

Foes' music: "aggressive folk metal"

interview by Philip Preville

The Foes of Respiration are one of a rare breed of local acts — they have managed to stay together.

The local alternative scene is currently busting out of a particularly slow summer, and the members of many defunct bands are resurfacing under new band names — The Nowhere Blossoms, Pop Crisis, and The Bloodsucking Freaks, to name a few. Even the ever-present Jr. Gone Wild continues to undergo significant personnel changes. The Foes are one of only three bands left from last year's *Don't Let the Fruit Rot on the Tree* compilation (along with Rex Morgan, BC and Big, Inc) who remain intact.

"Our personalities are such that we are the only people on this earth who could put up with one another," said bassist Ken Hartig. "Now that we've been together this long, we know one another's limitations well," said lead vocalist Kelly Service. "We've got a really good chemistry going when we jam."

The Foes, who will be playing this Saturday at the Sunset Club in the Ambassador Hotel as part of FM88's Fund Drive Finale, have come a long way since they formed more than two years ago. Their running "in joke" used to be that they played one gig every year, then hit the basement to rehearse for next year's show. Their first gig ever was at the Multipurpose Rumpus Room — they played with Colour 9, Django Beats, World War 3D and Edgeware Road. "The drummer from World War 3D broke my high hat stand that night," says drummer Scott Lingley, "some thing for which I will never forgive him."

Their next gig was a Business Students' Association benefit in the Fifth Floor Business



The Foes of Respiration, in order of size (biggest to smallest): Kelly Service, Bob Kross, Ken Hartig, and Scott Lingley

Lounge. "We brought a bunch of our friends, and we all got really drunk," the band explains. "We also played really loud, and pretty soon all the business people left. It was our cover of *Love Gun* by Kiss that did them in."

The band, who describe their sound as "aggressive folk metal," also agree that they've made a lot of progress. "Our sound used to be drums, bass and two vacuums," says Service. The band has since laid off their effects pedals and tightened up their sound to something that they are very happy with. They are not particularly proud of either of their two previous recordings, the song "Take Another Dream" on the compilation, or their homemade cassette, *Avoid Inhaling*.

"We went crazy when we went into the

studio for 'Take Another Dream.' There were all sorts of buttons and levers all over the place, and we're attracted to shiny things. It's a really produced sound on the album; we sound a lot faster live, and we have more *Depth*." (The band asked me to print it that way.)

Avoid Inhaling, which was recorded over Christmas break last year, is not particularly tight and doesn't have the best of sound quality. Nevertheless, it has some very interesting tracks, many of which deal with the effect of broken relationships. "Our motto is 'we hate society but we dig the chicks,'" said Lingley, adding "we're more lost than confused." "It's tremendous inspiration," said guitarist Bob Kross. "We will go down in history as the most prolific band in terms of

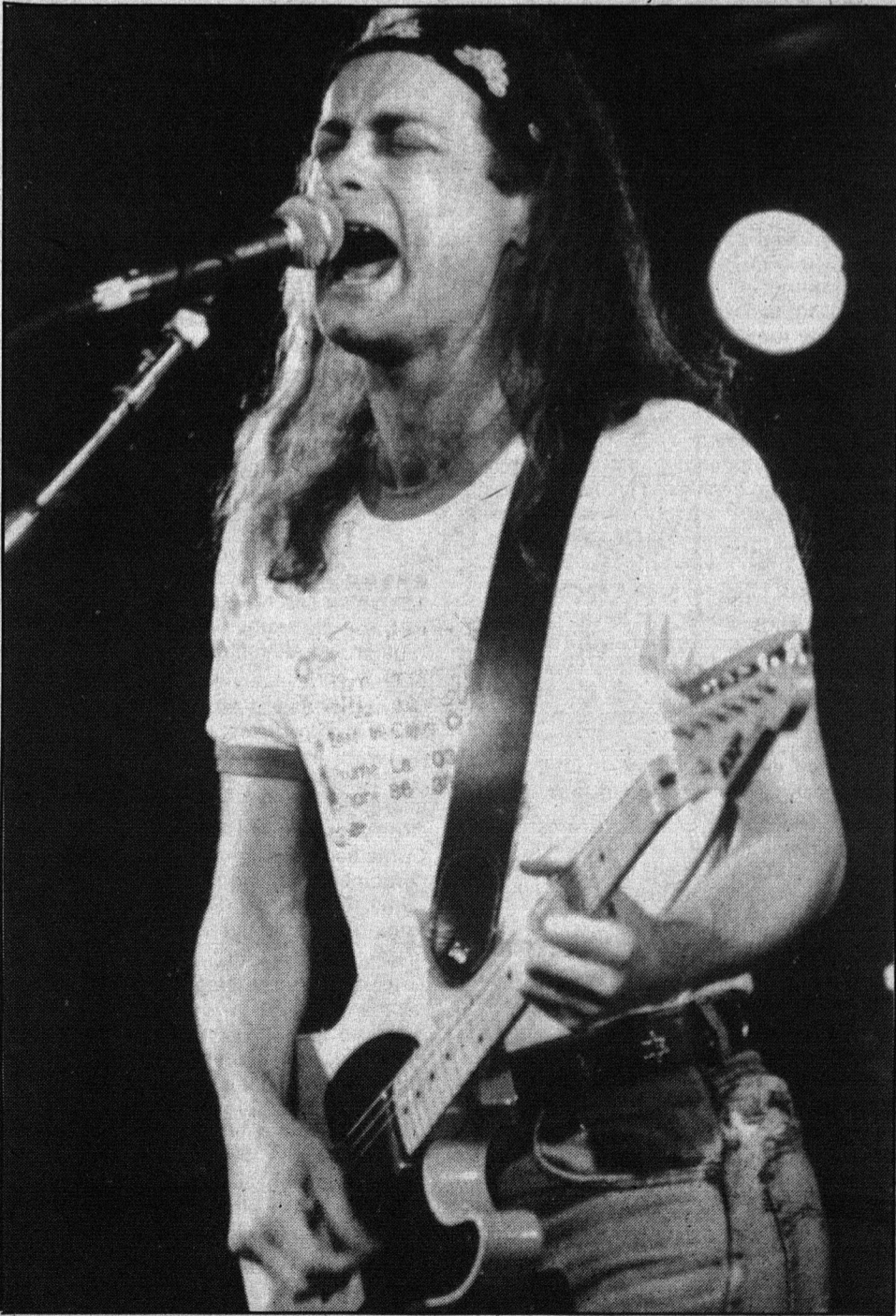
writing about our own screwed-up relationships."

One of the more ear-catching tunes on *Avoid Inhaling* is a song called *Hot Babe*, which sports the chorus "I wanna do her, I wanna do her." "On our first day of university, one of our friends came out of his anthro class and said something to that effect, and seven hours later we had a song."

"Her name's Christine," said Service, "and that's all I'm saying."

Saturday's gig at the Ambassador Hotel will also feature Rex Morgan BC and Pop Crisis. All the bands are donating their time — the proceeds will go to FM88 CJSR's drive for a 500 watt transmitter.

Jeff Cowley



Ron Sears

Gurus vox and gitter guy Dave Faulkner belted out many a tune Thursday at Dinwoodie.

Gurus deliver despite derelicts

The Hoodoo Gurus
Dinwoodie Lounge
Thursday, November 2

review by Ron Kuipers

The Hoodoo Gurus are a good band. They are even better live. When I review a concert, I only like to focus on the band's performance and their music. After all, that is the concert.

Or is it?

Whether good or bad, a concert involves more than just listening. There are many facets of a live concert that can add or detract from one's enjoyment of the performance. A successful concert will use all the factors that enhance live music to maximum effect — things like audience participation, improvisation, and general rapport between audience and performer.

To their credit, The Gurus did the best they could to maximize all these elements. Singer/guitarist Dave Faulkner was masterful in the manipulation of his vocal chords: Whether it was high-pitched screams or deep-throated singing, Faulkner's voice was up for the task. He has such a strong, full voice.

He didn't just stick to studio versions of the vocals either. He mixed it up, adding new and varied melodies to the Gurus' catchy pop songs.

Lead guitarist Brad Shepherd was equally forceful in front of a sturdy rhythm section. What was really exciting about his performance was his manipulation of the amps. Behind crunching chords would often lurk this great, controlled ring of distortion — a pretty decent rock and roll trade mark.

Unfortunately, such a good performance does not always translate into an enjoyable experience. This is so for many reasons. When fights break out and people are crushed at the front of the stage, it is obvious that not everyone is having fun. I could give a fuck if people drink, yell, get rowdy etc. But when this hinders other people from enjoying the concert, that is ignorant. Rock and roll is rowdy, audience participation is wel-

come. But there is a line that shouldn't be crossed — a line that was crossed at about 100 mph on Thursday night.

A handful of people should have found themselves flung out the doors of Dinwoodie and skidding ten feet on their collective ass.

Anyways, I hate to focus so much on the negative elements of an otherwise great concert. But it's unfortunate that hundreds of people were hindered from squeezing every single last drop out of the twenty-five dollars it cost them to get in. I mean, I apologize if I'm wrong, but it is my understanding that some people actually go to

Sure, they think
that they are
rock and roll gods
now, but at least
they back it up
with good music.

concerts to listen to music.

I like the Gurus. Sure, they think that they are rock and roll gods now (they refused to grant *The Gateway* an interview after doing interviews with *The Sun* and *The Journal*), but at least they back it up with cool music. Their performance was tight and in no way lacklustre. They played a good collection of music from their four recordings. I just feel sorry for the twenty guys who kept yelling "Wipeout" throughout the show, only to have the Gurus play that particular tune dead last (before the encore). They must have missed all the good music that went on before.