

# A breath of life for the '90s with a '70s sound

by Jonathan Weber

For those who thought nothing good ever came out of the '70s pop era, Swing Out Sister kindly begs to differ. With their summer release *Get In Touch With Yourself*, the '70s never looked so good.

Armed with real-live horn sections, flute solos, and bell-bottomed disco-rhythm guitars, Corinne Drewery and keyboardist/songwriter Andy Connell give the poor old '70s new life.

What is it about *Get In Touch With Yourself* that makes the '70s worth listening to again? It's Drewery's solid-gold voice.

Brilliant, almost startling, against a nostalgic jazz-pop background, Drewery's vocals glide effortlessly from a dark alto to a soft soprano. Unlike her sister jazz-pop contemporaries, Drewery's sweetly-accurate vocals propel her above and beyond Sade's wandering pitch and Basha's nasal moanings and wailings.

Extravagantly mixed and produced (teetering on



## Swing Out Sister

the brink of over-sophistication), nearly every track bears the orchestra-strings disco-rhythm guitar formula, begging considerable maturity on the listener's part. But if pop artist sophistication was a crime, prisons would be pitifully empty. When it comes to Swing Out Sister's knack for excessive creativity, perhaps "too much" is better than the all-too-common "not enough".

The to-the-point lyrics are chock full of advice poignant enough to match the grooves in "Say A Word" ("...when it's real, you don't hide what you feel..."). Recurrent themes of love and relationships don't come off quite as slick as Connell's

keen jazz writing style. The funky "I Can See You But I Can't Hear You" has Connell sprinkling a dash of Drewery's scant vocals over

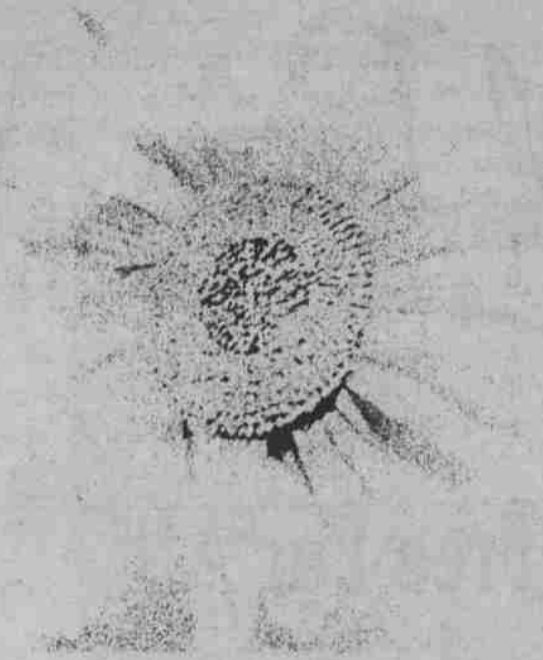
masterful piano textures without lyrics (there should've been more instrumentals.)

Breaking the disco-ex-

press guitar trend established in the first eight tracks, "Love Child" growls tastefully among strings and multi-layered percussion, showing signs of a leaner, meaner side.

Yet, no matter what style or instrumental emphasis a particular song is given, the end result of any track on *Get In Touch With Yourself* is the same, quality. Every track has a sterling quality of depth and gentleness. Every track introduces the listener to genuine, non-sampled sounds of a by-gone era.

Undeniably, Swing Out Sister has sifted through the ruins of the '70s, and offers something worth listening to in the '90s.



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