



**Norah Jones**  
*Not Too Late*  
 Blue Note Records / EMI  
[www.norahjones.com](http://www.norahjones.com)

CARLA KAVINTA  
 Arts & Entertainment Writer

After experimenting with country and folk sounds in her sophomore album *Feels Like Home*, Norah Jones has returned to her bluesy, jazzy roots in the release of her latest record, *Not Too Late*. Her single, "Thinking About You" is reminiscent of her successful debut album, *Come Away with Me*, exposing her unmistakable spine-tingling vocals atop her band's soft jazz instrumentation.

Jones' characteristically sentimental lyrics coupled with an elegant and powerful delivery prove that *Not Too Late* is the essential light-hearted lonely-day companion. The lyrics are contemplative and sincere, all written by the talented young songstress herself. With melodies that project sweet

simplicity, yet overflow with warmth and nostalgia, the listener becomes lost in sophisticated reverie.

"Until The End" provides a perfect example, reflecting the blues and jazz elements prevalent throughout the album. But Jones hasn't completely forsaken the acoustic guitar and grassroots feel entirely; a melding between blues and folk can be heard in a handful of songs including "Wish I Could," "The Sun Doesn't Like You" and "Wake Me Up."

If Jones lost fans due to an earlier collaboration with Dolly Parton, or the tireless banjo in *Feels Like Home*, she certainly has redeemed herself in this newest release, affirming that, indeed, it's never too late.

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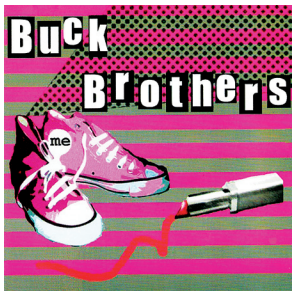
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**Buck Brothers**  
*Me*  
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[www.buckbrothers.net](http://www.buckbrothers.net)

KELSEY TANASIUK  
 Arts & Entertainment Writer

Buck Brother's *Me* is the kind of CD you think is totally awesome when you're drunk at a party, but upon buying a copy you vow to never drink again. Despite the band's genre being described as "predatory power pop-punk," the lead singer is clearly trying for a sort of A Flock Of Seagulls' "I Ran" rocker sound that's none other than monotonous. The vocals are pumped up in the recording, rendering the instruments little more than background noise.

Pretentious, egotistical and vomit-worthy, "Gorgeously Stupid" is written entirely about the lead singer and sort of makes you want to punch him in, like, the "gorgeous" face (whether or

not he's actually gorgeous remains to be determined as there are no actual photos of the band in the CD booklet). And if their cocky-bastard status wasn't enough to make you want to sock-em one, they also appear to be complete assholes. The track "Mannish Girl" leaves little to the imagination. It's quite literally a song about a young lady who "Looks like and man / but acts like a girl." Very classy boys. Very classy.

*Me* isn't just a failure to be cool, it's a flat out train wreck. The only real redeeming thing about the Buck Brothers seems to be that their current drummer's name is Horatio. Now that's awesome.



**Bloc Party**  
*A Weekend In The City*  
 Wichita  
[www.blocparty.com](http://www.blocparty.com)

MATTHEW HUBERT  
 Arts & Entertainment Writer

up to Bloc Party's 2005 LP, *Silent Alarm*. Their debut album set them apart from droves of independent UK exports, hammering out a unique blend of infectious Brit-punk inspired riffs tempered with punchy, danceable rhythms. While acts like Franz Ferdinand, Razorlight and The Libertines were toeing a similar line, the London four-some honed in on new-wave inspired transitions and lofty synth anthems to round out the rough edges.

*A Weekend In The City* explodes in much the same way as *Silent Alarm*. "Song For Clay (Disappear Here)" and "Hunting for Witches," feature layers of feverish guitars and singer Kele Okereke's plaintive howling, wielding some cautionary tales of urban anxiety with a fun, poetic sensibility that doesn't feel too overblown. When

they've finished their dance off, the blow-for-blow is toned down to deliver the album's real strong point: its quiet, stand-out moments. On many occasions, Okereke's sharp delivery is softened down to a Thom Yorke-style trill, and tracks like "Waiting For The 7.18," "On" and "I Still Remember" are all bright and insightful memoirs that ride uplifting arcs with the veneer of Muse or early Radiohead.

That being said, fans will be unable to find anything in recent memory that matches *A Weekend In The City's* unwavering optimism in the face of distance, displacement and piss-and-moan politics. This blissful and sincere commitment to memories of time better spent makes the album a sophomore success, certain to be one of the best releases of the year.

Last summer, blogs and message boards lit up with anticipation over a follow-



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