March 18, 1994



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March 18, 1994

GENRECIDE MICHAEL EDWARDS

After the last few weeks my Canaappointed; it should keep you going dian content must have fallen beuntil the new Lush album this spring. low the acceptable level, so I will do my best to remedy that this week.

Rose Chronicles Shiver (Nettwerk) Following on from their EP at the

end of last year, Vancouver's Rose Chronicles have released a debut album which goes to show just how important Scotland's Cocteau Twins have been in influencing the sound of many bands. Or in other words. this is hardly the most original album I have heard - etherial female vocals over swirling guitars. But that is not necesarily a bad thing because when it is done well, you can almost hear the voices of angels. And for the most part, Shiver is a damned fine record with some real joyous moments such as "Dwelling" and "Awaiting Eternity." The combination of Kristy Thirsk's voice and Richard Maranda's guitar can be quite spellbinding as they glide, soar and even (gasp) rock. It does stray

a little from this path getting a little

self-indulgent in places but nothing

too frightening, and thankfully not

too often either. If you are a fan of

this sound then you will not be dis-



Ah, the sweet smell of vinyl - nothing else comes close. Mr. Wrong is the evil alter ego of Mr. Right, or rather Mr. Wright who just happens to be the bassist from NoMeansNo, and this 7" is his manifesto to promote his putrid, poisonous view of the world. I realise it doesn't sound like the most cheerful way to spend a few minutes, but trust me, you should really pick this one up as it will make you realise just how much 'fun' the truth can actually be. A wonderfully organic sound of just bass guitar and growled, venomous vocal,

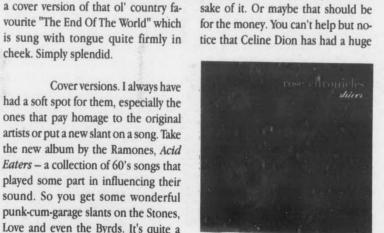
CHECKING OUT SOME CANCON AND DEATH TO ANNOYING COVER VERSIONS

the unneccessary cover version. There

seems to be a horrid trend at the mo-

ment of resurrecting songs and

putting out a new version just for the



'hit' of late with "The Power Of Love" which was an equally huge hit back in 1986 for Jennifer Rush. And the difference between the two versions? Well, apart from Celine having a pointier nose (at least in her pre-surgery days), not much. People are just suckers for a slow song. Rod Stewart put out a version of Van Morrison's "Have I Told You Lately" just four years after Van did himself. It was a much poorer version but thanks to a few tears on his Unplugged appearance, it worked its way up the charts. And

that brings me to Mariah Carey whom also milked her Unplugged performance for a rather worthless take on the Jackson Five's "I'll Be There," and now is doing a similar thing with Neillson's "Without You." Both of the songs in question here can be deemed 'classics' (ahem) in their original forms, and really don't need to be dragged through a fence backwards to put some extra cash in the pocket of a 'star' such as Ms. Carey.

The Brunswickan •9

And the most frustrating aspect of the whole trend is that the public are buying these new versions- they dominate the airwaves and television. Is the only type of music that people want are new versions of 'safe' old songs that do nothing to promote new talent or take any sort of risks? Sigh. I would really like to think that the answer is no, but I fear that to do so would only be false optimism on my part. In the last year I have seen so much new and genuinely exciting music ignored while Whitney Houston stays at number one for an eternity with a Dolly Parton song that becomes REALLY annoying when played repeatedly very loud at 2 am. Sigh. My faith dwindles ...

STUDENTS SMAP STUDENT SAVE 10% TALK

the lead track "State Of Grace" talks of

self delusion and futility in a way that

helps to put things in perspective. And

it has a cool tune too. On the flipside is

punk-cum-garage slants on the Stones,

Love and even the Byrds. It's quite a

wonderful record that oozes respect

while still standing up in its own right.

These are the sorts of covers that I can

cope with. Another band that have been

taking songs and doing their own thing

is Carter the Unstoppable Sex Machine.

They normally put a cover version on

the B-side of their singles, and have in

the past breathed new life into

Buzzcocks, Pet Shop Boys, Smiths and

Monkees originals. Their versions tend

to be a little bit on the more spiky side,

but fine interpretations nonetheless.

neatly, to my pet peeve of the moment-

Which brings me, rather

Again, worthwhile.

Cover versions. I always have

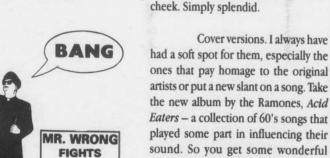


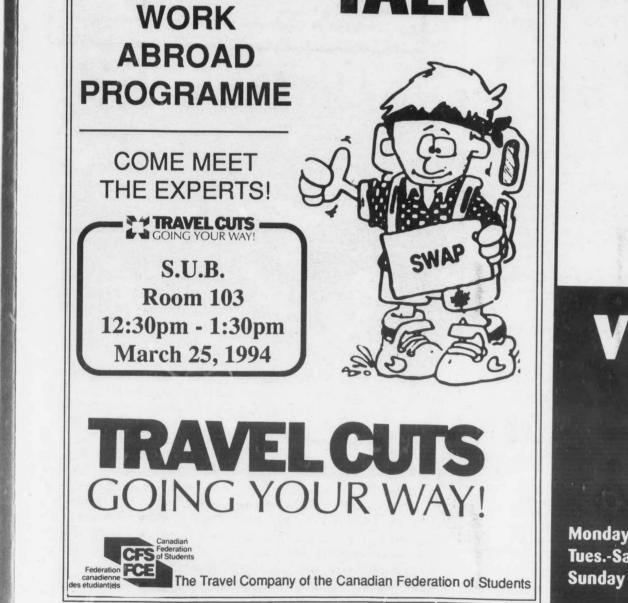
Mr. Wrong

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