

CD REVIEW EXTRAVAGANZA

dance, then *III* is definitely an album worth listening to — even if you aren't already familiar with the group.

Some of the better songs on the CD are "Flight of Luminous Insects", "Tunnel", and "Toooly Hoof".

*III* is available in most record stores, but may be difficult to come across as it is not exactly a mainstream album. However, for more information on Download, you can contact them at [www.nettwerk.com](http://www.nettwerk.com).

**PATRICK SHAUNESSY**

**The End of Violence —**

**Soundtrack**

*Various Artists*

Outpost/MCA

I must admit that my review of this album is somewhat qualified by the fact that I have yet to see the new film by director Wim Wenders that the music supplements.

Wenders, who directed the masterpiece *Wings of Desire*, has a distinct talent for using relevant music in his films. The characters' dialogue and movement are accompanied by sounds that convey the range of extreme emotions that Wenders places upon them. The soundtrack for Wenders' last film, *Until The End of The World*, was

fantastic, and in fact was the most commendable attribute of the film.

The music that accompanies *The End of Violence*, while not quite as compelling as

*Until The End of The World*, is generally strong. Much of it is atmospheric, such as Ry Cooder's "Refine Violence", and is distinctly melancholic. Wenders mixes the old boys (Cooder, Tom Waits) with the relatively-current-yet-aging (U2 with Sinéad O'Connor, Michael Stipe with Vic Chesnutt), and also dabbles in the trendy (DJ Shadow, Howie B).

Standout tracks include Spain's "Every Time I Try" and Los Lobos' beautifully uplifting "Me Estas Matando".

The emphasis of this soundtrack is on the music, as there is very little in the way of audio clips from the film. This is fitting, as each track is coherent enough to stand on its own merit, although songs by Eels and Whiskeytown are somewhat weak.

**AARON DHIR**

(hed)p.e.

(hed)p.e.

Jive

My initial reaction when I heard this album was to run into the street screaming, and throw myself into oncoming traffic. My second reaction was to fall to the floor in a fit of uncontrollable laughter after realizing that the members of the band actually gave their consent to release this album.

This music can be described as a pathetic impression of Rage Against the Machine. I would like to apologize to the members of Rage for comparing them to (hed)p.e., but listening to the album has lowered my IQ and I can't arrive at a better conclusion.

The names of the members in (hed)p.e. are almost as comical as their attempt to make music. They are MCUD, Wesstyle, Chizard, Mawk, BC, and DJ Product. Together they form a band that calls

its style "G-punk". I guess that "G-punk" is synonymous with shitty, because that is the best term to describe their music. The band was trying to successfully bind punk and rap in song, but failed utterly.

As I listened to the first few tracks, I thought that surely it had to get better; no band would release an album if all the songs were all as bad as the openers. But alas, the whole album sucks. I could sum up all 13 of the tracks in one way: noisy, unintelligible bunk. I only hope that one day I will be talented enough to scream my head off while bad music plays in the background, and that somebody will be stupid enough to pay me to do it.

The Parental Advisory sticker on the album is correct in being there.

No self respecting parent would let their child listen to this stuff, unless it was a form of cruel and unusual punishment.

**STEVE PETRIE**

**Psycho Babylon**

*The Ids*

Nettwerk

Id: the basic drive of the body for its needs, normally controlled by the ego and superego, which help us to find and follow socially acceptable paths while fulfilling our animal needs.

Psycho: slang for insane.

Babylon: place of sin in bible where man sought to attain heaven through means other than righteous behaviour.

Well now, this is an interesting set of words. Would it be surprising if the band's music is slightly odd?

The first few bars on this album remind the listener of the song "Pop Goes the World" by Men Without Hats. However, this ends when the lyrics kick in because the singer's voice bears no resemblance to that of Ivan. The lyrics are monotone and attempt to imitate an even more lethargic version of Kurt Cobain. The lyrics actually pick up to sound slightly ska-like for the chorus of the song "Beauty and Pain".

The songs are short and the lyrics repetitive, but the background music is great. There are fun synthesizers, horns, and acoustic and electric guitars manipulated into fascinating mixtures.

The beats are quite varied and follow no particular style for more than one or two songs. There is often no coherent tune to the lyrics, and the singer is consistently off-key — quite possibly a tone deaf male.

If you can get past the lousy singing, a few of the lyrics say really neat things; that is if you can discern the words, "Some people could not describe nor circumscribe, explain or contain their rage or madness. They feel it

in their bones."

Unfortunately, the majority of the lyrics aren't so great. They forgot the intuitive stuff and went with the 'I am an insane, crazed, horny delinquent, and I think I am so cool' crap.

Overall, there is too much pointless swearing. The vocals sucked, but the instrumental work was awesome; turn on the album and use your equalizer to turn off the vocals.

**TAMARA BOND**



**IV**

*Loverboy*

BMG

Hey kids, guess what? Loverboy is back!

Yes, it's true. The 80s band that brought us such great hits like "Workin' for the Weekend" and "Turn Me Loose" are back with their latest album, *IV*.

The funny thing is, nothing has changed. It's like the entire band has been cryogenically frozen for upwards of 15 years. They still have that cross between Chicago and Bachman Turner Overdrive that appealed to the masses

in the 80s; but last time I checked, it was 1997 going on '98.

The question is, who do these clowns think they are? What possesses a band to stop recording for over ten years and then roll back into the studio with all new material? It sounds like a bad Led Zeppelin story.

The only reason I can think of is the major label appeal of BMG, forcing Loverboy to spoon-feed the baby boomers with its 'infectious grooves.'

The members of Loverboy have stated that they didn't want to compete with the grunge thing, but instead decided to bide their time.

*For Christ's sake, it's been ten years!*

A rock icon, Kurt Cobain, was established, influenced millions, and then died in that period; yet, somehow, Loverboy thinks it can just pick up where it left off. Good luck boys — the market has changed. A band of pre-pubescent teens like Hanson can sell millions of albums, but you can't!

This 80s phenomenon has gone way too far. From Pez dispensers to 80s weekends on MuchMusic, where 30 year-old women can sit home and remember the crush they had on Billy Idol, society is deteriorating to the point where bands aren't gutsy enough to explore a new sound. Of course, hardcore Loverboy fans will praise the band for not selling out, but there is a huge difference between selling out and evolving.

I suppose, in one way, Loverboy is being different by remaining the same. Perhaps they're on the leading edge of a re-cooked 80s sound that will heat up Karaoke machines everywhere. It's not my place to predict the future, but I know I've just found a new coaster.

**GORD ROSS**



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