

KONFLIKT IN THE KINO

Issue 1

Hello and welcome the first issue of KONFLIKT IN THE KINO! Basically, I've always wondered why I haven't ever really done a zine, when so many people have said that the CONFLICT ARCHIVES themselves are bursting at the seams with trash cinema, music, and culture from around the globe. After many screenings of handing out Pokemon lollipops, toothbrushes, and party horns at various screenings it came to mind that hey, why not hand out a newsletter that would discuss the film with some form of essay and cover a bunch of other junk?

It's also grown out of the frustration of not seeing reviews or information about stuff from around the globe that I thought was pretty good, maybe it be cinema or song, that's ignored because North American tastes are so "by the book" or "It's cool within 20 KM". Also tons of publications are coming out regarding film and culture that are just, well...wrong! Or sometimes we seem to have a culture that because of media indulgence seem to be experts on everything! Do you notice that so many critics of film and media in the GTA....Do you ever see them at any gigs? Cult film screenings? Yet so many will have this pompous "Oh, you don't know that about that?" type of persona. But you know the true fans of any medium when they want to share their knowledge to those that are interested.

So there's my one time "backgrounder editorial"! I got some Price Chopper 99 cent coffee from Brazil/Florida, a Fettes Brot cd on, and now it's time to make some propaganda!

Thanks again for coming out to tonight's screening of either THE DEVIL IN MISS JONES and THE FILTHY RICH! You've abandoned your prudish ways to indulge in some "sin-a-matic" treasures! Way to go! You don't need to feel embarrassed to watch people having a good time! But I must confess, originally when I was asked to present these films there was a bit of hesitancy on my side from being associated with "dirty movies". But just like other genre's of film, no genre of film should be ignored. And this was a pretty interesting period of time (the 70's, shot on film productions) since this so much put in the "foundation" for adult cinema to come as to what the parameters would be, and there was a bona-fide effort (it seems) for film makers to be making interesting films.

It almost seems foreign now with the acceptance of home video, that this gave the

"kiss of death" to this era of adult cinema (Oh yeah, I hate the word "pornography"... To me it sounds too medical! Not erotic!). Could you imagine going to a theatre, sitting with strangers watching fucking happening on the screen? But with porno leading the way of home video, many felt that they liked the privacy of seeing "Art Films" in their homes. Perhaps theatrical adult cinema died because of the guilt some people would associate for going to see sexually exciting material with others. I think when most people see someone coming out of an adult video store their first thought is "pervert". But they have no problem stirring the honey pot to the VIVID CHANNEL or BUTTMAN tapes. Ahhhh, the double standard! J

But let's discuss the films that are showing as part of the Conflict Archives screenings during the "Saucy 70's" and how they come into play for their time period, and now.

GERALD DAMIANO used to be a hairdresser and directed a film called "Sex U.S.A." which basically slapped together some loops and stuff. It was said that when he saw Linda Lovelace in action for one of his loops, he got the idea that then grew into one of the most successful porn flicks of all time, "Deep Throat". Albeit amateurish, DEEP THROAT is still somewhat funny at a time when GENE TRACY TRUCK STOP 8-tracks could have adults rolling on the ground with their politically incorrect jokes. DEEP THROAT was huge, and created the term "porno chic" which made it kind of "cool" to go to an adult film. Many did! The cheap humor, in my opinion, was pretty groundbreaking in the fact that this seems like one of the first motion pictures of the early 70's to make sex seem...FUNNY! If you seemed to be embarrassed to be seeing DEEP THROAT, at least the cheap jokes could make you laugh at the absurdity of it all. It's more funny than erotic...

However, when THE DEVIL IN MISS JONES was made by Damiano in 1972, he changed gears and seemed to be one of these film-makers that was interested in that period of time to make stimulation and exciting films on a sexual and an "intellectual" level.

THE DEVIL IN MISS JONES was originally shot at Harry Reems (who was also in DEEP THROAT) farm, which was in rural Pennsylvania. Since the film primarily deals with "To be true to oneself in the indulgence of what one would think is sinful", I guess PA was a good location!!!! Originally

Georgina Spelvin, who plays "Justine Jones" was supposed to do the catering, and ended up being the star of the film! Harry Reems played "the teacher" (It was his farm anyhow!) and it was shot relatively quickly. The woman that does the lesbian scene with Georgina was her girlfriend at the time....The crew and actors all seemed to be quite fond as well with the snake that was used during the erotic scene with "Ms. Jones taming the serpent".

Damiano was also insistent on an original musical score, which was provided by Alden Shuman. The musical score exceeded if not beat out the actual budget of the film itself (which was under \$40,000 easily). And the music certainly made the feel of the film. From the sombre piano playing to the soulful "Dark side of the Moon" feeling track during the suicide of Ms. Jones, it established the feel and iced the cake.

When the film was finished, Damiano hated it. So much, in fact, he wanted to sell his shares into the film. Harry Reems convinced him not too. It was a good choice.

The film at one point was the second highest grossing adult film of all time. Al Goldstein was the first to praise it. Still riding the wave of porno chic, it did well at the box office to theatres (both "grindhouse" and "arthouse") showing it to an eager public.

Many have discussed how Damiano's "Catholic guilt" has come into play here and into many of his films, but I would say that it falls into the same wheel as many classic Greek tragic plays. Is THE DEVIL IN MISS JONES saying that lust will lead to a hollow existence, which will be a price we all will have to pay for?

When I first saw MISS JONES, It surprised me that it seemed "like a real movie", and that the acting and script were quite good. Georgina Spelvin does create (as an actor) a compassion for herself through her desperation and through acting and sexual activity, she is brought to be self consumed with lust. During the scene where she is discussing why she won't go to heaven or hell is interesting. Damiano's take on how one gets into heaven or hell is translated well.

My favorite scene (without giving too much away) is when Justine is in hell...finally. Damiano is a crazy person who is there with her spewing off dialogue like "a tiny speck...a fly", and basically, Ms Jones finds that in her "deal with the devil" she's

been double crossed so to speak, but by being “true to herself”, it lead her to hell.

Damiano’s next film, “Memories Within Miss Aggie” explored another element of our psyche, that of “how we perceive events and from a to z. Even his trashier fare like Damiano’s growth as a film-maker, had Harry Reems in it as well, but just didn’t get the same acclaim as his other films. By this time, seeing fuck films “for kicks” was on it’s way out.

Out of the film-crafters in adult cinema, Gerry Damiano is well in the top 5...Damiano can tell a story, make a technically complex film, and take the viewer from a to z. Even his trashier fare like “Satisfiers of Alpha Blue”, have a strange kind of magnetism.

THE DEVIL IN MISS JONES still holds up today, especially in a time where amateur video and “quantity” over “quality” is king. And sexually, it’s exciting! Just like EMANUELLE, there’s a sexual growth within Damiano films. And lucky you get to watch it!

THE FILTHY RICH would express on film what would be considered “general porn film characteristics” which would be a somewhat silly script, hot balling, and more “variety” for your buck. Unlike THE DEVIL IN MISS JONES, we see the development of many characters, instead of the central focus of one, perhaps for viewers that wanted to see more than one person having sex. More bang for your buck!

One thing THE FILTHY RICH presents us with is the fun things that some of us like to associate with XXX movies. The cliché! Some of us like hearing that “Oh sir, I don’t know how this bed works? Could you show me?” or “Well, you get the job if I can see your cock” kind of conversation. Porn has somewhat created a “world” of it’s own of sexual freedom, and cliché’s in adult cinema somehow make the viewer feel “comfortable”.

You also must remember that THE FILTHY RICH came at a time during the Reagan era! DALLAS was starting to pull in the ratings, and that “Ooooh! Beverly Hills!” feeling was in the air. Now we associate that (as Sheila E would say) “Glamorous life” as somewhat tacky. Fur coats? Hookers in Parkdale? Beverly Hills, 90210...And now rich people don’t really show the “opulence” that much. THE FILTHY RICH, which deals with the sexual tensions of wealthy Tiffany and Trent Tremaine, is a

perfect document of the “up and coming” stars of Adult Cinema....

Samantha Fox I will repeat for the umteenth time IS NOT the pop star who sang “Touch Me” or was the page 3 girl. This Samantha Fox came from the New York porn “community” and was basically a nude model who got into porn being encouraged by her husband at the time. She also was in a Doris Wishman horror movie, and was in a great 70’s porn film as a heroin junkie called “Her Name was Lisa”, with Vanessa Del Rio. Vanessa Del Rio! Ahhh, the Latin beauty was hot and was a not bad actress!

Someone I knew went to dinner with her and said that use to work for IBM and was REALLY into computers, and this was in the 80’s! In RICH she plays the cook, Chili Callente. She had that “comeback” film “Play me again, Vanessa” but what happened to her?

Herschell Savage on the other hand is trying so hard to be Italian, but he’s not fooling anyone! Originally, Hershell started out in loops and then progressed on to every cheezy shot-on-film production from 1980-85. To me, he’s the Michael Dudikoff of XXX. To see Herschell at his most tacky, by all means see “EXPOSE ME NOW” (1983) where he’s dressed as a boy scout (69 “do gooder”).

Randy West, still continues to do porn. Here he cleans the pool. In the somewhat current documentary, “Give me your Soul”, footage is shown of Randy

West happily sitting at a convention talking about “Yep, I can still get the old peckerwood up!”. He’s bloody 50! Mr West usually plays some kind of “hillbilly” or “half wit” which to me, serves him fine. However he was not bad in Vivid Video’s “Indian Summer” which came out in the 90’s.

LISA DE LEEUW’s busty body and red hair have always been a favorite of men who like their women nasty and not so “petite”. She’s full figured, but has that saucy element to her that is hot. In “Filthy Rich”, she peddling “slave on sex aids”. A competent actor, see her in “Raw Talent” with my favorite, Jerry Butler....After her and Jerry poke, she makes him cum on a cactus, “You know I hate this stuff! Go come over there! It’s good for the plants!” She had a short-lived comeback in the late 80’s.

THE FILTHY RICH director was Michael Zen. Really a majority of his earlier and later stuff was pretty “standard” go through the motion kind of fair, but besides

THE FILTHY RICH, he did a good adult film in the 90’s called “The Secret Garden” with Ona Zee. Again, like FILTHY RICH, it deals with the trappings of “wealth”. Compared to a majority of adult cinema in the 90’s, ZEN could at least tell a story, knew the effective use of cut-aways, etc.

When THE FILTHY RICH was released it’s main pulling power were the stars that were in it. The draw for the audience wasn’t the witty humor, but it pulled in lots of Vanessa Del Rio and Samantha Fox fans. Now it stands as a document of what we like about classic porn.

What we have with DEVIL AND MISS JONES and THE FILTHY RICH are two prime examples of how “dirty movies” were created in the development of modern adult cinema. Even with the nostalgia of “Boogie Nights”, this is one period of culture that can’t be re-created. But at least for tonight, we can enjoy the fond sleazy memories....Here in Canada, it was the CINEMA 2000 and EVE’S CINEMA...

Just approaching the ticket counter made a man or woman out of you. Now it’s when you find one of your father’s porno tapes or when your friends rent something at ADULTS ONLY....How does this build confidence? It’s so EASY and so private!!!

And you wonder why our kids aren’t fighting in Afganistan!!!!!!

#270 – Who wants to be a Much Music Pop Culture Reporter?

Everyone who loves their jobs more than life itself raise their hands!

In my pursuit of creating a life that would be similar to spending vast amounts of time in a Skinner Box, I, like most people that work in Media, is looking for some new challenges. When Daniela called me one morning after doing my “I just can’t handle work anymore!” sonnet, she called to wake me about a job I just HAD to apply for.

“Much Music is looking for a Pop Culture reporter...You GOTTA apply!” she said bubbly at nine in the morning, “Die Hard (her nickname for me), you’re perfect for it.”

“Yeah, yeah, that would be good.....Sure....Um, sure.”

Daniela was right about it being the

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“ideal” job for me. Pop Culture and me sadly enough go together like Mr. Noodles and hot water. Yeah, I did go to Burger King for the Backstreet Boy toys and CD’s, and in grade 10 I did do an essay entitled “Tang, The World’s most Fantastic Drink” which earned me a C-. Growing up in Oshawa, how could I not be somewhat white trash? My friends get to hear me rattle off about not only getting video footage into my archive of the Macedonian Spice Girls knock off, “XXL”, about how we need a new California Raisins album, and Dolph Lundgren VCD’s I’ve ordered from Malaysia. You don’t need to have pity for me.

So in order not to hear the wraith of Daniela about “not utilizing my full potential”, I got my resume together, my demo reel, etc for the open call for “Much’s” auditions for the Pop Culture Reporter. I’ve worked in Television now for close to 8 years, and have produced some stories, wrote, edited, yada yada for a “National News Program”, and so I knock off my betacam demo reel. The auditions are on a Saturday, so I get “ready” somewhat to go down. How does one prepare for a “Pop Culture Reporter Interview” anyhow? Should I crack open a box of BOO-BERRY and throw on a B4-4 cd? Watch tons of RICKY LAKE??

Saturday comes and as we’ve had this Indian Summer, I wake up and think “Oh yeah, that Much thing”. But before going down watching, “The Six Million Dollar Man” VCD episodes takes the cake, and yacking on the phone to friends in Russia. Because they requested a “head shot and demo reel”, it seemed to me that it would keep away those “I wanna be on TV” type folks, but the other line was the hook for every wanna-be-hepped-up-like-a-member-of-“Up With People”-type-Much-staffer, “Experience preferred, but not essential”.

When arriving at the “Much Environment”, there was a line-up outside. It was about 2 PM. People were waiting in line for the interviews. Oh geez. LOTS of people. Most of the people in line were pretty bubbly and in awe of “The Nation’s Music Station”.

“Look! It’s Speakers Corner!” you could hear many times by trashy raver kids from the Durham Region, fatalities of snapped condoms.

After some general confusion by the people in line, I went to the front to get my number. This number was what I would be “marked” for the audition. And for some reason, the GOGOS punk track “Just a Number” came to mind....

You would think at these things you would see a lot of industry people or people you have worked with. But oddly enough, I didn’t see a lot of recognizable faces. Especially you think with these things you would see Toronto micro-celebs from bands that were on CFNY “Modern Music” comps that had their 20 seconds of fame would turn out for this kind of thing to re-inflate their bruised ego. Not so.

But during the day, one could bump into people they knew. For the longest time I stared at this girl interviewing people....Damn, she looked familiar. After adding 2 and 2 together, it came to mind that she hosted a Christian teen show that I would watch Saturday mornings. She was cute and perky, the kind of girl you wanna tell secrets to and watch “Free Willy” with. The show had Christian teens talking about issues, somewhat judgemental, and then usually a Christian “Rage Against the Machine” type band would play, sometimes from Peterborough. Her brother has a kids show (which also shows on VISION) where lots of puppets would get into these little “situations” and her brother Chris will then go “Let’s do a little rap about our Saviour!”, and rap with a generic hip-hop beat about God. Anyhow, we talked about her new show, if there’s been any cuts at CROSSROADS, and about how slow my “Canadian Christian Alternative Grunge” CD came in the mail. Then the Christian kids were off and I was back in line...Waiting.

When you’re in line for these kind of things, let’s be honest, you size up the other people who are auditioning. Don’t try to tell me you think “Oh, these people are all great, I wish them the best!”. You start to think “A demo on VHS and shot with a camcorder? What the fuck!” and “That face would stop a train!”. Many of the fellow

people in line of both sexes didn’t like the girls that look like strippers, “But I betcha that’s what they like there...” said one bitter female to me. But the truth is, nobody really has an idea of what “Much” is looking for these types of cold calls. And all I could be was myself.

Working in Television, you seem to be surrounded by REALLY phony people. After being stung working with people that had more multiple personalities that SYBIL at the Shopping Channel, I swore never to be the Television industry’s “bottom boy”. One quickly divides the side with the “down to earth” people in TV, and then there’s the little “opportunists” side which compensate their lack of talent or knowledge by fucking others over. It’s like any other job.

Back to the audition. Eventually you get inside and have to fill out 2 pages of various questions. You are asked things like “What would you ask Outkast?” (My answer: “Atari or Intellivision?”) and “What is pop culture to you?” You fill out these forms in the old CITYLINE set, with tons of other would-be’s (or wanna be’s). It feels like waiting for a plane at Schiphol airport in Amsterdam. People look weary, but most are glued to the television like that creepy “Frodis Caper” episode of the Monkees. They are glue to the flashy images the same way Asian kids are glued to Pocket Monsters. This hammers home to me again the power of Television.

I’m number 270, and around 8pm, it seemed they were at 190. One guy I knew from a Snowboarding show can’t handle it anymore. “I got a party to go to dude” was his response as he wrote out LONG LONG answers to the questions on the “Pop Quiz”, then he bolted.

A cute girl and I chatted it up as our numbers came closer to being called. We had to listen to “rumors” about what they actually ask of you in the interview. One overly confident geeky guy came out to tell us about his meeting with MUCH’s George Stroumbouloupoulos, “Yeah, Me and George rapped and I think he really liked me.”

Oy vey.

Finally a group of 10 are called and they take us upstairs. We go by a wall of photos as one of the pseudo cool people explains, “These are some of the on air talent that we have on the wall here.” This excites the would be hopefuls. There’s a photo of a friend of mine who’s a reporter at CITY TV... It made me smile.

Out in the hall, everyone gets geared up for their screen test. Everyone’s getting excited. Being the “Vanity Smurf” that I am, I’m wondering how my hair has kept it’s hold all day. DEP SPORT (#9) is fucking great shit.

So #270 is called and George Stroumbouloupoulis takes me in to meet this woman who films me, asks me about stuff. Being in an environment where there are cameras everywhere, it doesn’t bother me to sit and rattle on about pop culture, meeting the cute Christian girl, being interviewed on a Helsinki radio talk show about “The influx of American culture on Canadian media and how we keep our identity”. She knew about VICE, but not about TRUCKER. She likes the Kool-Aid scratch and sniff sticker on the box of my demo reel. 10 minutes later, and not really paying attention if she really filmed or not it’s over. “Thanks Mr. Conflict”. Finito.

Is it me, or is auditioning like getting a handjob then the person tuggin’ you decides to go surfing on Ebay instead? You’re getting into it and then, THE END. Fucking weird.

Anyhow, it was still an interesting day and felt odd to be at the other end of the audition/interview. But if anything, I learned that if you still have an interest in pursuing some form of work, you can’t think you are above their screening process, or better than the other people applying. And for that kind of thing, you gotta be yourself and if they don’t like it, who cares?

But what were the most valuable lessons learned? A) There are no staff cuts at CROSSROADS CHRISTIAN TELEVISION B) People that use to host snowboarding shows don’t remember CANDI AND THE BACKBEAT or who the Leningrad Cowboys are C) The average person gets really nervous when thrown in the television environment, and D) People love puffy grape smelling scratch-and-sniff stickers on demo reels.

They still haven’t said anything (to my knowledge) about who’s

been hired, but I hope whoever gets it will seem somewhat credible to a public that has grown weary over seeing pretty that are bullshitting on television. My chances are 1 in 354, which are how many people came out.

But if the fine people at MUCH are attending tonight's screening or actually flipping through KONFLIKT IN THE KINO, I'm number 270...

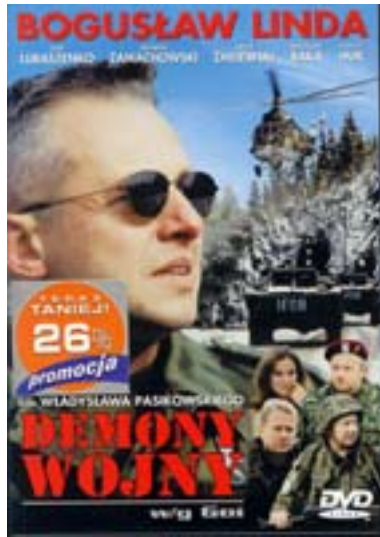
Television. Let me be your whore!

WHEN PICTURES AND SOUND COLLIDE THERE ARE FATALITIES

DEMONY WOJNY (Poland 1999)

Starring: Bogusław Linda, Olaf Lubaszenko, Zbigniew Zamachowski
Director: Władysław Pasikowski

Demony Wojny w/g Goi (Demons of War – Based on Goya) is yet again another well done film from the country that puts out tons of excellent cinema, but is only appreciated by a small amount of film buffs. Poland! The story takes places during the Balkan conflict when a Polish peace-keeping troop defies orders to go answer a downed mayday call from a Belgian plane. Bogusław Linda (who is in TRUCKLOADS of contemporary Polish films) is the commander who takes his troops into the Balkan conflict. The men go from peace-keeping pacifists, to soldiers of war. However, the



scenes of the ethnic cleansing in small Balkan villages (by putting people into barns and setting them on fire) might make many uneasy. Considering the recent conflicts in Kandahar and the liberation of Kabul, this film hit me hard. Cinematography is excellent, and it's nice to see people that really are "actors". The DVD (only available in Poland) also contains 2 music videos from the film, and the movie trailer. Oddly enough, "Nowosowska" (Kasia Nosowska from the Polish rock band "Hey") is on the soundtrack!

ISHQ (India 1997)

Starring: Juhi Chawla, Ajay Devgan, Kajol, Aamir Khan
Director: Indra Kumar

In case you didn't know, I'm a HUGE Bollywood fan! Ever since buying in the VERY early 90's at Honest Eds a subtitled copy of "Baaghi" with Salman Khan, I'm a huge fan! Finally with DVD, there was a bit more selection of subtitled films.

I saw ISHQ subtitled in a theatre during it's original 1997 release, subtitled. But finding a subtitled version had taken awhile, since the original North American DVD release was NOT subtitled. But persistence paid off!

J

Two rich fathers want their son and daughter to get married, because they can't stand poor people. Ajay and Raja are best friends (one rich and one poor) and back into a car with Madhu and Kajol (one rich and one poor). Eventually the rich guy and girl fall for the poor guy and girl, as the fathers resort to sleazy tactics to break up the happy couples. Ishq when it's trying to be a comedy, is absolutely goofy, and when it's goes into dramatic gear, it's pulls lots of great exploitation dramatic vices.

The music sequences are alright (and yes, Switzerland is a backdrop for one of them!), and later Kajol would hit the big time with "Kuch Kuch Hota Hai". It might not be an excellent movie, but it's entertaining. In the "things you've never seen in Bollywood" before, there's a chase scene with

a Monkee driving a getaway car wearing a "007" t-shirt. No folks, I'm not lying about these things!

AGENT RED (2000)

(aka: "Captured")
Starring: Dolph Lundgren
Director: Damian Lee

When an army Colonel explains to Dolph he needs to transport the deadly "Agent Red" from Russia, Dolph replies "Agent Red, sounds like a bad action movie!" Oops.

Our Boy Dolph in some weird "secret service" kind of thing joins his ex girlfriend on a sub transporting Agent Red, which gets infiltrated by Russian spys. Of course one is named Natasha, and most have the most fake accents ever. Can Dolph kick some ass so Agent Red doesn't get released onto the United States. (Creepy, this story sounds like real life!).

Besides the bad accents, poor Dolph looks like he grabbed the money and ran. Unless you have a high tolerance for Dolph fare (I'm a HUGE Dolph Lundgren fan!), you might be running from the AGENT RED too.

The Malaysian VCD has funny English subtitles. Go play Battleship instead

RICKY J – "Lose Control"

WEA Music Canada

Energizer batteries had this offer of sending in 3 UPC codes for a "free cd of your choice". Being a sucker for almost any "mail in offer" and not interested in New Country or the new Depesche Mode album, I chose Canada's own, RICKY J.

RICKY J looks like the type of guy you would see at the Dufferin Mall bumping into me looking at Adidas runners. Is this Canada's answer to Vanilla Ice or Eminem? Naaaaaa, but close!

It's got a funky feel to it, but sometimes is ruined by having some very boring "interludes" which include the likes of Tarzan Dan. That killed any chance of anyone giving him a chance outside of Canada.

"Gotta Get Up" and "I just Can't" are pretty funky with a very Jacksons kind of feel, late 70's. I wanted to really hate it, but it's... not bad.

Who knows, maybe I'll bump into RICKY J next time at Dufferin Mall. If his music fails, Gay porn would welcome him with open arms.

KINO "Tribute"

Real Records, Russia

KINO was easily one of the most successful Russian bands in the 80's until lead singer Viktor Tsoy's untimely death in July of 1990. This CD has 13 modern Russian bands covering a majority of songs from the "Black" album (the last released Kino album).

KING AND THE JOKER, which are kind of a Russian "Green Day" with fiddles do a slowed down version of "Ñěääè çà ñîîé". Being a huge TEQUILAJAZZZ fan, I was surprised how bland their track was, Ñîñěîîüü ääëpöëîäöëë got the industrial thing somewhat going with their version of "îîîä , îü âñâ ñîöëë ñ öîä"... And for a CLASH feel, "HaëB" (Means Naieve in Russian), do a kick ass version of "îîîä äîäöðëý". Too bad I didn't have a Russian friend to come over and listen to KINO with me while doing vodka shots with pickles. Poor Viktor. I miss Russia.

ULTRA BRA

Vesireitteja
Pyramid CD, Finland

This came out just after I left Finland last year and you know what? I'm still listening to it. Ultra Bra kind of remind me of a jazzier version of ABBA, but really finnish, and their lyrics (ALWAYS in Finnish) always are more poetic than the meatball huffing ABBA. Compared to their last album, "Kalifornia", which was upbeat but musically missing something (but still 10x better than any North American releases!). 13 tracks in total. My favorite easily being "Rubikin Kuutio" which is an ode to being in love and watching someone solve a Rubik's Cube! Sadly, there is no more ULTRA BRA with them playing their last shows this summer. If only I could have seen them in Tampere in 1999. Fuck.

JAWS 5: CRUEL JAWS (1995)

Starring: Kristen Urso, Scott Silveria
Director: William Snyder