

Records

David Byrne
Music For the Knee Plays (EMI)

My Life in the Bush of Ghosts, *The Catherine Wheel* and now *The Knee Plays* add up to an alternative David Byrne, the wraith-like member of New York's intelligensia. This time he's into brass music, musical backdrop for the avant gardery of Roger Wilson's minimalist *Knee Plays*. The music wavers between the droll, dry burps of 'The Sound Of Business' and 'Tree', with Byrne narrating the storyline, and the less typical but more evocative tones of 'Winter'. Interesting, but only Byrne addicts need apply. GK

Robert Fripp, Network (EG)

This four-track EP features Phil Collins, Brian Eno, David Byrne, Daryl Hall, Peter Gabriel and, oh yes, Robert Fripp. They are culled from 1977-78 sessions and are actually very nice. One side slow, the other fast. Check the names, you'll be able to guess the sounds. All have appeared before on other Fripp LPs, in apparently identical forms. Their re-release, with the big names on the cover, suggests Mr Fripp is short of the readies.DC

Lone Justice (Geffen)

This country pop four-piece are getting the big push. Fronted by

rising star Maria McKee, a real doll with a voice like Tammy Wynette, the band's debut is produced by Jimmy Lovine and graced with songs from Tom Petty (his 'Ways To Be Wicked' would be the pick here), Shelley Yakus and McKee's half-brother, former Love member Bryan McLean. For all the big names the album never really rises above the routine cursory tour through styles Americana. C&W with rock in there gets the biggest shakedown, as in 'Pass It On', 'After the Flood' and 'Sweet Sweet Baby'. Only promising. GK

Philip Oakey and Giorgio Moroder (Virgin)

You're all probably heartily sick and tired of having Andy Warhol's quote about "Everybody's 15 minutes of fame" thrown at you, but Oakey and Moroder are two people who have already had theirs and seem to be a bit reluctant to just leave it at that. Everyone's heard the single ('Together In Electric Dreams') and the various other dire items these two have passed off as muzik lately, so you don't even have to read this review, let alone worry about whether you should buy the record or not. Utterly worthless. BM

The Deele

Material Thangz (Solar)

I know that a lot of albums list the artists' hairdressers — it usually comes before the *de rigueur* "Thanks to God". But these boys actually name the stuff they use on their hair — pretty cool stuff

eh? The wet perm set perform in a Prince/Time style groove and even the ballads have those little "Ooh wee" noises that the regal one makes. The title track and 'Let's Work Tonight' could operate well in a club, but the synth-orientated funk just doesn't cut the cake the way more original bands do. Strictly clone funk with very little taste or humour KB

Kim Carnes
Barking At Airplanes (EMI)

A common fallacy has it that the pop mainstream is crap by definition. In actuality it's just that The Business tailors things so most of it ends up that way. Kim Carnes has occasionally recorded tracks which are an exception — witness parts of her last LP, *Cafe Racers*. Not so this time. *Barking At Airplanes*' first single, 'Crazy In the Night' is the sort of silly ditty that induces barfing at airplay. It's also indicative of the album. Where *Cafe Racers* contained some strong melodies and smart arrangements, *Barking At Airplanes* betrays a numbing lack of inspiration. Only two tracks transcend the tedium. One is a wistful ballad by Carnes called 'Bon Voyage'. The other is a mid-tempo chugalong by Englishman Clive Gregson (that may well only sound fresh because of its stodgy company). Fittingly it's called 'Touch and Go'.PT

Greg Philinganes
Pulse (Planet)

Yet another session player aiming for name status. This one is a former member of Wonderlove and was involved with Michael Jackson's *Off the Wall* and Donald Fagen's *The Nightfly*. This solo project lacks a certain sense of excitement — I mean, he makes all the right moves with the uptempo numbers and pulls at the heart-strings with the big ballads, but it adds up to a big zero. We are talking Zilch City, an album heading for Bow-wowville. The man even

does a cover of 'I Have Dreamed' from *The King and I* — the last person to do that was Yul Brunner, and he ended up as a robot in *Westworld*. The best thing on the album is the backing vocals from James Ingram and the second best thing is the reject button on the record player. KB

Godley and Creme
The History Mix Vol 1 (Polydor)

Where Godley and Creme, the Ace Video Team, meet Trevor Horn, Giant of the Studio, the result — a cash-in. Old 10cc hits are re-mixed into an aural pudding and a new version of 'Cry' sounds inspired by comparison. The other new song, 'Light Me Up' is sedentary and so fits the mood of the second side perfectly. G&C should stick to films and they could take Horn with them. GK

David Lindley
Mr Dave (WEA)

Last time we heard from Mr Dave, he was collaborating with long-time friend Ry Cooder on the soundtrack to *Paris, Texas*. Prior to that Lindley's talents on guitar and assorted stringed instruments were best displayed on various other albums by Cooder, Jackson Browne and his own solo efforts *El Rayo-X* and *Win This Record*. The new album contains much the same as its predecessors: a bunch of reggae, Tex-Mex and simple rocking rhythms underpin Lindley's left-field melodies and plangent, nasal singing. And while the results remain very agreeable, the quirky humour and oddball arrangements which made *El Rayo-X* such a delight seem to be getting further modified with each subsequent release. (But Dave continues to win the prize for gross-out sleeve design.) PT

Leo Kottke

Time Step (Chrysalis)

Kottke plays accomplished 12 string guitar and sings in a fairly gloomy, but sometimes funny,

way. He made his first album as far back as 1969, but his remains a cult following. The 1983 album was produced by T-Bone Burnett and there is guitar by Albert Lee and vocals by Emmylou Harris. The old pop-country lament 'Saginaw, Michigan' gets a workout. KW

Clannad
Magical Ring (RCA)

In the wake of the success of their *Robin Of Sherwood* Top 10 album, we find ourselves with an '83 offering, released as a follow-up. But don't let this fact put you off because it's another gem. Singing in both Gaelic and English, the five piece group present folk music using both traditional and contemporary instruments, with even a touch of accapella voices. If your musical tastes are truly eclectic, rock readers, sample these pure tones. You'll be surprised. SGE

The Blasters

Hard Line (Big Time)

Another visit to the American heartland with a band that does it good, but with competition from the likes of the Long Ryders, the Scorchers, Beat Farmers and a revived John Fogerty, the Blasters are beginning to sound pretty ordinary. They growl ('Trouble Bound' and 'Just Another Sunday'), revive Creedence Clearwater ('Dark Night' and 'Common Man'), sing gospel ('Sampson and Delilah'), doo-wop ('Help You Dream') and rack 'n' roll ('Rock 'n' Roll Will Stand'). Their hearts are in it but there's no lift-off. GK

Screaming Blue Messiahs
Good and Gone (WEA)

A six-pack mini-album comprised of five originals and a Hank Williams cover ('Your Gonna Change') which would have cured Hank of his medication problem with one listen, were he still alive (maybe they should cover a Johnny Cash song). These lads thrash

their way though everything in sight; guitars blazing, drums pounding and the odd harmonica phrase thrown in. This used to be called punk rock but we'll call them next week. Less than memorable. SGE

Joe Walsh
The Confessor (Warners)

The man Pete Townshend once described as his favourite guitarist is back with another solo effort. Not the return to form that it should have been. Joe gives us his humour ('Bubbles'), a splash of reggae-rock ('Problems') and a guitar epic ('The Confessor'). The best tracks, however, were written by others — the moody 'Slow Dancer' and the country-rock 'Rosewood Bitters', but mostly it sounds like out-takes from previous sessions. 'I've got to get back to my music ...' he sings on 'Dear John' — I hope so Joe, I hope so. SGE

Dolly Parton

Real Love (RCA)

Having succeeded over the past 11 years in keeping one foot in the pop camp whilst retaining credibility on the C&W side of the tracks, Dolly returns with another album in the same spirit. Ten tracks, including another duet with Kenny Rogers ('Real Love'), that skillfully combine both areas. Three of the lady's own compositions are featured here, each given a country, pop and rock 'n' roll feel respectively. All in all an enjoyable album. SGE

Mondo Rock

Up To The Moment (Polygram)

A "best of" release; the tracking is what you'd expect: 'Queen and Me', 'Baby Wants To Rock', 'State Of the Heart', 'Chemistry'. What is surprising is to find that Ross Wilson, the big cheese of the group, is not the major songwriter. This honour goes to guitarist Eric McCusker. A fine starting point for discovering one of Aussie's better melodic acts. SGE

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