



KILL THE CRITIC: Scoop Kardash gets clubbed by Burnt Iron's Joey Jones. The concert was smashing.

## Burnt Iron shows no mercy, folks

By ADAM KARDASH

It's about time Toronto received some real heavy metal wattage! Last night, more than 10,000 die-hard delinquents attended the powerful metal performance of Burnt Iron at the Gardens.

The lights went out, lighters flickered on, and lead singer/poet Joey Jones screamed "I have no scruples." Jones screamed "I want to blow every preppie to Southern Lithuania." The audience responded by creating a spontaneous riot in front of the stage. Fifty people were taken to hospital with minor injuries.

Coming off their double platinum LP entitled *The Heroin Addict* who also enjoys *Morphine*, the band is presently destroying hotel rooms across the country on their three year tour. "Let's face it, violence is in," explains Jones, "and we're going to saturate the market until everybody has a black eye."

Technically speaking, the band is extremely tight, which is intriguing since all four members of the band are deaf. Upon being asked what the band's plans are after the tour, Jones responded "Yes, but the Europeans are just better skaters."

It's no surprise the band prides

itself on its showmanship. All members of the band completed long and exciting solos during the concert with drummer Johnny Stix throwing raw meat to the audience. "We're quite famous for it," Stix says, speaking with a distinguished British accent. "Back home our fans bring portable barbecues into the stadium and throw us back full-cooked meals."

In fact, on their last tour bassist Leslie Power was actually knocked out with a pork chop that an excited fan threw on stage. "Sure it hurt," explained Power, "the damn thing was well done!"

In the opening set the band played a variety of ear-splitting tunes. Songs such as "Satan Listens to Sabbath" and "Replace Your Brains with Concrete" were particular favorites. The ballad "Let's Do Some B and E's" was no doubt the biggest crowd pleaser of the night.

The mandatory rock epic for the night was the 15 minute marathon piece "Don't Be Depressed Because You're the Missing Link." During this tune the band sets a Guinness record by dispensing over 400 tons of dry ice onto the stage. "It costs a lot, but it's worth it," reflected Jones. "We used to turn our trucks back-

wards and pump in carbon monoxide, but when we realized that our fans were dying we switched methods."

The strangest occurrence during the show was Jones' poetry reading. While reciting from his recent autobiography, *Portrait of an Idiot*, the band provided an entropic backdrop of manic bass, screeching guitar and tribal drums. Jones' last reading, "I love to yell because whispering is for goofs," struck an extremely responsive chord with the gathered headbangers.

If schizophrenia was the theme of last night's concert, then the band did a good job. After the final set was concluded with "Beanshaves are for Cretins," the whole audience collectively regressed into Neanderthals. The theme from *2001* was then played and the audience proceeded to throw their lighters in the air in slow motion.

Burnt Iron is planning on continuing its tour in Europe after 11 more Canadian dates. A tour of Luxembourg had to be cancelled due to lack of interest, but Jones didn't let this setback upset him. "We've got the world in our hands and Luxembourg will fall just like Greece." The might of Burnt Iron rages on.

## A Stacy Q disc review

By ANDREW VANCE

People in search of something mindless and beat-laden to pump into their car stereo Saturday night on Yonge Street need look no further. Fresh from sunny La Habra, California comes Stacy Q and her dubiously titled album, *Better Than Heaven*.

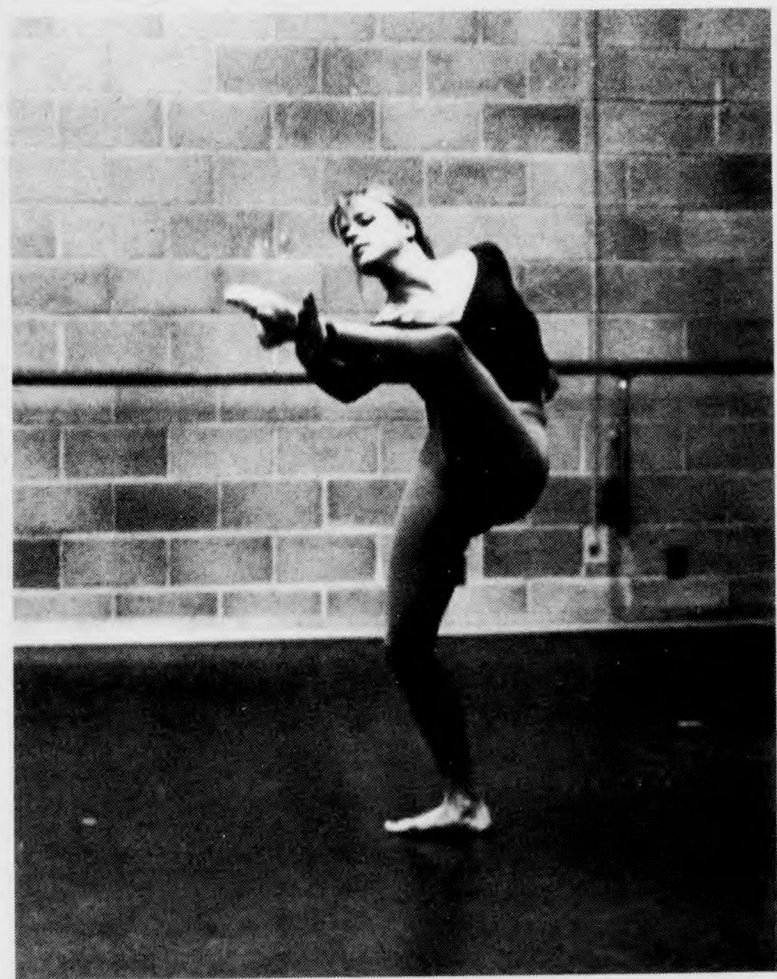
First, it should be mentioned that those wanting a profound poetic experience will be wasting their time. High art this ain't. Nevertheless, as far as providing danceable rhythm, it manages to serve its purpose without becoming overly irritating.

The band is made up of Skip Hahn, Karl Most, Rich West, and Jon St. James. St. James produced the album and has done an admirable job. The sound is clean and precise throughout, making one wish the technical expertise was matched by some musical innovation.

Stacy Q's ultimate failing is a common one, as *Better than Heaven* lets style encroach on substance.

Although Stacy Q is competent enough, it regrettably only succeeds in becoming another generic dance band. In other words, don't lose any sleep if this record isn't occupying your personal stacks.

In the swiftly changing murk of modern electro-pop, *Better than Heaven* is only better than average. Available on WEA. Rating: 6



DANCING THE NIGHT AWAY: Fourth-year students from the dance department will be showing off their skills today and tomorrow (Dec. 4 & 5) at Burton Auditorium. Shows start at 7:00 p.m. Picture above is Kathleen Dubé rehearsing for Kerri Weir's *Grasping Force*. There'll be tons of other dancers as well.

## Former maestros go metal

By ANDREW VANCE

With the release of *Metalanimalism* the Toronto Symphony Orchestra (TSO) embarks on an ambitious attempt to break into the lucrative heavy metal market currently dominated by the likes of Iron Maiden and The Scorpions. The change in format is the result of a need to "diversify musically," mused leather clad conductor Andrew Davis during a brief interview at Toronto's Hard Rock Cafe. "I mean we were playing the same old stuff; Beethoven, Brahms, Mozart. We were also short of funds, so we decided to break down some musical barriers and generate some cashola in the meantime."

To facilitate this venture Davis has enlisted the aid of several prominent rock personalities including Ted Nugent and Twisted Sister to make guest appearances at TSO concerts during the 1987 season. In an effort to acquaint patrons of the

Symphony with the orchestra's radical departure from suites and overtures, maestro Davis has authorized the release of *Metalanimalism*, an amalgamation of hard rock standards adapted for full concert orchestra. Asked whether combining two such starkly dissimilar styles had posed any particular difficulties Davis was pensive: "Well, the cellos had a bit of a time with the solo section from 'Whole Lotta Love' but overall I must say that it's gone wonderfully well. Everyone especially enjoyed doing 'Wild Thing'; it's so tremendously... primal."

Pressed further about his attire and presence at one of the city's less than refined drinking establishments, Davis lowered his voice and confided that "I really wanted to get out and mix with the dregs. You know, draught, darts, and teenage girls."

"It's good promotional work," he chortled, "but I'll be glad to get back to the wine and cheese receptions

and having my picture taken sitting on an elephant. But, don't underestimate the potential of this statement. This is just the tip of the iceberg. Soon the Vienna Boys Choir will be doing 'Highway to Hell'... the Boston Pops doing Judas Priest. Think of the possibilities," added Davis, his eyes twinkling.

Possibilities, indeed. *Metalanimalism* emerges as one of the most stunning musical triumphs of this century. From the Chopinesque strains of the Ramones' "Going Mental" to the daunting flute work in the Sex Pistols' "Pretty Vacant," Davis and the TSO have crafted a work of playful audacity and superb dynamic control. One can only wonder at a record that is likely to perpetrate a musical culture shock of almost mythic proportions. Masterstroke of Massive Muff? Only history will decide. Until then pick up your copy of *Metalanimalism* and prepare for the revolution. Rating: 10.



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