

Semantics show requires surrender, open mind

**The Semantics of Some Antics:
The Bugs, Shawn Pinchbeck, Legion of
Irrelevance, Trace Willin
Chinook Theatre
Sunday November 20**

review by Greg Pohl

Enter the theatre and pay my \$5 at the door; in so doing I surrender control of my destiny for the next two hours. Taking my seat, I empty my mind of all expectations, and open up to whatever sensory input is in store for me. The lights dim, and Trace Willin, in the form of a furry bird, comes out on stage. He sounds like a male version of Meredith Monk, as he arranges abstract vocalizations over prerecorded electronic music. Running

through several acappella songs, he peels away layers of costume. Any higher purpose is lost on me as he ends his set, standing in a black evening gown singing "My Way".

Next, Legion of Irrelevance (alias Gene Kosowan) walks onstage wearing a hard hat, goggles, and a dust mask. He pounds out keyboard sounds over a driving percussion track and taped dialogue. The result is a thick, goey mixture containing references to Skinny Puppy, Tackhead, and Psychic TV; an original soundtrack to the post-industrial age.

I return to reality during the brief intermission. For a short time, I contemplate the proceedings so far, and wonder what is still to come. But before I can make

sense of it all, the lights are dimming again. Five television monitors are switched on, some of them lying on their sides. Two abstract videos play through them as Shawn Pinchbeck creates an aural accompaniment. The music is dark, pounding, and strangely relaxing. There is nothing I know that I can compare it to, so I just sit back and let it fill my senses.

After another intermission, it is time for The Bugs. The stage contains a guitar, bass, keyboard, two microphones, and a cart full of electronic equipment. A web of tissue paper strips forms the backdrop. The lights dim, and a toy centipede is pulled across the stage by a not-quite-invisible string. Three figures in white toddle onto the stage, each banging a small gong of a different pitch. They experiment, holding the gongs in front of the microphone and tapping them against the stand. They move towards their instruments, and the music begins.

The keyboardist uses a computer to put out a continually evolving soundscape. So many pedals are used on the guitar that it blends right into the keyboard landscape. The bass is even more disguised; it is used to drive a synthesizer via MIDI. All this is run through a lengthy digital delay, stretching out every note over several repetitions. The musicians use the echo frequency to build a rhythm, as they experiment with different sounds and occasional voices.

A fourth figure emerges from offstage: A humanoid shape, barefoot, wearing white longjohns and a plastic bag over its head. It drifts across the stage, and hands a small object to each musician. It then drifts slowly with the music, swirling and eddying about the theatre. As it moves through the seats, it presents each member

of the audience with a small elongate object, a rolled up piece of paper, held tightly by a plastic spider on a ring.

Eventually the humanoid figure drifts back to the stage as the waves of sound struggle to escape the grasp of the multi-delay. Gradually they wash together into a stormy crescendo; the humanoid picks up a plastic bag, and pulls out handfuls of small objects (tiny black spiders?) which he throws into the audience. The bass player and guitar player put down their

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instruments, and start tossing spiders as well. When they're all thrown out, the humanoid quietly drifts offstage. Standing up, the keyboardist then tangles himself into the web backdrop with the other two musicians. As the lingering sound gradually fades through a series of echoes, they pick up their gongs and start tapping again. They tramp offstage, and the gongs slowly fade into the distance. The performance is over.

Incidentally, the piece of paper contained contact numbers for anybody interested in The Bugs and/or tapes of their material. They can be reached at 459-2509 or 451-3301.

FM 88 CJSR Weekly playlist

WEEK ENDING NOVEMBER 16, 1988

THIS LAST WEEKS
WEEK WEEK ON

CC = Canadian Content

1	1	3	The Pursuit of Happiness — Love Junk — Chrysalis/MCA
2	6	2	Steve Earle — Copperhead Road — Uni/MCA
3	3	2	Various Artists — Folkways: A Vision Shared — Columbia/CBS
4	-	1	Various Artists — Stay Awake — A&M
5	2	5	That Petrol Emotion — End of the Millennium... — Virgin/A&M
6	-	1	Arlene Mantle — In Solidarity — On the Line/CC
7	-	1	Miriodor — Self titled — Cuneiform/CC
8	11	2	Lloyd Cole & the Commotions — Mainstream — Capitol
9	12	2	Bill Molenhof — All Pass By — MTS/W Germany
10	-	1	Rhythm Activism — Louis Riel in China — Les Pages Noires/CC
11	-	1	Univars Zero — UZED — Cuneiform/CC
12	-	1	Mendelson Joe — Born to Cuddle — Anthem/CC
13	21	2	Jim Sereadiak — On Nature's Edge — Forest Choir Music/CC
14	16	2	Pete Magadini Quartet — Live in Montreal — Briko/CC
15	10	5	Sarah McLachlan — Touch — Network/Capitol/CC
16	-	1	Adrenalin O.D. — Cruising With Elvis... — Buy Our Records/US
17	5	5	Richard Thompson — Amnesia — Capitol
18	14	2	Fishbone — Truth & Soul — Columbia/CBS
19	-	1	My Dog Popper — 668 Neighbor of the Beast — Patois/CC
20	-	1	Johnny Copeland — Ain't Nothin' But a Party — Rounder/Stony Plain

EPs

1	7	6	Rin Tin Tin — Give Meech a Chance — Muldoon/CC
2	-	1	Stompin' Tom Connors — Lady KD Lang — A.C.T./CC
3	1	3	Wickerman — Frightened — Ind/CC
4	6	4	Color Nine — One Color Grey — Ind/CC
5	-	1	Against the Grain — Eternal Holiday — Ind/CC
6	2	6	Just Norman — Bert Camry — Ind/CC
7	-	1	MC 88 & The Crush Crew — Tory Tory Tory — Ind/CC
8	-	1	Scramblers — Ain't That the Truth — Ind/CC
9	10	7	This feat — Custom 500 — Ind/CC
10	-	1	Bicycle Thieves — Imperial Love — Solaris/CC

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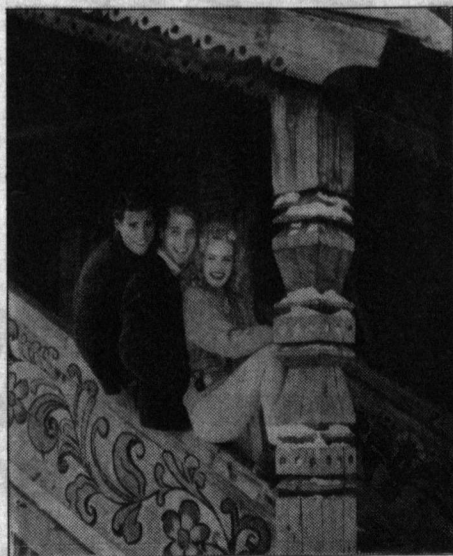
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CANADIAN ROCK HISTORY CHALLENGE

First known as "Chad Allen and the Expressions" this band was formed in 1964 shortly before landing their first recording contract.

The first album was titled "Hey, Ho (What You Do for Me)" and released in early 1965. Later they released a single entitled "Shaking All Over". Shortly after, lead vocalist Chad Allen left the band and guitar player Randy Bachman brought in a new member to try out as lead singer and keyboard player; his name was Burton Cummings.

In late 1968 they released their second album entitled "Wheatfield Soul" and included the smash hit singles "These Eyes" and "Laughing". In early 1969 another album called "Super Golden Goodies" was released and yet another one late that year called "Canned Wheat" which found its way to the charts with the number one sing "No-Time". The "American Woman" album was next to be released (February 1970) and contained the hit classics "American Woman", "No Sugar Tonight", and "Hand Me Down World". In 1971 they released yet another album this one called "Share the Land" which made its way to the #2 spot on the Canadian charts with the hit releases "Share the Land", "Hang onto your life", "Broken" and "Albert Flasher".

From 1972-1975 the band released the following albums: "Best of the... (Vol. 1)", "So Long Bannatyne", "Rockin'", "Live at the Paramount", "Artificial Paradise", "Best of the... (Vol. 2)", "Road Food", "Flavours", and "Power in the Music". Some of the singles which emerged from this prolific effort were: "Raindance", "Guns, Guns, Guns", "Running Back to Saskatoon", "Follow Your Daughter Home", "Glamour Boy", "Star Baby", "Clap for the Wolfman", "Dancing Fool", as well as others.

The group eventually split up, each going their separate ways in solo efforts

Researched by D.W. Lawrie

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