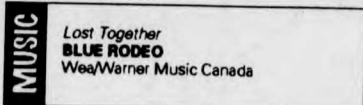


# Acid, Elija Harper, the TTC, Queen Street and Blue Rodeo

by Nina Kolunovsky

Blue Rodeo surrounded by thousands of adoring fans around the Ontario Place Twirl-a-Stage, talked about acid and swore when the crowd became too adoring. It was a complete mismatch of concepts. Blue Rodeo is



first and foremost a bar band, and when that's what they do, they do it extremely well.



Their latest album, *Lost Together*, is like their first album, *Outskirts*.

The songs range from the romantic ballad "Is It You", to the country sting of "Western Skies", to the pure rock and roll abandon of "Restless". There is no connecting idea behind it all, which works out just fine. Aside from the disturbing references to drugs (as well as angels and flying of all sorts) in the lyrics, this going-back-to-the-roots album is their best yet.

There is some obligatory politically correct commentary in songs like "Fools Like You" and "The Big Push". This is also the only mainstream album in recent memory to

mention Elija Harper, the TTC or Queen Street. The band still has the

trademark off-beat twists of thought that stick with you because of their sudden rightness — "your good intentions are as hollow as your eyes", "every night you expect me to peel you off the wall", "I wish we could find the words to look the other way".

Songs like "Western Skies" and "Already Gone" would probably read as pretty good poetry. We'll never know, because the jacket only contains the lyrics to

the single "Lost Together", a very good song in danger of becoming the next "Everything I Do". Radio overplay, even for a really good song, can be as lethal as radio underplay, especially since the rest of the album is at least just as good. In fact, aside from a couple of songs which somehow feel a bit stilted ("Rain Down On Me", "Willin' Fool"), the album is quite excellent.

Since recording the album, Rodeo has been without Bob Wiseman (keyboard), who amicably left the band to pursue other projects, including producing Edie Brickell's new album. He was replaced by

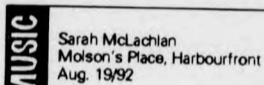


James Gray.

## Audience finds Solace in Sarah

by Prasad Bidaye

Finishing up the Stateside leg of her tour, Sarah McLachlan returned to a warm audience, both inside and outside the theatre. At it's finest, her soundry voice swayed the souls of all. It surpassed the already-magnificent vocal range recorded on her two



Sarah McLachlan  
Molson's Place, Harbourfront  
Aug. 1992

albums. 'Ben's Song' marked the extraordinary performance, leaving the audience chilled.

But the real treats were the altered song arrangements for the stage. Rather than recreate the stilled ambiance on disc, the band pumped songs like 'Into The Fire', 'Steaming' and 'Black' with hosed-up basslines and beats, and samples from 'Vogue,' C+C Music Factory, and Chic. And like pseudo-maenads at ritual, members of the audience rose from meditation to dance in the aisle and crowd the front.



Sarah McLachlan's eighth return to Toronto in one year was recorded for an upcoming live LP to be released soon. photo: Prasad Bidaye

Without a doubt, a spectacular performance and one that will not be forgotten by anyone. Inside word has it that the show was

recorded for a forthcoming live release. And by the sounds of things, Sarah's next album should be phenomenal.

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