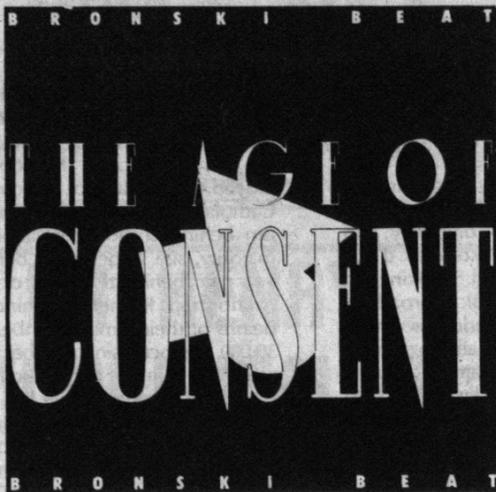


# ENTERTAINMENT



## Danceable, sexual beat

**Bronski Beat**  
*The Age of Consent*  
London/Polygram

review by Don Teplysk

The Bronski Beat is a group of three young men joined together by their love of music and by their sexuality. The songs written by the band relate the hate and misunderstanding often met by homosexuals from people who refuse to accept them as normal human beings. "Contempt in your eyes as I turn to kiss his lips/Broken I lie, all my feelings denied, blood on your fist," Jimmy Somerville painfully sings in "Why?"

However, this is not to suggest that the songs are solemn, plodding testimonials. The truth is, most of the songs on "The Age of Consent" would be quite comfortable on dance floors.

Somerville possesses a strong, high pitched voice which often strays into an uncontrolled wail that takes some getting used to.

The Bronski Beat are not solely concerned with the tribulations of homosexuality; war is addressed in "No More War," and our junk-oriented society is attacked in "Junk."

Often the Bronski's seem to run out of lyrical ideas. While very often scorching, their lyrics occasionally fail to match their intent. "No more war, no more war please/it's got to stop oh we've got to make it stop," is the chorus to "No More War" — a nice idea but not very effective.

Despite their occasional lyrical shortcomings, the Bronski Beat have produced an exciting debut album which affects both the feet and the mind.

My most serious bitch about "The Age of Consent" is the wimpy attitude of Polygram Canada. Upon initial release, Polygram printed the ages of consent for sexual relations between men in various countries on the inner sleeve. Subsequent pressings of the album have this chart deleted. What's the problem, Polygram?

## Not about gophers

Since *Daisy Creek*  
W.O. Mitchell  
MacMillan of Canada

review by Mike Evans

Before I begin, I feel the necessity of prefacing this review with a disclaimer of sorts: I am guilty, through little fault of my own save ignorance and a student's unhealthy readiness to accept others' opinions, of regarding W.O. Mitchell as the Grand Old Man of Prairie Fiction, a canonization often proffered by the popular press. Happily, alas (an unnecessarily clever juxtaposition but one which, I feel, has a certain legitimacy: "happily" because I have discovered this book is not a prairie-adventure-with-gophers-and-gartersnakes; "alas" because he has inadvertently shattered another myth in a society made conspicuous by their absence), *Since Daisy Creek* dispels most of those notions. But it does have its shortcomings.

The story concerns Colin Dobbs' obsession with acquiring the hide of the grizzly that mauled him on a hunting expedition, and his attempts to reintegrate himself in his old world with his new disfigurement. The introspection which accompanies the middle aged English professor's obsession allows Dobbs to re-examine his relationships with his colleagues, his daughter and his ex-wife. *Since Daisy Creek's* resolution is surprising and, in the final analysis, redeeming.

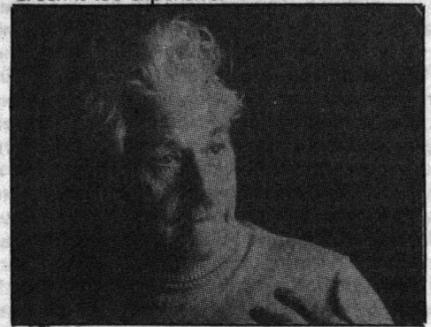
On the other hand, *Since Daisy Creek* possesses a characterization highlight in the persona of Archie Nicotine, Dobbs' Stony Indian guide and friend. The passage concerning Dobbs' lawsuit and subsequent trial to have his grizzly bear rug restored to him that involve Archie Nicotine are really very funny. Mitchell does far more justice to his male characters, even the ignoble and petty ones.

Of particular interest to anyone with an interest in writing is Dobbs' creative writing class, wherein he encapsulates the creative process of writing for his students.

*Since Daisy Creek* is also rife with Mitchell's characteristic irreverence and vulgarity. Though a healthy dose of irreverence is

essential to the creative individual and vulgarity is a convenient tool to that end, in addition to being effective and of itself, the expletives frequently seemed gratuitous and that kind of swearing, for shock-value, has become a cliché. There is also an unusual proliferation of exclamation marks in the book; anyone who needs, so frequently, to direct the reader's response deserves suspicion. Mitchell's punctuation intruded upon the story rather than facilitating it.

In conclusion *Since Daisy Creek* is a nice read, sometimes annoying, sometimes quite enjoyable. But unless you are a Mitchell fan, I suggest you wait for the paperback, or even use the library. As a hardcover, *Since Daisy Creek* is too expensive.



W.O. Mitchell, author of *Since Daisy Creek*

The book has several flaws in regard to characterization however. All Mitchell's female characters are cardboard and unappealing. The physiognomy he attributes to all of them could be adequately represented by this quote from the book in which Mitchell, through Dobbs, describes Velvet (yes, really) Bewes:

*He had wondered how she had been given a name like that, until she told him that her father had just loved the film and hoped his daughter would grow up as beautiful as Elizabeth Taylor. He had not been far off the mark.*

There are better ways of indicating a beautiful woman to the reader. Characterization in any of these women is weak and unsatisfying.

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13. David Johanson — Sweet Revenge (Passport/A&M)
14. Vangelis — Soil Festivities (Polydor/Polygram)
15. Rance Lee — Live at Le Bijou (Justin Time (Canada))\*

### SINGLES, EP's & TAPES

1. Down Syndrome — Down Syndrom (Black Sun)\*
2. Glen Dixon — Cardboard Heros (C to C (Canada))\*
3. Part Found in Sea — Seat of the Writing Man (Between (Canada))\*
4. Grapes of Wrath — The Grapes of Wrath (Nettwerk (Canada))\*
5. Skinny Puppy — Remission (Nettwerk (Canada))\*
6. Polkaholics — AM Mayham (Tape)\*
7. Lynn Woods — Damn Your Guns (Tape (Canada))\*
8. Zerra I — Ten Thousand Voices, Message from the People (Mercury (UK))
9. Moew — Alibis (Nettwerk (Canada))\*
10. Aztec Camera — Jump (Sire/WEA)

\* denotes Canadian content

### TOP 15 ALBUMS

1. Various Artists — Better an Old Demon Than a New God (Giorno Poetry Systems)
2. Jean-Michel Jarre — Zoolook (Polygram)
3. Penguin Cafe Orchestra — Broadcasting From Home (Editions EG/A&M)
4. Buckwheat Zydeco — Turning Point (Rouner (US))
5. Eurythmics — 1984: For the Love of Big Brother (Virgin/Polygram)
6. D.L. Menard — Cajun Saturday Night (Rouner (US))
7. Laurie Anderson — Selections from United States (Warner ERCS/WEA)
8. Roomful of Blues — Dressed up to Get Messed Up (Varick (US))
9. The Nails — Mood Swing (RCA)
10. Ohama — I Fear What I Might Hear (Ohama (Canada))\*
11. Whodini — Escape (Jive/Quality)
12. Lawrence "Black" Ardoin & His French Band — Lawrence "Black" Ardoin (Arhoolin)

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