

Can you Dr. Limbo under a snake?

by Peter Stathis

When I was a kid, I was petrified of snakes. I'd get nervous, hide behind corners, cringing in terror: genuine, teeth-chattering fear. Well, I entered the seventh grade and my class went to a zoological gardens where we had to pet the buggers.

I darn near soiled my pants.

Later in high school, I met this weird guy who built his own terrariums and went to the swamp to capture reptiles and amphibians. After helping him one day, I realized that the snake was basically a

stupid creature with nothing to gain by biting me. So now I don't mind them. In fact, I think they're slightly cool.

I never had a chance to ask, but I figure Dr. Limbo must like snakes too. He just strikes me as the kind of guy who would. I guess it's his snake-skin guitar strap that gives it away.

The doctor of Limbotics (Queen Street hep breeds with Memphis and Mississippi jazz/blues) played at the Siboney club last Thursday night. The Limbosaurus was back in Toronto after a 10-year hiatus in the States. Along with a four piece

horn section and scorching guest guitarist, Gordie Johnson, Limbo bewitched both the curious and the fanatical as we exalted his spike-bearded splendour. The good doctor chatted graciously with us in between a spirited set of his cheap dance music.

After a few songs, I could really savour limbosity's unique style, so me and my friend tried dropping the chorus of one song into the next. It usually worked. That's the kind of music I like. Don't think. Just toes tapping and beer flowing.

Cha!

bohemia

a column by Ira Nayman

There is something about the arts that makes otherwise hardened businesspeople go all mushy inside. Instead of talking about "cost per thousand" and "economies of scale," they suddenly say things like, "Good art will always find its audience."

It's most unbecoming.

As it happens, Canada is full of great artists creating worthwhile, meaningful works. That they will find their audience is by no means certain, however; in fact, without government support (so reviled by businesspeople, except when they need help), much of what we take for granted as Canadian culture would not exist.

Consider television. American producers see the United States as their primary market, and usually expect to make their money back from American sales. What they make in foreign sales is pure profit, gravy, although very welcome.

It is usual, therefore, for American programmes to be sold in other countries for a tenth of what they would cost to produce. Obviously, it would make economic sense for foreign networks to buy American shows rather than produce their own.

This is, in fact, what happens on Canadian commercial networks; it explains why they are so dominated by American programmes. If there were no Canadian Broadcasting Corporation, if the government had no Canadian content regulations, there would be no Canadian television pro-

grammes produced at all. And, similar arguments could be made for film, music, book publishing and magazines.

(Compounding the problem is Canada's closeness to the States, which makes us targets for their publicity bumph. The Carson Show, People Magazine and Entertainment Tonight are basically advertisements for upcoming works of popular art for which Canada has no counterpart. It, therefore, takes more effort (read: advertising) just to let Canadians know the work of their fellow citizens is out there.)

Rather than deal with these economic realities, businesspeople you wouldn't trust with a television converter make pronouncements like, "Government support of the arts leads to mediocrity." Well, of course, any art form is bound to produce its share of mediocrity (remember Sturgeon's Law). But, the 1980's were a time of excellence in Canadian publishing, film and TV, excellence threatened by the Conservative government's lack of commitment to funding for the arts.

Why is business so coy when it comes to the economics of art? There are a lot of cable companies, radio station owners and other businesspeople who aren't making as much money as they could be in an unregulated environment. They are good corporate citizens who seem to attract vocal free market advocates.

Don't be fooled. While not every decision or its results may be worthy, government support for the arts definitely is.



This space is empty because you didn't write for Excalibur

MR TOM FUNG

Teach real Chinese martial arts, meditation, Chi-Kung, Tai-Chi, acupuncture

Tel: 538-3327

The Ainger Coffeeshop

The only edible alternative



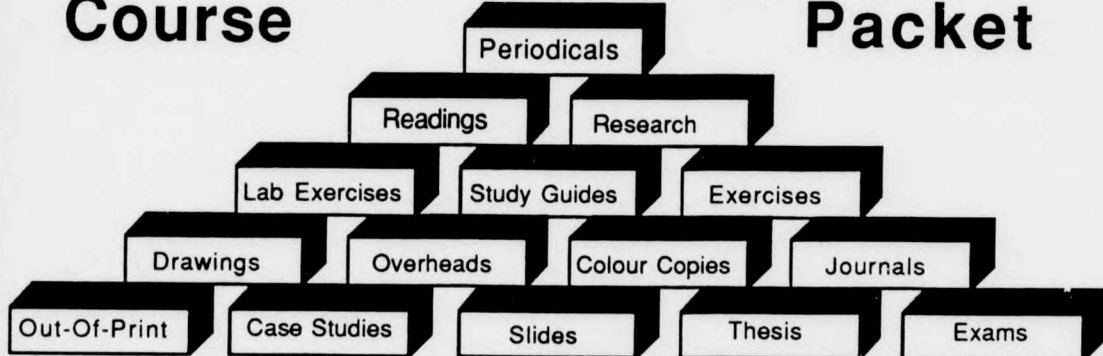
If they came in every day, it would take Kelly and his teammates 10 years to eat every possible combination of an Ainger bagel or bread.

I hope they start soon!

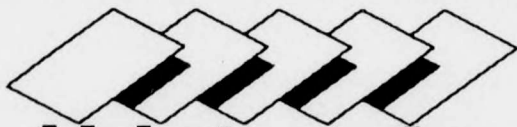
109 Atkinson College
Mon. - Thurs. 8am - 9pm / Fri. 8am - 4pm

••• Attention Professors •••

How To Build A Custom Course Packet



Kinko's Academic Services allows each student access to a personal copy of course materials and supplemental readings...at no cost to your department. Our license with CANCOPY, The Canadian Reprography Collective, allows legal access to copyrighted materials. To have your course materials copied for individual student use, call Kinko's, the copy centre.



kinko's copies
academic services
Please contact Peter Lain at 532-6559