

Musicians'...

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"I Pity Inanimate Objects" is like spending five and a half minutes in someone else's bad acid trip.

Listening to *Freeze Frame* resembles staring at a mediocre piece of abstract art. It's enough to make you curious about what goes on in the artist's mind, but you make it a point not to lose any sleep wondering about it.

A Curious Feeling/Tony Banks/Charisma

Banks is an original and current member of Genesis, one of England's most accomplished and adventurous art-rock bands.

On *A Curious Feeling*, however, keyboard player Banks has created an elaborate romantic concept album on a musical level very close to that of Genesis. Apparently his strong lyrical visions encouraged him to try this one himself.

The result is a pleasant, sometime grandiose 53 minutes of music that finds Banks staying within the limits of Genesis. He admirably handles all keyboards, lead guitars, basses and percussion, while leaving the vocals to Kim Beacon. Bank's synthesizer work stands out among the rest of his talents. The music seems the most comfortable on the lengthy instrumentals, "The Waters Of Lethe" and "Forever Morning."

Banks' classical influence helps keep the album together, but *A Curious Feeling* doesn't strive for anything monumental, and thus it won't fall short in the minds of most listeners. Still, the LP is recommended mainly for Genesis fans, and those attracted to that particular genre.

Jorma/Jorma Kaukonen/RCA

Kaukonen is a wise old veteran of Jefferson Airplane, Hot Tuna, and just hanging around in San Francisco. His second solo album is one of this year's most intriguing and is a good example of how to successfully stray from one's roots.

Kaukonen's guitar work for the Airplane and Hot Tuna could become rather volatile, but on *Jorma*, like his first album *Quah*, he keeps his focus on an acoustic sound. His eclectic guitar work is smooth, precise and often bluesy.

The album is extremely well-produced under Kaukonen's hand, and moves somewhat vaguely through undetermined boundaries of folk, space-rock and blues, with some undefinable ingredient to ensure Kaukonen an obscure quality.


Jorma is one of those albums that does not strike the listener directly, but works in a sly manner, providing interesting material to sit back and let filter through a discerning ear. Kaukonen defies a set label, and apparently he intends on keeping it that way.

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