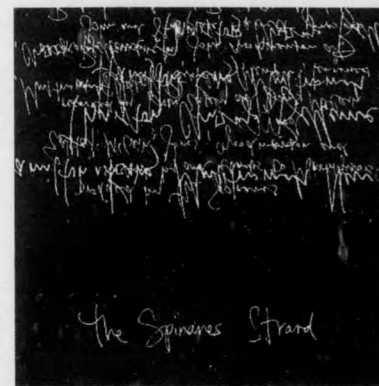




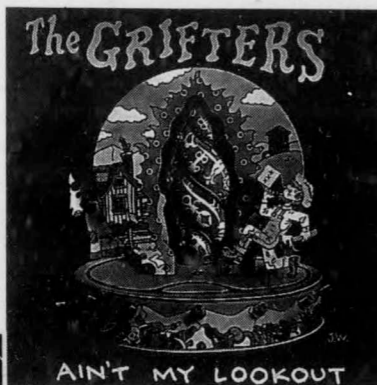
CYNICISM - A GAME FOR ALL THE FAMILY

Lush have never really recovered from their run-in with Robin Guthrie. You see, he tried to Cocteau-ize them through some rather heavy-handed production - it was like their early singles never happened. Unfortunately, people have always mentioned Lush and etherealness in the same breath without thinking twice, and Lush have always had so much more to offer. Their 1994 album, *Split*, went some way to remedy the problem by being a nicely eclectic album, and now *Loveline* continues that trend. *Loveline* might be an album full of rather bitter, cynical songs, but by starting on the highest of high spots with 'Ladykillers', it draws you in very quickly. And even after you are sick of that song, there are plenty others to take its place ranging from the very poppy '500' to the dreamy 'Last Night'. There's even a silly duet with Pulp's Jarvis Cocker which is good for a bit of a laugh. It's almost like they never met Mr. Guthrie at all.



The Spinanes' second album, *Strand*, is a subtle beast. On the first couple of listens, it quite literally washed right over me - I almost mistook it for being dull and boring. But then I started to listen more closely, and the intricateness of *Strand* began to appear. Guitars jangle (threatening to get louder occasionally), and Rebecca whispers out lines in the most sultry manner - it's enough to make the hardest of hearts turn to mush. Sub-Pop still have some indie bones in their body after all.

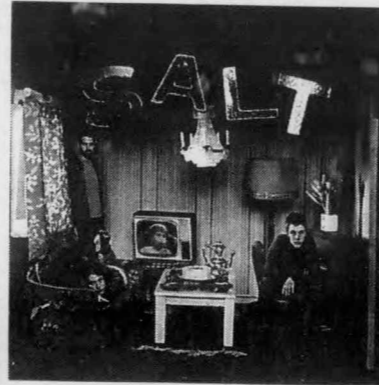
Subtlety could also be used to describe Sub-Pop's other recent release by The Grifters, but in a completely different way. Because they hail from Memphis, you'd expect a certain Blues influence to be present. And you'd be right, but that (and all their other influences, for that matter) is twisted around into something which isn't too recognisable. *Ain't My Lookout* falls midway between Pavement and The Jon Spencer Blues Explosion, but still retains an identity of its own (in a slack kind of way). Pretty good, but not the album which will save humanity.



The Swedish invasion continues. This time, the band are called Salt, and they are kind of in the same vein as Whale, except a lot more sophisticated (as if that would be hard...). But you needn't worry if you are searching for something with a little bit of an edge to it, as there are both eerie lyrics and edgy guitars that can feel like someone dragging their fingernails across a blackboard. But in a good way. It doesn't quite maintain the dizzying heights of 'Bluster' over the duration of 13 tracks, but there's no sense in nitpicking when there is enough good stuff on *Auscultate* to warrant a purchase. If only they were as good as The Cardigans though.

If you like Shonen Knife, you will enjoy *The Birds & The B-Sides*. If you don't, then I think I can safely say, you won't. And that's all that really needs

to be said. This album sounds just like all their others - fuzzy guitars and almost unintelligible vocals singing songs about candy and other trivial things. And this time, there are a whole bunch of cover versions too. Lots of fun.



Anything new by Chet Baker should be welcomed with open arms, anything at all. *Young Chet* is an album of rarities from the early days of his career (between 1954 and 1956). It might not be his best work (some of it could best be described as out-takes), and there are no vocal tracks at all, but I can recommend it simply because it is Chet Baker, and nobody plays the trumpet quite like he did.

It would be an ambitious project for anyone to put together a series of CD's entitled *The Ongoing History Of New Music*, let alone a radio station in Toronto. But that is exactly what is happening, with varied success up to this point. It seems that rather than pick out the most influential, dare I say important, songs from the 1980's, it makes some weird choices. How else could you explain the appearance of a some 'one-hit wonders' (The Flying Pickets, The Flying Lizards, and all other flying things, I suppose...) that seem to be there for pure novelty value and that 'I remember that song' recognition. Another question that should be asked, is why on earth would they pick out the extended mixes of songs, some of which seem

to go on forever. And if I was feeling really cynical, I might even suggest that this is just another attempt to jump on the 80's revival bandwagon and make tons of cash. Nevertheless, there are some good songs on here (by The Waterboys, World Party, Talk Talk and a few more), and with some careful rethinking, Volume Two could put the series back on track.

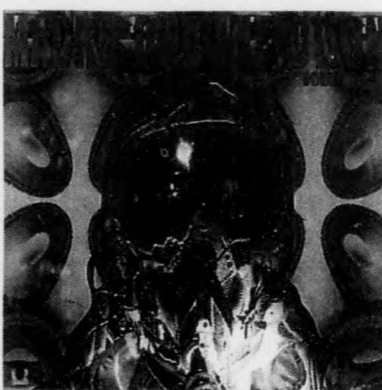
The other approach to successful compilations is to pick out a whole bunch of songs from the top of the charts, and stick them on one easy-



to-swallow package. That's what *Now!* tries to do, and the best guidance I can give concerning it, is to tell you to go to your nearest record store and pick it up. Then, simply scan down the track listing and see how many songs you like compared to the number of songs you don't like. Divide the former by the latter, and if it exceeds one, buy it. Otherwise put it back, and find something else more agreeable. I scored 0.89, which means I can't really recommend it. But if you don't yet own such epic songs as Edwyn Collins' 'A Girl Like You',

Everything But The Girl's 'Missing and Coolio's 'Gangsta's Paradise', then it might be worth investigating.

But before it seems that I am completely repulsed by compilations, I should tell you about a wonderful one. *Macro Dub Infection* is an incredibly ambitious collection which has tracks that represent the many faces of dub music. Dub has come a long, long way from the early studio experiments which took reggae rhythms, turned the bass well up and removed all traces of vocals. These days it has metamorphosed into something a lot more complex that creates vast soundscapes that pull you in. *Macro Dub Infection* features such giants of dub as The Mad Professor, yet there is a complete lack of the pioneers like Lee Perry or King Tubby. Instead, the emphasis is on newer bands that have embraced dub music - Tricky, Tortoise, Wagon Christ,



Scorn; the list just goes on and on. And the quality of the music is first class, and incredibly hypnotic - this is one of the best compilations I have heard in a long, long time.

Frederic Comes To Fredericton

by Ajit Chordia
Brunswickan Entertainment

The Gilbert and Sullivan Society celebrate their 20th anniversary with this splendid performance at the playhouse with an attendance by the Lt Governor herself. It really was a splendid show with a great cast, and really good backdrops.

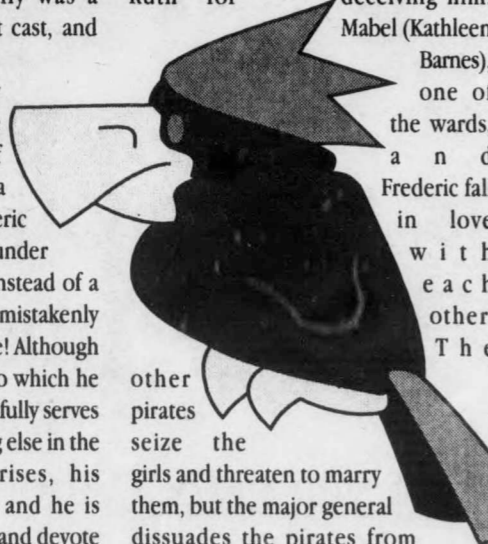
This funny and genuinely entertaining musical can be likened to a comedy of errors. The story is about a young handsome lad, Frederic (Bernie Henry), who is put under apprenticeship of a pirate instead of a pilot by his maid Ruth who mistakenly hears the word pilot as pirate! Although Frederic loathed the trade to which he has thus been bound, he dutifully serves his foremost, above anything else in the world. As the curtain rises, his indentures are almost up and he is preparing to leave the band and devote himself to the extermination of piracy. He urges the pirates to join him in embracing a more lawful calling but they refuse. Ruth however, wishes to become his wife and tells him that she

is a very beautiful woman. But he is confused whether he should marry her since he hasn't seen any other woman in his life. Just then a group of girls, all wards of Major General Stanley (Richard Scott) happen upon the scene. Frederic is fascinated by their beauty and rebukes Ruth for deceiving him.

Mabel (Kathleen Barnes), one of the wards, and Frederic fall in love with each other. The other pirates seize the girls and threaten to marry them, but the major general dissuades the pirates from doing so telling them he is an orphan and that he would be lonely if they went away. The pirates have a soft corner for orphans since they are orphans themselves and let them go.

Meanwhile the pirate king and Ruth discover that technically Frederic is still bonded to them since his indentures were to run until his 21st birthday and since he was born on the 29th of Feb. he really had only five birthdays with sixteen more to go! Frederic answers his call of duty since that is most important to him and rejoins the pirates. They seize the Major General but let him go "in Queen Victoria's name" since they have the utmost respect for her majesty! Very respectable pirates, I guess! They however are pardoned and allowed to marry the Major General's wards when Ruth explains that they are really "all noblemen who have gone wrong". And they live happily ever after...

Of particular mention is Mabel with her fine opera style singing, the pirate king and Frederic for their equally good performances as actors and singers. The songs were excellently sung, the props well done and elaborate, the cast well chosen and the whole show very well directed. Though the tickets were a bit steep for students at \$11, the 2-hour show was well worth it. Another good show from Prof. Edward Mullaly of the department of English at UNB.



Notice to Education Students

A number of financial awards in the form of prizes, scholarships and bursaries are available on a competitive basis through the Faculty of Education, to full time students who are enrolled in its programs. They are as follows:

Name of Award	Undergrad. Calendar Reference
Shaw, Agnes Nevers, Memorial Scholarship	C.32
Beebe, Dr. David, Memorial Scholarship	C.7
E. Belle Lynds Scholarship	C.24
McDougall, Mary (nee Outlet) Memorial Scholarship	C.25
Dr. & Mrs. Fletcher Peacock Scholarship in Education	C.28
F. Dorothy Skene Memorial Scholarship	C.33
Tilley, Laura, Memorial Bursaries	C.35
Dietze-Turner Bursary in Adult Education	C.14
Dow, Asa, Scholarship	C.14
MacDonald, Verna, Scholarship	C.24
Haines, Eleanor, Memorial Scholarship	C.19

If you wish to apply for the above named awards you should:

1. Register with the Undergraduate Awards Office.
2. Read the requirements and/or eligibility regulations listed in the Undergraduate Calendar.
3. Submit a letter of application (a separate one for each award) to Dr. B.W. Taylor, Faculty of Education. Each letter should:
 - a. State the degree program in which you are enrolled and what year of that program you are in.
 - b. Indicate the award for which you wish to be considered.
 - c. Indicate any special need/or qualification referred to in the calendar description.
 - d. Be accompanied by an up-to-date transcript of your academic record. This does have to be an official transcript, a photocopy is acceptable.
 - e. Be accompanied by two letters of reference from suitable people who know you well and your work well.

Completed applications should be in Dr. Taylor's hands by 30 April, 1996. If you wish to have further clarification, please contact Dr. Taylor (Office: Room 301, d'Avary Hall).