

were written by male artists —everyone from Joe Jackson to 10CC — on the subjects of women and gender; here, they have been reinterpreted by Amos from a woman's viewpoint.

*Strange Little Girls* is a concept album, then, but unlike most it works spectacularly well. Beginning with Lou Reed's "New Age," Amos goes on to perform a terrifying cover of Eminem's infamous "'97 Bonnie and Clyde" that reclaims the song from its inherent misogyny, and gives The Stranglers' neglected but excellent "Strange Little Girl" luminescent pop sheen and a chance to be a major radio hit.

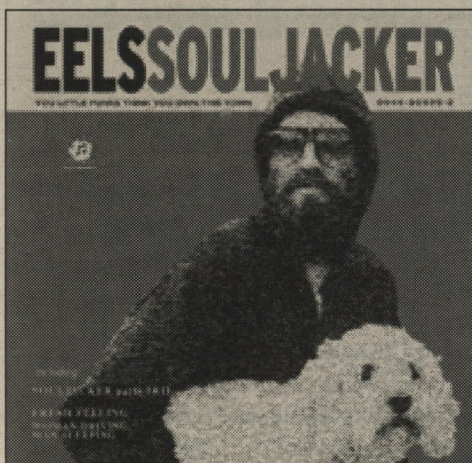
More of the album's tracks are hits than misses. Though her covers of Neil Young's "Heart of Gold" and Slayer's "Raining Blood" are lacking, her versions of all the other songs are solid. Her choice of Joe Jackson's "Real Men" to end *Strange Little Girls* is fitting, as she leaves her listeners wondering just what it is to be a woman (or a man, or straight) in our confused world.

-Randy McDONALD

Album: *Souljacker*

Artist: Eels

Label: Dreamworks/Polydor



Eels add rock to their repertoire on the very first, and possibly best, track on this album. "Dog Faced Boy" has Eels in full-on rock mode, complaining that "ma won't shave me/ jesus can't save me."

That new, nearly straight-ahead rock sound resurfaces on "Souljacker," the album's single, to a slightly lesser effect. "Bus Stop Boxer" and "Woman

the inscrutable yet touching sadness that consistently flavours Eels' music.

Eels main conspirator, the man called "E," still hasn't entirely re-found the stride that seemed so easy on Eels' first two albums, but *Souljacker*, the fourth album, rolls along nicely anyway.

-Matthew DORRELL

Zine: *Cometbus #46*

Author: Aaron Cometbus

Cometbus is arguably the longest running and most respected of random travel/personal zines in circulation, and its reputation is well-deserved. This issue consists of a series of interviews with the patrons, workers, and hangers-on of a little so-cal restaurant called the Dead End Café, a venue which appears and reappears as the backdrop for a number of Aaron's stories over the years. While I initially expected that this many (33) stories about the same place would get a little dry after a while, I found that the diversity of personalities involved and the character of the restaurant itself kept things interesting the whole way through.

(PO Box 4726, Berkeley, CA. 94704. USA.)

-Jonah CAMPBELL

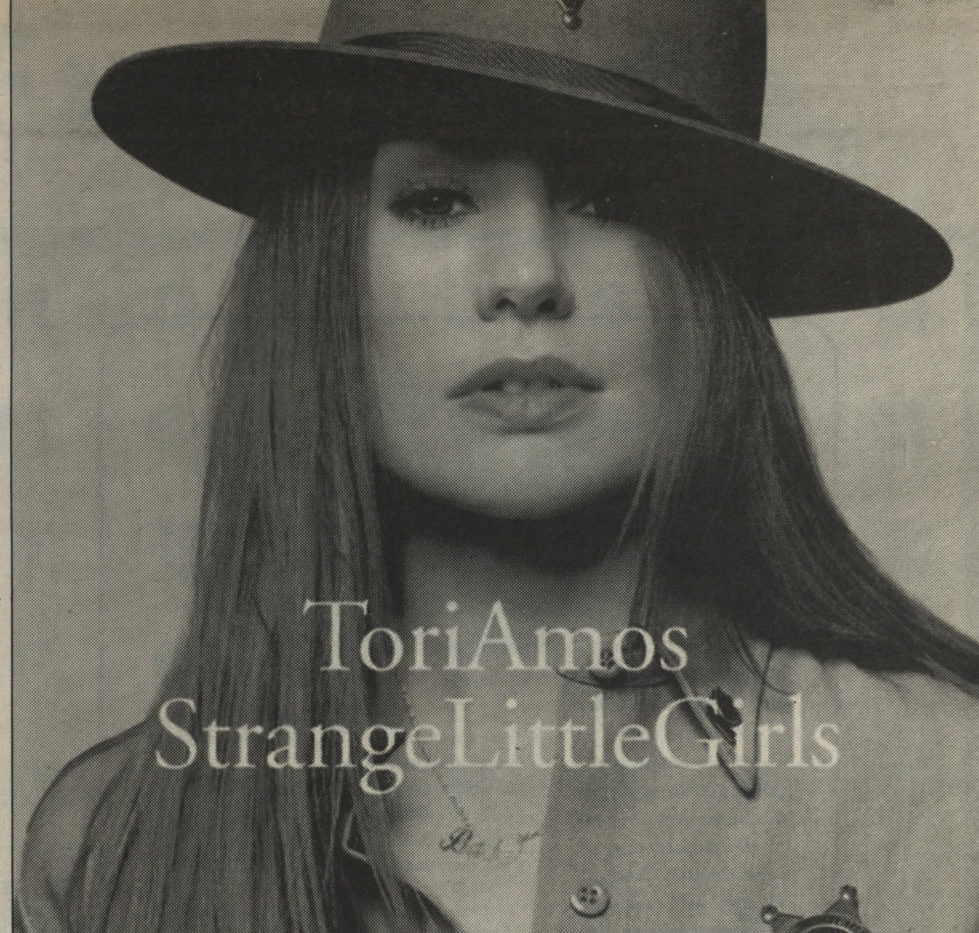
Album: *The Anthology*

Artist: Swallowing Shit

Label: G7 Welcoming Committee

Swallowing Shit hail (or hailed...sniffle) from Winnipeg and play uncompromising political grindcore that stomps you into unconsciousness and leaves you horribly ashamed to be the land-stealing WASP progeny you are. With titles like "Lyrics That May Offend the Honkys," "I Hear Songs About Animal Rights Aren't Cool Anymore," "If Assholes Could Fly, This Place Would Be An Airport," and "Burn Winnipeg To the Fucking Ground," I can't see why anyone wouldn't appreciate this CD, if not for their music, then for their delightful bitterness. Hooray for angry. (www.g7welcomingcommittee.com)

-Jonah CAMPBELL



## CONTEST!

Hey kids! If you want to win a copy of EMI's *NOW! 6* featuring songs from Creed, Sugar Jones, Snow (sorry, it's not "Informer"), Unkle Kracker and Bon Jovi (we apologise again, it's not anything from *Slippery When Wet*), then come on down to the *Cadre* office (basement of Main, room 06) and answer the following skill-testing question:

Where does paper come from?



(Here's a clue.)