



The Music Beet



Paul Bradley

Dangerous Acquaintances - Marianne Faithfull

This is quite simply one of the best rock albums of the year. Faithfull has thrown off the shroud that inspired the anger and despair of Broken English. In fact, on the opening cut she repeats, "I'm changing my role in life." This tune, entitled "Sweetheart" sets the tone for the rest of the l.p. The song has a distinct reggae feel - not what you might expect from Ms. Faithfull.

"Intrigue", the l.p.'s second track, also has a pleasant surprise awaiting - a horn section. Again, this is not something we would expect, judging from Faithfull's past material, yet it complements the mood of the song beautifully.

Most of the remaining tunes on Dangerous Acquaintances are set to a mid-tempo, heavy rock beat, similar to Broken English.

Faithfull still has a measure of gloom to project. But, wisely, she isolates it so that when we do come across "So Sad" and "Truth Bitter Truth" we know she is sincere.

This is not a perfect album and it may take a couple of listens for you to adjust to Faithfull's gravelly voice. But when the songs hit home, they stay. All cuts are recommended, especially "Intrigue", "Eye Communication", "So Sad", "Strange One", and "Easy in The City".

Ghost In the Machine - The Police

The age old conflict of commercial success versus artistic integrity has never been more than in the Police. Outlandos d'amor and Regatta de Blanc had critics raving. Then, all of a sudden the band had three hit singles in England (two of which were number 1)

and one in America. As you can imagine, it's hard to write good material and perfect your craft when you are constantly on the road (on the talk show circuit as it were). This was painfully evident in Zenyatta Monodonta, a decent l.p. but sub-par for this band.

An initial observation is that this is the first Police Album whose title is actually pronounceable. Below the surface, the material travels in extremes. There are four very good cuts: "Spirits In the Material World", "Every Little Thing She Does to Magic", "Invisible Sun", and "Darkness".

However, the Police's songwriting continues to flounder. Some of the tunes on Ghost In The Machine are just a series of sound effects, interrupted by flat, lifeless riffing. The Police are capable of more than this.

Somehow you get

the feeling that if the band would just loosen up a little, they would regain their earlier form. As it stands, The Police have abandoned the brash white-kid reggae that made them so unique. Too bad.

Bad For Good - Jim Steinhan

Meatloaf's lyricist has tried a solo venture. This is it and it's terrible. Todd Rundgren (over-) produced Bat Out of Hell and now has produced the shit out of Bad For Good. He should have brains enough to stay away from these exercises in arrogance. As bad as Bat Out of Hell was (and it was pretty silly when you think about it), it had its moments.

However, Bad For Good is a total debacle. One cut, "Love and Death and an American Guitar" is gross beyond belief. This album should have been called Good For Nothing.



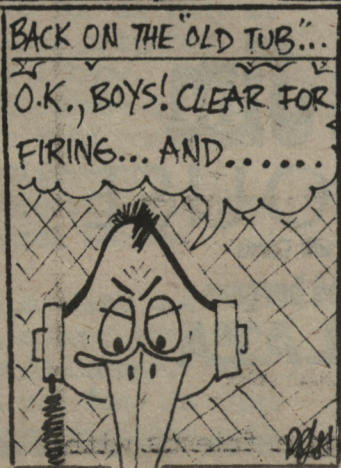
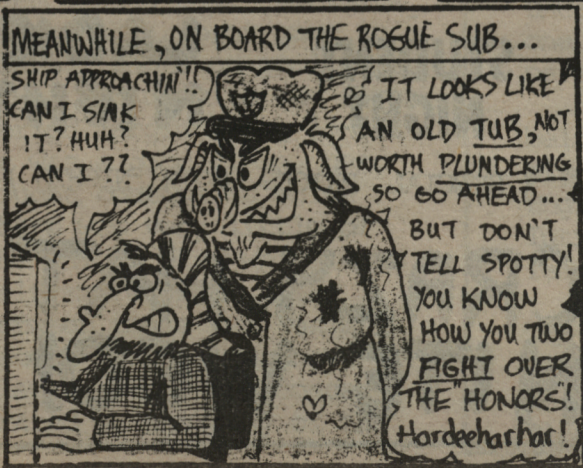
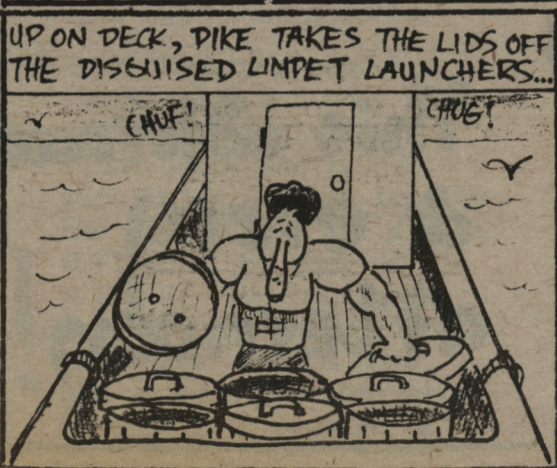
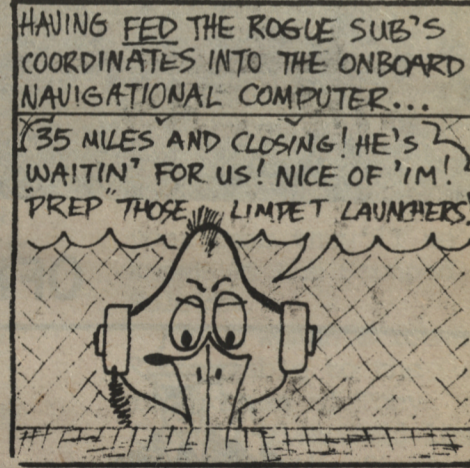
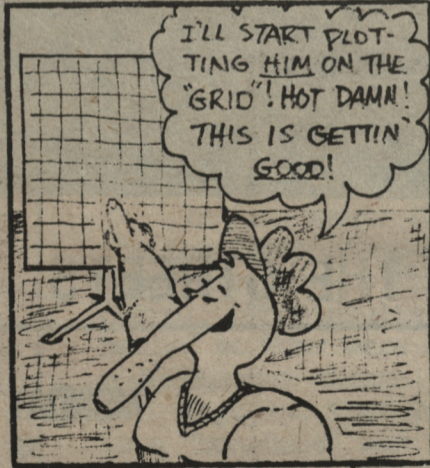
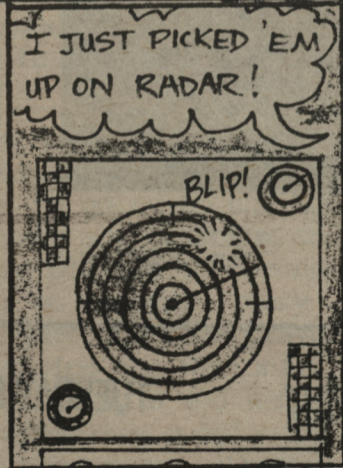
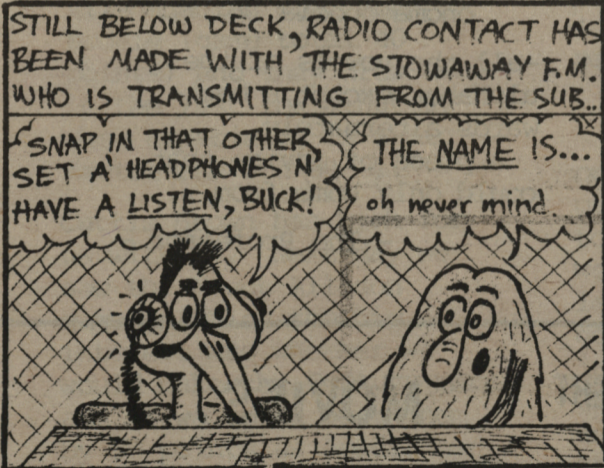
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