

Duddy Kravitz
continued ...

Lights Big City." Do you think that this work is going to be able to do the same thing? Fifty years from now..

Laura: I think that it is very true to those people's lives. I think it might do that. I think that if it came out of Random House it might do that in Canada but it didn't.

Alex: I hope that people will be able to read this book after this generation has grown up and I hope that the stories can still work. I think there is enough in it that it could but I am prejudiced!

Bruns: Is there a Maritime Influence in this novel?

Laura: Definitely, I think that with Kay especially even though she is in Toronto she defines herself as from the Maritimes. She carries her sense of home with her and I think that's her realization at the end of the book - that no matter where she is she has the maritime influence with her.

Bruns: Do you have any advice for up and coming writers from this area. Do they have to move to Toronto?

Laura and Alex: NO!

Laura: It may be easier and faster to do in a larger city but I also know people who have gone to larger centres and have completely lost themselves and had to leave. It can be done here as long as you keep in touch with the larger community.

Alex: At the same time I think it is good when you are young to leave the place you grew up in... it doesn't always have to be bigger...it provides you with a perspective.

I really can't say enough about this novel, but if you won't read it because I tell you to then consider the fact that it is being adapted for CBC radio and that it is currently being looked at in Hollywood. So if you are looking for a journey into the twentysomething generation minus the eight million dollar publicity budget and the million dollar soundtrack, hop on -it won't get any better than this.

GENRECIDÉ

MICHAEL EDWARDS

THE NEXT BIG THING?

It is extremely difficult to tell just who is going to be the next big thing. Not that its tough to pick out the talented performers. Rather it is difficult to determine just who will have commercial success. Alas these days you do not need to be talented to become successful. A vast amount of the power in making this determination belongs to the media as they decide what will be made freely available for public consumption. For example, think of the most mindless pop song which gets played over and over again on the radio. It gets to the point that after hearing the smallest snippet, you find yourself singing it for what seems like the rest of your life (do I have to say more than Ace of Base..?) But who gets the fame and money? Sometimes life is so unfair.

With every new release, the record company sends out a press release which attempts to make the artist sound like the new saviour of music as we know it. And people like myself have to plough our way through all that propaganda to get to the important thing - the actual music. It almost gets to the point that the cynical amongst us thinks that if someone is so desperate to promote an artist then its because they need all the help they can get whilst the real talent are left floundering for themselves. Because, after all, real talent will prevail in the end. Ahem. Instead

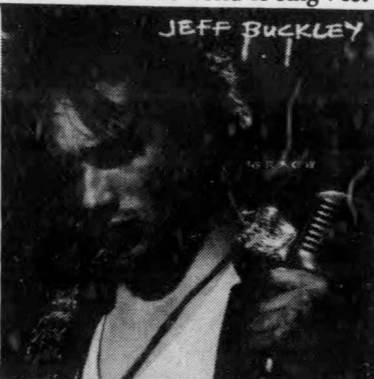
one face dominates the covers of every magazine each month as things get swept along on the tidal wave of hype. And so this week I thought I'd look at a couple of the new releases which are finding themselves in the limelight at the moment.

The latest darlings of the notoriously fickle British music press are Oasis. Or at least they are this week - next week it may be Echobelly. Or maybe Elastica. Maybe even Suede



again. Its so hard to know when the journalists pick out one band to become fashionable and then turn their back on them when they become bored. Oasis are already infamous in their homeland for their mammoth drug intake, trashing of hotel rooms and loutish arrogance when dealing with the public. Their first two singles both made 'Single Of The Week' in all the major music papers, and their debut album, Definitely Maybe, has been heaped with similar accolades. Do they deserve it? Sigh. That's tough. For one thing, I see them catching the Stone Roses disease - you know the one where a band makes one wonderful album then disappears altogether despite always

promising more. But let's live for moment, and just think of what they have to offer. Imagine the remnants of the thankfully long dead Manchester scene mixed with a liberal helping of early Stones and you begin to get fairly close. Their whole sound is awash with cliches, and parts of songs which sound more than familiar - I'd swear that "Shakermaker" takes most of its melody from "I'd Like To Teach The World To Sing". Yet



the whole thing is delivered with so much delicious arrogance that it does work. It looks down its nose at you, leers and tells you exactly where you can go yet it feels so genuinely exciting and that is such a rare feeling these days. Sure it'll burn out overnight, but make the most of it while you can.

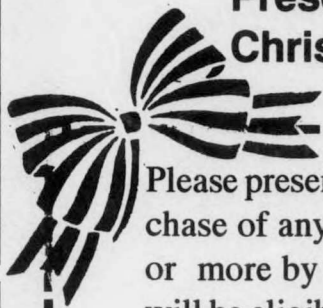
I wish that I could talk about Jeff Buckley without mentioning his father in the same breath, but try as I might I can't. Tim Buckley released seven albums between 1968 and 1974 before his untimely death; unappreciated at the time commercially, it is only in retrospect that his influence has been reassessed. What made Tim so very special was his

emotive songs which were delivered using his incredible voice. A voice which had an ethereal, other-worldly quality that was unlike anyone else at the time, and anyone else since. Until now that is, because his son Jeff Buckley has that same gift. And if all that wasn't enough, Jeff can write damned fine songs too. His debut EP, Live At Sin-e, was a solo acoustic recording which had him being referred to as a new folk hero. But his first album Grace features a full band on some songs which brings the music into fairly hard rock territory (in the nicest possible way). Only a couple of tracks from the live EP turn up here, with "Eternal Life" being swelled to a much more resonant level. When you have such a tight sounding band to fall back on, the songs will more or less carry themselves, but when you decide to do an acoustic cover of a Leonard Cohen song, namely "Hallelujah", you do leave yourself somewhat exposed. But he makes the song his own, using his range and emotion so magnificently that it seems like Cohen wrote it just for him. The album touches on all manner of styles from the straight forward folk of "Lilac Wine" to the cherubic "Corpus Christi Carol" to the sixties soul of "Mojo Pin" (perhaps the greatest song his father never wrote?). This is one of the most amazing debut albums that I have ever heard in my life, and I hope that the potential it shows will be fulfilled in the years to come. The next big thing? I sincerely hope so.

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