

Aggielife

Lovett breaks even with 'I Love Everybody'

Jeremy Keddie  
BATTALION



Lyle Lovett

Lovett, a 1980 Texas A&M graduate, exemplified some of his best and worst abilities as a country music performer in his latest album, "I Love Everybody." However, the average listener's abilities provide for a satisfactory and enjoyable album.

"I Love Everybody" contains 18 tracks - five of which were previously recorded, including "Fat Babies." His musical format is consistent throughout the album, with the exception of featuring violins for cellos, and vice-versa, as guitar and strings are constantly mimicking each other. And Lovett gets risque with the addition of trumpets and a trombone in his song "Fat Babies."

Throughout the album, he provides the listener with compacted sounds of the blues and progressive country. But his lyrics are repetitive and generally lacking creativity, and his themes focus around over-weight babies, ladies, and "liking people."

Probably the most noteworthy song on the album is "Record Lady." It is sort of a tribute to Earl Keen, class of '78, who is a progressive country performer. The song denotes the place of Church Street, which Keen and Lovett lived on while attending Texas A&M.

The song tells the story of Lovett's visit to a record shop, and as advised by Keen, to take a record lady and fulfill his "phonographic dreams."

The guitar in "Record Lady," sounds like a "campfire song" and then is mixed with a blues. Lovett's guitar and voice are accompanied by background vocals, adding a sound of the barbershop quartet sound to the album. A loud "Whoop" at the end of the song is the only thing missing.

Lovett's wife Julia Roberts can be heard on the song "Fat Babies." Her voice can distinctly be heard in the chorus, as she is the only woman singing. However, the novelty quickly wears off, and the lyrics, "Fat babies have no pride," become tiring.

The title track of the album sings like a lullaby, and has the potential to put "Everybody" to sleep. Once again, Roberts' voice can faintly be heard. But what man can complain when Julia Roberts sings him to sleep? But wait ladies, you can know how terrible her voice sounds on this track.

Next, "Old Friend" is the most moving song on the album. Within the song, each instrument is playing in its own direction, and the featured cello carries the song through. The lyrics briefly tell the story of two old friends parting, but Lovett leaves the lyrics open for interpretation.

Throughout the album, Lovett rarely deviates from his new blues style. His guitar is constantly mimicked by the strings, and his musical creativity occasionally shines through. But this creativity can be better observed by evaluating the entire album. Lovett's musical progression toward the blues is refreshing and innovative for him, leaving the impression that his style will change again for the next album.

and other international music was played," Juarez said. "It's good that local clubs have finally tapped into the popularity and are offering Tejano nights. The music will probably grow in popularity as more people are exposed to it." Claudio Sosa, chairman of

Excellence Uniting Culture, Education and Leadership (EXCEL), said Tejano music is easy and fun to dance. "I like dancing to it because it's not very hard," he said. "If you can dance country, you can dance Tejano."

these tunes balance the high-quality tracks on the disc with the frustratingly poor tributes.

The only other redeemable number is the album's first single release, "A Voice Still Ring True." Over 20 individuals and bands perform together as a respectable choir biographical ballad about Whitley. The song is the only real tribute to the artist - it can't escape the designation given its subject.

Krauss and Jackson make an investment in this album more than worthwhile, and the new Whitley releases add to that value. Unfortunately, half the songs on "Tribute" will disappoint fans of both Whitley and the current artists.

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Whitley

continued from Page 4

recordings by Whitley himself. "I'm Gonna Hurt On the Radio," "Charlotte's In North Carolina" and "Comeback Kid" are previously unreleased recordings made for a 1987 album that was never completed. Whitley and Morgan recorded the duet "I Just Said You" before he died. Along with the Jackson and Krauss numbers,

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