

Every year that Genrecide continues, I start things off with a quick summary of what it all means. And every time the explanation gets shorter; this year is no exception - a meagre single sentence. Here goes: Genrecide tries to review all kinds of music without any of the biases that might come from trying to categorize it into different musical genres; there are only two categories of music: good music and bad music. Simple as that. The more gratuitous punctuations among you would probably make the description two sentences, but what do I care?

The other thing that I am beginning to find as the years pass me by, is that there seems to be an infinite number of ways to describe music. Now, that wouldn't be a problem, except

GENRECIDE

MICHAEL EDWARDS

someone else seems to have come up with the best description before the album is even released, and it appears in the press release which arrives with most CDs. The press release is a sheet (or two) of paper that the record company sends to inform members

of the press of just how wonderful the CD is - think of it as record company propaganda. They are always nauseatingly enthusiastic no matter how nauseating the contents of the album are, but they do tend to have decent descriptions of the music

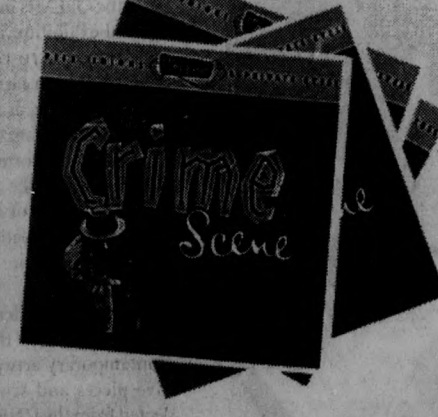
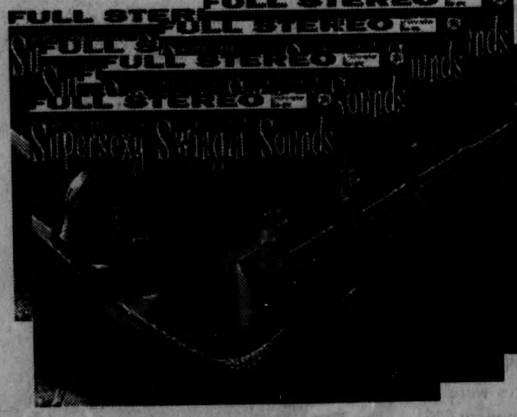
including the other bands that they sound like. In fact, sometimes they are so good, it becomes hard to imagine being able to write a better one - no wonder some other writers feel compelled to simply copy what they read. Not me though. Nope. No way.

Take the new album by Ocean Colour Scene, *Moseley Shoals*. Their press release mentions Paul Weller, The Stone Roses and Oasis, and they could have stopped right there because that is exactly what they sound like - a combination of those

three artists. In fact, Paul Weller even appears on three songs on the album: talk about wearing your influences on your sleeve. They have a decidedly British sound which could spell success considering how big Oasis are these days, but it also works against them, too, as the album is a lot more patchy than, say, *(What's The Story) Morning Glory*. Don't get me wrong, there are good songs on here (such as 'The Riverboat Song' and 'One For The Road'), but there also a few that sound so manufactured that they are nothing more than retreads of their influences' material. *Moseley Shoals* is a good album, not a great one.

While we're speaking of retreads, *White Zombie* have taken it upon themselves to release a remix. And why not? They have managed to gather a large enough following that will buy anything they release, so why shouldn't they capitalize on it? In keeping with the exploitation feel of *Supersexy Swingin' Sounds*, they even put photos of semi-naked women all over the booklet. Yawn. The remixes aren't the most radical in the whole world - it still sounds like White Zombie but with a slightly new twist - you can dance to them. Yup, simply add a drum machine to the background and hey presto, you have a remix album. The best remixes come from the bigger names like P.M. Dawn and The Dust Brothers who slow things down to a more satisfying air of mellowness, although the growled vocals are still there. This is one for the fans who can dance.

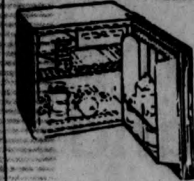
Thank goodness for real kitschiness. That's why the *Ultra-Lounge* series is my favourite album this week. The series compiles the tackiest music of days gone by (complete with faux leopardskin inlays), and presents them in themed volumes. The best one yet is *The Crime Scene* featuring theme tunes to cop shows and spy films such as 'Mission: Impossible', 'Dragnet' and 'Peter Gunn'. Almost every track will seem familiar to anyone who has watched TV in the past ten or fifteen years. Even Alfred Hitchcock turns up on 'Music To Be Murdered By'. The CD booklet even has extensive notes and cocktail recipes to ensure the album makes you a little bit more cosmopolitan. The series, with twelve volumes (such as *Mambo Fever* and *Saxophobia*), offers plenty of choices for pseudo-sophisticates out there.



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