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## STEWART COPELAND



## Copeland and Coppolla

Stewart Copeland  
Rumble Fish  
A&M  
•••

Written, produced and performed by Police drummer Stewart Copeland, *Rumble Fish* is one of the better soundtrack albums to come out in recent years. Along with the black and white photography, Copeland's stark musical score is the most memorable aspect of the movie. The music has a haunting edge that makes it unforgettable.

Copeland's feverish drumming and jagged guitar chords lend an urgent sense of mood. The frenetic rhythms reinforce the feeling of time running out, one of the main themes of the film, and also convey the raw nervous energy of characters being boxed in.

Copeland plays everything from the piano and banjo to the kazoo. Taking the title of "Rhythmattest," Copeland even makes use of a typewriter as a percussion instrument.

"Don't Box Me In," the only vocal number on the album, is co-written and sung by Stan Ridgeway, formerly lead singer with Wall of Voodoo, and shows Ridgeway's influence—a country sound and a dry, ironic tone. In the best cut on the album, "Brothers on Wheels," Copeland has a ticking clock, a jack-

hammer and car horns beating along to the restless pulse of the music.

Although ideally the *Rumble Fish* musical score should not be divorced from the film, Copeland's first solo album is strong enough to stand alone. It will not be surprising if Copeland snags an Oscar for his efforts.

—PAUL PIVATO



## Second album a winner

The Eurythmics  
*Touch*  
(RCA)  
•••½

It was the wild abandon and extravagance of the Eurythmic sound on *Sweet Dreams*, their first record, that made it possible for lead singer/songwriter Ann Lennox to become a force in modern music on the strength of only two singles. While the Eurythmics' new LP is not as flamboyant as the lucrative debut, it is a far better album. It proves the Eurythmics are not just one-hit wonders and provides a consistent vehicle for one of pop's most original vocalists.

It is impossible to overrate the versatility of Lennox's voice—she is to technopop what Chrissie Hynde is to mainstream. Lennox has the uncanny ability to completely alter her vocal quality perhaps two or three times a line, while never losing the edge on her notes.

Unlike many other groups, the Eurythmics have not suffered from instant success. *Touch* retains the sharp sound that made the band popular, but also manages to take a few risks.

"Here Comes the Rain Again" is a first-rate single, with a haunting vocal very reminiscent of "Sweet Dreams are Made of These." The new song nicely balances familiarity with freshness, and is not a trumped-up rehash like so many other bands' second efforts. "Cool Blue" is much the same, with Lennox taking full advantage of her velvet range. Two pleasant surprises are "Right by Your Side," a joyous calypso number complete with synthesized steel drums, and "Regrets," a nice blend of shrill vocal and controlled flatness.

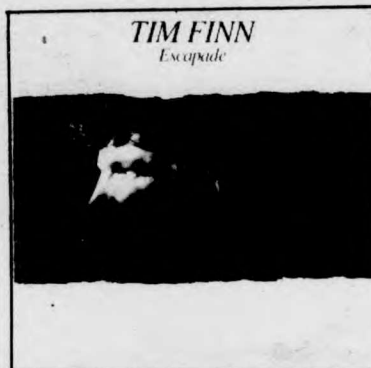
More unusual is "No Fear, no Hate, no Pain," an avant-garde track that uses vocoder to enhance Lennox's lovely vibrated harmonies.

Though the band adopts a secondary role on the album, it occasionally manages to sneak in a little innovation of its own. Much like British compatriots Blancmanche, the Eurythmics have some success injecting originality into the regimented rhythms. Tasteful use of horns and strings (Courtesy of the British Philharmonic) help tighten some of the longer tunes.

The only obvious criticism that can be leveled against the band is that it has only touched on its vast potential. Though the lyrics offer some occasional enjoyable word-play, they are modest to say the least. Lennox should be more ambitious, and avoid the necessity to compensate rather than embellish with her vocals.

It is possible that Eurythmics is only a starting ground for Lennox. On *Touch* she experiments with shades of other musical genres, and it seems likely she will outgrow her trendy entourage and go on to some more elaborate solo ventures. In the meantime the Eurythmics will undoubtedly continue to serve up some eminently satisfying pop.

—KEVIN CONNOLLY



## Finn's solo is all wet

Tim Finn  
*Escapade*  
(A&M)  
•

If you like the pop-synth sound of Australian band Split Enz, then you'll also like Tim Finn's first solo release, *Escapade*.

As singer-songwriter for Split Enz, Finn brings to his debut album some of the clipped lyrics and bubbly, infectious melody that characterizes the group. But Finn also carries with him a lot of what is worst in Split Enz: syrupy, love-sick tunes, giddy vocals (à la Finn's yodeling in "Six Months on a Leaky Boat"), and a penchant for absurd rhymes.

*Escapade* comes across as an intensely personal album, and many of the songs have a boy-lose-girl feel to them. Some of the love ballads, like "Not For Nothing" (mandolin included), give off the odious scent of Barry Manilow melodrama.

Sometimes Finn's lyrics are good, simple sentences perfectly tailored to fit the harmony, as in "Fraction Too Much Friction." At other times Finn's lyrics degenerate into pure silliness: "Growing pains... They're peculiar to the human race." Apparently Finn tried to rhyme with "trace." On other occasions Finn takes to preaching. All in all, mild and maudlin music to chew your

cut to.

—PAUL PIVATO

## BREEDING GROUND



## Ottawa band yearn for fame

Breeding Ground  
"Reunion" b/w "Slaughter" (12")  
(Fringe Product/Record Peddler)  
••½

Breeding Ground is a four-man band, originally from Ottawa, who have been playing together in some form (with the exception of ex-Kinetic Ideals drummer Jonathan Davies) for over three years. The press kit that came with this single (a remarkably extensive one for nine minutes of music) informs us of the band's hope to "propel Breeding Ground up from Toronto's underground/art scene and into the national spotlight where they belong." But what for? This kind of music *belongs* in the "underground/art scene;" otherwise it tends to lose its *raison d'être* and becomes a money-making, fashion-getting venture.

At any rate, these are two powerfully precise and straight-forward rockers in the neo-Gothic Joy Division-Bauhaus style of metallic, danceable post-punk. Vocalist John Shirreff's delivery is melodramatic, his lyrics vaguely romantic. The band's stage show is apparently a lavish one (despite their limited resources), so you might want to check them out sometime.

—ADRIAN IWACHIWI

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