

In The Music World...

Whenever We Wanted

Whenever We Wanted - John Mellencamp (Mercury)
In Johnny Cougar's latest (I know that's not his name anymore, I guess I'm just a sentimental fool) he goes away with the accordion, acoustic guitar, fiddle and kitchen sink that marked his last couple of albums. In its place we have pure, Stonesy, gut-level rock 'n' roll, and I say yabba-dabba-doo! This isn't a great album by any stretch of the imagination, but it's not stuttering Keef-guitars whose pauses got more rhythm than most guys notes, some fantastic drumming a la Charlie Watts, good intentioned dopey lyrics ("We kill the young to feed the old/ and man that ain't no good" - there ya go, world powers, your problems are solved), and no artificial sweetener. It's all about as original as a sequel, but in the end it's a regular four-leaf clover. The songs are pretty good, but mainly it's a breath of fresh air. Good enough for me.

APOCALYPSE 91... THE ENEMY STRIKES BLACK

Apocalypse 91... The Enemy Strikes Black - Public Enemy (Def Jam/Columbia)
I didn't bother checking this out until now because I thought it was just an EP. Maybe it should have been. Apocalypse 91 is a pretty minor album by a decidedly unminor band; closer to Yo! Bum Rush the Show than Fear of a Black Planet. PE's latest is quite chopped-down, which isn't always a good thing in rap. Their last two albums weaved an immense array of samples into a rivetting sound that derived its musicality from roots in funk and r&b (P-Funk, James Brown). Their latest sounds more like the samples-plus-beats-excuse-for-something-to-rap-over of most rappers use. The exceptions are "Lighttrain" and especially, "Can't Truss It", which feature the usual whirlwind of ever changing samples that seem to energize the raps.

Even at their worst, Public Enemy ate still the fire in their game. Chuck D and Flavor Flav's spirit shouts and rapping interplay mark them as the most & Dave of the nineties, and while the arrangements are quite spare they're still more pretty force-

is the only great band in rap (a ridiculously rated genre), and if they've reached the end of their record-scratching rope then what does that say about the form itself? The retro-rap (a contradiction in terms, I guess) of Apocalypse 91 may simply be a classic album - it's only been about a year since Fear of a Black Planet (rap-pun intended) - or it could mark the beginning

of the end of rap (that'd be a damn shame). I mean really, how much diversification can you have in a song when you have to speak it (just ask Lou Reed)?

When you can no longer go forward - as they did on their last two releases - you have to go backward - as they have on Apocalypse. This is probably the best rap release of the year, but so what? Buy the single of "Can't Truss It" and save some green.

Kirby Ferguson

Murder And Comedy - For The Price of A Ticket

Long before the advent of televisions and videos, there was radio. Remember Orson Welles and The War of the Worlds? Listeners used to sit anxiously by their radios for the next episode of their favourite soap. The beauty parlour, the coffee shop, your car radio, everywhere you went radios were tuned in to plays, comedy and variety shows. Back then your imagination played a large part in your enjoyment and everyone had a different vision of the male lead or the female star. Well unpack your imagination for this one as Sorry, Wrong Number is being presented as originally written by Lucille Fletcher - a radio play.

Set in the 1940's, Sorry, Wrong Number, is a murder mystery with a twist. Directed by Dawn Ambler, this play is not your ordinary Who Dun It? since we are looking for Who is the Victim? Sit up and listen carefully for the clues that will lead you to the exciting conclusion. Lesley Shaw plays the neurotically paranoid but beautiful Mrs. Stevenson. Jacqueline Fisher's voice as the annoying Ernestine, the switchboard operator, lends a touch of comedy to the drama.

Mike Ling fits his role well as the laid back Sergeant Duffy and rounding out the cast we have Trina Huggard at the hospital, Mike Caissie as the vicious killer, Clark Wasnidge in a dual role as the Western Union man and the man who hires the killer. An Australian Exchange student, Veronika Huss, plays the Chief Operator who is most willing to lend a hand. This wonderful combination of voices will be accompanied by Geoff Matheson, the ever attentive sound man and stage manager. For a new experience and theatre with a difference, come out November 14, 15 and 16 to Duffy Amphitheatre for UPEI Theatre's triple play presentation.

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