

**TANITA TIKIRAM**  
**Cathedral of the Heart**  
 (WEA)

Ever enjoyed an afternoon of staring whimsically out at rain-drenched streets nursing a tepid cup of tea and a volume of drippy poetry? Tanita does. Only nineteen years old, this fragile English rose is the Leonard Cohen of feminine sensibilities, pinning for unrequited emotions and heck, a better place to live. If only she realised her limitations and stuck to the exploration of the darker side of human nature as on the compositions "Cathedral Song", "I Love You" and the beautiful "For All These Years"; then we would have a solid career start. As it is, several upbeat numbers are tackled with a marked lack of enthusiasm; here the supporting studio musicians summon up images

Grandad's weekly knees-up with the boys at the Royal Legion Club. Far too often Tanita allows her producer to throw her songs in our faces like mouldy old dish cloths rather than being allowed to curl up in our laps for a bit of petting and sympathy. I have no doubt that the fledgling songstress can be virtually assured a following of melancholia fiends just as Lenny did before her. On the next album however, Tanita must be sure to be more careful in her choice of helmsman in order to avoid the glaring inconsistencies that are so painfully obvious on Cathedral Of The Heart.

**STEVE GRIFFITHS**

**TAIL GATORS**  
**OK Lets Go**  
 (Restless Records)

The Tail Gators have been kicking around now for a few years, and a few albums. Their latest release, O.K. Lets Go!, has been put on the Restless Records label out of good ole California. This is significant. On the cover there is a sticker which claims, "Swamp Rockin' Texas Trio Kicks Some Serious Butt."

Of course this Texas/Louisiana bluesrockabilly group is famed for its butt kickin', and why not, they hang around such names as Los Lobos and Pete Anderson (Dwight Yoakams right-hand man). However, record labels don't always let you do your best. Dwight Yoakam is one of the best country artists around, resides in L.A. and there is never a question of his roots.

But, then again, Dwight never recorded from Restless records. This label is not high on the southern sounds list. They are more into Agent Orange, DRI, Exciter, Slayer, W.A.S.P., Voi Vod, and Celtic Frost

(Whoooargh! - Ed.)

With this in mind I am sympathetic to the rather heavy handed production work. At times, it sounds like the Tail Gators are stuck in the mud, especially when they pull out the accordion and lap steel. The fuzz is just too strong in all cuts.

I guess that when you listen to rockin' southern boogie music (and here is a good place to mention Joe "King" Carrasco and the Crowns - hot, hot, hot) you want people to dance, not rumble. At the same time though, you can't contain the Texas beat completely. They do have a spot for your

parties. Just don't push 'em too hard. They have better records. On the Rolling Stone 5 star system I give these guys 3 stars. A hint for making them sound better is to play them right after the Fabulous Thunderbirds and before Stevie Ray Vaughn. That way the good points are accented, and the bad ones are forgotten as you focus on the great music all around.

Finally, Tail Gators, if you want to play metal and thrash go to California; if you want to make some good music try Chicago, Texas, Memphis or Nashville next time. Your fans will love you for it.

**Scott Dunham**

**NEW ORDER**  
**Fine Time**  
 (Factory EP)

How strange it is that the 'serious music lovers' in our midst will freely vomit on anything 'disco' and 'dancy' and yet pledge undying adoration to a band like New Order that lately produce tunes that are the staple diet of any self-respecting meat-market. Fine Time, heralding the release of the forthcoming long-player, is certainly no exception. In fact in this instance, none other than House supremo Steve Silk Hurley has been drafted in to stuff the composition in his knapsack of fun and games to produce an extended mix that is almost encyclopaedic in its exhaustive references to most of the

percussion motifs that have been literally sprinkled on the genre over the past eighteen months. Fine Time is without doubt a meaty affair, but Bernard Sumner/Albrecht's vocals sound horribly pale providing us with the impression that Hookie and the rest of the kids have just poked him out of a long snooze. But wait now.... Oool a bit of cynicism awaits us at the end of the remix as the bleats of electronic sheep fill the grooves with obvious mockery. But whos mocking who here? - Who cares - just dance like a mutha and have done with

**STEVE GRIFFITHS**

**WONDER STUFF**  
**Its Yer Money I'm**  
**After Baby**  
 (Polygram Records)

I've always felt slightly left out of trends and flavours-of-the-month, and the issue of the Wonder Stuff is no exception. I just cannot imagine for the life of me why this bunch of English funsters are so big in Europe right now - but they are. Musically I find everything pretty standard; simple bouncy tunes with guitars jangling all over the shop with easy to follow, predictable lyrics. The leader says he like to annoy people with his songs,

citing the title track in particular as being material to incite a lot of sneers. Sorry chum I found it pretty damned annoying. "Jealousy" is probably the only really acceptable track on this bonus-priced E.P. The melody swoops along like one of those camera shots from a Joel and Ethan Cohen film with vocals being bitten off with just about the right intensity. Otherwise file under 'could do better'.

**STEVE GRIFFITHS**

*UNB Arts Undergraduate Society*

Tickets will be sold in the SUB Bldg. at noon time Feb. 13 - 17 and at the door.



Feb 16 + 17  
 Memorial Hall  
 7:30 pm  
**TONIGHT**  
 Food will be served.

Cash bar available.

Tickets: members \$4, non-members \$5