

# Friendz

get some other people equally excited. So, our live show is pretty good thermometer I suppose, but as far as the aesthetic, I don't know. Lyrically we're kind of shy of where we'd like to be. I don't think we're as fluent as we'd like to be, but sonically, we're getting there. We're sort of coming together as a band. I don't know what to say. I don't know what the one thing about our music that is the most important thing. Probably just the drumming or something. I don't know.

PP: Some of your songs are in the Progressive vein and others are sort of regressive. Also, on stage there are extrovert tendencies with some of the band, and not so much introvert qualities, but just straight man qualities with others. There seems to be a really good balance in your band. Do you agree?

Matt: Well, yeah, I guess so. I think the balance is between the extroverted live show and the introverted lyrical content. We're not singing 'C'mon Baby' or 'I'm lyin' on my bed in my room all by myself.' You know, like screaming that into the mic or something. You know what I mean? I think that represents a funny little double standard or something. As far as the whole make up of the band, I suppose we've all got our little characters to play but I don't know. Charles says he just sort of stays straight and does his Steady Eddie playing because he thinks to have too many people going crazy on stage is distracting. Drew is

pretty active and Lonnie is quite the showman. The race is between me and Lonnie for showmanship. I think Lonnie wins out.

I'd like to do a show and just play, stand still and have people go crazy. I do it because I want people to get as excited about the music as I am [and] as excited about the rock show as I am. I can't understand why people would just sit there. Not that we're that great or anything, but it's just that I feel if I feel excited about the music I assume that there's some good reason for it. If you go to a rock show, you should do whatever you want. Act like an idiot. Who cares? It's the one time when you should just be able to say whatever the hell you like, do whatever you want. I mean, I've made an ass out of myself a million times on stage, with falling and stuff, but who cares?

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William Shakespeare's  
*Romeo + Juliet*  
Music from the Motion  
picture  
Various Artists  
Capitol

I went to see *Romeo + Juliet* and loved it, so I bought the soundtrack for the movie...and I love it! The soundtrack is a mix from various artists including Garbage, The Cardigans, and Everclear.

Despite what you impressions you might have about the movie, the soundtrack is not completely random insanity, nor is it all sappy love songs. The styles of music range from the melancholia of Radiohead to the upbeat techno of Kym Mazelle (a la *Priscilla Queen of the Desert* style). There is even a selection of sweet soulful choir music by Quindon Tarver. Desree's "Kissing You", the modern love theme from *Romeo + Juliet*, is beautiful. Her strong voice accompanied by only a piano and some strings is sweet listening. Turn this on and find your Romeo! The only track that I don't particularly like is "Pretty Piece of Flesh" by One Inch Punch. Far too much yelling and weird industrial rock for me.

I could go on to discuss all the tracks on the CD, but that would ruin the surprise for you. If you have already seen the movie, have fun figuring out which songs go to what part in the movie. If you haven't seen the movie, buy the CD anyway!

Rating: \*\*\*\*\*

By Emilie Adams

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# SOUND OPINIONS

by  
MIKE BEAGAN

Richard Thompson has returned to recording with a divergent but strangely compelling new album, *You? Me? Us?* (Capitol). This is an album with a split personality disorder. It features two disks with similar, occasionally identical songs. One disk is acoustic, the other electric. Thompson himself describes this as "Two records for the price of one and three-sevenths". I call it an excellent way to create an album suitable for a variety of listening moods. The music is fun, thoughtful, and very well played. It sounds inherently celtic, although it lacks the requisite traditional instruments. *You? Me? Us?* is an excellent listen for people who enjoy intelligent guitar driven folk rock. \*\*\*\*

Eric Johnson has been named "Best Overall Guitarist" by *Guitar Player* magazine for the past four years. With his latest release *Venus Isle* (Capitol/EMI), Johnson proves that the honor is well warranted. *Venus Isle* is a "Guitar Hero" album with a difference. Sure, it is full of noodling and blistering pyrotechnics, but it is also a seamless, emotionally moving song set combining rock energy with pop lyrics, and plenty of bluesy touches. Evenly split between vocal and instrumental selections, *Venus Isle* may not appeal to everyone. Guitar fans will love it, but if you are not a guitarman, this album may not be for you. I find it to be excellent background music for reading or studying. If you like Joe Satriani or Steve Vai, you will love Eric Johnson. \*\*\*

Magic Dick & Jay Geils have released a very decent little blues album, *Little Car Blues* (Rounder). Dick & Jay have a very vintage sound that could appeal to a wide audience of blues fans. Although the sound is a little thin, the music is fun and well played. The tracks are all pretty standard blues fare; most are of the southern "Jump Blues" variety. If this sounds like your kind of album, give it a try. \*\*\*\*

Little girl vocals. Crunchy guitars. Men are scum. Sound familiar? Well, welcome to the year of the whiney white woman. Luckily not all whiney white women are created equally, as is proved by this new release from Patti Rothberg - *Between The 1 and the 9* (EMI). Rothberg is different, and therefore refreshing, because she has taken a less original approach to her songwriting. Patti is no modern-rock Alanis clone; she plays old fashioned hard rock with a genuine party feeling that could have you dancing and singing along by the third track. Her slowest song "Inside" has already been a radio hit, and teh rest of the album is better. Not original, not profound, but a hell of a lot of fun. \*\*\*\*

Power Punk Alt-Rock without a single reference to drugs or hating the world? Can it possibly be? Well, roll over Kurt, here come Montreal's *Doughboys* with their new album *Turn Me On* (A&M). Twelve great power pop songs with plenty of raunch, and not one about heroine! Finally, a band with some edge and the balls to say they are tired of doom and gloom, and the "musicians" who use a syringe as a shortcut to credibility. While the rest of the nouveau punks binge on old Sabbath retreats, *Doughboys* have decided to have some fun and create songs with airtight harmonies and lots of adrenalin. *Turn Me On* is well worth a listen if you want a little cheering up with a kick. \*\*\*\*