



Since its birth and subsequent growth, the Canadian music scene has yet to produce what one could call a "heavy" group. I'm sure there are lots of amateur dance bands "Grand Funking" it across the country, but so far nothing Canadian has been put down on Vinyl that really qualifies for that category. Some people have called Kitchener's Christmas Canada's answer to Led Zeppelin, but putting those two in the same class is like lumping Wayne Newton and Joe Cocker together.

Mid-summer, however, saw our redemption from this fate with the release of Thundermug's debut LP, Thundermug Strikes (AXE AXS 502). Thundermug, while employing tried and true techniques used God knows how many times in the last five years, have managed to avoid all the cliches and bullshit that most bands fall into when trying to be "heavy".

Thundermug sounds most like The Who did around 1968-69, with the emphasis on VOLUME. All but one of the album's ten songs are originals, but there are familiar echos of well-known artists all through the record. If the album had been released in 1968 it probably would have been bigger than "Are you Experienced" or "Discreet Gears", but this is 1972 and it's anyone's guess how it will be greeted now.

The song that perhaps best defines Thundermug's sound is the only non-original on the record, the old Kink's tune "You Really Got Me". Thundermug strays little from the 1965 single, even down to Bill Durst's lead break that follows Jimmy Page's original almost note for note. Despite the carbon copy treatment, the power of the original is intensified immeasurably. The proceedings are kept simple, both on this song and throughout most of the album, with the band depending more on sheer power than technique. Despite how that may sound on paper, when it hits the eardrums, it works surprisingly well.

Thundermug have a strong vocalist in Joe De-Angelis, who seems to be consciously trying to sound like Roger Daltry. He has a strong clean voice with good range, but at times it sounds just a wee bit too clean for what the rest of the band are putting down behind him. It wouldn't be so bad, but the vocals are mixed way out front and the problem is very noticeable at certain moments during the record.

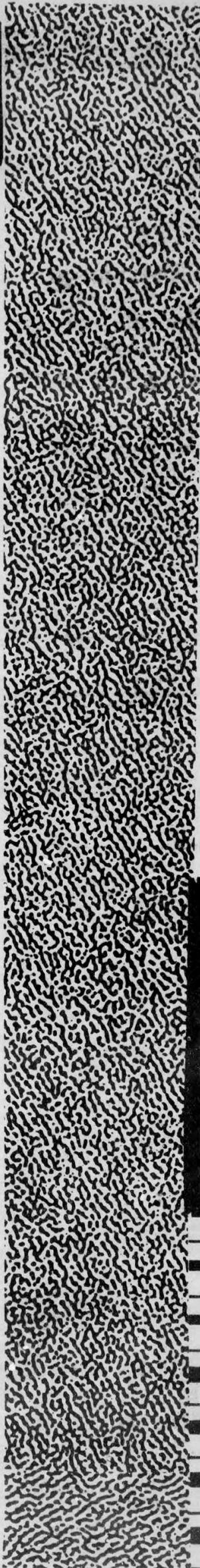
Being a three-piece band, Thundermug have to be incredibly tight in order that the whole thing doesn't fall apart. Well, they are and it doesn't. Guitarist Bill Durst makes good use of overdubbing to cover over any holes that may have been left by the straight three-piece lineup, so there are no barren spots on the record (Except on "Africa", which sounds suspiciously like Zeppelin's "Immigrant Song" and is the album's only weak cut. Two good reasons why it was released as a single, right?).

On a one for one basis, the triology of tunes on side one easily constitutes the best song on the record. In the second movement ("What would you do?"), Thundermug executes some incredible vocal harmonies. The song sounds like a "Rubber Soul" number with the Beatles singing and the Who playing, if you can imagine such an unlikely combination. The final number of the triology also contains some strong Beatle-like harmonies as well.

Durst's "Fortunes Umbrella" is reminiscent of the softer numbers Hendrix used to do, but with a little more finesse.

"And they Danced" puts a cap firmly on the Who analogy. Loud is a mild word for this number with its middle section of sustained notes and ringing guitar chords. It's too bad the Who weren't recorded this well back in '67-68, they may have caused the international shock waves they were obviously capable of.

From all reports, Thundermug are just as good live as they are on record. Though "heavy" groups aren't really my trip, it's nice to see someone working in the same field as Grand Funk, Black Sabbath, etc., and making it work. I'm sure all of us like to be kicked in the head with some sledgehammer rock now and then, and without all the audio garbage associated with the aforementioned bands. As a Canadian (stand and salute), I'm proud of "Thundermug".



CHILDREN'S ART CLASSES - FALL TERM 1972

The Saturday morning art classes will be given by Glenn (Blues) Roberts, assisted by Linda Savoie. Mr. Roberts, a graduate of UNB taught art at the Devon Junior High School and has conducted summer sessions with children. Miss Savoie graduated from the art programme at Teacher's College and taught art at the 'Y'. Both are currently attending the Provincial Handicraft School.

The classes will begin October 7th and run until December 9th.

TIME: 9:00 - 11:00 for students 11 - 14 years

9:30 - 11:00 for students 6 - 10 years

FEE: \$15. per student (Payable at first session)

As only a limited number of students can be accepted, parents are urged to return the form below as soon as possible, or phone the Art Centre, 475-9471, extension 339. An ad will appear later in the Daily Gleaner. This will allow UNB children a chance to register first.

Names

Name(s) of Child(ren) Age

Parent's Name

Address

Phone Number

The Anglican
The morning
Our souls full
Together we v
Quietly rejoic
t
t
Reminding us
t
t
We entered in
Ancient, stro
felt humble
The organ mu
The choir in t
t
We sang the h
what a beaut
and said the
And then, we
To say our ov
God knows w
Amidst the c
We shuffled v
We took the
Communion.
We stepped o
Full of thank
The sun was
And we were
Uplifted, wit
And once ag