



Vinyl melt-down...

Sacred cows cud deep

Wheels In Motion
Any Trouble
(Stiff/Attic)

●●●

Any Trouble. Don't all jump at once. The name probably doesn't mean much to you now, but any day you'll be hearing great things about this band.

Sounding like a mixture of Elvis Costello, Rockpile and Joe Jackson, this energetic foursome (Clive Gregson, Chris Parks, Phil Barnes and Martin Hughes) presents a polished, vibrant musical treat for any new-wave fan. These boys represent the very best of British music, and their band is a lot of fun, with cuts like "Trouble With Love" and "Powercut" leaving a lasting impression.

Any Trouble has no trouble bopping along with the beat, presenting light, fun music, but they also succeed with some rather heavy, serious stuff, too. Songs like "Eastern Promise" ("Look out Cleveland, now the storm is through/your new salvation is

dawning on you/ your good intentions won't help you now/you need your prayerbook and your sacred cow") and "Dimming Of The Day" ("This old house is falling down around my ears/ I'm drowning in a river of my own tears") reflect a sadness amidst the joy, and Clive Gregson's voice handles this expertly.

Wheels In Motion is a fast-paced, serious musical compilation by one of the most interesting new bands around and it's highly recommended to anyone searching for a new sound. Any Trouble is no trouble at all.

Lloyd Wasser

Dolmen Music
Meredith Monk
(ECM)

●●● ½

To many people, the voice is a nice accompaniment to music — but not a necessity. After all, the thinking goes, music is made by instruments not vocalists. It is these people in particular who should listen to *Dolmen Music*.

This, to my knowledge, is Meredith Monk's first album for a major label and it is an impressive debut. *Dolmen Music* takes the opposite approach to the above-stated philosophy and makes the voice the music's central focus, with instruments playing a supporting role. The results are often stunning. In particular, the title suite "Dolmen Music" is proof of just how musical the voice can be. The suite consists mainly of six vocalists playing their voices unaccompanied. The opera-like piece is highlighted by Robert Een's clear tenor as well as the tight chorus of Monk, Andrea Goodman, Monica Solem, Paul Langland, and Julius Eastman.

The first side features Monk in four mood pieces, mainly accompanied by her own minimalist piano-playing. Each of these highlights a different aspect of her singing. From the mischievous laughter on "The Tale" to the eerie meaning on "Biography", there is ample evidence that Meredith Monk is one of the most unique voice-musicians, anywhere, today.

Howard Goldstein

IN ONE EAR...

●● *Al Jarreau/Breakin' Away* (WEA). Jarreau's fastest breaking album ever and it's easy to see why: it's slick, safe, and not very interesting. This is mainly fodder for MOR sympathizers.

R.P.

● *Binangs/If It Can Go Wrong It Will* (Basement/Attic). This could be the Irish Rovers doing their Teenage Head imitation, but I doubt it. Stick with real music.

L.W.

RATINGS

●●●● Vital

●●● Vtrile

●● Very okay

● Vermtnesque

■ Vartcose

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