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Records Mind report

Lovesin
Set the Night on Fire
(Taxi Drive Music)

Lovesin's *Set the Night on Fire* is a rock 'n' roll album that sizzles before it ever gets started. Johnnie Lovesin's lyrics are excellent, but the sound created around them sucks away all their potential.

The diverse-sounding album has some positive notes including the energetic title tune "American Miss", and the mellowing, fireside, "Tombstoned".

The overall efforts put forth by Lovesin create a very subjective reaction, but for those who enjoy the old sounds of rock 'n' roll, this is an album to be savoured.

Jules "Wilder" Xavier III

Joe Henderson
Relaxin' At Camarillo
(Contemporary)

In the early sixties, trumpet player Kenny Dorham called him "one of the most musical young saxophonists to show since Charles Parker." Now, after releasing some fairly insignificant albums in the seventies, Joe Henderson is back and for the first time in a long while it sounds like he's inspired enough to live up to the late Dorham's expectations. *Relaxin' at Camarillo*, Henderson's latest album is a sparkling standout among this year's mainstream jazz releases and will probably please his patient fans.

Henderson has achieved a 'cool' easy sound here, probably owing to the musicians he chose for the date, and the songs, a mixture of standards, originals, and two Chick Corea compositions. Corea on piano plays like he did in his pre-fusion days with some fine accompaniment and strong soloing, particularly on his tune "Crimson Lake". Bassman Tony Dumas and Weather Report drummer Peter Erskine are equally impressive.

One song that particularly shines is Henderson's own "Y Todavia La Quiero". Henderson

has always shown an affinity for Latin-type tunes and usually includes one or two on his albums. After burning a whole through that composition, Henderson and the group slow things right down for a spirited version of "My One and Only Love".

For those who have been skeptical about the talents of Joe Henderson, and Chick Corea for that matter, "Relaxin' at Camarillo" may change some minds as well as providing some worn out needles.

Hacker and Goldstein

Hot Tip
Stop All Motion
(Attic)

Stop All Motion, Hot Tip's debut album, showcases lead vocalist Peter Evans' strong song lyrics but unfortunately they are lost within the groups music. Basically Hot Tip



are an energetic outfit powered by drummer Coleman York's torrid heavy hitting.

The group seems to be influenced by the New Wave energy in music today but fail to set up a style of their own. They're trying to say something in their music but nothing seems to materialize.

Most of the songs tend to be repetitive with only "Father I Know", "Stop All Motion", and "Hard to me Me" standing out.

If Hot Tip wants a hot tip, at least from this reviewer, they should find some identifiable sound before they choose to record again.

Jules "Wilder" Xavier III

The Clash
Sandanista!
(Epic/CBS)

Meanwhile, somewhere in Joe Strummer's mind...

When the dust finally settles, and the last echo of the last crumbling building finally dies away, and the last man pulls himself across the abyss with his plastic portable monophonic Radio Shack turntable in search of surviving vinyl, underneath a pile of deleted Yma Sumac albums, he may find a copy of *Sandanista!*

Sorry. It's a great album, but not quite the monument that The Clash might want it to be.

Sandanista! contains some of the band's most impassioned work, and also some of its most throwaway schlock. But the strong points are enough to pull this album through and yank it to the top of the heap. This six-sided effort is perhaps too ambitious. Joe, Mick, Paul and Topper want to do everything here and maybe a collection of Pygmy Chamber Music next time.

The album is like a novel in many ways. The joy of the set is in the search. And the range is, admittedly, quite impressive—from the rousing independent label anthem "Hitsville U.K." to the biting understatement of "Somebody Got Murdered" ("Somebody's dead forever...and it's left me with a touch.").

Plowing through the discs, one also finds "Look Here", a sort of vocalese ode to Mose Allison (somewhat silly, but sincere), and "The Sound of Sinners", a rousing revivalist praise-the-Lord-and-pass-the-hubcap tune. And of course, there's the nifty kiddie version of "Career Opportunities". Which brings us back to the band's biggest problem—a premature striving for immortality.

Sandanista! is definitely a rich, important mountain of music. Now, if they'd squeezed all the filler onto one piece of final, we'd even have something to play frisbee with after the Apocalypse.
Stuart Ross



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