



ALICE COOPER

CHANGING WITH THE TUNES

(***) BOOK OF DREAMS - STEVE MILLAR BAND (CAPITOL RECORDS)

Steve Millar must be deliberately trying to hide his talent from us, because as was the case with Fly Like An Eagle, the worthwhile songs are hard to find on Book Of Dreams. Once again the short, completely useless synthesizer tracks are included, serving only to cloud over the picture of exactly where Millar is now musically standing. After subtracting these synthesizer tracks, what in effect remains?

As with Fly Like An Eagle, the commercial rock 'n rollers are back, namely

"Jet Airliner" and "Jungle Love". Both songs promise more than they deliver, so subtract those two. Next, dismiss for the moment, the songs not written by Millar. This leaves us with "Winter Time", "Swingtown", "True Fine Love", "Wish Upon A Star", and "Babes In The Woods". None of these are Millar classics by any stretch of the imagination, but simply nice safe inoffensive tunes to fill out an album. To find Miller at his best on this album, the non-original material has to be considered. Les Dudek's "Sacrifice" is the best cut of the elpee, with David Denny's "The Stake" a close second.

Obviously, Millar has fallen down the commercial stairs and is not even going to bother picking himself up. He'll just pump out the Top 40 garbage and watch the

receipts roll in. When he feels a guilty twinge, he'll do a song such as Dudek's to ease his conscience. Book Of Dreams is the product of a stationary Steve Millar.

(**) LACE AND WHISKEY - ALICE COOPER (WARNER BROS.)

At one time Alice Cooper was changing his style with every album. The big problem with Lace And Whiskey is that he's changing his style with every song. Do you want Alice

- copying Aerosmith (It's Hot Tonight)?
- doing "house-wife heavy metal"(You And Me)?
- singing about Fred Astaire and Rudolph Valentino (King Of The Silver Screen)?
- singing old rock 'n roll music while imitating Elvis Presley (Ubangi Stomp)?
- confessing that all his old rock classics were crap (I Never Wrote Those Songs)?
- coming on like the Supremes, Motown production job included (No More Love At Your Convience)?
- sounding like he was recorded live at Westminster Abbey (My God)?
- being just mediocre (Lace And Whiskey, Road Rats)?
- at all (and be Damned If You Do)?

The only sign of the old Alice is the one line in which he says he wants to eat his make-up and wear dresses again. Those days, and especially the music that go with them, are, alas, gone.

(****) TRANS-EUROPE EXPRESS-KRAFTWERK (CAPITOL RECORDS)

Donna Summer's synthesizer dominated single, "I Feel Love", is now burning up North American charts, and if you enjoy that song, then Trans-Europe Express, by four electronics experts under the name of Kraftwerk, should also satisfy you. They first broke in America with "Autobahn", a single from the album of the same name. A very successful album, Radio-Activity, followed. Trans-Europe Express continues Kraftwerk's tradition of bringing you top-quality electronic music. Check out, in particular, the title cut, and "Europe Endless". Kraftwerk are to electronic music as Chuck Berry to rock 'n roll, so get in on Kraftwerk on the ground floor, particularly Trans-Europe Express.

(*****) PIPER (A&M RECORDS)

A lot of name bands have sprung from Boston, including J. Geils, Aerosmith, and Boston. But a new five-mem-

ber band, led by Billy Squier and called Piper, is superior to any of those mentioned above. They are by far the best rock group to come out of the United States in many a year.

Billy Squier is one of the present genius' in rock music. Along with writing all the songs except the Stone's "The Last Time", Squier plays lead guitar, handles the lead vocals, and even contributes in the percussion category. His songwriting leaves little to be desired. The music takes numerous listens before the listener discovers the various hooks inherent in each of the songs. There is an underlying magic in each that brings you back time after time. Add to this mystifying music the captivating vocals of Squier and you have an unbeatable combination. The very subtle phrasings in songs such as "Whatcha Gonna Do" leads one to the conclusion that Piper just can't miss. The dynamic combination of music and vocal ability is especially evident on "Sail Away" a song I consider to be a classic for just that electrifying pairing. As far as his guitar work goes, Squier rates with the best. The Rolling Stone's "The Last Time" never had it so good, even from Keith Richard.

Piper is a band to be heard from. Don't pass them up. Their second album, entitled Can't Wait, has just been released. The title is appropriate. I just can't wait for more from Billy Squier and Piper.

(****) FUNDAMENTAL ROLL - WALTER EGAN (COLUMBIA)

Stevie Nicks and Lindsey Buckingham of Fleetwood Mac had some time to themselves after the recording of Rumours, so they entered the studio and produced, sang on and played on the debut album of Walter Egan. The fact that even in this company, his album is a credit to his own style of songwriting and playing means that Walter Egan is a major new talent. "Yes I Guess I Am", "She's So Tough", and "Tunnel 0' Love" are as good if not better than anything Mac has done, and Egan deserves as much credit as his mentors for their ultimate effectiveness.

If you're looking for something to enjoy between Mac albums, Walter Egan's Fundamental Roll is it.

DULY NOTED

by Callum Beck

CALIFORNIA ROCK

The Youngbloods: "Elephant Mountain" - (1969)

Soft, soothing, soulful, mellow music from over the hills, with a light touch of California Rock. "Darkness, Darkness", "Quicksand" and "Ride the Wind" almost, in themselves, make this album worth paying full price for. But even if they don't, with the rest of the album thrown in, it is more than worth your \$7.00. Jesse Colin Young is the guiding genius and main songwriter behind the group.

Love: "Revisited" - (1969)

Love just about perfectly represents the essence of the whole California music scene in the late

sixties. The inside cover of the album jacket describes them as the 'hippiest [ugh!!] group around but yet, perhaps the only underground group left.' They attacked the older generation's mores and superficiality, and were totally immersed into the optimism of the Haight, but yet their lives were basically hung-up, strung-out, and miserable. And with the death of the dream they ended up recording what have to be ranked near the top of the list, of the all-time worst ever albums.

But this album is Love at their best. It is a collec-

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THE DISPENSARY

Restaurant



LOUNGE

"Old Fashioned Goodness"

The Cellar - Hughes Drug Building