

Good show, but little dough

By LOREN ARDUINI

It certainly wasn't Live Aid, but York did attempt a mini version of the event Saturday in Burton Auditorium.

The benefit concert presented by York Artists Who Help Others (YAWHO) involved five bands raising money for a worthy cause. It is the second year the annual event has been staged and even though many aspects of the production have improved since last year, the event still has a long way to go before it attracts the attention it really deserves.

The proceeds from the event are to help pay transportation costs for the Columbus Centre Special Children's Summer Camp. The camp, which operates for eight weeks during the summer, provides activities for mentally handicapped children.

The event was created by the YAWHO council, made up of first and second year music students. This year's YAWHO board consists of Judy Dalume as Chairperson, Simon Elkin for off-campus publicity and band arrangement, Angus Stewart as performance co-ordinator and Rosanne King in charge of campus publicity. Elkin also acted as Master of Ceremonies and kept the audience amused with his skit based on late-night dubbed Chinese movies and his juggling act with one roll of tape and lots of imagination.

The evening started off 20 minutes late due to technical difficulties but

the delay was well worth the wait as the opening band Particle Zoo soon demonstrated.

The energetic five piece band enjoys playing upbeat tunes with an exotic twist. The band creates its own unique mix of original numbers by never limiting itself to one style. The set ranged from a strong punk beat to laid back, relaxing tones.

"How Do You Feel," one of the songs performed for the concert, is slightly reminiscent of earlier Talking Heads work. The band's forté lies in its boundless quest for the new and captivating, a mandate which grants them promise and attracts a loyal following.

The following band Pleasure Cruise played energetic renditions of such tunes as the Simple Minds' "Don't You Forget About Me," Genesis' "Turn It On," and Blue Peter's "Don't Walk on Past." The simulations were impressive as were the electronic sound effects added to the Blue Peter's number.

The next band up was Luisa, a popular choice with the audience. Luisa, the 18 year old singer of the band, entertained the crowd with her charismatic manner and exceptional voice. Her set consisted of four original tunes which will be released on her upcoming album, and included an impressive rendition of Luba's "Everytime I See Your Picture I Cry."

The songs are all danceable pop tunes with a touch of jazz for added allure. Simon Elkin (drums) and Angus Stewart (piano and drums) are both on the YAWHO council.

A strange turn of events then happened during intermission, as the bulk of the 70 member audience vanished, and did not return for the remaining sets of The Risk and Still Life.

"I'd like to thank both of you who remained after the break," The Risk's lead singer sarcastically commented. "Thanks Mom, thanks Dad."

The Risk also experienced technical difficulties prior to playing, but managed to make the best of things with some original songs and offbeat humour. Some of their novel numbers included "High Teason," "The March of the Madman," and "Say Goodbye."

Still Life topped off the evening with their truly unique mix of sounds. The seven-piece band blends a calypso rhythm and relaxing lyrics for exotic seduction by lead singer Denis Pinnock. "I'm Not Alone" featured interesting drum work by Richard Winston (who also plays with the Shuffle Demons) and a sax solo.

The unfortunate aspect of the event was the poor audience turnout. Dalume had expected a greater turnout than last year's 200 people. But less than half that showed up this year. The \$400 raised from ticket sales was greatly appreciated but nowhere near the amount expected. Next year's event could perhaps learn from this and place an even greater emphasis on publicity to ensure the high turnout attendance needed to make such a benefit a complete success.

The sky's the limit for Tribal Sun



LET THE SUN SHINE: Lead singer and English major Mike Smith strums his guitar as he thinks of Milton.

By STAN KLICH

While interviewing the members of the rock band Tribal Sun, it was made clear that the music business isn't always what it's envisioned to be.

Although there is always the dream of platinum records and handsome royalties, Tribal Sun understands that it is a lot of hard work which may not even pay off.

It's because of this reality that the members of Tribal Sun have found it necessary to back themselves up with more than a dream and combine their musical endeavors with school.

Tribal Sun, formed in 1986, has had its share of successes and disappointments. Their debut concert at Toronto's Diamond Club gave the band good exposure and a strong start. They continued to rise in the music scene by performing with Refuge at Nathan Phillips Square as

part of a Fur Trapping rally sponsored by the Toronto Humane Society.

After performing a series of concerts around Toronto, they went into the studio to record a demo. At one point the band was even offered a major management contract, but they turned it down because it proved to be a poor offer. The band continues to forge ahead with a music video made for the Toronto Humane Society's television telethon and by playing in different bars and pubs.

Mike Smith, lead guitarist for Tribal Sun, is an English major at York and has been in the music business for a number of years. As a member of other bands he had opened for acts such as Lee Aaron, Rick Santer, and The Good Brothers. Smith explained why he had decided to pursue a university education and play in a band at the same time, "It's

(music) is such an up and down business. I mean you could be on top one day and what happens when that ends? Where's your subsistence? What do you do?"

Smith also noted the myths that the music business tends to create and the fantasies of stardom that result. "So many people think that if you make it in a rock band you're set. For instance, Kim Mitchell. Many think that he's driving around in a beautiful car and lives in an expensive condo but he's really not making that much money," he said.

The other members of the band, drummer Mike Klug, keyboardist Brain Koerssen and bassist Steve Skingley have also found other means to support themselves should they not make it in the music business.

Koerssen has a degree in Electronics from George Brown College, while Klug has a degree in Human Service administration from Sheridan College and is still thinking of furthering his education. Skingley graduated in Sound Engineering from Fanshawe College and is presently studying music at Humber.

Skingley feels that not having another profession to fall back on is a mistake. Although his education is directly related to music, he feels he is making himself versatile enough that there will always be work available.

Yet the music business is first and foremost a *business*. The product is the band and as Smith pointed out, "They're (the music promoters, record companies, etc.) not going to deal with a bunch of jerks. With the sums of money they're throwing around they want to make sure that those guys are on the ball."

Skingley illustrated the cost and the hardships of making it in Canada. "It's a fact that you cannot make money in Canada off an album . . . Some bands will go and spend \$185,000 on a recording budget and even if you go gold you'll be lucky to recoup the cost," he said.

Obtaining an education is also reflected in the way the band is run. The habits developed while pursuing their respective degrees have been their greatest asset in their performing endeavours.



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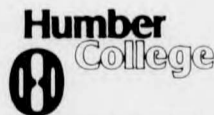
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