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ARTS

Middle aged guy with guitar

by Garth Hagey

joe hall
Freetimes Cafe

The stage was set for a man, his guitar ("I'm Joe") and his aural assistant ("and I'm Joe's harmonica player") in the cozy cafe. The coziness was quickly disrupted by the bite of the cynical lyrics emanating from Joe's mouth. Teenagers wearing Megadeath T-shirts thought they were pessimistic!

Joe's been singing some of these songs for years. Songs such as "Poppa's Got Brain Damage" have been floating around Joe's repertoire for 20 years.

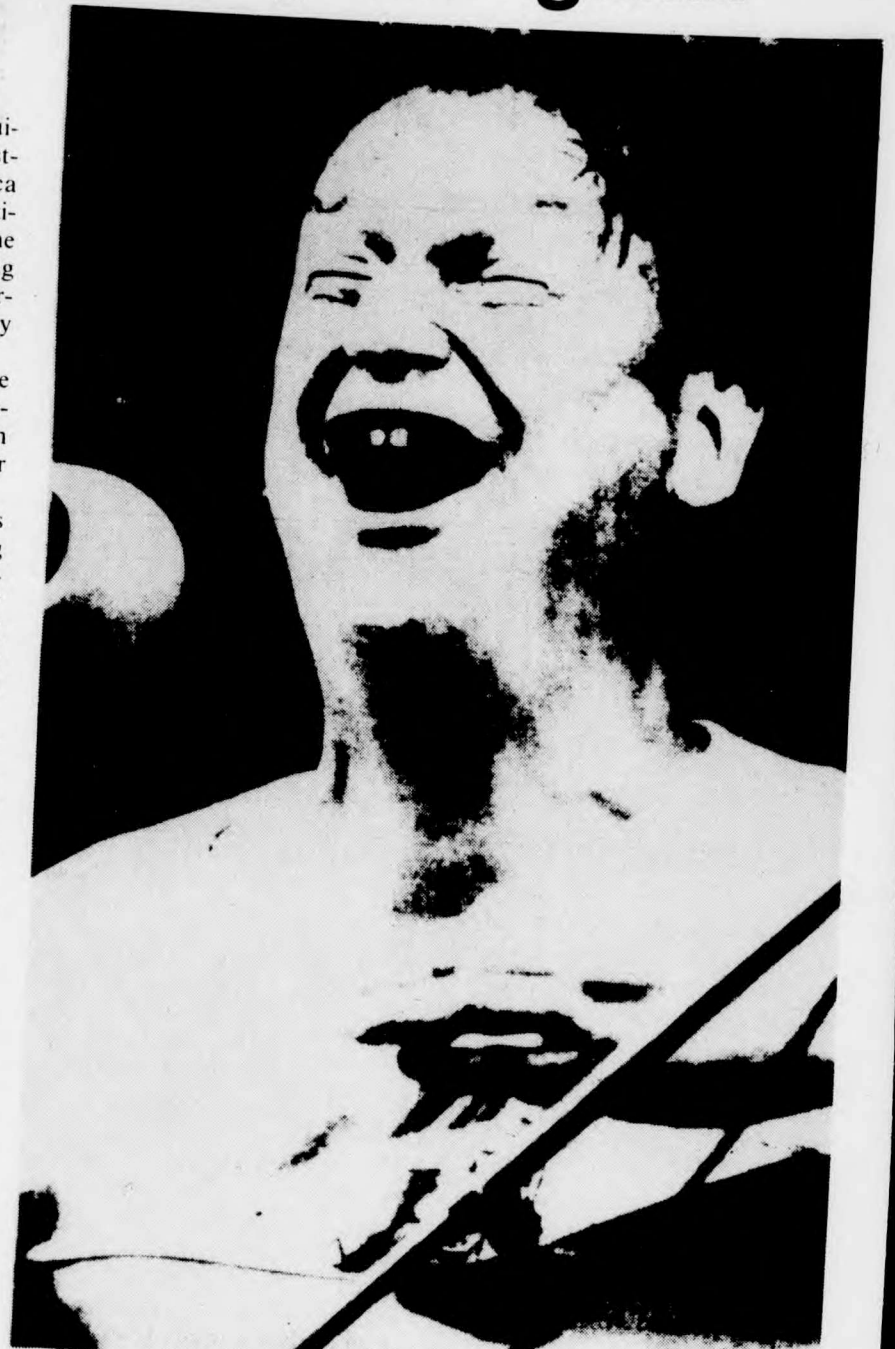
Joe does not dwell alone in his negativity, he invites us to sing along with chorus lines such as: "I'm fuckin' jaded and I want more drugs" (very poignant some how) and "I feel mentally challenged in the kingdom of the brain dead." (very poignant some how).

Joe played a great repertoire of his songs, sounding much better with only guitar and harp (and occasional mandolin) than the overproduced sound he got with the Continental Drift.

"You have to write a song about the GST Joe!" a enthusiastic listener urged. Joe gracefully declined, "No there's other people to write that song." And the other songs he writes, such as "Happy with my Hair": A long time ago a wise man/ It's not what's in it it's what's on your head./ Happy, Happy, Happy, Happy/ With my Hair./ I'm Happy, Happy, Happy, Happy/ With my Hair.

Joe played a stunning three sets flowing from the hazardously hilarious to the downright depressing. After all every folk singer has to have a dismal and dreary repertoire.

By the end of the night Joe could do no wrong, and so he did. Playing almost everyone of his underground hits, including the controversial construction worker tune: "Homo Love". He refused to play my



"I'm fuckin' jaded and I want more drugs." Long time cynic Joe Hall played 3 sets, including his depressed and lost repertoire, with the harmonica wielding Willie P. Bennett, "Mary Lou, would you like that on brown bread?"

favourite, "Travelling Without Deodorant." (very poignant some-how.) Joe, crass as ever, said we'd have to ad-lib it ourselves.

Exotic locales bring poetry to life in a Tapestry of words

by Sally Teodoro

South of the Tudu Bem Cafe
by Jan Conn
Signal Editions

Jan Conn's third collection of poetry, *South of the Tudu Bem Cafe*, is a collection of pieces written in a variety of interesting and exotic locales, namely Brazil, Venezuela, London, Quebec, Jamaica, Mexico, Ireland and Guatemala.

Divided into four parts, each array of poems represents a stage in Conn's life, which helps the reader understand Conn's maturation process, not only in herself, but also in her poetry.

In her first section, entitled *Tapestry*, Conn displays a medley of emotions that make her face a somewhat loveless childhood. Her relationship with her father seems to be one of admiration and fear at the same time.

As each stage progresses, Conn's description of the countries she has lived in are depicted with such accuracy and emotion, that, especially in her descriptions of Brazil, Jamaica and Ireland, the reader can picture each locale.

Her description of these locales are among her more memorable pieces of work. Her poem "The Surf on Guanabara Bay", captivates her reader and transposes them directly to the spot. Stanzas such as "... past the white and black mosaic of sidewalks, the surf on Guanabara Bay looks elegant, boa-like ... the

kind of seductive, murderous green you swim into, stunned by colour and light ... " characterize the progression of her poetry and also the acceptance of her own situations.

Jan Conn's collection of poetry in *South of the Tudu Bem Cafe* is a very interesting and creative collection.

Her experiences in different countries, starting from her childhood to the present day, draws an acceptance of herself through her poetry. Her readers, after reading this collection, come away with a sense of completion and satisfaction that Conn herself displays in her poetry.



Jan Conn enjoys exotic locales and a sense of satisfaction that a job done well can bring.