

# High Fidelity

by S. Livingstone

tendencies, but as a grunge fan, some of the selections leave that genre and become hair band music and I for one want to leave all bands with noticeable Skid Row influences out of my collection. (2)

## MARTHA WASH

*Martha Wash*

(BMG)

Ms. Wash, a genuine diva, has gone through a lot for this album, including two very publicized court cases. You see, this woman, who is quite full-figured, has had to sue record giant RCA in order to obtain the recognition she deserves for singing lead vocals for both Black Box and C&C Music Factory. Instead of using Wash in the videos released by these two dance music groups, beautiful, thin models lipsynched her vocals. Her name is nowhere to be seen in the Black Box credits and she is thanked only as a backup vocalist in the Factory's credits. From the talent displayed on the two previous albums one cannot deny that this woman can sing, but with her self titled debut her talent has not been

put to the same dance club music that it was in the past. If you are looking for 1993's version of "Everybody, Everbody", you will not find it on this album. The album is good, but very R&B, and very soulful. Her voice is very powerful, but it might not make you run searching for a dance floor. (3)

## GOTTHARD

*Gotthard*

(BMG)

Listening to this album is somewhat of an excruciating chore. The album sucks! I will not even waste my time telling you how horrific it is. Do you think this one review could ruin the band's career? It is not necessary. They ruined it by releasing this piece of trash, and the name of the band - how pleasant. It should also be noted that Erin Connors pointed out the nice depiction of Jesus Christ on the cover. Even using such a celebrity will not advance this group, nor will it convince me that there is some religious aspect to the lyrics, just that this band is more pathetic than I first thought. (0) ●

## THE POOH STICKS

*Million Seller*

(BMG)

This band is the epitome of the new sound of pop which is glossy and well polished yet interesting enough to keep it from being labelled commercial. The Pooh Sticks, which Details describes as a "bubblegum garage band, recycling everyone from the Four Seasons to Neil Young...", have carried with them many of their past musical characteristics but have also added new touches in an attempt to display their shameless love for pure pop music. Even the subjects of the songs lean towards pop music's undying tendency to voice the angst of being a teen. Some of the songs are so sweetly melodic that one might think the chance for the entire album to become too sugar-coated is quite possible, but the fact that the Pooh Sticks know what they are doing and do it without embarrassment cancels that idea altogether. The album title may never be realized but the optimism in the title is demonstrated throughout the lyrics. (3) [out of 5]

## BONE CLUB

*Beautiflu EP*

(BMG)

The Bone Club, which was founded in the summer of 1989 in Minneapolis-St. Paul, has made its way into the music scene in both the United States and in Germany where it recorded the latest album. "Beautiflu" (not a typo) is quite interesting. Having never heard of this little band I had absolutely no idea what to expect. The music is very gritty and very heavy. It is in places rather Seattle-esque in its grunge

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