

ARTS

Chris Connelly chants

by Michael Roncon

Chris Connelly
Stowaway (Ep.)
Wax Trax/Cargo Records

If you are familiar with the Jourgensen-Barker club and its off-

shoots, then you may have an idea of what this combination entails. If not, then let me digress . . .

Wax Trax Records reminds me of a 60s family commune. Everytime I blink another EP or LP is being released on the label by some collab-

oration of members from different outfits. **Chris Connelly's** name can be found on one of these projects (which began four years ago) called the **Revoluting Cocks**. **RevCo** is a hard-edged industrial band which also features Alien Jourgensen and Paul Barker from **Ministry**. To get an idea of the **RevCo** sound imagine a rackety, decadent, assembly line plant with an army of overworked and underfed slaves screaming in blind revolting rage. End of digression — back to **Chris**.

This solo project by **Chris Connelly** is a deviation from the standard Wax Trax sonic assault. Here, **Connelly** does not invade your private psychic sanctuary, as in most of his **RevCo** tracks, but instead woos the lingering ghosts from your dark closet. In simpler terms, these tracks are softer than **RevCo** stuff, but perhaps surprisingly, this does not detract from their intensity.

This EP has three-tracks including one re-mix. On "Daredevil," the drum machine syncopations set up a soft backbeat to myriad layered voicings. Add to this melodic guitar injections and piano keyboards, and you almost get a fleshy feel out of a machine-created track.

"Stowaway is more dance floor oriented. **Connelly** sets the drum machine to a steady 2/4 time and the rest is mostly keyboard layerings. On the remix the piano returns adding that "gothic" feel.

So what makes this record different from any other flash-in-the-pan alternative-club wonder? Without a doubt, the answer is, **Connelly's** voice. The repetitive hypnotic chanting combined with his baritone voice takes you above and beyond the rhythmic beats. **Connelly** comes across with a dark and brooding invitation to play. It reminds me of the ephemeral **Sisterhood** with Andrew Eldritch steadily crooning you into a climactic panic.

Connelly sings pictures, not words, and the pictures are not the postcard kind. If you want to go somewhere far away, fast, for cheap (like for \$8.99) then get this piece. Otherwise, get it for the dance-beats — it's solid.



A fragrant chain of flowers

by "Switch"

Cocteau Twins
Garlands
4AD/Polygram Records

Fraser sings in her youth again. Elizabeth Fraser might not be so old but certainly age and maturity has affected the sound, if not the essence of the **Cocteau Twins**.

Garlands, the eight song birth of the **Twins** has just been rereleased by Polygram AND ITS ON CD!

The advent of digitized sound has left many in limbo. Does the CD last longer, sound better . . . ? Regardless, the CD player in place of the average turntable does give better quality sound to the layman ear and what else is really important? In short the CD takes you where you want to go — as close to the original sound as possible.

Now, apply this new technology to a band like the **Cocteau Twins** and you get . . . ethereal ecstasy.

The advantage of the CD for the fan of the **Cocteau Twins** is that it exhibits the

complex organization of the music.

The **Twins** are known for their musical layering and the CD seems to capture the slight shifts and nuances which the vinyl obscures. One vote for technology.

This release has a special feature of added tracks, the original eight solid tracks from the *Garlands* EP, and four more from John Peel's sessions with the **Cocteau Twins** in 1983. There are also two extra tracks, "Speak No Evil" and "Perhaps Some Other Aeön".

The best thing about this album is that you can sometimes understand Fraser's lyrics, which are usually unintelligible.

As audio art, the **Cocteau Twins** are famous for their sound/voice crystal. So many facets and yet so delicate and clear.

If you're a **Twins** fan this rerelease of *Garlands* is an essential. For those of you not familiar with them, the best place to start an understanding and appreciation of them is when they were still babies.

FLA's MF lifestyle



by Peter Stathis

Front Line Assembly
Caustic Grip
Wax Trax Records/Cargo Records

Front Line Assembly: big boys who have earned respect through fear.

Front Line Assembly: the shock troops in an acid attitude which is underwhelming the innocents of consumerism as it belches out of the basements and bars of an impetuous, calloused youth.

The pelvis-thrusting overtures of our boys in the front line offer bliss to those of us who are trusted friends or proven fanatics to the tight black headband — the connexions and co-operations never run dry — as long as you remain consistent to their arbitrary labels and renege on your previous allegiances.

But if you cross the boys of **FLA** without tribute of flesh or the full-body salute, then you must writhe in pleasure and pain. For within their caustic grip, **FLA** shall rain a hail of sonic destruction upon your grim soul and you shall understand the new way: for you are become the enemy in their eyes. Like a hunter savages his prey, you shall be given satisfaction in place of mercy.

Front Line Assembly: a synonym for aesthetic terrorism. A lifestyle: Mind Fuck.

Spurning the past and ignoring our doomed future, **FLA** ruthlessly lives the *now*, forging consensus reality as they step on the toes of would-be music critics and crushing the pinhead skulls of auidial unbelievers. Not art, not pretty, but necessary. File under: life.

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