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ARTS

BY SATISH PUNNA

ELECTRONIC, 'industrial-style' dance music is not really my kettle of fish, so it was with some reserve that I sat down to listen to "Journey to the Center of the Bowl" by Hilt.

MUSIC

Hilt

Journey to the Center of the Bowl

Hailing out of Vancouver, Hilt band members cevin Key, and Al Nelson, were previously involved with everybody's favorite band, Skinny Puppy. After meeting Dwayne Rudolph Goettel, the trio released an LP entitled "Call the Ambulance (before I hurt myself)" and most recently the EP "Orange Pony".

While both releases apparently met with some success in the United

Sensitive new age guys to the Hilt



States, frankly I had never heard of these guys before. When you get right down to it, this latest album contains a lot of the gratuitous noise that marks the Skinny Puppy-esque computer-techno dance crap — plus a heck of a lot more. Smack me in the head and call me crazy, but I thought this disc was kind of funky, but maybe a bit overdone.

After I got past the first tune, "birdwatcher", and the noises that I assume were supposed to represent some kind of electronic valkyrie, things started to get interesting. "950" and "222" blasted my senses with a driving, almost hard core drumbeat, and a guitar and electronics fuzz that would blow anybody off a dance floor in a microsecond — now that's music.

But, once they had exposed their hard side, it seemed as though Hilt was determined to show that deep down they were sensitive, new age guys. This outlook produced some decent results, although "Super Honey" sounded like it was written

and performed by the Jesus and Mary Chain circa. 1986 (which isn't altogether bad). My favorite tune was "Way out there" which featured a cool beat and a haunting guitar driven melody that was somewhat reminiscent of Karl Wallinger's World Party.

It was a shame however that the band couldn't resist on a couple of occasions to sink into the angst-ridden lovesick slop that's poisoning the minds of teenagers today — but selling records.

On the whole, out of a whopping 65 minutes of music on the disc, I think 35 were worthwhile. There are a few real gems amidst the muck, but you have to take the time to pull them out. I think there were some really hip ideas on the disc, but frequently they were buried under sound effects and electronic noise that sounded like it had been added on a whim. Try the album, even if you don't like all of it, I bet you'll find enough of it likeable to keep it around for a while.

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