

Run for Cover

Run for Cover
Gary Moore
Virgin

review by Greg Halinda

Fans of Thin Lizzy will recognize the name Gary Moore. He was the guitar man in that band, and these days is trying a solo career (like everyone else who once played with a group of some repute). His second solo album, *Run For Cover*, possesses that good old heavy metal kick. It is not, however, a straight ahead heavy metal album.

Moore enlists the production talents of Peter Collins (Nick Kershaw, Men at Work) on a couple of tracks, and the results are almost respectable. "Out in the Fields" for instance, the first single off the album, bor-

rows a U2 theme and Thin Lizzy vocalist Philip Lynott to create your average high-energy 1985 rock tune, a la Night Ranger Heck, there's even a video out to commemorate the event.

A couple of songs that may make the CHED playlist are "Once in a Lifetime" and "Listen to Your Heartbeat" (profound titles, no?). Moore sings these ones (the latter is even danceable) and gives it his best Steve Perry impression. Seriously, though, this record will probably disappear before anyone realizes it has arrived.

Run For Cover holds no treats for rock fans. A few heavy metal guitar antics and smooth production cannot compensate for mediocre lyrics and average tunes.

Syntho-pop saga

Paul Hardcastle
MCA Records

review by John Watson

Paul Hardcastle's self-titled released displays electronic components on the album jacket. Take that as a hint, if you are not big on synthesized pop avoid this album.

Hardcastle is consistent in other ways as well. A recurrent beat throughout the album is the same one found on the popular '19' track — something of a slow disco beat. That track is fine (19), but the same beat appears on about half of the rest of the album as well, it gets a little monotonous. (It took me about

two weeks to listen to the entire album in one sitting.)

Vocals are another area where Hardcastle keeps things constant. Two songs feature dialogue — That's '19' and 'Just For Money'. Of the two '19' is far more effective.

On the rest of the album only two other songs have vocals. Carol Kenyon on 'Don't waste my time,' has a great voice, very sultry. It is on the liveliest song of the album. It's got energy, and mercifully isn't form-fitted to the '19' beat.

It is the high point of a repetitive and at times boring album

The Gateway 1986-87

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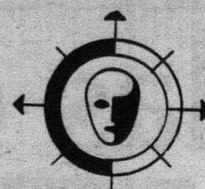
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