

BECAUSE EVERYTHING ELSE IS JUST FANTASY...

by the Cybermage

Hoi, chumlichen! Welcome to the first instalment in this wonderful thing. This is just another extension of the show, Cyberpunks & Spelljammers. If you didn't look at the CHSR program schedule published a while ago (and you better have a @#%&^* damn good reason), I'll give a brief overview of the show.

The show is for, by and about 'Gamers

and Role-Playing Games. There are fiction readings, product reviews, announcements of local events pertaining to RPGs and a general Chaotic Good time.

Well now, with that outta the way, we can now get down to two of the things that get me a little hot under the 'mech helmet.

1. The lack of good Sword and Sorcery movies out there. What I get upset about is the total exclusion of decent scripts with fantasy

(or Sci-Fi, or classic horror, or near future, or cyberpunk, or gothic punk) themes. Sticking to S&S movies (what I now best), there are two definite genres out there, the Half-Naked-Brawny-Barbarian-Rescues-Half-Naked-Defenceless-Buxom-Woman-From-Evil-Satanic-Sorcerer(ess) and the Cutesy-Disney-Algorical-Remake-Of-Classical-Faerie-Tale-Movie. (I know that "Robin Hood" doesn't fit into these genres but it was sooo bad that I won't even acknowledge it.) Please, would someone please give TSR,

Games Workshop or White Wolf the resources necessary to turn one of these module scripts into a decent feature-length movie. Hell, I'll even stand "Tiamat versus Godzilla" before another "Conan".

Well, it looks like beef #2 will have to wait until next issue...

Pax Magicus Cybernetica

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NEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEW

NEW RELEASES FROM "A MONSTEROUS JOKE"
Sunday 11pm- 1am
Host Jim Peers

Pigface- "Fook"

What happens when you combine such luminaries as Chris Connelly of Revolting Cocks, Nivek Ogre of Skinny Puppy, En Esch of Front 242, Martin Atkins of Murder Inc. (see next review) and some of their strange friends? Well, that would be Pigface, kids. Pigface is everything you would expect from the above personnel: loud, horrific lyrical/metal/demento with a dancable beat and rather unsavoury lyrical content. Every track offers something different to attack the listener's sensibilities, but get their toes a-tappin' nonetheless. This album offers proof that the supergroup concept, which goes so horribly awry all too often, can work to good measure every now and then.

Murder Inc.- "Murder Inc."

Messrs. Atkins and Connelly are also busy with a new incarnation of Killing Joke, to produce an album which may please old KJ fans who wonder where their heroes have gone. Part of the problem with KJ I found, was that they had become tired and bored with their vocations, and their writing reflected that, especially towards the end of their existence. Now that they have teamed up with Chris Connelly they seemed to have required some of their punch. However, as energetic and infectious a force as Connelly is, I think the main influence for this new album has been the production work of Steve Albini (Big Black, Rapeman), who did a masterful job with The Wedding Present last year and has done so for an ever-increasing number of bands. Murder Inc. combines crunchy electric guitar riffs and a driving beat and just the right amount of noise for a very enjoyable album.

Pain Killer- "Buried Secrets"

Every time alto saxophonist John Zorn puts out a new album, I am compelled. It's perhaps a sick pleasure, which one can liken to driving by a car accident. It's dreadful, but you can't look away from it. This is the first full-length release for Zorn since Naked City, released last year. His music is a combination of jazz, thrash and just plain cacophony. He has a remarkable command of his instrument; he can extract the most horrid, nails-on-the-blackboard shrieks from it and juxtapose it with some beautiful, lyrical passages. This is Pain Killer in a nutshell. Zorn has enlisted the help of a bassist and drummer for a pared-down three piece sound, although on two tracks (Buried Secrets and The Troll) two members of Godflesh, Justin Broderick and E.G. Green sit in to further enhance the tumult. The title track is perhaps the most delicious on the album; a masterpiece of guitar feedback. Although only 27min long (gr-r-r), the release will run you through the gamut from pain to pleasure and back again.

FOUND SOUNDS FROM THE SPHINCTER OF GOD

by: Steve MacIsaac
Cyanide Bubblegum, Wednesdays
7-9am

I was jaded, I admit it. When I heard that Television was reuniting I cynically assumed that they were going to be another example of a band trading on past glory and that their recording would be a sad, sorry imitation of their former selves. Thank God they proved me wrong. Television's eponymous third album (Capitol) is a collection of the finely-written songs played by excellent musicians also know restraint. Tom Verlaine and Richard Lloyd are excellent guitarists. Verlaine especially so, because not only knows how to play, but when to play. He doesn't feel the need to bridge his songs with million-mile-an-hour finger-tapping pyrotechnics, when two notes say the same thing far more eloquently. Go and buy this album. It may not be Marque Moon, Television's debut LP from '77, but then again, what is?...

Since we're on the topic of 1977 New York Bowry Bands, I might as well call your attention to Sand in the Vaseline (Warner), a 2-CD compilation of songs by the Talking Heads recorded between 1976 and 1992. This is a good collection to pick up if you want to familiarize yourself with the Head's output; each album is represented by at least three tracks, and their best songs are all here, from "Psycho Killer" through to "Nothing but Flowers". Even if you're a Heads fan and own all their LPs, you'll want to pick this up; it contains eight previously unreleased tracks culled from rare singles, 8-tracks and demos. It's a good document of the band's evolution; it seems strange that the same band that recorded the sparse and sinister "Sugar on my Tongue" could be responsible, a mere one year later, for the polyrhythmic effervescence of "Crosseyed and Painless". Each disk has over 70 min of music, so it's a good value for your money, especially if you manage to buy it on sale...

Olympia Washington's Beat Happening are prototypes of the do-it-yourself ethic in the American independent music scene. They have, until recently, issued all their releases on their own label, K Records. Although now signed to SubPop, Beat Happening still runs the label themselves, putting out records by bands they respect and admire. The new record, You Turn Me On, is more of that Beat Happening thang: the songs are longer, the playing a little tighter, but Bret, Heather and Calvin still stick to that minimalist guitar beat they do well...

And since we're talking about K Records, you should be aware of two great new releases from that label. Heavenly's uptempo debut, LeJardin de Heavenly is ten superbly crafted pop tracks that will make you forget that a 'Seattle Sound' even exists, while Mecca Normal's incredible Dovetail proves once again that you don't need a rhythm section to completely rock out.

All these releases and more await you in your Campus radio station...

COMMERCIAL EXERCISES

by Dave Keighley
Nothing In Particular
(Mon eves 9:30 to 11:00)

The Stone Roses: "Turns Into Stone"

(Silverstone/BMG)
The History: Reformed "Goth" band signs 20 album/recording deal with small independent record label, Silverstone. Band makes the big time with their first album and subsequent dance-along singles, "Fool's Gold" and "One Love". Band now wants to sign for a major label. Wrecks office of small label in protest. Suits and counter-suits. Court injunction stops band from recording. 2 years later (mid- 1992), band wins release from contract and signs to major label for mega signing-on fee. Band unable to record new material claiming 'writer's block'!
The Product: While litigation is ongoing, small label releases song after song from the hit album, together with previously unreleased material collected from the cutting room floor, as 12-inch EPs/ mini-CDs. Smaller label decides to make final killing by collecting these releases and repackaging them together as a new album.
The Verdict: If you haven't already got "Fool's Gold" or "One Love", go buy them on their separate mini-CDs. Leave this product alone.

The Sugar Cubes: "It's It" (Elektra)

Robert Smith of The Cure started a new trend last year by releasing a Greatest Hits package in the form of a Remix album. The latest people to jump on this particular bandwagon are these classy Icelanders. Smith started the trend, but everyone else is showing him how it really should be done. For these people who have always liked the slightly disjointed, icy tone of this band, but never been big enough for fans to buy their albums, this is probably for you. Some excellent remixes, most brightened up by the addition of light techno beats, should also provide sufficient variety from the original recordings to appeal to the die-hard fans as well.

The Darling Buds: "Erotica"

The 1992 holy trinity is, with this release, complete. First of all came Lush's "Spooky". Then came Curve's "Doppelgänger". Now we have the third album release by the 'Buds. Previously sounding very much like a cross between The Primatives and Voice Of The Beehive or Transvision Vamp, the band have now latched on to the swirly, multi-layered sound which made Lush such a great success upstaging The Chili Peppers on last year's Lollapalooza tour. The faded ethereal guitars are not quite as prevalent as with Curve and so the 'Buds retain a distinctive sound. It's impossible to pick-out a stand-out track. They're all so good.

STAKE SANDWICH

Saturdays: noon to 2pm with Colin Maicher

The Sundays: "Blind"

The new Sundays album is not the sweet flowing folk pop of their previous album but their lackadaisical charm & melancholy seriousness remain. Without the fluffy clouds entrenched in the last record, The Blind album, on first listening, sounds like a dry unflavoured doughnut might taste. After repeated listenings though, the album takes hold of your inner brain & soaks it with guitar chords plucked right out of heaven. Eight E's out of Ten.

GINGER SAYS...

by Ginger

R.E.M.: "Automatic For The People"

(Warner/WEA)
First of all, let me warn you- I don't know how to write a record review. I have never written one before. All those amusing descriptive adjectives just don't come easily to me. How do you described music? How can you put into words that surge that comes when you hear a great lyric combined with a great sound. I dunno.
I love the lyrics to this album- they're deep, soulful and fun! Michael Stipe has said that he doesn't like to interpret his lyrics because it shatters a listener's own meaning, but part of the thrill is discovering what a song means. At least for me, it's intrinsic. Take, for example, "Everybody Hurts". What a comforting song- reminding all of us depressive types that life really is OK, that tough times pass & that we all have them. Then there's "Try Not to Breathe"; a wonderfully catchy melody with a message about ageism & the way we see the elderly. It's one of my favourites. "Nightswimming" brings a vision of the warmth of a late summer's night, a low moon & wet naked passion. Gorgeous.

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Musically, the album is slow and subtle, with violins (love 'em), great piano, violas, cellos amongst the rest; and then there's Michael Stipe's voice - am I crazy but isn't he irresistible... so sincere sounding.

I could go on, 'cause there's something to like about nearly every song, but I think you should just go & listen to it yourself. So, to sum up, "Automatic For The People" gets a big yummy yes.

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