

Noise about Noise

Finally! The Stone Roses release new album after six years

Music reviews are a drag because what I like and what you like could be entirely different things. But that said, I will assert with confidence that I like The

Stone Roses' new release.

The Stone Roses
Second Coming
DGC 8.5/10

Appropriately entitled *Second Coming*, this second album from The Stone Roses comes six years after their self-titled debut. This can be partially attributed to his

blood between the band and their label, which led to some legal disputes associated with a rock and a broken Mercedes window... So they got out of that contract and have since signed to Geffen Records (yes, that's right folks, the very same label that's the cause of Sloan's rumoured breakup). And this latest effort is the product of 347 days of studio time. Although this is not said to be particularly unusual for this band, it is an incredibly long time. Most bands would take closer to 347 hours to lay down an album.

The work was worth it though, and they've managed to come up with a strong al-

bum comprised of wicked harmonies, and poppy Manchester grooves. This release manages to go beyond the typical pop album, and there are only two tracks on *Second Coming* that are under that four-minute pop song requisite. In fact the album's lead song is an eleven-minute opus called "Breaking into Heaven".

With basically the same lineup as before (apparently they ditched their bassist because he didn't like The Beatles) these guys have managed to put out a tight second album of a calibre similar to their first.

Yep, I like this album, and watch for that hidden track, number 90, which is a discordant assembly of giggles, grunts and bizarre instrumentals.

Jen Horsey

Don't Buy George!

Although there is nothing really new on this album song-wise, all eleven tracks have been reworked into duets with today's "hot" new country stars. 'Duet' has implications of balanced harmonic exchanges yet few songs follow that implication. What you do get is George Jones' voice next to what you realize is mediocrity.

Although on their own Vince Gill, Travis Tritt, etc. sound pretty good, on this album they just sound not as good.

George Jones
The Bradley Barn Sessions
MCA 4/10

Only three out of eleven of the duets are with females. Tammy Wynette does "Golden Ring", but on this remake it lacks lustre. The background is sped up and busy, and the emotion found in the original is lost. Trisha Yearwood however, does an exceptional job on "Bartender's Blues", blending beautifully with Jones both vocally and emotionally.

Curious about Keith Richards? Don't be. He is horrible and gives a terrible fake twang to every syllable leaving his mouth. How anyone could pair these two together to sing is beyond me.

The album covers slow to fast country tunes. And if you love George Jones then you'll probably like the album. But my advice is to buy a George Jones compilation where all you get is George himself. Your ears will thank you for it.

Katrina Hawco

A Rocket from the Grave

Love and Rockets are back. What more can I say about the 'return' of one of the most innovative underground bands of the 80's?

Love and Rockets
Hot Trip to Heaven
9/10

The CD is more reminiscent of earlier L and R albums *Seventh Dream of Teenage Heaven* and *Express*, with more emphasis on the mood. In many places it reminded me of *Tones on Tail*, a Daniel Ash-Kevin Haskins side-project.

The CD starts off with the 14 minute "Body and Soul," a tubular bells type track, which sets the stage for the light, dreamy, flowing tracks that follow. It does get intense at several places, but it is always due to a build-up within the songs themselves. Because of this progression in the songs, and the whole CD, it does not lend itself to fragmenting. It seems to ebb and flow, taking you along with it. There are no real "rockers" to be found, and therefore no obvious singles.

Lyrical content is par for L and R: soul experiences, drugs and love, all from the L and R perspective. As far as the production goes, it is obviously top-notch. It seems that they put a lot of effort into perfecting each track, giving the CD a well polished feel and sound: everything you do or do not hear is planned, including the order of the tracks.

There are no particular tracks that pop off the CD as 'hot spots' but "Trip and glide" is one track that sticks out a bit. If you remember older L and R and *Tones on Tail*, you need this CD. If you're into this cool atmospheric... get it anyway.

Peter Brown



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