



Jurassic 5
Feedback
Universal Records
www.jurassic5.com

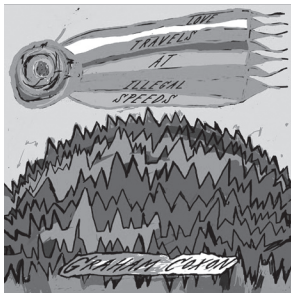
MATT FREHNER
Editor-in-Chief

Hey, J5, want some *Feedback*? Stop pretending to be summery, California rappers and go back to writing lyrics that are interesting. Jurassic 5's latest release holds interest momentarily, but few tracks warrant more than one listen. There are shadows of early J5 in the unconventional (with regards to rap, at least) background constructions, but most of the lyrics have become typical pop-rap fair—in other words, they're not offensive, but they unfortunately lack the playfulness of their first major release, *Quality Control*, or the profundity of *Powers in Numbers*.

The overarching beats are often repetitive and dull, something you would expect to be spun by an unen-

thused DJ at the Funky Buddha as the sober few awkwardly stand next to the dance floor. Jurassic 5 seems to be trying to maintain their old flavour, but at the same time, they're attempting to appeal to a general club full of pre-teen sentiment.

The highlight of this mediocre album is the first track, which dupes you into thinking that the rest is worth listening to. The real icing on this inedible cake, though, is a track featuring Dave Matthews Band, a nostalgic, summery pile of goop that's reminiscent of Len's "Steal My Sunshine" rather than J5's classic hit, "Concrete Schoolyard." This is the kind of banal rap that makes one yearn for the days of the Hot Boys or Kris Kross.



Graham Coxon
Love Travels At Illegal Speeds
Parlophone
www.grahamcoxon.uk

TARA STIEGLITZ
Arts & Entertainment Staff

Love Travels At Illegal Speeds is the most recent solo album by former Blur guitarist Graham Coxon. By nature, he's a multi-tasker: not only did Coxon write and perform all thirteen songs on the CD, but he designed the cover art as well. Coxon, undoubtedly, seems to have a few talents hidden up his sleeve, but when it comes to recording his own music without the help of others, all he ends up with is a conglomerate of songs fairly typical of indie rock—lots guitar and lots of drums, with not much else to add variation to the alternating fast and slow paces that are lightly sprinkled with melancholy overtones.

Love Travels At Illegal Speeds is certainly not a daring album, and there's nothing unique or edgy about it. In fact, one could easily mistake a Graham Coxon song for any number of tunes that reverberate in a Beatles-like manner. Coxon's style also closely resembles early material by the Kinks, as demonstrated by his laid-back singing style.

As a whole, though, the album is fairly cohesive; much of it features a consistent focus, that is, one leaning towards love. Depth and uniqueness are definitely sacrificed for silkiness, but in the end, *Love Travels At Illegal Speeds* ends up being a smooth and comfortable musical ride.



Nizlopi
Half These Songs Are About You
FDM Records
www.nizlopi.com

RENATO PAGNANI
Arts & Entertainment Writer

Capturing the "is"-ness (a phrase which can be attributed to the rapper Common rather than the actor Owen Wilson) of a live performance is a feat of which few artists are capable. Edmonton hipsters Shout Out Out Out found this out on their recent debut, where the energy of their legendary live shows didn't fully translate to wax. However, Shout Out aren't alone with their problem: Luke Concannon and John Parker—together known as Nizlopi—suffer from this same inability.

When the duo appeared on MuchMusic and performed their minor hit "JCB Song," it found poignancy in Concannon's wavering vocals and

Parker's beat-boxing. Really, "JCB Song" isn't spectacular by any means—but beat-boxing on what is essentially a nerdy, albeit well-intentioned, pop song? That's atypical, to say the very least, and it's just too bad that this beat-boxing appears nowhere on *Half These Songs Are About You...*, because it could have added some much-needed texture to the duo's by-the-numbers songs.

And it wouldn't hurt if Concannon could actually sing—well, maybe he can, but he hides behind the same melodies all record long, and so by the time you get to the album-closer "Worry," you begin to do just that, thinking you've already heard the song before. Eleven times before.



Hellogoodbye
Zombies! Aliens! Vampires!
Dinosaurs!
EMI Music Canada
www.hellogoodbye.net

ELIZABETH VAIL
Arts & Entertainment Staff

As suggested by the whimsical album title, the latest CD from electronic group Hellogoodbye is as gleeful, infectious and entertaining. Even though prehistoric lizards, extraterrestrials and the undead barely figure into the actual songs, the fantastical numbers are catchy, bouncy and excellently arranged, framing the plethora of wispy lyrics that can sound a little too cute at times, but are easily ignored.

Despite the fact that they rest nicely within the category of electronica, Hellogoodbye's better songs are the ones that make use of at least some sort of physical instrument and natural vocals. Beeping, processed songs like "All Of Your Love," "Touchdown

Turnaround" and "All Time Lows" are creative in their own right, and illustrate how lead singer Forrest Kline's dreamy voice is better suited when it's not sent through the techno-robot wringer.

The musical mixture of man and machine is best displayed in delightful bubblegum love songs like "Baby, It's Fact," "Oh, It Is Love," "Homewrecker" (a thumping rock-infused track) and "I Saw It On Your Keyboard." In fact, the title of Hellogoodbye's album is so completely misleading: rather than being a Gothic favorite, *Zombies! Aliens! Vampires! Dinosaurs!* would be, undoubtedly, an excellent addition to the soundtrack of a starry-eyed romantic's life.



JACKSON HINTON

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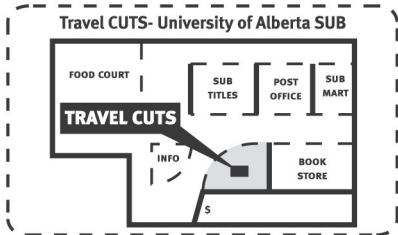
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