

# Odds are you'll like this flavour

by Leif Lahtinen

The Odds' *Neopolitan* (except for the spelling) is like its ice cream name-sake. There's a different flavour in every bite. It's satisfyingly delicious. It's cool.

*Neopolitan* is replete with catchy melodies. The songs have interesting variety, ranging from the slow, acoustic type to harder, knife-like ones. Issues like violence against women and the environment are dealt

**music**  
The Odds  
*neopolitan*  
BMG Music

with. But don't fear — so is ridiculousness.

For those unfamiliar with the Odds, here's a comparison. The chocolate is like mid-career R.E.M. The vanilla is better Squeeze. The strawberry is similar to The Smiths (only slightly).



*Neopolitan* is sometimes three separate flavours. It is also all three mixed together, with a twist of boooooze.

Although the cassette had an explicit lyrics warning, I only found one explicit word. And that was only in one song. Okay, it was repeated a few

times, but give me a break. On the whole this album is quite wholesome — unless you begin to interpret it below the surface. Ha!

Is *Neopolitan* full of humour and lacking pretensions? I do believe so. Case in point: the song "Wendy Under the Stars." The lyrics begin, "I was sitting there watching TV/Wendy came and sat on my knee/She put her finger in my ear/But I pulled it out so

I could hear." This, by the way, is the song with the naughty word in it. You'll have to hear the album to find out what the word is.

The Odds aren't the best taste-treat to come along. Nevertheless, *Neopolitan* is a fine effort. With most bands, you just get one flavour: usually bloody boring vanilla. With the Odds, you get three. Three is not always better, but in this case it is.

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AB06

## Icons don't trip over their dicks

by Lee Romberg

At a recent lecture at Convocation Hall, former Doors drummer John Densmore was asked to elaborate on Ray Manzarek's comment that the first Doors album was existential.

**lecture**  
John Densmore  
Convocation Hall, U of T

"Can I elaborate on that? Umm... Yeah! Read *No Exit* by Jean-Paul Sartre." Actually, to label such an evening as a "lecture" is insufficient. Densmore made this rare appearance to read passages from his book *Riders On The Storm*, show footage from the recently released video *The Soft Parade* and answer unresolved questions about the legacy of the Doors.

The one I saw coming up St. George, for instance: Is Jim Morrison really dead?

"He's still around — in the music," assures Densmore. And that seems to be what he misses most about his one-time collaborator.

"It's sad that he was only 27 when he 'broke on through.' I miss that creativity. I miss his art. I don't miss his self-destruction."

Densmore's fusion of script, film and live drums was effective despite problems with faulty microphones and inaudible video footage. Had the room not filled with Doorsies (musical versions of Trekkies), these technicalities would have been detrimental to the hazy, nostalgic mood of the performance.

The decision to incorporate live drumming into the show was sound. There was an excellent re-enactment of the Doors' first appearance at Madison Square Garden in front of 24,000 people.

Densmore also played a medley of drum licks from the Doors' first album, reminding himself of the first time he played it to his parents. By drumming over the album, he hoped his father would not hear the Oedipal references in "The End."

And speaking of obscenities, one man had to ask about "one night in Miami."

"Jim did not expose himself, because if he had he would have tripped" explained the man who was sitting behind the drums at the time.

Densmore later remarked that Oliver Stone's film *The Doors* was incorrectly titled. "It should have been called *The Jim Morrison Story*. I wish it had been more about the band. But I've been doing some more writing now and I'm going to write everything he (Stone) left out."