

SOUNDBITES

My Bloody Valentine
Loveless

Blissed-out. Euphoric. Gauzy, amorphous, ethereal. Aural perfection.

How does one define the undefinable? Any attempt at precise description—of the album, the band, or its sound would quickly turn to such free-associational drivel. As part of Britain's latest "shoe-gazing" scene (along with Slowdive, Ride, Swervedriver, etc.), My Bloody Valentine has scored a perfect 10 with this dreamy, blurry, bold vision of the way atmospheric music should be. Like shooting up without the risk. Like wading through gelatin. Like nothing you've ever heard.



Wait-like, breathy vocals float innocently over muddy, shapeless-yet-coherent guitars. Reverb, tremolo and feedback swarm over understated drums and consistent bass to produce a cloudy, neo-psychedelic, fluent wall of sound.

Loveless is a masterpiece of languid energy, disembodied substance, shapeless shape—an abstract, surreal portrait of coexisting tumult and composure.

My Bloody Valentine: safer than heroin, more fun to wade through than gelatin, more blissed-out than a spacey flower child, and certainly better than the movie. ■ Summer Burkes, *The Daily Tar Heel*, U. of North Carolina

U. COLLEGE RADIO CHART

1. My Bloody Valentine, *Loveless*
2. Cramps, *Look Mom, No Head*
3. Lush, *Nothing Natural*
4. Sebadoh, *III*
5. Superchunk, *No Pocky for Kitty*



6. Shonen Knife, *712*
7. Hole, *Pretty on the Inside*
8. Nirvana, *Nevermind*
9. Bongwater, *The Big Sellout*
10. Cocteau Twins, *Cocteau Twins Greatest Hits*

Chart solely based on college-radio airplay. Contributing radio stations: KASR, Arizona State U.; KALX, U. of California, Berkeley; KLA, U. of California, Los Angeles; KUOB, U. of Colorado; WDRU, Drexel U.; WUOG, U. of Georgia; WIUS, Indiana U.; WJMJ, James Madison U.; WRFL, U. of Kentucky; WLDG, Loyola U.; WYUM, U. of Miami; WCBM, U. of Michigan; KOOL, U. of Missouri; WNYU, New York U.; WXYC, U. of North Carolina; KTRU, Rice U.; KTSB, U. of Texas; WTUL, Tulane U.; WAKE, Wake Forest U.; KOMU, U. of Washington

The Cowboy Junkies
Black-Eyed Man

In the universe of the Cowboy Junkies, mood is everything. Their fourth album, *Black-Eyed Man*, cashes in on the band's early promise by delivering more of the same ethereal textures and quiet nuances. The Cowboy Junkies may not be the greatest songwriters, but they do know how to generate an atmosphere.

While *Black-Eyed Man* is nothing new or groundbreaking, the Cowboy Junkies have consistently refined what they do best. Their brand of "country rock meets the blues" has more than its fair share of authentic sorrow rattling inside. Margo Timmins heightens the solemn flavor of the Cowboy Junkies' sound with her soft-spoken vocals. The voice of this former legal secretary-turned-singer

breaks your heart with a simple turn of phrase, defining the band's sentiments.

The only problem with the Cowboy Junkies is they've never bothered to experiment with other musical idioms. Hopefully, this remarkable band isn't content to stay inside the comfortable cage they've built for themselves.

The Trinity Session is still their best album and is a much better bet for the uninitiated. That collection of poignant songs has set the standard against which all their future work will be measured. But for those already acquainted with the Cowboy Junkies, *Black-Eyed Man* is a pleasant return to form. ■ Neil Kendrick, *Daily Aztec*, San Diego State U.



U2, R.E.M., Talking Heads...
Until the End of the World

After listening to the gloomy soundtrack to "Until the End of the World," listeners likely will think: 1) in the film somebody's family was killed in a fire; 2) it's a rock opera about vampires; or 3) it's directed by Wim Wenders. The latter, and critically acclaimed director of "Wings of Desire," assembles a virtual who's who of college music to create the worst nightmare of the Partridge Family: a calm, "Come on, Get Depressed" menagerie of tunes from artists as diverse as R.E.M., U2 and Julie Cruise.

It's not surprising that acts like Depeche Mode or Lou Reed can produce dreary, darkening mood music. But the success of songs like "Move With Me" by Neneh Cherry and "Sax and Violins" by the Talking Heads turn this mere concept album into a truly unique compilation.

Nick Cave and Bad Seeds, Wender soundtrack regulars, turn in "Until the End of the World," a Pogues-ish sobering revelry, while Jane Siberry and k.d. Lang are busy "Calling All Angels," which is kind of like the Book of Love with a folk guitar. But don't be surprised if your favorites turn out to be Graeme Revell and David Darling's mysterious and short instrumentals—very sobering stuff, indeed. ■ Gregory Young, *The Minerator*, U. of Missouri

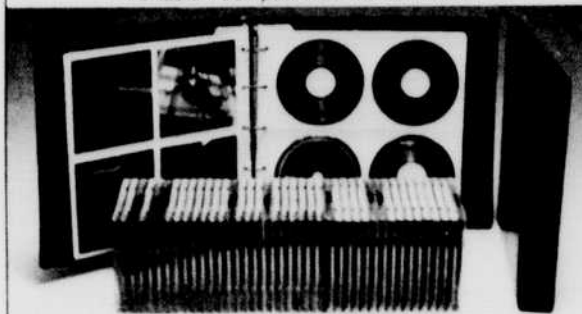


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