28, 1988

WKES

HAPPY HALLOWEEN FROM THE KIDS AT THE 'MEAT. SKRATCHSKRATCHSKRATCHSKRATCHSKRAT' CHSKRATCHSKRATCHSKRATCHSKRAT

Tu (RCA/BMG Music)

money for a vacation to Philadelphia, I went on a shopping spree at the Fredstores for a half-decent American album. As it is, I ended up with a half-decent Canadian album. Having heard what seems to be the hit of the track, Stay With Me, and loved it, I said, "Aw, to heck with my budget" and got Tu by Tu.

As far as I could tell, Tu is a Canadian group that came this close to making it big. Actually, it's a duo (but the name Tu confuses me: Tu is French for YOU!), twins named Amanda and Cassandra. They were going to show up in Hands Off leaving a lasting this very town with Platinum impression, but Le Freak is Blonde concert, which ended the only do this or that up cancelled. Tu bad.

I don't tend to like Canadian music very much; it's always written the same way more jazzy. This one shouts, and the same lyrics (Oh, bebe, been saddened long enough!" solutely no sense. Tu is an ex- could do this. ception. It's not French, but the sound is just a teenylittle seems to bring Data from the bit there; some sax, some new Star Trek to mind. This trombone, but a lot of synth, song only means Sex gets and a 1983 disco sound and beat that carries over into the that is the track before, How Flashdance era. Hard to ex- To Marry A Millionaire, plain, very hard.

Last Embrace is one of my favorite cuts; slow and Romance Under The cluded) that I paid for it. Moonlight should have

If one were to also hear She Can Never Love You, a

With my leftover spending fast-paced pop song, you'd never know it was the same people singing. Guitar and vibraphone reign supreme ville Mall and combed record here, only marred by the quiet tap-tap-tap of a high hat. Here is a slight bit of rivalry with the other twin, saying "I'm better! No I am!"

> Stay With Me is a slightly more upbeat Last Embrace, conveying the same message of a lost lover. Both songs say one thing to me: "Please come back... I feel so alone!" with tears and quiet wails.

> Hands Off leans more towards hard-rock, as do Language of Love and Le Freak-Tu Freak... with only dance song that didn't drive me crazy!

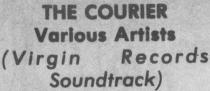
Office Party couldn't be with the same instruments "Let's Have FUN!! You've allez faire un lolo de la and takes you to the nearest magazine?) which makes ab- night-club. I wish Le Freak

Remote Control always mechanical. And adding to reminding one of arranged marriages.

All in all, seven out of ten romantic, and sad, very sad. songs make it. This album Reminescent of Kim Carnes' should be American or I'll Be Here Where The British. The tainted rep of Heart Is in a way... the lyrics Canadian music doesn't do Tu sheet doesn't do it justice. tu well. I think it's worth ten This is what Side One's of the fifteen dollars (tax in-

Move over, Stacy Q.

DEANNA T.



generally don't like compilation albums, especially if they are mere repackagings of an artist or group's singles over x number of years in the business. Film soundtracks usually fall neatly into 2 categories: those that group several big name artists with even marketing potential when spliced together, and those scores that are true attempts at creating an atmosphere intended as a complement to the action of film.

The soundtrack to THE COURIER borrows from both mentioned outlines. Side One includes contributions from such names as ASLAN, HOTHOUSE FLOWERS and most notably U2 who have donated an interesting but predictable piece, Walk to the plete and musically cogent public's pocketbooks. project headed by Declan Mac-Manus. (Elvis Costello -Ed.)The 8 tracks that he has composed and produced encase everything from modern

classical to new age music, blending together to surprising effect into a compatible collection of moods and harmony. Most memorable are the dynamic keyboards on Unpainted Villain and the beautiful woodwinds of Last Boat Leaving. The classical rootage worked with a heavier, more earthy Irish folk sound works well here, as most obvious on Rat Poison.

In keeping with the celtic mood of Side Two, I strongly suspect that the entire COURIER project, film and soundtrack, is uniquely Irish (although I have no supporting evidence of this at the time this goes to print.) Overall, the soundtrack to THE COURIER is a welcome effort in an age that has seen an ever increas-Water. Side Two, however, ing mound of flat, commercialshowcases a much more com- ly oriented scores aimed at the

ANDREA NOLAN



Tu's Amanda and Co-sandra indulge in a bit of dodgy binary fission. O.K. women of conscience - start your pencils!!



YOURS By Nadine A. Murray

Dear Uncle Stevie:

When I saw Sarah McLachlan's debut album, Touch, for the first time, I just had to have a listen to it. You see, I had heard her on the Halifax Compilation album Out of the Fog (Put out by those Flamingo people) in 1986, and thought she had a wonderful voice.

Now, at the age of 20, Sarah McLachlan has been signed to the Nettwerk label after they discovered her three years ago when the band she was in opened for Moev in Halifax.

I could compare McLachian to a cross between Sinead O'Conner and David Sylvian, but even that comparison does not describe the whole story. She has been classically trained in singing, guitar and piano, "making her one of Nettwerks most formally skilled artists."

Almost all the music and lyrics on Touch were written by McLachlan and she is accompanied by Dave Kershaw (The Waterwalk), Kevin Kane (Skinny Puppy) and other Nettwerk artists. This all makes for a very well-sculpted product; one that McLachlan should be very proud of.

The first single is "Vox", but there are other notable selections, such as "Out of the Shadows" and "Ben's Song." The music is very atmospheric; McLachlan's voice rises and falls beautifully and is right on the mark everytime.

Touch gets better everytime I listen to it, Uncle. Sarah McLachlan has quite a future ahead of her if this album is any indication of things to come.

Independently Yours,

Nadine