

Distant

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more and more plots and lies. Their stories slowly gain an audience back home, and people begin to wonder what the truth really is in Vietnam. As they publicly unravel the web of deception — creating what was dubbed the "Press Mess" — the roll of media in war starts to change.

Once Upon A Distant War describes the reporters in great detail and by the end of the book you feel like you know them. It recounts the early history of the war by using comedy and drama so that you can't help but feel embroiled in the same conspiracies. If you have any interest in either the Vietnam war or reporting in general, this book is for you.

MARC GODIN



We So Seldom Look on Love
Barbara Gowdy
Somerville House

Comfortable situations and politically correct attitudes are preached to us every day from a multitude of sources. Barbara Gowdy's *We Seldom Look on Love*, a collection of short stories, presents a humorous look at a number of uncomfortable situations. The humorous absurdity of the characters and their problems left me chuckling despite my at-



WE SO SELDOM LOOK ON LOVE
STORIES
Nominated for the 1992 Trillium Award

tempts to be objective.

These stories are obviously not for those who insist on diplomatic handling of sticky situations. They are primarily about dealing with what each of us really represents to others, and handling what we have been given. The stories force the reader to consider the diversity of the world, and how one can stand out as an individual, despite wanting to fit in.

Gowdy uses a hawk-like analysis of our "collective" society to present a critical vision that is outstanding. She forces the reader to deal with issues that are usually ignored or skirted around in society, so rigid in its standards and lack of individuality. All in all, a riveting and thought-generating read.

DJ ROBICHAUD

Test For Echo
Rush
Anthem Records

When you sit down to listen to a new Rush album, you know you are either in for something excellent, or something very average. Very rarely is a Rush album outwardly bad, but in recent years the band has tended to produce very mediocre music. With the exception of *Counterparts* (their last CD) I have seen little but standard fare from the band.

Test For Echo is no different. Unlike *Counterparts*, which had a wonderful combination of innovative music from lead singer Geddy Lee and lead guitarist Alex Lifeson, and insightful lyrics from drummer Neil Peart, *Test* is a

montage of musical material that could have come from any Rush album.

I have been a fan of Rush music for some time now, and I have to say that with the possible exception of *Roll The Bones*, a Rush album has never bored me so much. Songs like "Stick it Out" and "Nobody's Hero", which made *Counterparts* so good, are completely absent from this effort.

Peart's normally poetic lyrics are lost in the typical thudding rhythm produced by Lee and Lifeson. While listening to this CD I couldn't get an old phrase out of my mind: same shit, different day. I can't think of a better way to describe this album.



This is not a bad CD. This is the kind of CD I would put on when I have to do some cleaning, or some other mundane chore. It's something I would have on in the background to take my mind off what I was doing. This is not a bad CD, and I will listen to it, but Rush — you guys can do so much better.

DANIEL CLARK

TPA Flight 028
Tristan Psionic
Sonic Unyon

For anyone not familiar with Hamilton's Tristan Psionic, they are a band that truly transcend the boundaries of laziness. When not recording, touring Canada, or organizing outdoor music festivals, these guys find the time to run one of Canada's best known indie labels, Sonic Unyon (home of artists such as Hayden, Smoother, and SIANSPERIC4).

After playing with bands such as Weezer and Archers of Loaf, Tristan Psionic have recently released their second disc *TPA Flight 028*. I've heard this band de-

scribed as the Canadian equivalent of Sonic Youth, and although they don't quite have the Youth's wall-of-sound guitars or ethereal aspects, their fucked-up tunings and feedback make this comparison sort of accurate. The disc's secret agent/surf/noise-rock opener "Air Traffic Control" actually has a certain Pixie-ish quality to it, and is a great instrumental. Melancholy does play a dominant part in the band's songs, as exemplified by the introspective "All Of The Things I've Done", and the downer-rock of "Secret" ("I've got a secret, it sucks/I've got a problem, it sucks"). The sadness of "Secret", however, soon shifts to all out anger, with an ending that turns into a maelstrom of distortion, feedback, and sped-up tempo before reaching a quiet, yet intense ending.

At times, *TPA Flight 028* sounds like a musical tornado (especially songs such as "3AM", and "Trans-Am Kid"), but this does not undermine the band's definite pop sensibility. Admittedly, it does take a great deal of patience to put up with the "bummed-out lyrics with quiet guitar, but watch out 'cause you're gonna get hit with a truck of noise" song structures that are all too prevalent on this disc. However, the songs really grow on you, and reflect the talent of one of the more promising bands in Canadian indie-rock.

AARON DHIR

Rythmeen
ZZ Top
RCA

What do long beards, fast cars, beautiful women, bad lyrics and *Rythmeen* have in common? Well, nothing to most people, but if you happen to be one of the rare ZZ Top fans, it means everything about southern rock. It involves a musical evolution that even Darwin would have trouble with. And oh yeah, it also includes the latest CD release from the l'il ol' band from Texas.

The band's three members consist of guitarist Billy Gibbons, bassist Dusty Hill, and a drummer named Frank Beard, who ironically has no facial hair. Their latest effort is an attempt at re-viving their roots in southern

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