



Wake Up and Smell the Geldof

by Leigh Popov

"Could we get some coffee in here? Let's take a vote, who wants coffee?" asks Bob Geldof, barely sitting down. These words bring upon a burst of hands and voices from the twenty or so Toronto media representatives here.

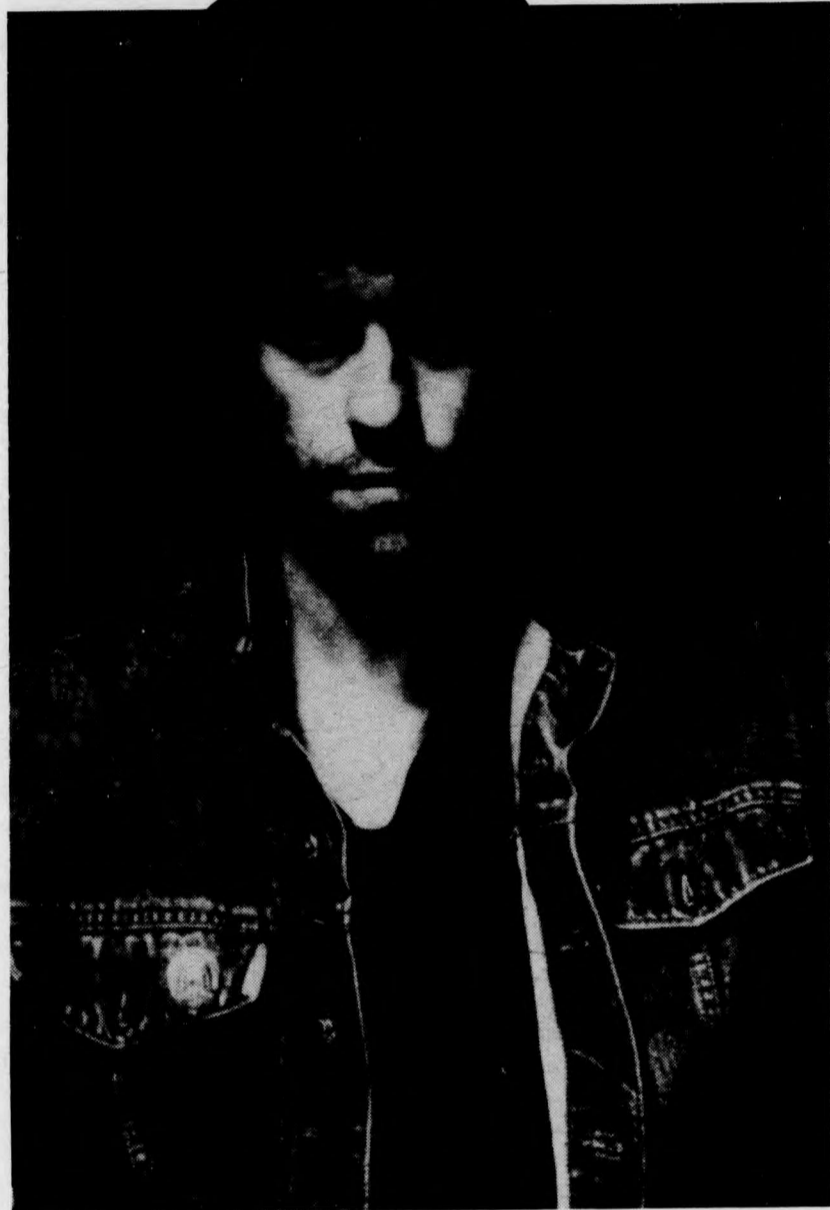
Geldof was here for a reason. He doesn't usually call press conferences unless they are needed. He hates the media's misinterpretations of his intentions. In this case, however, his intentions were clear. He was here to promote his latest album *Vegetarians of Love* and to try and revitalize an otherwise stagnant career.

Geldof's confidence in his newest work seemed to radiate around the room.

"This is the most critically acclaimed thing since the Rats' 'I Don't Like Mondays,'" he said, referring to the Boomtown Rats' number one hit. "There's obviously a considerable humorous content in my latest work" he continued, "I'm Irish; I have a great perception of the ridiculous." Ya? O.K. Humorous or not, he is serious about shedding the "Knight in Shining Armour" image associated with him after 85's Live Aid Festival.

Geldof, was the initiator and chief organizer of Live Aid: the precedent against which all benefit concerts since, are judged. The festival shook the world music scene (to say the least). "Over 32 million pounds (sterling) were collected in Great Britain alone!" said a proud Geldof. "That's 50 pence for every man, woman and child in Great Britain": a formidable amount indeed. In total, over 100 million dollars were collected to aid Africa's starving third-world nations.

Although the idea of Live Aid was commendable the results do not show so this. "The net (of Live Aid) was negative..." described Geldof with a remorseful tone,



... both financially and professionally." At the completion of his enormous effort, he was broke. Although no-one is quite sure how, one thing is certain, the financial troubles caused the father of three to resort to measures needed to survive.

"I wrote a book," reported Geldof, covering his face. "I hate writing, badly I might add." He continued to explain, "They made me work from 10 to 10, giving me a

sandwich in between. Writing takes a lot of discipline and I get bored very easily."

The result was a successful autobiography. "Now, (the publishers) are offering me huge sums for another (book) but, I won't do it unless I'm broke (again). I'm a musician, not a writer." How right he is.

What about the album? What's in the name? "What does it mean?" Geldof asked, almost as if

setting everyone up for something ridiculous. "Absolutely nothing!" he concedes, "I just thought it would be really cool to be in a band called the 'Vegetarians of Love'... besides, it sounds great in Italian".

He continued, "I'm not one dimensional, like everyone else", describing the supposed heavy philosophical lyrical content of "Vegetarians..". This comment is believable, coming from one of the most outspoken musicians in the 80's. "I've received tons and tons of honorary B.A.'s and M.A.'s..." he elaborated, "...I'm even a doctor of Psychology and Philosophy, so naturally there will be some thought involved (in the lyrics)"; true enough.

Philosophical or not, this man has an opinion on virtually everything: Geldof on Rap "Rap is important because it gives fat people a job in pop music"; Geldof on people "I'm generally optimistic about people, humans (by and large) are not a bad bunch"; Geldof on life "If mortality is the price of existence, it is a very cheap price"; get the picture? Although some of his opinions seem idealistic and controversial, the sincerity he has in his beliefs is evident and consistent.

Consistency, in his music, is something Geldof needs now more than ever. His career has slowed to such a degree that there will be no North American tour. "I can't afford it" he insisted. "The cost of playing ten dates would be astounding; a 150,000 dollar deficit... my record company won't subsidize until more records are sold: fair enough I suppose." Geldof concluded with the remorseful tone ever present.

This record is evidently something he really wanted to do. Maybe next time he'll tour. "Thank-you everyone!" Geldof concluded, sincerely, but with a joking tone, "I got my coffee, did you get yours?"

Classic Kurosawa Carnage

by Peter Atwal

Scandal, The Thorn of Blood
directed by Akira Kurosawa

Tired of Hollywood's endless barrage of racist, sexist, homophobic, narrow minded, formula thrillers designed to make a fast buck? Looking for something different in the art of filmmaking? Something original, something thought provoking?

Well then here's what you do (besides staying at home and watching *Twin Peaks*), you go check out the films of legendary Japanese filmmaker Akira Kurosawa.

Cinematheque Ontario is currently showing a complete retrospective of all (twenty-seven) of Kurosawa's works. Included are rare screenings of the Japanese director's early stuff (some in new 35mm prints), and of course, his modern masterpieces. In total, the entire Kurosawa collection would take about a month to fully review so I'll just give you some insight on

two of the films that I was fortunate enough to check out.

Scandal (featuring Tashiro Mifune and Yoshiko Yamaguchi) is an intensely interesting and extremely entertaining piece which resembles Frank Capra's old melodramas, of the thirties and forties, in many subtle ways. The picture tells the story of a somewhat idealistic strongminded painter whose well meaning attempt to help a young woman, in distress, becomes the premise for a sex scandal that emerges in a local tabloid paper called "The Amour".

This movie, like so many of Capra's early classics (including *Mr. Smith goes to Washington* and *It's A Wonderful Life*) asks questions about human nature and the propensity for both good and evil in the midst of a society of social institutions which confine and restrict human behaviour.

In *Scandal* the painter's lawyer represents the dualities of human nature (he has the potential for

both good and evil). He is basically a good man who takes the case because he believes that his client has been set up by a shady newspaper editor. However, in defending his client he succumbs to his own human weaknesses and accepts a bribe to throw the case.

This decision which eventually costs he and his daughter, is the movie's statement about what human weaknesses, in the midst of a predatory society, can lead to.

At the end of the film however, in true Capra fashion, the lawyer, through the spirit of his pure, angelic daughter, renounces his evil ways and helps to expose the malicious editor. This ending leaves the viewer in awe because of its subtle emergence and the development of strength and courage in the character of the feeble-minded lawyer.

This movie is classic Kurosawa material definitely worth looking into.

Kurosawa's *Throne Of Blood* is

the Japanese director's own version of *Macbeth*. It is a very unique and very comprehensive account of the tale, with its own Japanese customs and idiosyncracies placed neatly in the context of the film.

Kurosawa's rendition of the sheer brutality and barbarism of final battle scene in which the warlord's all-consuming quest for power finally leads to his demise is brilliant and on a par with Roman Polanski's version, in terms of the sheer intensity and graphic reality of the violence depicted. Kurosawa's portrayal of the subtle progression of the warlord (*Macbeth*) from committing his first treasonous act, in murdering the king, to his final betrayal of his own best fiend Banquo, is realistic and natural in its unveiling.

Once again Kurosawa has brought uniqueness and insight to a story that has been told many times before. Kurosawa's *Throne of Blood* is high quality filmmaking from one of the true masters of the medium.

Billy Barroo's
rhythm & brews
★★★★★
6 6 0 0 5 6

This week:

**TONY FLAIM
& THE DUKES**

Tues. Nov. 13

T.B.A.

Nov. 21-24

BOBBY DUPONT

Mondays

**ALL-YOU-CAN-EAT-
PEROGIES \$4.99**

**"FOOTBALL" DRAFT
\$0.68!!!**

Tuesdays

**2 FOR 1
CHICKEN WINGS
AND
CHEAP TALL BOYS!!**

(Darts tournament every Tuesday at 8:30 pm)

Wednesdays

**ALL-YOU-CAN-EAT-
PEROGIES \$4.95**

Every Night

**ALL APPETIZERS
\$2.50!!**

(between 5 & 7 — easily the best deal in town)

Sundays

**FREE!!
HANGOVER BUFFET**
(with student ID)

**HUGE SCREEN NFL
FOOTBALL**

JAM SESSION

(8:30 — ???)

**COMING
TO BILLY BAROO'S
TUES. DEC. 11/90
THE RAZORBACKS!!**

We will be suspending our
"No Cover" policy for this event

Cover \$5 in advance
\$7 at the door

**CORNER OF
DUFFERIN
AND STEELES**