

Pub FLAMINGO AND SOHO GRILL

THURS - SAT NOV 26 - 28 \$8
GRAMMY AWARD WINNER
LUTHER GUITAR JUNIOR JOHNSON



Luther "Guitar Junior" Johnson is one of the premiere blues artists to emerge from the Chicago music scene. Luther first gained an international reputation as guitarist and vocalist with The Muddy Waters' Band between 1973-79, thrilling audiences at the major jazz/blues festivals, and concert halls such as Carnegie Hall, The Kennedy Centre, and Radio City Music Hall. After leaving the band, and forming his own unit, The Magic Rockers, Luther won a 1984 Grammy Award for his live rendition of "Walkin' The Dog", on an Atlantic Records blues anthology.

WEDNESDAY DEC 2 8PM \$4
THE PERCEPTION PLAYERS

This inventive and adaptable trio of actors from the South Shore use a few props, excess energy and their own lively talent to create an interesting set of plays and performance pieces.

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Grapes continued from pg. 15

Treehouse marks a major step forward for the group in terms of the mainstream market, due to "major label backing, better songs and a hit single".

Tom Cochrane, leader of that great but somewhat commercially underrated band Red Rider, produced the album and sang background vocals on "How Long" and "Piece of Mind". Cochrane worked with Grapes on their last album, remixing a few songs. Brought in a Capitol's recommendation, they were quite agreeable because of the friendly working relationship that previously had developed. "Yeah, he's a pretty nice guy, and we didn't want to spend a million dollars on a producer. We had all the songs written for the album before he came in. It wasn't like he was going to wreck it or anything. He did a few changes, endings and stuff like that, and went over the songs with us before and during practice. Overall, what he did was create the gen-

eral neat sound. It turned out to be pretty good."

The Grapes of Wrath have a lot in common with other folk-rock groups and are often compared with The Byrds. Curiously, they are not fans of the group. "I've never bought a Byrds album in my life, and neither does the rest of the group listen to them. I'm not saying we're the most original people in the world and we've created our own sound. We're influenced by others, but I think that our songwriting style has just changed in that way." Tom is, however, a fan of the singer of "Luka". "The only person I would ever want to sound like is Suzanne Vega. When her first album came out, I thought, 'Jeez, I wish I could write songs like those'. I think that was a big influence on me."

If all goes well, an American tour may be in the works. The Grapes have been on two cross-Canada tours so far, but they've only played a couple of U.S. dates (including one on the Staten Island ferry). Depending on how well the first single released south of the border does (it is to be the first track on the album, "O Lucky Man"), the Grapes could be on the road to the land of Apple Pie and Reaganomics in the very near future.

Chris and Cosey royal subverters of the dance floor

by Andrew M. Duke

Chris Carter and Cosey Fanni Tutti are Chris and Cosey, royal subverters of the dancefloor. Their first release on the Nettwerk label was 1986's *Take Five* EP, followed by the "Obsession" 12" first found on the *Nettwerk Sound Sampler*. *Exotika* (Nettwerk/Capitol) is the new Chris and Cosey album.

Coming from backgrounds in sound and light production and performance arts, the two began working together in 1976 with Throbbing Gristle. This band's objective was to redefine music by disturbing people. The term "industrial" was invented to describe their music. Throbbing Gristle split up in 1981 because they had become too acceptable. Their attitude was, "it is better to fail at doing what you feel is right than to fail having done something you felt was wrong, just to please someone else."

They formed their own C.T.I. network and released eight albums and many singles, cassettes, and videos as Chris and Cosey, even working with Annie Lennox and Dave Stewart. All music and visuals are produced by the two in their electronic lair in Norfolk, England.

Exotika is technically "dance music", though not of the mindless New Order drum-machine type. There are many rhythms, sounds, and beats floating about on each track. When there are lyrics (not very often), they are quite eerie. "In the silence of the dark/crawling my way through hell/I kiss the sweat from your skin/and lead you all the way in" is an excerpt from "Dancing on your Grave".

"Arcade", which sounds too much like "Confession" with words, teaches to "make your way through the gates of pain/embrace the Devil/you'll be Satan's pleasure".

Chris and Cosey continue to redefine the boundaries of music

Though the tracks most aimed toward dance clubs are supposed to be the core of the album, "Dr. John (Sleeping Stephen)" is the highlight of *Exotika*. Dr. John has recently strangled Stephen as he slept, a man who had attempted suicide: "nothing can save you now, Stephen/I have released you from your meaningless life". The theory of this sadistic doctor is that "if he killed himself/he could only experience death once/if he filled others/he could experience death time and time again".

With *Exotika*, Chris and Cosey will continue to redefine the boundaries of music — though now they are creeping about at dancefloors.

LIES

about
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