

musicmusicmusic



end of the line for felt

by Chris Robinson

Felt
Me And A Monkey On The Moon
El Records

As I spin Felt's *Me And A Monkey On The Moon* for the umpteenth time, I find the experience becoming less like listening to a pop record and more like a visit with a close friend.

This final effort, after a full 10 years and as many albums, from Lawrence (lead singer and lyricist) and crew is the type of record that endears itself to your emotions, convincing you it is your music and no one else's.

I literally shudder to think of walking into a party or club to the sound of Felt. It would be like having the most soulbaring lines of your most intimate love letters read over the public address system of a shopping mall.

Lawrence, in his Reed/Verlaine vocal style, can't help but touch the listener with his conviction and honesty. It's quite a task to pull yourself together after the album's beautiful opener "I Can't Make Love To You Anymore." It carries a double meaning through its literal sense (a relationship irreversibly scarred by unfaithfulness) and its subtle reminder that this is the end of the line for Felt.

One is quickly picked up, however, by the catchy three-chord pop of "Mobile Shack," a Lawrence miniautobiography it would seem. Playful, chirpy synth sounds and fluid pop guitar mesh in this song; it quickly implants itself as an endless loop in the brain's memory tracks.

Me And A Monkey On The Moon is the perfect album for this point in history. It refreshingly echoes the guitar sounds of the Velvet Underground's *Loaded* LP, combined with the pure musical quality that is typically Felt. Perhaps this is Lawrence's *Loaded*.

As we begin a new decade, verging on a new century, Lawrence is reflective of his past ("New Day Dawning") and optimistically suggestive of the future ("Down An August Path" and "She Deals In Crosses").

The songs on this album are much like paintings. Each must be treated as a whole in order to grasp its full meaning and value. Collectively, *Me And A Monkey On The Moon* is a kind of gallery I loved spending time in. I just wish the tour never had to end.



"buy this album if it's really cheap"

by Valerie Hochschild

Forgotten Rebels
(untitled)
Restless Records

Deep down inside (a pretty strategic location), every preppie, artsy-goth and jock in high school secretly wanted to toke or fuck with the ugly, jean-jacketed, stringy-haired burned out loser under the football stands. No wonder these guys are still filling up every real and pseudo-slimebag dive in this town. The real achievement is that they're still alive.

The first side of this album scared the hell out of me. Melody?

An effort at coherent songwriting structure? Attitude bordering on the wistfully contemplative? This was NOT Rebels music. It was like drinking New Coke for the first time. "Touch Me" sounded like the first original demo by a suburban band known for its Judas Priest covers. No, thanks, hon.

Then, on the end of side one, there's a minute-long hunk of noise called "Tea and Crumpets" that brings everything to the abnormal.

"Wild-Eyed Darlin'," another in their series of look-out-you-comely-groupies songs, is like Dion and the Belmonts in Hell. "I Gotta Axe" is a country song about homicidal revenge in the great tradition of "Fuck Me Dead." I can just imagine the recording of their finale, "Science Fiction Double Feature (Rocky Horror Picture Show)": they get some American money, they're tossed into a big-time studio and Mickey DeSadist says, "Gee, I wonder what all THESE little knobs are for - HEHEHEHEH..." I will allow them the innovation that results.

Perhaps I'm not allowing for an artist's natural blossoming and maturing process, but very little about the Forgotten Rebels is natural. Buy this album only if it's really cheap.

Interested in writing music reviews? Drop by the Excalibur office at 111 Central Square - speak to Jeannine.

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CHRY COMMUNITY RADIO - 105.5 FM

Report from Annual General Meeting
held November 28, 1989

Please note that the following changes to By Law Number 1 of the Corporation were approved at the meeting:

- Expansion of the number of members of the Board of Directors, in Article III, Section 3.1 from 11 to 15.
- Replacement of part of Article III, Section 3.2 which read: "One Director shall be elected by and from the staff of the Corporation" with -- "Four Directors shall come from the members of the Corporation: three of which shall be students and one of which shall be a non-student staff member. One of the four shall be appointed to the Board by April 1 of each year in the position of Treasurer, such position to take effect the following May 1 of each year. The remaining three positions shall be filled through the election procedure set out in Article XII of this By Law Number 1.
- Replacement of part of Article III, Section 3.4 which read: "Two Directors shall be appointed from among the Alumni and/or Faculty of York University" with -- "One Director shall be appointed from amongst the Faculty of York University for a two year term. One Director shall be appointed from amongst the Alumni of York University for a two year term. One Director shall be appointed from the Faculty or Alumni of York University. One Director shall be appointed who is neither a student at, or employee of, York University for a two year term."
- A lowering of the quorum requirements further to Article XIII, Section 13.1 for the Annual General Meeting from 35 to 20 members.

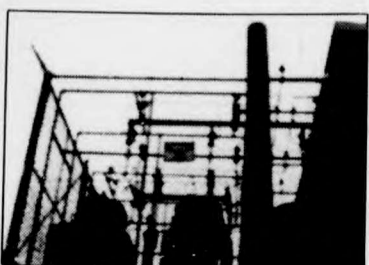
For further information please contact CHRY at 736-5293 or visit during office hours (10am-6pm) Monday to Friday at 258A Vanier College.

industrial wasteland: the column

Dave Lake of CHRY has joined the staff at Excalibur to bring you a weekly music column.

Upon starting this column I neglected to mention that I have a co-host at the Industrial Wasteland; Faris. I have already mentioned some of the bands that are found on the show and all of them share an underlying theme that is constant throughout the programme. Dave Faris has prepared a short synopsis of our show and the music we will be discussing in future columns.

The Industrial Wasteland is multi-faceted, dealing with diverse approaches to musical composition. Electronic, ambient, experimental and "industrial" music are featured, with some emphasis on independent cassettes in this



musical vein. The show also focuses on related current events and local musicians.

A whole history of electronic recording is brought into play and dealt with to varying degrees: music from all the way back to the 1900s' Futurist movement, Dadist sound collage, early electronic tape composers such as John Cage, 1960s' synthesizer experiments from various universities and composers from that era such as Steve Reich, 1970s elaboration on tape and electronic composition (Brian Eno, Kraftwerk), late 1970s industrial music (TG and SPK) and its current form of industrial dance like Chris and Cosey, Nitzer Ebb and Skinny Puppy.

The programme on the third week of every month is devoted to material available on cassettes only from both local and international bands. This is an effort to give validity to a low tech/high freedom medium, and recognize artists often overlooked by other programmers because records are "easier" to cue up than tape. It is also an attempt to promote independent cassettes as complete products, rather than as "demos" as they are often seen, and the small labels behind them (Shadow Canada, John Doe, Freedom in a Vacuum, Sound of

Pig and Bombshelter among them) that remain a little known underground network without vital airplay.

The final vital ingredient to The Industrial Wasteland's strange programming concoction is a connection to the current alternative music scene. Local artists are often interviewed on the show concerning their views, as expressed in their music, concerts, video and image. As well, guest d.j.s drop by to spin records occasionally, keeping the playlists fresh.

Local concerts pertaining to the show's musical content are announced, and the show has done some of its own presentations over the past year at the Soup Club (previously the Slither Club) and the Rivoli.

In summary, The Industrial Wasteland deals with, and hopes to give refuge from the insanity and redundancy of modern conservative oppressive times through a different perspective, found in a vast range of interesting listening material all but neglected by mass culture, yet the root of much admiration and inspiration, with a growing audience moving away from the mainstream. Hardly a "waste" of your listening time.

While our programme is focused on a specific audience, we are simultaneously interacting with the other programmers at CHRY. The primary intention of all shows at the station is to provide an alternative to mainstream or commercial radio. For those unfamiliar with community radio, next week's article will deal with CHRY and its place in the radio medium. Until then tune in and make something happen to your head!