

White Lion continues to grow on fourth album

Powerful lyrics highlight Mane Attraction

by Greg Geibel
The Collegian

With their fourth release, *Mane Attraction*, White Lion continues to serve rock and roll fans with their brand of politically and socially conscious songs.

When putting on any White Lion disc, one can expect to hear songs dealing with either: breaking up with someone, loving someone beyond belief, something dealing with war or some other controversial issue, or girls.

The themes to the songs on *Mane Attraction* are very serious, as they have been since the band's debut album, *Fight to Survive*.

When listening to the lyrics on any White Lion album, it is apparent that a great deal of effort and emotion goes into the writing of the songs.

Mane Attraction contains some noticeable differences from their previous three albums. The biggest and most prominent one is that vocalist Mike Tramp quit whining. Tramp's vocals have become forceful and confident since the group's *Big Game* album.

Another important change is that guitarist Vito Bratta has broken away from his Eddie Van Halen clone syndrome and started to develop his own White Lion style of playing.

White Lion's slow songs can chill your bones and send your heart right up to your throat. Their faster, heavier tunes, on the other hand, can... well... sometimes do the same thing.

After their past few albums, I have noticed that White Lion is somewhat similar to Phil Collins (please let me finish) in the fact that everytime something bad or depressing happens in your life, they write a song and tell you everything that you just went through.

Mane Attraction starts off with a White Lion standard "there is a good place where we can all go and be happy" type of song called "Lights and Thunder."

"You can live in harmony / With those who were your enemy / You can do just what you want to / No one here will every hurt you / There'll be lights and thunder."

Following "Lights and Thunder" is a song called "Broken Heart." It follows in the White Lion school of songwriting and deals with being dumped by someone who was thought to be the one and only, yet stresses that important fact that things only get better.

"Why she left me / I don't know / It really doesn't matter anymore / I thought that love could last forever / But here I stand lost and all alone / I'll pick up the pieces / And start all over again / I know that life will be much better / I know that the sun will shine again."

"Leave Me Alone" is a ball-out tune from start to finish that deals with individuality and the fact that everyone is able to do what they want, when they want.

"I don't care if you don't like the way I walk / You don't stop and listen when I talk / I can see that you don't want to understand / Playing in a rock 'n' roll band / You object, you expect / But you don't give me no respect / Leave me alone."

O.K., so far we've got the break up song and a positive outlook song. Like every other White Lion album, there has to be at least one gut-wrenching, bone chilling slow song.

"You're All I Need" fills that slot.

"You're All I Need" is one of those songs that say everything that you have ever wanted to say, but could never put into words.

"You're all I want inside my heart / You're all I need when we're apart / Say, say that you'll be there / Whenever I reach out / To feel your hand in mine / Stay within my heart / Whenever I'm alone / I'll know that you are there."

Like *Big Game's* "Cry For Freedom," *Mane Attraction* contains a song about, or rather,

against war.

"Warsong" tells of a young boy having to go to war, not knowing the exact purpose, and thinking of his Grandfather dying in Normandy and his brother still in Vietnam.

"What are we fighting for / When the price we pay is endless war / What are we fighting for / When all we need is peace / What are we fighting for / Can't we learn from what we've done before / What are we fighting for / When no one ever wins, in war."

Following "Warsong" is the traditional "girl" song that I guess has to be present on every rock-and-roll album to prove that they are true rock-and-rollers.

"She's Got Everything" is basically a shame compared to the rest of the album. This song is proof that amidst an album of great songs, there can be one that supports the belief that rock bands are "floating in a sea of retarded sexuality."

Unlike their previous albums, White Lion provides an instrumental track. "Blue Monday" was written in memoriam of the late Stevie Ray Vaughan.

"Blue Monday" showcases Vito Bratta's blues guitar playing abilities, as well as the backing talents of bassist James Lomenzo and drummer Greg D'Angelo.

Mane Attraction ends strongly and positively with another one of White Lion's trademark style of songs, "Farewell To You."

"Farewell To You" tells of saying goodbye to a dear friend, yet knowing that the friendship will remain strong inside.

"It was easier to say hello / Than to say goodbye / Now the bus is leaving once again / I bid farewell to you / The scene will change and time will show / But still I hope that I'll be there for you / Be there for me."

The Collegian Just read it



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Steven Seagal gets his kicks

New flick actually has a plot - sort of

by Jon Flick
The Collegian

Out For Justice, Steven Seagal's latest flick, is strangely different from any of his previous films. It possesses a complex plot, with several twists. It is a good movie, though it is difficult to follow at times.

The setting is an Italian section of Brooklyn, where the Mob is a primary force. A man named Bobby is known to have fooled around with a Mob king's girlfriend. In return, he sends his crack-smoking hit man Ritchie to do a job on Bobby. Ritchie steps out of his Camaro in

occasional tender moments with his wife temper this image somewhat, however.

The plot begins to get confusing, because it's hard to keep track of who is related to whom. It seems Gino and Ritchie grew up together, and Bobby was a good friend of Gino's.

If the viewer can't see the relationship between Bobby and Gino, it becomes difficult to reason why he would go to the trouble to find this hit man. This sometimes happens when action films attempt a more complex plot than "kill as many as you can, save the girl, and live happily ever after."

The plot begins to get confusing, because it's hard to keep track of who's related to whom.

front of a grocery store and blows Bobby away. Later he parks in front of a woman trying to drive through a parking lot, and after she cusses at him, he blows her away for good measure.

Seagal plays a cop named Gino, who sees his mission as hunting and killing Ritchie. Despite the nagging of his girlfriend, Gino decides to go after the hit man himself.

The methods Gino uses to gain information on Ritchie's whereabouts are brutal, to say the least. It seemed like Gino wasn't really a cop, but a lone marauder. The

Though Seagal's character has a harsher personality than his previous characters (especially in *Hard To Kill* and *Marked For Death*), he seems less violent in *Out For Justice*. Seeing that his previous films bordered on being purely gory, that doesn't say much. Be prepared for a lot of gun action.

Compared to other action films, *Out for Justice* is merely okay. Against other Seagal films, it isn't his best, but I won't be too hard on it, since he has three excellent films under his belt.

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