

# Life After Hockey scores

**Life After Hockey**  
Nexus Theatre  
til Feb. 15

review by Mark Spector

Heritage Canada should syndicate this play. The National Film Board should shelve that logdriver with the long toque and film Ken Brown's *Life After Hockey*.

This play speaks more for the evolution of Canada's game than an entire edition of Canadiana encyclopedias.

Forget the glittery stage show that CBC calls *Hockey Night in Canada*. In fact, disregard any level of hockey where the team pays the player. Consider, if you will, the opposite end of the spectrum.

Hardly a single Canadian male has not asked his father for the necessary \$20 to join the community league team. Then, usually some twenty or thirty years down the road, that same person, now a man, puts out \$150 for a spot on the company's Thursday night hockey team. The same can be said for many females.

This play is about all of that and everything in between.

Set in a miniature version of a rink, complete with two nets, Brown scoots around the set on a pair of roller blades. He muses aloud while lacing and unlacing these skates three times throughout the play.

It is the things that Brown says during these moments that stir the memories of any would-be NHLer (like myself).

Memories like the smell of the old gas stove down at the rink and that familiar walk, skates slung over one shoulder on a hockey stick like the only belongings of some wayward hobo. Remember hurrying across the frozen schoolyard towards the sound of your friends' skates on the ice and their slapshots pounding against the boards as you realize that a pickup game has already started.

It's all here. As I sat in the McCauley Plaza theatre with a friend who, like myself, once dreamt of playing in the NHL and now hopes to at least cover the league one day, it seemed like an exercise in *deja-vu*.

*Life After Hockey* alludes to so many different aspects of Prairie hockey, stopping just short of the sound of 15 youngsters sobbing in the dressing room after a -25 outdoor game as 15 fathers rub their kids' feet.

Then as a husband, Brown tries unsuccessfully to justify Thursday nights with the boys from work to his wife. "What do you mean," he questions as he knocks on his plastic athletic supporter, "this stuff is armour!" And if the equipment is serious stuff, then the postgame camaraderie in the dressing room is priceless. and it was just that, priceless.

Every second word is a four letter one as Brown uses the exaggeration that is necessary to get across to his audience just what happens in the dressing room. Men disrobe as slowly as possible so as to postpone laying eyes on their wives just so they can have one

more beer.

"You were in Fort McMurray for two months and you came right to the rink? Didn't you even go home?" Brown asks himself as he adeptly plays two characters at once. "Well, I had my gear in the truck 'eh, so I figured I'd save some time."

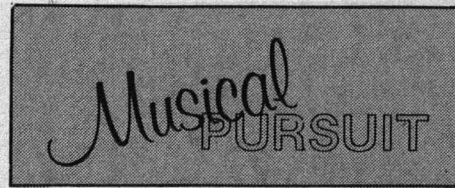
Perhaps the most symbolic part of the play, however, is when Brown describes how it was he, not Mike Bossy, who scored the winning goal in the last Canada Cup over the Russians. And you know, he does look a lot like Bossy. And the two slow motion replays of the goal that he provides do resemble the actual play.

I wanted to believe him. Sometimes you just wish you didn't know better.



Ken Brown star of *Life After Hockey*

## Soundtrack stumpers



by Don Teplyse

Howdy Bobs and Bobbettes. Ready for another episode of *Musical Pursuit*? Get on your thinking caps, because today's column is tough. T-O-U-G-H. tough.

Soundtracks are a vital component of motion pictures but unless Phil Collins sings the love theme, they are usually ignored. What follows is a collection of questions about soundtracks, the chart toppers and the chart duds.

Enjoy but watch out for the last one — it's tough. Entries may be dropped at The Gateway Office, Room 282, SUB, with the winner receiving a Record Token from Auracle Records (10808 - 82 Ave.) Last week's winner was Judy Mah. Congratulations.

1. Edmonton's Vikki Moss received U.S. exposure with a song on the soundtrack from what 1985 film?
2. One of the biggest recent soundtrack bombs, this Spielberg movie featured songs

by Teena Marie, Luther Vandross and Cyndi Lauper.

3. The 1973 flick *Pat Garrett and Billy the Kid* featured a soundtrack composed by who?
4. Ryuichi Sakamoto composed the soundtrack from which David Bowie film?
5. Who composed the score for the 1974 movie *Phantom of the Paradise*?
6. Considering the title of the movie, and the fantasy magazines that produced it, was it surprising to find songs by Devo and Stevie Nicks with Don Henley on the soundtrack?
7. From his previous recording, Peter Gabriel constructed the score for what 1984 Nicolas Cage movie?
8. What two singers performed the music featured in Coppola's *One from the Heart*?
9. Ron Wood and Ronnie Lane composed the music for what 1976 film?

**Last Weeks Answers**

1. Neil Young's father is Scott Young 2. "Ohio" was about Kent State 3. Young was backed by Crazy Horse 4. Boney M recorded "Heart Of Gold" 5. Billy Bragg recorded "Between the Wars" 6. Bob Dylan was "Stuck in Mobile with the Memphis Blues, Again" 7. Rod Stewart recorded "Amazing Grace" 8. Paul McCartney 9. "That's What Friends Are For"

## UNDERGROUND

*Currents*

by Ray Walker

Today, Canadian independent releases easily outnumber releases by major labels of Canadian artists.

Putting out your own record is a solution to many problems faced by an underground artist. An album or single establishes credibility with the audience through campus radio airplay, familiarity of material, and media exposure (few groups receive exposure without having a record).

Where did the flurry of vinyl begin locally? In 1982 the Golden Calgarians and the Rip Chords both released their debut albums. This was followed by the Edmonton compilation *It Came From Inner Space* which featured many local bands. Two of these featured bands released records a year later, namely facecrime and NEOA4. Since then the underground has become very prolific.

Everybody is in the act now. Folk, rock, jazz, and hard core.

The average eight song album costs seven to eight thousand dollars for 1000 copies. An Ep costs about five thousand dollars. To be competitive in the stores requires dropping the wholesale price (even though all local records are usually sold on consignment). To this you must add promotional costs, shipping, and administrative expenses. In the

end, if you sell all your records, you should only lose three to four thousand dollars.

Profit can only be made on the second or third pressings. Few artists make it this far.

Recently there has been some improvement in terms of costs. Through competitions, funds and studio time have been awarded. This Fear are recipients of a FACTOR grant. Some bands have received full or partial assistance from small but established labels. Montreal's Og Records helped out Jerry Jerry and Better Youth Organization (BYO) out of California supported SNFU.

Many artists are using the vinyl as a musical calling card. This is slowly replacing the demo tape and shows record agents and club owners that they are serious.

In Vancouver, artists are forming labels and are sharing resources and connections. This can make distribution and business in general much easier. If this happens in Alberta, the future could be very bright.

A few of the independent artists are doing very well outside of Alberta. Ohama, k.d. lang, and SNFU have all sold over 6000 records. This is encouraging to the others.

In 1986, look forward to releases by Euthanasia, This Fear, LOLA, and a score of others.



The Album Playlist is based on Airplay — a combination of programmer preference and listeners' requests. Tune in every Sunday at 12:00 for the Alternative Countdown — the favorite albums, EP's singles and tapes.

### Albums

1. Various Artists: *Diamond Hidden in the Mouth of a Corpse* — (Giorno Poetry Systems (US))
2. *Young Fresh Fellows* — Topsy Turvy (Popllama/Park Avenue (US))
3. *Living Proof* — This Trip is for Real (100% (Canada))
4. *Darol Anger & Mike Marshall* — Chiaroscuro (Windham Hill/A&M)
5. *Sattalites* — Sattalites (Axe (Canada))
6. *Fine Young Cannibals* — Fine Young Cannibals (IRS/MCA)
7. *I. Braineater* — Artist Poet Thief (Independent (Canada))
8. *Darol Anger w/ Barbara Higbie Quintet* — Live at Montreux (Windham Hill/A&M)
9. *Moew* — Dusk and Desire (Profile (US))
10. *Bunk Johnson & His New Orleans Jazz Band* — Self-titled (Arhoolie (US))

### Singles, EP's and Tapes

1. *Slow* — Against the Glass (Zulu (CAN))
2. *Junior Gone Wild* — Go On Your Way (demo)
3. *4th Floor* — 4th Floor (Zesty Pete (CAN))
4. *David Sylvian* — Words with the Shaman (Virgin /A&M)
5. *The Langham Wheel (Michael Turner)* — To Valerie (demo)
6. *Unwarranted Trust* — Honour's Calling (from Dementia 5 tape)
7. *Night Twisters* — Self-titled (Tando (Canada))
8. *Euthanasia* — Will (demo)
9. *Severed Heads* — Dead Eyes Opened (Nettwerk (Canada))
10. *Love It To Death* — Heartbeat (demo)

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