

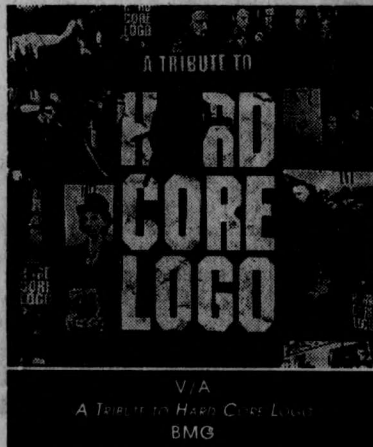
CD Reviews



There has been a series of music compilations in recent months, ranging from classical, to jazz, rock and dance. For the most part, the music performed in these compilations can be really stupendous or downright bad. Furthermore there appears to be a refreshing of same-old material with little originality or depth. However, *Plastic* comes through as one of the better compilations I've heard in awhile. George Maniatis selected a diverse range of alternative, techno and trance music that incorporates new and fresh samples of previously released music. Some of the selections are remixes of popular tracks by well-known and not so well-known artists, while others are new music.

The tracks gravitate toward highly charged and dynamic versions of prior music. Songs such as Sarah McLachlan's *Possession* (*Rabbit in the Moon Mix*), Garbage's *Queer* (*Hefty Bagmix*) and The Chemical Brothers' *Loops of Fury* offer an energetic surge of sound, lyrics and instrumentation that is reminiscent of music you may hear in ultra-futuristic films. It seems appropriate then that the cover design incorporates an anime girl emerging from a background of computer-generated bubbles. The design hints at the cutting-edge music in this CD.

• JETHILO E. CABILETE



Bruce McDonald's *Hard Core Logo* can certainly boast a hard core soundtrack, thanks to some of Canada's most popular pop/rock acts.

Hard Core Logo, the fictitious band in McDonald's rockumentary, are the essence of punk rock, and that's the attitude bands like The Pursuit of Happiness, Odds, Rusty and 54+40 adopt to make this unique soundtrack (none of these versions appear in the film, however).

Hard Core Logo, the soundtrack, stands out because the bands just let their ids go wild in the recording studios, representing themselves as they never have on their albums. Cub completely cut loose on "Who The Hell Do You Think You Are?" and The Super Friends should have added "Blue Tattoo" to their new album for radio single support.

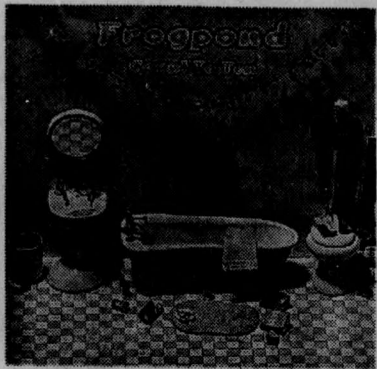
Obscure, but noteworthy acts are The Lugen Brothers ("Son Of A Bitch To The Core") and Chris Spedding ("China White"). But the album's best tracks come from The

Headstones, Rusty, Cub, Odds and an exceptional 54+40 tune. Moncton's own Sol also appear on the compilation.

The only true downside to *Hard Core Logo* is the album's production; two versions of "Son Of A Bitch To The Core" and three versions of "Blue Tattoo" adorn the fifteen track disc. Also, the Dream Warriors and Fishbone tunes are just plain awful.

Overall, though, *Hard Core Logo* is a solid set of songs - an example of what Canadians bands can accomplish when they allow themselves to have more fun than usual.

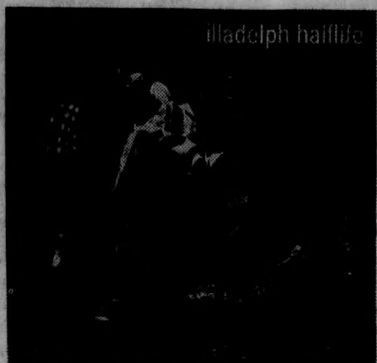
• PETER J. CULLEN



Froopong
Count to Ten
The Star Music/Sire

See last week's issue for the Veruca Salt review. (Only these girls aren't as good.)

• ANTHONY DAVIS & PETER J. CULLEN



The Roots
Academy Halllife
DGC

Slow moving dance beats and some catchy vocal effects contribute to make a couple of stand-out tracks. If you haven't heard of them yet, you probably don't like them anyway.

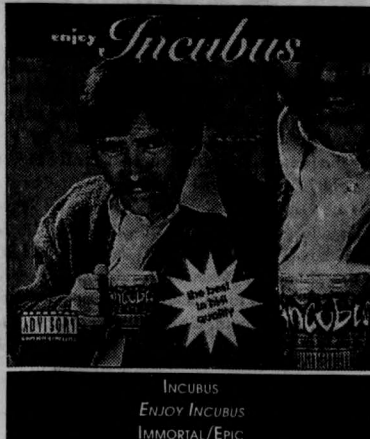
• ANTHONY DAVIS & PETER J. CULLEN



Groove Collective
With The People
MCA

If George Clinton ever heard this album, he'd hunt down Groove Collective and kick their collective asses. Pure '80s funk that makes you wish you were deaf.

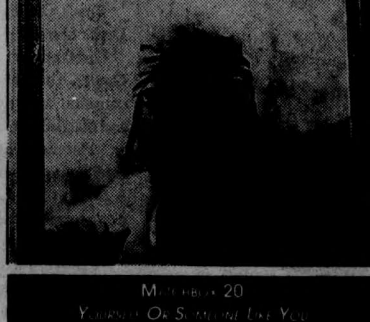
• PETER J. CULLEN & ANTHONY DAVIS



INCUBUS
Enjoy Incubus
Immortal/Epic

The Inc guy looks like he's from the '70s, and, coincidentally, his guitar is, too. From the California pseudo-punk scene, these guys mix in some heavy metal angst with a powerful jazz sound. However, it kind of sounds like everything you hear from those cool guys that drive through the downtown area with their car stereos cranked to 11. Loud with little range.

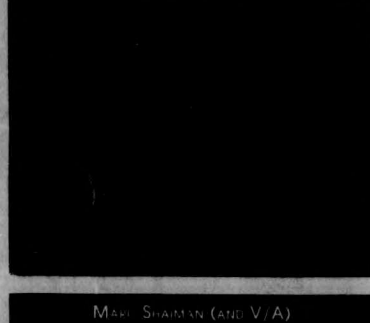
• PETER J. CULLEN & ANTHONY DAVIS



Matchbox 20
Yourself or someone like you
Epic/RSO/A&M

If Hootie & the Blowfish and the Counting Crows ever produced offspring, it wouldn't be the Blow Crows - it would be Matchbox 20. The tune "Long Day" is receiving radio play, and they're definitely geared for that arena.

• PETER J. CULLEN & ANTHONY DAVIS



The State Champs
Anti-Deceit
MCA

Music from soundtracks can be good or bad depending on the type of songs being played, and whether the music has any relation to the movie or not. The movie *Ghosts of Mississippi* is based on the real-life events that took place in Mississippi in 1963. Medgar Evers was assassinated by White Supremacist, Byron De La Beckwith and the historic trial that took place challenged the racism and inequality of the time.

Marc Shaiman has accomplished a wonderful compilation of music that blends with the film's thematic qualities.

Ghosts of Mississippi: Music from the Motion Picture is a selection of instrumental and lyrical music. Each piece covers a wide range of music, from Mississippi Blues to Southern Gospel and even a little Jazz. Some of the artists who contributed to this soundtrack include B. B. King, Muddy Waters, Dionne Farris, Billy Taylor and of course Marc Shaiman. The quality of the music is excellent and is extremely complementary to the film's historical and emotional power.

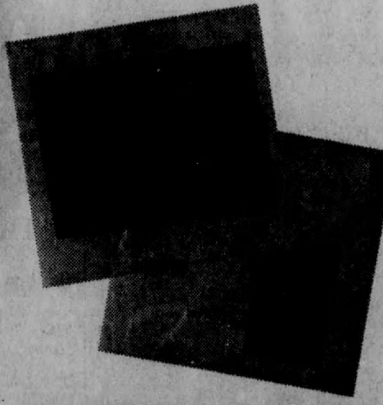
• JETHILO E. CABILETE



LOVE NOT
Bastards of Melody
Interscope/TVT

The music is rock n' roll and the lyrics are plain, but easy-going. If their vocals sounded anything like Liam Gallagher's, these guys might have a shot at being the next Oasis. But they don't, so they're not.

• PETER J. CULLEN & ANTHONY DAVIS



Pulsars
Pulsars
A&M/Sire

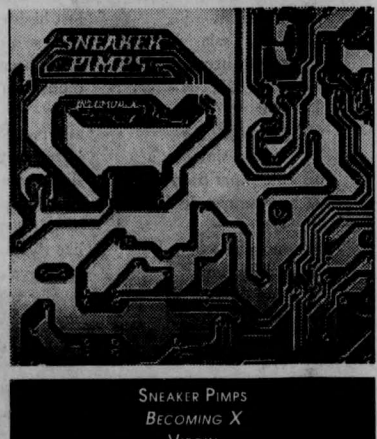
HALIFAX has invaded us! TRURO has invaded us! Together they band on this new 7" record from the fine people at Ant Records of Truro and Daydream Records of Halifax.

The Motes have been a festering unit for a few years now, excreting a splintering brand of sounds best identified as skunk rock. This release finds them a little poppier than usual with vocals surprisingly unburied in the mix. "The New Physics" begins on a light note until a spacy interlude revolts it into dark tones and radio frequencies rarely heard by earthlings. "(Bhymia) Spy Museum" has a booming bass line à la Jesus Lizard, and our tour ends not long after it begins.

The State Champs are the Pavement of Halifax, and, until further notice, I will continue to hail them in this manner. "You'll Love the Epcot Palms" is a rock epic which clocks in at over six minutes, filling its share of the vinyl piece. I hate to say it, but it is reminiscent of the end of a Pavement album - a denouement. Just when you think that song has drowned you, it returns with a post script, then another, until it finally extinguishes.

Buy this record downtown or order it for five bucks (postage paid) to: Daydream (P.O. Box 29057, Halifax Shopping Centre, Halifax, NS, B3L 4T8) or Ant (93 Normandy, Truro, NS, B2N 3J6).

• JON BARTLETT

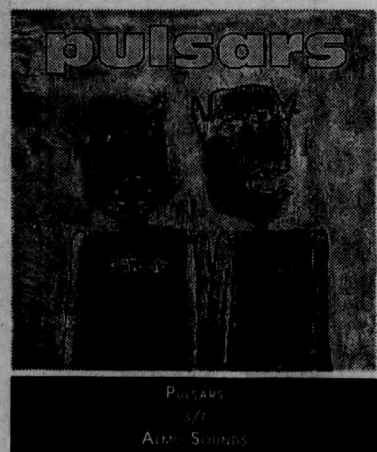


SNEAKER PIMPS
Becoming X
Virgin

Toted as the hot new Bristol thing, the Sneaker Pimps fit the genre closely enough. *Becoming X* is a good dosage of sound that adheres to the "trip-hop" philosophy, building slow melodious grooves through sampling and warm instrumentation. The Pimps differ a little from peers such as Portishead and Massive Attack in their minimalistic approach. While their counterparts convolute both sides of the stereo sending the listener off into space, the Sneaker Pimps practice simplicity often sticking to the guitar-bass-drums formula in songs like "Post-Modern Sleaze."

On the other hand, *Becoming X* follows some trip-hop standards such as the creation of a soundtrack effect through sampling overlay, examples of which can be heard on "Waterbaby" and "6 Underground," a track which appears in two versions on the album - a regular version and a Nellee Hooper mix which is the album closer. *Becoming X* stands as a good ride through delicate textures and the perfect exam-time study companion.

• JON BARTLETT



Dave Trumfos, the Pulsars' multi-talented singer, songwriter, guitarist and keyboardist, cites influences ranging from the Ramones, Beach Boys, Jesus & Mary Chain and Bay City Rollers, which would partially explain the zany song themes the Pulsars are presenting their listening audience.

Ranging from robots to obsolete Macintoshes to Pittsburgh tunnels to suffocating relationships, the Pulsars cover a wide spectrum of topics. Dave's brother, Harry, backs him on drums, as the two time travel back to the Cure/Depeche Mode era. The music mainly has a 'greatest of the '80s' feel to it, sounding quite like old New Wave - and similar to Vancouver's Bloody Chiclets, as well.

But the Trumfos love classic pop hooks and feel content at leaving songs at two minute lengths if it sounds right. Their horns, synthesizers and off-kilter rhythms secured them opening gigs for Blur and Oasis in the past, earning themselves credibility and the courage to unleash Pulsars on the general public.

• PETER J. CULLEN

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