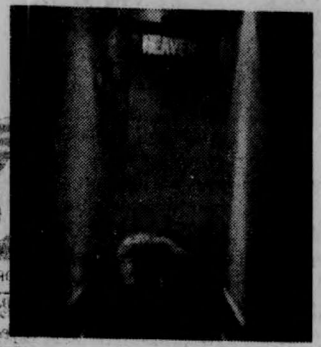


# GENREKIDE

MICHAEL EDWARDS

I never really understood why Tricky was linked so closely to Portishead. The biggest connections between the two that I see were that they were both from Bristol, and they both used the same sample from an Isaac Hayes track on their albums. To me, Portishead were haunting, while Tricky had a tendency to be more chilling and just plain scary. Or maybe that's just me.

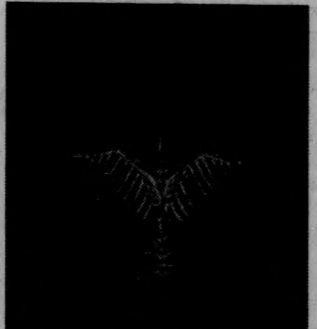


His latest album is more accurately a side project called *Nearly God*, and it features a whole bunch of guest vocalists such as Bjork, Alison Moyet, Neneh Cherry, Terry Hall and some other lesser known people. Some tracks work better than others (Neneh Cherry's and Terry Hall's contributions stand out), but ultimately this sounds an awful lot like a Tricky album. Even though there is little bit more variety in the voices you hear, there are no real surprises here at all. And in case you are wondering, I did like *Nearly God*; sorry for not making that clear enough.

Tricky also turns up on *No Protection*, a dub version of Massive Attack's 1995 album *Protection*. But being dub, the vocals are more or less stripped away by remixer extraordinaire The Mad Professor, who also turns up the bass so high

your speakers will shudder in the most delightful way. And like the best remix albums, *No Protection* works because it reinvents the original album while retaining the best elements. This is also a good introduction to the world of dub until *Macro Dub Infection Vol. 2* turns up in the next month or so, but more of that when it arrives.

If you have read my column over the last little while, then you will know that I am more than a little cynical about most things. And that is especially true about film soundtracks as in most cases, I just don't see the point. But every now and again, I get proved wrong. For instance, the soundtrack to the movie *The Crow* which had all kinds of good stuff on it. So when the soundtrack to *The Crow - City Of Angels* arrived, I was optimistic. But I needn't have been. Unfortunately, this time it is simply a cross section of what is seen to be 'hip' at the moment, and that doesn't necessarily mean that 'quality' is part of the equation. So



for every good track on the album (like PJ Harvey, Filter, Hole and Tricky) there are a couple of duds as well (like Bush X trying to cover Joy Division or Toadies and Korn). Patchy.

Much better as a soundtrack is *Basquiat*, one of those arty films that will never come to town in a million years. But the main problem with it is that most of the best tracks are old ones such as 'Tom Traubert's Blues' by Tom Waits or 'Summer In Siam' by The Pogues that there is a good chance you already own. And there is also such a weird, eclectic mix on the album that there can't really be simply one target audience in mind. And if they are to just rely on people who liked the music when they saw the film then they won't sell many round these parts. Still, I liked it, and isn't that the important thing?

And talking of Australians (this is the best segue I could come up



with...), The Blackeyed Susans have a new album out on American Recordings. It's called *Mouth To Mouth*, and it could be the one to break them in this continent. It has a wonderfully atmospheric feel to it like those glory days of fellow Antipodeans The Triffids, while vocalist Rob Snarski has a Nick Cave kinda thing going on. Combine that with some of the strongest songs of the last little while, and you have an album which will creep up on you from behind and then work its way under your skin until you want to listen to it again.

## Stockwood wows fresh crowd

PETER J. CULLEN  
THE BRUNSWICKIAN

It's a shame that only the frosh students received the opportunity to experience Kim Stockwood. To end Frosh Week, and also to cap off nine consecutive nights of performances for herself and her band, Stockwood certainly made it known that Saturday night's show was the best she had done all week. Her statement is probably the truth.

Although Stockwood has recorded only one album and hasn't even a handful of radio releases, her audience was definitely in sync with her music. However, much of Stockwood's success stems from her flamboyant onstage attitude, as demonstrated in her wild stories and by even "jigging" on command. A Newfoundland native herself, Stockwood quipped with her provincial comrades during the show.

Stockwood kept her guests entertained with stories of her success (she's scheduled to appear on Dini Petty), her encounters with famous stars (she snubbed Nicholas Cage), and she also informed the frosh that they should stay in school no matter how stressful the workload. ("If I got through it, anyone can," she laughed.)

Nevertheless, the music itself became the highlight of the evening. The SUB cafeteria provided wonderful acoustics as Stockwood's voice echoed throughout the room on slow-tempo tunes such as "How Many Miles" and "Compassion." During the wind-down of what is possibly her best creative work, "Enough Love," the band erupted into a wild version of Prince's "Purple Rain." They also employed Soft Cell's "Tainted Love" and an Elvis tune, "Wear My Ring Around Your Neck," in the show. Just before the

initial set ended, Stockwood related her encounter with a Canadian legend. Stompin' Tom Connors, after last year's East Coast Music Awards. Then the band ripped into a high-stepping "The Man in the Moon is a Newfie," a tribute to her home province.

Of course, the show could not have been complete without the performance of her biggest hit, "Jerk." The recent addition of the song to her debut album, *Bonavista*, has turned her career skyward in Canada, while also landing her a major record deal in the United States. Not that it mattered to the crowd too much; they were too busy dancing at that point.

Although Stockwood makes several appearances throughout Canada this month, she will be returning to Fredericton on September 27 to play at The Dock -- a must-see show of a must-see artist.

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Also on American Recordings (via their deal with the almost flawless Too Pure label) are Jack with their debut full-length release, *Pioneer Soundtracks*. This is a subtle record that requires repeated listens to appreciate its full depth. It also deserves the adjective 'atmospheric' as its longer songs that take several minutes to build up to a satisfying climax. But even on the shorter songs, Jack manage to conjure up something special - take 'Wintercomessummer' or the country-tinged 'Biography Of A First Son' for prime examples of that. They kind of sound like The Tindersticks thanks to some elaborate orchestration and narrated songs, but they take a path which is more guitar-oriented in a way that can almost be reminiscent of The Fall. This is the kind of debut that makes me salivate at the mere thought of a follow-up.

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