

Malibu Kens interview continued

from last page

money, so he can buy an eight-track and make better demos...(aside) Let's start praising the hell out of Scott. Let's go overboard.

I think that a band shouldn't sound the same on record as they do live. I heard about a Supertramp concert where you might as well have played the album and looked at a poster.

Bob: We'd like to see Krieg have bands every weekend.

Mike: It's a good place, they should just play more of a mix of stuff.

Mike: My mom really likes us, my sister likes us, my brother likes us but he won't

admit it, and my dad hates us but he's never heard us.

Mike: You might want to put in that we're not really a beach band like our name implies, but we do think summer is the best time.

Mike: Our sound is kind of unique for around here because we use acoustic guitars. We have three different kind of guitar sounds.

Punchy closing statement...

Mike: We don't agree on everything.

Jim: I totally disagree with everything said.

Teenage Head ambivalent

by Felix Scholl

Frankie Venom and Teenage Head are four middle-aged boys who would dearly love to play rockabilly or punk or both, but who only have the talent for heavy metal. But then talent never had much to do with having a good time.

Edmonton has always been a good head-banging town, and the crowd at Dinwoodie on Saturday—representing a good cross-section of society—seemed to be having a fun time.

Teenage Head managed to smash through all of their "hits" (some of them twice) and barely fill two forty-minute sets with an hour break in between. Oh well.

it's quality that counts, not quantity, and "the best Head" played fast enough to get everyone jumping up and down.

The low point of the evening came when, like every other band west of the Rockies, the boys decided to include a dismal version of "Brand New Cadillac" (the Clash must be cursing the day they revived this old fifties classic). The high point was when two nubile young groupies rushed the stage to sing along and give Frankie a chance to cop a feel.

Severe overcrowding, inordinate amounts of beer, and several fights all contributed to an enjoyable evening.

Citadel lacking something

Guys and Dolls

By Jo Swerling & Abe Burrows
Music & Lyrics by Frank Loesser
Citadel Shochor Theatre until May 1

by Charmaine Roux

This is a largely lacklustre production with set changes that drag and mediocre dancing (most notably female).

Director and choreographer Brian Foley has, however, created an exciting visual panorama of flashy 1940ish gamblers in New York. The lighting is superb, especially in the shadowy sewer scene and Foley positions his characters in a most striking fashion on stage.

John Kozak as Nathan Detroit and Denise Fergusson as Miss Adelaide shine as gambler and "doll" engaged for 14 years

and still not married. Theirs, I think, are the outstanding performances of this production.

Attend this "classic" musical if for no other reason than to enjoy the magical, enduring music of Frank Loesser.

I realize that my reviews for Citadel productions have been rather mixed commentary. How refreshing it would be for an ignited bomb of enthusiasm to burst beneath players and productions. Too often I have left the Citadel with a "ho-hum" take it or leave it attitude. Where, oh where is truly professional theatre in Edmonton? And where is a new Artistic Director for the Citadel? Things just have not been the same since John Neville left the Citadel.

Seger seductive toe-tapper

Bob Seger and the Silver Bullet Band
The Distance
Capitol ST-12254

by Nate LaRoi

Despite its skyline cover shot, *The Distance* is one of those seductive toe-tappers that won't raise your horizons one millimeter. This hyperslick disc is so commercial, as a matter of fact, that it's hard to find even one song that doesn't sound like a radio hit. All the basic ingredients of a Springsteen album are here (Roy Bittan piano, rousing sax solos, songs about open stretches of highway....) — without deliver-

ing one-tenth of the passion. This is a much stronger set of songs than the mushy bunch that made up *Against the Wind*. But the production is too perfect: clean when one senses that Seger ought to be getting his hands dirty. I guess this is what happens when a "midwestern boy on his own" gets caught up with L.A. boys like Waddy Wachtel. In "Coming Home", the album's best song, Seger wonders what he might tell the folks back home if he ever went back. "You'll just tell them how you took the place by storm", he sings, "You won't tell them how you lost it all." I don't know how far it is from Los Angeles to Detroit, but I'll tell you one thing, it's quite a distance.

Petty's Heartbreakers let that sucker rip

Tom Petty and the Heartbreakers
Long After Dark
Backstreet BSR-5360

Both a consolidation and a confirmation of past efforts, *Long After Dark* takes all of Tom Petty's

usual obsessions (loneliness, misplaced trust, letting go of the past....) and wraps them up in hooks mostly culled from his 1979 "how to make a hit album" best seller, *Damn the Torpedoes*. More than just a hint

of formula is evident here, but even working with the same old building blocks, the pieces sometimes fall together in wondrous new ways (ie: 'Between Two Worlds', 'Finding Out'). You won't impress your trendy friends by listening to Tom Petty anymore, but TP is still a classic American rock 'n' roller in the tradition of Chuck Berry. "We could buy a '57 Cadillac/ Put a fender amplifier in the back," Petty muses. "Driver straight to the heart of America/Turn up to ten/Let that sucker rip!" Meaning? Why, damn the torpedoes....and full speed ahead!

Fab T-Birds got rhythm

-what more do you need?

Fabulous Thunderbirds
T-Bird Rhythm
Chrysalis CHR 1395

The Fabulous Thunderbirds may not be fabulous, but they sure do have rhythm, not to mention a fine sense of what the blues are all about. Authentic harmonica, BB King-like vocals, slim Harpo-like guitar

progressions — what blues fans could resist? *T-Bird Rhythm* won't take you back to 1965, but, then again, for \$10, whaddya expect?

P.S.: Well, people, it's been fun. Thanks to my readers for reading and very special thanks to Dave Cox for printing my opinions!

You're welcome, Nate! —Dave

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