

Nobody's heroes thrash it out

by Michael Brennan

Nobody's Heroes first caught my attention when I saw an ad of theirs posted at the Grafton Street Cafe stating that they were looking for a bass player: Nobody's Heroes needs a bassist to play Sex Pistols, Clash, Damned, Stiff Little Fingers plus originals. Serious inquiries only.

I thought it was pretty funny, especially the "Serious Inquires only". There was a tough defiant humorous edge to it and I liked their name; it was intelligent.

On finally seeing them at the Shogun Lounge last Saturday night I realized that they weren't going to put any distinct mark on rock and roll, but their pure, nervous, all out energy made a great impression on me. From the first 1-2-3-4 to the last bashed out chord, the band went at it full tilt, not once slowing down. There were a few slow starts but they all, without question, broke out at a furious speed. It was sure fired 1976 English punk rock, and rather than falling into its smug rebelliousness, the music expressed

such an honest and spontaneous energy and frantic love of rock and roll that it would have even pleased the Ramones.

Lead vocalist Tim O'Neal sounded like he lost his voice years ago but screamed out the lyrics all the same. Bassist Mike Philips was equally impressive musically, keeping the rhythm tight and together. Most inspiring was Jim Cawan on guitar and his brother Tom on drums. Tom kicked out a beat that was continually changing, adding chaotic fills that sparked the youthfull aggressiveness of their sound. Jim however was the visual and spiritual center of the band and it was his uninhibited enthusiasm that really seduced me. Their excitement was concentrated intensely in him. The way he drove his guitar, swaying it to his side and down to his knees, pushing it to the amplifier and thrashing away at it madly could not have been done better by Elvis himself. Sleek and sensuous, he was almost a youthfull Iggy Pop.

What Nobody's Heroes lack is a truly distinct sound and a

more sincere and relevant punk stance. Though the songs ran on with obvious similarity and all at the same speed, it didn't take anything away from the performance. However, this sound and style is somewhat old and overused. The music was certainly very honest but there wasn't a marked freshness to it. As for their angry, tough punk attitude, they weren't saying anything with much individual sensitvity or awarness. There was no real obsession or

passion about what they expressed or that what they were saying was fully a part of their lives. Fortunately, the music transcended the forced pretentions of the lyrics and expressed much truer, joyfull punk deviance that was both tough and fun.

The Shogun Lounge isn't a great place to see a band. It is much too narrow and there is no stage. Only those within fifteen feet of the band could get much of a view. However, when

the few dancers began dancing in a frenzy right in front of the band, knocking against the mike and bouncing off the band members the spontaneous communication was great. The Shogun deserves credit for bringing in young new bands

and if they make some changes it will be a good club. Nobody's Heroes need more places to play and they deserve it. If you like rock and roll for the right reasons, don't miss them. They are real fun.



Ben/Dal Photo

Cliff climbs back to the edge

Album review: Jimmy Cliff
I am the living

by Llewellyn Butterfield II

Jimmy Cliff's latest album takes him from the verge of obscurity back into the lime-light. The album title is ironic for more than one reason, first of all it marks his resurgence, secondly the album came out around the time of reggae superstar Bob Marley's death.

Jimmy Cliff played an important part in introducing reggae music to white audiences in North America in the early seventies. He is also noted for his role in the critically acclaimed Jamaican classic "the harder they come." During the last five

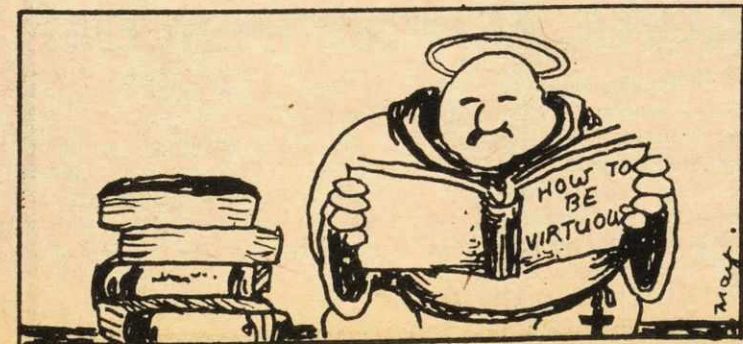
years he has tried in vain to duplicate his successes of the early seventies, but this album changes all that.

Side one starts off with the fast paced cut "gone clear." It is a song that you can move to. On side two the outstanding voice of Deniece Williams is used in a background vocal capacity to enhance the title track "I am the living." My

favourite cut "all the strength we got" is on the second side.

The common theme running throughout this album is the idea of overcoming adversity. Obviously this is a fairly common one in popular music. However, his approach is different to that of most reggae artists. He is intuitive enough to recognize that polemics expounding on the plight of the third world person will fall on deaf ears. Instead Cliff uses a more subtle approach, which gets the message across and makes the album a success.

One would argue that Cliff's indirect approach is a compromise. Though I would be the first to disagree, I would suggest that those who are looking for scathing attacks on "the white man's system" pass up this LP. Moreover this album will not appeal to those who like hard driving music with nebulous lyrics. All n' all Jimmy Cliff succeeds in his latest effort; to use his own words: "it's a hotshot."



REVEEN

THE IMPOSSIBLIST

THE WORLDS FUNNIEST & MOST AMAZING STAGE SHOW

WED. NOV.4 through TUE. NOV.10
(except Sun.)
Nightly At 8 p.m.

REBECCA COHN AUDITORIUM

Tickets \$6.50 & \$8.00 At The Box Office