

In My Soul
Four the Moment
Atlantica Music/Jam
Productions

In *My Soul*, Halifax-based Four the Moment's third album, redefines the group's sound, departing from the traditional cappella-based arrangements found on their first two albums, *We're Still Standing* and *Four the Moment - Live!* The exception is "Lullaby For Cole Harbour," which is performed unchanged from its original version.

The new rhythm arrangements accentuate the perfectly blending voices of the four women. As on their first two albums, Delvina Bernard, Kim Bernard, Andrea Currie, and Anne-Marie Woods perform songs about Third World struggles, Black history, women's history, and human rights.

The album's first song, "Juba Song," is a short instrumental-vocal piece. Diverse musical genres are brought together on the album, both implicitly and explicitly, be they jazz, blues or the "gospel swing" found in "Arlina's Prayer." Rap vocals are found in two new songs: "Shouting For Freedom" and "Voices In the Dark."

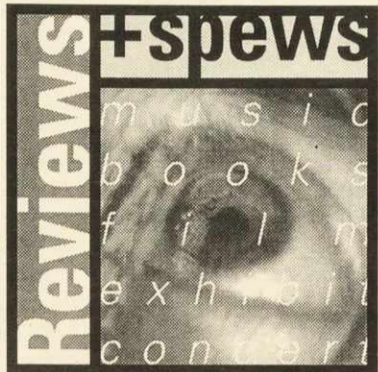
Read by Walter Borden, Langston Hughes's "The Souls of My People" and Lucille Clifton's "Listen Children," are interesting additions to the album as spoken word selections.

The 18 tracks on this CD flow harmoniously one into the other, and represent the innovative ideas of Four the Moment. If you're looking for something uplifting, inspirational and truly euphonious, Four the Moment's *In My Soul* is your best choice.

MARCUS LOPES

KRS One
KRS One
Jive

In the ten years since *KRS One* and DJ Scott LaRock dropped the hip hop classic "South Bronx" a



cal skills, and New York street life. Two great examples include "Represent the Real Hip Hop," where Das Efx drops by to "kick shit like Pele," and my personal favourite cut, "Out For Fame," certainly 1995's graffiti anthem.

And if Kris somehow didn't convince you on his first three tracks ("Rappaz R. N. Dainja," "De Automatic," and "MC's Act Like They Don't Know"), that he is the most talented MC to ever live, the album is peppered with interludes featuring hip hop legends like Grand Wizard Theodore, Kool DJ Herc, Rakim, MC Shan, and many others that attest to Kris' greatness. KRS shows and proves in the highest order (as he puts it) that "I come with skills and leave with your motherfuckin' respect."

But don't take my word for it. Like the print advertisement says: "Don't Waste Your Time On Wack Rappers" — buy *KRS One*.

SOHRAB FARID

R. Kelly
R. Kelly
Jive/BMG

There's not much you can say about this album. It's just what you'd expect from R. Kelly. In one word, smooth; a little something to put in your car and just bob your head to.

Like *12 Play*, this album has that free-flowing R&B style that R. Kelly fans are sure to love. I can't say much for the lyrics, though. For example, in the album's first single, "You Remind Me of Something," there's the



lot has changed and a lot has happened in the world of *KRS One*. There was the infamous beef with the Juice Crew, the sudden death of Scott LaRock, the disintegration of most of the original BDP crew, and of course, Kris treating fans to a remarkable album annually while juggling a lifestyle that has included moonlighting as an author, journalist, Ivy League lecturer, and all-around hip hop deity.

With his self-titled eighth album, Kris reminds fans that the more things change, the more things stay the same. He shows he is still number one, still "gifted like December twenty-fifth." Every aspect of his previous albums that have added to the legend that is *KRS One* are present on this album. The Teacher lectures about religion ("The Truth"), current events ("Free Mumia"), and black history ("Ah Yeah") in the same tradition as he had on previous works, but this time with new ammunition.

As always, Kris is more than willing to let his opinion be known on subjects such as hip hop culture, weak rappers, lyri-

line, "You remind me of my jeep, I wanna ride it." Huh?

Nevertheless, musical production is amazing and covers up the lyrical flaws. The entire album was written and produced by R. Kelly himself.

Along with "You Remind Me of Something," I'd have to say the best tracks are "Step In My Room" — an awesome slow jam — and "(You To Be) Be Happy," a cool, upbeat-tempo-type vibe featuring the even cooler Biggie Smalls. Also featured on the album are Ronald and Jasper Isley, who lend vocal support on another good track, "Down Low."

All in all, I'd say this album makes for good listening. Buy it if you haven't already. It's nothing you haven't heard before, but it's still a good time.

MOHANAD MORAH

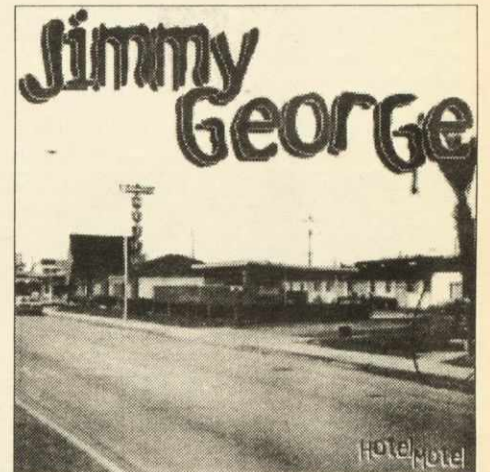
Hotel Motel
Jimmy George
Cargo/MCA

Originally formed as a busking sideline for members of several existing Ottawa bands, Jimmy George (a band, not a person) grew to be a full-sized Celtic/folk/rock band. Eight members in total, they are the house band at The Duke of Somerset bar in Ottawa — a tenure they ironically ensured after losing a talent night at The Duke. This "Spirit-of-the-West-meets-The-Pogues" ensemble celebrated their fourth anniversary six months ago with Jr. Gone Wild, Uisce Beatha, and Punchbuggy. They have also opened for bands as diverse as The Skydiggers, The Killjoys, and Trooper.

The first single, "One Convention," typifies the attitude of

Jimmy George. Strong lyrics pushed out of a drunken face accuse, "You've got no idea what we've been goin' through/ you've got no idea the kinda shit we've been goin' through."

Jimmy George play down repeated comparisons to The Pogues



(also at one time an eight-person group) saying that Shane MacGowan's old band is only one of many influences, but the comparisons are valid. Many of the songs from *Hotel Motel* could fit comfortably onto a Pogues release. Jimmy George should welcome this parallel, not shun it in an attempt to establish their own identity. The Pogues are good, Jimmy George is good.

One of the highlights of this album is "Rock and Roll Thing." The choppy guitar and cascading accordion create images of frenzied pogoing. I am sure that the two minutes and twenty seconds of this track is extended for live play.

The tranquility of "Venezuela," featuring an emotive mandolin and accordion, displays the high level of musicianship of Jimmy George.

This is an impressive band who contribute to Canadian music's good reputation.

A. NEIL MACLEAN

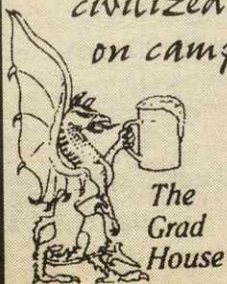
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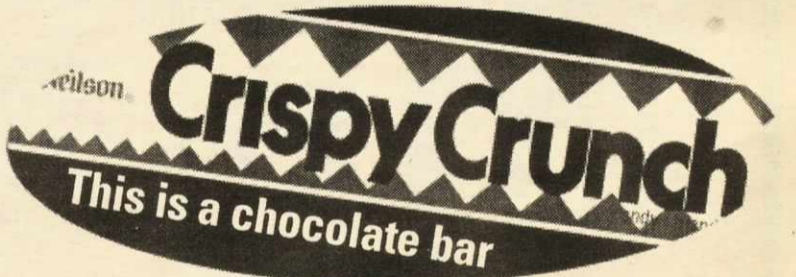
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