

# ARTS

...and their names aren't Ken

## They're not a surfing band

by Dave Cox

Last Friday, I assigned myself to interview three members of the Malibu Kens, a hot young Edmonton band. The three were Mike Sinatra (lead vocal and rhythm guitar), Bob Tudley (drums) and Jungle Jim (bass). Scott Alloy (lead guitar) was elsewhere.

We meet at Rose Bowl Pizza and Subs one afternoon, and are squeezed into the last open table. "This is the busiest I've ever seen this place," says Mike. There being no Molson Malt, I settle for an Ex. After a brief discussion of last night's adventures (Dave: Didn't I see you walking along Jasper Avenue about 3:30 this morning? Bob: Yeah, I was looking for formidable enemies) we settle into a freeform interview. Provide your own context:

**Dave:** How would you describe your music?

**Bob:** Pop. Lyrically we don't care what we do.

**Mike:** Yes we do — he doesn't even write the goddamn songs.

You could trace our origins back to high school for a lot of the stuff we write about, and things we've done since. You go through different phases. A lot depends on what kind of music you're listening to at the time.

**Dave:** What kind of things do you have coming up?

**Mike:** Our only project right now is the West Watch album. Kim, our manager, wants us to put out an E.P. this year.

**Bob:** The song on the West Watch album is "Physical Poison." It explores new realms in overproduction.

We're playing RATT April 7, 8 and 9; NAIT the next weekend. We're going to see how we do. If it works out, it could get us lots and lots of gigs.

**On the topic of what the band's original material deals with....**

**Bob:** Most of our songs are about sex.

**Mike:** They lean to that, anyway.

**Bob:** We don't really have any "theme" or "message" to get across. We've covered everything from nonsensical boy-girl relationships to family breakups. Whatever the mood of the song suggests. Versatility is good — you shouldn't just stay with the same thing.

(The waitress arrives)

**Mike:** Should we order? How 'bout a quadruple cheese, double mushrooms?

**Bob:** Nope.

**Dave:** I'll have a pizza burger.

**On the band's enormous popularity....**

**Bob:** Our fan club address is 12816 - 124 St. We boast 4052 members.

**Mike:** People are going apeshit everywhere we play. All interesting inquiries will be answered.

**Waitress:** You can change tables now.

**Mike:** Jim, here's a present (hands him a tin of Pringle's potato chips).

**Jim:** Gee, thanks (sardonically).

**On what's important in life....**

**Mike:** I think it's important that people watch a lot of movies. It's important that people like actors like John Wayne, Clint Eastwood and Nick Nolte because they're cool.

**Bob:** I think it's important to salvage the five per cent of the world's population like architects, engineers, artists and writers, and ship the other ninety-five per cent off on gypsy spaceships. That does not represent the views of the band.

**Mike:** Although I did agree once in a drunken stupor.

**Jim:**

**On practising....**

**Mike:** It should be known that we practise in a small cubicle. It's a room in Jim's basement, and the walls are made of concrete, and in winter it's very cold.

**On Reaganism....**

**Bob:** Ronald Reagan said he enjoyed video games, so he can't be all bad.

**Mike:** He said it trains the youth to be pilots.

**On matters of local importance....**

**Bob:** Right off the top of my head I can think of about twenty places where Tania is not.

**Mike:** Now that's credible!

**Mike:** It's hard to do what you want to do in a world like this. But it's fun to do it anyway.

I can't say that I don't worry about the future of the world, it's just not my main preoccupation.

I've been accused of being an escapist, but I don't think that's fair.

**Bob:** We've been called a "girls and sunshine" band...

**Mike:** I don't have any solutions for the world's problems, and I don't think they (critics) do either...



Malibu Kens Jungle Jim, Bob Tudley, Mike Sinatra, and Scott Alloy

**On songwriting....**

**Bob:** Scott, Mike, and Jim write most of the songs.

**Mike:** Jim writes his own songs; Scott writes music and I write words. Occasionally everybody will collaborate.

A couple of our songs have come from somebody just playing something to see if the Amp was loud enough.

**Bob:** We do about 60 per cent original material.

**Mike:** We do obscure sixties stuff, sometimes we'll do obvious, blatant sixties stuff. Bands that have influenced us are the Barracudas, the Ramones, Elvis Costello, the Beatles.

**Bob:** A drum-line influence is the Damned. Lyrical influences are people like Pete Townshend, Dylan. Singing, it's Joey Ramone and Nick Jones (of the Pointed Sticks)...they're my favorite singers. Scott and I are both influenced by the Gogos, Banarama, Beatles, Gerry and the Pacemakers, the Beau Brummels. The group likes the Fleshtones.

My favorite band ever are the Modern Minds. I'm probably the biggest Moe Berg fan ever.

**Bob:** No, I am.

**Mike:** I once told him I'd jump out the window at RATT if he wanted. He told me I was silly.

**On the band's manager, Kim Upright....**

**Mike:** We did some demos a couple of years ago, and Kim lent us his mixing board. He came to our practice, heard us play, and told us everything we were doing wrong, which was just about everything.

It never dawned on us to employ dynamics.

**Bob:** He gave us a lot of help with musical

theory. It gave me immense help with my drumming.

**Mike:** I'm a healthy man today because of Kim Upright. He makes me eat and sleep properly.

**On the truly important things in life...**

**Mike:** Our band beer is Budweiser, and if not, Blue.

**Bob:** Of course, we drink whenever we can.

**Mike:** And we're not social drinkers either, we drink to forget.

**On local celebrities....**

**Dave:** What's your opinion of Jerry Slag?

**Mike:** We like him a lot, we're his biggest influence.

**Bob:** Me and Scott like him a lot, and we have no hard feelings.

**Mike:** I introduced him to his current girlfriend, Michelle.

**Bob:** What other names can we drop?

**Mike:** Los Popularos think we're really great. We believe that Jimmy Paige is Scott's uncle.

**Bob:** I wonder, if we could fit in "This elevator has a capacity of 25 people or 35 Malibu Kens."

**Mike:** We're a really big hit with all the transients in Calgary. They came and saw us all weekend when we played the Calgary.

**Bob:** We're a kiss-ass rock and roll band.

**Mike:** Who else's lines can we steal? Well, we don't really steal them—we're going to pay them back. We could say "we're adding our breath to the winds of change."

To go totally off topic again none of the bands I've noticed put any effort into producing their albums, or they don't have the experience. All the bands in town should hire Scott Alloy and pay him lots of

continued next page



Gilbert Bouchard's conception of Dave Cox

## Outsiders more than switchblades and preppies

by Gilbert Bouchard

In 1965, when I was four years old and being weaned off afternoon naps, S.E. Hinton was fifteen years old and was penning a novel based on the misadventures of her friends. The novel was *The Outsiders* and her friends were the Greasers (switchblade, Brylcreem head crowd), Socs (el prepo set), and other assorted J.D.'s, losers and teenage scum that wander about any midsize American city.

Francis Coppola pulled off a rare cinematic sleight-of-hand by lensing a potent, sensitive film that is still faithful to the novel that spawned it. The movie manages quite well to capture most of the themes and concerns of the book while not selling out and becoming a weak-kneed dramatization.

*The Outsiders* tosses together teenagers rapped by circumstance, by class, by social expectations, and chronicles their struggle to survive (and to survive with human dignity).

The movie concentrates on three greaser brothers recently orphaned and trying to stay together. The youngest brother, Pony-boy (C. Thomas Howell), becomes an accessory to a murder when his best friend Johnny (Ralph Macchio) murders a Soc to save Pony-boy's life. The murder erupts into a series of deaths and gang violence by both sides.

A young, fairly inexperienced cast, that I had originally thought had been chosen simply for their abilities to pull in the swooning teenyboppers, all provide credible performances. In fact all the characters in the movie were well-rounded and carefully plotted. Coppola took pains to

procure proven talents for even the minor roles that other directors would have fluffed off as walk-ons. No flat or two-dimensional characterizations here, with actors Rob Lowe, Emilio Estevez (Martin Sheen's son) and Lief Garrett all giving remarkable performances even though the lot of them only appeared in one or two scenes apiece.

Coppola dotes on details and subtleties, effectively using the panoramic wide screen to cram detail upon detail,

treating the theatre's screen almost like a canvas. The use of super-fast film allowed night scenes that could be shot illuminated only with street lights and campfires, giving the whole film a hazy dream-like texture, golden and warm or dark, cold and threatening, reflecting the fears of aspirations of the film's characters.

The film succeeds on an emotional, gutsy level. A sensitive, intelligent look into the half-myth, half-lit world of everybody's youth.



Dave Cox' conception of Gilbert Bouchard