

New Adventurers not so new

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They combine to punch out some mean rock'n'roll, sounding a little like a mixture of Golden Earring and Lynyrd Skynyrd.

The New Adventures began playing together in the spring of 1978 in the club circuit of their own home town. Their first record was a single, produced by Golden Earring's George Kooyman's, covering Chuck Berry's "Come On". The "B" side was an original called "Back To the Pit". It got into the Dutch hit charts and subsequently the demand for live performances increased, enough that they were eventually named the most promising group of the year in 1979. Kooymans also produced their first album which was released in Europe and the U.S. in 1980. This was followed by another album, "Wild Cats Moanin".

Crusade is their third album, and its very name shows their intent: to introduce themselves and their music to us. It is a compilation of music recorded in 1981 and 1982. The band is not at all tied with the recent heavy metal revival, they're into straight ahead, no nonsense blues-based rock'n'roll. On this album, the band is not perfectly tight, giving the music a 'streety' feel along with the gutty rhythms. Bootsman's raspy voice sounds tainted with a thick coat of whiskey, heading the overall rough and dirty texture.

The first song, "Down in Chicago," points to the band's long line of roots stemming from Muddy Waters on to Chuck Berry, Little Richard, early Beatles, Rolling Stones and ZZ Top in the tradition of many great Dutch rock'n'roll bands. An example of how much the Dutch still really like this sort of rock can be seen in the movie



"Cha Cha" which features Herman Brood. Although there were many bands in the past who have reflected an honest interpretation of rock'n'roll, the New Adventures have a sound of their own.

There are drawbacks to this vein of music which lay in the very roots — the twelve-bar blues structure. It presents such a limitation that it is nearly impossible by now to create something new. The New Adventures don't escape the usual traps of stealing licks, the obligatory guitar solos and singing about the same old things — women and rollin' down the highway. The sexual urgency they try to convey is nowhere near as effective as the way the late Bon Scott made it. However, if you're out whetting your whistle, such criticisms are

hardly necessary. The first side of Crusade finishes off with a refreshingly raw version of the Beatles' "I'm Down". If you liked that one, you'd surely flip the record over the enjoy the other side, maybe even crack open a beer.

The album cover was designed in Montreal, featuring a guitar held high in the air, silhouetted by a sunset in the background. Three of the songs were produced by George Kooymans, the rest by the New Adventures themselves. I hope a lot of people get to hear this record because it's the spark of life rock'n'roll has needed for the last few years. They should be seen in a bar to do justice to the atmosphere of their music. There's still nothing like loud bluesy rock with beer in hand!

A slow, humorous death

by Geoff Martin

It isn't often that one gets the chance to see a Cuban feature film.

This past Monday evening, the 1966 production "Death of a Bureaucrat" brought forth all-too-familiar images of bureaucratic foul-up and rigidity which seems to be endemic to all government. If you've ever tried to get through a lot of government paperwork, or if you've tried to find someone's office in the Life Sciences Centre, then you will understand the phenomenon very comically portrayed in this film.

The best way to describe this film is as "an exercise in black comedy". The film is based on the attempts of a young man to rise above the Cuban government's

film is there anyone engaging in truly productive work.

The comedy in *Death of a Bureaucrat* is based on death, graveyard humour, and slapstick. The opening of the film lists the credits, which are being typed out



on an endless sheet of paper in the most bureaucratic style imaginable. (Firstly, secondly, thirdly, etc.)

As for plot, briefly; the uncle, Paco, has died and been buried with his work card, which is necessary for his widow to collect his pension. Because the nephew cannot get an exhumation order for a variety of bureaucratic reasons, he is forced to steal the body, get the card and then return the coffin to the cemetery. Unfortunately, because there was no exhumation order, and because "they cannot bury the same body twice", the manager of the cemetery refuses to take back the stolen corpse. After plenty of humorous bureaucratic antics, the nephew finally gets an exhumation order after the fact, but ends up going insane and kil-

ling the manager of the ceremony who we all grow to hate anyway. The end. Funny as hell despite the unsavoury nature of the plot. Some have even suggested that it takes a certain (possibly twisted) sense of humour to appreciate this sort of thing.

This movie definitely owes a great deal to Chaplin, (the police had a habit of being mortally wounded three or four times in the head) as it makes good use of slapstick comedy. There is also one scene in *Death* in which the hero is being chased around the town square by a throng of people in a way reminiscent of the scene in *Modern Times* in which Chaplin is waving the red 'flag' and is engulfed by a socialist crowd. There is also a great fight scene of the cemetery in the middle of the film, which starts over nothing and eventually involves hundreds of people.

Considered typical of Cuban film, *Death* has a certain almost bitter intensity. It is certainly, as an example of Cuban film, unique by North American terms. It is also sure to open the eyes of people who see Cuba as a place with no freedoms of any sort. If it accomplishes anything, it is a good portrayal of the subservience of the individual to the large bureaucracy in the Cuban context.



bureaucracy, while maintaining his sanity. The film could also be considered a lambasting of Cuban society itself. Director Thomas Alea portrays a society in which no one seems to work very hard, with every one frustrated but carefree at the same time. At no time in the

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