



WOULD YOU BUY A USED CAR FROM THESE MEN? Gasmoney and Cigarettes is comprised of Pat Axe (left) and Tony Orsi. Honestly.

Local blues band abhors rock clones

By ADAM KARDASH

What do you get when you take four blues musicians, the music of Thorogood, the Rolling Stones, and Van Morrison, and some very loud amps? A tight Toronto band called Gasmoney and Cigarettes.

The brash rock and roll blues band, Gasmoney and Cigarettes, met a sparse but receptive crowd at the Vanier Junior Common Room last Thursday. Although the lack of a sound and light person created a deficit, the band compensated for this with their energy and sincere attempt to provide a professional show.

"We're just doin' what feels right," said bassist/vocalist Toni Orsi. The 36-year-old Orsi, who also manages the band, has charismatic appeal which never stops radiating. He also gives the band a strong "down and dirty" image—

just what Orsi likes.

The rest of the group feeds off of Orsi's style. Harmonica player Rob "the Butcher" harped the blues to his heart's content. He was especially effective when he played off of Pat Axe's (is that really his name?) raunchy blues guitar.

Providing the backbeat for Gasmoney and Cigarettes is 18-year veteran of the blues circuit Kelly Irwin. Drumming presently in three blues bands his resume includes recordings with Lighthouse and sitting in with the Downchild and Cameo Blues Bands.

During the interview, band members continually alluded to their discontent with the Toronto and Canadian music scene. Although they acknowledged that blues musicians rarely see fame and fortune and that lately the Toronto blues scene is flourishing, they still feel

discouraged.

Summing up the band's feelings Orsi cited the Juno award to Long John Baldry, a veteran of the blues scene since the mid-'60s, for most promising Canadian artist. Orsi referred to this choice as a "complete farce."

"We're just trying to prove you don't have to be a clone, you don't have to bastardize, and that you can create your own style, especially from the roots," Orsi explained.

According to Gasmoney and Cigarettes, clone bands such as the Blushing Brides and Tres Hombres make between \$2,500 and \$10,000 a night. This is gold compared to the average pay for a blues band. "We get free beer, gas money and cigarettes," said Orsi, laughing.

The band can be heard at one of the half dozen or so blues venues in town.

Waddington, Munro capture the imagination of Atkinson audience

By WENDY QUINTON

Canadian poets Miriam Waddington and Jane Munro were guests of Atkinson College last week for what is best described as an exploration of the senses. The event was a York sponsored presentation of "Readings by Canadian Women Writers."

Waddington, a part-time professor at York, read from her recently published book, *Collected Poems*. A collection of past and present writings, her book touches on a variety of issues that have affected her life.

Pieces such as "In The Big City" and "Who will Build Jerusalem" convey a sense of isolation and emptiness. Both poems reflect the writer's early fears of loneliness and her awakening in an unknown world. "Someone Who Used To Have Someone" and "Running Up and Down Mountains At Changing Speeds" explore the inevitable aging process. Waddington stated "getting old is lousy," and her feelings toward aging are clearly conveyed in her writing.

Yet her poems are not without a humorous edge which is apparent in poems about the everyday problems of life. "Husbands" is a comical look at the many roles a woman plays in her life, those of wife, mother, lover and friend. This approach illuminates her outlook on the world. Life, according to Waddington, is full of many causes, but one can only change the world a little and the rest of the time should be spent enjoying life. Waddington's work touches on a variety of subjects that span her many "thought provoking" years as a poet.

Poet Jane Munro, daughter of author Alice Munro, read from her books, *Daughters* and *The Trees Just Moved Into a Season of Other*. In her poem, "Creek Bed," Munro explores two issues that she confronted at the time of writing. She was walking along a creek bed and was faced with unanswered questions concerning her childhood and her recent divorce. The walk illuminated a series of conflicts between remembrance of her mother and the power of Mother Nature. The creek bed was a path which she followed to liberation from past conflicts. "I am entering middle age, all out of place /- partly wading is to measure the illusion of shallowness with my body." The end of the poem possesses a glimmer of hope, "creek, changing its course creekbed."

"Mary /Marina" is based on a myth about an island named Marina which is referred to as Mary. The poem speculates about the lives of the two women, Marina, the island mistress, and the Virgin Mary. Munro's use of metaphoric comparisons allows her to shade the poem with humorous elements.

At the centre of Munro's work can always be found a tale of an adventurous quest. Munro combines imaginative words to produce prose that is thought-provoking and exciting as the writer explores herself and the world around her.

Waddington and Munro captured the attention of the audience by filling their minds with a variety of subjects. The subjective nature of their writings was the key to the audience's attentiveness as one was able to directly identify with the poems.

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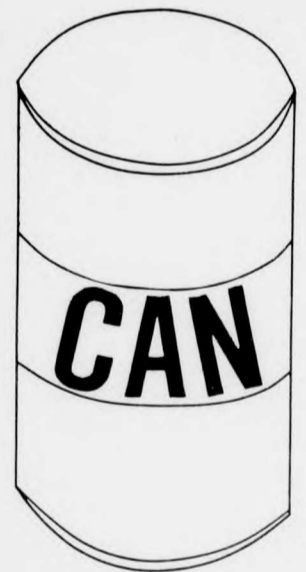
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