

ARTS

Album should bring N.A. success

by Paul Metorin

Jesus Jones
Doubt
Capitol/EMI Records

Doubt is Jesus Jones' second album. *Liquidizer*, which came out a couple of years ago was a successful debut, spawning the popular single "Info Freako" in alternative circles and some dance clubs. *Doubt* proves to be a diverse collection of songs from the opening "Trust Me" which is an

all out trashing assault to the dance-pop feel of "International Bright Young Thing" the latest single. Many of you may be already familiar with their current single "Right Here, Right Now", which I must admit, I like. Strangely though, on the album "Right Here, Right Now" seems rather misplaced compared to the strength of the surrounding songs. "Who? Where? Why?" has some impressive choral voices, something I wasn't expecting from Jesus Jones.

Side two offers an equal amount of extremes. "Real, Real, Real" is guaranteed to hit the right spot with its groovy feel, certainly one for the alternative dance clubs. "Welcome is titled "Blissed", which is a more calming song, a successful way to end the record, no "Doubt."

This album has the strength to bring Jesus Jones, North American success in a way that *Liquidizer* fell short. This already seems to be occurring, as the air-play "Right Here, Right Now" is getting on alternative stations seems to be rivaling the air-play those Stone Roses

No Goats here, just good music

by Bruce Adamson

Goat
As You Like
Polygram Records

"Wow! A hard rock band from England!"
Five years ago this observation would have likely been followed by a hollow "surprise, surprise," given the astounding number of Brit raunch acts that were criss-crossing our fair continent at the time.

But, hey, this is 1991; most every band with above average collective hair length is honing their act in New York or L.A. London, once the rock capital of Europe, has now become the almost exclusive domain of also-ran Manchesterites and fluffly Kylie-types.

Enter Goat. England's latest hard rock hopefuls. Their first

LP, *As You Like* (produced by The Cult's Jamie Stewart) is a solid, occasionally derivative platter that is steeped late 60s pre-metal riffing.

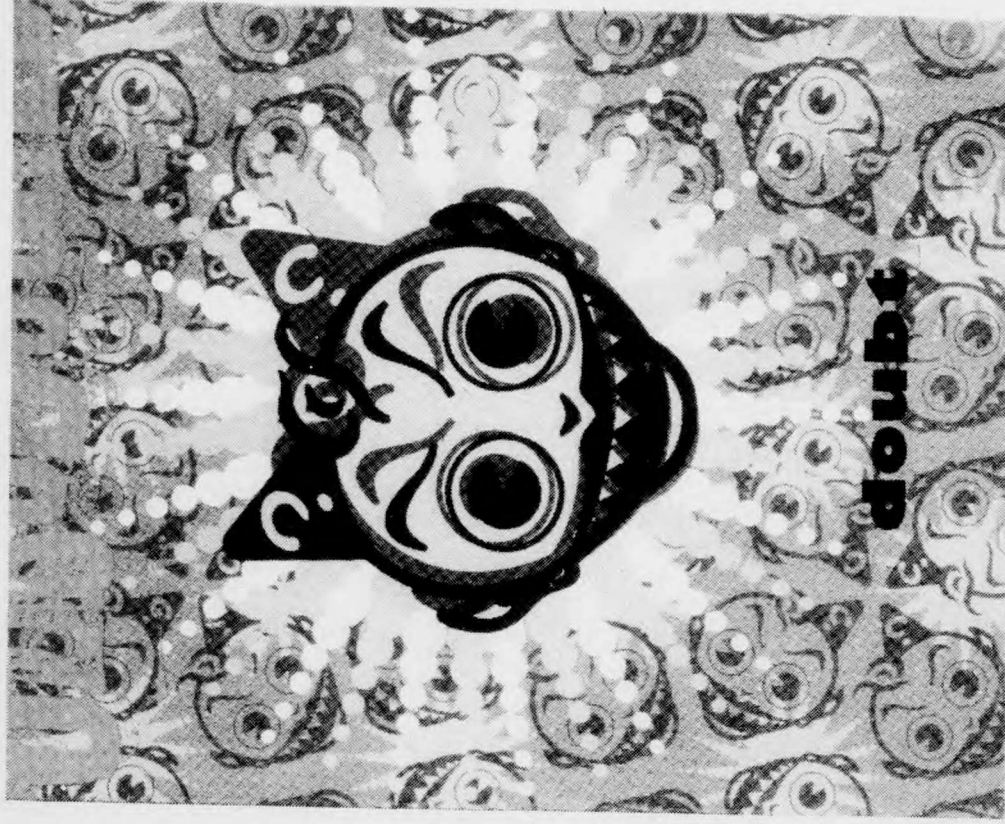
Led by singer Marcus Vandell, Goat slash their way through thirty minutes of music which at its best sounds like a loose Doors Experience jam and at its worst sounds like bad Cult. This is due in part to Vandell's virtual obsession with Ian Ashbury's vocal style; I have no doubt that this guy can mimic *Electric Note-for-note*. In tunes like "Fallen Over You" and "Don't Cry" Vandell's Ashburyisms coupled with Stewart's production make for moments where you would swear the lammeister dropped in for a cameo.

Musically, the remaining three members of Goat are more adept at concealing their influences.

Drummer Ambient Lovejoy and bassist Mark Browning anchor the proceedings nicely, with Browning demonstrating a subtle funk style that is propelling instead of dominating.

Guitarist Adrian Oxaal is the most diverse musician of the bunch, jumping from wah wah saturated acid warp lead to nimble acoustic work at the drop of a hat. "Yo Mother" features Oxaal and Vandell jamming out in a fiery guitar-vocal tradeoff which is one of the highlights of the disc.

If Vandell decides to drop the Ashbury schtick his bandmates should thank him because Goat is a solid act with a lot of promise. Unfortunately this predilection coupled with Stewart's Cuit-weaned production and arranging skills make *As You Like* an average listen.



Back Victoria" relates to the politics of Britain. I presume the references are to that of the old Thatcher regime.

The next two tracks, "Are you Satisfied?" and "Two and Two" again display a thunderous crunch which makes you realize that you may have got carried away with the volume control on the previous quarter track. The closing song on the album Jesus Jones' music.

clones, the Charlians are receiving. Twish the best for Jesus Jones with this effort. This is because unlike other bands with similar musical influences like PWEL, Jesus Jones are actually a solid live band. When I saw them, their stage presence was quite electrifying, and at the time I was completely unknowledgeable of Jesus Jones' music.

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