

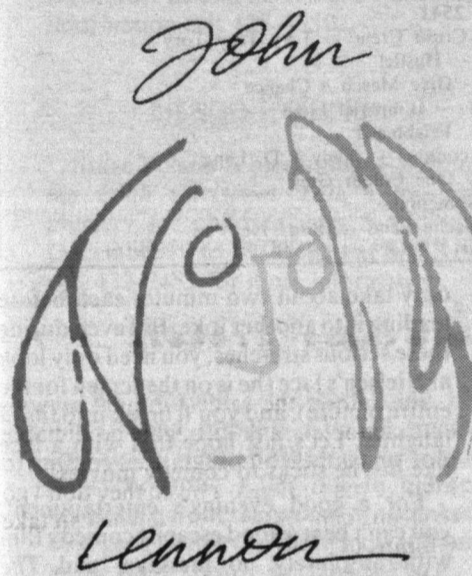
Record Reviews

Imagine: John Lennon
 Music from the original motion picture
 Capitol

by Mike Spindloe

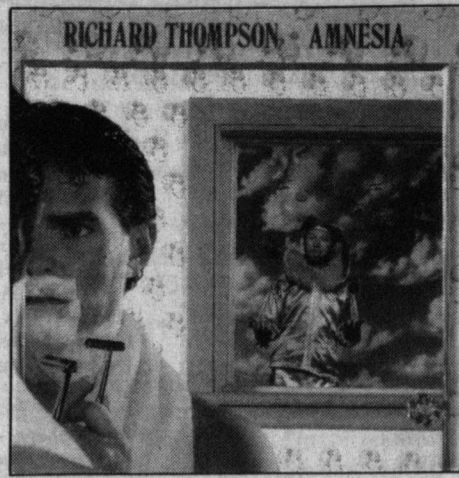
The only real question to ask about this one is: how badly should Capitol be castigated for releasing this redundant package? There is, after all, a movie that goes with it, and as everyone knows, every movie that comes out now must have a hit soundtrack, or be consigned to the video stores in three weeks or less.

What better way, one might ask, to ensure a hit movie than to release a soundtrack album of tried and true hits by the Beatles and their loveable social conscience, the late John Lennon. Well, I don't know if it's working or not, but I do



know that this album has only two items on it which could possibly be of interest to anyone with even an average number of Beatles or John Lennon albums in their collection. These items are the previously unreleased "Real Love" and a rehearsal version of "Imagine". Neither are worth writing home about.

Capitol, to their credit, have not been unfair to Lennon. Just about everything they've done posthumously has been in relatively good taste; some of it has even added to the legacy as it exists in the public domain. Maybe they were just too busy releasing 28 minute Beatles' CDs, or something. Maybe this is the beginning of a whole flood of glorious redundancy. Let's hope not.



Richard Thompson
Amnesia
 Capitol

by Kevin Law

Ever since his days with Fairport Convention, Richard Thompson has continued the distinctive Fairport folk-rock tradition. Such is the case with his latest album *Amnesia*.

Thompson has a history of producing well-defined guitar licks within a framework of fluid melodies and catchy, narrative style vocals. On *Amnesia*, Thompson, true to form, retains his pessimistic lyricism and unique Celtic-rock sound, producing a multileveled album of creative tone and unsentimental expression.

The Celtic roots that firmly hold in place the branches of Thompson's musical sensibility are in evidence throughout the album, but this is not the sole gist of the music. Thompson assimilates the drones of Celtic folk dances with hard rock stylings and clear cut guitar solos to produce a truly unique sound.

Particularly soaring in melody and castigating wit of lyric are "Jerusalem on the Jukebox", about idiotic, high class spiritualism a la Shirley MacLaine, and "Yankee Go Home", denouncing imperialist American tendencies, and my favorite, "Don't Tempt Me," a song threatening violent defense of a man's girl and his pride. You can feel simmering resentment in the wheezing bagpipes and pounding heartbeat in the driving percussion.

The ballads too, embrace a simple fatalism, and even bitterness, about the pain of love and separation, making this a polished and honest effort from a cult figure deserving of more attention.

Chris De Burgh
Flying Colours
 A & M Records

by Grant Winton

Flying Colours is the latest offering from Irish troubador Chris De Burgh. The album will be loved by true De Burgh aficionados, but will probably be ignored by radio stations and the general public.

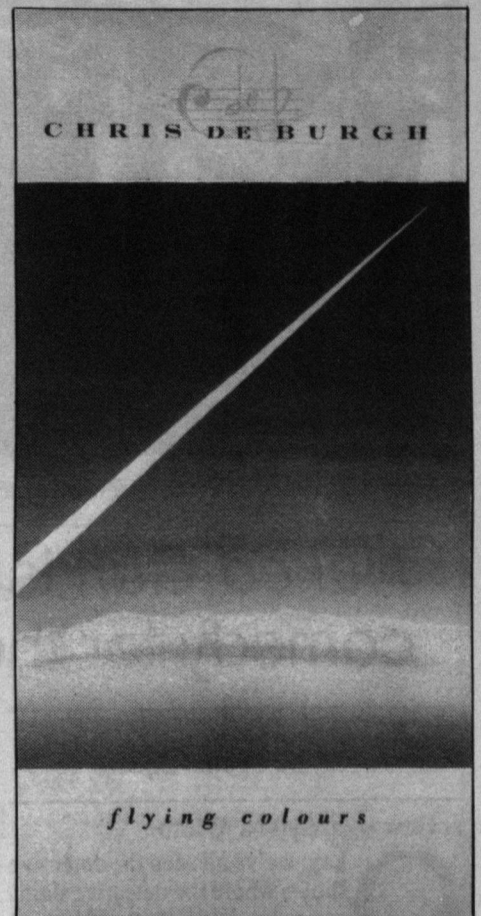
Flying Colours is very similar to De Burgh's last two releases, *Into the Light* and the *Simple Truth* EP. It features most of De Burgh's trademarks — an emphasis on good lyrics and strong vocal harmonies (usually Chris's voice multi-tracked — he doesn't use backup singers!) However, all the songs are slow to medium tempo, in a similar pattern to *Into the Light*. There are none of the real rockers that signified his early 80's collaboration with producer Rupert Hine on *The Getaway* and *Man on the Line* albums — the ones that first brought him to worldwide attention.

Unfortunately, he doesn't go the other direction either. There are no ultra-slow ballads of the calibre of "The Lady in Red".

Probably the best tracks on the album are "I'm not scared anymore" and "Don't Look Back". These are both faster, more upbeat tunes in the realm of "Fire on the Water", exemplifying the skills of the brilliant musicians Chris always manages to gather around him, especially guitarist Phil Palmer and saxophonist Chris White of Dire Straits fame.

"Leather on My Shoes" is a slower song, which features the most poignant lyrics on the album, about a man forced to leave a dying community. "Just a Word Away" is a ballad for his son Hubie, to match "For Rosanna" on *Into the Light*.

Unfortunately, one De Burgh trademark



that is sadly missing from this album is what Chris likes to call his "movie" songs; long three-or-four parters such as "Crusader", "The Leader", or "The Revolution". Side two's "The Risen Lord" starts out like its going to be a movie song, then just ends, pointlessly and inexplicably.

Real Chris De Burgh fans will like this album, but if you are one of those who have never heard anything except "The Lady in Red", I would recommend leaving *Flying Colours* on the shelf and picking up a copy of *Man on the Line* instead.

Various Artists
Permanent Record OST
 CBS/Epic

by Michael Chevalier

The demise and break up of The Clash in 1985 lay heavy in Joe Strummer's mind for a long time, so much so that he had to take a holiday from music; as the front man for The Clash, the band that reconciled punk rock with commercial success, he was burned out. Realizing that he was only happy when working, he soon ended his hiatus, turning his songwriting efforts to film scores, most notably Alex Cox's *Sid and Nancy* and *Walker*. For his work on *Walker*, Strummer formed a new band, The Latino Rockabilly War, and with this band he accepted the assignment to compose yet another film soundtrack, *Permanent Record*.

Marisa Silver's *Permanent Record* is the semi-factual story of a young man's suicide and the effect it has on those who knew him. Along with Strummer and Co., The Stranglers, J.D. Souther, Bodeans, The Godfathers and Lou Reed contributed songs to the soundtrack.

Because I'm a Clash/Strummer fan, perhaps I'm biased when I say that the album really belongs to Joe Strummer and The Latino Rockabilly War Band. Their contribution makes up half the album as well as the theme of the film. The producers of the album didn't save the best for last; the opening track is Strummer's "Trash City", which sets the mood for the rest of the record. With its crashing drums, Strummer's trademark Fender Telecaster guitar, and its raucous nursery rhyme chorus of "I've got a girl from Kalamazoo," "Trash City" is a reminder of just how dull and pretentious most modern music has

become. The rest of Strummer & Co.'s songs, "Baby the Trans," "Nefertiti Rock," "Nothin' Bout Nothin'" and "Theme To Permanent Record" follow in the same great loose, brash, raucous and roll style that harkens back to the early three chord basics of rock.

Side two is somewhat of a disappointment, at least in my opinion. The Godfathers seem to subscribe to the Bon Jovi/Guns & Roses school of songwriting; their garbage/bayou song "Cause I Said So" is full of wailing guitars wrapped around lines like "I don't need no PhD, 'cause I'm ten times smarter than you'll ever be." This may seem great to the band and perhaps the Beastie Boys, but misses the mark with the rest of us. The Bodeans' "Waiting On Love" and J.D. Souther's "Wishing On Another Lucky Star" slow down the frantic pace of the album with rather sleepy (but well performed) music and lyrics. English rockers The Stranglers wake us up with a hotspur version of The Kinks' "All Day And All Of The Night". Complete with a horn section honking in the background, the song is one of the highlights of the album. (Take note, Phil "Groovy" Collins — THIS is what a love song should sound like.)

Last but not least is none other than big, bad Lou Reed. His "Something Happened" reflects on the theme of the film without being overly slushy, and provides us with a solid conclusion to the album.

The artists on *Permanent Record* will probably never be picked to do the soundtrack for the next Tom Cruise film or become as elevated and self-approving as U2, but I'm sure they aren't losing any sleep over this. And unlike most rock soundtracks today, *Permanent Record* doesn't act as a shiny marketing package for the film; it is simply a very good collection of songs, regardless.

PERMANENT RECORD

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

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| JOE STRUMMER & THE LATINO ROCKABILLY WAR Trash City Baby The Trans Nefertiti Rock Nothin' Bout Nothin' | J.D. SOUTHER Wishing On Another Lucky Star THE STRANGLERS All Day And All Of The Night | LOU REED Something Happened THE GODFATHERS 'Cause I Said So | BODEANS Waiting On Love |
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