

# Radio

Yes, it's the First Issue of...

# ACTIVITY

A guide to **CHSR fm**  
STEREO 97.9

## INTERVIEW:

## The Tenants

The land of ice and snow has also justly been called the land of raunchy arena-rock. The new music scene does exist in Canada, but as the country ends at Montreal (according to concert promoters, anyway), we don't often see fresh new faces in the flesh. However, a number of concerts for this fall have been proposed, so if Rough Trade and the Spoons actually do make it here, Fredericton music fans will, to put it mildly, be overjoyed.

That seemed to be the general reaction at the Tenants performance, too. The Tenants, a 5-piece band from Toronto, have one album out and are working on another. CHSR's Jeff Beardall and Heather Scott spoke with the Tenants and filed this report:

**CHSR:** First of all, who are the contemporary musicians that influence your work?

**TENANTS:** There's so many. I think each person in the band has common interests but also we have quite a variety too. If you looked at our album libraries you'd find a lot of the same albums but a range of others. We're all locking into new music right now...there's always something happening and we're all trying to learn. As much as possible.

**CHSR:** With your current popularity, are you each experimenting with more? Are you more open to play what you really like and not worry about the commercial aspect so much?

**T:** Well, I think the audience is always a concern because that's the nature of the business. We're at a point where we're writing about the things we want to write about and expressing them the way we want...and that defines our style.

**CHSR:** Speaking about

your style, I think something everyone thinks about when they talk about the Tenants is your comparison to the Police. How do you feel about that?

**T:** (laughs) Well, the Police were a definite influence on

starting point. Now with our newer material it's definitely steering away from that. As I say, we're always trying to learn...maybe we learned a few things from them.

**CHSR:** Let's look at the

kind of a loaded question.

**CHSR:** I suppose you'll be going back into the studio for your second album. From the experiences with your first one, do you find you have to conform to

the band. Obviously the record company has to be happy with the product you're putting out. And you have to be happy as an artist and with what you produce. Obviously you hire a good producer to try and get different sounds in the music...it's really a three-way agreement. We haven't really been under and pressure from them. It's not like they come in and whip us or anything. As far as our management goes, they're very good...we have the last say. CBS has been very supportive.

**CHSR:** Thanks a lot.

### 'We're all locking into new music right now...'

us, when we first heard them they were putting out a new sound, it was something different, original and exciting. I think you'll find a lot of bands draw from the Police. It was our reference point, a

future...do you think 20 years from now people will look back and say, The Tenants, were they contributors to the Canadian music scene?

**T:** Well, we'd certainly like to think so. (laughs) That's

your music superiors and the management of CBS?

**T:** It seems that's the way it works with most bands...an equal relationship between the record company, the producer and

## ALTERNATIVE RECORD CHART

### 1. JUNGLE JANE AND THE BANANAS---DEMO TAPE

No record contract for this band yet, but the five songs on this demo tape show Jungle Jane and her Bananas have a lot of potential. The band is based in Montreal. ACHSR-FM exclusive...with Jane Critchlow from Fredericton.

### 2. AZTEC CAMERA---HIGH LAND, HARD RAIN

NME called Aztec Camera 'the first hippy band of the 80's'. The band's fusion of pop and folk has been a winning combination. 'Oblivious' seems to be the preferred cut.

### 3. TALKING HEADS---SPEAKING IN TONGUES

Having broken their long-time association with Brian Eno, Talking Heads return with what may prove to be their most successful album to date. More subtle than 'Remain in Light' though not nearly as compelling. Still a major musical force.

### 4. GRAHAM PARKER---THE REAL MACAW

Parker's second album without The Rumour. The Real Macaw showcases some of Graham Parker's finest songwriting. The man just keeps getting better. The music has mellowed but the lyrics retain Parker's passion and anger.

### 5. ELVIS COSTELLO---PUNCH THE CLOCK

This album was received with mixed reactions from Costello fans. One never knows what to expect from this prolific songwriter. This one requires many listens to fully appreciate. A solid album.

### 6. MARSHALL CRENSHAW---FIELD DAY

Crenshaw's highly-acclaimed debut established him as one of 1982's best new artists. 'Field Day' reaffirms every good thing you've read about him."

### 7. BAUHAUS---BURNING FROM THE INSIDE

Not only is this Bauhaus' best album, it's their last. The band broke up the day this album was released. Includes the outstanding 'She's in Parties'.

### 8. TEARS FOR FEARS---THE HURTING

The runaway hit album from this summer, still getting lots of airplay and the station's most requested album. Many excellent cuts, including 'Mad World', 'Pale Shelter', and 'Change'. Possibly the best debut album of the year.

### 9. THE CURE---THE WALK

A pleasant change in tempo after last year's dirge-like 'pornography'. The Cure is one of those bands people either love or hate. We love them.

### 10. THE POLICE---SYNCHRONICITY

They're in the right place at the right time with the right music---always. Need we say more?

### 11. PETER GABRIEL---PLAYS LIVE

An amazingly good quality live recording (admittedly doctored up in the studio) from one of progressive rock's most successful artists. The album was recorded during the 'Security' tour and serves as an overview of Gabriel's career.

### 12. BOYS BRIGADE---BOYS BRIGADE

A great album from this new Toronto band. Produced by Geddy Lee of Rush fame.