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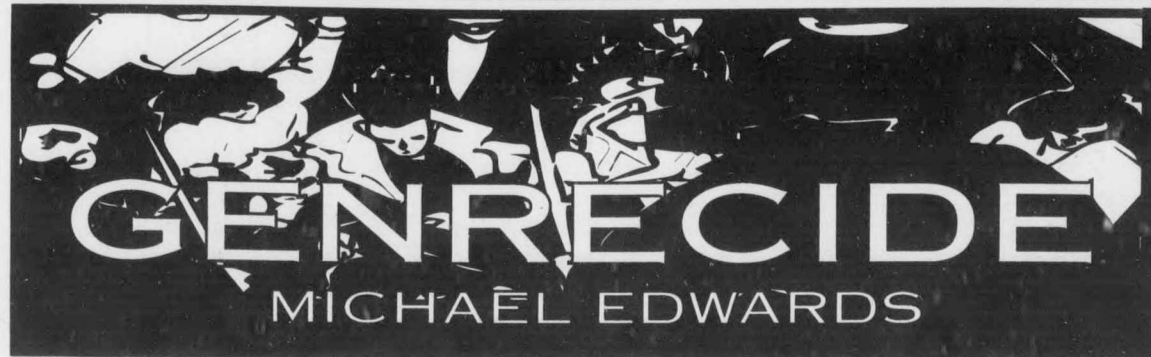


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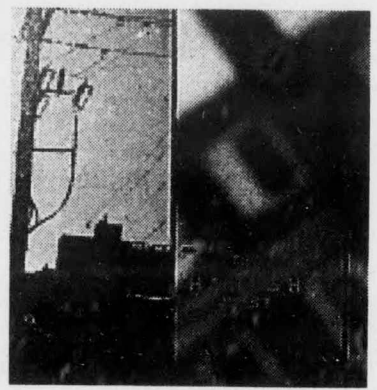
QUALIFICATIONS: We are seeking applicants who are in full-time attendance at university, but who are available to work during half days, especially mornings. Competence in both official languages is an asset.
Incumbents should be available from November 1995 to June 1996.

SALARY: The salary is \$6 per hour. Applications are available at the Office of the Clerk of the Legislative Assembly and at the Student Placement Service, Neville Homestead, UNB Campus and should be submitted **ON or BEFORE September 29, 1995.**

APPLY: Ms. Loredana Catali Sonier
Clerk
Legislative Assembly of
New Brunswick
P.O. Box 6000, Fredericton, N.B.
E3B 5H1 Telephone: 453-2527



As usual, there is that annoying little lull in the number of new releases during the summer months when there just doesn't seem to be much in the way of exciting albums coming out. And if that isn't enough to be going on with, there isn't even a Brunswickan to read about the good albums that do manage



to sneak out. Worry no more - we are back, and there is a whole bunch of decent music coming out. But for the first couple of weeks, I thought that the best plan of action was to pick out the best goodies from the summer months just in case they crept past you - there's a good chance that they did...

A couple of localish bands to start things off who are now inexplicably tied. And they would be Jale and Hardship Post. Or The Hardship Post if you want to give them their posh new name. Their debut album *Somebody Spoke* which came out on Sub-Pop just before they stopped off in town back in July is really rather good. They have turned their back on their self-proclaimed Nirvana influence and embraced shorter slabs of pop (eleven songs in 31 minutes) that sound nothing like anyone else on Sub-Pop. And that is a good thing, as to simply emulate is rather boring. The melodies are kind of simple, but that simplicity is the thing that gets the tunes into your head so quickly - try not to hum 'Watchin' You' after just one listen. I have always liked them, and this has done nothing to change that. But now it seems that they are no more after losing their drummer earlier on in the summer and gaining the drummer from Jale who is confusingly going to be their guitarist - there is an apparent name-change in the works and who knows what after that. Confusing times.



The *Closed* EP from Jale is the last thing they recorded with their original line up that gave them that neat acronym for a name - Alyson has moved on (as I mentioned above) and so they have a new drummer whose name hopefully begins with 'A' to keep things simple. I suppose their current name is Jel. The EP, which finds them on Halifax's Murder Records has five brand

new tracks, is hardly a great departure from their previous work but there does seem to be a new maturity to the work. 'Wash My Hands' sounds very Bellyesque, 'Double Edge' is a bit grittier than before (maybe even more like the rougher debut 7" on Cinnamon Toast), yet 'Long Way Home' could have come straight off last year's *Dreamcake*. All in all, it is a mixed bag style-wise, but there are at least three songs on here which make it well worth picking just to see how the band is progressing. And they seem to be doing very nicely thank you very much.

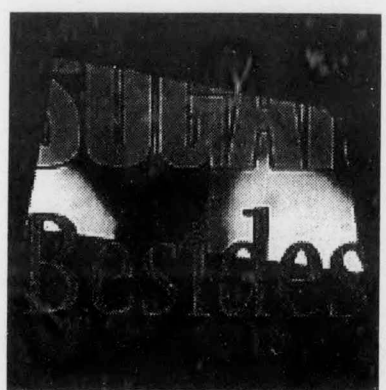
Everyone's favourite Icelandic elf has returned with a new album entitled *Post*. But it is incredibly tempting just to call it *Debut Part II* as it would seem that she has been treading water for the past couple of years. After a quick listen it would appear that every track on *Debut* has a twin on *Post*. In fact, if it wasn't that *Debut* was so damned good I probably wouldn't give this one a second listen. Plus it doesn't hurt that everybody loves Bjork. *Everybody*. So if I can get over those past comparisons, what do we have on this album? There is the now mandatory collaboration with Tricky on two songs, the dance anthem in the making 'Army Of Me'



(probably one of the weakest songs on the album) and the glorious 'Hyper-Ballad' which stands out as one of the best tracks. But the one that will get all the attention is the big band, over-the-top production number 'It's Oh So Quiet' which gets rid of those sequencers which can really grate and recruits an orchestra as the backing. It's best chance you have to hear the greatest thing about Bjork - her voice. This jazzy approach is no real surprise to anyone who has stumbled upon her 1991 album of Icelandic jazz standards. So once more it all falls in place for Bjork, but she really should sit down and think things over before putting out *Debut Part III*. That would be pushing it just a little bit too far.

I wish that I could have told you about this collection of b-sides from singles and other hard-to-find songs by Sugar as soon as it came out. Because then you could have picked up the limited edition version that contained a bonus CD. That bonus CD contains a recording of a concert from down in Minneapolis in November of last year, and it is the thing that makes this an absolutely essential purchase. So go out right this minute and see if you can find it as you need to own it. The added CD elevates this to a godlike status that I didn't expect at all. But even without it, *Besides* is a wonderful album that

shows all sides of Sugar. And that is what makes Sugar such great band - Bob Mould can write catchy, pop songs like 'If I Can't Change Your Mind' (from *Copper Blue*, and turning up here in a new mix) and 'Needle Hits E' and then turn on his darker side (as on *Beaster*) coming up with songs like 'JC Auto'.



And if all that wasn't enough, David Barbe steps out from behind his bass and turns in four songs himself. Yet it is on the live material that the true intensity of the band comes through - Mould's voice is always close to cracking and his guitar is invariably close to wielding some feedback through which a melody filters out. Maybe it is time to try and etch his previous work from memory, and evaluate Mould's career simply from his days in Sugar. Husker Du was no fluke, and maybe just the audition.

Well, who'd have think it. Teenage Fanclub are back again, and they have done the one thing that everyone (except me of course) said that they could never do. They have come up with an album which is just as good as their phenomenal *Bandwagonesque*. Maybe even better in its own way. *Grand Prix* takes them even closer to their obvious heroes Big Star - the chiming guitars, the glorious harmonies, the killer hooks - it all makes so much sense now. As a band, Teenage Fanclub have really developed over the duration of their four albums - from their early muddy sound to their new role as the Belshill Beatles, they are one of the few bands that have consistently produced those hummable songs that stay with you for days. *Grand Prix* has so many of those songs - the first two singles ('Mellow Doubt' and 'Sparky's Dream') are not the most cheerful



things in the whole wide world, but let's face it - melancholy has always been a lot more interesting than nauseating cheerfulness. Other stand out tracks are 'I Gotta Know' and the appallingly punned titled 'Neil Jung', but all thirteen songs are exceptional. The Fannies really have pulled it off this time, and the world is a better place because of it.