



ozzy
hHead
Handsomeboy

This album does not begin as well as it should, considering the quality of the whole CD. The first track, "Got", is repetitive, both in the melody and the instrumentals. The guitar is an almost bland wall of power chords, and the drums sound like they are trying to drive, but they can't quite do it. The result is a song that seems to go on and on.

But don't let this discourage you from listening to the rest of the album, because starting at the fifth and title track, "Ozzy", the songs keep getting better. The sixth song, "Waiting" is arguably the best song on the album. It is full of energetic mood music that keeps its momentum until the very end. The song starts off dark, then builds up to angry at the word "scream", then back to dark again. The singing on this track is excellent — the most emotional you'll find on the album.

After "Waiting", the songs stay energetic and catchy (although not overly so), the only weak spot being the cheesy screams in "Want". The last song, "Cock-eyed", is a must hear. It begins with watery guitar and floaty vocals that sound so good that it is almost frustrating to hear the guitar wall (from the first part of the album) kick back in for the

chorus. Other than that, the song is perfect.

The album is generally strong, but you'll probably find yourself skipping over a few songs. But it's worth getting the album for the unique guitar sounds found on the better songs and for the solid, clear vocals.

ELAINE BELTAOS

Clear Impetuous Morning

Jason and the Scorchers
Attic Records

Country meets rock on this upbeat, toe tapping album from Jason and the Scorchers. My hatred and disgust for country has all but disappeared after listening to *Clear Impetuous Morning*. Hailing all the way from Nashville, Tennessee, the Scorchers have a different and unique style of music. Led by vocalist, guitarist and cowboy hat-wearer Jason



Ringenberg, they seem to stand a chance of making it somewhat big.

The influence of country is immense, with the sliding guitar and that twangy voice, but it is not just a country album. It is very rock-oriented, sounding more like a lighter version of Gun N' Roses than Garth Brooks.

As soon as the CD begins to play it kicks right into some fast, enjoyable music. Many of the songs are about the band's pas-

sion for some lady they left behind on the ranch, or something along those corny lines.

The highlight of this album are the catchy choruses of songs like the grooving "Cappuccino Rosie" which you can't help but sing along to. But there are also some pleasant mellow tunes among the fourteen tracks, like "Going Nowhere" and "Everything Has a Cost".

If you have any liking for a different type of music, then check out the excellent Jason and the Scorchers.

STUART MCMILLAN

Devil Thumbs a Ride

The Hunger
Universal Records

Just another one of your typical angst-ridden alternative pop bands...with an early 80s feel.

Don't get me wrong, these guys are damned catchy. With two vocalist/keyboardsists, the songs all have a certain underlying cheesy Devo feel to them (without the obnoxious accents, thank god). Imagine God Lives Underwater sitting down for a good jam session with Metallica and you have a general idea of the Hunger's sound.

Still confused? I was too.

The lyrics are either run of the mill sappy ("A sea of love waters raging, pounds the shore, never taming.") or disturbingly confusing ("Take a love, without sin, make a perfect blend of human skin.").

Overall, the album is entertaining with some cool cover art, but it is far from a stellar musical accomplishment. Despite all this, the album, *Devil Thumbs a Ride*, has yet to leave my CD player due to a great hidden track (about 5 minutes into track 11) about the sexual ineptitude of

the singer's girlfriend. It's hysterical — ya gotta hear it.

JEREMIAH HIERS

Life is Peachy

Korn
Immortal/Epic Record

Unpredictable is one word to describe Korn. Their eagerly awaited second offering, *Life is Peachy*, contains more of their trademark eerie melodies, heavy riffs, and quirky guitar.

Yet this time around the band seems to have matured both lyrically and musically. Their song structure has greatly improved, along with the creativity of guitarists' Munky and Head, resulting in added layers to their existing sound.

Life is Peachy contains the same forward driving force as their debut, except with a whole new punch, and an abundant bag of tricks that are a pleasure to ones' ears.

Necessary for all Korn fans.

TREVOR ROY

Nico

Blind Melon
Capitol/EMI

Nico, Blind Melon's first CD since the death of Shannon Hoon, follows in the same path as the band's previous CDs. Simply a collection of covers and b-sides (including alternate versions of other songs), this disc is a showcase for Blind Melon's eclectic folk/rock/grunge, as well as a ve-

hicle for Hoon's sad and humble voice.

The experimental side of Blind Melon is not as prevalent on *Nico* as it was on *Soup*, but it does influence the overall sound. The mystical beat throughout "Glitch" is unique, and the 'ripped away version' of "No Rain" better conveys the true sadness of that song than the radio version did. Also, the less refined version of "St. Andrew's Fall" (here named "St. Andrew's Hall," the original title) is purely frantic, especially during the breakdown, where each instrument tailspins on its own.

The music, for the most part, is soothing and depressing. In the end, however, it is Hoon's vocals that make this CD a gem. His ironic and bitter view of life (and of himself) is thought-provoking, and allows us a glimpse into the troubles that plagued him. At the start of many songs he seems to be trying to convince himself that he is not so depressed, but by the end it seems he cannot shake his real feelings.

This disc is good, but it does not compare to earlier recordings. Die-hard fans will want this CD, but if you are not a fan of Blind Melon, *Nico* won't change your mind.

GREG MCFARLANE

New Edition - Solo Hits

Bobby Brown, Bell Biv DeVoe,
Ralph Tresvant
MCA

Continued on p. 14

Help the Gazette celebrate Pink Triangle Day – Friday, February 14th.

The Gazette is looking for the voices of the lesbian, gay, bisexual and transgendered community through commentary, poetry, articles, photos and graphics.

All submissions are for the February 13th issue of the Gazette, which will contain a special supplement recognizing LGBTQ issues.

Call 494-2507 to get involved or drop by the Gazette offices in Room 312 of the Dalhousie Student Union Building.

The deadline for submissions for the supplement is Monday, February 10th.

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