

Album: *Look Into the Eyeball*

Artist: David Byrne

Label: Virgin

As can be seen from the photo that graces his latest album, David Byrne is getting old; thankfully, he continues to produce music that is as fresh as ever. On *Look Into the Eyeball*, his first album in four years, Byrne provides the listener with a diverse collection of styles — from '70s soul to Latin dance music (he sings an entire song in Spanish). His voice remains raw and high-pitched and his lyrics are still incredibly weird and witty. All of these qualities combined create an album that is as playful as it is skilful. There is very little to complain about on *Eyeball*, and very much to treasure. If all pop music were this good, the world would be a better place.

-Jeff COLL

Album: *Lucky You Are*

Artist: Colleen Power

Label: Independent

I have never heard an artist that can so seamlessly shift from different styles as well as Newfoundland's Colleen Power. Not only does *Lucky You Are* reflect Power's diversity as a musician, but also as a songwriter. Whether she's tackling personal subjects or just making fun of ex-boyfriends, all of her songs display an intelligence, honesty, and inviting sense of humour. This album is a great collection of hard rock, folk, punk, pop and traditional Newfoundland music, all delivered by a sweet powerful voice unlike any other in Atlantic Canada.

-Stephan MACLEOD

Album: *Blunderbus or In Transit*

Artist: John Smith

Label: Peanuts and Corn

In the liner notes, John Smith claims that he intended his debut solo CD to be a concept album about transportation ("I'm Rollerblading!" "Walk On By" "Last Trip") and was going to call it *In Transit*, but he fell short on

the mobility theme and called it *Blunderbus* instead. Smith is a skilled MC with a unique perspective on hip hop that allows him to rap about nerds in rollerblades and still sound fresh. Smith is a storyteller who takes listeners on a journey through everyday life. My favourite track, "First Date," is a dark account of a woman's violent encounter with an ex-boyfriend which divides the narrative between both the woman and man to reveal an element of gender-politics. *Blunderbus* is a well crafted album full of thoughtful rhymes, fluid beats, and intriguing personality.

-Stephan MACLEOD

Split 12": *I Am the Resurrection*

Artist: Off Minor

Label: Level Plane

Off Minor play quirky, *post-hardcore*: I still consider it hardcore, but it's on the far end of the spectrum, and less frightening. I want to say they're technical, but being the musical idiot that I am, I can't honestly tell if they're actually doing anything all that challenging. They do have this nice way of bouncing in and out of distorted parts and playing the singing (perhaps yelling is a better description) off the screaming. They're good. Really good. *I Am the Resurrection* play all sorts of crazy keyboard wall-of sound stuff with screaming, and are pretty damn good at it. While the record starts off pretty crazy, they move nicely in and out of the faster songs, doing some slower, more haunting stuff and even (*gasp*) injecting a sense of emotion into what they're doing from time to time, despite their utterly incoherent lyrics.

-Jonah CAMPBELL

Book: *The New Sins*

Author: David Byrne

Publisher: McSweeney's

As if it weren't enough that David Byrne has graced the world with a new album this summer, he has also released a book. Bound in red leather, Byrne's *The New Sins* is reminiscent of one of those Bibles that you find in



How many girls are there in the Arts Guild anyway?

the bedside drawers of motel rooms. Indeed, with the bit about "Translated out of the original tongues..." lettered in gold on the front cover, the book at first seems like it is going to be a parody of the Bible, but there is very little to laugh about in the text of *Sins*. Byrne turns the tables on the reader's perceptions of what is virtuous by condemning qualities such as ambition, honesty and cleanliness as sins. One could read it as ironic — as a satire of today's moral degeneration, or something — but that would be too easy. Byrne gives convincing arguments with such absolute conviction that the reader has to take what he is saying seriously. In a mere 93 pages (nearly half of which are colour photographs of various oddities taken by Byrne) he succeeds in making me feel uncomfortable to be human. Books rarely have such a strong impact on me, so I can't help but appreciate Byrne's accomplishment. This is a book worth reading several times, and if you can read Spanish, flip it over and give *Los Nuevos Pecados* a read too. ¡Cuidado!

-Jeff COLL

Show: Moneen

Location: Arts Guild

Date: September 14, 2001

This performance was a complete sur-

prise to both the audience and the band. Moneen were scheduled to play the CMJ Music Marathon in New York, a chance to showcase with some of the most talented indie bands in the world for the alternative music press and industry, but due to the tragedy in New York their trip was cancelled. Since they happened to be touring the Maritimes, and thanks to the good fortune that fans from PEI actually hitch-hiked to Moncton to see them, arrangements were made for the band to play an all-ages show at the Arts Guild. Their set consisted of a violent display of flailing that almost put local destructo-core group Tastes Like Burning to shame, an intense release of some of the strongest emo music to ever hit the Guild, and sublime melodic song writing and performance. I was most impressed with how lead singer Kenny Bridges was able to shatter the barrier between audience and band by hugging audience members, singing directly to fans, and flinging himself off stage, all for the sake of keeping things interesting. From beginning to end, there was not a single person who was not mesmerized by this four-piece from Toronto. This is the type of band that should be headlining shows at the barn rather than those Rainbow Butt Monkey fellows.

-Stephan MACLEOD