

More than just average Canadian pop

Review: Terry Crawford
Good Girl Gone Bad
 (RCA KKL1-0441)

by Gisele Marie Baxter

The Terry Crawford Band is a Canadian outfit, originally from Winnipeg, now based in Toronto. Last week they visited Halifax to promote their new album, **Good Girl Gone Bad**, which is a strong departure from the debut offering and which, the band hopes, will help to generate an international

audience for their music. While in Halifax members of the Terry Crawford Band gave an interview to Derek Daniels of CKDU; you'll have a chance to read excerpts of that conversation in the **Gazette**.

Good Girl Gone Bad has some promising qualities. Even if it's not a landmark recording, it has appeal and its own charm, and indicates certain qualities which these musicians could develop to good advantage. The addition of various synthesizer

and keyboard lines give this music a cleaner, sharper edge which can be quite infectious. While the production could be more ambitious, it is crisp, and Terry's voice is a definite plus. It can be deep and husky, rough yet sweet, and always has a vulnerability about it. Her singing is most effective when brought upfront in the mix.

The songs are more pop than rock 'n' roll. Often they're somewhat reminiscent of the sort of thing Phil Spector used

to produce in the early 1960's, though updated in technique. There is not quite enough variance in style, but with Terry's vocal, this manages to be more effective on its own terms than a good deal of prominent Canadian pop, from the watered down attempts at blues to the overrated pseudo-tough Rough Trade.

"Running" is, from its opening keyboards, an obvious pick for first single. The singing is strong, the death-of-romance-in-the-city lyrics are simple and effective, and the piano motif is clean and sharp, though the synthesizers could have been toned down. But the standout songs are "Gunfighter" and "Chocolate Candy." The first takes a standard country-and-

western song, strips it of the expected trappings, adds some reggae-ish percussion and guitar work, and keeps its effects nicely understated. "Candy" starts off with some tight, edgy bass work and is a great, quirky little song. Terry's tough-sweet voice pleads and teases with her lover, and we don't quite know if they're actually adults or children playing house. The tune and lyrics are very reminiscent of children's songs, though I suspect this carries on from "Caught in the Middle," with its theme of an older woman and a younger man. The production is almost stark, and this is rather different from the album's other material.

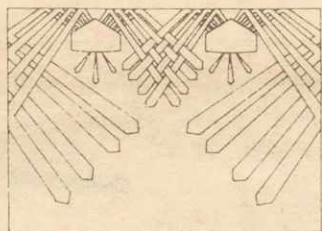
Despite the title of this album and the cover artwork, the persona Terry projects is actually not that of a terribly bad girl. She's more someone who wants to form relationships on her own terms, and expresses a tension between traditional forms of romance and modern freedom. I'd really like to hear her, and the band, progressing to more complex lyrics and musical arrangements, taking more chances. However, as it is, this is charming and highly listenable pop. It should be interesting to see if it gets the band a broader audience, and where they go from here.

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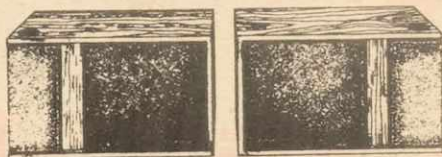
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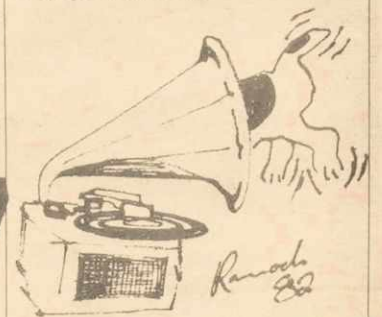
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At the Kipawo Showboat, located at Historic Properties, **Steaks and Lovers** will appear Friday night at 8 p.m. and Sunday at 2 p.m. and on Saturday night **Fiddler on the Roof** will be appearing. **Snow White and the Seven Dwarves** will be the Saturday afternoon matinee at 2 p.m., using bright young talent. **Steaks and Lovers** is written by an Acadia professor about university life.

At Dalhousie, in the McInnes Room in the SUB John Steinbeck's **Of Mice and Men** will be performed by students on March 9, 11, 15-18 at 8:30 p.m., matinees on March 11 and 18 at 2 p.m.

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