



Records

music is for having fun to, and he shows a sense of humour in the choice of the title track, a deadpan version of the theme to James Garner's classic television series. **Variou Artists** **The Great British Rock Invasion (RCA)** KW

I don't believe it, but someone has put together, tastefully, a triple album of British artists from 1963 through to the 80s. From the effervescent (the Beatles' 'I Want To Hold Your Hand') to the melancholy (Fleetwood Mac's 'Man of the World'), every one of the 52 tracks is a gem. 'Maggie May', 'Something In the Air', 'Sultans of Swing', 'Black Night' ... all classics. The Yardbirds, Small Faces, the Jam, Hendrix, Boomtown rats, Cream ... "Certainly is the Best Of British, old chap!" SGE

Neil Young
Greatest Hits (Reprise)

This 11-track compilation has been released by Young's old label (his best work, however) to coincide with the touring schedule of the artist. Commercialism aside, it's a fine collection. Of course, it's fun to programme your possible alternatives, but here we have 'Cinnamon Girl', 'Old Man', 'Comes A Time', 'Walk On', 'The Loner', 'Like A Hurricane', 'Heart Of Gold', 'Southern Man', 'Down By The River', 'Southern Pacific' and 'Hey Hey, My My'. The epic *Decade* collection eclipses *Greatest Hits*, but this is a commendable introduction. KW

Julian Cope
World Shut Your Mouth (Mercury)

A dull rock record littered with pseudo psychedelic touches that are more wet than whimsical. Cope's first album since the demise of the overrated Teardrop Explodes and this isn't even a singer looking for a band ... if

Cope's vocals were any more strangled he'd be dead. I hear his latest is called *Fried*, which possibly relates to the condition of his brain. Anyone who comes up with lines like "If I were France and you were Germany / What an alliance that would be," has gotta have something loose somewhere. SPC

The Angels
Two Minute Warning (Mushroom)

Jimmy Barnes' move to the Mushroom label signalled for him a new lease of life but unfortunately the same can't be said for rock veteran the Angels. At their best (*No Exit, Face To Face*) the Angels competed with Cold Chisel and Midnight Oil for the Australian rock 'n' roll crown. *Night Attack* and *Watch the Red*, the last two albums, were mediocre by comparison and *Two Minute Warning* does nothing to arrest the decline. The problem is that it merely repeats the old riffs we have all come to know. How can you resurrect 'Marseilles'? 'Babylon', which borrows heavily from the past, is the best track, but the lasting impression is that the band have seen better days. DP

Triumph, Thunder Seven (MCA)

It's about time this band received a larger slice of the metal consumer attention in Enzed that the quality of their last half dozen albums warrants. There are few bands this consistent class operating in the heavy metal arena. 'Thunder Seven' easily maintains the exhilarating blend of instrumental virtuosity, melody and power that has become this band's trademark. Fans of Rush and Led Zeppelin should find instant satisfaction here for starters, though anyone remotely interested in heavy metal should check it out pronto. CC



Temptations
Treat Her Like A Lady (Motown)

One of my favourites for the last six months, and the best thing on Motown since the last Smokey album. Smooth, sophisticated groove, both joyous and infectious, it doesn't wane, no matter how much I hear it. I can't for the life of me understand why Murray doesn't go for it.

Matt Bianco
Half A Minute (WEA) 12"

New heirs to the boutique throne, Matt Bianco are by now making themselves very popular at all the best soirees. Clever latin influences tinged with a pop sensibility give them a head start on today's serious young men. A hit right across the board.

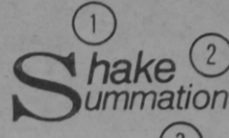
Dazz Band
Let It All Blow (Gordy) 12"

One of the strongest intros of the year never really seems to get past being an intro on this b-b-beat bonanza. An underdeveloped idea means that this good song misses out on a chance of greatness and 'Let It Whip' remains their pinnacle.

The Power Station
Some Like It Hot (Parlophone) 12"

As a big fan of both Robert Palmer and Bernard Edwards, it worries me that they should want to work with anyone called Taylor. Still, the Durannie boys have probably made the best record of their career, despite some awful

guitar from Andy. A huge hit of course. **Mark Phillips**



DD Smash
She Loves Me Back (Mushroom)

To these ears, 'Whaling' was dreary, 'Magic' was absolutely sparkling pop, and 'She Loves Me Back' falls somewhere between the two. Dave can't quite hit the silky groove of the Luther Vandross original (nor should he even try), but he gets another chance to strut his singing stuff and everybody sounds like they're having a good time — as a matter of fact, there's a real party feel to it. The flip, 'Wot A Day', has standard Dobbyn quirks, but maybe you have to wait a little bit long for the good ending.

Dance Exponents
My Love For You (Mushroom)

The most lightweight track from the Exponents' forthcoming album and the one on which they sound most like U2. Things wouldn't be too bad however, if the local record company hadn't seen fit to chop the song down to 2 min 29 sec — the structure goes out the window and it sounds like a long ad. The flip, 'Ashened, Ashened, Autumn Leaves' is a lot more like it, with Jordan displaying his ability to place words well over music and Chris Sheehan whipping up a nice guitar line. The noisy workout it ends with probably warrants a *Play Loud* recommendation.

Herbs
Nuclear Waste (Warrior)

Wow ... heavy shit ... nuclear explosions and a kick drum that sounds several metres high are just a couple of the tricks in this remix. The song itself, with its nagging guitar line, still manages to sound celebratory while talking about the threat of nuclear destruction and that's something in itself. The dub does go on a little bit long, though — or perhaps the record should come with a free spill.

This Times Square (Ode)

This band sprang from two old lineups, Skin Dynamics and Stiff Richards — and unfortunately, *old* is the way it tends to sound. None of it's bad, but the familiar-sounding power pop approach only really comes together on the more involved closing track 'I Am the Truth'. The songs do, however, give the impression that they'd sound better live. We'll have to wait and see.

Step Chant Unit
Painting Pictures (Jayrem)

A pretty ordinary synth song with patented Waikato guitar and lines like "Televisions of my mind." It might sound better given a massive production, but ... 'The Game' is texturally a bit harder but, driven by an awfully dumb synth riff, lacks even the subtlety of the A-side.

Radio Active
Loving You (Ode)

Sounds like someone's been listening to *Seventeen Seconds*. There is the odd good idea here and it's best when there's no singing going on, but it all goes to waste on such a bloody dull song. The B-side is something stupid about "shock treatment and mind control."

Russell Brown

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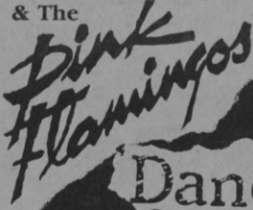
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YOUR'S WAS THE FLEECE THAT MADE ME COLD
HEY BABY...
I KNEW OUR LOVE HAD JUST BEGUN
THOSE DAYS IN THE PADDOCK WHERE WED RUN
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