

Sloan Inbreds for all ages

BY GREG MCFARLANE

Sloan once again laid claim to being the finest band in Halifax (and arguably one of the best in Canada) with an impressive concert last Saturday in the McInnes Room. It was the band's first performance at Dalhousie since the

release of their latest disc, *One Chord to Another*, but the all ages show was well worth the wait as they put on one of the best shows to come to the university this year.

For the most part, the band's set was comprised of songs from the latest CD and their critically-acclaimed 1994 disc *Twice Re-*

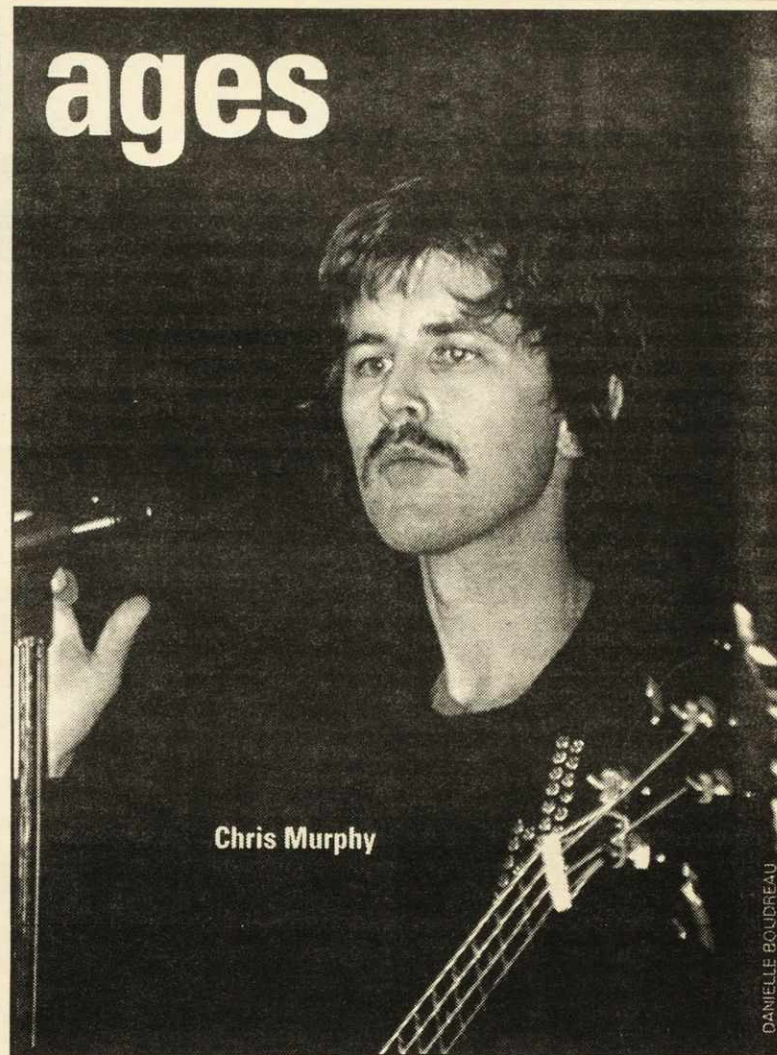
moved. They played widely-heard hits such as "Everything You've Done Wrong", "The Good in Everyone" and "People of the Sky", as well as lesser known songs (at least lesser known outside of Halifax) like "Pen Pals" and "I Hate My Generation".

Sloan, consisting of Jay Ferguson (guitar), Patrick Pentland (guitar), Chris Murphy (bass) and Andrew Scott (drums), kept their customary antics to the absolute minimum. A newly-mustachioed Murphy led an audience with no sense of timing or rhythm (perhaps due to intoxication) in a clap off during "Snowsuit Sound", while he and Pentland had a routine onstage conversation regarding what they liked most about Sloan.

Onstage banter aside, Sloan connected best with the audience by playing straight ahead music. The highly energized crowd stayed with them for the entire night, hanging on to every note of their catchy, hook-filled pop. Each song seemed to be a crowd favourite.

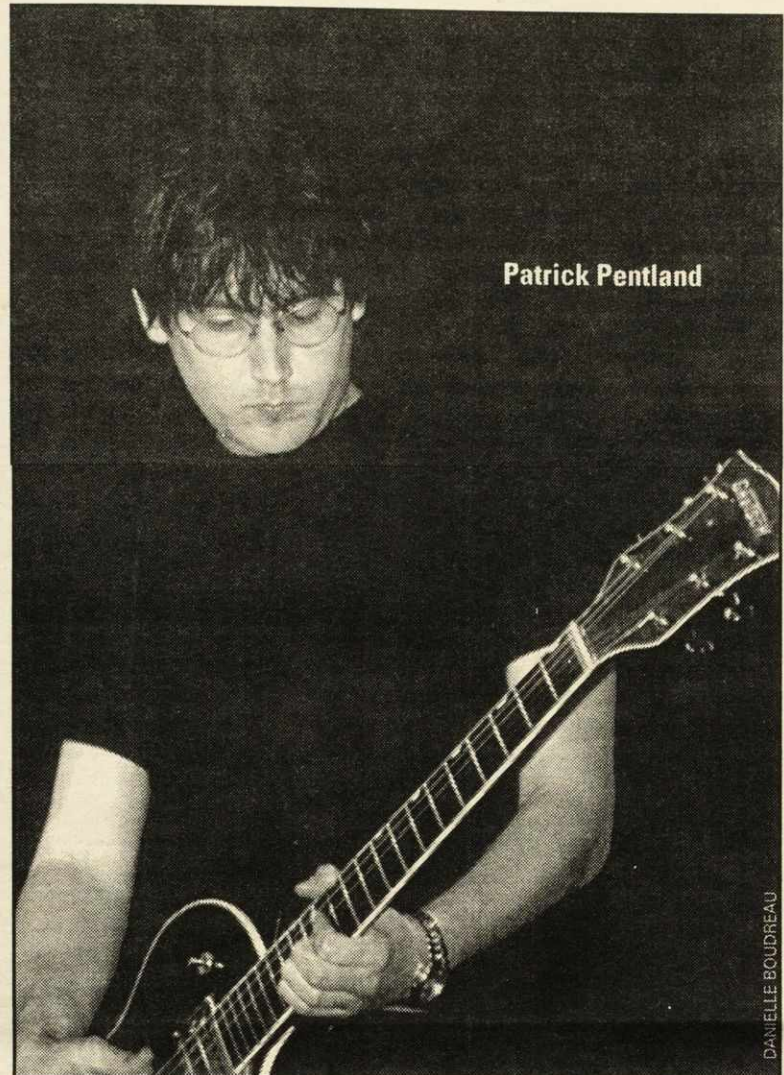
The group kept the audience loud and rockin' with up-tempo songs like "Coax Me", and seemed to slow down the pace at just the right times with songs like "Bells On" and "Loosens".

The best part of the evening, however, came during the encore when Sloan performed their first hit, "Underwhelmed". Although it's an old song and the group has matured since its release, I'm sure that I wasn't the only member of the audience who wanted to hear it. By the end of the evening Sloan



Chris Murphy

DANIELLE BOUDREAU



Patrick Pentland

DANIELLE BOUDREAU

had made it clear that they own the Halifax pop scene.

The all ages show was opened by the Euphonics and the not-from-Halifax Inbreds.

Although many had problems with the Iron Curtain separating those under the age of nineteen (and without fake ID) from the promised land (the bar), there seemed to be a definite maturity difference between the two sides. However, I was happy to be near the stage instead of at the bar because the

crowd was a lot more raucous up front. (I use the word raucous after being informed of an incident where a fan was bitten.) Maybe the audience was a lot more subdued behind the barrier because they were afraid of spilling their drinks.

Note to Chris Murphy and Tim Covert, regarding last week's interview — I didn't see Paul Menier in the audience. Maybe he doesn't care about what you think of him, or maybe he doesn't read the Gazette.

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tempt to be credible and that in itself is credible (if you catch my drift). IT MAY BE BORING BUT AT LEAST IT'S NOT THE BLOODY "MACARENA", IS IT?

There's nothing much to say about the music except that it's pleasant, it's infectious and it should go away very soon. Chart techno should go down well with all the kiddies but I'd suggest you tape it from a friend.

EUGENIA BAYADA

Don't Stop Movin
Living Joy
MCA

Continuing the traditions of Europop established by DJs like Italian Daniele Davoli (i.e. write a pile of forgettable albeit catchy tunes, make a pile of monn-ay, then promptly disappear into obscurity), Living Joy have come up with an album to celebrate the success of their two (one last year, one this year) summer hits, "Dreamer" and "Don't Stop Movin".

Both those singles are included on *Don't Stop Movin*, as well as a few new tracks. The slow, very forgettable and ironically-titled "Be Original" is one of few low points on this CD. The rest is all bubbly and happy and makes you want to dance and do stupid things. "Where Can I Find Love" will no doubt see full floors in most clubs, even though it sticks to very mainstream techno.

Other worthy mentions include "Pick Up the Phone" (minus a billion points for the "clever" title) and "Follow the Rules". At no point does *Don't Stop Movin* at-

tempt to be credible and that in itself is credible (if you catch my drift). IT MAY BE BORING BUT AT LEAST IT'S NOT THE BLOODY "MACARENA", IS IT?

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New Beginning

Blackstreet

Warner

What's to say? What can you possibly say about one of the most influential and innovative R & B groups of today?

In a word, excellent. This album's rockin'.

Then again, what else would you expect from master producer Teddy Riley, the brainchild behind acts like Guy, Michael Jackson, and Mary J. Blige, to name a few. I honestly thought *New Beginning*, the follow-up to the group's first album, *Blackstreet*, could never match up, especially since newcomers Eric E. Williams and Mark Middleton are first-timers onto the scene. It's not the first time I was wrong. The chemistry between the new members definitely shows on the album.

I loved every song on *New Beginning*. That's pretty much all I can tell you.

Details? With cuts like the smash "No Diggity", featuring ace hip-hop producer Dr. Dre, it's pretty self-explanatory. As usual,

Teddy slows it down with sweet jams like "Good Lovin'", "Let's Stay in Love", and "Don't Leave Me". There's even an R&B remake of the Beatles' "(Money Can't) Buy Me Love".

Get this CD. On a scale of one to ten, it's an easy nine. That's what we need — more R & B, more Teddy, more Blackstreet, more artists that keep it real!

MOHANAD MORAH

Who's Tommy Cooper?

Reacharound

MCA

While there isn't anything nice to say about *Who's Tommy Cooper?*, there really isn't anything bad to say about it either. Reacharound seems to be an ordinary, boring, run-of-the-mill alternative band. There wasn't anything about their music that stood out either way.

Most tracks were fairly repetitive, though at least mildly entertaining. The lyrics were far from brilliant, though I've studied worse in English class. In fact, a few songs' lyrics did stick out. "Then You Go", which is about an unhealthy relationship, was one such tune. The instrumental tracks are much less repetitive than any of the other songs as well.

Some other pluses include the fact that the drums in most songs were fairly well-done. The titles of the songs are also rather innovative: "Big Chair", "Fools and Horses", "Nearest Bridge" and others. Actually, I picked up the CD in the first place because one

track had the title "Hand in My Pocket". Wondering if it might be some strange remix of the Alanis Morrisette song, I was intrigued.

Overall, *Who's Tommy Cooper?* was fairly good, though I wouldn't spend \$22.99 on it — that's what the price was at the music store.

JESSICA LEIGH

Legs and Arms

Lode

Geffen Records

Lode's music is distinguished by Inara George's sultry voice and funky bass.

The album flows well from one track to the next. In "Driftwood", George sings about the disconnection that is common in a modern industrial society. Two people in the same environment with much in common never meet because they spend too much time living "in the subway of the stars."

In another song called "Dating Game", George sings about how people are willing to sell themselves out to get some sexual attention.

The songs have depth and the album has a nice mellow feel to it. You can sink into your easy chair and drift into the music.

MIKE ALVES

Pop Bus

The Elevator Drops

Time Bomb

What more can you say about a band that gives credit to Jason Priestly in its credits? Or a singer

called Fitts, the man in the orange suit?

Fitts, the man in the orange suit, tries to rip off Johnny Rotten's nasal whine.

"Be a lemonhead" is a song about a junky, a beautiful junky at that. It is actually pretty funny. It's worth listening to the CD just to get a good laugh from this track. Fitts, the man in the orange suit, implores us all "to be part of the celebration, part of our generation" and join the junkyfest.

Expect to see The Elevator Drops during the closing credits of 90210, or during Steve's frat parties. These guys are connected — they know Jason Priestly.

MIKE ALVES

Don't get no respect? Write for the Gazette Arts section and we won't kick you out of the office for eating crackers! Come to room 312 in the SUB and ask for Andrew or John.