

Graham Brazier



Graham Brazier
Inside Out
Polydor

Of the three ex Hello Sailor frontliners Graham Brazier has both the most to live up to and the most to live down. On the one hand he was responsible for their finest moments, the all-time debut single 'Latin Lover', 'Blue Lady', 'Blackpool' and 'Dr Jazz'. In fact the whole personality of Sailor pivoted on the Brazier persona; the swaggering, low-life romantic, viewing far away places through rose-tinted spectacles and those closer to home merely through blood-shot eyes. On the other hand it was the falling apart of Brazier, swallowed up in classic fashion by the self-destructive aspect of his own pose which precipitated the collapse of the band.

Now after his three year lunchbreak, Brazier, aided by 'heavy friends' (McArtney, Dobbyn, Lynch, Ulrich, Kinney etc) has produced pretty much the album his old admirers will have been hoping for. There is little new about *Inside Out*; three tracks are even recycled oldies ('Trouble' and 'Street Boy' from Sailor days plus the old Ripper single 'Six Piece Chamber') but there is a great deal which is quality. Not the least of these is the production, Brazier-McArtney, which recaptures the lost art of being muscular without being obtrusively raucous. The eight new tracks deal with familiar Brazier themes in familiar musical frameworks, ranging from the defiantly torchy 'High Wind in Jamaica', rescued from travelogue tack by

Jim Kerr, Simple Minds.



the shere panache of its delivery, to the street anthem stomp of 'Juan Pacenta'.

Constant throughout is Brazier's ability to strike a wide range of emotional responses while working within a narrow and well worn stylistic groove. Everyone who has gone to see Pink Flamingos or Coup D'Etat and come away wondering what big brother/sister saw in Hello Sailor should cock an ear at this one. Its the real oil.

Don MacKay

Simple Minds
Sons and Fascination
Virgin

Last year Glasgow's Simple Minds turned out *Empires and Dance*, their third album and, as the title suggests, one that created a tension between continental sweep (almost as convincing as Kraftwerk's *Trans-Europe Express*) and neu white funkadelic. With their first outing, *Life In A Day*, being immature and too derivative, and the second, *Reel to Real Cacophony*, unreleased here, *Empires* came as an eye-opener.

A label change and now the fourth, *Sons and Fascination*, and although less adventurous and varied than its predecessor, it still runs on similar rails. Another cryptic title alluding to the veiled, clipped perceptions of the lyrics, the album, musically, concentrates on developing and compacting the repetitive hypnotic power used so well on *This Fear Of Gods* and 'Capital City' from *Empires*.

In 'Trance As Mission', 'Sweat In Bullet', 'Boys From Brazil', the single 'Love Song' and a vocalized

re-mixed version of the flip, 'This Earth That You Walk Upon' are particularly arresting. Structured around Brian McGee's basic pounding drum patterns the songs build to a determined swirling funk platform, the ideal basis for Jim Kerr's maturing vocals. Yet first prize, and probably their best song to date, is snatched by a moving ballad opus, 'Seeing Out the Angels', a great arrangement and an expert vocal display from Kerr that recalls Roxy's 'Sea Breezes'. No higher praise.

In England you receive a bonus album but don't worry *Sons and Fascination* contains bonuses enough. Simple Minds continue to entertain. A fine album.

George Kay

King Crimson
Discipline
EG

Not since the 1969 pathfinding debut album, *In The Court of the Crimson King*, has it been possible to view KC as a band, rather than a vehicle for Robert Fripp's grand design. After endless changes in personnel, the name was laid to rest on a high note with the neglected *Red*, issued in 1974.

Between *Red* and *Discipline*, Fripp worked on a series of esoteric recordings, becoming steadily more inaccessible in his search for perfection. This 1981 reincarnation of KC sees Fripp feeding off a superb band, featuring Adrian Belew, Bill Bruford and Tony Levin.

With a sound bearing little resemblance to earlier incarnations, the band lays down a successful amalgam of 70s avant-garde music, ranging from the surging 'Elephant Talk', reminiscent of Talking Heads, 'Frame By Frame', which nods approval at the infant KC, and the majestic landscapes of 'The Sheltering Sky', with its Eno overtones.

This is tough, uncompromising music. Fripp is his most accessible for years, succeeding in areas where the ideas previously burned out for lack of direction. KC are back with a new deal for the 80s.

Essential listening.
David Perkins

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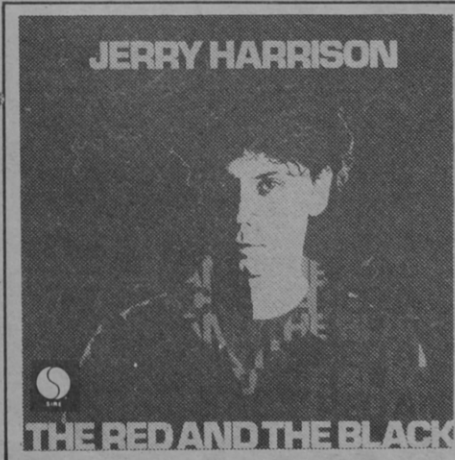


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