

# SHINE LIKE IT DOES

UK: ROUGH TRADE (2000) US: COMPASS (2001)

## THE GUARDIAN

"I can hear my father talking", American-born, London-based Eileen Rose tells us in the first song on her debut album, "saying, 'Rose never learn to sing the blues'." Well, she's heeded her daddy's advice, sort of, and learned to sing country instead, in a gorgeous, clear, invigorating voice that makes her, along with the similarly beguiling Neko Case, one of this year's finest discoveries. Her lyrics - littered with broken love affairs, of course - are superb, their homely images of listening to the radio and watching the rain rendered magical by that voice, and by the casual acoustic guitar strums that know when to swagger, know when to simmer down.

## Q MAGAZINE

Mining her own transatlantic odyssey and multicultural background for material, Eileen Rose Giadone's tough but tender tales are delivered in a variety of styles. The melodic country rock of lead track "Rose", the thigh-slapping barroom "Shining" and the bluesy "Walk The Jetty" come backed by a committed band comprising the keyboard player, drummer and guitarist of Alabama 3. Rose's voice is an earthy, expressive thing conveying lived-in loveliness and battered vulnerability somewhere between Stevie Nicks, Patti Smith and Michelle Shocked. This rhinestone cowgirl's generous, wry confessionals are a rare thing: country rock that marries perfectly hard-living masculinity with perceptive, sensitive femininity. A shining debut.

## ROLLING STONE

The first four songs on Eileen Rose Giadone's American debut are pleasant enough, edgy pop songs enhanced by a crack band. But Lincoln Park, the fifth number, lifts everything into another sphere. This is a melodic made-for-the-car driving tune with allusions to Neil Diamond that makes you want to roar down the highway with the windows open and a finger on the repeat button.

## TIME OUT

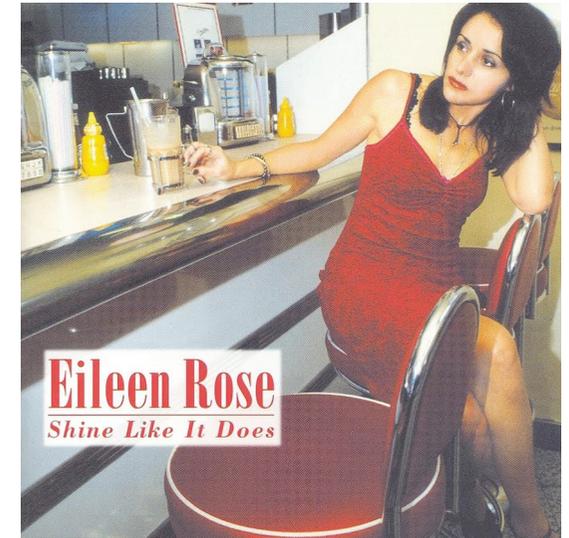
"Lie to me. Say to me that it's all forgotten," sings Rose, her voice a tender, tremulous thing - soft and steely, wracked and wrought - while an acoustic guitar thrums, and a spectral organ sweeps and swoons, and the melody shimmers and aches with deep and beautiful hurt. This is song craft of the highest order. Stuff that lingers long and nestles deep. Few "debut" albums arrive so fully formed, so laden with wisdom, pain, magic and loss. Born and raised in America, but long-time London based, Rose's musical pre-history includes an obscure self-released solo album ("really acoustic, really folk, I didn't know enough to know what a goof I was being, but people really responded to the emotion of it"), plus stints fronting various rock bands in Boston - Daisy Chain, Medici Slot Machine, and Fledgling (who were signed to Nine Inch Nails' TVT label).

Since when Eileen Rose Giadone has travelled far in many ways, and the music here (courtesy of a band that includes three members of Alabama 3) is cool and catchy, crisp and deft. Her voice rings with purity and romance. The songs are plangent, real and true. There is a sense of intimacy and veiled autobiography, too. In places it is lilting, quiet, haunting and sad. At other times it crashes and whoops - all "Blonde On Blonde", country rock and Crazy Horse, with howling and weeping guitars, and keyboards that thrill, chill, sparkle and spook. It is a great album; a subtly epic work of guts and guile with a rich and classic, timeless style. Buy it, and play it to death. Familiarity only deepens its sheer and sure emotive heft.

Eileen Rose - Shine Like It Does Her voice rings with purity and romance. The songs are plangent, real and true . . . It is a great album; a subtly epic work of guts and guile with a rich and classic, timeless style.

# EILEEN ROSE

PRESS ARCHIVE



ONE OF THIS YEAR'S FINEST  
DISCOVERIES. THE GUARDIAN

BUY IT, AND PLAY IT TO DEATH.

TIME OUT

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## MOJO

At her best, Eileen Rose shows the single-minded spirit and intensity of Ani DiFranco, full of attitude and gritty, evocative portrayals of life on an emotional knife-edge. But she's still finding her feet; between several genuinely spine-tingling moments ("Walk The Jetty" is deeply affecting) there are some worrying Alanisms, and a softer edge occasionally creeps in to suggest that this might be a bid for the Natalie Imbruglia middle pop market. Yet Rose is a strong, natural singer with a striking country-blues tinge to her voice that helps to colour her random vignettes of street scenes and human tangles. These, you gradually realise, combine to form a soul-baring autobiographical tale that's full of telling observation and is happily devoid of self-pity. The arrival of a forceful new talent whose day will surely come.

## SUNDAY TIMES

Coming on like a beguiling hybrid of Patti Smith and Marianne Faithfull, the Italian-Irish American Eileen Rose Giadone arrives in style via Salem, Mass, and, er, Essex. Contributing to the success of her debut are three Alabama 3 bods whose note-perfect country-rock mannerisms buttress Rose's already formidable array of assault weapons: a curling, insinuating voice at once coy and confessional; a natural storyteller's way with dynamics, and words that stand by themselves as intimate snapshots of family, friendship, and love won, lost, missed, regretted. "Trying to Lose You" captures these exactly: a track that sounds like Stevie Nicks ambushed in a studio by a "Walls And Bridges"-era Lennon, over which Rose sings, allusively but evocatively: "I walk out under heaven's eyes, with the old bra burner". Other standouts include "Silver Ladle" and the elegaic "Lie To Me". A very good album indeed.

## UNCUT

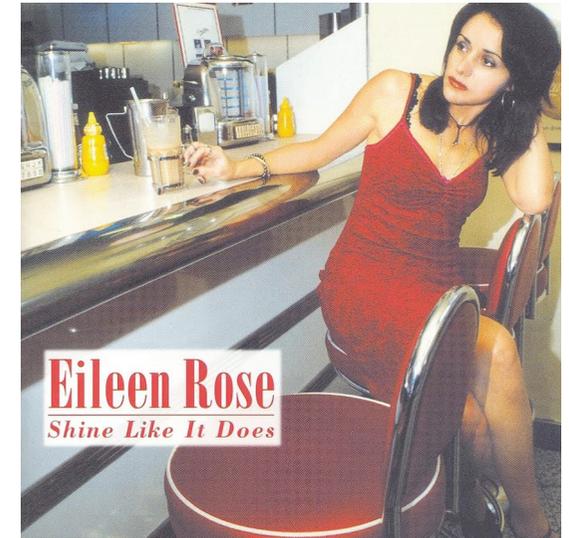
American singer/songwriter Eileen Rose's accomplished debut album skirts the coastlines of AOR, alt country, blues-rock and pop without ever running aground on any particular category. Coloured in by backing instrumentalists drawn from Alabama 3, "Shine Like It Does" has a distinctive, emotionally paradoxical flavour about it that phrases like "happy/sad" and "bittersweet" can't quite summarise. Rose's voice is the key tool, cutting through the sweet fog of sound, wavering between waifish, vulnerable innocence and a bruised but unbroken experience. Her Italian/Irish upbringing lends the likes of "Still In The Family" a wry durability, a toughness which is at the core of these songs. She moves up another graceful gear, however, with the faraway hankering of "Silver Ladle".

## THE RAGE

Motoring north on I-95 just north of Boston under a chilly April moon listening to this debut disc from decade-long London resident Eileen Rose (who, coincidentally, hails from the north Boston suburb of Saugus we had just driven through) turned out to be a wonderful bit of serendipity - a dark spring night with tenacious snow still clinging to the ground in stubborn patches is just about the perfect setting for the opaque blue tone of this album. Whether a bona fide blues, like the eponymous Rose which opens the disc, or the countryish laments which flavor much of the rest, it's clear than Eileen has seen more than one evening that lasted longer than she might have wished, one more sunrise through eyes shot with blood. At turns invoking a downtempo Joan Osborne (Walk The Jetty) or perhaps even an aggrieved Exene on Booze Talkin' (I Ain't Listenin') Eileen's still distinct tone manages to impart an unsettled feeling without ever revealing why. Don't let the uneven pacing distract you from the songs, or from trying to discover just what does make it shine like it does.

# EILEEN ROSE

PRESS ARCHIVE



**THE ARRIVAL OF A FORCEFUL  
NEW TALENT WHOSE DAY WILL  
SURELY COME. MOJO**

**A VERY GOOD ALBUM INDEED.**

SUNDAY TIMES

# SHINE LIKE IT DOES

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## THE BOSTON PHOENIX

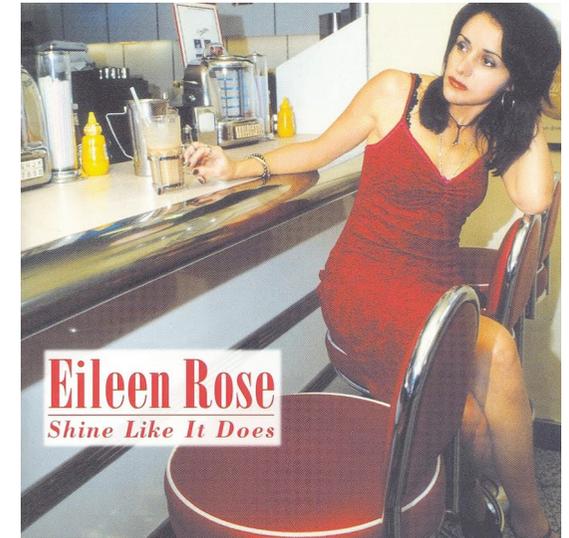
People can sure change after leaving town for a few years. Eileen Rose is the former lead singer of Fledgling, a local band who wound up more famous for the long legal battle they waged (and lost) withTVT than for the one promising album they released. Having settled permanently in London, Rose is now back with a new band (mainly members of Alabama 3), a stack of UK raves, and a country/folk-rock direction. Why she's named her album after an old INXS song is anybody's guess, but this is a big step away from the spirited but familiar alterna-rock sound of Fledgling. Although the songs are melodic, thoughtful, and semi-autobiographical, they still rock too hard to prompt any Ani DiFranco or Sheryl Crow comparisons. As a singer Rose was never prone to understatement: her voice is still big and brassy, and you can still feel the simmering emotion whenever she quiets down. The real surprise here is the versatility she's showing as a songwriter. The opening "Rose" has the kind of lilting guitar sound and grown-up reflection beloved of AC radio programmers. But she doesn't stay in that groove for long. "Lincoln Park" is a pop song about the healing power of pop songs - specifically Neil Diamond's "Sweet Caroline." "Booze Talkin'" is nasty rockabilly that gives a cheatin' lover hell. The standout, "Silver Ladle," is too long and slow for radio, but its haunting melody and poetic lyrics bring the late Sandy Denny to mind. Like all good solo debuts, this sounds like an outburst that Rose has been building up to all her life.

## NETRHYTMS.CO.UK

I guess there are two reasons why I would sit down and write a review which is not going to add to my slimline bank account. Either it's a CD from a big name artist which could be good or bad though, either way, you should know about it. Or, it's a drop dead great CD from a relative unknown. Never heard of Eileen Rose? Can you guess the rest? OK. The queue forms here behind band members with credentials from Del Amitri to Wreckless Eric (.....now, there's an unsung hero). Eileen originates from Boston but is now resident in the UK which probably explains the breadth of influences found on this record. Music described elsewhere as "twisted folk and bluesy country" actually takes on a whole load of influences. Take, for example, 'Shining' whose lyrics spawn the CD's title. Those girly oo-a-oo's at the end sound like they've come from tape found lying around the studio after The Stones recorded "Beggars Banquet". Indeed, good old rough'n'ready rock'n'roll is never far from the surface despite that pleasant interview she did for Radio Two's Woman's Hour. From all this, you'll gather that there is a depth and maturity here that surprises for a debut album. I can't find any track that I would call weak and the opening track, "Rose", is something of a minor classic. It gets followed by a swaggering tale of redemption in "Still In The Family" before moving into a delightful ballad in "Silver Ladle". The latter getting beaten by a nose in the great ballad stakes by the closing track, "Find Your Way Out". This skips over the rocking "Trying To Lose You" which is well worthy of a mention. Also, just in case you think I've forgotten that "twisted folk and bluesy country" quote, there is a lovely country swing to "Would You Marry Me?" On the evidence of a live performance of the latter, a queue of single gentlemen is also forming. Ladies and Gentlemen, trust me, this record is a worthy investment whether you're single, married or happily partnered.

# EILEEN ROSE

PRESS ARCHIVE



## IT'S A DROP DEAD GREAT CD.

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SUNDAY TIMES

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## THE PHANTOM TOOLBOOTH

Shine Like It Does, the debut CD of former Daisy Chain singer Eileen Rose, illustrates a wide range and understanding of human emotions. Rose is not afraid to examine the depths of her soul, questioning her self-confidence, regretting the past, and looking hopefully toward the future. The opening song, "Rose" opens with the lines "I was sure enough to come, I was dumb enough to stay", establishing her arrival, but also demonstrating that sometimes things don't turn out what we wish to be. "Rose" shows the singer looking for guidance, as she pleads in her Sheryl Crow/Stevie Nicks, bluesy style: So won't you take me by the hand? Won't you lead me somewhere safe? Because all the secrets of my soul aren't enough to keep me whole Aren't enough to make me break. "Lincoln Park," written and sung much like a 10,000 Maniacs tune, is a longing look at the past, sprinkled with bittersweet memories and the reminder that our lives are never quite as we imagine they will be: "We all had plans in a world that rises up to meet them. And we'd never look back. We laughed more then. I don't know. I guess I feel forgotten. Do you ever think that? But how can you cry when RKO is playing 'Sweet Caroline, good times never seemed so good'". Rose's voice is hard to pigeonhole, as she wanders from Loretta Lynn/Lucinda Williams territory ("Booze Talkin'"), to shy, almost Jewel-like musing ("Silver Ladle"), to straight-ahead rock in "Shining", which sounds like a lost Rolling Stones song. At times the artist seems to be looking for salvation, yet unwilling or unable to pursue it. In "Still in the Family" she comments that "redemption's not for everyone, it's not for Rose". In "Silver Ladle" she writes that "faith is a cradle, then the wind blows and the bough breaks. I'm hard at work breeding devils. A martyr, oh, do that real good." "Party Dress" laments "I shot for Heaven but came in low". Another theme is that of relationships. "Would You Marry Me?" poses that question to an imagined beau, while "Booze Talkin'" portrays an unfaithful lover caught in a compromising position with another woman. "New Penny" is about a chance meeting in

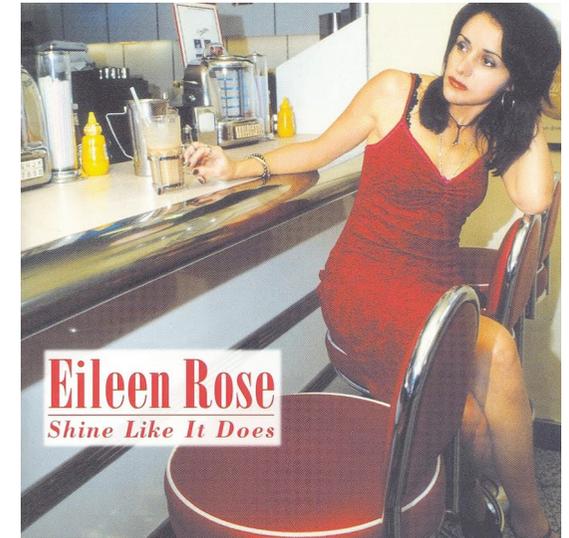
a club: When a jukebox junkie with money left to spend makes a meal of it, Everybody's moving. And you're looking my way again. I got nothing to do in the morning And you're dancing and shining like a new penny. Raw and poignant, wistful and forceful, Shine Like It Does is an outstanding beginning for Eileen Rose. This disc will stand up well against anything by Sheryl Crow, Susan Tedeschi, or Patti Smith. Much like Pierce Pettis or VOL, Rose will stand as another unknown Compass artist that deserves our respect (and our ears).

## THE BOSTON PHOENIX

Openly autobiographical, hopelessly romantic and sometimes darkly twisted, Eileen Rose has many stories to tell, and in the main they're not happy ones. An Irish/Italian/American now living in England, Rose documents the heartbreaking business of growing up "broke and tired, gray and bare/ Doesn't it make you want to be removed?" (Find Your Way Out). With a reference to Neil Diamond's Sweet Caroline she evokes lost innocence in Lincoln Park, the lament of a woman who expected more from her future but has become disillusioned - "We all had plans in a world that rises up to meet them/ And we'd never look back/ We laughed more then". Seemingly haunted by a darkness, Rose sings of broken relationships, an "old world family ghost" and name-checks herself in Still In The Family, a moving - and chilling - tale of domestic abuse. She also uses her own name on the opening track where her father pleads with her to "never sing the blues" - fortunately for us, she disregarded his advice.

# EILEEN ROSE

PRESS ARCHIVE



*RAW AND POIGNANT, WISTFUL  
AND FORCEFUL,  
SHINE LIKE IT DOES IS AN  
OUTSTANDING BEGINNING  
FOR EILEEN ROSE.*

THE PHANTOM TOOLBOOTH

# SHINE LIKE IT DOES

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## OLD WEIRD AMERICANA

The first two lines on Eileen Rose Giadone's debut album 'Shine Like It Does' run: "I was sure enough to come. I was dumb enough to stay." And thereby hangs a tale. For over the next 41 minutes this gifted songwriter and singer offers up 10 happy-sad songs about an Irish-Italian American life lived for the last nine years in England. Through thinly-veiled autobiography we follow Eileen Rose's drift across the North Atlantic, from the poor north Boston suburb of Saugus (bordering on the notorious Lynn), where she grew up the youngest of six sisters and three brothers - via Salem, Mass., and on to, first, rural Essex and subsequently north London.

Opening track 'Rose' (sometimes the autobiography is not even thinly veiled) has her father accepting her career of choice providing she "never learns to sing the blues". It's a fond quip set to a tune that sounds like an instant classic (with all the delicacy and melody of a less kooky Melanie). Second up - and the only other song in which she name-checks herself - 'Still In The Family', has her shifting through emotional gears like only a real singer can. Bone-tired and barely coping become high on hope by the time the chorus rolls around, through Eileen Rose's gorgeous phrasing. While words like "Why are you crying?/You said you wanted to know!", offer tender glimpses of domestic situations without ever laying things prosaically bare. These poetic portraits of blue collar America set the tone for much of what is to follow. Until, that is, you reach 'Silver Ladle', the album's hymnal centrepiece, which does the strong: vulnerable thing to a "T", and ends up seeming like nothing short of a gilded dream of a better place, or a tiny, very significant light slowly disappearing over the horizon.

## ALT ROCK

Boston ex-patriate that has lived the last decade in England. This is her debut and it's kinda bluesey-folky-rocking. Wonderful stuff. And she's absolutely adorable to boot...

## ENTERTAINMENT IRELAND

A feisty Boston singer with Italian and Irish roots, Eileen Rose has been hailed in some quarters as the new Alanis Morissette. Her debut album, however, suggests that she is closer in style to the more reflective Aimee Mann. Drawing inspiration from what sounds like a distressingly long list of broken love affairs, these are starkly emotive and richly melodic songs in a country-blues style, sung in Rose's clear and invigorating voice. The odd ill-advised rock-out aside, it all adds up to a surprisingly palatable collection of bittersweet, homespun laments.

## WASHINGTON POST

Singer-songwriter Eileen Rose's debut, "Shine Like It Does," is often inspired by the kind of guitar-driven country rock that brings to mind Neil Young and Crazy Horse. A notable exception is the rockabilly rant "Booze Talkin' (I Ain't Listenin')," which finds Rose wailing over a chugging guitar riff borrowed from Elvis Presley's version of "Mystery Train." Turns out, though, that Rose can write as well as rock, a talent that's evident throughout this passionate, poignant and somewhat auto-biographical song cycle.

## WONDERFUL STUFF ALT ROCK

# EILEEN ROSE

PRESS ARCHIVE

