

arts & entertainment

Boring dull cd

Big Drill Car
No Worse for the Wear / MCA
0/10



All of the songs on this cd sound exactly the same. Guitar sound, song arrangements, vocal delivery, drumming, tempo; every song is interchangeable. This would be forgivable if the songs were actually good, but they aren't. Big Drill Car's songs are terrible and extremely boring exercises in one dimensional power pop. How a band this bad could get themselves signed is quite remarkable.

They have the audacity to list their "diverse influences such as Sebadoh, The Traveling Wilburys, Kiss, No Means No, Adrian Belew, The Flaming Lips, Buffalo Tom, and Men Without Hats". What they fail to mention is that they took the worst of these influences, threw them in a blender and hit frappe in creating their bland sound. Big Drill Car are basically a poor man's Green Day with no talent. They should be tarred, feathered and put out of their misery.

Michael Graham

Not gaga for Dada

Dada
American Highway Flower / Virgin
6.5/10

I don't know what to say about American Highway Flower the new CD from Dada. The unusual lyrics are delivered in a vaguely harmonic deadpan. Their delivery although flat is intelligible.

need arts help write people



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The words themselves reach sentimental in the better verses, and approach that sentimentality in the rest. As a band musicianship is both skillful and heartfelt, however, the music lacks a certain element of energy and momentum. The front man, Michael Gurley is more the whole band than most leads pretend. He relies on the support of Joie Calio (bass) and Phil Leavitt (drums), but they are supporting musicians; technically competent but commonplace. The feeling and energy of the band is completely Gurley's. As a whole the album possesses a strange charm that grows on you, not unlike a bizarre fungus. A folksque, easy listening "grunge rock", Dada is as ambiguous as anything else that they lay claim to, probably more so.

James Beddington

An octopus' garden

Ozric Tentacles
Arborescence / IRS
7/10



Well, I have lost the bio for this band, so I can't supply any background information or tell you how Arborescence fits in with their other albums. What I can say is that this cd was good enough to get me interested in their back-catalogue.

Arborescence is an interesting, instrumental progressive rock album. If you are a fan of Yes, Rush or even some of early Public Image Ltd. instrumental work then you should give the Ozrics a listen. The main comparison would have to be to 70's Yes, because of the synthesizer work. But it does differ significantly from

all of these comparisons in that almost all of the songs have a solid, driving rhythm section which supplies a steady beat over which the guitars and synth are played.

The CD can become occasionally tedious, but only for short periods of time. It manages to avoid falling into the new age hole of mediocrity, although there are times when it seems to teeter on the edge. Most of the time however, the band is smokin'.

Michael Graham

Music from the edge

Busted Flush
Between Time / Vertigo
9/10



In this their second release, Busted Flush dispenses with the usual before the music even starts by citing John Hinckley Jr. for "Special Thanks" in the liner notes.

This morbid tone permeates through the recording, from the haunting lyrics on the opening 1000 Times ("I was sent from another planet to fuck up your mind") to the apocalyptic closing number These Are the Last Days, an angry guitar and air-raid-siren assault on the senses. In between are sprinkled quiet mournful musings with scathing guitar feedback and echo-laden vocals.

The only fault on this CD lies with The Jim Brown Session, a three-song EP tacked on to the end in a miscalculated attempt to round out the seven main tracks. It ends with an eleven-minute cacophony of monotonous drumming which highlights the inappropriateness of the

Noise about Noise

extra material.

This does not, however, detract appreciably from the main recording, wherein Busted Flush succeeds in carving out a comfortable niche with a commendable effort.

Milton Howe

Frew suck

Alan Frew
Hold On / EMI
1/10

Alan Frew, also known as the lead singer of Glass Tiger — oh yeah, Glass Tiger, that Canadian glam band which is fast going the way of such luminaries as Loverboy and Harlequin.

What was it about Glass Tiger

that we liked at first, then got quickly tired of? Perhaps the suspiciously impeccable production quality or the lightweight pop music performed by shaggy-headed serious wanna-be rockers. Kind of like a gang of Richard Marx look-alikes.

Mr. Frew has gone solo, but (to paraphrase Led Zep) the sounds remain the same. We have the sometimes sappy, sometimes (pseudo) intellectual lyrics, the squeaky-clean instrumentation, and the overall sense of emotional silence. If you have your own elevator, you might want this album, but otherwise, buy one of the first two Glass Tiger albums. Not that I have either of them. You can't prove anything.

Richard Lim



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