

**SOUNDBITES**

**U2**

**Achtung, Baby**

U2 has gone back to their roots, back to the hungry sounds and emotional grit of their youth. Their latest release is a desperate attempt to escape high-tech commercial oblivion and remain relevant.

*Achtung, Baby* revives the art of music — it's everything you'd expect from a young, hungry band, but meshed with the incredible vision that comes only with experience. U2 has dug down deep and emerged with a gutsy and raw effort spiced with '70s influenced psychedelic funk.

The first single, "The Fly," kicks off with a Jimi Hendrixesque hallucinogenic guitar behind Bono's breathy and impassioned vocals. The Edge accents the mix with sharp riffs in his typical style, but with a fresh and new sound for the '90s. "Mysterious Ways," the album's second single, grooves in an extreme funk you'd expect only to find in a sewer deep in the heart of Cleveland.

The rest of the album is a mix of coarse jams flavored with several mellow emotional bloodlettings. Indeed Bono's lyrics in this collection are dominated by matters of the heart — shallow poems buried beneath intricate, layered mixes.

*Achtung, Baby* is U2's attempt to go back to the days when music was meaningful, not something that anybody could put together with the help of a wizard-technician. U2 again proves they are true artists, not sleek and polished imitators. ■ Jenny Jenny, *The Metropolitan*, Metropolitan State College



**U. COLLEGE RADIO CHART**

1. Nirvana, *Nevermind*
2. Billy Bragg, *Don't Try This at Home*
3. B.A.D. II, *The Globe*
4. Pixies, *Trompe Le Monde*
5. A Tribe Called Quest, *The Low End Theory*



6. MC 900-foot Jesus, *Welcome To My Dream*
7. Robyn Hitchcock and the Egyptians, *Perspex Island*
8. Red Hot Chili Peppers, *Blood Sugar Sex Magic*
9. Fugazi, *Steady Diet of Nothing*
10. Matthew Sweet, *Girlfriend*

*Chart solely based on college radio airplay. Contributing Radio Stations: KASR, Arizona State U.; KALX, U. of California, Berkeley; KLA, U. of California, Los Angeles; KUCB, U. of Colorado; WXDU, Drexel U.; WUOG, U. of Georgia; WIUS, Indiana U.; WXJM, James Madison U.; WRFL, U. of Kentucky; WLDC, Iowa U.; WVUM, U. of Miami; WCBM, U. of Michigan; KCOU, U. of Missouri; WNYU, New York U.; WXYC, U. of North Carolina; KTRU, Rice U.; KTSB, U. of Texas; WTUL, Tulane U.; WAKE, Wake Forest U.; KCMU, U. of Washington.*

Although matter-of-fact talk about flying saucers and distant planets still fills the cracks, they have abandoned Spanish *bordello* imagery for a smattering of French clichés. Nothing is spared on the sound however. They bump and grind about their usual mix of four-chord surf punk, four-chord waltz and four-chord scream, at times even getting a wee bit tender on the subject of sex ("Last night, he could not make it, He tried hard but he could not make it").

"Subbaculcha" is the new Pixies statement of youth and independence while "Planet of Sound" redefines the popular standard for structured noise (previously defined on *Bossanova*). But when singer Black Francis ain't screaming about college girls or space travel, bassist Kim Deal hums a cherubic tune to plan your day by.

There is too much *tromping* going on to properly label their sound. But as far as the Pixies go, *Trompe Le Monde* is harder than the rest, softer than their best, but not really better. In fine Pixies form, it is simply weirder. ■ Greg Michaelidis, *Prodigal Sun*, State U. of New York, Buffalo



**Pixies**

**Trompe Le Monde**

Hard on the heels of last year's celestial joy ride, *Bossanova*, the Pixies growl again with their most recent stinging love letter of hate and dreamlike visions.

**Lloyd Cole**

**Don't Get Weird On Me, Babe**

If you think it takes Lou Reed or Elvis Costello to write intellectually stimulating alternative music, think Lloyd Cole. If you think it takes Frank Sinatra or Bryan Ferry to croon with passion, think Lloyd Cole. If you think it takes Sting or Paul Simon to blend musical genres, think Lloyd Cole.

Not only does Cole accomplish these goals on his new album, but he makes everything look easy along the way. The first side of the album showcases Cole's ability to effectively blend rock, blues, and folk into fresh, upbeat pop. Tunes such as "Tell Your Sister," "The One You Never Had," and "Weeping Wine" emerge as standout cuts and prove Cole a formidable songwriter.

If that wasn't enough, with the help of conductor Paul Buckmaster (best known for his work with Elton John and Miles Davis), Cole is accompanied by a full orchestra on the album's second half. Cole's post-modern approach to the Moody Blues' ethereal *Days of Future Passed* works well, especially in the tracks "Margo's Waltz" and



"Half of Everything."

For those who are unfamiliar with Cole or his previous band, the Commotions, *Don't Get Weird On Me, Babe* will undoubtedly contain sounds that you've heard before. Cole's offering is unique because he manages to put them together in a manner that will make his music sound fresh for a long, long time. ■ David McDaniel, *The Signal*, Georgia State U.

**Fugazi**

**Steady Diet of Nothing**

Anyone who still believes that rock and roll is dead is not listening to bands like Fugazi. Underground, alternative bands like this are enough to jump-start The Beast.

*Steady Diet of Nothing* is post-modern, post-metal, post-punk and positively invigorating, filled with crash-and-burn guitar work and rollicking numbers like the title cut and "Latin Roots." Fugazi offers a bit of everything on this album. The haunting melody of "Long Division" will stay with you just as long as danceable cuts like "Nice New Outfit" and "Stacks."

And just as exciting as the music are the words — this is a band with something to say about the life we live. It's a shame alternative groups with the most lyrical statements ("America is a just a word but I use it") seem hidden in the corners of college radio.

*Steady Diet of Nothing* may not be for everyone — but it sure deserves a listen. Fugazi takes the example set by hard-driving rockers of the '60s and '70s and the influences of clean early '80s punk and new wave, and fuses these together to set the standard for the '90s. It's a welcome break from the "steady diet" of mindless commercial sludge the music industry thrives on these days. ■ Lisa Edmunds, *Kansas State Collegian*, Kansas State U.



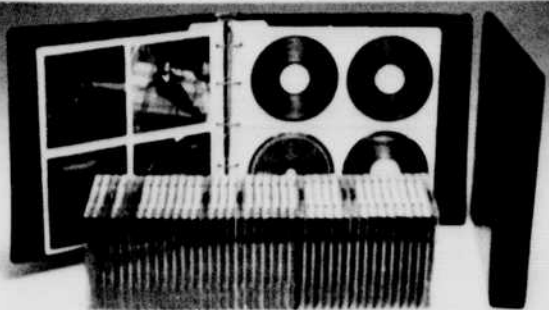
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