

of export, but unlike recent Irish successes The Corrs, Dillon's is a very homegrown record with limited (localized) appeal.

The album was recorded in her parents' house, and family members play the instruments. Dillon has already proven herself in more commercial ventures (Equation), and after this initial offering will probably record something with more production value—which is precisely why this record should be cherished. Like Ashley MacIssac's *Fine, Thank You Very Much*, Dillon's solo album puts her incomparable voice at the forefront, with little in the way of instrumentals to drown her out.

Lyrics are filled with poetic imagery, a lot of it specific to her native Ireland. This is a profoundly beautiful Celtic folk album; another in a long list of vocal talents from the Emerald Isle.

-Joel MEGGS

Album: *Planet Fame*  
Artist: Robin Black  
Label: Sextant Records

Robin Black is from Toronto. He's been there a long time, a staple of the local club scene. Upon listening to *Planet Fame*, one might be surprised to discover that this is his debut album. It sounds like this is leftover from the eighties; it's glam rock, and seems very anachronistic. Everything on this album sounds like something: a lot of it sounds like Alice Cooper, some of it is Motley Crue, Cheap Trick, Warrant, Loverboy, etc, etc, etc.

Robin Black would have done really well in the eighties: he's got the style down pat, the band has great harmony and make good use of synthesizers. But what good is all that today?



I could see going to see them live at a club, in the same way I'd go see April Wine, but I wouldn't buy an album.

Black's in-your-face overconfidence doesn't help. He's constantly singing his own praises. And the album is called *Planet Fame*, which I really don't think is a planet this group is going to get to without a time machine.

-Joel MEGGS

Album: *Sounds from the Verve Hi-Fi*  
Artists: Various  
Label: Verve Records

I've always found samba/bossa nova music fascinating (not only because of my uncertainty as to whether "samba" and "bossa nova" are distinct genres) because of how it perpetually (and ever so delicately) tiptoes that line between painfully contrived yet unremarkable lounge music, and absolute sonic perfection.

This CD, which features a nice selection of old tracks from annals of Verve (arguably the premiere Samba label for the past five decades) collection, on the whole, does a pretty good job of avoiding the potential pitfalls of kitsch, and offers up a pretty satisfying taste of what this very unique and refined form of jazz has to offer. That being said, I must say I was more than a little disappointed by the exclusion of Samba master Antonio Carlos Jobim from this collection, along with the devastatingly proficient Brazilian vocalist Joao Gilberto. As they are probably the best known emissaries of this sound to the world at large, I could understand their absence in the interest of exposing audiences to some lesser known artists, but given the mediocrity of a couple of the tracks that were included, I think the essen-

tial contributions of Gilberto and Jobim should have been given more recognition than a passing (albeit glowing) mention in the liner notes.

At the risk of coming across as overly critical of what is indeed a fine CD, I found the decision to include the cover of "Light My Fire" by Astrud Gilberto as the only example of her work troubling. Really, if this compilation is meant to be a celebration of the Samba/Bossa Nova tradition, what is to be gained by including a "sambafied" version of a mainstream pop

song? Why not kill three birds with one stone and include the absolutely fantastic "Aguas de Marcô," which features not only Astrud Gilberto, but her husband Joao Jobim, and saxophonist Stan Getz to boot!? Oh, what a world. Anyhoo, this shit is the shit, but I implore anyone who finds this compilation remotely appealing to look beyond what is offered here, particularly in the direction of Verve's Antonio Carlos Jobim Jazz Masters Collection.

-Jonah CAMPBELL

## Come and celebrate with Alexander Keith's.

wednesday, mar 6

Baba's: **Nero**

thursday, mar 7

Baba's Lounge: **The New Drifts**  
Big Momma's Pub: **Greg Doucette**  
Myron's: **Big City**  
Olde Dublin Pub: **1749**  
Pal's Sports Bar: **One Sick Puppy**

friday, mar 8

Baba's Lounge: **Eyes for Telescopes**  
The Barn: **The Silvermen/Dr. Bookertable**  
Big Momma's Pub: **Greg Doucette**  
Olde Dublin Pub: **1749**  
Steel Recital Hall: **Carrie MacLellan and Friends**

saturday, mar 9

Baba's Lounge: **Mitch Schurman Band**  
Big Momma's Pub: **Greg Doucette**  
The Barn: **Afghan Benefit Concert**  
Harp and Thistle: **Jeff Morris**  
Myron's: **The Edge**  
Olde Dublin Pub: **1749**

sunday, mar 10

Let's build a church, let's buy a boat.

monday, mar 11

We'll put the church on the boat and see if it floats.

tuesday, mar 12

And if it does, we'll be on our way.

Those who like it,  
like it a lot.



\*TMAC Keith's Brewery