

MUSIC

Song variety proves to be strong point of Bush's 'Sixteen Stone'

Chris Fox
Oregon Daily Emerald

Any band that has an actual picture of a hopping bush on its album cover either has to have some cover gimmick or is actually pretty good. *Sixteen Stone*, the first album that I have listened to by the band Bush, has a hopping part, pretty darn good.

After listening to *Sixteen Stone*, a few things puzzled me. The first few songs really seemed to be bad, and I thought this would be just another so-so album. But when I got to the fourth song, "Little Things," I was convinced that the first three songs were just a warm up and this was where the album began. Not that the first three songs

were bad, they just didn't have the content the rest of the album had.

I especially liked the song "Come Down." It is somewhat slow, but it seems very radio-friendly and is really, well, nice. I found myself rocking in my chair as I listened to it. With its slow, rhythmic sound and lack of extreme vocals, I found that it was pleasant to listen to. Interesting message.



Sixteen Stone
Bush

★★★★

Another nifty tune was "Machinehead," which almost sounds like a cameo from Eddie Vedder in the intro, but I checked the jacket and he wasn't in the credits. Good beat and guitar work make this song more upbeat with increased energy.

The best thing about this album is the variety of songs. Some are slow, and some are faster. I really liked the fact that all the songs did not sound alike and that Bush mixed it up a little, trying different things.

I would say that purchasing this album is worth because it is good to listen to. I wouldn't say it is the best album I have ever heard, but I expect these guys will be on the radio soon.

OUR FAVORITES

ALLISON HALL'S TOP 5 OF 1994

1 *Candlebox — Candlebox*: This was actually released in 1993, but unfortunately it didn't get the credit it deserved until 1994, when it went double platinum. They have it all on this album: great vocals, tight, jazzy riffs, catchy lyrics. This is the best album of both years.

2 *Queensryche — Promised Land*: We waited a long time for this one to come out but it was worth it. *Promised Land* has an introspective, dark feeling to it with songs about dysfunctional families and the Information Superhighway.

3 *Black Crowes — America*: The Crowes' third and heaviest release gets better with each listen.

4 *Magnapop — hot boxing*: What an excellent album title. Another great Georgia band, Magnapop, has a commercial "alternative" sound. Linda Hopper's voice is distinctive, unlike any of the female vocals that have come out in the past few years.

5 *Phish — Hoist*: Definitely not their best album, but it's got some good songs and traditional Phish jams (and it's a lot better than their latest CD with the Dude of Life.)

HIDEKI TOMEOKA'S TOP 5 OF 1994

1 *Hole — Live Through This*: Never mind the photo of little Springfield, loud and lucid music drills Love's voice and emotions into the hearts of all misfits and thinkers.

2 *Heavenly — The Decline and Fall of Heavenly*: Lovely, candy-munching pop tunes with a feminist whipped-cream topping. Why this band from Oxford, England, is on the Olympia, Wash., K Records label should be clear to all.

3 *Delirium — Semantic Voices*: The cyber-interfaced minds of Front Line Assembly out-puts dark technodance with the voice of Rose Chronicles.

4 *Frente! — Marvin the Album*: This Australian group not only succeeded in presenting the world with "anti-grunge"

rock but also managed to prove that cute isn't necessarily simple.

5 *St. Etienne — Tiger Bay*: Some may question my aural palette for this one, but these folk are so scientific in recasting the innocent pop genre of yesteryear. (Okay, a tie with Veruca Salt?)



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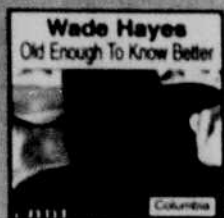
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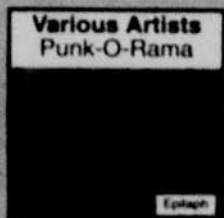
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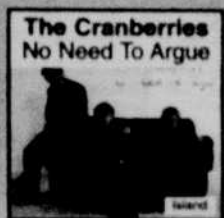
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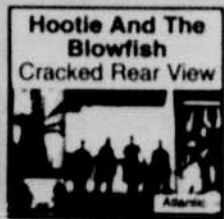
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