

Records

Robbie Nevil (Manhattan/EMI)

Ten songs from the man behind the very wonderful 'C'est La Vie', several of which are on a par with that debut single. Not a lot of substance but a nice style, peaking on 'Wot's it to Ya' and the Miami Vice-like 'Simple Life.' Producers Alex Sadkin and Philip Thornally take too much of a front seat but, ach, there are happy riffs aplenty and a concerted effort to please the audience, and you can't hang a man for that. Nevil has the knack of Kid Creole's 'Stool Pigeon' days,

smooth, smooth sambas and silk-cut funk. I like it. I won't be the only one, either. CT

Jeffrey Osborne Emotional (A&M)

This may be Jeffrey Osborne's fourth album but it sticks to a now familiar pattern — some pop, a bit of funk, a few ballads; a stylistic spread designed to please everyone but likely to satisfy no one. This kind of risk spreading has, of course, paid off heavily for others such as Whitney Houston, but here the formula's thin. Interestingly, the two best songs — the only two that take any chances — were produced by Jeffrey Osborne, but then one of the worst tracks, the predictable ballad 'Come Midnight', is also his work.

Sure, he's still got a great voice but when the pickings per album get this thin, I'll pass. AD

Hank Williams Jr Hank Live (WEA)

I guess ya had to be there. The audience sound like they're kicking shit from here to Alberquerque and the band is hot and tight and mean in best barroom tradition, all beer and chillies, but somehow this set just doesn't cut the musical mustard. Okay, the songs about his daddy are halfway decent, and so are all the others on the album about drinkin' and huntin' and whorin', but it sure sounds like hard work having such fun, and Hank ... well, Hank just don't sing that good here. Side two finds him hacking his way through a few

slower, bluesy tunes with all the finesse of Hoss Cartwright dancing a pas de deux. Not so much a chip off the old block as a splinter in the bum of country music. IM

Girlschool Nightmare at Maple Cross (Festival)

Rowdy females who started off as support for Motorhead and had a Top 5 single with them in 1981 called 'Please Don't Touch.' Kelly Johnson is gone but her Australian replacement is quite capable to fill her boots as lead guitarist. The girls rock and roll on through 10 new songs, have a lot of fun in the process, and have come up with probably their best effort to date. GD

Gregg Allman Band I'm No Angel (CBS)

It's true that the Allman Brothers made some wonderful blues rock in their time until tragedies ended it all. Now Gregg has redone 'It's Not My Cross to Bear' 18 years later which seems rather unnecessary, though it is the best composition on his new record. The remainder is fairly decent laid back material with nice instrumentation from his sidekicks the Toler brothers. GD

Whitesnake 1987 (EMI)

The new Whitesnake is out and they're really out to kick some ass this time, with John Sykes on guitar. His super-fast fret work and aggressive approach is a cut above

the straighter blues-rock style on the previous nine albums. They even do 1987 versions of 'Crying in the Rain' and 'Here I Go Again' to hit home the fact. Band leader David Coverdale delivers his most powerful vocals on record since his performances with Purple, and songs range from the soothing ballad 'Is This Love' through to the Zeppelin-esque blasts of 'Still of the Night.' Now touring with latest recruits Tommy Aldridge, Rudy Sarzo (Ozzy's old rhythm section), the 'Snakes would certainly be incredible to see live. 1987 is easily one of the best hard rock releases for the year. Geoff Dunn

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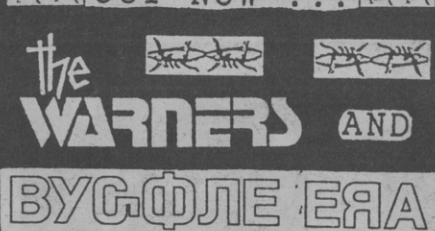


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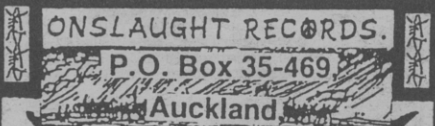
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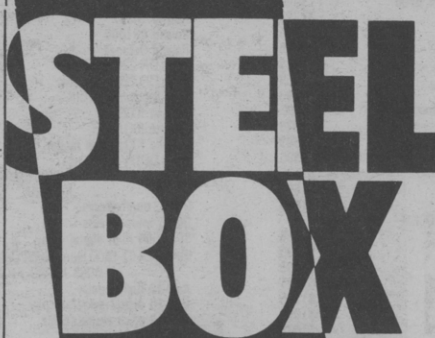


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