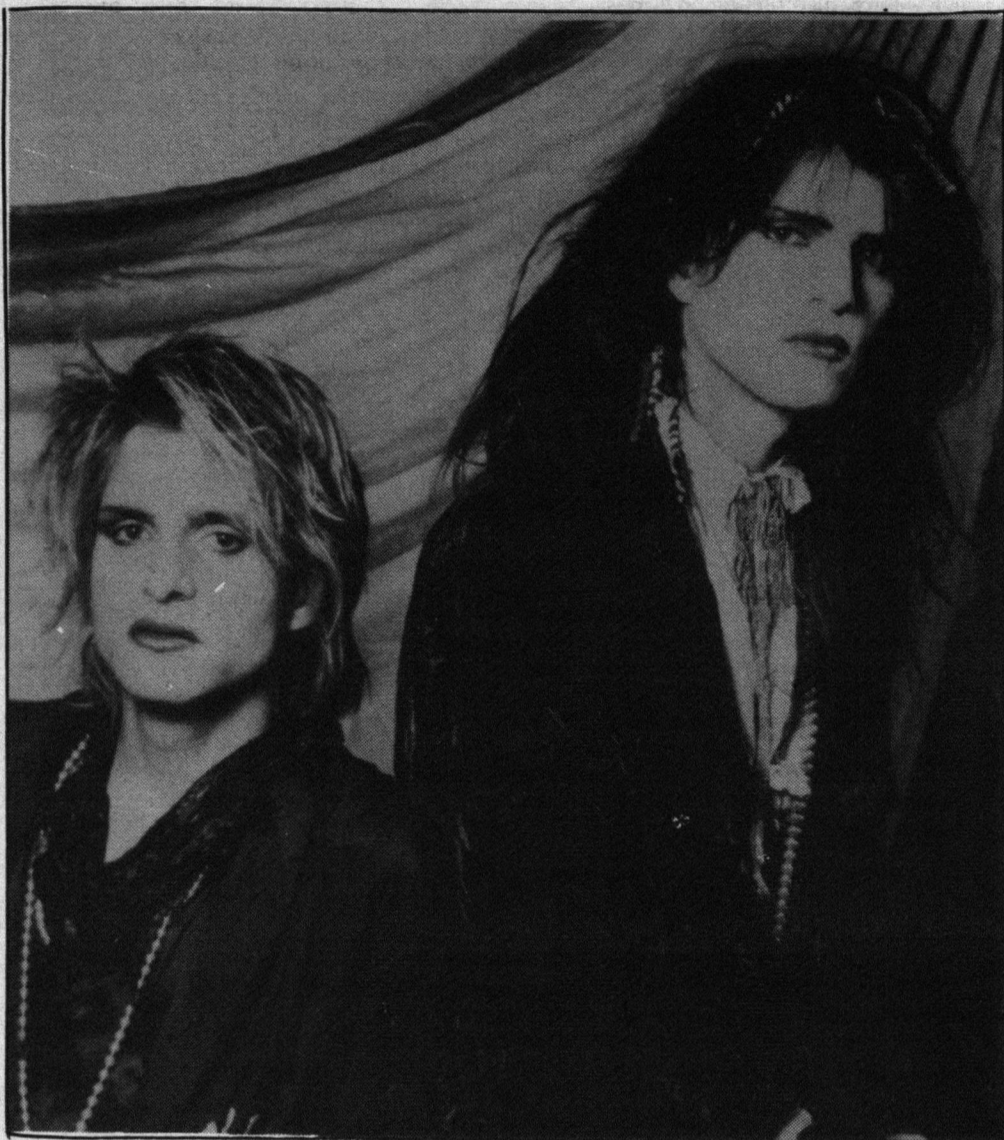


"Lately I have been listening to Roxy Music and Patsy Cline"

Gene Loves Jezebel dignified music



Gene Loves Jezebel: "We are constantly fighting to be disassociated with categories, like Goth."

by Drag Ruiiu

Gene Loves Jezebel started in Portncawl. For the \$20,000 where is this sleepy hamlet?

Yes, absolutely correct. South Wales is the answer. The band is led by two identical twins, Mike (blond) and Jay (dark) Aston and started in 1983, Jay and Mike are 23 and their five man band also includes ex Gen. Xer James Stevenson.

Mike and Jay grew up in a heavily Catholic territory, and didn't quite fit in. Somehow, this chaos led to the formation of the Jezebels. This formation occurred when Gothic bands were trendy in Britain. They were typecast as a Goth band. Wrong answer, BzzzT, you lose, not a Goth group.

You won't hear their music on top 40 stations, but it has a definite pop influence. Their music blends Mike Aston's vocals with a relaxed and sometimes pressing guitar sound. You can definitely dance to it, and it has content you can listen to.

With the recent addition of guitarist Stevenson, their music has a whole new direction. "James has brought a greater talent, greater urgency to the band" Michael has said in a previous interview. Sooo... hot on the heels of their fifth record "Discover" comes a second North American Tour.

They were interviewed at their hotel in L.A., where they are making a video and continuing their tour. Talking to Mike, who was just up after a long night, the first thing that impressed was how coherent he can be, before any coffee.

From their posters and press, they were expected to be another 'image' band (like Sigue Sigue Sputnik, or something more horrific). They have all the ingredients for that sort of thing, the gimmick of the identical twins, the errie asexual looks etc. Wrong again, BzzzT.

Listening to their album, these fears were waylaid. Their music certainly seems sincere. Talking to them only reinforced these impressions. Mike was pleasant, witty, and very personable.

When asked about their bands 'image', Mr. Aston responded "We used to have an

asexual look, but we have really gotten away from that these days. After our *Immigrant* album our shows have gone more to heterosexual... We no longer try to play up the novelty of the twins. We wish to be seen as a group. Jay and I no longer do all the writing, we write our songs together as a group."

Their two albums which have received wide Canadian distribution are *Discover* (their latest) and *Glad To Be Alive* (can you guess, a live album). Two things stick out as first impressions from these albums: the amazing clean sound of their live album, which was achieved without overdubs, and the strange comparisons that you can make about this band's sound and "The Cure".

The Cure comparison becomes even more inescapable considering both groups' origins and the fact they recorded for the same record label (Beggars Banquet). When asked about this, Michael responded, "We are really a very different band than 'The Cure'. We are much more emotional and highly diverse. We are constantly fighting to be disassociated with categories, like Goth."

When asked which of the two albums represents their band better, Mike said "Certainly *Discover* represents us better, *Glad To Be Alive* was only one show. *Discover* being a studio album, points in the direction we are going."

As far as their work goes: "We certainly prefer live shows over studio work. It is much more exciting," he said. Indeed, this seems to be spreading by word of mouth. Their reputation as exciting performers is growing. Their new tour seems to be doing quite well, and Michael is very positive about it, "We are selling out in a few places, and the whole thing is exciting."

The Astons are big music fans themselves, and they carry two tape decks with them on tour. "We are always listening to something. Lately, I have been listening to Roxy Music and Patsy Klein."

What will their band be doing five years from now? "That's a difficult question. I think we'd like to still be recording records and doing shows. Making music with dignity."

Folk club celebrates tenth birthday

by Sherri Ritchie

It was 1976, and in the bowels of the Grad House a group of students set out to change the face of folk music in Edmonton. Jim MacLauchlan, Secretary Treasurer of the South Side Folk Club, says, "There was always plenty of North American music about, but there was a lack of British folk singers. We decided to do something about this." Now 10 years later, the club is an integral part of the Edmonton folk scene.

They began with mostly local talent and held shows on the lower floor of SUB. However, they soon found a need for a permanent home. As MacLauchlan says, "It was a hassle to book the building on a regular basis. We would book acts but could never be sure if we could get SUB or not." So in December of 1976, they moved to the Orange Hall.

By this time the club had built up a regular audience, says MacLauchlan, "There were a lot of Ontarians around. As well a lot of Newfies supported the club."

These people, who were steeped in the folk tradition themselves, were brought west by the boom years. When the recession hit in the 80's, the club lost a large slice of their audience. To counter this loss, the club began to run shows on a once a month basis in 1981-82. When they noticed that people were only coming out for the big names, they decided to cater to this. Now MacLach-

lan says, "We give them the best acts available. It keeps the books in the black."

Once again the club is bringing in near-capacity crowds for such high-calibre talent as the Tannahill Weavers, Judy Small, and coming up: The Battlefield Band on October 16, and Spirit of the West on November 10. December will be their tenth anniversary show where you will be able to see the bands at 1976 prices.

This is definitely a feel good film

Dona Herlinda and Her Son
Cinevista
Princess Theatre

review by Glenn St-Germain

Dona Herlinda is a happy woman. Her son is a successful doctor in Guadalajara. She would like him to get married so she can have grandchildren.

Rodolfo, her son, is happily involved with a young music student. They are in love.

The one small problem in the way of making everyone concerned happy is that the young music student is named Ramon. He plays the French horn.

Yet, the problem is not insurmountable, and that's where the fun begins. *Dona Herlinda and Her Son* is a charming, amusing film from Mexico.

Dona Herlinda wants her son to be happy.

There is still a regular crowd with season tickets accounting for 25 per cent of sales. But as MacLauchlan puts it, "Each artist draws their own audience so there's quite a bit of turnover."

The club still likes to work with local musicians and usually gets them to open for the larger names. Says MacLauchlan, "For the local musicians it is good as they have access to a listening audience. It's a good atmos-

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The South Side Folk Club is a volunteer, non-profit organization. Of the six original organizers, three are still involved. That is ten years they have been running the club without pay. MacLauchlan says, "We do it for the love of music. We're paid by the satisfaction of getting in people that you would really like to see."

The overwhelming emotional feel of this film is one of love. Dona Herlinda loves her son. She loves Ramon as well. Ramon loves Rodolfo; Rodolfo loves Ramon. How Olga fits into this is open to interpretation, but she has no qualms about the living arrangements. Ramon even becomes Rodolfo Jr.'s godfather and babysitter when need be. It's one big, happy (and more than slightly unconventional, especially for conservative Mexico) family.

And it's one little, very happy movie. See it. It premieres at the Princess Theatre Friday, October 3rd for a four-day run.

Mexico is not a nation associated with filmmaking, making *Dona Herlinda* a special treat. The slightly choppy editing and occasional spelling mistake in the subtitles add to the charm of the movie.

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