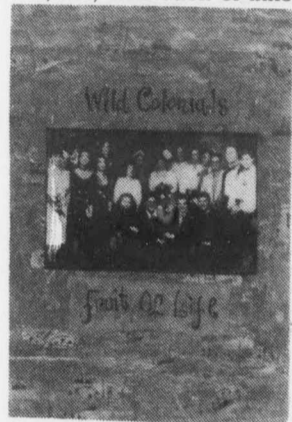


record reviews record reviews

Wild Colonialists
Fruit of Life
(Geffen)

T'ain't nuthin wild here — this is slow, rich folk music, by and large. The core of the band consists of four musicians playing instruments including didgeridoo, chanter, tin whistle, as well as guitar, piano, harmonium, violin, and percussion. Guests are brought in to add cello, more percussion, tablas on 'Victim,' and, innovation of innovations,



bass. The resultant music is rich, light and deep, full to the ear yet varied from song to song and instrumentally differentiated within each track. This is a good listen all round.

Vocalist Angela McCluskey is way up front on each track, taking strong command of music that could have been mistakenly allowed to overwhelm her. Reminiscent of Holly Cole, she really does lead this music — powerful, melodic, a joy to hear.

Opening track 'Girl' is a swirling, upbeat song that swings the listener into the album with style. On the second side, 'Don't Explain,' is a minimalist,

jazzy, first-time winner. A cover of a Billy Holiday song and dedicated to the memory of Holiday, the track builds on a vocals/sax/piano arrangement from near whisper to a moving cloud, then down to the whisper again. It's an immaculate recording and performance.

There's no disappointing track on this album, just relaxing, rewarding, rich music. If you're tired of the cacophony of guitars that constitutes much of today's music, here's a genuine break: the *Fruit of Life* indeed.

—Andrew Sneddon



Chainsaw Kittens
Pop Heiress
(Attic)



table influences — this isn't shoegazer material, but you can tell that the band listened to My Bloody Valentine a bit: there's a muffled quality to the odd guitar line that betrays this pleasant tendency.

Overall, I don't think this album has longterm appeal, and I don't think the band does either unless they change. The Potential is unmistakably there — from the hook of 'Sore on the Floor' to the variety of tracks like 'I Ride Free' and 'We're Like.' In between, however, there's too much sizzle and not enough sub-

On the whole, this effort reminds me of nothing more than Ned's Atomic Dustbin. Remember them? They had next-big-thing status a few years ago, but they failed to convert because, well, they were boring. Their double-bass onslaught made okay pop music, but they didn't have enough tricks or skill to keep it up. The Chainsaw Kittens make the same kind of bluster, but they're better. They have the songs NAD didn't.

stance. If this band brings the vocals back from the front of the mix, and works on songs instead of style, then there'll be a full length effort worth the listen. *Pop Heiress* is promising, but too spotty to be a quality buy.

—Andrew Sneddon



Dear W.T.W.
(Theatre UNB):

I wanna t-shirt (if you're making them).

xoxo
Lilith
(The Entertainment Goddess)

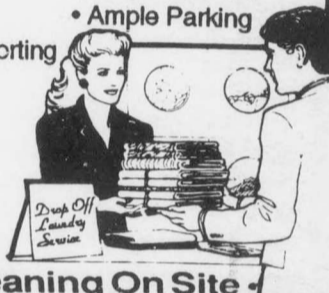
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