

Kate Bush



**Kate Bush**  
**Lionheart**  
EMI

Kate Bush is the latest in a long line of unusual vocal stylists (no-one has commented how similar her style is to that of Linda Lewis) and the new album shows explorations of new territory only hinted at in the first album, *The Kick Inside*.

Her range as a songwriter is impressive—the single "Hammer Horror" is a reggae as only Kate Bush could conceive it, and "Coffee Homeground" is a strongly Weill-influenced song, inspired by meeting a taxi-driver who told the lady of the many and various plots on his life. These stand against other songs such as "Fullhouse" or "Symphony in Blue" which are lush in style, or "Kashka from Baghdad" which uses a range of exotica from strumendo da porco, mandocello, panpipes and joanna strumentum in its backing.

The title song, "Oh England my Lionheart" is Kate's contribution to boost Britain's ego, and is a dramatic pastorella after "Don't Push Your Foot on the Heartbrake" which is quite a rocker on its own terms.

Probably one of the best albums of the year. Give it a listen.

**William Dart**

**Chicago**  
**Hot Streets**  
CBS

Would it be altogether too morbid to suggest that the untimely demise of guitarist Terry Kath

has injected new vigour into Chicago? Since their first album nearly ten years ago the group has slipped steadily into a middle-of-the-road bland-out. What once seemed innovative became convention and finally cliché.

No doubt Kath's death led to some re-assessment on the part of the band's other members. They appear to have determined to stick with the highly rewarding Chicago formula — yearning ballads, often with unspeakable lyrics, set in backgrounds so tight as to verge on the mechanical, punctuated by their signature horn arrangements — but here, too, is a vitality Chicago seems to have lacked for a long time.

To play with a new member — guitarist/vocalist Donnie Dacus — may also have provided new challenge. After all, the personnel remained unvarying (percussionist Laudir de Oliveira joined in 1974) from the beginning.

Dacus is a deft guitarist and seems quite capable of filling Kath's chair. His singing is unexceptional, but he manages to invest "Ain't It Time" with a fire that has scarcely touched Chicago since they re-worked Stevie Winwood's "I'm A Man" on their debut album.

"Alive Again", the first single from the album, is prophetically titled. It's the same old Chicago, but here they're driving, not taking a back seat.

**Ken Williams**

**Lou Reed — 'Velvet Underground'**  
**Patti Smith Group — 'Set Free'**  
Arista (12" and 45rpm singles)

These two special releases courtesy of EMI are designed to be turned up louder than man or dog was designed to tolerate, so you can take full advantage of the extra texture of the sound due the groove having more room to, like, move. And that's great! One of them features Lou's "Street Hassle" from his last album running all down one side, and when Bruce comes in for his bit it's like having the future of rock sitting on the end of your bed. The Velvet's stuff is — well if it were up to me to pick two tracks one of them would have been "Waiting For My Man" and it's here in all its ultimate garage band glory. "Venus In Furs" is the other and who's going to complain?

The Patti Smith record has "Privilege" and "Ask The Angels" from her second and third albums, a live recording of "25th Floor" which starts out warm and builds into a firestorm, and a poem called Babelfield which sounds okay to me (how the hell would I know).

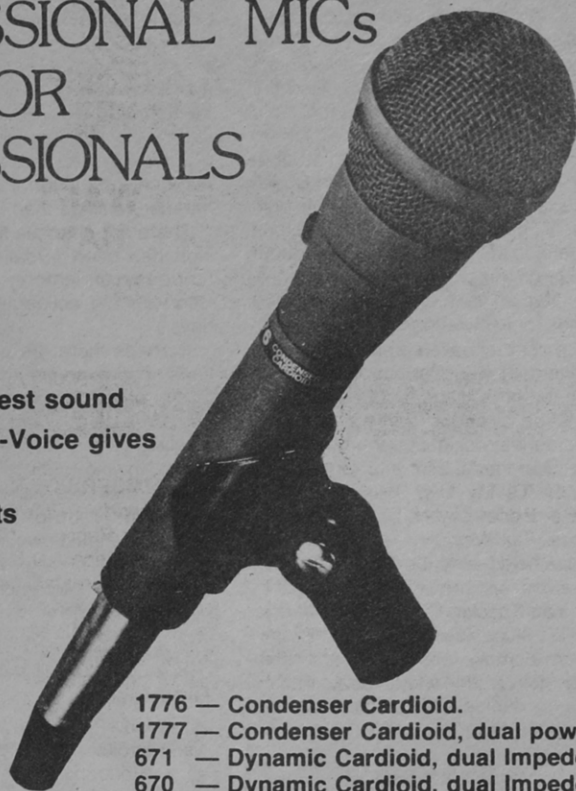
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**Terence Hogan**

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