

SOUND OFF



LIVE THROUGH THIS
★ ★ ★ ½
ARTIST: Hole
LABEL: DGC

Of course, this album was released four days after Courtney Love's husband, Kurt Cobain, killed himself. OK, we all know what happened, so let's just forget about the fact Love's now a widow, and take a look at Hole's new album without mentioning Cobain, Nirvana or drugs for that matter.

Alright, I'll mention Nirvana one more time because I've always assumed the only reason Hole ever got signed to a label was because Nirvana was on DGC, and Cobain (oops) talked the label into picking up his honey's band too.

In other words, I figured Hole would stink and be dropped from the label within the next week because, after all, who's going to tell them not to? Certainly not Cobain.

Then I skipped the disc all the way to the last song, "Rock Star," and heard Love's screeching voice crack in the middle of the word "revolution." I suddenly got this uncontrollable urge to hear the rest of this album.

The power and energy of *Live Through This* is unmatched by any album released this so far this year. And when I say power and energy, I don't mean a bunch of garage rock with Love busing her vocal chords on every song. I'm talking magnificent vocals on Love's part, which is only outdone by the performance of the rest of the band.

With Love on guitar along with Eric Erlandson, Kristen Pfaff on

KWWA TOP 20

1	JAWBREAKER	24-HOUR REVENGE THERAPY
2	ROLLINS BAND	WEIGHT
3	PHISH	HOIST
4	GREEN DAY	DOOKIE
5	BECK	MELLOW GOLD
6	SHOENEN KNIFE	ROCK ANIMALS
7	NINE INCH NAILS	THE DOWNWARD SPIRAL
8	TORI AMOS	UNDER THE PINK
9	PANTERA	FAR BEYOND DRIVEN
10	SLANT 6	SODA POP RIP OFF
11	SAUSAGE	RIDDLES ARE ABOARD TONIGHT
12	SOUNDGARDEN	SUPERUNKNOWN
13	BRATMOBILE	THE REAL JANELLE
14	SONIC YOUTH	SCREAMING FIELDS OF SONIC
15	PAVEMENT	CROOKED RAIN, CROOKED RAIN
16	PRONG	CLEANSING
17	GANG STARR	HARD TO EARN
18	JAWBOX	FOR YOUR OWN SPECIAL...
19	THE CHARLATANS	UP TO OUR HIPPS
20	ALICE IN CHAINS	JAR OF FLIES

bass and Patty Schemel doing some wonderfully obnoxious work on the drums, Hole proves to be much more than a band driven by a superstar lead singer.

The most difficult thing about listening to Hole is getting the Nirvana (oops) thing out of your head. You hear the songs that start slow and expect them to explode at the chorus. A couple songs do that, but for the most part, Hole does not rely on that now tired premise. The mellow songs — "Asking For It," "Doll Parts," and "Softer, Softest" — stay mellow, and usually lovely thanks to Love's surprisingly pretty vocal skills.

The album peaks at the beginning and the end.

"Violet" opens the album with a powerful song that flows with striking smoothness between Love's screaming choruses and mellow bridges. The band struts it stuff in this one and also in the kind of sick "Jennifer's Body."

"Gutless" bounces all over the place and is the closest you'll come to finding some influences from Love's husband, and even that's a stretch.

Love's ramblings about beauty queens and wasted youth get old but you can just ignore what she's saying and enjoy the punk beauty of her voice.

Obviously, this album is going to sell very, very well. Which troubled me at first because I figured millions of Nirvana fans would get ripped off thinking Love would keep that Cobain spark alive on her band's albums. However, that's alright because a lot more music fans are going to get a taste of Hole and find it's pretty great.

It's almost as if Kurt and Courtney planned it.

You don't think ...
— DAVID CHARBONNEAU
Oregon Daily Emerald

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CINEMA

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an artist's home proves to be an erotic coming-out party.

Sam Neill portrays artist Norman Lindsay, (whose real-life paintings were the inspiration for the film), a man that uses nude models as the basis for virtually all of his work.

Elle Macpherson, Portia de Rossi and Kate Fischer are all likable and believable as Lindsay's uninhibited models, and their fresh approach to the subject matter adds to the light-hearted flair of the film.

Neill's portrayal of Lindsay is at times forced, but it is obvious that he is enjoying himself immensely. Grant is solid in his pastoral role, and Fitzgerald lights up the screen in her always subtle but humorous way. The film keeps its highly erotic undertones moving, and its summer-like setting adds to the overall feeling that sooner or later we'll all come to the conclusion that in Lindsay's artistic world, sex is just plain fun.

For those of you who enjoy quality romantic comedies, or for those of you who have been waiting with bated breath for Elle, *Sirens* does not disappoint.

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