

The Vinyl Phyle

The Doughboys
Home Again
Restless/Capitol

Meat with beat is pretty well the only way to describe the Doughboys latest LP, *Home Again*. The Canadian power group reconvene their distorted, chordy sound on this effort. It takes a few listens to get used to, but once having done so it is a listenable and enjoyable album. Their sound, however, is not an extremely original one and this album is not a drastic departure from their debut LP.

But like they say, "If it ain't broken, don't fix it."

Whether or not that is the Doughboy's philosophy remains to be seen — They are still a relatively young group of musicians. But nonetheless, the music is very emotional, due mainly to John Kastner's heart-felt vocals. His voice is always raw, but he has the ability to move from tenderness to all out yelling. Without these vocals, the music would somehow not seem very substantive.

This lack of substance may be because of the fact that the music relies heavily on a speedy, pounding beat that can get monotonous in places. Thus, the songs that vary the pace are the most successful. "Never Sleep" and "She Doesn't Live There Anymore," the last two cuts on the album, are the best examples of this variety. They slow down, speed up, and mix acoustical sounds with electrical, distorted instrumentation.

All things considered, this is a pretty cool record. Yet, though the band refuses to admit it, I don't think they will be able to shake all the Husker Du comparisons. It sounds like the Doughboys write their songs on acoustic guitar and then play them on electric. That's exactly what Husker Du did. The acoustical texture with the pounding beat has been done before. This doesn't make *Home Again* a bad album, just not a very original one.

— Ron Kuipers

House of Freaks
Tantilla
Rhino Records

Have you ever been standing on the beach when a big, slimy jellyfish crawls out of the ocean, hands you an album and asks you to review it? Well, this is what happened to me recently. What's the tape he gave me, you ask? Well, by chance, it was the latest album from the House of Freaks, entitled *Tantilla*. At first I thought that this whole thing was pretty fishy, but after listening to the album I realized that the jellyfish had given me some darn good tunes.

All the songs are written by Bryan Harvey and Johnny Hatt, who basically are the entire band. There's lots of acoustic guitar. The music is pure, no distortion or electronic gadgetry. This is the kind of music you could take home to meet the parents. I'd compare them to another band, but they are too

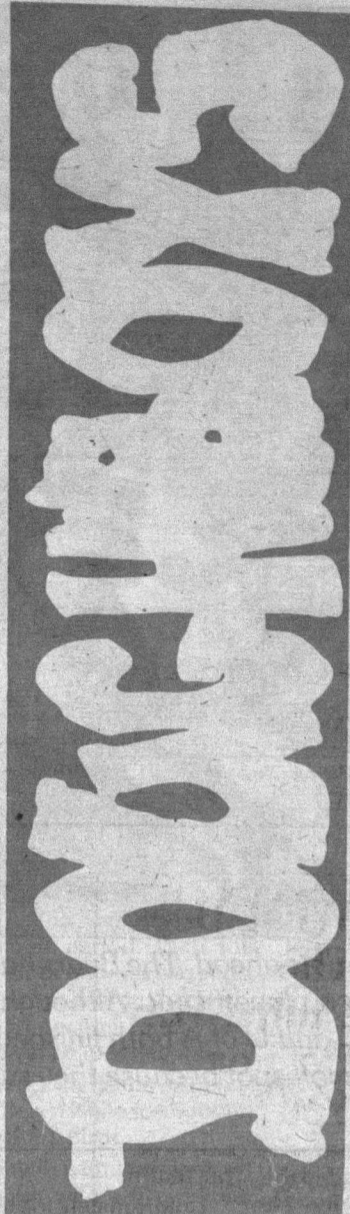
unique. I'd list off their influences, but they are too obscure. I'd grab that jellyfish by the tentacles and make him give me their other albums, but he'd already left. I was left in the twilight zone of music, not knowing where to turn. The only thing I knew was that I liked this band.

The House of Freaks sing from the heart. Their songs reflect an inspiring and decent social consciousness. Songs like "When the Hammer Came Down" and "The Righteous Will Fall" obviously come from the heart and soul of this band.

Although there are some fast paced songs, the album is blessed with a good deal of mellow tunes, tunes which I feel are perfect to listen to while studying — although I haven't tried it. This album has plenty of good tunes and was put together quite well. It sustains the flow of its music.

If anyone finds the jellyfish, thank him for me. He's got good taste in music.

— Pat McKiernan



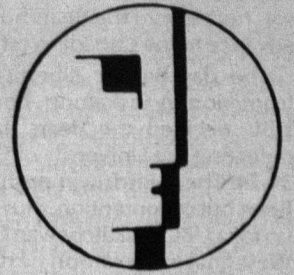
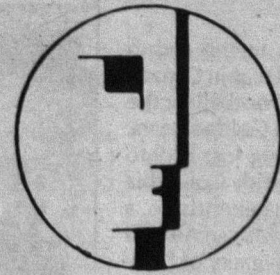
Bauhaus
Swing the Heartache
Beggars Banquet/Polygram

Bauhaus put out some of the most interesting music of their time. From 1979 to 1983 they carved their own niche in alternoidea by coupling the biting observations of punk to a dark, moody soundscape of the post-industrial age. When they broke up in 1983, Peter Murphy, the lead singer, formed Dalis Car and later went solo. The other three members eventually became Love and Rockets, after two years of various other projects.

Swing the Heartache is a collection of five live BBC radio sessions spanning Bauhaus' entire career. This double LP should be required listening for any Love and Rockets fan who doesn't know about Bauhaus. On first listen, many people think these songs are just pointless weirdness, but after a few listens, the seemingly disjointed parts start falling together. Bauhaus were true geniuses. Everything in their songs has a specific place in their skewed vision of the world. The result is a collection of very powerful songs, capable of conveying feelings with the most unlikely of sounds.

A couple of songs (*Party of the First Part*, *Departure*) sound like they were just wanking about in the studio, but everything else is very good. They're a little rougher than some of the regular studio versions, but what they lack in polish, they make up for with immediacy. In fact, on their previous LPs, Bauhaus chose several of these session versions over their studio counterparts because they had more of an edge. In short, this is a great addition to anyone's Bauhaus collection, or a suitable introduction for anyone curious about the Bauhaus legacy.

— Greg Pohl



bauhaus

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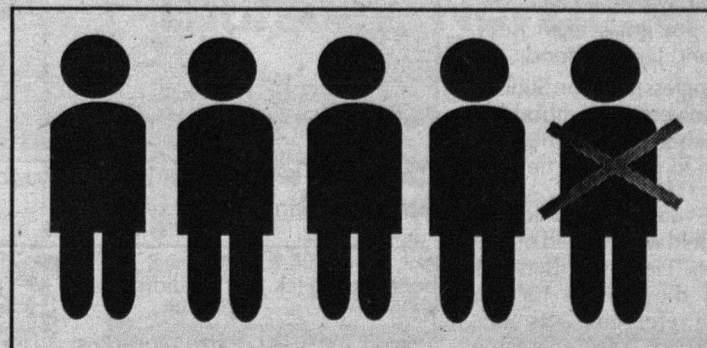
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