

BROTHERS OF A FEATHER *Live At The Roxy*



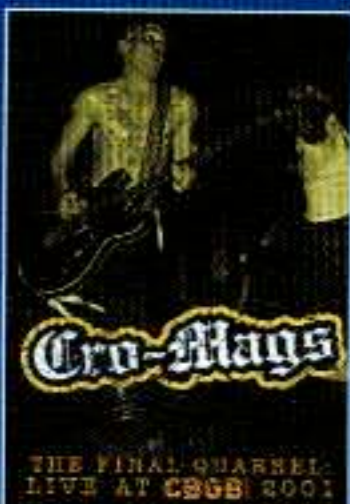
Eagle Vision

Sometimes all it takes is a pair of acoustic guitars and some harmony singing to settle sibling differences. For 20 songs, Chris and Rich Robinson put aside any past squabbles to give an intimate, stripped-down performance that's truly magical. Playing a few rarities, some strong new

songs such as "Someday Past The Sunset" and the Eagles-eque "Cold Boy Smile," and classic Black Crowes hits "Jealous Again" and "Thorn In My Pride," these brothers of a feather go nicely together.

CCC+ | DM

CRO-MAGS *The Final Quarrel: Live At CBGB 2001*



MVD

Throughout the '80s, the Cro-Mags were one of the bands that helped sustain CBGB to make it one of the most notorious live venues ever. The group's final performance at the club is captured in all its appropriately lo-fi glory and features most of the songs from the band's seminal

release, *The Age Of Quarrel*. As a bonus, bassist Harley Flannigan gives a tour and personal history of the club, which closed its doors just over a year ago.

CCC | AM

BRYAN FERRY *Dylan-esque Live — The London Sessions*



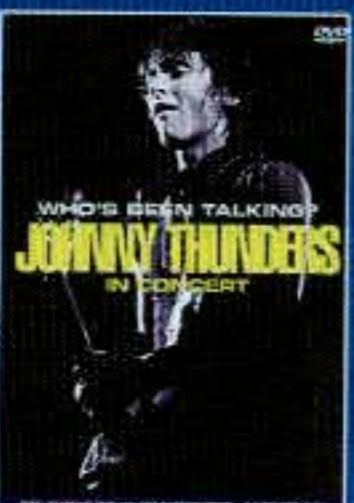
Eagle Vision

The suave, seductive singing voice of Bryan Ferry is the perfect instrument to tackle the poetic Bob Dylan. Taken from his critically acclaimed *Dylan-esque* disc, these 10 tracks show the English song slinger's range and talent. Marching through the back

pages of Dylan, Ferry interprets classics such as "All Along The Watchtower" and "Knockin' On Heaven's Door," and gives them a fresh feel. With Ferry backed by an ace band and a piano maestro, this is dynamite viewing best enjoyed like a fine wine. Drink it slow and savour each note.

CCC+ | DM

JOHNNY THUNDERS *Who's Been Talking?*



MVD

In this last filmed concert of the late Johnny Thunders, the guitarist struts and smirks his way through "In Cold Blood," "Disappointed" and "Too Much Junkie Business," among others. The footage is grainy and the package is bare-bones, but listening to the former New York Doll's charismatic vocals almost makes up for the short-

comings. This must-have for any self-respecting Thunders fan shows how his destructive heroin addiction couldn't hide his talent, even though the drugs sadly won in the end.

CCC+ | CH

than achieved that goal. This album can be downright depressing, but as far as disheartening records rate, *Last Blush* is pretty damn good. If you liked Dog Day's *Night Group*, you should enjoy this one as well. Just don't listen to it when you're in a good mood.

CCCC | SB

GOB *Muerto Vivos*

Aquarius/Universal | www.gobnet.com

I might be one of the only people who actually enjoyed Gob's last album, *Foot In Mouth Disease*. Compared with most of the other crap that was coming out of the pop-punk woodwork, that record was fast, catchy and not trying too hard to be something it wasn't. The same can be said of *Muerto Vivos*, Gob's first album in four years. The Vancouver quartet haven't changed much, but they've added a harder edge to their power-pop. Vocalist Tom Thacker screams his lungs out on a number of tracks, and the riffs are more System Of A Down than Sum 41. It's a shame these guys never saw as much success as some of the other faceless acts that blew up a few years back, because their hooks are far catchier than any of Simple Plan's, and some songs are, by pop-punk standards, kind of bad-ass. They might not be the punk band they were a decade ago, but Gob still know how to write a great song or 10.

CCC+ | SJ

HOLY FUCK *LP*

Dependent/Young Turks/Beggars | www.holyfuckmusic.com

Take five of the six tracks from Holy Fuck's self-titled EP, add four heavy-hitting new ones, and you have a cohesive, grimy, fast-paced record that'll blow your mind. *LP* starts out in the smartest way possible, with a live track. The screaming electro-antics of "Super Inuit" demand attention and remind listeners what this ferocious band are all about — their uninhibited, mostly improvised stage shows. That feeling translates well on *LP*, which bounds from one beat-heavy rollercoaster to another. The industrial disco of "Frenchy's" skips and bleeps comfortably into the optimistic, orchestrated "Lovely Allen," which evokes memories of hair metal, '90s indie and Chemical Brothers. In the end, Holy Fuck's music is party music, and *LP* is an unapologetic party album. There are no lyrics to analyze, just the band's power to create heavy, rock-based, spontaneous dance music with lots of noise, feeling and punk attitude.

CCCC | PV

MY SHAKY JANE *Oh! The Pretty Things*

Independent | www.myshakyjane.com

Oh! The Pretty Things is the debut from My Shaky Jane, who, until recently, were called Oh! The Pretty Things. Now the old band name is the new album name. Got it? Good. Listening to their recordings, it's easy to imagine how the Toronto bar rockers got their rep for rump-thumpin', booze-pumpin' live shows. The curse of great concert bands is that they almost always lose something in the transition to CD. Luckily, My Shaky Jane and their engineer at The Bath House in Bath, Ont. clearly knew how to record a rock band without clipping their balls. *Oh! The Pretty Things* comes in loud and clear with 12 solid tracks of straight and narrow rock 'n' roll in the tradition of The Rolling Stones and New York Dolls. The problem is all the songs seem to run together. Nothing really stands out because it's all the same blues-rooted devil music that we've been listening to for decades. They play by all the old rules, though they play well.

CC+ | ED

NEVERENDING WHITE LIGHTS *Act II: The Blood And The Life Eternal*

Ocean/Maple/Universal | www.nwlmusic.com

Windsor, Ont. native Daniel Victor often refers to Neverending White Lights as a "project" and not as a band. It's an apt description for a man who writes, records and produces all of his own material, but searches out different guest vocalists for nearly every single track. For *Act II*, he's tapped the likes of Aqualung, Sune Rose Wagner (The Raveonettes) and Lexi Valentine (Magneta Lane), to name but a few. Lead single "Always" stands out with its shoegaze guitars. Victor's soaring

CUFF THE DUKE *Sidelines Of The City*

Hardwood/Universal | www.cufftheduke.com

This is by far the best effort alt.country purveyors Cuff The Duke have ever brought to the table. The deep, guttural guitar snarls of album opener "If I Live Or If I Die" perfectly embody the reckless abandon the title suggests. The soaring guitar solo coda of "Surging Revival" punctuates a song that embodies the '70s Americana vibe of the record. Most importantly, Wayne Petti has never sounded so in control of his voice. Where his nasal delivery used to take over, he seems to be delivering with calm confidence, allowing the stellar musicianship to speak for itself. Coupled with the unfettered and stratospheric guitar work that shines though in Hylozoist and sometimes-Cuff player Paul Aucoin's production, it's formidable. Cuff The Duke are sure to be as far from the sidelines as humanly possible with this effort.

CCCC | ML

ELECTRIC SIX *I Shall Exterminate Everything Around Me That Restricts Me From Becoming The Master*

Metropolis/Outside | www.electricsix.com

It's obvious from the title of this record that E6 are still balls-out, tongue-in-cheek rock gawds. At the core of almost every song, heavy drums and fuzz guitars are fleshed out with disco-flavoured synth lines, Miami Vice guitar wailing and, on the opening number, even a little ragtime clarinet and piano. However, the Detroit dance commanders fail to outdo themselves on their fourth LP. None of the songs approach the undeniable dance floor immediacy of 2003's "Danger! High Voltage." While the lyrics contain some superb one-liners that stand up to anything Tyler "Dick Valentine" Spencer has ever written, six songs worth of material is spread out over 16 rambling stories about cocaine and sex. "It's Showtime" makes for an attention-grabbing overture, yet that goodwill is squandered until track 15 — the goofily psychedelic "Sexy Trash." Quoth the great rock poet Dick Valentine, "We can live

as one inside the slaughterhouse of your sexy trash."

CC+ | ED

CHRISTINE FELLOWS *Nevertheless*

Six Shooter/Warner | www.christinefellows.com

Christine Fellows' *Nevertheless* is made up mostly of works composed to score choreographed dance productions and film. This makes for a pretty theatrical album accompanied by waves of different instrumentation and moods that are a welcome change from Fellows' often overly-sweet past. However, because these songs were written for the stage, the LP often feels like a high school play. While listening, you can almost see the makeshift cardboard forests, oversized pioneer costumes and a cast of awkward pubescent teens acting out the scenes, with Fellows' innocent vocals representing said awkward teens. The orchestration and warm acoustics, often reminiscent of Badly Drawn Boy's good ol' days, make up the dramatic background, while the lyrics create the pioneering costume images. Fellows' ability to choose rich text taken from poems, traditional folk tunes and literature for the songs is impressive. If only she focused on adding depth to her clumsy childlike vocals (as hinted on the fantastic "Poor Robin"), this record could have been a gem.

CCC | PV

FIVE BLANK PAGES *Last Blush*

City Mouse | www.fiveblankpages.com

On the surface, this seems like the perfect recipe for pretty, goopy, Salteens-like pop — bright guitars, horns, strings and boys and girls singing "ba da ba ba" harmonies — but there's something sinister just beneath the surface of Five Blank Pages' debut full-length. To say that these songs have a rough edge might be a bit of an understatement. "Tonight I'll sleep naive/Just like a baby whose mother feeds him liquor so she sleeps soundly," Noyan Hilmi sings on "She Sleeps Soundly." Hilmi has said the disc is an attempt to capture "that instant when the butterflies disappear," and the four-piece have more