

The Talking Heads' musical family - ah one, ah two...



by Fred Davis

The Talking Heads have been a dynamic, successful group, all members contributing their own uncosmopolitan concepts of what the band plays. Their style has somewhat changed from their first albums (**Talking Heads '77** and **More Songs About Buildings and Food**) to their latest **Remain in Light**. The Afro-rock beat that permeates each cut on this album evidently awoke the members who then decided to record their own individual albums.

David Byrne works at what he does and what he does people

seem to enjoy. Not too long ago he wrote the score to N.Y. choreographer Twyla Tharp's **The Catherine Wheel** which became a short, fairly successful Broadway production. The album entitled the same is another step in Byrne's noted career. It furthers the experimental music exploration for this Talking Head but it is not something totally new to the listener.

In **The Catherine Wheel** Byrne keeps the music at a bright and steady tempo, probably for the dances that Tharp has created. Songs like "Big Blue Plymouth," "His Wife Refused" and "My Big Hands"

are among the more prominent on this album.

A great big house with nothing in it

He comes home says 'Now wait a minute'

He's comin' in she's goin' out
He turns around 'What's that about.'

Here he seems to enjoy implementing wide ranges of intricate beats and voice recordings and does this very effectively throughout the album.

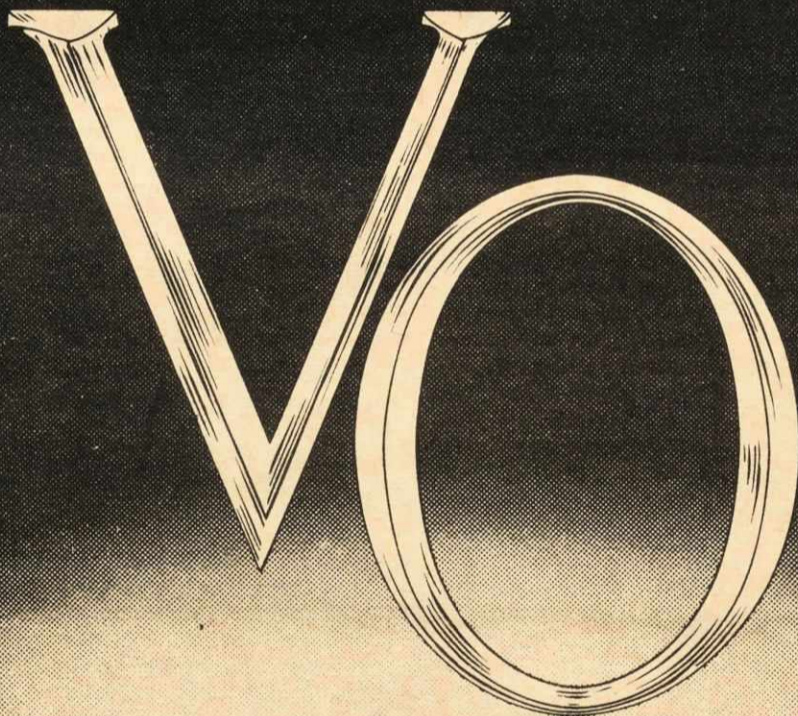
Something to listen to.

Directly after **The Catherine Wheel** Byrne worked with the B-52's on their newest but definitely not their liveliest album, **Mesopotamia**. Meanwhile, the other members of the Talking Heads have also been in the studio mixing, matching and mismatching songs. Without going into any specifics, these three do not seem to be making as big a splash in solo performances as their lead singer Byrne.

Lead guitarist Jerry Harrison's **The Red and the Black** album is a jumble of semi-sensible beats that are quite distracting to say the least. The only real success he's had with the album thus far is the first cut, "Falling All Apart," which differs from most of his work with the Heads in that this song is danceable.

Bassist Tina Weymoth and drummer Chris Frantz are the focal members of the new Tom Tom Club. This lost-in-the-woods group seems to lack direction and comes across as a laid back B-52's -- if there is such a thing.

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