

MUSIC

CitiVibe 3

CD SOUNDS

★★★★★ Excellent
 ★★★★ Very Good
 ★★★ Good
 ★★ Mediocre
 ★ Lousy

By BRUCE DENNILL, SABRINA DEAN & NATALIE BOSMAN

More power with each listen

★★★★ FARRYL PURKISS – Farryl Purkiss (Sheer)

THE first time I listened through Farryl Purkiss's self-titled album I thought to myself "this is good, wholesome music". A second listen raised it a notch higher, but by the third listen it had evolved into a collection of truly beautiful tracks. It's one of those albums that seems to grow better and better every time you put it on.

What started out as an amiable, soft-toned variation of folksy blues sounds has become something which at times has the power to pluck at the chords of the heart.

I'm not quite sure just what it is, but the music seems to sweep you up. His voice has a masculine sultriness to it with a slight a tinge of rawness that gives way to pure light.

While one or two tracks do have an almost familiar sound for starters, this never lasts long before the unique qualities of the structure become apparent. On the whole, it is an excellent fusion of honest thoughts and stirring instrumental quality.

The purely instrumental *Speechless* is divine, possibly my favourite track. Coming in a close second is the funky upbeat sound of *Black Hole*, almost in contrast to its lyrical content, as well as the moving *In Comparison To You* and *Déjà Vu*. – SD



More great acoustic rock

★★★★ TRISTAN WATERKEYN – Hay Day (Overtone)

THERE must be something about living near the sea that mellows people out. Cape Town-based Waterkeyn is a newish arrival to the burgeoning local acoustic rock scene, already populated by artists as exciting and polished as Durbanite Farryl Purkiss and Stellenbosch's Flat Stanley.

Fitting snugly into a category that radio stations used to call "adult contemporary" music, Waterkeyn has put together a group of impossibly smooth compositions shown off at their best courtesy of the exquisite clarity of the production. In terms of the overall sound and the attention to detail, this album should appeal to fans of everyone from Sade to the Buena Vista Social Club. On some tracks, drums are deemed unnecessary, so steer clear if you require room-filling rhythm to get your rocks off. Opener *Follow* is one of the catchier offerings – an excellent showcase for all of Waterkeyn's strengths – but he proves that there is considerable depth by successfully tackling reggae (*Time*) and jazz-pop (the Fourplay-style *Atmosphere*, featuring Tony Cox on guitar).

This is music cheerfully ignorant of any pressure to be trendy. As a result, its own strengths are better highlighted. – BD



Short Cuts

A safe, but pretty solid formula

★★½ STONEBRIDGE – The Flavour, The Vibe (Armada)

FROM the man who brought you the hit debut album *Can't Get Enough* is a new double CD, *The Flavour, The Vibe*. While Stonebridge's trademark effortless mixing and spot-on track selection is there, the energy is lacking. *The Flavour* serves up a mix of some funky tracks, but the sounds become a bit monotonous.

The Vibe, on the other hand, does successfully snowball the intensity levels, but all in all, I was looking for more of a stylistic difference between the two CDs.

It all depends on what you're looking for. As the saying goes, if it ain't broke, don't fix it.

You could argue that Stonebridge has no need to change a successful, enjoyable formula. I would say this is a good buy if you're looking for some classic tunes to gear you up for a night out on the town, but if you're looking for something mind-blowing, keep scanning the shelves. – NB



If it's hard, then it's probably here

★★½ VARIOUS ARTISTS – Full Metal Assault (David Gresham)

IN the Seventies and Eighties, when metal enjoyed its heyday, it was generally louder and more abrasive than anything else available. As grunge and various alternative music styles moved into the main-stream, the heavily distorted guitars and screamed vocals



Idea-laden electronica

Big, bold hard rock