

Re-grouped Mods and Dragnett show promising talent

Truth
Dinwoodie, Nov. 4

Review by Iain Mant

Former Mods, Vic Gailunas and Jon Adams have joined former Dragnett, Drew Berman, to form the band, Truth.

Having escaped the musical confines of the mod revival and rockabilly genres, Truth has emerged with a fresh and exciting assault on the local music scene. These boys are all very experienced and accomplished musicians. They brought with them, on Friday night, a professional attitude and dynamic stage presence, quite unusual for such a young band.

Playing mostly original songs, they proved their songwriting abilities are to be commended. Unfortunately many of their songs rely on a carefully interwoven lyrical and musical balance that was sometimes lost in the Dinwoodie acoustics.

Most of their songs have a readily

danceable beat that appealed the unusually young crowd. It was regrettable that the prominent beat laid down by Vic's drums, and emphasized by Jon's bass, sometimes drowned out Drew's fine sounding lead guitar - a mixing fault, perhaps.

The trio have a variety of vocal talents, the most effective of which is their harmonizing. This worked especially well on the songs, "Show Me Your Time", "Eye to Eye" and "Space Oddity". Jon Adams' vocals did justice to, The Jam's "Monday" and XTC's "Senses Working Overtime", while in other instances he came up just short of reaching a desired note.

Truth enjoyed excellent crowd rapport and they delivered two fine sets and a thoroughly enjoyable encore on Friday night. I wouldn't hesitate to recommend that anyone given the chance should sample Truth in the near future. Their refreshing pop sensibility and ample talents guarantee them a promising future.

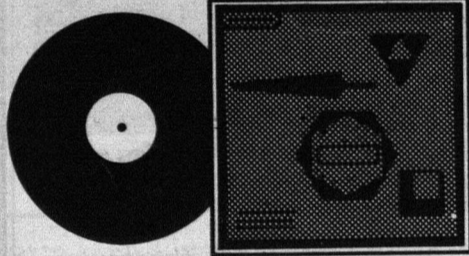


photo Zane Harker

Truth lead guitarist Drew Berman.

ROUNABOUT

by Nate LaRoi



David Bowie - Golden Years (RCA) *:** With Bowie now off to Capitol, RCA issues another unnecessary compilation. Digital remixing is a plus, but, coming only a year and a half after the *Changes Two* collection (which emphasizes the same period), *Golden Years* is merely redundant.

Elvis Costello - Punch the Clock (Columbia) **:** One reason Elvis Costello writes so many songs is because he keeps 'em simple. With the possible exception of the Falklands epic "Shipbuilding", nothing here is particularly ambitious nor are the arrangements as varied or as grandiose as those of *The Imperial Bedroom*. Nevertheless, a smart and likable set of songs. Pure pop for now people.

Terry Crawford - Virgin Heart (RCA) *: Yucky Pat Benatar imitations.

Tim Finn - Escapade (A&M) **: Lightweight light-hearted pop from the more commercially minded of Split Enz's Finn brothers. Well produced and engineered but a bit syrupy. Wait for the next Split Enz album.

Killing Joe - Fire Dances (Passport) *: Harsh, abrasive, noisy songs complete with buzz saw guitar attack. Not my idea of humor.

Pablo Cruise - Out of Our Hands (A&M) **:

Bland middle of the road pop-rock from faceless California quartet best known for late seventies hits "What Cha Gonna Do?" and "Love Will Find a Way". Years later, Pablo Cruise remain imminently forgettable.

Payolas - Hammer on a Drum (A&M) *:** 'Where is This Love' is a chiller but *Hammer on a Drum* remains a disappointment especially after the nervy *No Stranger to Danger*. Overly slick presentation further undercut by frequently naive lyrics.

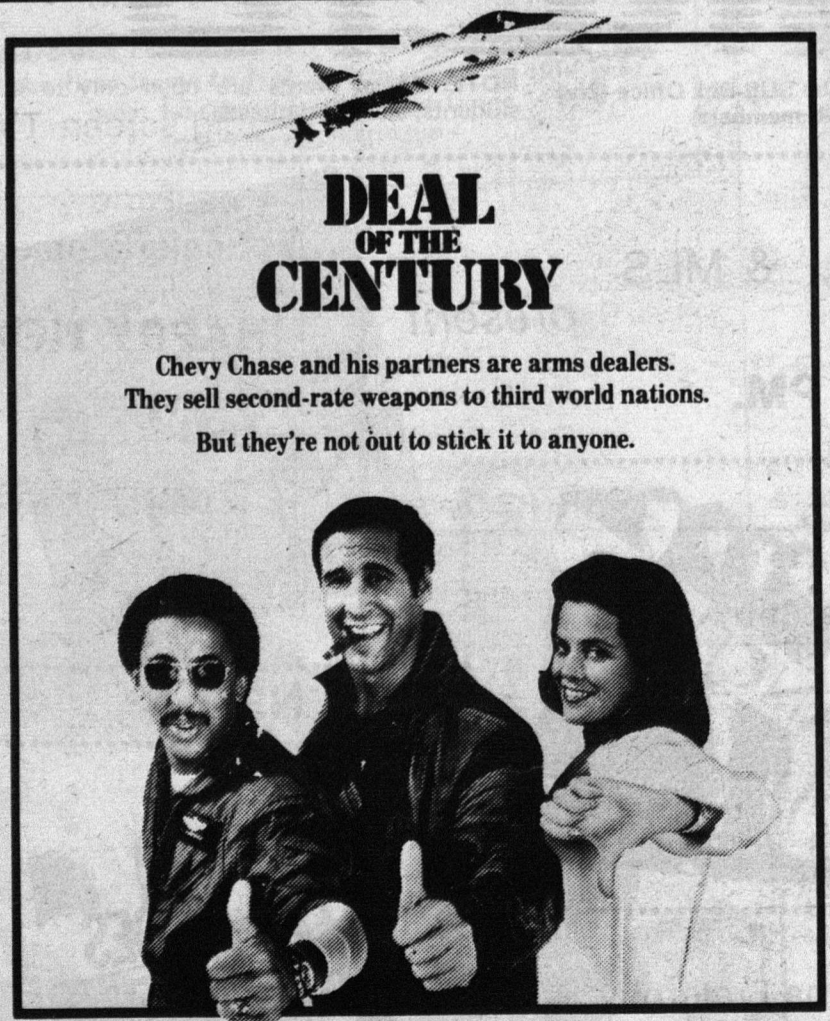
R.E.M. - Murmur (IRS) **:** Just when another British invasion seemed called for, along comes an American pop band that really matters. Brilliant songwriting and rich folk-style picking give *Murmur* some of the best mainstream music you'll hear this year. The right band at the right time.

Various - Q107 Homegrown Volume V (Attic) **: Wildly uneven collection of

Toronto talent spanning both Lover-boy/Styx clones (ug!) and some honest-to-God original talent. Try the Edmonton compilation *It Came From Inner Space* instead.

Violent Femmes - Violent Femmes (Slash) *:** Acoustic instruments, minimalistic drumming, and the snottiest singer in all rock and roll give Violent Femmes the most distinctive sound going these days. Punky, provocative, and precocious. Now if only the lyrics weren't quite so 'neurotic'...

* - poor
** - fair
*** - good
**** - very good
***** - excellent



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