

REVIEWS AND SPEWS

All Mixed Up  
La Bouche  
BMG

If you didn't get enough of La Bouche the first time round, you can now purchase the "new" al-

bum. *All Mixed Up* features all of their housey-housey dancefloor smashes in extended remixes.

The lucky listener gets not one but two versions each of "Be My Lover", "Sweet Dreams" and "Fallin' in Love" which leads one to believe that this is nothing more than an "extended" scam. The album also features club mixes of "Forget Me Nots" and "I Love to Love". These songs may have sounded great last year when we were all pickled in any one of Halifax's fine downtown establishments, but this is the crack of dawn and most of us are stone cold sober.

The icing on the cake is, however, the "Megamix", a heartless fusion of their most overplayed hits — the audio equivalent of mental fellatio. This also sums up the rest of the album. It is a crock of the most vile effluent. It is a rip-off of monumental proportions. Do not purchase this. If a friend of yours owns this CD, you must break it. It is crap and must therefore be "wiped" out.

EUGENIA BAYADA

*It Happened One Night*  
Holly Cole  
Alert

As a general rule live albums are never good. They invariably fail to capture the true live dynamic of any band, save perhaps Kiss' *Alive I* and Peter Frampton's *Frampton Comes Alive*. To witness first hand a glaring example of a horrible live album, please see U2's *Rattle and Hum*.

A disappointing, uneventful live album is Holly Cole's latest — and first — live album, *It Happened One Night*. The deficiencies in this album, to be sure, are many. In particular, the CD offers the listener little in the way of anything new, and what it does offer lacks depth and profundity.

Recorded on the tour promoting her mildly successful album *Temptation*, *It Happened One Night* contains a meagre eight songs spanning most of Cole's previous albums. Unfortunately, the songs closely resemble the album versions: examples are "The Train Song" and "Que Sera Sera". It makes one wonder what the point of the live CD was in the first place. One would do better to purchase the studio versions and avoid subjecting themselves to the tepid applause which occurs between songs, as well as Cole's meek "Merci" at the conclusion of most tracks.

Furthermore, *It Happened One Night* has an austere consistency which precludes it from reaching any peak, and it fails to reflect the

musical intensity for which Cole is capable; more songs might have achieved this. For example, there is little or no improvisation and no live feel is given to the tracks. Moreover, the songs are lacking in real emotional depth and excitement which live performances are supposed, in my view, to provide. In short, this album is just plain boring.

*It Happened One Night* does contain a Multimedia Program, which, though I didn't check this out, might increase the desirability of the CD. But unless you are a hardcore Holly Cole fan, or in search of a quasi-greatest hits album with a small sampling of Cole's songs, then purchasing *It Happened One Night* is probably unwise.

ANTHONY SKELTON

*One Fierce Beer Coaster*  
Bloodhound Gang  
Republic/Geffen

Buy this album if you like old Beastie Boys (circa *License to Ill*). *One Fierce Beer Coaster* rocks. The Bloodhound Gang are a playful, immature rap/rock group who seem to fit into the "white rap" genre alongside House of Pain and the Beasties.

Their style is self-proclaimed "middle school" due to the Beavis and Butt-head-type humour that pervades the album. The horrifically crude, insulting, amusing lyrics poke fun at everything from homosexuals to homophobes, boyfriends to girlfriends, their audience to themselves. Jimmy Pop Ali is the band's head guy. He sings, writes, produces and seems bent on presenting a rather unflattering picture of himself, especially when he spouts lines like "I know I'm known as Polaroid/It's cause I'm done in sixty seconds and you still want it enlarged."

*One Fierce Beer Coaster* seems to be more aimed at the stereotypical male audience with song titles like: "Kiss Me Where it Smells Funny" (No, not armpits folks) and "I Wish I Was Queer So I Could Get Chicks."

Musically, these guys aren't amazing...or even skilled, yet they have a knack for writing catchy riffs. A few friends of mine even dared to go as far as to compare the Bloodhound Gang to The Presidents of the United States of America...on crack.

Overall impression? Go for it. It's fun and frolicky, and hey, like the message on the lyric sheet warns, "If you find the contents of these lyrics offensive, you're not cool."

JEREMIAH HIERS



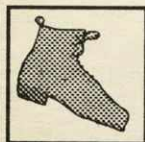
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