



Carnival Art, captured taking things easy at home (above), are a bunch of nice guys. Truly. Their songs even have interesting lyrics. If their music was up to the quality of their lyrics, they might actually be going somewhere. Which is really too bad, because they really are nice guys. Truly.

# Joan Rivers STILL Talking in books, on TV and at the O'Keefe

by David Mandel

## personality

Joan Rivers appears in Toronto for two shows at the O'Keefe Centre to promote her new book, *STILL Talking* and her new TV show

she contractually had. The Fox experience shook Rivers' very foundation.

Rivers talks about her husband and his suicide. His was the blow to bring the house down.

Rivers' story is not one of broken bands, broken promises and broken homes. It is one of survival and rebuilding lives; it was written to share with her fans, who she considers friends, friends, who she considers family, and family, who are an extension of herself.

Rivers is incredibly sharing and forthright. By writing of her life and career, she cleans house of misconceptions and half-truths. *STILL Talking* is sensitive, insightful and brave. No truth relevant to her story is omitted, and we are not victim to endless rhetoric.

Many "celebrity" autobiographies are written to cash in on their celebrity, or with an eye to setting an old score. For Rivers, the players have changed, and thus, so has the game: she has no score to settle, only a story to tell, and hope to give.

Rivers performs two shows (6:30 and 9:30) at the O'Keefe Centre on Nov 23, or you can see her on her syndicated program *The Joan Rivers Show*.

Joan Rivers is still alive and kicking.

After a much publicized departure from her late-night talk show, *Later with Joan Rivers*, Rivers is making a comeback with the publication of her new autobiography *STILL Talking*.

Rivers gives readers a look at the backstabbing and ego-games of Hollywood, where she says the indignities one suffers are in direct proportion to one's success.

*STILL Talking* covers the time from River's first autobiography, *Enter Talking*, to the present; the emphasis is on the three most important events in her life outside the birth of her daughter: her fledgling relationship with Johnny Carson, her failed television show and her husband Edgar Rosenberg's suicide.

Rivers talks about Carson: the two shared a "kindred spirit," and were "absolutely in tune (with one another) comically." She felt "grateful" to Carson for "making it all happen..."

Carson believed in River's talents and Rivers believed that Carson "was the one person in the business who understood (her) and wished (her) well." His icy cold reaction to Rivers' announcement of her own show, put the first crack in Rivers' foundation.

Rivers talks about the realities and controversies surrounding *Later With Joan Rivers* at the Fox Network: she explains its failure as a result of fierce in-fighting for artistic control, which

## November, hype and pusher Presidents

by Nina Kolunovsky

November is not my month. School, being broke and sub-zero temperatures do not fit into my concept of life, and November is the month when they all kick in. Not only that, but I am stuck having to write an unfavorable review of *Thrumdrone*, the debut album from a bunch of truly nice guys called Carnival Art.

Carnival Art is not bad. It's just that, after so much hype ("L.A.'s hottest new band", etc), they don't live up to expectations. Their music can only be described by two words

### music

Carnival Art  
*Thrumdrone*  
 Beggar's Banquet/Polygram

—blatantly forgettable; the only time the band sounds original is when they are doing a cover.

The band's lyrics are interesting. They are obviously drug-induced, funny and original. Carnival Art does have a lot to say about originality, activism and the general oddness of the world around them. Unfortunately, their music does not have the power to carry their message.

"Guns and Roses are sheep because they have nothing worthwhile to say. Radio station producers are sheep because they are afraid to play anything new and different," says Michael P. Tak (vocals, guitar, lyrics).

Tak equates US President George Bush with drug pushers. He claims that Bush's "war on drugs" diverts money from those who really need it, like the people who work 80-hour weeks at detox centres, to such patently purposeless activities as trying to round up all the pot growers in USA.

In fact, I enjoyed my conversation with Tak more than I enjoyed listening to his music.

Carnival Art is currently on the road—opening for the Buzzcocks—in a small van with no soundman (he left in Atlanta with the group's blessing). Despite the claustrophobia and lack of roadies, they sound like they are enjoying themselves.

And any band that sees George Bush as a drug pusher deserves to be heard.



## TOP TWENTY

Compiled by Matt Galloway

1. Public Enemy.....*Apocalypse 91*.....Def Jam/Sony
2. Red Hot Chili Peppers.....*Blood, Sugar, Sex, Magik*.....Warner
3. Sons of Freedom.....*Gump*.....MCA
4. Digital Poodle.....*Soul Crush*.....DOV
5. Crust.....*Crust*.....Trance
6. Soundgarden.....*Bad Motorfinger*.....A&M
7. The Pixies.....*Trompe le Monde*.....4 AD/Polygram
8. Ministry.....*Jesus Built My Hotrod*.....Wax Trax
9. Lush.....*Nothing Natural*.....4 AD
10. Pegboy.....*Strong Reaction*.....Touch + Go
11. Dinosaur Jr.....*Whatever's Cool With Me*.....Warner
12. Coffin Break.....*Crawl*.....Epitaph
13. Del.....*I Wish My Brother George Was Here*.....Elektra
14. Nirvana.....*Nevermind*.....MCA
15. Hole.....*Pretty on the Inside*.....Caroline
16. Spirit of the West.....*Political EP*.....Warner
17. Me, Mom & Morgentaler.....*Clown Heaven and Hell*.....Chooch
18. The Hypnotics.....*Soul, Glitter & Sin*.....Situation 2
19. A Tribe Called Quest.....*The Low End Theory*.....Jive
20. Disposable Heroes of Hiphoprosy.....*Television*.....4th & Broadway/Island

as of November 11, 1991

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