

Jam not sweet; compilation doesn't Cutz it

by Prasad Bideyo

Club Cutz Vol. 1 is a dance compilation assembled by The Baz Groove Patrol, featuring music that hit the dancefloors six or more months ago. Despite the fact that it was made to follow in the footsteps of other ill-fated compilations, there are a few tracks worth listening to.

One is Robert Owens' classic "I'll Be Your Friend," where this rare groove crooner seductively mesmerizes the listener with repetitions of the title lyric. David A. Stewart's "Jute City" is an interesting attempt to fuse Soul II Soul rhythms and acoustic guitars.

Cola Boy's "7 Ways to Love" is the finest track. St. Etienne's production transforms an otherwise bland two chord/four word lyric song into an energetic pop piece worthy of

MUSIC

various artists
Club Cutz Vol. 1
BMG Records
Quadrophenia
Cozmic Jam
RCA Records

comparison to Inner City, circa "Good Life." Shawn Christopher's "Another Sleepness Night" achieves a similar effect with her dual-mixed vocals.

The rest of this compilation is uninteresting. Artists like DJH and Unit3UK exhaust themselves with too many Black Box cliches, while others like Love and Sas and Alison Limerick appear confused about which genre they belong to (are they pop or are they house?), making them sound trapped within their tracks.

In addition, the bad tracks detract

from the good ones, which you would be better off looking for on 12 inch. A straight listen to *Club Cutz*' conflicting BPM could be murderous.

The Baz Groove Patrol's main problem is that *Club Cutz* lacks the power to drive clubbers onto the floor. Belgium's Quadrophenia recognize this need, as clearly exhibited on their debut release, *Cozmic Jam*. Quadrophenia's thumping 160 BPM funky drummer could easily keep the house busy for a few hours, particularly on tracks like "The Man with The Masterplan" and "The Wave of the Future."

It isn't enough—Quadrophenia's formulaic sound could easily bore an audience. They know only one riff—the one LA Style and Chris Sheppard

have popularized this year. *Cozmic Jam* is essentially the same song, repetitiously performed. "Find the Time" and "Schizophrenia" offer a few refreshing twists, but they're basically modified versions of the other 12 tracks.

Over the elaborately slick production, "Riv-Master," the MC, gives pseudo-Snap vocals that quickly irritate. Hoarse like Hammer and as egotistical as the early underground rappers, he leaves you no alternative but to stand on your roof and proclaim, "I hate TECHNO!"

The only things that saves *Cozmic Jam* are the cover art and the final track, "Theme of Quadrophenia," an ambient-instrumental reworking of everything else on the album.



Some great elements, but nothing sticks

by Ira Nayman

I've listened to *black eyed man*, the latest album by The Cowboy Junkies, several times now, and, despite the fact that some of the songs stand out, I'm having a tough time keeping most of the album in focus.

"Southern Rain," with its throbbing baseline and strong lead guitar by Michael Timmins, is a great way to open the album, and an excellent choice for first single. "Murder, Tonight, In the Trailer Park," which has a good tempo, almost martial drumming and interesting time changes, is also pretty good.

Generally, the album's lyrics are mature and intelligent. As often happens with country music, each song tells a story, usually of love and loss. My favourite lyrics are from "A Horse

MUSIC

Cowboy Junkies
black eyed man
BMG/RCA

in the Country," which starts: "The money would be pretty good if a quart of milk were still a dollar/or even if a quart of milk were still a quart."

"If You Were the Woman and I Was the Man," a duet between Margo

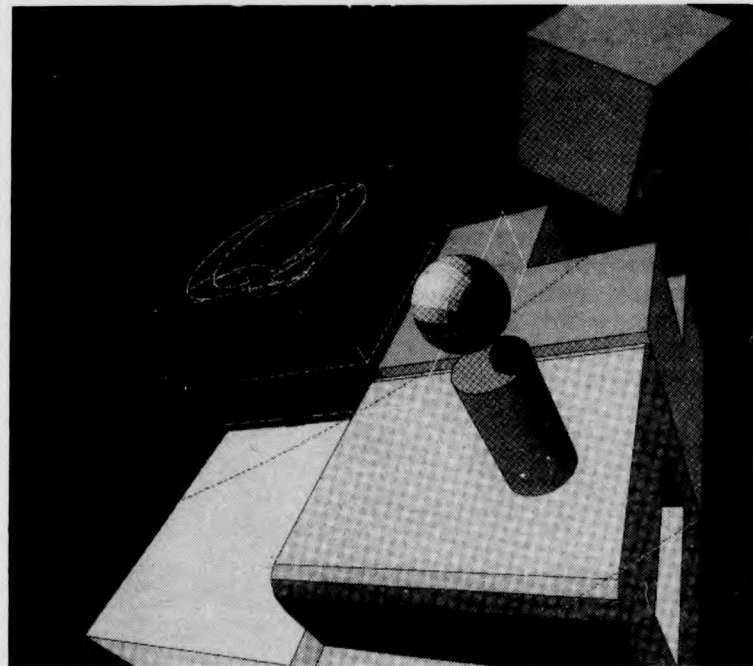
Timmins and John Prine, is a poor choice for the album. It contains an interesting idea, but Timmins' voice, a strong instrument capable of rendering deep emotions, completely overpowers Prine.

But, for the most part, the music isn't bad, it's merely adequate; generic, undistinguished country.

The Cowboy Junkies' *black eyed man* has some great elements. Unfortunately, it just doesn't stick.



The Cowboy Junkies take their music seriously, as you can tell from this photo. Their latest album, *black eyed man*, contains a couple of strong songs, but overall there isn't a heck of a lot that you'll remember a couple of hours later.



Group doesn't stand a Frozen Ghost of a chance

by Nina Kolunovsky

There is nothing that gives an honest, hard-working reviewer more pain than a group like Frozen Ghost.

Nobody can argue with the fact that Frozen Ghost is good; Arnold Lanni's voice is lovely, all four members of the band are highly competent musicians, and, hey, their

MUSIC

Frozen Ghost
Shake Your Spirit
Coalition Music Group/Warner Music

new album, *Shake Your Spirit*, only has two love songs.

The problem is not with quality, but quantity: Frozen Ghost only has one song.

Sometimes they do a slow version ("Head Over Heels), sometimes they do a fast version ("Doing That Thing"), but nothing can disguise the

fact that it's the same basic melody. If it wasn't so good, you'd be sick of it by the end of the album.

Most of the variations on the theme are on side one, as if they ran out of steam halfway through the album and decided to concentrate on something else. Some of the songs on side two don't fit the mold. "Shine On Me," for example, is very moving. The simple arrangement suits the song. "Shake Your Spirit," the current single, is also wonderfully upbeat, almost contagious.

I am the kind of person who feels compelled to listen to lyrics; one test of the quality of words is how they read on paper. Consider a couple of examples from *Shake Your Spirit*.

Sample lyric one: "Nothing's ever wrong or right/Nothing's ever black or white/No things are ever like they seem/We go back and forth from one extreme."

Sample lyric two: "I'm looking at you looking at me/But it's you that's judging what you see!/You do what you want to."

These are not representative, but they show what Lanni considers acceptable. The first class of my first year Creative Writing course dealt with cliches—similar training would undoubtedly let Lanni say what he wants with more originality and force.

Someone once asked me why I expected originality from rock music. "How different can you get with a guitar, a bass and a drum kit?" was the question.

My answer was, "I can tell the difference between the Doors (or Pink Floyd, Guns N Roses or any other good band), even if I've never heard the song before." When Frozen Ghost is on the radio, I notice the nice melody or the nice voices, but I never notice Frozen Ghost.

Matt from "Mix 105.5" 's Top 105.5 Releases of the 1991/2 School Year

- | | | |
|-----------------------------------|---------------------------------|----------------------|
| 1. My Bloody Valentine..... | <i>Loveless</i> | Warner * |
| 22. Swervedriver..... | <i>Raise</i> | A&M |
| 37. Jesus and Mary Chain..... | <i>Honey's Dead</i> | Blanco y Negro |
| 49. Cocteau Twins..... | <i>Box Set</i> | 4AD * |
| 58. Lush..... | <i>Spooky</i> | 4AD * |
| 61. Love Battery..... | <i>Dayglow</i> | Sub Pop |
| 73. Moonshake..... | <i>First EP</i> | Creation * |
| 89. The Wedding Present..... | <i>Sea Monsters</i> | BMG * |
| 94. Ed's Redeeming Qualities..... | <i>It's All Good News</i> | Flying Fish * |
| 105. Phleg Camp..... | <i>Beaker</i> | Final Notice/Cargo * |
| 105.5 Led Zepelin..... | <i>Box Set No. 54638</i> | Who cares? + |

* Godlike! Also, the best live show of all time.

* Thanks James.

* Good live show, too.

* Everything on the Creation label smokes.

* Sad, depressing music about somebody else's girlfriend.

* Caucasian Spiritual, Take 26.

* A raging Toronto band that will go far. In the words of another famous Toronto (well, Brampton) radio station: "You heard it here first."

+ The Worst Band of All Time! No kidding!

Thank you very much for reading our charts. We hope you enjoyed reading them as much as we enjoyed putting them together. We do it all for you. Bryan Adams and Tom Cochrane were not Canadian entertainers of the year. Support alternative music, radio and record stores and boycott U2. (Negativeland rules.) Love Gary Perry and Matt Perry.



Tuesday, April 14, 1992 - JUNO NOMINEE & Canada's Hottest Dance Recording Artist

Debbie Johnson
appearing in her first "full live show" performing her hits "Power to the People," "I Know You Very Well," "Mama Said Why?" and #1 hit, "I'll Respect You."
Admission \$10.00 • Doors Open at 8:00 p.m.

Tuesday, April 21, 1992 - An Evening of Illusion and Mind Reading with world renowned

Jeff Evason and Tessa
Dinner/Show \$29.95 • Show Only \$10.00

Sunday, April 26, 1992 - Billboard's #1 Dance Recording Artist

Crystal Waters
performing her hits "Gypsy Woman," "Surprise," "Makin' Happy" and much more...
\$10.00 in advance • \$15.00 at door

Monday April 13 and Tuesday, April 28

LOUCHLIN
in the "dirtiest little hypnosis show in town"
Dinner/Show \$34.95 • Show Only \$10.00

NO COVER THURSDAYS

CFNY's DJ CHRIS SHEPPARD
spinning some of the most innovative sounds in music at Paparazzi's

LASER KARAOKE
at Whispers (next door)
winner gets a one-day trip for two to Caesar's Palace Atlantic City

For more information on dinner/show packages:

PAPARAZZI Restaurant & Nightclub
270 West Beaver Creek Road, Richmond Hill, Ontario
(416) 886-6239