

# Noise about Noise

## All Acoustically



Nirvana  
Unplugged in New York  
MCA 9/10

As much as I think that this is a great album, I hope that David Geffen doesn't close the book on Nirvana with this MTV Unplugged session. I suppose that I could take the cynical attitude that Geffen will pump out albums of Kurt Cobain blowing his nose just because it will sell, but I don't think it will happen.

Hopefully there will be a couple more Nirvana albums after this — capturing their intensity live, or their demos (which are widely available as bootlegs). Nirvana unplugged is great, but a live and plugged in album would be even more to my liking.

Anyway, when I first saw the video broadcast of *Unplugged* on Much Music (almost immediately after the suicide) I wasn't really blown away by the performance. I was impressed with their choice of songs. Covering The Vaselines, Bowie, the Meat Puppets and Leadbelly was very cool, but I didn't think that it was anything spectacular.

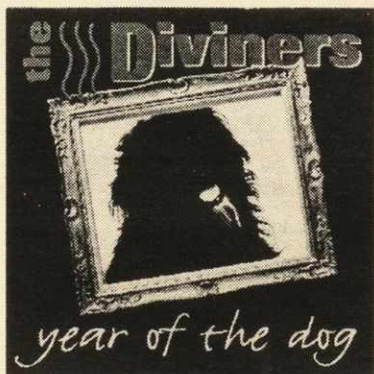
Now, seven months later I'm listening to the cd and I'm really taken aback by how well Nirvana's songs stand up acoustically. This performance was spectacular. I guess that it just took some time for it to sink in.

Like it or not, Kurt Cobain wrote some amazing songs. Standouts from *Unplugged* are "On a Plain", "Come as You Are" and "All Apologies". The cover of The Meat Puppets' "Lake of Fire" is great, and their rendition of Bowie's "The Man Who Sold the World" is simply brilliant.

People who are slugging this album off as a quick cash in need to get a friggin' clue. It's a great performance by a great band. End of story.

Michael Graham

## Canine Divine



The Diviners  
Year of the Dog  
Independent 8.5/10

The way things usually work here at the Gazette office is that the only CDs which lie around for weeks without being grabbed are beyond shitty. *The Year of the Dog*, which sat quietly on the shelf for a number of weeks, is an exception however. The Diviners, a quirky ensemble of dedicated and skilled musicians, have crafted a won-

derful piece of music here.

Husband David Robertson and wife Theresa McKay share the singing chores beautifully, giving their nine co-written songs a balance unattained by most bands. The crafty songs of love and loss are served well by this duality of focus, and an underlying sense of male/female harmony delicately softens the sadder moments.

The material is arranged well, perhaps too well at times, and the skill and experience of all the musicians comes through strongly from beginning to end. Maybe too poppy for you, but not for me.

Milton Howe

## Keeping Music Evil



The Fatima Mansions  
Lost in the Former West  
MCA 9/10

I remember listening to a song off of The Fatima Mansions album *Viva Dead Ponies* about a year or so ago. The music was ridiculously benign synth based stuff and the vocals were delivered in a Bryan Ferry, super-suave voice. The only lyrics that I can remember were "Kill a cop...why the hell not...white man's militia..." I was hooked...and now of course I am a cop hunting psycho because I do everything rock stars write in their lyrics.

But enough about me. The juxtaposition of violent lyrics and sweet music with romantic vocals is an interesting component of The Fatima Mansions overall sound. With *Lost in the Former West* the band continues this tradition.

Calling their music "sweet" is misleading however. Most of their songs tend to have a synth-pop section. Maybe for the first two verses, and then all of a sudden the entire band will lash out in the chorus. There is a good mixture of dark humour, wit, and massive guitar attacks throughout. They are like The Catherine Wheel's evil twin band with some bombastic industrial metal thrown in for good measure.

"Walk in the Woods", for instance, is a lush synth based song with Spandau Ballet type vocal delivery...until the chorus, where the band bashes you over the head with a sonic assault.

This album is very clever and certainly holds your attention, begging to be played as loud as possible. And as The Fatima Mansions say..."Keep music evil".

Michael Graham

The arts section needs help. More specifically, we need people to review theatre, interview visiting artists, review classical and jazz recordings, etc. We are also looking for "The art of [whatever]", non-review pieces. Drop by on a Tuesday or Wednesday...

## Radiodead

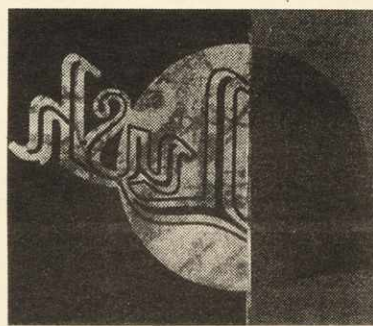


Radiohead  
My Iron Lung  
Parlaphone 4/10

This quick little EP starts off sounding pleasantly like late-era Roxy Music, but unfortunately it doesn't stay that way. Even before the first track is safely complete, Radiohead slides into a Dead Kennedysque grinding, thrashing cesspool of histrionic slush. It's a marriage that does not work by any stretch of the imagination, and try as I might, I was never quite able to recover from the initial horror and garner significant enjoyment from the somewhat more promising bits that followed. Some of the tracks sound almost like two songs arbitrarily taped together on an editing table. It's a shame that Radiohead didn't think twice about the congruency of the material on this EP before they finished because it's a case of a bad combination of some otherwise inventive styles.

Milton Howe

## Simply Luscious



Lush  
Split  
Polygram 7.5/10

Lush's third release has a good sound, a something that is other-worldly. A little rougher than previous albums, *Split* sees Lush slowly moving away from their heavenly, reverbed out world of sound.

The music, while being unusual at times and interesting to listen to is far from being experimental. The band utilises a fairly standard format of two guitars, bass and drums, singer and back up vocals. Lush is an interesting group because of the mix between male and female members, (two of each) and the fact that the males, usually dominant in the music world, are the background upon which the women are set.

The thing about *Split* that catches me is the vocals. Their lyrics have a haunting quality that suggests events and mysteries more than it describes any actual events. This makes them highly accessible and easy to relate to. The voices of Miki and Emma have an ethereal quality. Their voices create a disturbing effect as the words waft over the music.

*Split* is easily accessible, and enjoyable to listen to. Lush has put some hard work into making the album all that it can be, working with a variety of people in a couple of places including London's notorious Abby Rd. Studio. Definitely worth picking up if you can find a decent price.

James Beddington

...and yes, the scan is backwards.

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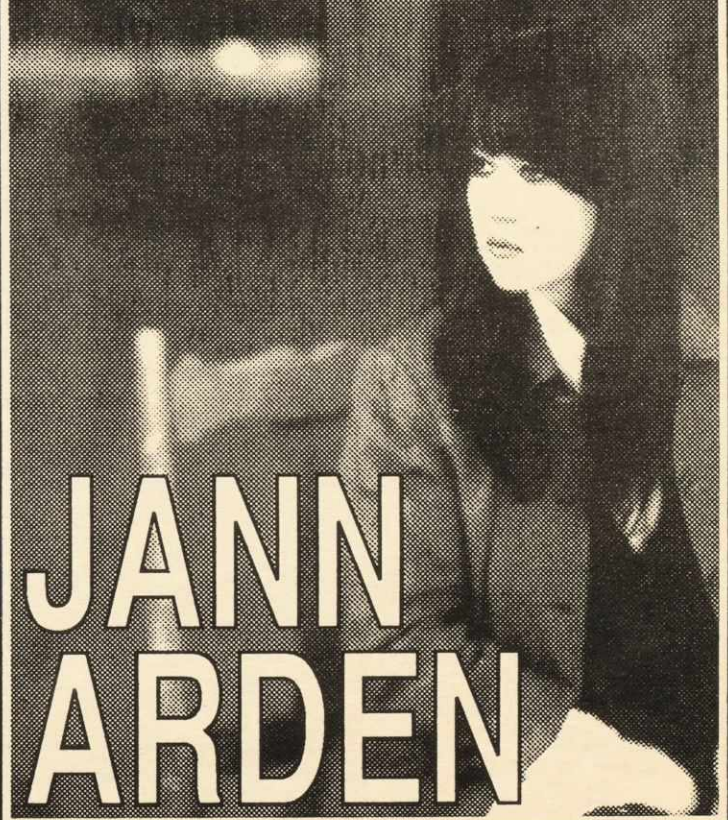
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