

Boys For Pele
Tori Amos
Atlantic

The genius of Tori Amos is undeniable. Her first recording, 1992's *Little Earthquakes*, displayed a rare emotional honesty, reaching its peak on the autobiographical "Me And A Gun." Amos' next disc, *Under The Pink*, marked an expansion of her talent. She wasn't afraid to supplement a beautiful piano part with a banging guitar chord, or an utterly quirky vocal. This desire to make her music somewhat more experimental set her apart from other, less progressive, members of her

genre (Sarah McLachlan comes to mind).

The new disc, *Boys For Pele*, is an ultimately confounding piece of work — in some places brilliant, in other places mediocre. Amos' previous lyrics were effective because they appreciated balance. Not only did she vehemently object to forms of patriarchy, but she also explored how women can negatively interact with each other

(such as in "The Waitress"). The new disc, however, seems to have a consistent theme of accusing various men of emotional savagery. The title of the cd itself refers to the Hawaiian volcano goddess of creation/destruction

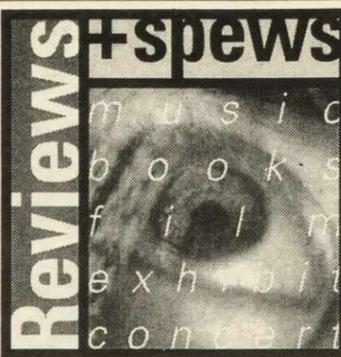


who took sacrifices of young men. This motif in itself isn't such a bad thing, but Amos' lyrics are much less articulate as they're either wrapped in obscure metaphor, or are just plain silly

("I need a big loan from the girl zone"). This point, however, is qualified by Amos' continuous love/hate relationship with religion and religious imagery. "Father Lucifer," for example, is a fascinating look into reverence for a romanticized personification of "the bearer of light."

Musically, B.F.P. is an excellent disc. Amos' incorporation of harpsichord, horns, and more weird noise effects, makes each track interesting to listen to. Furthermore, as always, Amos' piano adds the integral delicate touch to many of the songs. So, I advise you to pick up a copy of B.F.P. While it may not contain Amos' best lyrical work, it is musically rich, and even when not at her best, Tori Amos is still able to challenge her audience.

AARON DHIR



We Got It
Immature
MCA

Having already scored a hit in '95 with the slow jam "Feel the Funk" (featured on MCA's chart-topping *Dangerous Minds* Soundtrack), Immature's *Batman, Romeo, and LDB* give us *We Got It*, the somewhat accurately titled new CD.

Produced by Chris Stoker — the group's founder/manager — the album definitely reflects Immature's expanded sound and wider potential when compared to their first release, *Playtime is Over*. Musically speaking, however, *We Got It* could have used more R&B flavour, rather than the urban pop it packs.

That's not to say that the album's no good. There are some good jams on this CD, including

the title track — co-written by Stokes and his sister, rapping/singing diva Smooth. Smooth also makes an appearance as the guest vocalist on "We Got It," a mid-tempo groove that is a shift from the group's slow jam fare. Other good tunes include: "Please Don't Go," a smooth jam that displays the group's vocal talent; "Lover's Groove," a party-on song; "Candy," a gritty ballad; and, "Feel the Funk," the *Dangerous Minds* hit.

There's not much more you can say.

The album...I've heard better production, but it's still okay.

The group...talented.

Anything else...no.

MOHANAD MORAH

Mr. Mirainga
Mr. Mirainga
Way Cool Music

Claiming influences diverse as the

Dead Kennedys, country music, and Black Flag, Mr. Mirainga (pronounced mer-ain-gay) offer a self-titled debut album that sounds more like a Jane's Addiction/Breeders hybrid. Featured on the



Ace Ventura: When Nature Calls soundtrack, this four-man Arizona band serves up simple power chords and melodic samba-swings reminiscent of Porno For Pyros' "Pets." Starting off diversely, *Mr. Mirainga* ends up mediocre.

There are some noteworthy songs. The humorously dark lyrics of "Baglady," "...she turns me on/So tired and hungry/So old and dirty/Let me take you home/I can give you a bath/And show you a good time guaranteed," and the persuasive undulation of "Jalopeno Eyes" typify Mr. Mirainga's attitude: bold and aggressive. "Grandma's Cookin'" features a samba-swing with scolding bass and guitar runs...a great track indeed.

The cd insert is constructed in an interesting manner — it unfolds to reveal the contents of a suburban garage. Alluding to their common-people roots, the band is assuring the listener that the band is their peer. And like all good bands should, Mr. Mirainga have included the lyrics to their songs.

For unknown reasons, *Mr. Mirainga* degenerates around mid-point. Songs become easier to categorize. They take on the quiet lyrics and loud choruses of so many other grungepost-punk punk bands. This denigration is especially discouraging because a debut album should display the individuality of a band. Mr. Mirainga should be setting their own precedent and asserting their excellence. *Mr. Mirainga* would have been a fine piece of vinyl had the last twenty minutes been cut.

A. NEIL MACLEAN

Last Chance, No Breaks
Jamal
Illegal/Rowdy/BMG

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