

blurts from the speakers. Tilders is in good voice — a sort of whisky growl — and Borich lays down some of the best guitar he has every played.

There are a few blues "oldies" on the album, all done creditably, but by far the best stuff is new material by Tilders and Borich, especially a rather menacing 'Beat of My Heart', featuring Borich's distinctive slide playing and thudding drumming from John Watson. Throughout the album, Borich and Tilders get solid support from the other members of the Kevin Borich Express — Watson and bassist Michael Deep.

Don't overlook this very fine album.

Ken Williams

BRIEFS

Emmylou Harris, *Evangeline* (Warners)

Harris comes back out of the straight country field she's been working in recent albums. The highlight is an oddity, a bubbling working of 'Mister Sandman' with Dolly Parton and Linda Ronstadt that avoids the easy pitfalls of camping it up. For the rest it's solid music which just misses the top flight because of the strangely emotionless voice Harris sings in.

PG

The Tourists, *Luminous Basement* (RCA)

The Tourists arrived around the same time as the Records, and in spite of predictable adoration from such quarters as *Dark Star* magazine, they were confidently expected to slither down the same tube as Meal Ticket, Kursaal Flyers et al. But the band surprised everyone by putting three singles in the English Top 30 within 18 months. Now with RCA, this third album keeps the standard right up, the formula varying little from the thrusting flanger-filled pop-rock of the first two — things getting a little more languid when Annie Lennox takes lead vocal. An aberration too on the second side when group democracy lets Dave Stewart contribute a 60s R&B remake pinching the same eternal bass riff borrowed by the Swingers for 'Counting The Beat'.

RC

Hazel O'Connor, *Breaking Glass* (A&M)

The soundtrack to the reportedly dreadful *Breaking Glass* film, the title ostensibly stolen from Bowie. Hazel O'Connor writes droning wasted 'punk' songs that are bereft of tune or any true feeling. A real cinema punk whose only redeeming feature, if you can call it that, is that she sounds a little like Lene Lovich. Small mercies.

GK

Various Artists, *Time Square Soundtrack* (RSO)

Wot? Talking Heads, the Ruts, XTC, the Ramones, Lou Reed, Patti Smith and the Cure on Robert Stigwood vinyl? Those and many more of gradually lessening quality (Robin Johnson and Robin Gibb are thankfully the only real dreck) make up the double album soundtrack for this reportedly dire movie which might, I suppose, at best, bring some of the above to the attention of those hitherto wholly unaware of their existence.

RC

Hank Williams Jr., *Rowdy* (Elektra)

The background's sure as hell deep country. Being Hank Williams' son is as near to country royalty as you'll get this side of the Carter family. Young Hank also almost killed himself in a mountain fall a few years ago, when he scraped most of his face off. The trouble is the boy just doesn't have that lonesome coyote howl that made his Dad so spinechilling. He makes the right moves, but the feelings don't stick.

PG

Toto, 'Turn Back' (CBS)

Just as I'm loving the work some of these guys have recently done with Aretha Franklin they go and put out this. No better than their previous two turkeys, *Turn Back* is simply more evidence that sessionmen should never be allowed to call the shots. Pompous and pointless.

PT

The Powder Blues, *Uncut* (RCA)

Aside from a tightish rhythm section and a taste for 1940s-style swing rhythms this eight-piece Canadian blues-rock band lacks originality or interest. Instrumentally they get by, but they are weak on vocals and their original songs are derivative of early 70s boogie bands, which, in turn, were pretty derivative. They do a couple of blues (Albert King's 'Personal Manager', the oft-recorded 'Just a Little Bit'), but fail to raise the temperature.

KW

Jack Green, *Humanesque* (RCA)

Ex Pretty Things and T.Rex guitarist Jack Green doesn't disgrace himself on *Humanesque*, an album of unassuming, moderately talented, guitar-dominated craftwork. The emphasis is on conservatism and accessibility with the occasional piece of classiness sneaking in. Likeable.

GK

John Mayall, *Roadshow Blues* (DJM)

This album — his 35th — shows Mayall getting back to the roots (as they say). He has a tight little band with him (a trimmed-down version of the group that made the nondescript *No More Interviews*) and the sound is reminiscent of the bounce of the period around the *Blues from Laurel Canyon* album. This is one of Mayall's better recent albums, with an added bonus of a couple of live tracks where things really cook, notably on Jimmy Reed's 'Baby, What You Want Me To Do'.

KW

Suzi Quatro, *Rock Hard* (Dreamland Records)

Years ago I would have bet hard cash that Ms Quatro wouldn't have had a plugged nickel's chance of seeing the eighties with her cutesy tame leatherette rock'n'roll. But here she is, Mike Chapman produced, and slick too, sounding as raucous and aimless as ever. Innocence can no longer save her.

GK

Various Artists, *Up The Academy* (Capitol)

Movie soundtrack for a Mad Magazine production. The ones you know are predictably the standouts — Jonathan Richman's 'Roadrunner', Pat Benatar's 'We Live For Love' and Blondie's 'X-Offender'. The rest is B division American rock from The Babys, Blow Up, Cheeks and former Montrose singer Sammy Hagar.

RC

THE GOSPEL ACCORDING TO THE MEN IN BLACK

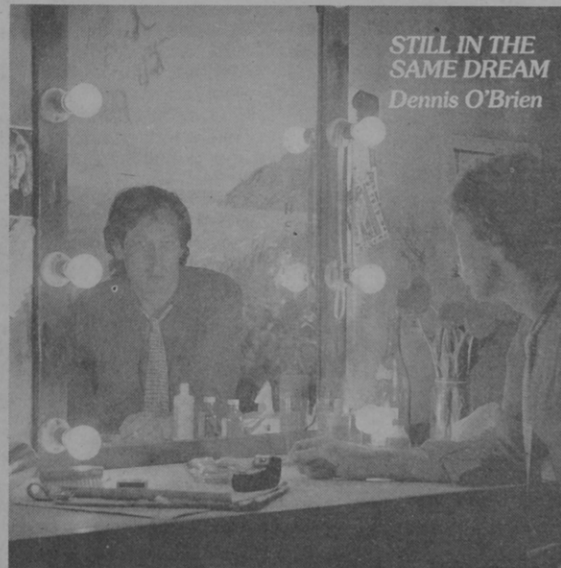
SIDE 1: WALTZ IN BLACK
JUST LIKE NOTHING ON EARTH
SECOND COMING
WAITING FOR THE MEN IN BLACK
TURN THE CENTURESTURN
ALL AROUND
LYRICS WRITTEN BY ARNOLD
GEORGE PRODUCED BY THE STRANGLERS
THE STRANGLERS ARE HUGH IN BLACK
GUITARS & VOCA: JIM IN BLACK
BASS & VOCA: DAVE IN BLACK
KEYBOARDS & VOCA: JET IN BLACK
PERCUSSION AND VOCA: THIS CONCEPT BY HUGH IN BLACK
NICE 1980

SIDE 2: TWO SUNSPOTS
FOUR HORSE MEN
THROWN AWAY
MANNNA MACHINE
HALLOW TO OUR MEN
ALL THE CORDS
MIXED WITH STEVE CHURCHARD IN EUROPE BETWEEN JANUARY & AUGUST 1980
ADDITIONAL THANKS TO ALAN WINSTANLEY ON WAITING FOR THE MEN IN BLACK
& TWO SUNSPOTS
ALDO BACCANO JUST LIKE NOTHING ON EARTH
& TURN THE CENTURESTURN
LAURENCE DANA ON WALTZ IN BLACK
& FOUR HORSE MEN

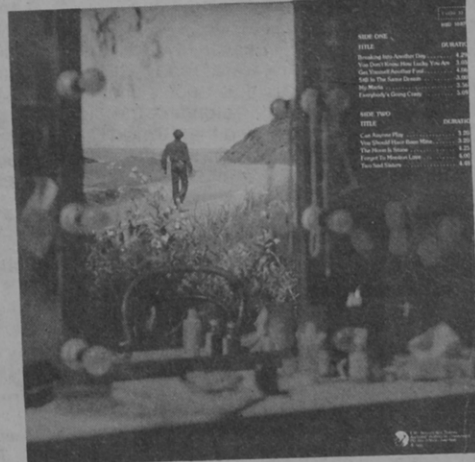
'The Gospel According to The Men in Black' THE STRANGLERS



'As Tears Go By' MARIANNE FAITHFULL (Just re-released features 'Sister Morphine'.)



DENNIS O'BRIEN 'Still In The Same Old Dream'



Watch out for:
STRAY CATS, 'Stray Cats'.
(Their debut album featuring 'Runaway Boys' and new single 'Rock This Town'.)
MINK DE VILLE, 'Le Chat Bleu'.

U2.B.OY

