Jerry and Dead Voodoo come over your headphones, imagine how many other people this music will be reaching for the first time. Well you don't have to, because come September, it will be a reality.

A lot of hard work is ahead of us before we'll be airwaves, and we're prepared to do it. Renovations, rewiring, antenna, and the building of a recording studio to help local bands record demos or albums. CFPM will be a 24 hour community station, non-hit, unless you consider Skits Bop Baby a hit, and will have no more than four minutes of an advertisement per hour, that's right, four minutes. Community and ethnic programs to service that part of the public, as well, classical, jazz and reggae will be offered by way of block programming. Turning the CFPM offer into reality will probably cause the hell out of all those Berserker fans, and send them running to their mothers after hearing the latest from the Steans. Yet, it seems some people are not happy. They feel CRSG should've gotten the license instead of us. We realize CRSG is not happy with the outcome, and who could blame them? We would've felt the same way if the tables were turned. It's their every right to be pissed off! What we're saying is, let's stop the bickering and get on with it. We're all after the same goal, and let's remember that at least the CRIC had the brains to give the license to one of us, so that the city may benefit from it. It neither of us got it, radio in this city would be in the same shit-hole now, and for years to come. CFPM is a COMMUNITY station, not simply a McGill station, and its doors are open to everyone. Let's work together, and turn this city around.

Other matters: You probably noticed if you haven't, we just signed an agreement at the moment (A.S.A.P.) that Krak is now legal. Touched formal. Why call it "Very"? Well, advertisers let


they would benefit from it more if we added, and when you're dealing with a free publication, advertising becomes a very important part of its income, so labeled it is. Sorry, no more stipends. Besides, layout design becomes a hell of a lot more fun.

We hope you enjoy this issue featuring local bands, and some gift members for their co-operation. Krak is gift wearing and growing, so stick around.

Pamela Hamon
John Allen



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How come you go up and say "I'd like to sign you to our record label" and we said "well, just that you do, but about it" and that was it?

Krak: You sang "Mauritius" for an award on AMOK's German-Canadian Friendship album. Can you give us a little background on that LP?

Julie: I think it's something that's been in the works at AMOK for at least a year and a half now. I think it's something he feels he owes to all the people he works with at AMOK's radio, because he had very good luck in Germany. Basically, I think he had people send in tapes and just decided from there it's strange combination of music, a very strange one, but interesting.

Krak: Are you comfortable now being a boss?

Julie: Yeah, it's so much easier performing, you get feedback when you're on stage from these people, it's working out really well.

Krak: From the live shows? You've seen recently, the sound is much fuller now, with the addition of John Sobon on sax and so forth.

Julie: We still want to keep that edge. I think it's important to have a consistent and somewhat approach that we used to have, and yet it's a more happening kind of thing, it's not always meant to get along with our people. Start with that, but there's certainly a lot more energy in writing the material and performing, keeping the whole thing rolling.

Krak: I'm curious about your reaction because, because of the distinct sound Condition has, what does Julie Gilmore listen to?

Julie: Well, I don't have any albums, with the exception of maybe three, that were put out after 1980. All the music I listen to is before the sixties (laughs) and before soul — I come from a generation that was into a lot of music. When we first started off as an instrumental band, a lot of our influences were like The Lovin' Spoon Jars, "The Conformist", "The Lizards", "The Conformist", stuff like that. It's always changed and I started singing in the band, a lot

of our influences were coming from further back, we weren't so much into the new funk and that sort of stuff, even though I'm trying to be more and be better and more professional, and I think that's good. If I had a criticism about the local scene, it would be to like to see it work together a lot more. I had a lot of a very competitive scene, it doesn't need to be that way because there are not that many bands who are similar to us here. That's one thing that's not in other cities, local scenes in other cities tend to have everybody doing the same thing. On the Montreal scene, everybody is doing something different, so there's no reason for this competitive stuff that sort of happens, but maybe it's changing. Those Voodoo boys do a lot to change that.

Krak: Anybody you particularly like locally right now?

Julie: Well, we go to go with the Voodoo boys, so it's kind of special with them. I really like The Menges. I think they're great!

Krak: I think the Menges are the band to watch out for in '87.

Julie: Yeah, definitely, they are one of the best ideas to play in Calgary — Calgary just love us. Sounding out lyrics to the songs. We caught this place larger than the Squidmen, we were completely confused by the whole thing, which we played on the way up at a small club for three nights and we had good crowds, unfortunately we were cancelled on our way back but we were completely checked out at the end of the reaction we got.

Krak: So Calgary is the big city for Condition?

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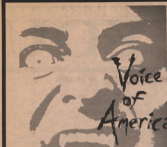


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"I'd Feel A Whole Lot Better" — The Byrds

"I still remember still dreaming... Ever have one of those days (awards) when you feel closer to being a 1960s guy than a human being? That's how (in feeling) right now. I know you're not doing the impossible (only "legal music") legal about "Can I tell my hopes of the loss for the duration carrying on the type whether it's eventually get around to types..."

Some say, M.E.O.-C.A.E. is an expression over the sun in rocky gray puff.

"Music's always a good deal to follow out of the mess in 1971... developing albums and smoke a cigarette — and you about some of the great new bands playing out of the American music scene. Stay close the picture. Save yourself for the "good" find a new link in isolation, helping to some other good music. Cool."

Let this column be directed, then, to the new voice of America — the new voice of protest as always, they appear more. About a month ago I picked up an album for no other reason than that I recognized the title from some big-time rock critic's list of good new music called "The Nightingale," product of a California band called Game Theory. It was a lucky impulse, and one I suggest you mend — the group is amazing. Their leader and main songwriter, Scott Miller (pictured in the column last issue) sings his songs of tough substance and sincere love in the same waxy tone as Mick Jagger or Alvin Karpis — not waxy to be equated — and finds for it excellent musical support from the other members of the band: Nancy Becker, Fred Johnson, Dave Gill and some guests, including the above-mentioned Easter, and Michael Guercio of The Three O'Clock. Pop, but not a waste, the band plays with that teenage guitar-melodic bass intensity that made R.E.M. into demi-gods or more. However, they aren't just "Avenue G. Wilsons be" — on top of the REM-essence guitar. Game Theory sets up some very effective keyboard (seven-up-synthesizer) waxes, studio effects, and ear-catching chord and rhythm changes. Through Game Theory, 21st Day and Throbbing Muses are all pulling out classic vinyl right now — so why don't you get a real sense of the music you're into some of this real-USA-genuis stuff. Buy your soul some lunch. I find those big cloudy letters M.E.O.-C.A.E. below, that my Bean-bag chair mess can get up and walk. If I have some good lunch to help me still dreaming, I can feel the day at least part of the time. "Moon, Turn The Tables..." pretty gently away. You gotta believe.

"I feel mean / I feel Okay" — David Byrds; "Drugs"

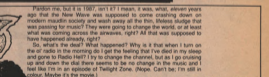
Leaping from California to Mass., the state Boston in (Bean-bag chairs can't spell), we find ourselves in contact with the first American band to sign with A&R (the "rags") English title, home of the Cool-ies, Tems and Colourists), a band known as Throwing Muses. Alternatively, it's about as close to a cash-in maverick I can find to hand on this band. Actually, they kind of bag me — none of it was new twenty-one, yes, but they shining, dramatic songs full of unpredictable changes of mood and sound. I know me, I know me, I know me, from any member of the group, yet I'm still a pretty good, while they're exploring the edge lands of music.

Self-made, this is a group I insist you invest in. Main member Kristin Henrich's voice alone is worth the imported/expensive price of admission; both their EP, "Dance Changes" and the band-named album (there's a word that means band-name-ite, but Bean-bag chairs don't can thesauri) revolve around her searing Marianne Faithfull whatever voice, a voice full of pain and anger that I have never encountered. The band behind her can play anything from smooth-to-raw-metal to metallic-ish — and I'm sure you'll love you guys! Tanya Donelly to match. The lyrics are depressing, but positively so; like reading a poem by Robert Lowell or Sylvia Plath (they're not good, I'm hyperbolizing) but true. On top of all this you get that groovy-slow A&R production (courtesy of IFC) we've all come to know and love.

"I feel GOOD!" — James Brown; about 100 songs.

From the above, one can tell when I see something I like it comes to me. Through Game Theory, 21st Day and Throbbing Muses are all pulling out classic vinyl right now — so why don't you get a real sense of the music you're into some of this real-USA-genuis stuff. Buy your soul some lunch. I find those big cloudy letters M.E.O.-C.A.E. below, that my Bean-bag chair mess can get up and walk. If I have some good lunch to help me still dreaming, I can feel the day at least part of the time. "Moon, Turn The Tables..." pretty gently away. You gotta believe.

Jeffrey Bull



"Grannies" — The Grannies

"Grannies" — The Grannies

Kerry Scott Faurie

HOE YOURSELF OWN



Kid, lang has turned into a real phenomenon. She turned heads quickly two years ago with the release of her first EP "A Truly Western Experience" on Burnstead Records, since re-released on WEA. Who was this quirky gal with the lunny glasses? Coming from a small Alberta town named Consort, who had also learned three crazy antics, including upon winning her first album, showing up in a wedding gown? And when the last did she get that great vocal? She literally stunned the audiences in Canada from coast to coast on her first big tour in '84-'85. And she has never looked back. She became the critics' darling everywhere and, she is one of our own. Except for touring in the early part of '86 she stayed out of the public eye to prepare her major label debut on Sony/WEA entitled "Angel with a Laser." It's a terrific album, with everything from hard stomping tunes like "Turn Me Around" to country ballads at their best such as "That Old George Place." She can stomps all over your Bryan Adams and your George Hare, but the cover—some home—she is genuine and honest, right down to her sawed-off cowboy boots.

Her latest tour in support of "Angel with a Laser" brought her to our humble city on the 18th of April. The sold-out "Spaceland" crowd gave her one of the warmest greetings I've witnessed in quite a while. She would make members of the crowd to come up and dance on the stage if they

wanted to. At one point, so many people happily accepted her invitation that you lost sight of her completely. Her performance is full of great energy and exuberance and her vocal range is nothing short of astounding.

The K.d. lang of today is not the K.d. lang of two years ago. She is more serious about her work, and moving from her "country punk" image into more simply a great country singer. After a solid, entertaining show I got to speak with her in the company of her pooch Galina, in the back of her touring van. Suddenly, K.d. turned into a really nice, soft-spoken and somewhat shy individual who really believes in her craft.

Krak: General reaction to "Angel with a Laser" has been very positive but some of the reviews I had dugested I was overproduced. K.d.: Over produced? Oh, my God. I think it's under produced. If they only knew what's coming. Krak: The last "A Truly Western Experience" had a sawed edge to it. K.d.: Oh they should get a grip! "Truly Western Experience" was done in an eight track studio. I mean I'm not realistic. See people have this idealistic thing where they think an artist, if they have a roots oriented act, that they should sound like that. Well that's bogus, because if you look at people like Patty Kline, who have been legendary, you have respect for traditional music, but you have to use progression. In order to be new or fresh, or to be at all progressive. You have to use the facilities that we have today, plus the attitude and the energy as a young person, that of course incorporates using a better studio and better production. I think "Angel with a Laser" is just live sounding. The next album is going to be more produced, because I love producing, and if they think that well that's too bad for them, really. Krak: There just seems to be this small attitude in college radio, that it sounds too slick or too clean, it's somehow uncool. K.d.: Yeah, college radio has a problem with that, and I was thinking about that the other day, and I went through it myself when I was in college. I thought "Oh no, lets just do it analog and record it, and it's for the moment." I mean lets be realistic. You're competing, I am competing. I'm on Sony

Records and I'm competing against major major labels, so you have to sound competitive. Plus, I'm gonna be on compact disc, you know. The availability to sound incredible is there.

Krak: Has WEA maintained "Truly Western Experience"? K.d.: Yeah, it was imperative, because not everybody was just getting "Truly Western" and "Angel with a Laser" so you can't compare them, at all. The band was two months old when we did "Truly Western" and it was recorded in an eight track studio, like I said you can't compare them.

Krak: Did he leave enough room for you to work in? K.d.: Oh yeah, almost too much room. I think he didn't quite understand what we're trying to do, I think the thing we have to focus on here is that I'm proud of the record and whatever happened in the studio doesn't matter to anyone else, it's a private thing, the record is what we should focus on, because I'm very proud of it.

Krak: I read you wanted to get Elvis Costello. K.d.: I was interested, yeah, but I wasn't sure because he had spent three years to make a record, a real record, and I just wanted to make a record, I could have produced it myself, might have been fun. Krak: You're taking your music more seriously now, not doing so many novelty songs and putting away the "muttoned glasses" which was the K.d. lang of two years ago. The K.d. lang of today seems to be more of a musician in believing her musical message.

Krak: I'm serious, perhaps, I think it's just more of a focusing, more of a maturity on your part. I mean I've been in the business for three years of course. I'm gonna change, of course I'm gonna grow and I'm doing music. As to when I start next was during and that was really prevalent. Not that that's meaningful, I mean you're made up of a certain amount of molecules, and it won't change. To me I think being a true musician, you know, it's subtle in the answer for me right now. I'm not saying that's the way it's going to stay, cause I don't know, I change naturally, and if I had a change, I'd do it. I'd do it, do it, then I think it would be detrimental to my creativity, and it

would be lying to the audience. Krak: The Canadian audience, or parts of it anyway, seem to think you're just your edge. K.d.: Well people are so afraid of change, and if something changes they get upset because they can't identify the way that initially did. Now, I think my edge has sharpened rather than (over) lost.

Krak: Your manager has expressed concern that if you don't hit America in the long-term, but you did in Canada, they won't be all open to you. But you're more confident now. K.d.: Yeah, well that's not his business really. I'd like to take care of me, not to take care of my act. Krak: There seems to be a rein-



vest in country in the past year. Some of it partly because of the back to basics attitude by Steve Earle, Dwight Yoakam and the Slave Erle. K.d.: Yeah, there is a new traditional movement in country music, and the cowpunk thing is sort of over now, I don't really like. I'm part of the new traditional movement, I think I'm part of the spirit in country music. I don't think I'm really that much of a traditionalist, the roots are certainly there, but I'm not as much of a cowboy as Dwight or Randy Travis.

Krak: It's happening in town somewhere, with local acts such as Ray Condo, Three O'Clock Train and The Darned. I don't know if you're familiar with them. K.d.: Yeah, I'm sort of. But getting back to college radio and how people view things, to me, people like Peggy Lee and Ella Fitzgerald, people who are really good, and some of the best they can be the people I like most. I mean, like music that's wild and naive, music that's really spontaneous. But to me singing is the most important thing and I want to identify the way that initially did. People think that's losing your edge, then all they think that.

Krak: The whole re-invested in country, I find it's on one level, great, and I think it's a good thing for many of us who see yuppies in their 30's wearing bolo ties. K.d.: Yeah, but there's really nothing wrong with that, I mean people are people. K.d.: You see it as an unfortunate trend or are people simply

opening up to it? K.d.: A trend? No, not at all. I think that's good, I think it's very sorry about it and I think it's a trend there. I've always try to be alternative, then that's just as bad as being the people you hate because we're closing ourselves off. I people are listening to country music that have never listened to before and are taking it as a trend, that's not good because they're opening their minds. They're opening themselves up to a different kind of music, and that can only be a help to the world.

Krak: So what you shared in the next few months? K.d.: Touring, period. Hitting the states, doing Johnny Carson on May 24th.

Krak: Really gonna call the folks at Consort? K.d.: Yeah (laughter), I'm looking forward to it. Krak: You did some shows in L.A. at the Roney. How did they go? K.d.: Killed them (she says with a great comical smile).

Krak: Thanks K.d. K.d.: My pleasure. Thanks to Mervyn at WEA.



with a Laser

Radio McGill



91.7 cable FM



TOP 30

ARTIST

1. Groovy Religion
2. The Mongols
3. Three O'Clock Train
4. K.D. Lang
5. Butthole Surfers
6. Siouxie & The Banshees
7. Front 242
8. Various
9. Psyche
10. Wiseblood
11. The Tear Garden
12. Various
13. Forgotten Rebels
14. Tools You Can Trust
15. Various
16. Jr. Gone Wild
17. The Legendary Pink Dots
18. The Throbs
19. Anne Clark
20. Clan Of Xymox
21. Eugene Chadbourne
22. Oversoul Seven
23. Capitalist Alienation
24. Various
25. The Railway Children
26. Fred Frith/René Lussier
27. Guana Batz
28. U.I.C.
29. The Residents
30. Lyres

1. Skinny Puppy
2. Alien Sex Fiend
3. Throwing Muses
4. Trisomie 21
5. Revolving Cocks

1. Dub U5
2. Burning Spear
3. I Three
4. Bim Sherman
5. Beres Hammond

* - Canadian

ALBUM

1. Thin Gypsy Thief
2. Sleepwalk
3. Muscle In
4. Angel With A Larlat
5. Locust Abortion Technician
6. Through The Looking Glass
7. Official Version
8. Play New Rose For Me
9. Unveiling The Secret
10. DirtDish
11. The Tear Garden
12. Network Sampler
13. The Pride & The Disgrace
14. Again, Again
15. German-Canadian Friendship
16. Less Art — More Pop
17. Island Of Jewels
18. Proud To Be Loud
19. Hopeless Cases
20. Medusa
21. No Tears Tonight
22. Oversoul Seven
23. Capitalist Alienation
24. Animal Liberation
25. Reunion Wilderness
26. Nous Autres
27. Loan Sharks
28. Our Garage
29. Stars and Hank Forever
30. Lyres Lyres

12" singles

1. Chainsaw
2. Hurricane Fliedger Plane
3. Chains Caught
4. Shift Away
5. You Often Forget
6. Reggae

1. World Beat
2. People Of The World
3. Beginning
4. Haunting Ground
5. Klap

LABEL

1. Psyche
2. Primitive
3. Pipeline
4. WEA
5. Touch & Go
6. Polygram
7. Network
8. New Rose
9. New Rose
10. Wise
11. Network
12. Network
13. Star
14. Dynamo
15. Amok
16. B.Y.O.
17. Bias
18. Precision
19. Polygram
20. 4AD
21. Red Rhino
22. Edge
23. Alienation
24. Network
25. Factory
26. Visto
27. ID
28. Fringe
29. Ralph
30. Ace of Hearts

1. Network
2. Amok
3. 4AD
4. Play It Again Sam
5. Wax Trax

1. CEC
2. Slush
3. Tuff Gang
4. Revolver
5. Klap

Compiled by the fuzzy but lovable Gary Shapiro — Music Director



First albums are difficult around here. Gary wanted us to list them before he tackled a "difficult" work. For most bands just getting on vinyl is worth enough. So what can a reviewer say about a local group that has spent over a year creating their first vinyl release? Yes, first albums are also difficult to write about.

Step number one is to avoid the usual. Like this, *Weather Permitting* has become a familiar name on the local club circuit. They've managed to hit most of the smaller bars and clubs that don't cater exclusively to the gay crowd. It is safe to say that with every successive live show, despite their quirky, somewhat inverted stage presence, they manage to endear themselves to a live live fan. A recent show at U of M's Cafe Campus proved that they have the ability to appeal to more than heterosexual West Islanders.

The *Weather Permitting* sound is a curious thing: it both invites and frustrates comparison. The awkward and ironic sense of humour suggests *Talking Heads*, members themselves might believe. Featuring the talents of band members Peter and Andrew Bannerman (both playing guitar and vocals), Bruce Steiner (bass) and Garry McKim (drums) is a combination they probably despise, but they don't really mind. Despite attempts to peg them in a specific style or movement, *Weather Permitting* really do have a distinctive, fairly original sound, even if it isn't ground breaking.

There seems to be a lot of thought going into the songs of brothers Peter and Andrew Bannerman. Much of that thought seems rooted in angst (probably the word of the nuclear age). They certainly do not write happy music, but *Weather Permitting* hardly fits Curtis Jay Division either. The Steinmetz brothers aren't a more combative kind of an angst, one we all more used to and can identify with.

Given the fact, and the fact that their sound is fairly accessible, one would expect that with a vinyl release, *Weather Permitting* could become very close to the top 30. It can't identify with most songs, doing the reverse makes songs more subdued. To someone who has only seen *Weather Permitting* at their Studio 50 Club Shows, into the Ground

Records. The sound quality of good shows to producer Duncan MacTavish and engineer Morris Karkasidis. And the selection of songs is surprisingly diverse for a first time album set. The ideas of Peter and Andrew are not yet here, but the disc is stylistically consistent and fairly close to the band's actual sound on stage.

There are a few problems with the album, the first being that there is not enough of it. The group has enough live material for another ten to fifteen minutes of music on vinyl. Another problem is that unlike established acts, *Weather Permitting* is having to convert songs that fans used to hearing live into studio versions. While going from studio to stage adds to the dynamism of most songs, doing the reverse makes songs more subdued. To someone who has only seen *Weather Permitting* at their Studio 50 Club Shows, into the Ground

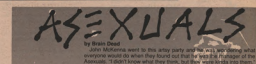
seems very restrained. The third problem with the album compounds the second, the more anything seems to contribute to this restrained feeling. Tracks which should sound powerful never quite reach the energy level one would expect. The main victims of this problem are drummer McKim and bassist Steiner, whose respective talents aren't used to their full potential.

The selection of songs for the album is good, it acts as a good cross-section of the kinds of music *Weather Permitting* doables in. The vocal choices are well-balanced out between brothers Peter and Andrew, who each have voices reminiscent of two well-known rock musicians (who still remain nameless in the name of fairness). Missing is the song which generally garners the most crowd reaction at their shows, "I'm Getting Duller Every Year" because it was deemed too hard to recreate in the studio.

Weather Permitting's most strength emerges on tracks where the live element of their sound is as essential. Especially good are the group's vocal harmonies, which fans are hearing, as they do well on tracks like "Love is Good"; they are at their best. Other than that, the tracks which make the best transition to vinyl are the relatively more subdued, introspective songs like "In the House".

The quartet will have to wait until a subsequent release before making the top 30 of provincial charts. This first album shows that they have the backing and the determination to make a concerted effort at what they are doing. That is, in itself, is one of the things that makes them worth listening to. Do yourself a favour, pick up this album. It is worth it.

Robert Costain



by Brian Deed

John McEneaney went to this party and he was, as you'd expect, what everyone would do when they found out that he was the manager of the Assassins. I don't know what he's been doing, but they were kinda into him. And maybe that's the Assassins' appeal in that you never know who is a fan.

Coming back after an ex-ovo tour of Ontario, the Assassins have just enough time to change their clothes and then it's back for the crowd scene. This time it's all in black with black and white. A lot of black and then coming back through the stage. And it's hard to imagine, but they're wearing black and white. The Assassins' album probably is all Psyche Records, as John explains, "we're looking for a sounding field in the U.S."

And it's about time. Having been formed about '76, they've got to be one of the most established acts in the scene. A lot of black and then coming back through the stage. And it's hard to imagine, but they're wearing black and white. The Assassins' album probably is all Psyche Records, as John explains, "we're looking for a sounding field in the U.S."

One can only hope for further success for the Assassins. Their set lists before they hit the road will be at Les Folies Rouges, May 30.

by Brian Deed

The Assassins' music is not new, but if you've ever seen them live or heard them on record, they are anything but a bunch of zero. They've been together since '73 and in spite of the fact they are one of the foremost of the bourgeoisie Montreal music scene.

Having been originally comprised of hardcore jazzers, it is the circle that they've walked into (the club) that's made them what they are, really being punk. "We liked the Phibes, we liked that." While the punk tag is still quite new, it's still music they now consider themselves as being just rockers.

One of their earlier problems was with live performances. The Nils were seen as being noisy and inconsistent, but those problems seem to have been solved with the addition of Jean Lortie (ex-SCUBA) on drums. "We had a lot of problems with drummer problems," explained Carlos. "Now we are tighter, harder — more professional. We've grown up a bit."

And now with two records under their belt (Sell Out Young and The Miss), the Nils appear to be on the verge of (moderate) success. They've just signed a five year record deal with New York's prestigious Profile Records. They plan on recording their first album for Profile in June with hopefully Chris Spedding at the controls. A September release is expected.

ROCK AND ROLL

ROCK 'N' ROLL

VS THE "SQUARES"



THE ROCKING ROLL IS
ROCKIN' BOPPIEST
I AM SESSION
YOU'VE EVER SEEN



Morgans and Gomers Talk Toast!

by Pipped Out

If there are two Montreal groups you can mention in the same breath, they are Ray Condo and his Handrock Gomers and The Morgs. Sure, each band is very different from the other but nevertheless both of 'em are steeped in the same "gosh darned" funk-raised rock-a-billy ravings and, especially in the Morgs' case, boozie, burlesque guitar soundscapes. Whenever The Gomers and The Morgs play the same gigs, as has happened a few times in Montreal and Toronto, they each audiences a realer!—and a rock-er!

"Course Ray Condo and his Gomers can also put you into orbit in the privacy of your own pad thanks to their "Crazy Daze" album. And due to the fact that the group's second LP on Pipeline Records, a plate tentatively titled "The Snicker Uper," it's made up of 14 numbers including cover-dossies like "Slut Out," "The Worrying Kind," "Crazy Man-Up-Down," Like "Crazy Man-Up-Down," second Gomers album will come to a close with an Elvis Presley ballad ("Don't) later made for you and your gal when both of you are on a tender bender.

When it comes to new waxes, however, it's The Morgs who have the most to shout about these days since they've recently released their second LP, "Sleepers" (Primitive Records). This 5-song rock-ol' is reviewed elsewhere in KRAM but I can tell you it's a savage slice of vinyl at its obvious!

Obviously The Morgs and The Gomers are two of my favorite and equally my only Montreal acts. The Gomers, and Kim Stradon of The Morgs actually play me a little and I've been clear about that in "The Subterranean Jungle." Now this place is pretty God-forsaken and usually my only Montreal exposure are the wacky records I blast your way. But I can't resist the CFMFM. But someone or another these cats managed to locate me and brought along some moonshine to make the event. Kim also has a special "thank you" message with her, we put it of the A-B and the conversation that

followed went something like this. Pipped Out: Now that you've just heard The Morgs' record for the very first time, what are your thoughts? It? Eric: It's really solid! It represents The Morgs' live sound. These are highly technical in the way they play, but I don't see what The Gomers and Morgs do as having much to do with technical virtuosity. Pipped Out: Then you find that The Morgs were able to cook in the studio as much as they do on stage.

Eric: Absolutely. Pipped Out: Kim, what was it like for you to be in the recording studio with these guys? Eric: You have to literally screw for a couple of hours in the studio to get to the point where you feel you're performing.

Ray: Being in a studio is an unnatural situation. Records, by the way are not music. Records are just their recordings. Live music is a completely different animal and should be considered as such. My defense between the two, A musician knows through it's the biggest difference. Pipped Out: Do you actually consider your music as rock? Ray: Well, I'm not an acrobat and I'm not a hockey player. Yes, I'm a musician.

Pipped Out: But isn't "musician" a high-label word for what you're doing? A guy in a jump suit or a thesaurus is a musician, but a rock "musician"? Ray: Maybe we're the real musicians! Maybe the Montreal Symphony Orchestra isn't all that musical.

Eric: How come people who play guitar very well and they come up to me and say, "I really had you down. I wish I played guitar like you," and go on. I'm impressed because I don't envy those guitarists' technical abilities.

STRAINED THE GIG

Pipped Out: That's why I asked if you say yourselves as being musicians, in my book, musicians are highly technical in the way they play, but I don't see what The Gomers and Morgs do as having much to do with technical virtuosity. Ray: You'd be surprised how hard it is to keep a beat. You've got to be born with it. You can't teach that to people. Pipped Out: Once you've got that beat and you've mastered the basics, isn't emotion-axe feeling more important for you than musical complexity? Ray: Sure, mathematics is boring. What counts is poetry which, in essence is music. Kim: But it's still hard work. People may think that The Morgs and The Gomers drink all the time—

Eric: It's true though. Kim:—but although The Morgs drink and smoke and stuff, we still go for a bigger sound. It's less out. We rehearse 3-4 times a week, playing our songs over and over to get us into it. Ray: Really technical cats like Pat Metheny and other jazz lunkheads you'd think they just noodle and noodle to the end of the universe. When we play though, we're mental buckets of blood. We're just put out.

Eric: Pat Metheny may play a million notes a minute but he doesn't sweat. All we're saying is that musicianship is only worth a lot when you're trying to do it a lot, and you're not. We're impressed because I don't envy those guitarists' technical abilities.

Pipped Out: And the way it is to do that is a clinical recording like that in a studio? Eric: We just got so much feedback from people saying "Oh, we love your music but why does it sound so heavy." They missed the beat completely so this time we're going to correct frequency responses but with the same style as before. We'll see if they like the book this time.

Pipped Out: When will The Morgs get to doing a full-length record? Eric: We're supposed to go into the studio in July. We'll record originals like "I Wanna Be Alone," "The Man," "The President," "Sloke Cadaver" and "Me and You." But I'd just like to put out a record with 2 or 10 songs on it to the mass. I don't want people to have to listen to The Morgs for an hour. Not a record anyway. Even I can't listen to a whole album at a time. I just play a few cuts off it.

Eric: We've gotten to putting out a record so fast time. The first rock-a-billy opera, it's gonna be called "Johnny" and it'll be about a seven-page pop opera. Kim: Meunahine! it a group isn't in its own country, you can't sell it! It's successful here. Eric: Montreal's always been open to music from every country except the States.

Ray: They like British and European imports here. Eric: Montreal broke those awful prog-rock bands here. The seventies. Genesis, Gentle Giant, Chris De Burgh, and just people have gone from these groups to U2 and Simple Minds which is just rock, under an alternative music label. Look at U2. They take themselves too seriously. Any band that could put out an album used

on record and The Stooges live it! It's already the same thing." Eric: We just got so much feedback from people saying "Oh, we love your music but why does it sound so heavy." They missed the beat completely so this time we're going to correct frequency responses but with the same style as before. We'll see if they like the book this time.

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Some have to dance... some have to kill...



continued on page 20

Stranded in the Jungle:

continued

years old don't buy that. They buy songs.

Ray: Thank for Queens. And the other cats buy other intelligent stuff like Paul Simon. "Oscar" — Politically, aesthetically correct music.

Kim: We're considered "heavenly" newbies. But I'd rather be here than where those groups are.

Eric: But Kim, the only problem is you have to survive, you have to keep going as a band. And to do that you have to sell records and reach people. We're doing real well, which is not that desirable to survive.

Flipped Out: Obviously neither The Coroners nor The Morgans are doing this for big money.

Eric: It's a labor of love. Kim: It'd be fun to make money.

Eric: Ultimately you'd like to make some money. What's the bottom line? People ask, "Do you want to be successful?" Well, success means reaching more people. We don't make music so that only five people can listen to it. We make it so that millions can listen to it.

Kim: But even if we wanted to be cleaner to be more accessible, it's impossible. It'd be like trying to dress neatly but all my clothes are spotted my shirts.

Flipped Out: And let's not ever talk about your underwear!

Eric: The way you live reflects the music, you make. And we're playing dirty music!

Flipped Out: What are some of the things in life which inspire you which make you learn at the mouth? Movies for example.

Eric: Russ Meyer films, Herschel Gordon Lewis films.

Ray: King Creole, Jailhouse Rock, Eric: High School Confidential.

Eric: The Car! Help! Godfather movies. The first 15 minutes of The Godfather. Beaten with the Del Amo. The musical sensibility of Carnival Rock.

Kim: I dig actors like Robert Williams and Clay Wilson, Clay Wilson.

Eric: Jack Kirby. Eric: Records like Louie Ernt, Sturmer's Mental, Rane Wild.

Eric: Scum of the Earth, Rocknrollability Wing Dang Dang, the Jim Warren DJ auction tape.

Ray: Robert Cray's first album, Bad Luck and Bad Seed magazines.

Eric: Jolt Cola. Kim: Betty Page. We dedicated our record to her. Mame Van Sloan. Head Sabre Nervous Row.

Eric: Eddie Shore and Goddard Rogers from Lake George, Louisiana.

Eric: Well you know, that's what the inspiration for the modern world of Louisiana. The hottest red hot porn ever came from there. They discovered a new way of producing it. It's called "the Holy Holy Inevitable" hotter 'n Elvis. All the greatest cats: Jerry Lee, Little Richard, you name 'em, all came from the swamp. man!



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PRIMITIVE

LEAD IN LAUGH



What happens when you put E.J. Brak, alternative soul singer and lyricist in the same room with two members of Disappointed. A Few People, known for glutton and stark desperation, and let the tape roll? Well we did it, Ian Stephens and Jim Bell, from D.A.P.R. and E.J. Brak, scripted an hour long conversation in our studio over a bottle of Ouzo about politics, music, morals and drugs. It wasn't a depressing conversation at all, in fact, it was fun, very entertaining, and it's now presented to you.

E.J.: How do you go from being a solo poet, to bringing a band into the act?

Ray: Writing for music and writing for bands, you can borrow elements of that but you cannot replicate it. Being in a band is a lot tougher, and more emotional I suppose, than being a serious poet.

E.J.: Have you been able to take something that's just on paper, and just run it when the band gives you a good feel?

Ray: No, but you get the same line going, and I'm never to improvise really well, so it's not a big deal 'n'no.

E.J.: So it's not that big a change, is it?

Ray: Well, it's interesting to analyze the different processes involved, poets I see to do all by myself, and then edit it, and edit it, and edit it if none through the night. Working with bands, the music inspires you, forces you into a certain structure.

E.J.: Yeah, but the times that make you help with the lyrics. I know when I go to put one down it's usually the rest that comes first, that's what suggested the words, and then I go from there. It helps you to put a theme down, once you get a definite idea, you make it rhyme and give it a backbone.

Ray: Well, I think I'm more of a poet-like lyricist than a poet. I mean that's a different ball game, poetry.

I still write poetry but it's very lyrical. I feel I'm a performer-lyricist and I write poetry, but I don't push it. I don't like readings, compared to shows. Shows are so much more exciting and useful than poetry readings. The medium of a poetry reading is boring in my opinion.

E.J.: Yeah I know cause I did that once about two years ago, there was a ten day music thing at La Rock on St. Laurent. They had one night of 16 day poetry, another night of 16 day film and another night of 16 day music. They asked me if I wanted to be part of the solo performance night, they had a Juggler, a magician, a fire eater, and me. And then they said, "let's get some poets, they do solo stuff" and I ended being twenty one poets, a magician, a juggler, and me.

Ray: There are a lot of good poets, but it's the medium itself that that's kind of deadly for a mind that's creative.

E.J.: Yeah, well that night especially caused the crowd was poetry punk, but was basically the crowd, by the time I went on, they needed a laugh something funny. I've played [poetry] in front of thousands of audiences, and what I was saying was making fun of the fan.

E.J.: Fuck the puppets, kill the puppets [laughter].

Ray: Well that's what I want to screw yuppies you have to go in front of the rental crowd, that's where you get them, 'cause they usually own all the buildings [laughter].

E.J.: What people might consider the dangerous places where they played usually work better, I mean I got booted off in punk places 'cause there is so many people in that scene who thrive off that negative energy, they'll just start to talk to each other, they'll just ignore you.

Ray: Well, that's why with all the radical heretics I decided I mean I've been around for two years with one rebellion, and nobody notices.

Jim: Hey it's true. [laughter] Ray: Don't I feel you break... E.J.: So what are going to vilify on your next album, if you're dropping religious references? E.J.: You think I'm a shagger? E.J.: All... No, but if you're dropping something, you have to be saying something else. Oh, a shagger? Looking for things to talk about, I like that about Cassie I did I got around for things to get pissed about.

Ray: I don't need to ship around to get pissed off.

E.J.: Aahh, [laughter]. So what are you pissed about these days? Ray: Just open the paper. The thing yesterday was quite funny when Reagan was speaking in the House of Parliament, and Owen Robertson said "No way. He did more for opening the eyes of the world, by saying "No way" out loud, than the years of protest marching. And then Turner had the balls to say it's motherfucker. Turner just had a huge amount of support. I mean, Reagan is actually killing people, and they're worried that it's gonna be funny. Reagan was talking his usual ideology, and the new-ecological members said "The way! He was talking SDI and Nicaragua, I mean he's just words, and it's just paper. But in those moments it's blood and pain, and loss and grief. And they're saying it had enough ball, but what places are it of Turner saying it's so respectful, that just makes me sick.

E.J.: You go back to it into a song? [a pause of silence with brief laughter] I do that, I'm always writing for songs. I get one every two months that's good, so I'm



like it. And I guess some of these people try to re-create it, to have it all the time.

Jim: Your song "War on Drugs" is a serious statement, or is it more of a joke?

E.J.: Well no... it's more of the civil rights implications of it you know, the bands are coming, you're in their sights, and only the guilty want to know their rights, there's a war on drugs, and then, "you like your job", we think you're great, but if you want to keep it, you'll have to unite, there's a war on drugs". Then I go on with the civil rights implications, you know, "no shit, I quit, no smack, no crack, no babies in the back, not even if she says it's an aphrodisiac". Then the audience is laughing and they're reacting to it, and then I turn it into this tribute to John Belushi, and it just obliterates. The god so high passed out on the floor, he had enough. But no... she had to give him some more". Simple as that, I touch that nerve about, that's the paradox which I like to have, I'm standing out there with a hockey stick in my hands and going (E.J. makes noises with mouth in which I really don't know how to spell, sorry — E.J.) and then I hit on these really heavy subjects: racism, sexism, all this sort of stuff, and I'll just put other people's words in my mouth.

What's looking for song ideas.

Jan: Well I don't do this... thing.

E.J.: It's not that deliberate an effort then?

Jan: No, I mean I am seriously pissed off about things. It's just something that makes me really mad, these things, I just doesn't make me mad, I think it makes me more human too, I suppose.

E.J.: More human?

Jan: Sure, the music is part of being human, and trying to express their outrage as human, humor is very important obviously.

E.J.: Oh sure, because it all comes from pain, slip on that banana peel and it hurts, everybody else laughs because they know it hurts.

Jan: Comedy is the misfortune of others, or a slapstick level.

E.J.: Yeah, in fact there's why one of the reasons I used up comics have to know the blues as well, you have to be had a tough life and well, because the guys who have had it their way all the time and are on top of it, they get up stage and try to be funny, and they come across as the jocks they are, if you doesn't work, it's just getting to go up there and doing it, it means something about you.

Jan: Do you get nervous before a performance?

E.J.: Sometimes, I just got to take a piss and it all goes with it.

Jan: You don't get nervous two weeks before a show or something like that?

E.J.: No, I do when I have a new song, 'cause the Station 10 here, I use that place like a tap to try out new material. The first time I do one, I always butcher it, so I learn from the mistakes.

Jan: Why do you think comedians do so much drugs?

E.J.: Yeah, 'cause I've seen it, more than in the rock world.

Jan: Because of the love or the relief of cocaine?

E.J.: I don't know, you find cocaine everywhere these days, anywhere there's people with too much money. I never bothered with it because, I saw the be-

haviour before I was here, you know, I smoked half of Lasharon one year (laughter) but I never cocaine, I figure I look enough as is, if I did cocaine I'd be radioactive, it would be just too much. Comedians and drugs, it just has to do with your base personality, it really doesn't have anything to do with what you're doing.

Jan: I think it has something to do with what you're doing, I mean any performer, a musician or a comedian or a politician, or even a pilot, they are all into drugs, it's part of being on a different persona for some.

E.J.: But I'm not, I know that's me, up there, that's one of the reasons that I really work, because it's me, and I make a point that everything's true.

Jan: Everything's true? What do you mean by that?

E.J.: I don't make jokes up, I make observations, I notice things and I put them on stage, I don't lie, jokes.

Jan: Can you play anything?

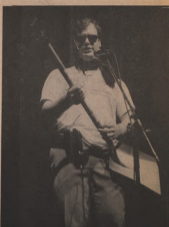
E.J.: No, my hands, I have arthritis, hands, that's one of the paradoxes, that I can't play a thing, I took three guitar lessons and the studio gave me my money back. He said you'll never play guitar, don't try, bear either, your fingers don't have it. It hurt you too much, I was prepared to cut the pain and the blisters, but he said, no you have a different kind of pain happening here.

Jan: Did you read "Whiz? John Belushi Biography"?

E.J.: Well I read the excerpts of it in the paper.

Jan: It's pretty bad...

E.J.: Ya, well it's an example of what will happen, it's just what you were saying about the comedians and the drugs. Some guys, they tap into the vein that you get when the audience is boring you, there's nothing to compare with it, when it all happens, especially when you're in control of the audience, they're listening, and they're reacting how you want and when you want, there's no rush



work with it because they have the smug. The ones that don't burst their throats at all, they're tough to deal with, there's no mind there to connect with. One of the things you can do is get the audience on your side and somebody will punch him in the head. The good heckler says something about what you're talking about, so, if you're quick you get a line for it.

Jan: Does it piss you off or do you just ignore it?

E.J.: Well, I can't ignore it, I'll go right back at them, I have to.

Conversation goes around the subject of touring, about how easy it must be for E.J. to tour as opposed to D.A.F.P. having to lug all of their equipment around, renting vans and so forth, good places to play across Canada, and finding a good soundman. Then about what they're like on stage.

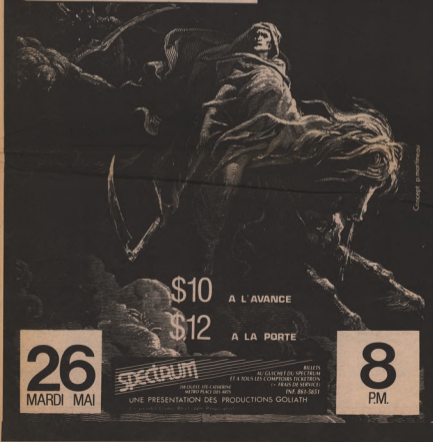
Jan: That was the cue to end the interview.



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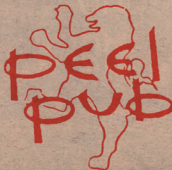
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