

D.O.A. slays the Pyramid Crowd

by Matt Gay
Brunswickan Entertainment

Friday night, November 7th 1995 was a toss up, either I stayed home and watched *The X-Files* or I could go to the Pyramid Warehouse where D.O.A. was playing. I definitely made the right decision when I went to the show.

Two local bands, Luster and All N All, opened for D.O.A. (Dead On Arrival). Luster, a relatively new band, opened playing their second show ever. They are a talented band but they were not very energetic. Their inexperience was evident but the music was good. All N All was second on the bill and they played their last show ever. They are of a lesser quality musically but the better showman of the two.

This set the stage for D.O.A. They came out and it did not take long for the audience of about 140 people to warm up to them. Everybody I spoke with afterwards enjoyed their performance. The band, now signed under Essential Noise, an affiliate of EMI, put on a good stage act. Although most of the members of the band are old enough to be my father, they still managed to exude a high energy level, with Ford (guitarist) jumping constantly and Joey Shithead (vocals, guitar) working the crowd. Highlights included when Joey Shithead came out onto stage dressed as a priest bearing a burning cross and began to christen the audience. Immediately afterwards he donned a hockey mask Friday the 13th style and started a chainsaw which he used to make cutting motions on various people in the crowd. The show and the music were of a high quality probably due to the fact that they have been playing together for 17 years.

After the show I had the opportunity to speak with the members of D.O.A. I felt odd at first,



The Friday the 17th Pyramid Warehouse Massacre.
Photo by Kent "Bring 'em back alive" Rainville

trying to discuss punk rock with these middle-aged men, and I was not sure of how to address Joey Shithead. I had an incredible urge to call him Mr. Shithead due to his seniority. After a bit, I got comfortable and Joey talked insistently about hockey, so most my conversation was with Brian (their new drummer) and Ford. They told me about the many bands each one had played with before D.O.A. and the bands that D.O.A. has played with in the past such as No Means No and The Dead Kennedys.

When asked they told me that they enjoyed the show and that they like to play here in the East because they have more all ages shows, places where the crowds are more responsive. They also mentioned that the audiences here were more tightly knit and less of a clique than

out West. To tell the truth, I was impressed by D.O.A. because even after all these years, they still had edge. A great show and a great band. The show was a Krunch Bomb presentation, and their next show is with Eric's Trip and Orange Glass this Saturday night at the same venue.

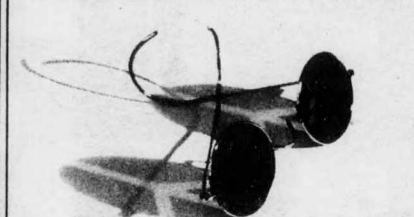


Tribute albums. Hmm. They have become so fashionable in the last little while that it is just going to be a matter of time before the Nirvana tribute reaches the shelves - remember where you heard it first kids. I always seem to have a real ethical problem with them as in most cases, I really can't see what the point of them is. If you like the artist, you would probably rather listen to the original versions of the songs rather than some pathetic attempt to try and capture the spirit of the original by an aging star who feels the need to jump start their lagging career. But enough about Rod Stewart, let's get back to my original point which was...I forget. Um. Er. Tribute albums.

community. Damned if you do, damned if you don't. So it might seem that cover versions are a waste of time, but occasionally a gem does turn up - I could list cool cover versions for the rest of the column, but that would be a bit of a waste of space. Instead I will concentrate of the three fairly new tribute albums that have arrived over the last few weeks.

I can't think of a better place to start than *Working Class Hero*, which features the songs of John Lennon. It happens to have been released just before *The Beatles Anthology* hits the stores but rather than a cunning marketing ploy, it might just be one of those coincidences. No sense in being cynical without reason. The album brings together a real motley crew of performers ranging from the Red Hot Chili Peppers to Mary Chapin Carpenter to George Clinton. Unfortunately a whole bunch of the bands inbetween really aren't very good at all. Not one band does anything too exciting to the songs - the closest thing is the Flaming Lips slow version of 'Nobody Told Me'. Everyone else tries their utmost to sound like Lennon while still retaining their own unique sound - there can't possibly be any other explanation for Blues Traveller sticking an utterly horrible harmonica solo in the middle of 'Imagine'. There are some highspots thanks to George Clinton and The Minus 5, and most of the rest of it isn't too horrid. It's just that the whole thing seems so very unnecessary, and the phrase 'cashing in' keeps jumping to mind. Oh well. Moving on to Joy Division who may seem like an unlikely choice for a

WORKING CLASS HERO



There are two routes you can take when covering a song - make a straightforward version of the song that sounds more or less like the original, or change it so dramatically that nobody will recognise it. Most people take the easy, first route which is a bit of a waste of time as they very rarely improve on the original, while those who are brave enough to do all manner of weird things to a song are met with cries of "Murderer!" from the music

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