



# ENTRAINMENT



## ART OF NOISE

YOUR WORST NIGHTMARE



## MICHELE'S NO NONSENSE COLUMN

**REPLACEMENTS**  
"Pleased To Meet Me"  
(Sire Records)

Paul Westerberg - lead vocals, guitar; Tommy Stinson - bass; Chris Mars - drums. Don't forget these names!

How are they? BLOODY FANTASTIC! Ask anyone that's heard them before. GREAT ALBUM! Rock & roll in its truest form & not a lot of effects. Paul Westerberg has a great voice - one of those 3-pack-a-day types. No 'whimp music' to be found here. All of this & intelligent lyrics to boot. Can it be true? It doesn't get any better than this.

4 1/2 stars ... - oh what the hell, 5 stars/5.

Buy it, and that's a threat!

**SONS OF THE DESERT**  
"Sons of the Desert"  
(Dessert Records)

Band's from Montreal. Not a lot of intelligence in the lyrics but they're fun. Better live than on vinyl. They have a lot of energy which is lost in the transfer to album. Naomi Emerson is the lead singer. Good voice. She hits most notes attempted. The most enjoyable songs are "Best Things" (previously released on 'Rage', their promotional cassette) and "Legs Like Stiv" (Bators, I assume). A good first album, don't get me wrong. The band plays well together. Great use of a 60's style organ. They are fun, only the recording quality holds the album back from being great!  
3 1/2 - 4 stars/5.

**DECADE OF DREAMS: Wild Colloquial**  
**THE VOGONS: Kiss Me**  
**Under the Missile Toad**  
**MARK CARMODY: Tuesday Wednesday**  
**(SOUNDTRACK)**

Review by TOM STILLWELL

### D.T.K. Records

DTK Records is a Fredericton-based independent label. Formed and operated by husband-wife team Peter Rowan and Dawn-Aeron Wason, its goal is to promote worthy talent, local and otherwise. Although the first three albums released by DTK are by Fredericton musicians, Dawn and Peter are interested in signing acts from all over, and their next two releases will be by bands from Halifax and Toronto.

DTK has also released accompanying videos for each album and has sponsored live shows by a number of local bands, as well as hosting shows by national acts including SNFU, The Nils, Go Four 3, the Asexuals, One Free Fall and the Jellyfishbabies. They will also host the upcoming DOA/No Means No concert to be held on November 25th at the Monsignor Boyd Family Centre.

*Wild Colloquial* by Decade of Dreams, *Kiss Me Under the Missile Toad* by the Vogons, and the soundtrack for *Tuesday Wednesday* were all released in May of this year. They have all enjoyed a fair amount of air play on alternative radio stations across the country and though they are vastly different, each album is a successful debut.

DTK is a collaboration of local musicians (past and present) whose credits range from hardcore to country and western bands. This diversity of talent gives *Wild Colloquial* a fairly eclectic sound. Still, it holds together well as an album, due largely to the ability of DOD's founder Mark Carmody to leave his signature on each of the songs. From haunting, melodic ballads like

*Sometimes Men* to straight out rockers like *When Sheri Gets Her Man*, there is a textured, somewhat unsettling feeling that gives the album a rich, distinctive sound.

*Kiss Me Under the Missile Toad* by the Vogons is much more straightforward, both in approach and attitude. Whereas DOD relies on an almost layered sound, the Vogons stick to the sparse, garage-style rock 'n' roll that characterizes their live performances: loose but not sloppy, with crunchy guitar, a thumping rhythm section and great, nose-thumbing vocals, all delivered with a wry sense of humour. Just listen to the lyrics of *Idaho/Pleasure Victim* and try not to crack a smile.

Mark Carmody's *Tuesday Wednesday* is the soundtrack for Capitol Films' movie of the same name. It is a dark, somber work that uses the electric guitar as its major voice. Comparisons have been made with some of the New Age music, which is unfair. The largely acoustic/synthesized New Age music tends to be fairly bland stuff, soothing but ultimately harmless.

*Tuesday Wednesday* is clearly not intended to soothe, but to leave the listener feeling distinctly uneasy. Instead of floating innocently in the atmosphere, it swoops and swirls, creating a tense, forboding mood. The use of electric guitar enhances this mood, giving it that extra edge.

DTK deserves a lot of praise for being the first such venture in Fredericton. By putting some of the quality talent that was always out there onto vinyl, they help dispel the myth that new exciting music is specific to certain geographic areas.

### In No Sense

**Nonsense**  
(Chrysalis Records)

Clever but boring piece of aural nonsense that contains about three or four enchanting pieces that are semi-memorable padded out with the manic maelstrom of sampling provided by ZTT's old eggheads Anne Dudley and JJ Jeczalik.

To give you some idea the album starts out with a group of tugboats having a Halloween party in a biscuit tin - an effect which obviously pleases Dudley and her boyfriend because it pops up again somewhere on side two as well.

Yeah, they did the revamp of the Drognet theme for Ackroyd et al last summer didn't they and sure as shirting it turns up again on the studio album. Sell-out or what? It's not limited to the title theme either because a little bit later on 'Debut' starts out pleasantly enough as a classical piece which somehow re-evokes the image of Dennis Hopper snoring nitrous oxide in the film *Blue Velvet*. Soon as we hear the "Da Da Da - Da Dah!" however, it's all over.

One thing which bothers me consistently about the *Art of Noise* though is the repeated usage of a mundane phrase over and over and over again in a tune, presumably because they taped it while they were stoned and regarded it as having some measure of profundity. The obsession with looped and distorted conversations, footsteps and out of place machines like chainsaws and dirt bikes really gets on my tits too.

Otherwise as a piece of electronic masturbation it isn't half bad, especially if you are a devoted Walkman user like myself. I was walking across Queens Square half cut last Friday night and by the time I got to the end of *Philadelphia* I had about 15 ideas for videos in my noggin.

Some parts of *In No Sense Nonsense* are distinctly irritating and it seems that although the *Art of Noise* have sorted out a reasonably sound method of sequencer employment the combination of the various facets of aural imagery is still being executed very sloppily and there is still a lot to be learnt. Oh and leave that bloody awful vocoder alone! Two albums is enough.

STEFAN GREER

