

# GENRECID

MICHAEL EDWARDS

Paul Quinn is probably Scotland's best kept secret, next to what they put in haggis. Even in his native country, the majority of people have no idea at all who he is. But as soon as you hear his voice, you will be captivated from that point on. Hypnotised by it. A voice so deep that it seems as if the very depths of his soul are bared every time he sings. Quite wonderful. The early days of his career were spent in the legendary Bourgie Bourgie (one song, no hits), but then it all went horribly wrong. Record companies just didn't understand him and his initial solo endeavours never appeared. True enough, there were some gorgeous singles which garnered the sort of critical acclaim that most people can only dream about, but unfortunately one cannot live off good reviews alone.

Once all those nasty contractual obligations were out of the way, Paul headed back to one of his earlier haunts - Postcard Recordings of Scotland. It was here that the Independent Group was formed; a collection of Scottish music legends who were intrinsically linked to Postcard during its first incarnation from such bands as Aztec Camera, Orange Juice and even Postcard head honcho Alan Horne. Such an ensemble provided the perfect backdrop for Quinn's incredible voice, and a very special alliance was born. Their first album, *The Phantoms & The Archetypes*, was used to relaunch Postcard in 1992 - more wonderful reviews, and quite rightly so. However, this time he did find some commercial suc-

cess; the album has just gone into its fourth pressing despite the fact that it received practically no promotion at the time of its release. Maybe people are beginning to see the light at long last. 1993 saw the release of a single that contained the godlike 'Stupid Thing' - the prospect of a new album was a very inviting one.



At the end of 1994, the second album credited to Paul Quinn and The Independent Group appeared. The release of *Will I Ever Be Inside Of You* was accompanied by a rather peculiar multi-media live performance in Glasgow - once more Paul Quinn and Postcard take the unconventional route to notoriety. Other live performances are getting more and more ambitious, and there is even a Scottish television documentary made about Paul and Postcard. Notoriety indeed.

*Will I Ever Be Inside Of You* is prob-

ably his finest moment so far. All sorts of words jump to mind - vast, soulful, cinematic, sumptuous and just plain wonderful. The Independent Group sound better than ever and have even added a few new members, most notably Jane Marie O'Brien whose operatic tones are heard on the title track. That title track...sigh. I could go on for hours

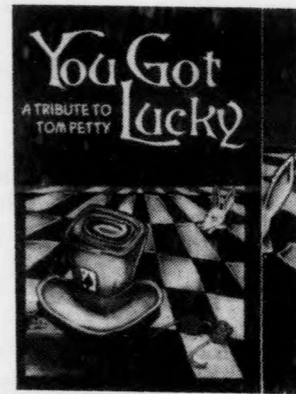
just about that song. The voice that tears at your very being as it begs and pleads with just the slightest hint of sensual innuendo; the guitar solo ever that swirls around from side to side - it's a song that you will want to never come to an end. But alas it does. Thankfully the rest of the album lives up to that initial promise. There are new versions of 'Stupid Thing' and 'Passing Thought' from 1993's EP that are even more soulful and dreamy than the originals. Every single song is a highlight, something that makes se-

lecting a few to talk about redundant. There is enough angst and pain for anyone, but yet there is an uplifting feel to the album. I can't quite say optimism but even in the depths of despair, Quinn can empathize beautifully both lyrically and vocally. Quite magnificent, and absolutely essential.

And seeing I am talking about great male vocalists of our time, it seems only fitting to talk about Frank Sinatra. I just rediscovered a copy of *Duets II* nestling at the bottom of a pile, and decided to give it another spin. Then I remembered why it was hidden down there; on my first listen I kept asking myself "Why?" This isn't a bad album, not by a long shot. It's just such an unnecessary album (in the same way that the Crash Test Dummies version of 'The Ballad Of Peter Pumpkinhead' is so pointless, but don't get me started on that...) as he has already recorded perfectly good versions of most of these songs already. The added bonus is supposedly all the other people singing with him - while I can see that to be almost true about the likes of Lena Horne or even Willie Nelson, do we really need a duet between Frank and Jon Secada? And how exactly does he do a duet with two other people? It's pleasant enough to listen to, but people should do themselves a favour and go and buy a copy of *Songs For Swinging Lovers* instead. A much better investment. Contact Postcard at P.O.Box 945, Glasgow, G12 8NY, SCOTLAND. Be sure to send an IRC, and tell them who sent you.

I don't know the specifics, but my completely uninformed guess would be that he's Irish, judging from the accent and the names of other musicians (but do not accept this as fact—it's mere conjecture). Not that it matters, since there's nothing particularly British about this recording. It's mostly acoustic and electric guitars churning our decent folk songs, sweetened by a piano. Gray's voice highest and rough—a cross, perhaps, between Billy Bragg and the Waterboy's Mike Scott.

The album opens with "What Are You?", a churning, raw song that isn't aggressive or angry, but just assertive. The next song, 'The Light', is considerably more tender: a picked mandolin sparkles across the strumming and the bass. It's downright pretty in its folksy touch. This is the kind of record *Flesh* is—up and down in tempo and one, even in quality, and emotionally satisfying. For some reason, the lyrics of only four songs are printed in the CD jacket—"Coming Down", "Falling Free", "Mystery of Love" and "Flesh". These are all quiet songs (only one half of the sound of David Gray) but I guess they're the ones considered the most important by whatever powers brought us this recording. The flesh of the title track is invoked in connection with, "the bones of my dreams", and the lyrics seem to be about one's relationship with the world at large when one's perspective is tempered by love. In fact, all four of the printed songs are tender treatments of the same theme. Sonically, "Falling Free" lies at the heart of the album process, and cranks things up right away with the folksy whirl of "Made Up My Mind." The rise and fall of tones, from song to song and beginning to end, echoes the sea imagery Gray often employs to decent effect. All round, a fine recording.



You Got Lucky—A Tribute to Tom Petty  
Various Artists  
(Attic)

Now, I've never been a huge Tom Petty fan—the attention he has received over the last few years has surprised me. Awards people still liking his mediocre singles—I can't figure it out. All I ever liked was "Don't Come Around Here No More" (performed by Fig Dish on this record) and "Free Falling". Actually, this record is the kind of thing I'm surprised at—a bunch of people typically interested in noisy music paying homage to Tom Petty, who just doesn't seem to exemplify the punk spirit or aesthetic or anything.

So here's You Got Lucky—noisy bands no one has heard of playing a handful of Tom Petty tunes, and doing an okay job of it all. I say 'okay' because, well, there's no real departure here. These still sound like Tom Petty songs, and that's not really all that special. There are recognizable ones—"American Girl" by Everclear, "Stop Draggin' My Heart Around" by Loud Lucy with Louise Post, and Fig Dish's offering—and ones I didn't know, and they do sound like Mr. Petty. Mind you, it is a ruder, noisier, more interesting Tom Petty depicted here, but essentially the same American guy.

## Theatre UNB Presents: TUBA CZAR PRODUCTIONS

SLAM  
THE  
DOOR  
SOFTLY

Directed by  
Shantell  
Powell



The  
Virgin  
and the  
Horn

Directed by  
Terry  
Thompson

8:00 p.m.  
February 9, 10, & 11  
Marshall D'Avray Theatre, UNB

\$3.00 students  
\$5.00 Others

\*Contains scenes unsuitable for children

## MUSIC REVIEWS \* MUSIC REVIEWS



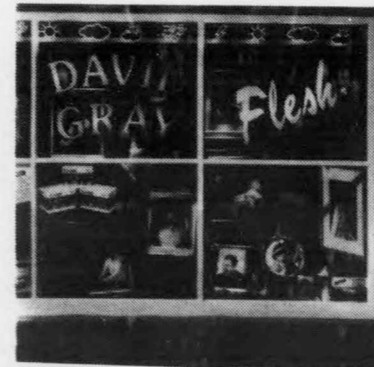
"Omen-The Story Continues"  
Magic Affair  
(EMI)

Many of the dance, pop and techno music that you hear today hails from Europe. The euro-dance craze seems to have made an impact in North America, by groups like Culture Beat, Ace of Base and Snap. The newest group to dive into this new wave of dance is Magic Affair from Germany, comprised of Italian born singer Franca Morgano and American rapper A.K. Swift.

The CD "Omen-The Story Continues" is much like most dance recordings - they're good only when you have a dance going on. It's very upbeat, danceable and catchy, with several lyrical beats and few instrumental ones that make it an interesting mix. Unfortunately, if you're just sitting around listening to it, it starts to all sound the same over a short period of time. The

lyrics are a mix of verse and rap blended into a techno/trance instrumental, dealing with some issues such as positivism (in *The Middle of the Night*), love/hate (*Give Me All Your Love*) and drug abuse (*Thin Line*). Franca Morgano's voice is rich and powerful, lending itself quite well to many of the songs. A.K. Swift rap is similar to many of this genre: staccato, full of rap-culture lingo and simple rhythms. If you like euro-dance music, you might want to check Magic Affair out.

Musicaa



David Gray  
Flesh  
(Virgin Music Canada)  
Hut USA; Vernon Yard Recordings

David Gray is a "British" singer/songwriter, and *Flesh* is a dandy record.