

Dr. Vic's Picks All Shook up...



chr fm
STEREO 97.9

PLAYLIST TOP 40: Week Ending October 14th

| TM | LM | ARTIST: Title (Label) | WD | HP |
|------|----|---|----|----|
| * 1 | 4 | CIRCLE OF ILL HEALTH: Circle Of Ill Health (Subliminal Wink) | 4 | 1 |
| 2 | 3 | MINISTRY: In Case You Didn't Feel Like Showing Up - Live (Sire) | 4 | 2 |
| 3 | 1 | ROGER WATERS: The Wall - Live In Berlin (Mercury) | 4 | 1 |
| 4 | 2 | JESUS AND MARY CHAIN: Rollercoaster, ep (Blanco Y Negro) | 4 | 2 |
| * 5 | 16 | JELLYFISH: Ballyhoo (Charisma) | 3 | 6 |
| 6 | 11 | DEAD CAN DANCE: Aion (4AD) | 3 | 6 |
| * 7 | 6 | CYBERKATIP: Tempest (Max Trax) | 2 | 8 |
| 8 | 35 | THE REPLACEMENTS: All Shook Down (Sire/Reprise) | 2 | 8 |
| * 9 | 3 | NOEY: Head Down (Network) | 4 | 5 |
| * 10 | 10 | MAE MOORE: Oceanview Motel (Epic) | 6 | 6 |
| 11 | 39 | JAMES: Gold Mother (Fontana) | 2 | 11 |
| 12 | 40 | GHOSTS IN DAYLIGHT: Ghosts In Daylight (Glass Skull) | 2 | 12 |
| * 13 | 19 | THE WATER WALK: Thingamajig (Network) | 3 | 13 |
| 14 | 12 | CHURCHAWARRA: Slap! (A&I Prop) | 4 | 11 |
| 15 | 9 | JAMES ADDICTION: Ritual De Lo Habitual (Warner) | 6 | 7 |
| * 16 | 5 | VARIOUS: Sound Generator (Spiral) | 7 | 1 |
| 17 | 7 | THE PIXIES: Bossanova (4AD) | 6 | 2 |
| * 18 | 13 | H.D.V.: Sex, Drugs and Violence (ISBA) | 7 | 13 |
| 19 | 17 | COCTEAU TWINS: Iceblink Luck, 12" (4AD) | 6 | 7 |
| * 20 | 20 | HILT: Call The Ambulance (Network) | 4 | 14 |
| 21 | 14 | BORROWED MEN: Media Whores Must Die (Fiction) | 5 | 25 |
| 22 | 32 | SOUL ASYLUM: Arrest The Horse They Rode In On (Twin Tone) | 5 | 25 |
| * 23 | 8 | DAVE STEWART: Dave Stewart And The Spiritual Cowboys (RCA) | 2 | 23 |
| 24 | NE | DREAD ZEPPELIN: Un-led-ed (I.R.S.) | 1 | 24 |
| 25 | 26 | DREAM COMPAND: Five On The Moon (Island) | 5 | 25 |
| 26 | 34 | MARC ALMOND: Enchanted (Capitol) | 3 | 26 |
| 27 | 15 | THE GENETIC TERRORISTS: White Stain (Max Trax) | 4 | 15 |
| 28 | 25 | JOINED AT THE HEAD: Consecration Hill, 12" (Max Trax) | 5 | 25 |
| 29 | NE | PAT TEMPLE AND THE HIGH DANGEROUS PLAYERS: Stone Boat (Latent) | 1 | 29 |
| * 30 | 28 | FRONT LINE ASSEMBLY: Heiter Skeltar, 12" (Play It Again Sam) | 3 | 28 |
| 31 | 36 | LES NEGRESSES VERTE: M.I.A.H. (Polydor) | 3 | 31 |
| 32 | 27 | HAPPY MONDAYS: Step On, 12" (Factory) | 7 | 23 |
| 33 | 23 | THEY MIGHT BE GIANTS: Istanbul, ep (Electra) | 8 | 15 |
| 34 | NE | BARNEY BENTHALL AND THE LEGENDARY HEARTS: Lonely Avenue (Epic) | 1 | 34 |
| 35 | 22 | THE PRAYER BOAT: Oceanic Feelings (RCA - Advance Cassette) | 6 | 16 |
| 36 | 24 | HEAT BEAT: Manifesto: Heiter Skeltar, 12" (Play It Again Sam) | 5 | 24 |
| * 37 | 18 | FRONT LINE ASSEMBLY: Iceolate, 12" (Max Trax) | 9 | 2 |
| 38 | NE | HORSE: The Same Sky (Capitol) | 1 | 38 |
| 39 | NE | VARIOUS: Taste Test (Splat Co) | 1 | 39 |
| 40 | NE | 9 WAYS TO SUNDAY: 9 Ways To Sunday (Giant) | 1 | 40 |

* = Canadian Content. TM = This Week, LM = Last Week, WD = Weeks On Chart, HP = Highest Position.

I'm a big fan of the Replacements. As a matter of fact, they have played an important role in my life over the past five years. For example, I decided that my wife (and former sweetheart) was the gal for me after I saw how she shimmed and swang to "Waitress in the Sky" off the album *Tim*. I knew that I shared more than a passion for velour sportswear with Mr. Bill when he spoke in hushed reverential tones about "Alex Chilton" off *Please To Meet Me*. Heck, even Prof. A. Boy thinks of the Replacements as music to masticate messily to.

All these romantic memories make the appearance of the new Replacements album *All Shook Down* a bittersweet experience as best. According to a recent article perused by your correspondent, the band is on it's last legs, the victim of disappointing record sales as well as family and personality disorders. It also appears that chief Replacement Paul Westerberg has grown tired of being everyone's favourite charming sloppy drunk. (I wonder where I should apply for that position?). Lastly, some over-sensitive types took offense at the bands handling of the *Green Acres* theme on their last tour.

I hate when this sort of thing happens. How often is a solid combo less than the sum of its parts? The great star search of life is littered with the bloated carcasses of those unfortunates who felt they were good enough to succeed on their own: Desi sans Lucy, Dean minus Jerry, Les McKeon without the rest of the Bay City Rollers. These pathetic creatures inevitably end up at some Oddfellow's lodge singing "Mandy" for drinks and cab fare. And really, wouldn't the world be a better place if that nice Phil Collins just stayed with Genesis?

Westerberg planned *All Shook Down* as a solo piece, but was told by the record company that it had to be released under the Replacement moniker. But it sure feels like a Paul Westerberg album with only one song, "Attitude", where the band get together. There are a few high profile guest appearances, by former Velvet John Cale, Concrete Blondes' Johnette Napolitano, and Benmont Tench of the Heartbreakers. ("oh, that Benmont Tench!") Full band or not, this is every good record. Some general observations: This is the most accessible work Westerberg has ever produced; the lyrics are somber, even on the more

swingin' numbers; there are quite a few acoustic songs, and country-flavoured welcome change from last years over-produced Don't Tell A Soul; even the straight ahead rockers have a somewhat restrained feel; Westerberg's voice has never sounded better—you can almost hear him spit all over the microphone (the sign of a quality product); there is something Lindsay Buckingham would produce; finally, there are at least two classics, "Someone Take the Wheel" and "Happy Town".

This is an album the whole family can enjoy, and I think everyone out there in vacuumland should rush out and buy it right now. Then perhaps these guys will stay together, so I can finally see them live and hear their scintillating, post-modern version of the Brady Bunch theme. Having said that, if *All Shook Down* is an example of what Paul Westerberg can produce on his own the world should continue turning.



"Innovative" Montanaro Dance Troupe to Perform

The UNB/STU Creative Arts Playhouse Series opens with the Montreal-based Montanaro Dance, a troupe which crosses the traditional boundaries of dance to incorporate film, theatre, electronic and live music, animation techniques and computer-controlled effects into a daring and uniquely-styled performance art.

Artistic Director Michael Montanaro has danced with the Boston Ballet, Les Grands Ballets Canadiens and Le Groupe de la Place Royale, and draws on his varied background as theatre technician, actor, musician, composer and dancer in developing a highly individual choreographic style. In 1985, with more than 40 choreographed works to his credit, he created Montanaro Dance, now considered one of the most innovative troupes in the world of Canadian dance.

The Fredericton performance will consist of the full-length *Zman Doe-Un Temps Perdu/Lost in Time*. *Zman Doe* is the company's newest work, and was premiered last spring in a 65,000 square foot warehouse in Montreal's Vieux Port. This production featured constantly moving film screens and sets, multiple slide images, pyrotechnics, "Bach" style animation, and a stage 400 feet deep. All of these elements blend to present an extraordinary glimpse of *Zman Doe*, an otherwise ordinary man.

In this world of *Zman Doe*, fate, time, love and innocence are all embodied in real characters. Fate acts as his guide, time is blind to all but him, innocence dies, and love is finally required. Characters and events shift between fantasy and reality until the distinction becomes imperceptible. Ultimately the experience themselves are more important than the outcome. *Zman Doe-Un Temps Perdu/Lost in Time* is full of surprises but also of humour and humanity. The work was one of the featured attractions at this summer's Canada Dance Festival.

Montanaro Dance performs *Zman Doe-Un Temps Perdu/Lost in Time* on Wednesday, October 24, at 8:00 p.m. in the Playhouse. Tickets are \$16 for adults, \$12 for seniors and \$5 for students. Series subscriptions are also available at the door, or can be purchased in advance at the Playhouse Box Office and at the UNB Art Centre.

by Paul Campbell

I mentioned last week that I would write on how to get acquainted with classical music if you feel so inclined, and I fervently hope you do - for the simple reason that it cannot in any way detract from your life. Most likely it will add a dimension that you will find at least gratifying, and for many it can lead to a significant improvement in the quality of life. Like the best remedies or physical exercises, it can do no harm, and may do you a lot of good, so I recommend it highly.

Music is very personal thing, and everyone's approach to music is different, so it is difficult to write something that will work for all. What is worse, from my point of view, is that I learned to love classical early in my life, so I am perhaps particularly poorly equipped to address an audience brought up largely on rock, on how to make friends with classical. So I have asked a friend of mine, Danielle Fournier, a rocker in her youth, to write the heart of this column for me. Here's Danielle:

"Until I was 17 or 18 I knew of classical music, except the odd name of a composer. If I heard opera on the radio, I would turn it off, wondering how anybody could listen to that. Then one afternoon, listening to music with friends, someone put on "Scheherazade", an orchestral piece by Rimski-Korsakov. At first I thought "oh no", then, "oh wow" and then, "my God, this is magic!" My friends, who knew a little about classical music, told me that it was music for the story of "1001 Nights", and that made it easy for me to follow the fantasy of the music. Emotions piled one on top of the other. I was astonished that one piece of music could take me through so many feelings: it was so beautiful, and one moment would be filled with love, the next with fear, or tension in anticipation of what will happen. Suddenly you almost feel as if you are on horseback charging off on another adventure, or you are Scheherazade herself, reclining luxuriously on the deck of a ship on the gentle sea. For me it was probably the best piece to catch my imagination (you may have already realized that I am romantic by nature).

GET CLASICAL

In spite of the fact that the music was a revelation to me, I felt uncomfortable about it. I felt that it didn't belong to me, and when my friends started talking about it, I shut up. For me, even the term classical music was intimidating; it was for people brought up in rich or intellectual homes, for people who weren't real people. But I liked what I heard, and I was lucky to have a friend with a good collection, so I listened more and more, yet all the time I felt a little uncomfortable with it. It wasn't until I realized that the music spoke directly to me, and it wasn't necessary to know anything about it to get a lot from it, that I overcame that feeling. What made me listen was the difference for me between classical and rock. I used rock to excite myself, while I found that classical helped me turn inward, and put me in touch with myself.

I listened a lot to Scheherazade, then at the suggestion of a friend, listened to Mozart, to Vivaldi, Bach, Mendelssohn, and others. My musical horizons spread, and I found that everything I heard was different, in a way. Each piece was a different experience, and I found I had embarked on a search for beauty. At first there were many pieces I didn't like at all: if that happened, I hid them aside. but I found later that many of them do appeal. Now I will often give a piece that I don't like several hearings, and often find the strangest things very appealing. I started off loving concertos and sonatas, but more and more I find chamber music fulfilling. Symphonies are not yet my bag.

It is difficult to talk about music with words: I have read what I have written and I am unhappy because music has become so much stronger than my words have been able to express. I am grateful to my friends who first put on Scheherazade because they helped change my life. My life is and always has been full, but by being put in touch with myself, it has become richer, and made me search for ways to enrich it further. I would have missed something very important if this had not happened to me."

Thank you Danielle. I have some things to add, which I will do in the next column. In the meantime, Danielle mentioned to me that when she first started going to concerts that the period just before the performance started would become almost unbearably exciting. Why no help yourself to some of this excitement and attend one of the things available this week? Today, for instance, at 12:30 in Mem. Hall, the Duo Pach will visit Norway on their musical journey across Europe. Or you can really tingle your toes and attend the performance of *Zman Doe* by the acclaimed Montanaro Dance, and find that the line between fantasy and reality is not as distinct as perhaps you thought. (Creative Arts Playhouse Series, Wed, Oct. 24, 8 pm). Or, to add to the riches even further, attend the D'Avary Hall series at 12:30 Thurs. Oct. 25, I the auditorium, and hear Stephen Fearing folk and jazz guitarist, who also sings up a storm.