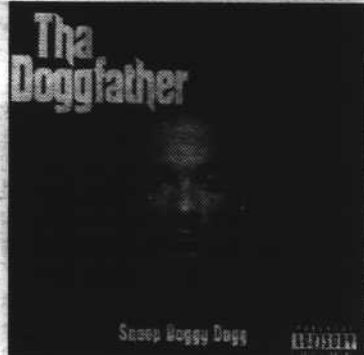


# CD Review



**Snoop Doggy Dogg  
"The Doggfather"  
Death Row Records  
Grade: A**

Snoop Doggy Dogg has been a busy man in the past three years.

Since the 1993 release of his debut album, "Doggystyle," he has made a short film, fathered a son, recorded the occasional single, seen his friend and label-mate Tupac Shakur murdered, garnered a few awards, witnessed the departure of his friend and mentor Dr. Dre from Death Row Records and gone through a murder trial.

To say the least, it hasn't been an inactive time period for Dogg, a.k.a. Calvin Broadus. But Dogg has emerged from this three-year series of trials and tribulations with a new outlook on life, and this phenomenally successful rapper — who more often than not saw his name preceded by "Dr. Dre protégé" — has taken on a new role as mentor for a new generation of rappers.

These are the circumstances behind "The Doggfather," Snoop Doggy Dogg's latest release for Death Row Records.

Easily one of the most anticipated albums of 1996 ("Doggystyle" has sold over 5 million copies), "The Doggfather" doesn't break much new ground musically; but the lyrics are Dogg's true love, and lyrically, this album is leaps ahead of Dogg's past efforts.

Dogg spares no time in going on the attack from the album's start, instantly refuting critics who have lamented (or celebrated) the death of gangsta rap and the potential downfall of Dogg from rap's upper echelons.

Noticeably absent from this album are the brief comedy interludes and blatantly misogynistic tracks that polluted "Doggystyle" to a point far past distraction and detracted from Dogg's usually exemplary style. The lyrics never slow down here, with Dogg preaching an end to street violence and an embracing of the powers of love, knowledge and unity.

But Dogg has always been solid lyrically. This time around, the beats that would run behind him came into question, even before a producer had been tapped to replace the near-legendary Dr. Dre.

As it turns out, those questions never needed to be asked.

After a brief intro, the album's title track leads into the music with the

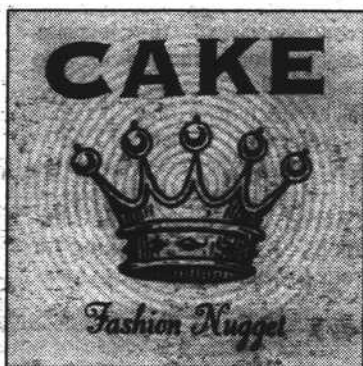
smooth and funky background mix that was perfected by Dre on Dogg's debut album and Dre's own release, "The Chronic."

But this time DJ Pooh is at the controls. While Dre's production shoes may have seemed ominous ones to fill, Pooh and Dogg's other cohorts (including Dat Nigga Daz, Kurupt and L.T.) have tackled the job with a vengeance, matching and even surpassing some of Dre's funkier tracks.

Particularly worthy of mention are "Gold Rush," "Blueberry" and "2001," three tracks that could easily play ball with any of the funkier tracks ever recorded.

As a whole, the album is a looser and less calculated approach to music and lyrics that exceeds "Doggystyle" in maturity, rhythm and conscience. And with an album like this under his belt, Dogg no longer has to declare that he's back — he's here to stay.

— Jeff Randall



**Cake  
"Fashion Nugget"  
Capricorn Records  
Grade: A**

After unleashing one of the most promising and original debut releases of recent American music history, Cake set themselves up for a pretty hefty fall on their sophomore release.

But "Fashion Nugget" does more than prove a satisfactory follow-up to 1994's "Motorcade of Generosity," it cuts further into the musical style Cake has made for itself and does so with a broader palette of emotional content.

The first single from the album, "The Distance," has hit the MTV and radio airwaves head-on, revealing the band's ability for catchy songs spiced with sly humor. The lyrics tell the story of a man who continues driving his car in circles long after a race has ended. It's a song ripe for interpretation, but it probably has very little content beneath the surface.

That's the Cake way. They write generally superficial and simple songs but perform them with an intimate and personal style that makes them sound suspiciously deep.

The result is a feel similar to that of a seedy lounge singer belting out his rendition of "My Way" with full bravado and little pure emotion. You know the guy's not really hurting, but he sure is on his knees.

And Cake frontman John McCrea may not really mean it when he spews

mild venom on "Friend is a Four Letter Word" or gushes glorious pride on the cover of "I Will Survive," but he'll be damned if Cake doesn't make it at least sound good.

In an age of faked angst and wannabe soulsters, Cake has recaptured both the innocence and the sleaziness of Vegas-style crooners by giving up on pretentiousness and embracing style for what it is. And it's beautiful, baby, it's beautiful.

— Jeff Randall



**The Cult  
"High Octane — The Ultimate Collection 1984-1995"  
Reprise Records  
Grade: A-**

If Neil Young is the Godfather of Grunge, members of the Cult are the cool older brothers alternative rock never had.

The Cult era spans 11 years. They were, above all else, a blues-rock band who just happened to incorporate a bit of metal.

Formed by vocalist Ian Astbury and guitarist Bill Duffy, The Cult began recording in 1984. As explained by the album's liner notes, the two were complete opposites — Astbury was the type of man who wanted to emulate Jim Morrison, while Duffy remained more firmly footed on the ground.

The Cult took aspects of Hendrix and Morrison and blended them with doses of Gothic imagery, then sped the tempo up to make its unusual sound.

"High Octane" spans The Cult's entire history, from their first single, "Spiritwalker," to their last one, "Star." All the great songs that weren't singles are here, too, like "The Witch."

As time progressed, The Cult lessened the psychedelia and focused more on blending blues and pop with metal, trying to carve out a niche for themselves.

Eventually something had to give, however, and bassist Jamie Stewart, the glue that held Astbury and Duffy together, quit the band in 1989.

Duffy and Astbury still went on to make two more records, but there was no chance of The Cult lasting, and every fan knew it.

"High Octane" is a tour-de-force of The Cult and its influence on the music scene of today. The members of The Cult have gone their separate ways, but their music lives on.

— Cliff Hicks

## Two bands bring energy alive

**BANDS** from page 12

(he spared the Knickerbocker's crowd the size-7 dresses he's also been known to wear onstage).

These young men literally made the crowd jump when they shattered the bar-room calm with their intense energy and loud, angry shredding.

Formed five years ago, the quartet is promoting their latest release, "Frostbitten."

Members of fragile porcelain mice describe their sound as groove-oriented and aggressive. That's kind of an understatement, on both counts. The amount of energy this band inspires, in itself and in the crowd, is mind-boggling.

This band has serious potential, but they lean too heavily on the guitar shred-tempo change-guitar shred format. An increase in Randall's vocal range wouldn't hurt the band either.



PHOTO COURTESY OF ARTDAMAGE RECORDS  
**FRAGILE PORCELAIN MICE**, from left, are Tim O'Saben, Scott Randall, Mark Heinz and Dave Winkler.

## Are You Late?

- Very competitive fees
- Supportive environment
- Abortion procedures available
- Saturday appointments available
- Student discounts
- Visa, Mastercard

**Women's  
Medical Center  
of Nebraska**  
4930 "L" Street  
Omaha, NE 68117  
(402) 734-7500  
Toll free 1-800-877-6337



We buy, sell  
and trade used  
games.

Open gaming  
space, everyday.



By Gamers.  
For Gamers.

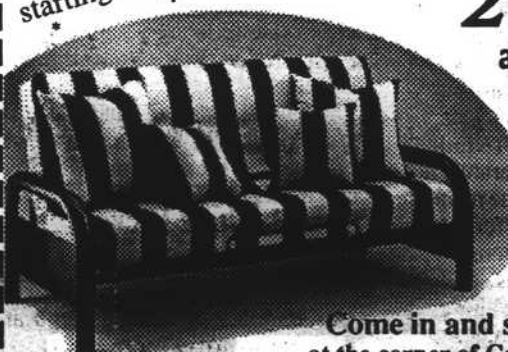
Magic, Miniatures, Role Playing, and More.

2639 Randolph St. • 476-8602

**FUTONS**  
starting at \$149!

**land and sky**  
BEDROOMS AND CASUAL FURNITURE

**20% OFF**  
all regular prices  
STOREWIDE



On Lincoln's largest  
selection of  
comfortable,  
affordable furniture  
that fits your lifestyle.

Come in and see for yourself!  
at the corner of Cotner and "O" street,  
Lincoln or call (483-4561)

\* includes frame only  
Coupon must be presented at time of sale

Looking for something  
to do this week?  
UPC has plans for you ...

**ARE YOU RACIST?**

THE ANSWER MAY SURPRISE YOU!  
**JANIE E. NOT**  
WILL OPEN YOUR EYES!

NOV. 20, 7 P.M., NEBRASKA UNION

\$3.00 - STUDENTS • \$5.00 - UNL FACULTY • \$8.00 - PUBLIC

**Campus Rec Annual Pitch Tournament!**

If interested, call 472-8146 to sign up!

Free pop  
and popcorn!  
Nov. 21, 9 p.m.  
The Crib, Nebraska Union

**Native American Pow-Wow**

Nov. 23-24, 12 p.m.  
East Campus

