

# ARTS



photo Zane Harker

Tim Caulfield, leading *the Citizens* and arousing the populace.

## Citizens arrest *Darkroom*

Darkroom and The Citizens  
December 2  
Dinwoodie Lounge

by Mark Roppel

Opening act The Citizens completely out-classed *Darkroom* last Friday at Dinwoodie.

According to Funk and Wagnalls Dictionary, noise is "the confused sound obtained by a number of discordant vibrations." I could not have described *Darkroom* better myself.

Vocals that started off sounding like Geddy Lee — then got worse — accompanied by witty repartee like "Rock and Roll!" Meshed with indistinguishable guitar-like sounds made *Darkroom* about as exciting as a Sunday drive. "Commercial" is one of a thousand derogatory adjectives applicable to *Darkroom*.

The obvious question is "Why were *The Citizens* warming up for a band like *Darkroom*?" *The Citizens* are good.

Any band which can play "Police on My Back" and sound almost as good as The Clash ("Working for the Clampdown" was not quite as impressive) is destined to go places.

As with many bands, *The Citizens* weak link is vocals, but even these were passable. Brian Undershute's bass and Dave Rusnell's drumming were solid; Dave St. Pierre's lead guitar verged on brilliant.

Not only are *The Citizens* good, but they can write. Aside from the two Clash songs and a Teenage Head cover, the set was entirely

original. To my knowledge, *The Citizens* are the first band in the long history of Dinwoodie to come on, play two original songs and manage to get people dancing — not the mindless, but actual dancing! This feat is all the more impressive when one considers that except for Rusnell, who is a high school student, *The Citizens* are all first year students here.

I managed to obtain a short interview with Tim Caulfield, vocalist and rhythm guitarist of *The Citizens*.

**Gateway:** I noticed a pronounced Clash influence in most of your music.

**Caulfield:** It's mostly English Music...I think of ourselves as political band.

**Gateway:** I had never heard of *The Citizens* before, how long have you been around?

**Caulfield:** We've been together for about a year. We stayed in the garage until we thought we were ready, now we are going to try and make our blitz.

We take our music seriously, but we want our music to be enjoyable — not all of it is political. I don't want to compromise, if you compromise you lose sincerity, but we do want people to dance. I think a lot of bands take themselves too seriously.

*The Citizens* will be opening for *The Villains* this Saturday at the Golden Garter.

## Audience gets into *Nylons*

review by Allison Annesley

A grateful audience gave the Nylons two full standing ovations Monday night after an exciting, upbeat performance in Jubilee Auditorium.

The four-man a capella group kept the audience toe-tapping in their seats with renditions of both classic fifties and sixties songs and original tunes.

Bass singer Arnold Robinson, soprano Claude Morrison, and mid-rangers Marc Connors and Paul Cooper reached back with oldies that included "Dream, Dream, Dream", "The Lion Sleeps Tonight", and "Little Darlin'", distinguishing each with their unique four-part harmony. They did use drums for the odd number but that hardly constitutes cheating when one considers the power behind the music they create, unaccompanied for the most part.

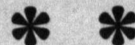
Of their original tunes, including "Heavenly body", "Bop 'Till You Drop", and the group's trademark song "Up On The Roof", none was a disappointment. One glaring omission was "Love Potion Number Nine", which the quartet has good-humoredly milked to its limit for hokiness in the past.

Though the group's singing quality never faltered, Jubilee Auditorium doesn't seem to flatter the Nylon's particular sound the way SUB Theatre did during their two appearances last winter.

Songs from the group's new album *One Size Fits All* were very well received Monday night, but unfortunately, much of their material was not new. Namely the jokes.

The humor was tired for anyone who has sat through something similar in any of their previous Edmonton appearances. The racist jokes directed at black bass singer Robinson were largely drawn from a humor file sorely in need of updating. Also, the one-liners tinged with sexual innuendo seemed somewhat funnier the first time around.

But judging strictly by the enjoyment produced by their music, the Nylons were a bargain for the ticket price. Whether mimicking seagulls and crickets, providing their own vocal back-up, or flooring listeners with the sharpness of their collective sound, The Nylons do fit all.



Dreamy Marc Connors, of *the Nylons*.

photo Ray Giguere

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