

**Tom Robinson and Sector 27
(IRS/A&M)**

After the debacle of *TRB Two*, Tom Robinson put together a new band and announced the depoliticization of his music.

Well, the album is out, the new band in Sector 27, and the music is as vital as that on Robinson's debut, *Power in the Darkness*. The lyrics here are not so overtly political as on the earlier efforts, but the message is here, shallowly buried beneath heavy sarcasm and



satire. Less blatant, less preachy, maybe Robinson will now reach a wider audience.

Apparently disillusioned with the results of being the voice of the



Records...

Odds and Todds

oppressed, Robinson seems to have lost the gentleness that we knew lay beneath even his angriest of diatribes. He says it on the first cut, "Invitation", belting out as infectious a chorus as ever:

*What have we got to lose
If we try it on?
Not one of those bastards
Notice when we're gone.*

With Steve Lillywhite producing (a nice change from *TRB Two's* Todd "Wall of Molasses" Rundgren), Robinson and the band achieve a slick, but nasty and energetic, sound. The studio is taken advantage of, but not over-indulged in.

The overall tone of this disc is foreboding. Robinson has dropped his note of optimism and injected some I-tried-to-warn-

you-but. From "Bitterly Disappointed":
*You're just a bitter disappointment
To your mom and me—
No son of mine.*

Stuart Ross

**Todd Rundgren
Healing
(Bearsville/WEA)**

The Runt has returned, and not a moment too soon. Following his last few efforts, the cute (but not much else) *Deface the Music* and the uneven *Hermit of Mink Hollow*, one had to wonder if Todd Rundgren had finally bit it. But with the release of *Healing* Todd has proven he is still a vital and unique creator of music.

Perhaps his best to date, *Healing* features that peculiar-to-Todd-mixture of passion and humour



that has made his music so special for so long. In many ways a concept album, *Healing* still manages to reveal a different aspect of Todd's musical wizardry on each cut. On

"Flesh", for instance, his voice creates a sense of urgency matched only by his classic "Last Ride", while the "Golden Goose" displays his weakness for the cute and comical.

More importantly though, in "Time Heals", Rundgren has resurrected the tasteful single with enough potential to catapult him once more to the forefront of popular music, somewhere he hasn't been since "Hello It's Me". And no man more deserves the recognition.

Healing once again proves that Todd is one of the few originals in the too often stale world of so-called 'Rock Music'. By performing, composing and producing all the music himself, he has managed to transmit his mystic vision with great eloquence, a refreshing change from much of the innane material plaguing today's music.

For those of us who need our music to come from the heart, *Healings* is indeed a blessing from the heavens.

Hacker & Goldstein

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