

Album Charts

Rock Pool Top Ten

1. Red Hot Chili Peppers
Mother's Milk
2. Camper Van Beethoven
Key Lime Pie
3. Various Artists
The Bridge
4. Sugar Cubes
Regina
5. The Fall
Seminal Live
6. Big Audio Dynamite
Megatop Phoenix
7. Hoodoo Gurus
Magnum Cum Louder
8. Pogues
Peace And Love
9. Bad Brains
Quickness
10. Soundgarden
Louder Than Love

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1. Bad Brains
Quickness
2. Soundgarden
Louder Than Love
3. Shellyanne Orphan
Century Flower
4. Camper Van Beethoven
Key Lime Pie
5. Snatches of Pink
Dead Men
6. My Dad Is Dead
The Taller You Are ...
7. Bob Dylan
Oh Mercy
8. Gavin Friday
Each Man Kills the Thing He Loves
9. Meat Puppets
Monsters
10. Beat Happening
Black Candy

Dave and Annie survived the '80s

Eurythmics

We Too Are One

Arista Records

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When our airwaves are choked with the romantic nonsense of "Girl I'm Gonna Miss You" and the like, it is more than refreshing to hear a song called, "You Hurt Me (and I hate you)." Yes, Annie Lennox and Dave Stewart are back, smashing sentimentalism and delving once more into the darker stuff of life. And even though they've done it much better and more intensely before (see *Sweet Dreams* and *Touch*), the Eurythmics are still good at what they do.

We Too Are One, it should be explained, isn't their best, but it's definitely a step up from the unmemorable *Savage*. This album is less raw and not so big in sound. It relies more on Dave's bump'n'grind guitar riffs and a more appealing, atmospheric synth backdrop, as used on *Be Yourself Tonight*.

Annie, sublime as ever, sings like an angel, even when she's talking of devilish things. The effect is chilling. Even the less successful tracks

RICHARD SMITH

album

are appealing with Annie in such fine form. So it's OK that the alphabetized refrain of "Revival" could be the jingle of a pizza commercial. And it doesn't matter that the choruses of "The King and Queen of America," "Angel" and "We Two Are One" are all-too-easy repeats of the song's titles. The substance and appeal of *We Too Are One* are deliciously hidden in the bite of its acerbic lyrics.

"(My My) Baby's Gonna Cry" could be mistaken for words of comfort, but of course they're not. The ironic tone of Annie and Dave's vocals as they chide, "Now you can't have your piece of cake/and eat the sweet thing too/But that kind of understanding/isn't good enough for you" makes it the cruellest of songs. The somber arrangement of "Don't Ask Me Why," coupled with Annie's near-mutter, belies the bitterness of the lyrics, "I don't love you anymore/I don't think I ever did." The approach here is more subtle than in the bombastic "You Hurt Me (and I hate you)," though the sledgehammer approach is no less effective.



The Eurythmics have maintained their musical integrity

Eurythmics may not break any new ground with *We Too Are One*, but they remain one of the most respected and consistent bands in popular music. There aren't many who can claim to have ridden the length of the '80s with their musical integrity still intact. Seven albums down the road, they remain assured of what they are doing, a fact borne out on the album's closing track, "When the Day Goes Down," dedicated to "the broken dreamers" and "helpless fools" of the world. "We are just the same/

No more no less than anyone," they say, this time sincerely. It may not be sweet dreams, but at least they're not trying to kid.

The Ratings

- — miserable
- — mediocre
- — enjoyable
- — quite good
- — unmissable

Four years was worth the wait

Tears for Fears

The Seeds of Love

Fontana/PolyGram

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In Tears for Fears' latest effort, *The Seeds of Love*, there lies a single message to fans who have not heard the album: do not expect the great music the group has made in the past, just expect great music.

It took four years to produce a follow-up to the multi-platinum *Songs From the Big Chair*, but guitarist/key-boardist Roland Orzabal and bass player Curt Smith made the wait worthwhile. *Seeds* is impressive: a true example of how of patience and tedious work leads to a thorough masterpiece. After spending 10 months in the studio with *Big Chair* producer Chris Hughes, the duo was unhappy with the music and started over, producing the album themselves with David Bascombe.

The result is surprisingly inspirational music, with a basic theme of hope, understanding and, of course, love. Although some fans will expect music similar to that of the band's previous albums, they will be pleasantly surprised with this soulful collection. Listeners might be discouraged to find there are only eight songs,

but with each averaging more than six and a half minutes, there is plenty of music.

And obviously the music matters. The new piano intros, harmonica whizzes and orchestral arrangements create scenarios for the mind. In "Standing on the Corner of the Third World," the duo sets a despairing mood with deep melodies and ominous sounds to express guilt and sadness about worldwide devastation. The falling and rising Kurtzweil strings combine magnificently with Orzabal's vocals in "Famous Last Words," which expresses hope for peace in the future.

Seeking a multi-dimensional sound, the group included other musicians besides keyboardist Ian Stanley and drummer Manny Elias, who were featured in *Songs From the Big Chair*. Manu Kathe, who did some drum work on the Sting album *Nothing Like the Sun*, plays on two songs, while Phil Collins performs on the first cut, "Woman In Chains." For keyboard arrangements, the group recruited Nicky Holland, who also co-wrote five songs. Probably the most helpful addition is vocalist/pianist Oleta Adams, who the band thanks for "authenticating" their souls.

One of the most pleasant variations from previous albums is the use of gospel-like background vocals by Dolette McDonald and Tessa Niles. This gives the album vocal richness and proves again that beautiful voices

will always produce beautiful music.

With Orzabal putting more soul than ever in his vocals and Smith adding his wide range of vocal talents, the words flow over the music perfectly. Orzabal's voice has never sounded better; on the album's first release, "Sowing the Seeds of Love," he floats into deep tones reminiscent of Tom Jones. Perhaps the only "problem" on the album is that Smith does not have any distinct lead vocals except for "World." One of the best parts in "Sowing the Seeds of Love" is his small solo: "Time to eat all your words/ Swallow your pride/ Open your eyes." His vocals could have helped even the best songs on the album become better.

At about nine minutes, the best tune, "Badman's Song," is also the longest, although it never drags. The song shows Tears for Fears at their finest, playing a rapid mixture of jazz, rock'n'roll and soul as if the music styles were created to be together. Adams shines in this track with her Ray Charles-like piano playing and her soulful singing.

Overall, the album will make some music lovers die-hard Tears for Fears fans. The music, complex and mysterious, will grow on the listener upon every playing. It will be hard for the group to follow up *Seeds* successfully, but if four years are all it takes to produce this quality, one thing is for sure: the more time, the better.

— Tim Little

Tracy's back and O.K.

Tracy Chapman

Crossroads

Elektra Records

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On *Crossroads*, Tracy Chapman picks up where her eponymous, self-titled debut left off, although she makes little progress musically or lyrically. Given Chapman's substantial songwriting ability, this is disappointing, but *Crossroads* remains a strong album diminished only by the virtue of her landmark debut.

That *Crossroads* manages to succeed as an album speaks only of Chapman's mature songwriting. In terms of content, this album, like *Tracy Chapman*, focuses on relationships, racism, poverty and politics.

The title track, which is the first single, adds the only new lyrical wrinkle, with Chapman making the usual star complaint of having to deal with all the attention. "I'm trying to protect what I keep inside," Chapman sings in self-defense. Accordion and violin pizzicato give this song a slightly different flavor than the previous album.

Songs such as "Bridges," "Be Careful of My Heart" and "All That You Have is Your Soul" are a bit too comfortable. "Freedom Now"

is a tribute to Nelson Mandela, which Chapman performed on the Amnesty International Human Rights Now tour.

Some songs diverge from the standard Chapman approach. "Subcity," with its Dylanesque harmonica, takes a swing at inadequate government support of the poor. "I'd like to give Mr. President my honest regards/For disregarding me," Chapman sings. "Born to Fight" sounds like something from a 1940's nightclub, complete with jazzy trumpet. "This Time" overcomes familiar lyrics with a powerful chorus.

Chapman surrounds herself with much of the cast from her last album, including bassist Larry Klein and drummer Denny Fongheiser. She has taken on the additional role of co-producer, sharing credit with David Kershenbaum. Yet even appearances by Neil Young, Danny Kortchmar, Steve Lindley, Russ Kunkel, and G. E. Smith do not provide a spark.

Despite its shortcomings, *Crossroads* will strengthen Tracy Chapman's musical reputation. The album is an acceptable sophomore effort, given the expectations set by Chapman's remarkable debut. Certainly, she needs to diversify her approach on future releases, if only to avoid stagnation. As of now, Chapman has reached the crossroads, but she has refused to budge.

— Brian Springer