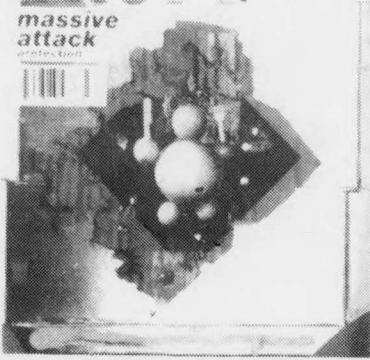


GENRECID

MICHAEL EDWARDS

Bristol really does seem to be the place to be in England these days (if you have to be in England at all) as there is a rather impressive music scene developing there. Not only is it the home of Sarah Records, but it is also the home of what has been termed the "trip-hop" scene. Trip-hop? Well, in-

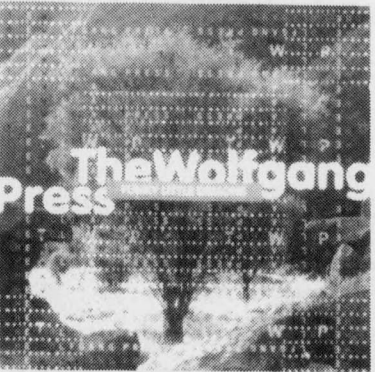


stead of going to great length to try and explain something which I don't pretend to understand myself, I will spell it out in terms of the Holy Trinity. Namely the godlike Portishead, the equally godlike Massive Attack, and finally Tricky. I have already gushed quite a lot about Portishead (and if anyone has still to buy *Dummy*, I suggest you go and do it NOW), and Tricky's album has yet to reach these shores so I will concentrate on Massive Attack whose *Protection* has not long been released.

Protection is simply wonderful; it seems silly to try and compare it to Portishead as there are so many differences between the two. So I won't. For one thing, Massive Attack recruit differing vocalists for different songs; something which could make for a disjointed album. But it doesn't - it worked well on their classic 1991 debut *Blue Lines*, and it does on *Protection* too. And there is no place that it works better than on the title track which is sung by Everything But The Girl's Tracey Thorn. Just when you thought that they could not surpass 'Unfinished Sympathy', they give you 'Protection' - it's a song that lasts almost eight minutes, but seems to fly by. The feeling is less soulful and more mellow than before; contemplative even. It is quite simply one of the best songs you will ever hear. Ever. The rest of the album is equally impressive (except for the final cover of 'Light My Fire' which makes me really cringe...) as it moves from reggae to dub to a couple of gorgeous instrumentals. This can hardly be classified as hip-hop, or dance, or "trip-hop" for that matter. It's far safer just

to say that this is one of 1995's essential records, and it's still only March. Things are looking up.

The Wolfgang Press are a strange bunch. Even back when 4AD Records featured almost exclusively swirly, ethereal bands, they were doing their own thing which was fairly dark, brooding and sinister in those days. They always threatened to let their soul shine through; a cover of 'Respect' on an early EP should have tipped most people off, but it wasn't until 1991's *Queer* that it all became really obvious. And *Funky Little Demons* continues this trend in most places, but there is always something else lurking in the background. They don't like to make things too simple. Rather than being a funk band, they are a band that does all sorts of funky things - brass aplenty makes 'Eleven Years' sound like Wilson Pickett cast-off in places (it also has some wonderfully ironic lyrics), while 'She's So Soft' quietly plagiarises T-Rex's 'Get It On' and 'Derek The Confessor' has some of those dark, sinister



lyrics I mentioned earlier. Clever stuff. Most of the other tracks are really laid back; a more subtle kind of funky I suppose; then throw in Mick Allen's soothing deep voice, and you have an album that really does live up to its title. Their recent Tom Jones collaboration can now be forgiven.

Bettie Serveert served up one of the best unheard albums of 1992 with *Palomine*; they instantly became the coolest thing to come out of Holland since the last cool thing to come out of Holland (smoked Gouda cheese? Golden Earring? Focus? The Nits? It's so hard to tell). The best thing about it was the way that it all sounded so natural, as if it had all been thrown together in one take with next to no production. It was the kind of music that could never be made in the US. Three years later they have returned with *Lamprey*, an album which sounds remarkably like the first one. Not that it is a bad thing,

as the first one was just so good, but if they do the same on their third album then I may have to write something more nasty. The most obvious difference (which is really quite a subtle one) is that the production is more evident. Shinier. Less rough edges. Elsewhere things haven't changed - Carol van

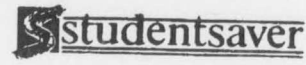


Dijk's voice still tugs at heartstrings in the most effortless way, Peter Visser's guitar still loves to get stuck into a nice meaty solo and the songs are longer than ever. Six minutes is hardly a problem to this band. *Lamprey* took a few listens to get under my skin (as did *Palomine*) but once it did its hooks were quite firmly placed in my flesh. Daily listens became necessary. I suggest that everyone does the same.

Finally this week is the debut album by Shady entitled *World*. Shady is the brainchild of David Baker formally of Mercury Rev, a band which was responsible for some of the most fucked-up pop music of the past few years. It seems so inappropriate to say 'songs' when talking of the Rev as their music had a weird improvisational feel to it - guitars, flutes and a wall of feedback all thrown together. And this type of thing is evident on *World* too - he is joined by members of such bands as the Boo Radleys, Swervedriver, Rollerskate Skinny, St. Johnny and Seam, to mention but a few. But this time there are songs trying desperately to escape from the cacophony, chaos and din and in most cases it is successful. For instance, take the first single 'Narcotic Candy' - the first three minutes are a swirly mess of noise before the real song seems to start. But even those peculiar times are still damned interesting, and when the first inklings of a regular rhythm or melody emerge it draws the listener in even more. There's nothing on *World* as glorious as 'Car Wash Hair' here, but it does get pretty close in places; close enough to deserve at least your passing attention.

1 Hour Film Processing

with the Kodak Colorwatch System



35mm Cameras and Accessories

Binoculars



372 Queen St.

444-6282

Start Accounting for Your Future.

Here are some facts:

CGA graduates, with their training as professional accountants, broad business experience, computer literacy, and comprehensive knowledge are in steady demand by employers.

CGA graduates are employed in all segments of the economy including business, industry, government, public service and education.

Over 40% of CGA graduates hold senior executive positions including president, director, chief executive officer or controller.

The CGA study program, an advanced accounting education program, is Canada's first professional accounting program to fully integrate computer technology into its program of studies.

The CGA study program combines regular assignments, in-depth rational examinations after each course thus eliminating the need for a final comprehensive examination, and mandatory practical experience in order to prepare men and women for leading positions in financial management.

As a Certified General Accountant you will have a decided edge in tomorrow's career marketplace.

CGA Courses (levels 1 - 4)

FA1 Accounting 1
EM1 Economics 1
LW1 Law 1
QM2 Quantitative Methods 2
FA2 Accounting 2
FA3 Accounting 3
MA1 Management Accounting 1
FN1 Finance 1
MS1 Mgmt Info Systems 1
AU1 Auditing 1

University of NB (Fred.)

Equivalent courses
BA 1203 & 2203
Economics 1000
BA 3703 & 3704
BA 2603 & 2604
BA 3235
BA 3236
BA 2223 & 3227
BA 2413 & 3424
CS 1043
BA 4238

Comics • Games • Books • Cards

3 YEARS OF STRANGENESS

Strange Adventures

Check it out!

3rd Anniversary Sale!
Free Draw for keen stuff!
Saturday March 4/95
10:30 - 5
384 Queen Street, Downtown
450-3759

CARIBBEAN NITE 1995

COMING MARCH 18

Dinner • Cultural Show • Dance
@ 7:30 P.M.
Sub Ballroom
Tickets: Sub Help Centre
\$10.00
Children: 12 and under \$5.00