

Awkwardness and clumsiness becomes compelling

by Paul Gazzola

The Northern pikes
Snow in June
Virgin Records

To be honest, after listening to side one of *Snow in June*, I really didn't have much enthusiasm to get up off the couch and put on side two. Side one was, well, boring. Whether it was a rock song, a

country song or a country/rock song, they all sounded the same. Worse, everything sounded awkward and clumsy.

Somehow, though, on a second and subsequent listenings, this clumsiness and awkwardness became compelling. What at first seemed a forced marriage of words and music now sounded

uncannily natural. After all, most of the songs deal with love, leaving, isolation and failure, so, the record should be more than an easy listen.

However, there's still a few problems that even repeated listening won't help. "Tomorrow Never Comes," a song about continual family failure, is too lifeless, while "Shotgun Morning" is too word-

heavy ("I am the patriotic son-in-law who raped the daughter of truth").

Side two is better, though, being more musically consistent in theme and tone. Acoustic instruments are prominent on "Unimportant" and "Green Fields," two of the stronger songs on the album (even if the former does sound like it was sung by

Leonard Cohen).

Guitarists Brian Potvin and Mel Bryck and bassist Jay Semko are all capable songwriters. The title track, written by Potvin, provides a strong, noisy ending to the album, and Semko has the best voice of the three.

That is, when he's actually singing, and not just content to talk, as he does a bit too often.

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TOP TEN
for the two week period
ending August 29, 1990

ARTIST	TITLE	LABEL
1 Shady Men On A Shadowy Planet (C)	Savvy Show Stoppers	Cargo
2 Various Artists (C)	Indie Can 90	Intrepid
3 Bob's Your Uncle (C)	Tale of Two Legs	Dr. Dream
4 The Pixies	Velouria	Polygram
5 Stompin' Tom Connors (C)	A Proud Canadian	Capitol-EMI
6 Sonic Youth	Goo	WEA
7 Ray Condo and His Hardrock Gamers (C)	Condo Country	Cargo
8 Various Artists	Bluebird Sampler 1990	BMG
9 Bongwater	Too Much Sleep	Shimmy Disc
10 Nine Inch Nails	Pretty Hate Machine	TVT/MCA

Compiled by CHRY's Music Department from programmers' playlists over a 2-week period ending August 29, 1990. Programmers choose their own material. (C) denotes Canadian material.

CHRY 105.5 FM, 258A Vanier College. Office Line (736)-5239. Request Line (736)-5656.

49ERS

Walk into any record store . . .

by T. J. Gillespie

49ers
49ers
Island Records

If you are the type who likes to wander into a record store every now and then just to pick up a tape by a band that you've never heard before, chances are you'll be grabbing the first thing that catches your eye. If such a case arises, you may end up buying the new brightly coloured red and green album from an Italian band called 49ers.

Who has ever heard of this band? Certainly not this reviewer. And, I'm not sure whether I'll ever hear from them again.

But, I bought the album hoping for something fresh that I would like. And it did not let me down. The album is filled with great Italian house music. I say Italian simply because of the way the album is marketed, but don't worry — it isn't Enrico Caruso with a beat!

The opening cut, and best track on the album is called "Touch Me." Though there aren't any credits for her, you'd swear that you were listening to the vocal wails of Aretha Franklin, as this tune is convincingly belted out. There is also a cool version of the old Gloria Gaynor tune "I Will Survive." It's a little slow, with Neneh Cherry overtones, but it's

par for a remake.

"Die Walkure" has a mixed voice-over intro that isn't bad, and the track entitled "Don't You Want Me," despite its take-off of Jody Watley's "Don't You Want Me," is a really great song that has already climbed just about every dance chart in existence. The other four tracks on the album don't warrant any special mention; it's standard house music.

For those who like house, there is a lot to choose from on the store shelves, but 49ers is upbeat, with a Top 40 beat that never becomes annoying. Besides, the price of the album is worth it if only to hear the glorious warble of those two uplifting words: TOUCH ME!

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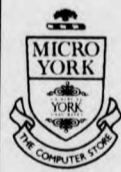
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