

### THE FOOTSKATERS' ROCK COMPILATION —VARIOUS

DESCRIBED as the ultimate soundtrack to the fastest-growing extreme sport on the planet – and, of course, to the new SA film of the same name – this new release

from EMI is being touted as the launching pad for a new generation of South African musical acts. Sponsored by 5fm and Absa, it offers tracks that include *Vincey* by Durban's Farryl Purkiss and four cuts by the popular Fuzigish – *Maximum*, *Mr Mean Be Here*. Also here are Taxi Violence's *Waking Up and The Mess*, as well as three tracks by the great Fokopolisielkar – *Asly Met Vuur*, *Speel Saliy Brand*, *Hemel Op die Platteland* and *Tygerberg Vlegtuig*. Also featured are Old Mol, Ddisselblom, The Bang, The Privates International Band, The Hellphones, Half Price, Scarlet Bor, Driver Lane, Hallitz and City Bowl Mizers.

### BLIND FOLD – CHANGING FACE

THE debut album from a new South African group, a trio, which is the latest addition to the Sting Music recording label. The 12-track rock album comprises 11 original works

composed by frontman Lloyd Peltier, as well as a catchy cover version of Staind's *Everything Changes*, featuring Lindsay McCuire, which has already received a lot of airplay. The track will apparently be featured in an upcoming film, *Love Crazy*, in which Peltier has a role. Produced by former Mean Mr Mustard member Mark Beiling – who also features on one track, *Forever and Ever Young* – Blind Fold is, perhaps, of most note for the single, *What You Say*, although other tracks worth



checking out include *Land of Ours*, *Echoed Woods*, *Break Free* and *Smile On Today*. For the record, the trio comprises Peltier on vocals, as well as electric and acoustic guitar, Hendru Basson on bass and backing vocals, and Sam Moka on drums and backing vocals.

### BEAUTIFUL BALLADS —PATTI LABELLE

GLISTENING odes to tenderness and trust is how the back-cover blurb summarises this new collection of soft songs from a performer who has been around some while. The Sony BMG release offers 13 tracks, among them a really nice cover of the Judy Garland classic, *Over the Rainbow*, from *The Wizard of Oz*, and that chart-topping duet of yesterday, *On My Own*, with Michael McDonald. Also contained here are *If Only You Knew*, *Love and Learn*, *Come What May*, *I Don't Go Shopping*, *Find the Love*, *Isn't It a Shame* (featuring LaBelle), *Do I Stand a Chance*, *Quiet Time*, *You Are My Friend*, *Love Has Finally Come* and *Love, Need and Want You*.



### GOOD GIRL GONE BAD – RIHANNA

SHE first hit the scene with 2005's *Pon De Replay*, then reached a high with the wonderful *SOS*, an electro-retro rave sampling Soft Cell's *Tainted Love*. Now she continues in similar vein with this, her third album in as many years, wisely upping the dance beats and lowering the ballads, which were never a strong point. And the Barbados beauty is doing very well with the album already, thank you very much. Her catchy *Umbrella* single, featuring Jay-Z, has already stormed charts. As the album title might suggest,



# CDScene

## BILLY SUTER

this is Rihanna sexing up her image and sound, and hitting the strobes of clubland. Particularly impressive are three tracks carrying ace producer Timbaland's stamp – the risibly funky *Lemme Get That*, the midtempo *Sell Me Candy* and the catchy *Rehab*, written by Justin Timberlake. Also featuring tracks penned by Ne-Yo – none of them of any particular note, however – the collection should soon produce at least two more chart-toppers. One of them is sure to be *Don't Stop the Music*, a glam stomper which criss crabs heavily from Michael Jackson's *Wanna Be Startin' Somethin'*.



### ABSOLUTE – GARBAGE

A FUN title for a good retrospective of nuggets from one of the top bands of the 90s, a group noted for its electro-rock fury and headed by surly, sultry Scottish vocalist Shirley Manson, who

is reportedly soon to unleash a debut solo collection. Also featuring three producers in Steve Marker, Duke Erikson and Butch Vig (who produced Nirvana's *Nevermind* classic), the team reigned supreme for much of the 90s and tracks here show why. All the biggies are here, presented chronologically too, which is quite cool, including the goth-pop Bond theme, *The World Is Not Enough*, and the catchy *Cherry Lips* (*Go Baby Go*). Also featured are the raucous first single, *Vow*, the softer *Milk*, and the power-pop biases of *Push It*, *Special* and *I Think I'm Paranoid*. Oh, and there's a new, sweeping track, *Tell Me Where It Hurts*.

### MEMORY ALMOST FULL – PAUL MCCARTNEY

AT LEAST one overseas reviewer has labelled this new album by the former Beatle as just a mesh of safe routines and pleasant humdrums, but it's more than that. As

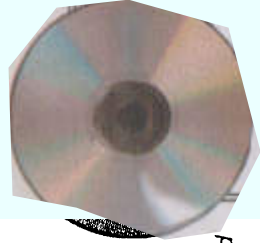
Macca himself notes in his choice of album title, it's a focused look back at his life and past for new inspiration, as well as a look at present and future, his songs here nodding to and nudging at a brilliant back catalogue that borrows from The Beatles, Wings and his solo career. And there's nothing wrong with that. Mostly favourably reviewed by critics, the collection, the follow-up to 2005's *Chaos and Creation in the Backyard*, is a tuneful and enjoyable affair. It features the latest single, the pleasant, but somewhat soft and schmalzy, mandolin-dominant *Dance Tonight*. Much better bets are the dreamy *You Tell Me*, the biographical *That Was and Two Fine Ballads* – the piano-led *Gratitude* and the more serious *The End of the End*, on which McCartney sings of making light of a dark day: "On the day that I die / I'd like jokes to be told / And stories of old / To be rode on like carpets." Not Macca's best album, for sure, but one that remains well worth a listen.

### MY NAME IS BUDDY – RY COODER

THE 60-year-old guitar wizard returns to his American roots on this remarkable new album, serving up, with some super-talented pals, everything from lounge jazz and Deep South gospel, to cuttings of hillbilly bluegrass. It's an ambitious affair, a concept album carrying a picture of a cat that is the Buddy Cooder refers to – a symbol for the downtrodden in the Depression era.



He conjures a clever, conscious-pricking parable of the adventures of Buddy Red Cat – "a troubadour of union solidarity, interspecies brotherhood and radical populism", as one reviewer has noted. With a colourful palette of diverse songs, Cooder unfolds a tale that also involves one Lefty Mouse and a Reverend Tom Toad. Cooder performs alongside many great guests that include his drummer son Joachim, trumpeter Jon Hassell, pianists Jacky Terrason and Van Dyke Parks, soul singers Terry Evans and Bobby King, and also banjo acers Pete and Mike Seeger, and even The Chieftains' Paddy Moloney. The album comes with a booklet offering a back-story to the songs, Cooder having penned short stories for each one, illustrated by painter and muralist Vincent Valdez. All quite fascinating.



## WIN A CD!

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