'Waves' makes waves on air waves

In the nighttime desert, better known as Detroit radio, there is an oasis of now music on the dial.

"Brave New Waves" is heard alghtly Sunday through Thursday on CBE-FM 83-9 in Windsur, On (11:40 p.m. Mondays, 11:10 p.m. Toesday inrough Thursdays). The show is broadcast across Canada out of the Canadian Broadcasting Corporation's studios in Montreal, Quebec.
But American cars, especially

Canadian broaccisting Corpora-tion's studios in Montreal, Quebec.
But American cars, especially
those from Detroit, are tuned in as
will, When we called the CBC in
which we called the CBC in
the show has a big following in our
area. When called CBC in Toronto,
we heard the same thing.
Even the show's host Brent Bambury in Montreal is quite aware of
his following in the Motor City, even
though he's never been here ("I flew
over it once," he said). He regularly
receives letters from this area.
"Apparently, it's mostly a subhant type of show," said Bambury in
a telephone conversation from his
office in Montreal. "Must be all that

a telephone conversation from his office in Montreal. "Must be all that

office in Montreal. "Must be all that suburban angus, I suppose. Perhaps. But more likely it stems from the fact we cannot hear anything like "Brave New Waves" on commercial radio. Most stations here might pay token effort to playing new music, usually regulating it to a late night slot sone day a weeker a person plays R.E.M., ethe Cure and Love & Hockets and thinks it's hip.

NOT SO ON "Brave New Waves." he show features some of the best and the obscure music groups from the United Kingdom, United States

and Canada.

Also, there are insightful interviews with musicians, such as Billy Bragg, David Thompson of Pere Ubu and Was (Not Was). Nothing like



Even Brent Bambury, the host of "Brave New Waves" which originates in Montreal, is quite aware of his following in the Motor City, even though he's never been here.

car do you drive?"
Aside from music, writers, artists and others who are having an impact in today's society are interviewed.
"What we do is have them discuss themselves and how they're affecting culture seriously enough without

some radio rock'n'roll call-in shows where listeners ask such probing questions as "Hey dude, what kind of car do you drive?"
Aside from music, writers, artists and others who are having an impact in today's society are interviewed. "What we do is have them discuss themselves and how they're affect in guilture seriously enough without

Bambury, 29, celebrated his fourth anniversary in August with "Brave New Waves." He's worked in all facets of radio from news to

att tuees of sports.
"Brave New Waves," though, is his many show has gradually

"Brave New Waves," though, Is his first love. The show has gradually become a main staple in the Canadian musical diet.

"WE'RE SORT of a cult entity." Bambury said. "We spread by word of menth. Usually, somebody hears the show and then tells someone else."

se. Most people would tell you "Brave

the show and then tells someone clse."

Most people would tell you "Brave New Waves" is a major radio outlet for new Canadian bands. Shows on Canadian radio and television are bound by content laws, but not that the Cawboy Junkies are all the Law of the Cawboy Junkies are all the band did before it vaulted to stardom when "Trainty Sessions" was re-leased. Also, Canadian artists such as kd. long and Sarah Melachian certainly have benefitted from air-play on the show.

"It's so much harder to get signed to a major label for a Canadian band, as I'm sure it is for an American Issuers, the said there are complaints about ratio here. He add Canadians do the same about the label of the content of the content

IN CONCERT

• THE GEAR The Gear will perform on Monday, Oct. 2, at the Blind Pig, 208 S. First St., Ann Arbor, For information, call 998-8555.

The Suspects will perform on Monday, Oct. 2, at Rick's Cafe, 611 Church, Ann Arbor, For information, call 966-2747.

• FLAMING LIPS
Flaming Lips will perform on Tuesday, Oct. 3, at the Blind 1/1g, 208 S. First St., Ann Arbor. For information, call 996-8555.

 SEA MONKEYS
 Sea Monkeys will perform with guests, becomber's Children, on Wednesday, Oct 1, at Club Heidelberg, 215 N. Main, Ann Arbor, For information, call 663-7758.
 MATT MURPHY
 Matt Murphy will perform Wednedsay
 and Thursday, Oct. 4-5, at Rick's Cafe,
 all Church, Ann Arbor. For information,
 call 966-2747.

MAD GAT
Peter Mad Cat's Pressure Cooker will
perform on Wednesday, Oct. 4, at the
Blind Pig. 208 S First St., Ann Arbor. For
information, call 998-8555.

NETWORK
 Network will perform Wednesday
through Saturday, Oct. 4-7, at Jaggers,
3481 Elizabeth Lake Hoad, Pontiac. For
information, call 681-1700.

• TANJENT IMAGE

Tanjent Image will perform with guests, Happy Death Men, on Thursday, Oct. 5, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 603-7758.

CULTURE BANDITS
 Culture Bandits will perform on Thursday, Oct. 5, at Blondic's, West Seven Mile, east of Telegraph, Detroit. For Information, call 535-8108.

JUICE
 Juice will perform on Thursday, Oct. 5, at the Blind Pig. 208 S. First St., Ann Arlen. For Information, call 996-8555.

© ELVIS HITLER Flyis Hitler will perform on Thursday, Oct. 5, at 3-D Clab, 1815 N. Main, north of 12 Mile, Royal Oak, For information, call 559-2344.

ADRIAN BELEW
 Adrian Belew will perform at 10 p.m.
 Friday, Oct 6, at Saint Andrew's Hall,
 431 E Congress, Detroit Advance tickets
 are 13250 For information, call 961 MELT

• THE HUNTUNES
The Huntunes will perform on Friday, Oct. 6, at Rick's Cafe, 611 Church, Ann Arbor, For information, call 966-2747.

URBATIONS
 The Urbations will perform on Friday, Oct 6, at the Bland Pag. 208 S. First St., Ann. Arbor. For information, call 998-8555.

LIVE THE POGUES

— Power Center

Shane McGowan is the curse and toast of The Pogues. At the English band's concert last week at Ann Ar-bor's Power Center, Shane's fall from grace left his bandmates curs-

bor's Power Center, Stanes 3 miles from grace lett his bandmates cursing.

McGowan, one of rock'n'roll's more eclebrated snalers and drink.

The standard of the standard snalers and drink.

The standard snalers and snalers as out, we be standard snalers as out, we be standard snalers as out, we be standard to the show without their lead singer. Pennywhistler Spider Stacey jabbed McGowan for 'not being on the job,' then assumed the lead singer role. The results were mixed. McGowan's sowal and stage presence are difficult to match. Stacey gets an "A" for effort, and slightly less for performance. He forgot lyrics and forgot to play his pennywhistle. He surely woke up the next morning dealthy hoarse.

The band played well, seeming to settle down after McGowan's anties were forgotten. They opened with "Boat Train," and tore through most of their latest album, "Peace and Love" in their typical rollicking fashion, dedicating the bittersweet

"USA" to the late Roy Orbison.
Terry Woods offered a moving solo performance of his song "Streets of Serrow," which, with "Birmingham Six," was banned from British airwaves because of political content. If McGowan is the band's soul, Woods is its musical master.

itical content. If McGowan is the band's soul, Woods is its musical master.

There were fine versions of "If I Should Pail From Grace With God," and "Yoah, Yeah, Yeah" a surprising hit single on the dance club scene. Guttarist Phillip Chevron provided some other highlights, singing his "Lorele" and "Thousands Are Salling," a sad tale of Irish Immigration. The spindley Stacey may have of fended some of the Ann Arborites the Power Center was at best two-thirds fully with repeated references to Detroit.

Let's hope that McGowan is not destroyed by his burdensome reputation, or the band by theirs. What a waste that would be.

Phranc, the self-described Jewish leabain folkinger, provided a nice, though sometimes excessively syrupy, opening act. She sipped water, introduced her songs with stories and played solo acoustic guitar. Her songs touched on subjects like the Toys R Us store and her favorite tennis star. "M-A-R-T-I-N-A..."

— Brian Lysaght

Shear sheds pop image with 'Party' By Larry O'Connor staff writer

A Reckless Sleeper became a rest-less songwriter. So, if you're Jules Shear, you release another solo al-hum.

ear's LP "The Third Party" Shear's LP "The Third Party" (IR.S.) will be a bit of a surprise, except to those who've come to expect slick, pop-oriented fare from the producer, songwriter and band member with Reckless Steepers.

The album is simply an acoustic guitar and a man pouring his soul through his voice. It is something similar to a young Dylan or Paxton, though Shear might cringe at such a comparisons.

though Shear might cringe at such a comparisons.
Undoubtedly, the LP wasn't released for the sole intent of being a commercial smash.
"I did this for my own personal satisfaction," said Shear, who will open for Adrain Belew Friday at Saint Andrew's Hall in betroit. "I'm very bad in terms of thinking of carreer moves. If I did ... I probably wouldn't have made this album."
The opportunity to make a third solo album arose after the recent Reckless Sleepers tour. Shear sai down as he normally does and began to write some songs.

down as ne normally does and began to write some songs. Except this time around, he com-posed the numbers on an acoustic guitar. The more he wrote, the more Shear became apart of the songs.

HE FOUND they were too person-al and sparse for the Sleepers. He

Jules Shear's latest LP, "The Third Party," is in sharp con-trast to his work with Reckless

suddenly had a pile of songs and nowhere to put them. He asked LRS. to make a solo LP, unlike his ones in the past.

LRS., known for putting creative integrity ahead of making a buck,

integrity ahead of making a buck, agreed.

Sure it was a gamble, but Shear is no slouch in the songwriting department. He has a magic touch.

Just ask The Bangles, who hit with the Shear-penned gen' "Il She Knew What She Wants." Or Cyndi Lauper, who didn't fare too badly with "All Through the Night."

He's also collaborated with the likes of Natalle Merchant of 10,00 Mannars. Tommy Conwell, Mike Campbell of Tom Petty and the Heartbreakers, Almee Mann of 'lil tuesday.



With those people, Shear's name is merely an asterisk. A solo album al-lows him to punctuate his own ea-reer, which also includes producing

tows inm to punctuate as own career, which also includes producing as well as performing.
Shear headed to Stockholm, Sweden, where he met up with The Church's Marty Willson-Piper. He didn't want to play guitar, having Willson-Piper of the honors. He beams about the results.

"This record was purely a labor of love," he said. "It was so personally satisfying to release a record that wanted to do. It's very difficult to get a major label to make a record that's so sparse and so personal." I'm da a conversation with Jackson Browne recently before the record had come out. I was telling what I was doing and he said, That's

done. ""
MAJOR LABEL exces would likely faint. The Spartan setting for Shear's LP includes all the warts, such as snickers and mumbles between numbers along with whistling

the characters and mumbles between numbers along with whistling to the chorus.

His lyrics burn with imagery. His voice, though, won't lull bables to steep at night. At best, his singing might be described as passionate and with the control of the characters and the characters are the characters.

and raw.

Sometimes the pieces fall together, such is in the number "Open Your Eyes," revealing his songwriting

genius. The difficult part comes now. Shear is taking his act on the road, opening on some dates for Adrian Belew and Robyn Hitchcock. Like the record, it will be the man and his guitar opening himself up for inspection, reflection and, perhaps, rejection.

tion, reflection and, pernaps, rejec-tion.

Shear's been busy doing produc-tion for a band from Toronto. The Jitters, and writing songs for The Reckless Sleepers. The state of the Sleepers is uncertain, he said, Maio of the band members have been busy with other projects. He's not wor-ried; there's enough to do.

"I just want to do everything," he said.

Jules Shear will open for Adri-an Belew at 10 p.m. Friday, Oct. 6, at Saint Andrew's Hall, 431 E. Congress, Detroit. For informa-tion, call 961-MELT.

COLLEGE

Here are the top-10 cassettes, EPs and singles receiving air play on CJAM-FM 91.5, campus station of the University of Windsor

Reel to Real," Cadef Kram.
"Compromise," Walth/Underhill.
"Mishomis," Leelan Bell.
"Idemo tape," Picture Saluts.
"Mutually Assured Destruction,"

A.D.
"M.C. 900-Foot Jesus DJO," M.C. 910oot Jesus DJO,
"Collseum Crash," A Split Second,
"Skaville UK," Bad Manners,
"Circle Around the Sun," Pol Dog

ndering. "Call Him the Juggler," Free Sex.

Here are the top 10 songs on "Detroit Music Scene," which is heard 4-5 p.m. Sundays (repeated 5.30-6:30 p.m. Tuesdays) on WDTR-FM 90.9.

1. "Object," Nemesis.
2. "I Only Want to Be With You," Kay Richardr and the Motants.
3. "Scarry, Scarry," Jerry Vile.
4. "No More Running," Ash Can Van-

6. "No More Running," Gogls.
S. "Detroit," Scott Morgan.
6. "Another One," Idiots.
7. "Hard Life," Rubber.
8. "Respect," Itationals.
9. "Dead Mother...," Slat
10. "Charlie," Cuppa Joe.

LOCAL

Slaughterbouse.

REVIEWS

THE BRIDGE - A TRIBUTE TO **NEIL YOUNG**

various artists It is strange to hear other artists perform this collection of Neil Young songs, and hard not to occasionally wince as some strain in vain to match Young's incomparable vocals.

to match Young's Incomparable vocals.

But it soon becomes apparent by
the super's quality of the musical
material that Wayne Newton could
mate a Neil Young tribute abum
and it would still be fab. The work of
a great songeriter is hard to hide.

Beyond its being for the benefit of
handicapped children, the best thing
about the album is the song selection. It delves into the depths of
Young's song catalogue, bypassing
predictable standards like "Hieart of
Cold," "Southern Man" and "Ohlo."
Most of the performers on "The
Bridge" are from the alternative
music scene, lending the freshest of
perspectives to Young's songs. New
music bipsiters Soul Asylum and the
Platis especially shine on "Barstool
lines" and "Winterlong," respectively.

Nikki Sodden and the French Rev-

tively.

Nikki Sudden and the French Revolution offer a fine electric version of "Captain Kennedy." New York's Sonic Youth sears through "Comput-



er Age," sounding superior to Young's original recording of the track, from the "anti Neil" album "Trans."

The collection does include a handful of Young's hits, but they've been reinterpreted by the new per-formers.

handful of Young's nist, but they've been reinterpreted by the new performers.

"After the Gold Rush" is given a bass line and a thumping drum beat by the state of the state

- John Cortez

THUNDER AND

- Jason and the Scorchers

It's been three years since we last heard from Jason. This time there is no ice hockey mask! The Scorches have been reformed with original members guitarist Warner E. Hodges, and of course, singer and chief songwriter, Jason.

songwriter, Jason.
Any lineup change is transparent
as Jason and the Scorchers are still
good ole' boys playing rock'n'roll. In
the same vein as the Georgia Satellites or Webb Wilder, they are committed to heads-down-nonosnessmindless-boogle with a touch of
class.

class.
On first Usten, "Thunder and Fire"
may be taken as simply over-the-top
"reaseth rollill," but just let those
songs take hold of your bead and a
different picture is painted. They account
solid, catchy melodies with some
marvelous guitar work from the
deforementioned Warner Hodges and
Jason's intelligent lyrics.
Charle with Rocal files.

Check out "Close Up the Road" for



a great vocal and guitar melody,
'No Turning Back" for some aubtic
and beautiful side guitar. "Bible and
a Gun," which was co-writen by
Jason and country rocker Steve
Earle, is one of the highlights of the
LP and not only features that great
guitar but has some touching lyries:
"This highway's paved with sorrow/every mile is lined with pain
and when the sun comes up tomore, you'll be just as far away."
Simple, but elfective.
For reference purposes, on "You
Gotta Way With Me," they steer In a
J. Gells derection and on "Now That
You're Mine" and "Six Feet Underground" they come remarkably
close to sounding like the Ramonca
with cowboy hats. Now there's a
hought!

EDGE OF ALLEGIANCE Timbuk 3

Wonder what it must be like in the MacDonald home on a Saturday night? Like what do they talk about at the dinner table?
Certainly, it has to be something more than what transpired in the check-out line at the grocery store, judging by some of the rather kooky ways Pat and Barbara look at some serious subjects on the American agenda on this LP. Blind patriotism, had diets and ctears of add rain are some the topics covered in Timbuk Y, third LP on I.R.S. records, "Edge of Allegiance."
When listening to Timbuk 3, it's hard to figure whether they are trying to capture a Norman Rockwell painting of America or going for a new score for "Deliverance."
Word play and lyrical irony are

going for a new score nor necessariance."

Word play and lyrical irony are wrapped in a smoky, backwoods beat on this Austin, Texas, duo's latest I-P. Except this time around, the group has come acroes a new may to get it all down on visy. I timbuk 3 developed a new system, using DAT machines linked to a multitrack at the Pat and Barbara abode in Austin. For one i, technology doean't mess up a good thing. The lyrica are sharper, the harmonies flawless.

The pace of the album creeps per-fectly along so the MacDonalds can fully develop the scenes they create in their lyries. Some of the songs, such as "Pass It On," bear no cross-wille numbers as "Grand Old Par-ty" and "Acid Rain" are overtly po-litical.

Once off their soap box, Timbuk 3' can capture a scene or the essence of life better than any around today, Such is the case with "B-Side of Life," by far the most vivid and en-joyable on the LP.

Life, by far the most vivid and enjoyable on the LP.
When the MacDonalds harmonize
about eating dinner from the 7-Eleven, the light bulb clicks that they re
talking about a segment of society
that Madison Avenue doesn't portray,
but more than outnumbers the yapiles

.

Yes, the dinner table in Austin,
Texas, must be interesting indeed.

Larry O'Connor.