

Orchard is Waterboys "lite"

by "Switch"

Energy Orchard
Energy Orchard
MCA Records

The debut album of London based Energy Orchard falls short of its potential.

The six members of the band were childhood friends in Belfast, Northern Ireland. After meeting again in London, they formed a band, and started working on one song; after 170 odd versions, they

decided they were getting nowhere. They broke up, regrouping after six months; by 1988, Energy Orchard had been playing live shows all over London, to excellent reviews.

The album is a worthwhile endeavour musically. Unfortunately, Energy Orchard seems to have run out of energy lyrically, tending to repeat their less than brilliant choruses to excess. The "Energy Orchard Sound" tends to remind me of a combination of a

"light" version of the Waterboys and Bryan Adams, with The Church's guitar effects and a twist of rhythm and blues.

The single "Belfast," although lyrically simple, has the components of a hit song and can stand alone on its own merits. Unfortunately, one song can't hold an album together, and the only other song of note is the band's cover of Van Morrison's "One, Two Brown Eyes," which lingers in the room long after the last note has ended.

The blend of Celtic folk, rock and rhythm and blues gives Energy Orchard a solid base to work from; they just seem, perhaps, to be victims of commercial production. The album seems to be 'made' for commercial radio, which is good if you want to make money, but bad if you want to transmit a serious message. Some



of Energy Orchard's lyrics suggest that they have definite feelings about the conflict in Ireland; other songs talk of love and conflicts in love.

My first reaction to the record as a whole was that Energy Orchard was trying to catch a ride on the coattails of an already successful band — like U2 — by imitating them. However, I hope this is not the case, because the Celtic folk

and rhythm and blues in their music takes them in another, better direction.

That sound is essence of Energy Orchard; I wish they would have gone further and done more with it. Maybe the next album will better showcase their energy. Meanwhile, take a listen to the Van Morrison cover and "Belfast;" they may be worth your time.

HIT LIST

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TOP TEN for the two week
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ARTIST	TITLE	LABEL
1 Scott B. Sympathy (C)	Neil Yonge Street	Smokeshaw Records
2 Shuffle Demons (C)	What do you want	Stonyplain/WEA
3 Ray Condo and His Hardrock Goners (C)	Condo Country	Crazy/Cargo
4 Stompin' Tom Connors (C)	A Proud Canadian	Capitol
5 Various Artists (C)	Indie Can '90	Intrepid
6 Pixies	Bossanova	4AD/Polygram
7 Shadowy Men on a Shadowy Planet (C)	Savvy Show Stoppers	Cargo
8 Jane's Addiction	Stop	WEA
9 Sonic Youth	Goo	WEA
10 Charlatans	The only one I know	Polygram 12"

Compiled by CHRY's Music Department from programmers' playlists over a 2-week period ending September 12, 1990. Programmers choose their own material. (C) denotes Canadian material.

CHRY 105.5 FM, 258A Vanier College. Office Line (736)-5293. Request Line (736)-5656.

hguaL sneaks up on you

by Stephen Perry

hguaL
demo
Burly Man Tapes

Cassettes, the life blood of the underground music scene, have a way of sneaking up on you. Most people figure that if a band isn't putting out vinyl, they themselves aren't impressed with their music, and it isn't worth listening to.

Au contraire. In hguaL's case, it seems like it was a question of money, because this tape rocks from start to finish. It doesn't let up.

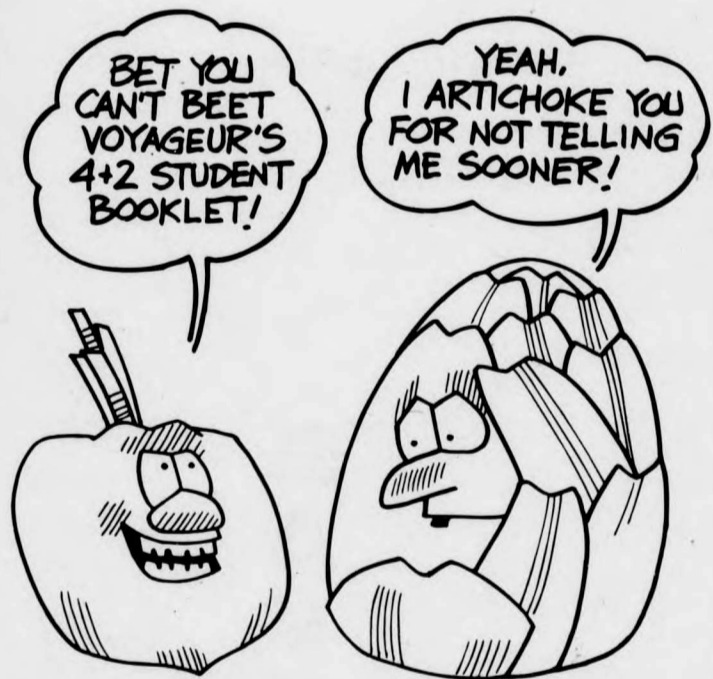
All six songs seem to be chosen for impact, as they show off a new side of what this band is capable of. For instance, "Stroll" demonstrates an eclectic blues core style that made Beefeater a legend.

"Fault" has a catchy melodic rock that *Scream* is famous for, complete with vocal harmonies. And "Girly Man" gives off an aura of good time reminiscent of party jam songs, like "Kick out the Jam."

Overall, I would lump them in the power pop category of hardcore. The unmistakable ringing guitar sound that has made *emo-core* an entity drives their music.

The drums and bass fill out the sound which make comparisons to Verbal Assault unavoidable. hguaL's distinction lies in the singers' vocal style. When John gets going he sounds an awful lot like Tomas Squip of Fidelity Jones. This gives the band a dual persona that has them bordering on Beefeater's sound. With Verbal Assault and Beefeater being my two favourite bands I consider that quite a compliment. And, so, for fans of either band, this cassette is a must.

Write Brian Davis c/o Burly Man Prod'ns at 7507 Todd Pl., Manassas, Va., 22110, U.S.A.



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