Aimee Mann still pleases,* 'Til Tuesday disappoints.

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"Til Tuesday simply booted repetitiveness. In most ways Welcome Home sounds like a modi-
vised version of Aimee Mann. The music is interesting but somewhat harsh and one-dimensional. It
would sound much better with fewer electronics and a nice, solid-sounding acoustical instrument of
some kind. And the songs are even more depressing than those on Welcome Home. Well, some essential part
is missing that I just can't replace. I know that those things are a matter of grace, but if I don't hold her up
will she just fall down?

The tempo of the album is slower than Welcome Home, emphasizing Mann's voice and lyrics. This
softens the depression, since it is harder to be sad when your feet are tapping. Welcome Home strikes me
as a listening album — it would be almost im-
possible to dance to these songs.

Don't get me wrong. I like this album. The cur-
rent hit single, "What About Love," brings out the best of the group. It has an interesting, complex
(par a pop song) verse. But it lacks that little edge
which makes a song improve with listening.

But if you can listen to all the min-
utes of Aimee Mann — accompanied by a jet en-
gine — without catching your breath a few times
then you are probably a rock.

How do you know who you should blame? You and your love, or you, or you could be to blame.
It's hard to hear him curse my name at it. Aimee Mann does not deserve it.

"Lover's Day," the only song on the album not
written by Mann, is an exception to the group's
general trend. It has a very solid, sounding score and a quicker tempo than the others. Unfortunately, this
lovely tune doesn't really make effective use of
Mann's voice. The lyrics are also not quite as cut-
ing as those of Mann.

I know that sadness breeds through and my sadness for me is now sadness for you.

Cyndi Lauper has is feeling, there is no compari-
sons. I really like a lot of Lauper's work, and these
songs may grow on me. But for now, and with the possible exception of the rather good covers of
"What's Going On?" and "Hoo Hoo," you can keep
them.

But listening to the album did help me realize what it was L liked about the song "True Colors." It
is the first place. It rather sounds as though it was sung, not by a pop star, but by a simple person with
no particular talent and a lot of sincerity. She doesn't go for the high notes, or try to stretch out
the lines ["Your true colors, oran
tans have turnedall like a rainbow"] but almost speaks them into
the mike.

It's nice, but surely not what a solo vocalist should be trying for.

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