

MUSIC

'Big Ones' lacks energy Aerosmith is known for

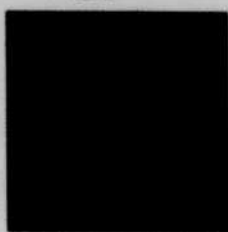
Aerosmith's *Big Ones* is a compilation of hits from the band's "second career," or since its 1986 comeback. Although it will surely be a hit with the teenybopper crowd, *Big Ones* lacks the raw, guitar-driven energy that longtime Aerosmith fans have come to expect from the band.

Maybe Aerosmith feels like this fluff rock is the only way it can still sell albums. Or maybe Steven Tyler is trying to impress his daughter and her friends. Whatever the case may be, *Big Ones* stands as a monument to the decline of Aerosmith ever since its rebirth.

The once dangerous quintet who brought the world such blues-tinged classics as "Lord of the Thighs" and "Mama Kin," now settles for timid offerings like "Amazing" and "Crazy."

The really insulting thing is the way the band tries to sell its albums by complementing each single with a video that is so blatantly gratuitous even the 12-year-old boys who love it are slightly offended.

It's as if they think that if they throw a gorgeous girl on the screen, and show off her cleavage and get a few nice tight shots of



Big Ones
Aerosmith

★★

gratuitous T&A.

However, all of this doesn't mean that Aerosmith is completely worthless now. Not by any means. Anyone who has seen the members play live recently will attest to the fact that they can still rip through their old material and make it sound as fresh as the day they recorded it. One song on *Big Ones* gives a glimpse of the old Aerosmith.

"Eat the Rich" is a high-energy anthem of youth that captures the essence of Aerosmith. That essence is a nothing-is-sacred attitude combined with a raw sensuality present in any good rock or blues song. Unfortunately, *Big Ones* doesn't deliver more

her backside, everyone will just forget about how weak the actual music is.

The two "new" songs on the album stick to the same formula of sappy lyrics and lame guitar riffs that seems to sell. Even the video for "Blind man" follows the band's formula of

of this kind of definitive Aerosmith.

Instead there are four boring songs from the *Get a Grip* album. Why couldn't they have included some lesser known but more characteristic songs from their second career? For example, a long song like "Hangman's Jury" would have given the album something to balance out the slower songs which dominate *Big Ones*.

If you want to hear the real Aerosmith check out its 1988 release called *Gems*, which features 12 of Aerosmith's hardest rocking, but not as well known, songs. Also, *Get Your Wings* (1974), *Rocks* (1976), *Draw the Line* (1977), and *Aerosmith's Greatest Hits* (1980) feature the music that made Aerosmith one of the greatest down and dirty rock and roll bands of all time.

It wasn't songs like "Cryin'" or any of the videos that made Aerosmith great. It was their music back when they truly were livin' on the edge.

Maybe they should go back to mainlining cocaine. At least then they put out undeniably great rock and roll.

— DYLAN D. ALFORD
For the Oregon Daily Emerald

Black Crowes have another good one with 'amorica'

The Black Crowes' third release from American Recordings, *amorica*, has a tasteless cover, but then again, they've never been too concerned with what others think, have they?

They'll probably be concerned, or rather content, when this compact disc sells as well, if not better than their first two. The downfalls of *amorica* are the cover (no big deal) and the arrogance of the Robinson brothers, which most people are used to anyway. Otherwise, this is another great CD from those Southern, pro-pot activist rockers.

amorica opens with a punch with "Gone," which along with "She Gave Good Sunflower," are the two most obvious Rolling Stones-influenced songs on the album. "A Conspiracy" is very similar to "Remedy" from their most recent album. The Crowes are still into the blues-gospel-rock sound, but *amori-*



amorica
The Black Crowes

★★★★

eyes/this time it's sink or it's swim."

Then he turns around and becomes arrogant and sexist: "I don't know my telephone number/but you kiss good and I'd like to see you tomorrow," and "If we had a child I'd like a son/not a daughter/cause she'd be just like you/you know that would not do" from the song "Nonfiction."

ca is the heaviest of the three releases.

On the slower tunes like "Ballad In Urgency" and "Descending," Chris Robinson uses his soulful voice to capture the listeners and bring us into his emotions: "Have mercy baby/I'm descending again/open your

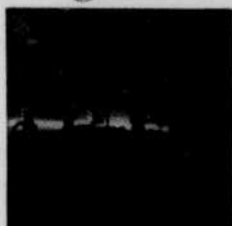
Rich Robinson, credited with "the guitar playing," and Marc Ford, credited with "playing the guitar," both have some heavy groovin' going on, including blues, straight-forward rock and even some funky, driving riffs.

It's also nice to note that the band finally credits its keyboard player, Eddie Harsch, on the album. Maybe the Black Crowes will even let him play this tour in front of the audience, rather than on the side of the stage.

This album should please current fans, although it might take a few listens before they adjust to the heavier vibes. The album should also bring the Black Crowes a whole new listening audience.

— ALLISON HALL
For the Oregon Daily Emerald

Megadeth releases a megabomb with overhyped 'Youthanasia'



Youthanasia
Megadeth

★★

In 1992, Dave Mustane and Megadeth broke through the music scene with the multi-platinum album *Countdown to Extinction*.

In 1994, Megadeth returns to build on its success with *Youthanasia*. One of the most hyped albums of the year, *Youthanasia* provides one of the biggest disappointments of the year.

If you're used to combat boots, anarchy and great guitars, forget it! The band and the album are so squeaky clean, you can see a reflection.

I listened to this album several hundred times. I just couldn't get into it. It seems like Megadeth is trying once again to mold itself in the image of Metallica. Most of the raw edge you expect from Megadeth is gone in favor of

cutesie little guitar riffs, designed to hook the mindless sheep who let me to nothing but Top 40 radio.

Don't get me wrong, the album is not all bad. Songs like "Addicted to Chaos" and "Family Tree" stay fairly true to Mustane's twisted sense of the world. But they are so cleaned up and over-produced that Megadeth seems to lose its edge in this album.

Every song is radio-friendly, and devoid of the attitude and ferocity that made me a Megadeth fan. *Youthanasia* disappoints and makes me long for the days of *Rust in Peace* and a less kinder, less gentler Megadeth.

— STEPHEN WOODWARD
For the Oregon Daily Emerald

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