



The Music Beet



Rockinroll - Greg Kihn Band

If Rockinroll is any indication, the Greg Kihn Band will not be an unknown commodity for much longer. Not since the Pretenders have I heard a debut l.p. with so many good tracks. The album reminds one of the early Tom Pett releases - (the standard) ten songs with barely a wasted note a misplaced chord, or a boring solo in the bunch.

For a new band, they are remarkably tight, yet the material is without excess polish-hats off to producer Matthew King Kaufman. From the outset it is obvious that these guys are very talented. Dave Carpender's leads are blazing but restrained, especially on "When the Music Starts". The drumming of Larry Lynch is well above average. Greg Kihn's voice has the perfect edge for rock n'roll. On top of everything, Kihn's lyrics are top notch, from witty (in "Valerie") to profound ("Womankind").

The single "The Breakup Song" (they don't write 'em)" is getting some AM/FM airplay and

is giving the group some well-deserved exposure. I haven't heard a catchier song in years. Kihn also does a remake of Tommy Roe's "Sheila", playing it the way it is supposed to be played.

Another thing I like about this band is that they don't parade any pretentious gimmicks to "break" into the market. They utilize existing pop/rock tools and mold them to their own style. Music could stand such honesty. Get this album.

Law and Order - Lindsey Buckingham

Law and Order shares much in common with Fleetwood Mac's misunderstood and unjustly maligned Tusk. That isn't surprising, considering that - for the most part - Tusk was Buckingham's baby. With this, his first solo effort, he is absolutely free to do what he wants. Generally speaking, the results are very impressive.

From Law and Order you feel that you are listening to a craftsman at work. With the exception of occasional harmonies and drums, Buckingham performs all of the vocals and

instrumentals. He moves from the laid-back mid-tempo ("Trouble," "I'll Tell You Now") to the bizarre but catchy ("Bwana", "Johnny Stew". "That's How We Do It In LA").

Buckingham's penchant for sharp drum patterns which was so evident on Tusk stands out on "Mary Lee Jones" and "It Was I". He even does a blues remake of a 1938(!) number, "September Song."

The material on Law and Order is so varied that one or two listens just isn't enough to make a proper judgement on the l.p. But when the melodies sink in, they stay. I'm sure that Bella Donna, released by Buckingham's fellow Mac member (and former "partner") Stevie Nicks will outsell Law and Order. However, the former is safe and derivative while the latter is adventurous. Remember it wasn't until Buckingham joined Fleetwood Mac that they found any real cohesion and direction. His production on Rumours is the chief reason that the Mac are now a

"super group." As has been suggested by some, Fleetwood Mac may need Buckingham more than he needs them.

Quarterflash - Quarterflash

This is year another impressive debut album. Quarterflash is a down under product of a couple of splintered groups and they play with more confidence (and competence) than a lot of established groups.

When the songs are good, they are very good.

"Harden My Heart" is as good an AM single as I have heard in some time; while "Right Kind of Love" is passionate without being muddy.

When the songs sound like something else, they don't sound like much. "Find Another Fool" is so Pat Benatar-ish that it threatens to spoil the whole thing. However, this is as close as the material gets to being irritable.

On the whole, John Boylan's production is solid. The l.p. is far from perfect but it points to a bright future for Quarterflash.

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