

Adams...

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The song drives hard and fast with no timeouts for guitar solos or keyboard runs. We all know there is enough of that going on, anyway.

On the flip, "Let Him Know" sounds like a Nick Lowe — or Dave Edmunds — influenced or written song. It moves along much the same way their songs do. However, Adams himself penned the song and does a good job performing it.

Back on side one, the second cut titled "Take Me Back" finds Adams dragging out the lyrics:

*She didn't tell me about it
Am I supposed to read your mind
You make me get up and*

shout it

It's a crime crime crime
Again the background burns through the cut like there's no tomorrow. Adams shows definite promise.

Lou Gramm of Foreigner does a lot of background vocal work, but don't hold that against Adams. This is not that type of music.

While nothing really new and earth-shattering appears on this album, it is fresh enough to be good.

The test will come when Adams opens for Journey here on April 6. That's when we find out if he's got anything live to back up his vinyl performances.

Let's hope so. But it might be too much to ask.

— Randy Wymore

Bright originality found in the Mood



Passion In Dark Rooms The Mood
RCA

Synthesized musical groups seem to be the rage these days, and no wonder. Here's one I'll bet you've never heard of. A group of three musicians have made up an assembly called The Mood. The title of the album is *Passion in Dark Room*, and it may be something you'll enjoy.

With the flux of synthesized bands in and out of the musical spotlight, the wary listener may have no idea of an index to the true and the terrible. With careful attention, one can determine that The Mood is not all that bad in comparison to some of the trash that has controlled the music charts as of late. The Mood has the experimental sound. With this in time, it is also obvious that RCA is in the experimental state of mind, too. *Passion in Dark*

Rooms is by no means run of the mill, but there also is no one factor that says it will never make it to the Top 20.

One song on the album, "Paris Is One Day Away," has received some amount of airplay and is also the song that best exemplifies the true sound of the band.

The Mood has a sound that is a fresh break from the foggy entity labeled "new wave." The songs are, for the most part, bright and original. The vocals play their part well, interacting with the synthesizers, rather than rising above them. They are very well done, and provide more to the song than the instruments do some of the time. Still, the vocals don't bite at your speakers, either. The beat of the music is not heavy, and draws The Mood away from the overly contagious "new wave" dance bands. Overall, the sound

of *The Mood* is a pleasurable one, and lacks the dismal attitude that some of the theme bands have.

With the slightly commercial sound of "Paris Is One Day Away," The Mood may be trying for some degree of airplay success. The other four cuts on the album don't bow to being different and, in some spots, tread on new ground.

The title track employs an almost funky synthesizer, and a song called "Don't Let Me Down" reverts back to the weird stereotype of the earlier synthesizer groups. In whole, all of the cuts pro-

vide a somewhat fresh outlook on the idea of a three-man synthesizer outfit, and only lack in the area of using flashy guitars to make their statement. Big loss.

Passion in Dark Rooms is no self-made piece that will cause all futuristic musicians to change their ways. But it is a more thoughtfully calculated experiment. It works very well, and if the opportunity arises for you to listen to it impartially; give it a try. *Passion in Dark Rooms* is nothing to get overly excited about, but at least you can understand it.

— Todd R. Tystad

'Kid Inside': Raw vocals



The Kid Inside
John Cougar
Mainman

Is John Cougar selling out?

Before the album *John Cougar*, which included "I Need A Lover," Cougar had released a little-known record called *Incident On Chestnut Street*. But through a series of managerial problems and other assorted setbacks, the record never got off the ground. Until now, it couldn't be found in most record stores.

After checking with some friends at KFMQ — who just got their copy of this release in the mail yesterday — all that can be determined is that this is the lost album. The only difference is the title change, and this is an import.

It seems to be the trend to re-release an artist's early work after he or she has become well known. Cases in point: "Bad Reputation" by Joan Jett and "Wait For Night" by (cough) Rick Springfield. It's easier than rearranging tour dates and vacations to get into the studio and you don't have to worry about those other nasty details, like paying the people along the way — inflated prices because of a big name.

Nonetheless, *The Kid Inside* is definitely John Cougar. The rough, raw vocals with the straight ahead mu-

sic representative of Cougar are here. The interesting thing is that when you listen to this record you see what John Cougar almost became.

The songs are neatly packaged, a noticeable change from his better-known material. The title track is probably the best on the record. However, "Gearhead" and "Young Genocides" are more like today's Cougar. I don't know who did it, but somebody picked Cougar up,

did a little fixing and saved him from becoming a tough version of (cough) Rick Springfield.

Whatever the case, this record is not that bad. If you buy it or just hear it, don't be surprised when you think, "That can't be John Cougar, can it?"

At the first couple of listens, this record doesn't jump up and grab me. But his other albums didn't either.

There's always hope.

— Randy Wymore

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