

HAPPY HALLOWEEN FROM THE KIDS AT THE 'MEAT

# ENTERTAINMENT

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CHSKRATCHSKRATCHSKRATCHSKRATCHSKRAT



With my leftover spending money for a vacation to Philadelphia, I went on a shopping spree at the Fredville Mall and combed record stores 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 this very town with *Platinum Blonde* concert, which ended up cancelled. Tu bad.

I don't tend to like Canadian music very much; it's always written the same way with the same instruments and the same lyrics (Oh, bebe, allez faire un lolo de la magazine?) which makes absolutely no sense. Tu is an exception. It's not French, but the sound is just a teeny little bit there; some sax, some trombone, but a lot of synth, and a 1983 disco sound and beat that carries over into the Flashdance era. Hard to explain, very hard.

*Last Embrace* is one of my favorite cuts; slow and romantic, and sad, very sad. Reminiscent of Kim Carnes' *I'll Be Here Where The Heart Is* in a way... the lyrics sheet doesn't do it justice. This is what Side One's *Romance Under The Moonlight* should have been.

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

fast-paced pop song, you'd never know it was the same people singing. Guitar and vibraphone reign supreme 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 *Hands Off* leaving a lasting impression, but *Le Freak* is the only do this or that dance song that didn't drive me crazy!

*Office Party* couldn't be more jazzy. This one shouts, "Let's Have FUN!! You've been saddened long enough!" and takes you to the nearest night-club. I wish *Le Freak* could do this.

*Remote Control* always seems to bring Data from the new *Star Trek* to mind. This song only means Sex gets mechanical. And adding to that is the track before, *How To Marry A Millionaire*, reminding one of arranged marriages.

All in all, seven out of ten songs make it. This album should be American or British. The tainted rep of Canadian music doesn't do Tu tu well. I think it's worth ten of the fifteen dollars (tax included) that I paid for it.

Move over, Stacy Q.

DEANNA T.

## THE COURIER Various Artists (Virgin Records Soundtrack)

I 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 Water*. Side Two, however, showcases a much more complete and musically cogent project headed by Declan MacManus. (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 increasing mound of flat, commercially oriented scores aimed at the public's pocketbooks.

ANDREA NOLAN

## INDEPENDENTLY 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 McLachlan 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



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