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## Golden Earring - Older, but not better

Review: Golden Earring - Cut  
by Kenneth Newman

Hey, man, this is rockanroll. Like, this is get down, get drunk, get a headache from bashing your head against the wall rockanroooooo!! And it's awful. Sure, it's rock and, yeah, you can play it loud, but it still bites the proverbial whatever.

I remember when Golden Earring was a good band, way before "Radar Love" came out. Though completely derivative of English-speaking rock, they still managed to be what thirteen years ago was called "progressive". They had some good long jams with inspired guitar work from George Kooymans. And they were dynamic, exciting and loud in performance. Now they're just loud.

This band has completely run out of ideas. They have fizzled out. They are now uninspired and extremely unexciting. Not even the contrived horn section, the obscene overproduction or the great sound quality on this record could save it. It's hopeless. It wouldn't even make a good Frisbee, ashtray or door-stop. Forget it. Avoid it.



The music is droll, uninspired hard rock mish-mash that would have been laughed at in 1973. The performances are particularly drab and lifeless. The singing, when it's not boring, is obnoxiously contrived. There's something annoying about a middle-aged Dutchman trying to sing like an American high-school student. And the lyrics perhaps are the worst part. I've seen much better stuff written by twelve year old AC/DC freaks. Even the cover art is terrible. If you have to buy this kind of stuff, at least buy a Canadian record and keep your wasted dollars in the national economy.

## "Primitive Man" is mellow, appealing

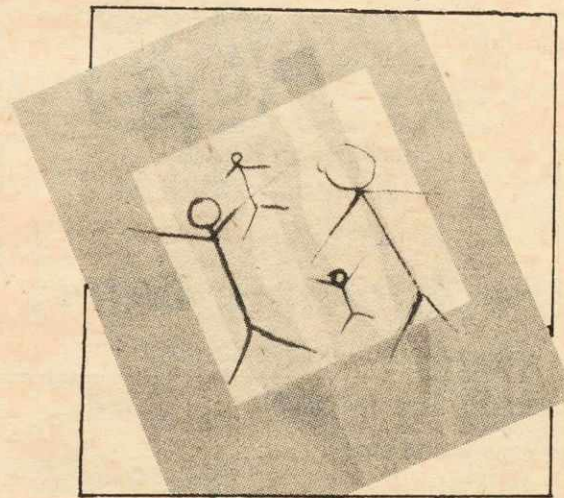
by Gary P. LeBlanc

Ice House scores top marks on **Primitive Man**, an accessible album of high quality. This New Zealand band will appeal to many different people.

On the whole, Primitive Man sounds very close to **Roxy Music's** *Flesh and Blood*. This shows that, in spite of being more commercial than ever, Roxy Music is still an influential force in pop music. Copying Roxy Music is nowhere near as redundant as copying the likes of either **Led Zeppelin** or the **Rolling Stones**. On to Icehouse though...

The album is a slick production of multi-track recording, the sound an unobtrusive blend of harmonious sounds with synthesizers and percussion in the foreground. They haven't changed much since their first album, save, perhaps, a little improvement in production. The guitar is seldom prominent although when it breaks into a lead it does command the song.

The percussion sounds like a mix of natural and synthetic drums. It's hard to distinguish between the two nowadays with the latest drum machines using digitally encoded recordings of real drums onto



micro-chips. Though the sounds are real, the conventional ideas of percussion are surpassed in this way. Some of the bass work is done on synthesizer as well. The vocals sound like a mixture of Brian Ferry and Gerry Rafferty, smooth and precise.

The music is rather mellow, but it doesn't lack energy. It is loaded with catchy hooks and is very tasteful overall. The lyrics, though romantic on the surface, don't say much at all. The meanings of these are probably just as obscure to Iva

Davies, who wrote them, as they are to me. However, **Icehouse's** message is a conveyance of pleasure. Their music is at the pinnacle of pop today. It neither preaches nor expounds socio-political thought. The intent is to fill the room with relaxing ambience.

It's great that C100 is giving **Icehouse** airplay, as they may sound a tad too sophisticated for the tightwad top 40 genre. **Icehouse** is now where electro-beat will musically evolve to and where the rest of pop wants to be.