

Andrew Brouse

Not Canadian, but something new nonetheless

music

Tom Cochrane
Mad, Mad World

by Mary Cerisano

Why is it that Canadians insist on being politically wishy-washy, even in their music? American singers such as John Mellencamp and Billy Joel make political statements in their songs, yet their music sells. Canadian musicians tend to play it safe in order to break into the American market.

Do they really need to? Although Tom Cochrane is Canadian the songs on his latest album, *Mad, Mad World*, do not reflect the social situation in this country. His songs are universal and stick to the safe topics of love, war, friendship, etc. Cochrane shies away from making any statement.

This misgiving aside, it is refreshing to hear a real live brand spanking new sound in this age of Vanilla Ice and M. C. Hammer. The acoustic guitar echoes in Cochrane's music in a way that hasn't been heard since the *Sing Along With Mitch* show. He also adds violins and cellos on this tape.

By now, anyone with a radio has heard Cochrane's first release "Life is a Highway." What can I say? I like it, the song and the album. Most refreshing is the fact that the remaining songs are just as raw as this premiere release.

The most valuable asset to this compilation is Cochrane's voice, rich and raw. Cochrane can belt out a tune like "Life is Highway," then move onto a ballad like "Emotional Truth."

I enjoyed listening to Tom Cochrane's *Mad, Mad World*, but I felt that his lyrics lacked Canadian content. It is unfortunate that Canadian musicians are not appreciated in their own country and must succumb to the pressure of universality in order to make a buck.

Here's a suggestion: purchase the tape so that Cochrane can make some money and release himself from the pressures of a commercial market.

Want to hear SubPop's next messiah? Nevermind

by Prasad Bidaye

music

Nirvana
Nevermind
Geffen Records

Whenever an album is released from the Seattle SubPop underground, you can expect another outfit of garage/grunge rockers screaming (and failing) desperately to become the next Sonic Youth. Listening to the latest Nirvana album, I almost feel guilty for blindly brushing it away. *Nevermind* is perhaps the most unique "thrash-core," if you can call it that, to emerge in the past few years.

Unlike any of its contemporaries, this trio knows how boring it is to make an entire album full of distortion power-chords and thrashing drums;

songs are the strength here. *Nevermind* contains simple, soft chords, enjoyable melodies and amateur, yet humorous, lyrics.

Sounds like a folk group right? That's where Nirvana makes it exciting. Every now and then, the guitars get incredibly loud and the drums thud like boulders. What we have here is an unusual contrast, making for one of the most interesting albums from the SubPop scene.

The integration is most clearly evident on the opening track, "Smells Like Teen Spirit," which currently is receiving quite a bit of airplay on the local alternative stations. Other outstanding tracks are "Breed," featuring an incredibly distorted bassline that just blows the mind away, and "Something In The Way," a ballad that seems to only get harder with the addition of a violin. But, truly, there is not a single inferior track here.

Vocalist Kurt Cobain both sings and screams. I like it best when, for a brief moment he shrieks perfectly in tune with the wail of his guitar.

Nevermind will surely put this trio ahead of the usual "menage de l'anarchie." With Sonic Youth heading for the mainstream, Nirvana looks destined to become SubPop's next messiah.



Jet's' sad effort will leave you Screaming

by Leif Lahtinen

The Screaming Jets' *All For One* is a sad effort. One might expect the Screaming Jets to scream. Instead they whine like cats with sinus congestion. Ordinary cats. This band of Aussies want to emulate AC/DC: they're armed with Gibson guitars and Marshall amps. But, on this album, they don't have the stuff. The guitar work is passable. The lyrics are juvenile. This album contains few progressive ideas. *All For One* would make a good album for a record deal. The Screaming Jets split up the good done by any teenage band with writing duties: only the drummer doesn't contribute. Maybe I should say he was lucky he didn't have to put his name to any of the songs: "Shine On" and "No Point" are the only marginally decent tracks. Incidentally, both were written by the bassist, Paul Wosen.

Drum beats, bass lines, guitar riffs and vocals drone on and on and on... Some songs, such as "C'mon," have single lines that are repeated for one-third of the song's length. It may even be more, but after a while one's mind begins to numb. Would it be repetitive to say that *All For One's* songs are repetitive? The Screaming Jets could be somebody else. They seem to have some shred of talent. They just have to stop thinking like others and doing what already has been done — to death. Don't "Stop the World," this album's not worth it. There's just "No Point," because it's no "Better" than anything else. Don't say, "C'mon," give them a break, they're just "Starting Out." *All For One* is just too dull. So don't "Needle" me! "Got

music

The Screaming Jets
All for One
Ruff Records

ALL FOR ONE

45 rpm

side B