

a ridiculously mundane two part piece of Vocoder nonsense that made me wince so hard my Gran thought I was eating lemons.

So it's really a case of old (broke) boys with clever toys: a once shining talent now tarnished and dull reduced to playing with a plethora of auidial special effects and submitting the result to vinyl.

It is especially sad to see Gilmour and Rick Wright (the latter of whom, astonishingly enough, demoted to third fiddle status in the musical cast) reduced to this level of pedestrian production.

**Trouble Funk
Trouble Over Here
Trouble Over There
(Island Records)**

Look out! - The Bad Bruders from D.C. are back ... but they're not alone!

Like any modern form of black music these days, the new technology that enables any kid in a crack gallery to come up with a street hit being so rampant, Trouble Funk's brand of ball-stomping go-go has finally succumbed to the world of scratching and sampling.

On "Trouble over here, Trouble over there" though, the mix n' match process has quite surprisingly come up with some wicked little devils that are, no mistakes, hot. Mercifully the T-bone percussion still wallops along like a beast insane. Let me assure you: it's impossible to stand still unless you've had your feet nailed to an inert substance.

For example, check out 'Bustin' Loose' an impressive encyclopaedia of all things that bounce and twist in mid-air; rap funk, go-go, a brain splattering guitar solo ... even ole Grand Rappy himself, Mr. Kurtis Blow, turns up to lend his tongue on this joyous piece of mischief that should carry a

public health warning for Walkman users.

Trouble over here? Not when you listen to this.

Steve

**General Kane
General Kane
(Motown Records)**

So. You're standing there holding an album cover that depicts something that looks like the hideously mutated bastard offspring of Don King and Sid Vicious. What on Earth do we have here?

As it turns out we have a whole bag of laughs. This young thang and his production crew skilfully create a superb funky cartoon by throwing huge slabs of house, hip hop and old-tune soul into a microwave and letting it nuke for a couple of hours. The end result is forty minutes of good time dancin' fun that includes a reference to "my baby went off n' ran with another dog / while I was out back / playin house / with a pussy cat". Such references to infidelity in analogy to canine capers should not of course be taken seriously.

What-up? It's General Kane and if you don't come on he 'gwine to slap you Daddy? Discuss.

Steve

Pete Wylie -- Sinful (Virgin)

A long time ago, Pete Wylie was in a band with Julian Cope and Ian McCulloch. After the group's demise, Ian went on to form Echo and the Bunneymen, Julian formed The Teardrop Explodes (and has since gone solo) and Pete Wylie formed Wah! As a group, Wah! was often criticized for being superficial. The songs sounded great but did they really mean anything?

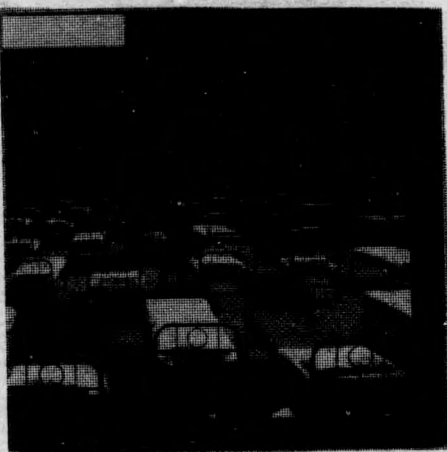
The same complaint holds true for "Sinful", Pete Wylie's first solo release here in Canada. The album is a lush, hook-filled album containing 8 well-crafted pop songs, any of which would probably do okay as a single. The music is predominately drum-heavy synth-stuff with a lot of tonal guitar (which is hard to hear at times) and passionate vocals by Pete (some things never change!). Some of the songs seem to be aimed at the dance/disco market while the rest are for listening to on the radio or at home. Overall, its pretty standard stuff for today's music market. The songs are catchy though, especially "Sinful" and "Shoulder to Shoulder," and you may find yourself humming the melodies to yourself a long time after hearing the record.

The only major gripe I have with the album is the superficiality of the lyrics (like I said earlier). Take the song "Break out the Banners": typically anathemic with the chorus "...break out the banners of love..." Profound. Or how about "you and me can rule the world...?"

It's all been said before, generally to better effect. A couple of songs do have slightly better lyrics ("Train to Piranhaville" and "Foureleven fortyfour") but even these are nothing special.

That just about sums up the whole album: nothing special. If you've just recently discovered U2, Bowie, Dead or Alive and other similar bands, then you'll probably like this record. Personally, if I wanted to buy dance/pop records, I'd pick up some old New Order or something...Sorry, Pete, I liked your early stuff a lot better (and even that never really blew my mind, you know?).

Richard Thornley



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