

Rap to reggae, pop to punk: The best of the 80's

General Public
All The Rage
A & M Records

review by David Jordan

What ever happened to the British rock bands that created such a stir five or six years ago, then seemed to fade away when all those preppy bands with slick videos inundated the market? Well, the strong survived, and the survivors are regrouping. Ex-(English) Beat members David Wakeling and Ranking Roger have recruited some new talent (Stoker on drums, Horace Panter on bass, and Micky Billingham on keyboards and vocals) to form General Public. With ex-Clash guitarist, Mick Jones sitting in on this debut recording, the result is a technically superb distillation of all the best that popular rock has had to offer in this decade.

Not staking their reputation on one particular style (or marketable image), General Public draws on several influences, from reggae to rap, pop to punk. Add a touch of free-wheeling poetry, and voila — a masterpiece.

The songs on *All the Rage* divide roughly into two categories: love songs and protest songs. The love songs are freed from the sappy plot lines that adapt so well to video

("My baby left me" — cut to woman in red evening dress and heels, walking with back to camera . . . etc.). Instead, the upbeat tunes accompany words that merely suggest — rather than hit us over the head with — emotions that are familiar to all of us. For example, "Tenderness" captures an uncertainty we've all known at one time or another: "I held your hand/Rings but none on that finger/We danced and danced but I was scared to go much further with it . . ."

The social protest songs are not the blatant "fuck the world" onslaughts of the punk variety, but instead dwell on the more personal side of coping in an insensitive world. "Day to Day", for example, fuses a touch of optimism with the common cold-hard-world approach: "Silent hunger must get stronger/-Cause you're waiting for that day today day today/ . . . Your reactions can hold or set you free/Stand and be firm/ Just check the terms in a hurry . . ." (Line divisions are arbitrary; there are none on the lyrics sheet.)

All the Rage represents all the best of the 80's. Its music is new, but not reactionary; its lyrics are timeless. It's too bad that Mick Jones wouldn't commit himself beyond a guest appearance on this debut album, but let's hope that General Public can stabilize their roster, and continue to give us their best.

Live radio theatre returns

by Barry Hanley

Remember those halcyon days of live radio theatre? When whole nuclear families (granpa neutron and tron-boy) would gather 'round the old faithful wireless - hearts and minds peacefully conjoined - captive to the latest adventures of The Lone Ranger or The Shadow Knows? Of course you don't. You probably have difficulty remembering the days before color television. However thanks partly to the marvels of modern radio technology, and partly to C.J.S.R.'s complete

lack of any, you too can now enjoy, as your grandparents did in those mist-shrouded days of yore, LIVE RADIO THEATRE!!!

Tune in every Saturday night at 6:00 to C.J.S.R. and one day you too, like your grandparents before you, will be able to tell your grandchildren, with that insufferably superior air so annoying in old people - "Ah! Now that was radio."

C.J.S.R. encourages any listener who has a script, 30 minutes or less in length, to submit it for live radio broadcast.

Brush up on Bach

From March 21 to April 6, 1985, Edmonton will join the worldwide celebration of the 300th anniversary of Johann Sebastian Bach's birthday, and a \$40,000 scholarship program will be part of the TriBACH Festival.

The main attraction of the festival will be a diverse series of concerts representing Bach's most acclaimed choral, piano, organ, and orchestral works. Included will be performances of the Magnificat, B minor Mass, Goldenburg Variations, Brandenburg Concerti, major cantatas, suites, and motets, and the rarely performed St. Matthew Passion.

More contemporary interpretation of Bach, programming for children, and masterclasses will also be featured.

Some of the featured performers include the Canadian Brass, Pro Coro Canada, the Stockholm Chamber Choir, the Vancouver Chamber Choir, conductor Eric Ericson, guitarist Liona Boyd, pianist Rosalyn Tureck, and the Edmonton Symphony Orchestra.

TriBACH will also host six performances in Calgary.

Another major part of the TriBACH Festival is the Bach Tercentary Festival Scholarships. The \$40,000 program was established by the festival's Board of Directors to encourage the development and recognition of talent in Alberta post-secondary music students.

Nine scholarships will be awarded to winners in four categories: strings, winds/-brass, voice, and keyboard. A first prize of \$5000 and a second prize of \$2500 will be presented in each category.

Also, a \$10,000 grand prize will be awarded to an overall winner selected from the four first place winners and the winner of the \$5000 Charles S. Noble Scholarship being provided by the Heritage Trust Fund.

To enter, candidates must have permanent addresses in Alberta, and be enrolled or accepted for enrollment in a classical music program at a recognized university, college, or conservatory. Consideration may also be given to applicants studying privately with a recognized music instructor.

Candidates must also submit a 20-30 min-

ute audition tape demonstrating two contrasting styles, with 50 per cent of the chosen material works by J.S. Bach.

The selection process for the Bach Tercentary Festival Scholarships will be in three parts: an initial screening of audition tapes; a live competition in Edmonton on March 27 to select the first and second prize winners in the four categories; and a final competition on March 30 between of the first prize winners and the Charles S. Noble Scholarship winner, when the \$10,000 grand prize will be awarded. These five candidates will also perform at a special Prizewinner's Concert in Calgary on March 31.

The deadline for scholarship applications November 30, 1984.

For more information on the scholarship program or the TriBach Festival itself, write: Bach Tercentary Festival Scholarships (or) TriBACH Festival, Suite 300, 10250-101 St., Edmonton, T5J 3P4; or call 429-2224.

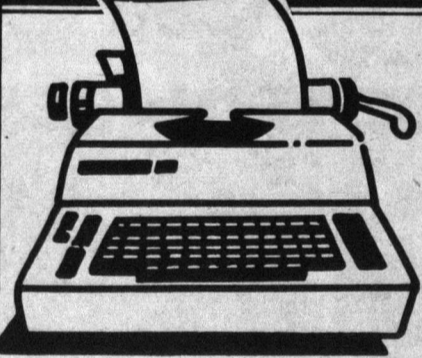
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