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**MUSIC REVIEW**



Photo courtesy of Imago

**Baby Animals**  
**"Shaved and Dangerous"**  
**Imago Records**

If you judge a compact disc by its cover, then the cover of Australia's Baby Animals' sophomore release, "Shaved and Dangerous," promises intense, brooding songs belted out by sexy vocalist and part-time guitarist Suze DeMarchi.

The 11 tracks are brooding, but only in the sense of being weighted down by the heaviness of a plodding beat.

DeMarchi's vocal reputation as the new screaming Pat Benatar loses credibility because she never shifts above the low range.

While her husky voice may appeal to fans who enjoy the blander forms of alternative music, DeMarchi's unimaginative tone ends up calling most of the songs back to earth just as the band starts soaring.

The four-piece borderline grunge band, assembled by DeMarchi in 1989, includes bass player Eddie Parise, drummer Frank Celenza and guitarist Dave Leslie.

Leslie's intricate guitar work on the songs "Backbone" and "Because I Can" bridges the late 1960s British Invasion to the hard rock of the '90s. But even Leslie overshadows himself at times with a repetitious pace that transfers him from the spotlight to the flashlight.

"Shaved and Dangerous" isn't all bad.

DeMarchi flaunts a talent for writing non-cliché lyrics of a serious nature, as evidenced by the majority of tracks, especially "Lights Out at Eleven (29.2.92)," which focuses on the futility of the suicide solution.

"At the End of the Day" reveals

DeMarchi's ability to mix French lyrics with an English chorus.

"Stoopid" is a cut above the rest of the album's tracks. It has a strong supporting beat and lighter, more appealing lyrics.

"You had a little skull/ Where all the silly thoughts would run/ They started heading south/ Went down and came out your mouth...."

Nuno Bettencourt of Extreme is guest guitarist on the album, and he also co-wrote two tracks. Unfortunately, not even his presence can keep the album from bogging down.

"Shaved and Dangerous" appears to have the right ingredients—DeMarchi's sensual vocals, great compositions and a good mix of guitar madness. But too much brooding and repetition sentences the songs to the back burner—where they simmer instead of boil.

—Jill O'Brien



Photo courtesy of Imago/Sailor

**Steve Miller**  
**"Wide River"**  
**Polydor/Sailor Records**

Steve Miller's latest release, "Wide River," is kicking up a lot of dust these days, choking a few old fans and coating the throats of younger ones with pure Miller mainstream specials.

It is no wonder. "Wide River," Miller's first album in five years, sounds atypical of his 1970s radio

rock hits like "Jungle Love" and "Joker."

The bluesy approach he takes in the 12 new tracks is worth getting excited about—while some of the cliché legendary Miller lines are not. Even if he's using clichés intentionally, they start to wear thin.

During "Cry, Cry, Cry," one of the best cuts on the album, Miller prophesies, "I'm gonna sing you the blues 'cause I know that you're the gangster of love."

In "Conversations," he croons, "I want to speak to you of the pompadours of love."

And the charming harmony and backup vocals in "Like a Horse and Rider" are almost spoiled by Miller crooning the line, "Like a midnight flier."

While listeners who only have heard Miller's classic hit, "Fly Like An Eagle," might be impressed by these lyrics, faithful fans may find Miller's archaic rhyming a bit too much to handle.

Then again, they just might let "gangster of love" pass with a chuckle.

What Miller lacks in original verse, he makes up for with mesmerizing guitar hooks that catch and hold the listener's attention.

Although songs like "Circle of Fire" may be music to study by, the title track, which is receiving a lot of air play, gives listeners a sample of what to expect when Miller starts to cook.

His fretwork sizzles on "Midnight Train," rocking down the metal track, while "Blue Eyes," co-written with Les Dudek and Rocket Ritchotte, is abundant with predictable but memorable mainstream guitar runs.

Miller's string collection for "Wide River" includes a 12-string baritone guitar, an assortment of acoustic and electric six-strings, as well as a mandolin. His top-notched playing is further showcased by Bill Peterson on bass and piano, Gordy Knudston on drums and Leo Sidran on keyboards.

In spite of Miller's nostalgic lyrics, "Wide River" swims with slick guitar moves, proving the 49-year-old Ray-Ban Man is a long way from rock 'n' roll retirement.  
 —Jill O'Brien

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