



Mick Jagger

## Goats' Head Soup

# Stones not ready for Geritol set

By DYNAMITE C. STRANGE

It was bound to happen. Now firmly ensconced in the post-30s superstar trip, the Rolling Stones are shifting gears, toning down their sound, and uneasily leading their aging audience into the soporific seventies.

On their latest release, Goat's Head Soup, the Stones present an ambiguous front, stringing together a collection of often disconcerting contrasts, and tying them into an inconsis-

tent and unlikely whole.

While there are a couple of truly superior tracks on Soup, it lacks the firm sense of direction which has always been the trademark of the Rolling Stones sound at its best. Not that there aren't plenty of goodies to savour — Jagger and company aren't ready to join the Geritol generation just yet.

Best cut by far is the back-to-Berry album-closer Starfucker (re-titled Star Star), which captures perfectly the irresistible energy and rowdy imagery

which have been the motivating force of the Stones' best creations.

Also included is the current chart-topper, Angie, probably the most emotive ballad the Stones have come up with since the elegantly wistful Back Street Girl of a few years back. Both Heartbreaker and Silver Train are rousing rockers with plenty of kick and scream, while Dancing with Mr. D. is an outpouring of voodoo and evil affectations (because of legal and financial considerations, the album was recorded in Jamaica).

After these, though, the pickings get

pretty slim, as most of the remaining numbers are fairly non-descript medium-tempo workouts, sounding much like leftovers from some previous session.

Although Goat's Head is only an average album (by Stones standards), the points, far apart as they may seem, make up for the mediocrity of the rest. Even at their most indifferent, the Rolling Stones are still strong enough to cut most of the opposition and maintain their precarious position as self-proclaimed rulers of the contemporary rock scene.

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