

Parts fall apart

By PETER KUITENBROUWER

I could hope my editor headlines this piece "Pompous jerks play for the drunken masses," but I suppose that would be a little inappropriate.

Perhaps I could converse with you about this experience with a Montreal New Wave band better simply through my own drunken haze of the time. If you have nothing better to do, read this: I strolled in from dinner at a friend's place at about 9:30 p.m. A guy we'd been trying to reach all day, Jeff Rooney (president of the Ski Club, which organized this

Trick.)

Not only do all these brands of music clash strikingly with the supposed New Wave format the Parts do, they conflict with each other.

Obviously, what we're seeing here is a melting-pot band, trying to please all people at once. And they overdo it.

Their stage show, with bright lights, smoke, outrageous bopping, and the notorious ferocity of acting in Psycho Killer are unique.

The overkill comes when they start whipping the audience in-

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(bash) waded us through the ticket table/stamp check like so much royalty. Turns out he's in two of my classes. I knew the guy quite well, but never his name.

Well that was great because I had just finished 1.5 litres of Moncton-bottled vintage (and no matter how risqué it is, you'll agree with me that some Canadian white wine is disem-bowling) and was about ready to bounce someone's head off. Plus my hair was quite blue.

What I faced on entering was a homogeneous crowd of students, many of them on the dance floor...

You see when I write in that style, it becomes quite monotonous. What we are looking for is more the English essay format:

...No, on second thought I'll

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just try to be me. I want to communicate to a lot of struggling students my frustrations with modern life, and why I try to get them out with rock and roll.

To work out my R & R tension is a great exercise, but the Parts didn't really fill me with vitality.

I went in there with pink sneakers, a ripped shirt, and eyeliner on. I wanted to see something quite current on the musical scene. What the Parts are playing now is not very recent stuff: Pump It Up, Mystery Dance, Psycho Killer, My Best Friend's Girl...all 1977 and 1978 releases.

Why don't these guys just put on their crepe-paper butterfly wings and play CSN & Y or something? Can you think of a Deep Purple or a Jethro Tull tune that's been on the charts lately? And there's more: The Beatles, The Doors and Cheap

OK. If you got in Friday night (so many people turned away, what a shame - but thank God it wasn't the Aitken Centre) and had a sufficient quantity of (a) acquaintances and (b) beer tickets around you had a blast. But are you asking for more?

Set high your priorities, dear connoisseurs of clean, gripping music. It is not necessary for you to bow down before The Parts as some supreme musical accomplishment.

Jim Patterson, the lead singer, Dave Halpern, guitarist, Dave Armstrong, guitar, Louis deZottis, the new drummer and Peter Trinz, the bass player all keep up the wild spirit throughout their act.

But do these guys have a conscience? If they have no message of meaning to young Canadians about why we live like this or whether we like it, they might as well start making "Tide" commercials.



Arms bands upstaged

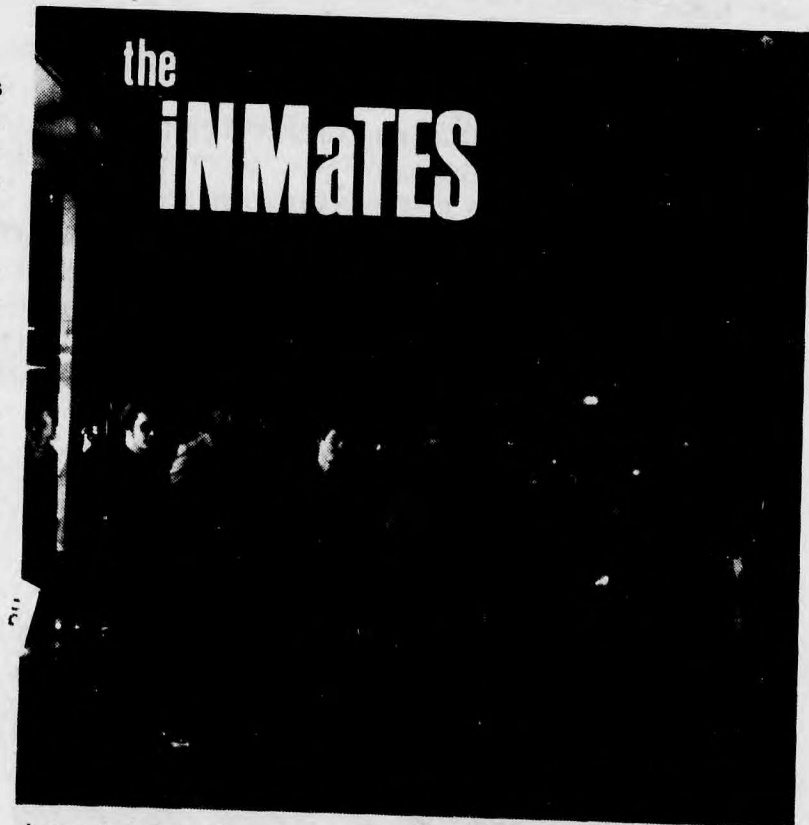
By WILFRED LANGMAID
Brunswickan Staff

I can see it all now. This album will be a homecoming. Midway through the summer, we can crank up our stereos with The Inmates and voila! We have instant Arms!

Most bands which do a gig at the Riverview Arms seem to ascribe to a basic formula - keep it simple. The acoustics aren't super and a highly-orchestrated band which depends upon an audience which is constantly highly attentive will likely be disappointed. What is needed is a band that plays basic rock for the listeners to swill by - music like The Inmates display on their latest LP *Shot In the Dark*.

To be honest The Inmates are superior to most Arms bands. Still, the type is the same.

In *Shot In the Dark*, The Inmates stick to the basics. The influences of rhythm and blues is obvious, and it is basically 60'ish rock that we hear. The makeup of the band is even basic and Arms-like; there are five members - a vocalist (Bill Hurley), lead guitarist (Peter Gunn), bass guitarist (Ben



claimed debut album *First Offence*, where the biggest single hit was their remake of the Standells' "Dirty Water." On *Shot In the Dark* some of the best cuts are remakes, like the Stones "So Much in Love" the Music Machine's "Talk Talk" and the often-released

P. Staines. These original numbers all follow simple, basic formulae. In *Shot In the Dark*, these include the up-tempo album opener "I Thought I Heard A Heartbeat", the raucous "Crime Doesn't Pay" and a ballad, "Sweet Rain."

What sets The Inmates apart from normal Arms bands is the fact that they do their thing impeccably. Along with the enthusiasm of this type of rock is a cohesive job of production which creates an album whereby we can not only listen to Arms - type music this summer, but we can listen to it being done well.

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Donnelly), rhythm guitarist (Tony Oliver) and drummer (Jim Russell).

The Inmates do a large number of remakes. This was the case on their highly ac-

"(She's) Some Kinda Wonderful."

Still, The Inmates do a lot of original material, which is written by band member Gunn, under the pseudonym of