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or if you're just really rebellious against your parents, then this album is for you.

Remember to play *Antichrist Superstar* loud when you get it. The music is really good and the lyrics are interesting (if you are not easily insulted). The image just seems a bit too silly, but the music will be playing loudly from my stereo for a while yet.

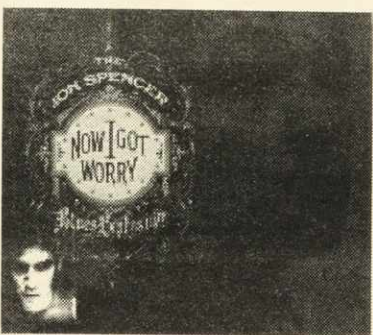
STUART MCMILLAN

Now I Got Worry

The Jon Spencer Blues Explosion
Matador Records

When I first put the Jon Spencer Blues Explosion disc in my CD player, I laughed out loud. First because Mr. Spencer begins the disc's opener, "Skunk" with an absolutely huge scream that...well, struck me as being rather funny. And second, because this whole CD is just so damn good.

In the late '80s with Pussy



Galore, Spencer made rock music in its noisiest, ugliest form. But somewhere along the line he discovered rockabilly and the delta blues. A hybrid of the two was formed under the name of the Blues Explosion (which also includes drummer Russel Simins, and guitarist Judah Baver). *Now I Got Worry* is the Explosion's third release with Matador Records (also the home of Liz Phair, and Guided by Voices), and is definite departure from its predecessor, *Orange*. While 1994's *Orange* was perhaps one of the most fun albums in indie rock that year, the new disc (while still featuring Spencer's raucous vocals — a cross between Elvis and the Cramps' Lux Interior) is heavier and much darker. The manic guitar of "Identity" sets the basic pattern of this album — intense, and more focussed on the blues.

Jon Spencer, like Beck and the Beastie Boys, obviously relies on the appropriation of black music. What makes him above reproach are the musical idiosyncrasies that Spencer adds. Essentially, music is a playground for his imagination, which results in a deconstruction of the blues coupled with New York City garage-rock noise. Although musically dissimilar, in essence, Jon Spencer is doing nothing that the Rolling Stones and the Beatles didn't do years earlier.

AARON DHIR

Anthology 3
the Beatles
EMI

"And in the end, the love you take is equal to the love you make..."

The release of *The Beatles' Anthology 3* marks the beginning of the end of what is potentially their most profitable year to date. It was just about a year ago now that millions crowded around their televisions to watch the made-for-TV *Anthology* docu-

ment the lives and careers of these four amazing musicians. Beatlemania was back with a vengeance as music, movies, and even clothing of the Fab Four sold like crazy. Two new songs were released, along with much previously unreleased audio and video footage.

Anthology 3 continues the story during what was perhaps the greatest creative period in Beatles' history, beginning with the *White Album* and carrying through *Let It Be* and *Abbey Road*.

Seven of the first nine tracks are pre-*White Album* tracks recorded informally at the home of George Harrison in May 1968. These include a slightly mellower version of "Helter Skelter", as well as an early version of John Lennon's "Happiness Is A Warm Gun", giving a rare and fascinating view of his creativity in progress. Also worth mentioning on disc 1 is a (mercifully) shortened version of "Hey, Jude" and an amusing early rendition of "Rocky Raccoon".

Disc 2 starts off sounding promising, only to have a useless, poor quality medley of "oldies" thrown in for no apparent reason. Who on earth wants to listen to Paul and John singing Blue Suede Shoes when they've got so much of their own material? However, all was not lost, as the medley leads into an "au naturel" version of "The Long And Winding Road". Also on disc 2 is a beautiful solo version of George Harrison's "Something".

Anthology 3 is by far the best in the set. It chronicles the stage in Beatles' history that most captivates fans — the end. It includes many songs that were never used by the Beatles, but were included on later solo albums by group members, giving a definite reminder that there will be no *Anthology 4*. It is the closest thing to an unplugged album the Beatles will ever release. It is an essential for any collector and I strongly recommend it to all fans.

NATALIE MACLELLAN

Global House Culture - Volume 3
Various Artists
Floorwax/Attic

Undoubtedly one of the better dance albums currently on release, *Global House Culture* is everything that it claims to be. The DJs on this volume are DJ Pierre (Chicago) and The Nighttripper (Amsterdam), and their mixing is, indeed, "a seamless fusion" as the cover claims.

The groups featured on this album are relative unknowns (bar a couple like The Island Project



and Elevation), but, as is common with house music (especially deep house), the underground is infinitely better than the mainstream.

Most of the tracks featured are of Dutch or German descent. Covering almost every aspect of house, *Global House Culture* begins with DJ Pierre. The infamous Chi-

cago DJ starts off with hard house in the form of Lucid's "Stone Fly (La Unica)" and moves through basic house (including Gateway's "She Took My Music"), acid (including Lucid's "Gonna Party (Disco Mix)" and "I Luv To Dance (Disco Doble)" by Sauza Doble) and deep house ("Hip Sha Bop (House Mix)" by The Island Project).

The Nighttripper starts off his set with "With Luv" by Elevation. His set is mainly happy house, and he includes alternative versions of tracks that DJ Pierre uses ("I Luv To Dance (Luv Dub)" and "Stone Fly (Llanes Delux Mix)"). The set ends with "Angel" by Da Kooja.

All in all, *Global House Culture - Volume 3* is a good CD. If you're thinking of buying, for example, Gillette's *Shake your Money Maker*, buy this instead — your brain will thank you for it.

EUGENIA BAYADA

Romeo and Juliet: the Soundtrack
Various Artists
Capital Records

"My only love sprung from my only hate!", a paradoxical quote taken from William Shakespeare's famous play, *Romeo and Juliet*, is the perfect description of the nature of this CD. There are varying types of music featured on the fourteen-song compilation; ranging from gospel to hard core alternative.

The executive soundtrack



producers, Nellee Hooper, Baz Luhrmann, and Karyn Rachtman do a fabulous job of recruiting talent for this soundtrack. The songs, all immaculately suited to the movie, were performed by famous artists such as Des'ree, Garbage, Everclear and Radiohead as well as unknown artists who perform songs exclusively produced for the movie.

One such artist is Quinton Tarver, who appeared as a choir boy in the movie. Tarver sings two songs in the movie; one being a gospel version of the artist formerly known as Prince's, "When Doves Cry". Unfortunately, it does not appear on the soundtrack. The other song, named "Everybody's Free (To Feel Good)", definitely demonstrates this young teen's budding talent.

The soundtrack coordinators — Jane Chapman, Carol Dunn and Sandy Dworniak —

also arrange the song list so that the CD flows in an appealing manner.

After having viewed the movie myself, I can easily conclude that although the songs were picked for the motion picture, one doesn't have to see the film to appreciate the music. There is something on it to satisfy all music enthusiasts.

SUZANNE KAZMEL

Happily Ever After
Rose Chronicles
Netwerk

The album *Happily ever After*, by Rose Chronicles, is the exact opposite of its title. It is more of a reflection on general oppression, depression, repression and morbidity. Happiness is not a topic discussed in the song titles or lyrics.

With a voice and musical sound that combines components of Tori Amos and the Cranberries, this band has a rather eerie sound. Songs are titled "Bruise", "Torn", and "Thrown to the Sand"; not the most uplifting words one hears in a day. These songs all sound similar, not only by name, but also in beat, instrumentation and singing style. The lyrics are also similar in theme; prevailing with a negative thought process. However, lines like, "Reflect me heart, I saw an

Angel in a noose, but the barbed wire was sort of loose" may scare you but it does describe a graphic vision. It may even give you something to think about.

There is definite talent here and a lot of potential, but way too much similarity. This group needs to expand its horizons and incorporate a greater variety of sounds, beats and lyrics. Still, the one narrow style that is presented is done well. If you like the first song, then you will like the rest of the album.

TAMARA BOND

Aenima
Tool
Zoo Records

Angry. Really angry. There is hardly a more fitting description of Tool's third release, *Aenima*.

Living up to their notorious reputation of excessively violent mosh pits fuelled by contempt-filled lyrics, *Aenima* rides on a powerful wave of pure hate. Unlike the previous releases, *Underdog* and *Opiate*, Tool's anger is less focused and tends to lash out even harder than before. For those unfamiliar with their droning industrial sound, seek out one of their earlier releases; each of them are easier to digest in one sitting.

Lead by vocalist Maynard

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