

GENREKIDE

MICHAEL EDWARDS

NOW FEATURING ADDED COLOUR!

At long last, Interscope's fine products are available in Canada, thanks to a new deal signed with MCA. The first three releases have just appeared, including something from the very fine Rocket From The Crypt (but more of that later). The other two albums are from Possum Dixon and No Doubt - the former contains twelve wonderfully spiky pop songs (and they also get bonus points for using both a Farfisa and a Mellotron), while the latter is a more eclectic affair that toys with reggae, ska and the inevitable pop.

it is a bit more complex than that, as they also employ other instruments like glockenspiels to add an unexpected subtlety. And to top it all off, the songs are catchy, energetic and eminently hummable. A work of genius, and absolutely essential.

of albums have been very, very good, they were both more than a little mournful. You can hardly say that about *Set The Twilight Reeling* - you could almost call it (gulp) fun. But that isn't to say it is an entirely upbeat affair as there are some gloriously mellow, contemplative moments like 'Trade In' and 'NYC Man' - no Lou Reed album would be complete without something like that. Yet there are fun songs too - 'Egg Cream' recalls the innocence of his childhood, while 'Sex With Your Parents' is a savage (but good-natured) attack on the entire Republican Party. He might have graduated from the Bob Dylan School Of Vocal Range, but his guitar technique(s) is/are still second to none. An excellent album.

traverse all sorts of musical styles from dub to synth-driven pop to The Mekons' more usual fare. Very bizarre. It might contain enough 'bad' language to make your grandmother blush, but it is strangely engaging.

It is hard to believe that Steve Albini had anything to do with an album as subtle as The Auteurs' *After Murder Park*. And when I think about it, it is equally hard to believe that they let him enter into the hallowed halls of the Abbey Road Studios - I'd have thought he'd be struck by lightning. But there must be something about the history of that place which permeates everybody who records there, as The Auteurs come away sounding more than a little like the Fab Four in places, not least because

ROCKET FROM THE CRYPT

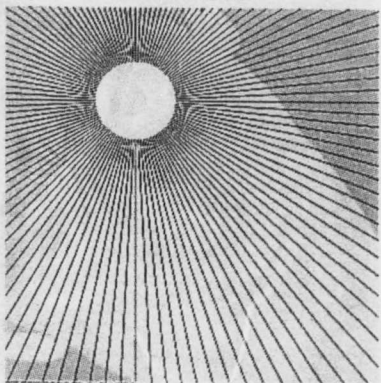
SCREAM DRACULA SCREAM!



But back to the very wonderful Rocket From The Crypt - *Scream Dracula Scream* is the first album in ages that has really surprised me and really excited me. This is the first big chunk of stuff by them that I have heard, and I just love it to death. I have this theory that the band's record collection consists of equal piles of punk and old Stax soul records, and they tried to combine the best elements of both. I mean, how else could you explain that joyous mix of saxophone, trumpet and guitar? First and foremost, Rocket From The Crypt are a rock 'n' roll band. But

There is just no escaping the easy listening revival which is all the rage at the moment. And Chicago's Combustible Edison have been there, more or less, since the beginning. Unfortunately, this means that *Schizopbonic* offers less surprises than their previous two offerings, but there are enough good tracks to make this worth investigating. A good deal of the album sounds like the incidental music from some 60's television show (like *The Prisoner* or *Mission Impossible*), but the easiest listening comes when Miss Lily Banquette sprinkles fairy dust over the proceedings with her dreamy vocals. I do not think it would be too unfair to use the word "kitschy", if only to warn the unaware.

If I didn't know any better, I'd swear that Lou Reed, the miserable old bastard he is, is cheerful. While his last couple

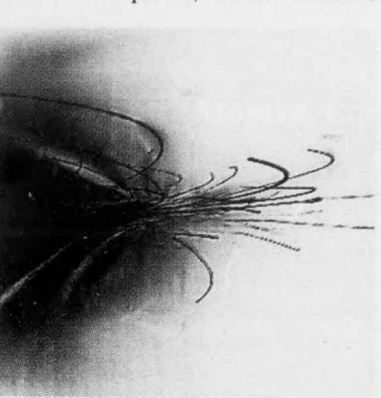


Next up, something of a curio. *Pussy, King Of The Pirates* is a collaboration between cult author, Kathy Acker and cult band, The Mekons - the resultant album is an equally culty affair. It is a bawdy, ribald and lewd tale of a search for buried treasure (which I assume is one of those metaphors that I hear so much about), and run-ins with pirates. The spoken word pieces help to set the scene, while the songs



Pussy, King of the Pirates

Slowdive have gone. Their final album, *Pygmalion*, didn't even see the light of day in North America, but that is hardly surprising considering their treatment on their last US tour. Anyway, that is all behind them, and the three remaining members have undergone a metamorphosis of sorts into Mojave 3. *Ask Me Tomorrow* also finds them stripping their sound down to the bare bones, exposing the melody for all to hear. Both Rachel Goswell and Neil Halstead's vocals wait beautifully through the sparsest of accompaniment - acoustic guitars, the occasional piano and a lovely slide guitar. Sometimes it is so reminiscent of *The Trinity Sessions*, you'd swear that you are listening to The Cowboy Junkies (which is not a criticism - just a convenient comparison). With such a strong debut, Mojave 3 need not worry about living in the shadow of Slowdive. Gorgeous stuff.



of the generous use of a string section. Like their previous albums, *After Murder Park* shows all manner of influences, but rather than wearing them on their sleeve, they blend them into something much less obvious. Luke Haines has developed into quite the songwriter, and *After Murder Park* finds him writing his best songs to date. Yet, even on the most beautiful songs, there is an underlying sinister theme which lurks threateningly. It is a brooding album which offers an awful lot for the listener who is willing to delve into its darkness.

SOCIALLY CLUB

Friday: April 12

LAST CLASS BASH

Annual General Meeting
2:00p.m. Sunday April

For Members And Guests Only