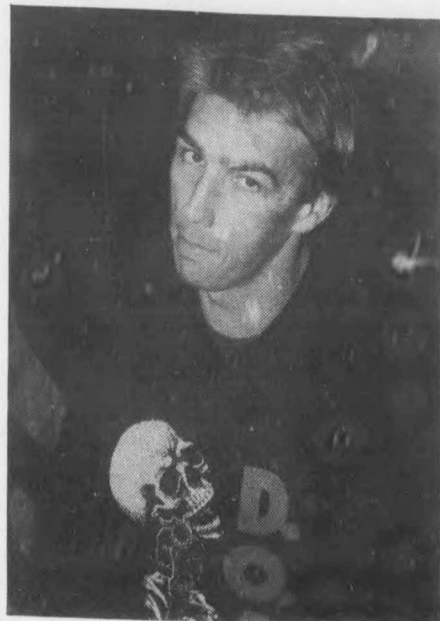


Q&A WITH DOA



Joe Keighly of DOA ...grim (Marc Landry photo)

By Bruce Denis

As I walked into Pizza Hut last Monday night to meet DOA headman Joe Keighly, I suddenly realized that I don't really know what he looks like. I had a vague idea from the album insert and the press package but when you meet someone in person they always look different.

I expected Keighly to be fairly grim looking however the fellow who called out "Hi! are you Bruce?" certainly didn't fit my description of the Canadian punk hero. Wearing a custom DOA hockey jersey, jogging pants and Nike Airs, I realized that after 16 years of being the Canadian punk hero, he didn't have to look the part.

Keighly, bassist Brian Goble and drummer Ken Jensen will be in town tonight at the Boyce Farmer's Market to support their latest release entitled Loggerhead. The present tour has brought them across the country from

Vancouver to Halifax and Fredericton marks their first gig on their way back to Vancouver.

He may not look the same as his image purports but he sure sounds the same. Keighly growled the same low pitch snarl that graces DOA's 13 full length albums as well as a slew of 7" and 12" EP's.

After forming in 1977, DOA released 'Disco Sucks' a 7" that laid the foundation for 16 years of great punk. Loggerhead is the first release from the band since it officially retired in 1990. Quite obviously, 3 years, a new drummer and a bunch of political fuck-ups have done the band a lot of good. Loggerhead is their most refined work.

"We got back with Alternative Tentacles, our old label, and got a new drummer and

decided to come back as a three piece after being a four piece for 10 years," says Keighly. Their original punk ethic has survived over the years and the music is much the same as it was 10 years ago. "We've always been happy with DOA's sound so we just try to work on honing and tightening it. We have the same kind of delivery. I think we're just more honed at making it punchy. I think Loggerhead is the most varied record we've done."

Loggerhead also features some poignantly political lyrics, something that has marked the band since its inception. "It's just a consciousness that I got as a kid watching the Vietnam war; people burning themselves and spewing their guts out with pie plates. They used to put it in your living room. Music at that time had a lot to say. That late 60's and early 70's had a real essence of rebellion to it."

On first listen one might interpret

songs like 'The Only Thing Green' as decidedly anti-American. "I'm not anti-American, I'm just pro-Canadian. Guys like Lucien Bouchard say we should have closer ties to the US. He's an idiot because why do you want more guns, more drugs, more violence. That's the last thing we should do is become more American."

DOA's influence on not only the Canadian music scene but also the European, Australian and American scenes is far reaching. Nirvana, 7 seconds, The Lunachicks, FIREHOSE as well as thousands of other bands have had the honor of opening for DOA over the years. "We've just played everywhere and played all over the world. I think DOA has had an influence on people but exactly how much you'd have to ask those people. We've done a lot of gigs with a lot of different bands, lots of them not so great and some of them really great. Some of them were destined for big things, right?"

DOA's popularity seems to be consistently higher in Europe. Keighly explains "Things are really solid there for political music and for us. The sort of do-it-yourself, be yourself band that we are strikes a chord with people there because that's the way the people are. They're not as apolitical as a lot of Canadians and most Americans."

Just off a tour of Australia and New Zealand and organizing a tour of South and Central America, DOA has been one busy band lately. Fredericton should feel privileged to have the opportunity to see such an essential band.

Surely Keighly will be back to his normal vicious stage persona and DOA has proven that they have risen above and beyond their musical peak. Tonight's show is not to be missed.

for more on DOA, see page 22

Rapture Rapture Rapture Rapture Rapture

By Marc Landry

When I first saw the posters for Rapture, I thought "this is going to suck." Another local show with bands I had never seen before. There were two bands who were performing for the first time which means no one would be going, which means it would be a bad show, which means I'm doing the review since I am the only one who enjoys these kinds of shows. But to my surprise, people showed up and the bands were magnificent. The line up included U.S.S.R. (Who I had never heard before) from Fredericton, Sciolism (Who were doing their 1st show) from Fredericton, Nebraska girl (who were also doing their first show) from Fredericton, and Bad Luck no. 13 (Who I had heard before) from Moncton.

U.S.S.R. are a punk band who try to be as obnoxious as possible. That night they wore big wigs and costumes. Half way through the guitarist (Dan) took off his shirt to reveal U.S.S.R. painted in red across his chest. Dan also drew blood just for kicks and dumped cream soda all over the drummer. U.S.S.R. are a fun band with fun songs like "I.G.A.." the crowd loved them. U.S.S.R. never take things seriously or practice for that matter. In fact they only rehearse when they are drunk.

If anyone took me by surprise, it was Sciolism. Everyone including myself thought they would suck

but they played really well. The band consists of three guys from Jr. High and although they lacked enthusiasm, they played darned nice. These guys probably could be as big as Thrush Hermit someday. Sciolism's sound carries on the alternative rock tradition except when members of the audience grab the microphone and participate in which case they sound like death metal.

Someone told me after the show that Nebraska girl should be called "corn husker du." That may be so but the fact is they had their stuff together and ripped hard. Nebraska girl sounded good, there is no other way to describe it. Phil the guitarist/singer told me after that he had to keep his eyes closed for the entire set because whenever he plays with his eyes open he messes up. It paid off, because they played extremely well. They were so good people started thrashing in their chairs.

Bad Luck No. 13 finished off the show and even though they did not have new material, they remained a crowd pleaser. As soon as they started the pit grew larger. Bad Luck were really energetic, especially the singer who

was jumping all over the place. Everything really picked up once they started playing, the pit was moving, guys were slamming girls who dared to enter the pit, some guy even stripped down to a gold blouse. This crowd loved absurdity, if you have never gone to a local, alternative, all ages show before, you should go even if you do not like the music because there is always some good entertainment from the crowd.

Of yeah! Who was that guy introducing all the bands? He was awesome.



Phil Clark of Nebraska Girl (Marc Landry Photo)

GENRECID

MICHAEL EDWARDS

One of the things that I am continually looking for is the perfect pop song. The sort of tune that stays with you for days. That song that you can't stop singing, and you don't mind the fact that it's the only piece of music in your head. If it was "Life Is A Highway" you would probably take drastic measures like a self-performed lobotomy, but this song is simply the best thing you have heard in as long as you can remember. But for it to fit into the category of best pop song then it must satisfy several criteria.

First of all, it must be a pop song; one that is heard by a fairly wide section of society. Your brother's cousin's friend's hand may sing the best song ever but until it has been heard by a few more than eight people then it is hardly a pop song. So it must be popular, but there are problems with this - many of the best songs I have ever heard have not been heard by most people. Let me give you some examples: "If You Need Someone" by The Field Mice; "See You In Havana" by The Hit Parade; you get the idea. So many wonderful songs falling by the wayside; it's rather sad.

Next it must have actually been released as a single from an album - the main reason for this is to exclude "Stairway To Heaven"; it unfortunately doesn't cover "Bohemian Rhapsody" but we will take care of it later. The big seller in the fifties, sixties and even the seventies were singles - people would wait for bands to take out their new songs as very often they wouldn't be on the albums; think of some of the most classic Beatles such as "She Loves You". Nowadays it is unusual for bands not to milk four or more songs off the album just to get enough airplay to sell even more records but I will keep this criterion just for nostalgia's sake. Luckily many of my beloved smaller independent companies are still issuing seven inch singles which are not available on albums so there is still a reason to buy them.

Thirdly the song CANNOT fade out at the end. This is just something that really annoys me as it makes me think that the songwriters couldn't be bothered to come up with an ending so they think that if they keep playing the song and turn down the volume slowly then we will be fooled into thinking that it's all part of some masterplan. Again, the example I use here is by The Beatles - "Hey Jude". This song has the longest fade out of any; about five minutes in total but it is so gradual that it seems more like 15 minutes. Don't get me wrong - it's a wonderful song but it just doesn't fit into my idea of a perfect pop song; something as indecisive

as this can't be.

The fourth and final criterion is one that I decided upon after reading someone else's reviews in the Bruns last year when they complained that all the songs on an album were around three minutes long; "surely they can come up with enough material to write a song that lasts at least four minutes" they said. This set me thinking - why on earth should a song continue on after its said what it has to, then finish. End. No more. Cease to be etc. So the final thing is that the song cannot be longer than four and a half minutes; it was going to be four but then I would have had to exclude one of my favourites of the moment so four and a half it is. This should take care of any remaining epics out there that deserve to be kicked out.

And what does that leave us with? Well, with single sales falling to lowest ever levels, the days of the million seller are way behind us. This means that many of the best songs of today wouldn't have sold enough copies to get anywhere near the charts in days gone by. Luckily this allows me a certain amount of poetic licence in naming my favourite pop songs - I can just say that they weren't so popular on this side of the Atlantic and snigger down my sleeve at you. My all-time most wonderful pop song is "Teenage Kicks" by The Undertones; nothing else comes close to this - 1977 and punk is all around and out of all the din and noise comes two minutes of pure delight. If you have never heard this before then call CHR right now and get them to play it. You'll thank me. Debut singles seem to be a prime source of pop gems - "This Charming Man" by The Smiths, "Upside Down" by The Jesus And Mary Chain, "Falling And Laughing" by Orange Juice - all three are incredibly important records which went to help define many bands of the eighties and nineties. And then, who could fail to acknowledge "Smells Like Teen Spirit" as being one of the finest pop songs of this decade so far; I hate to be the one to break it to you but "grunge" is simply pop music with louder guitars. If ABBA were alive today they'd probably sound just like Bikini Kill. But I'm digressing again. You can always rely on some bands to deliver a classic every now and then such as R.E.M. or The Cure, but my candidate for this year is "If I Can't Change Your Mind" by Sugar. At long last Bob Mould is getting the respect he deserves, and also still writing the sort of songs he always did. And that's just the edited highlights - I could go on for hours. But I won't. Sigh. The quest continues...