

Bowies' new single to lead rush

By Randy Wymore
Daily Nebraskan Staff Writer

This month is an opportune time to explore the realms of some new bands' work, since we are right in the void between the summer's big releases that are a month old and the upcoming fall rush that will start this week with

Record Review

the release of a single by a major force in contemporary music (more about that later).

Rail, a four piece hard rock outfit from Bellevue, Wash., offers a four-track EP *Rail*, on EMI records. Self-titled, the recording is the result of the grand prize Rail won in the first round of the MTV Basement Tapes last fall.

The opening track — "1 2 3 4 Rock and Roll" — is just what the title implies — a rousing anthem-like number designed for an opener at a live date.

The lyrics are simple and redundant, but something tells me that these guys aren't out to try and change the world.

Rail is a solid and serious contender. Their steady progress should let them gradually build to popularity in a broad spectrum and prevent them from going the way of so many other one-shot-and-then-stiff bands that line the rosters of all record companies today. When they get where they're going, they will have earned it, not stumbled on to it.

The *Passion Puppets* find themselves in a totally different dimension. *Beyond the Pale* is a good piece of work from a relatively new act.

The first side of the album offers only one catchy track. "Like



Courtesy of MCA Records, Inc.

Dust," the first song, is infectious and draws the listener into the soft but straightforward mode these five guys employ. Too bad the four tracks following "Like Dust" become pop music for serious romantics.

It is on the underside of the album that the *Passion Puppets* hit their stride. "Voices" stirs a strong feeling of paranoia. When Ray Brimston sings the two lines "Someone is watching you when you're all alone..." and "Someone inside my head that I don't know..." with the multidubbed vocal track and the calculating instrumental background, the song becomes a bit chilling and a real grabber.

All the songs on "Beyond the Pale" have the potential to stir listeners. The production is complex, and every time you listen, you have a good chance of hearing something new and different

— and that something may be the bit that makes the song happen for the individual listener.

The new David Bowie single "Blue Jeans," from the forthcoming album, whose title remains a mystery, will lead the fall rush of new releases.

After hearing a 20-second preview of the song from an EMI sampler, there is no doubt that Bowie will live up to all expectations. Upbeat and very bouncy, the song will remind some of "Let's Dance," but nonetheless will provide radio with something besides the Jacksons, Prince and Springsteen to play every hour.

No set release date for the complete Bowie package as yet, possibly because he is pulling all the strings on this one and has told the record company that it gets the album when he's ready to give it to them.

New soundtracks: some excellent, some not

By Stephanie Zink
Daily Nebraskan Staff Writer

Fall is the perfect season for compilations, and some record companies have thought so too.

Probably the most celebrated compilations this year will be the *Bachelor Party* soundtrack (IRS) because of the popularity of the movie. Previous IRS compilations have been excellent. Unfortunately, this one is only adequate because of the inclusion of a few hideous songs such as "Little Demon," an Adrian Zmed song that at time sounds like a bad imitation of Billy Idol and other times like a sick cow ready to die.

"Why Do Good Girls Like Bad Boys" by Angel and the Reruns is even worse than the Zmed song. It has forgettable lyrics and bad vocals.

Aside from these minor catastrophes, there are a few excellent cuts by IRS veterans, such as the intense "What Kind of Hell" by The Alarm and a couple crazy songs from Oingo Boingo.

The best tracks on the *Bachelor Party* soundtrack are Flesh-tone's "American Beat," a good dance song, and Jools Holland's "Crazy Over You," one of his many typically rockabilly swing songs.

Bachelor Party will make a good party record, enough bad music so one can ignore the music and enjoy the party.

The other compilation is a tape-only concoction called *Survival Sample/SR-1A Sound Rations* (Warner Brothers). It consists basically of Warner Brothers' best acts that have made it big in England. All the songs are recent hits and some still are moving up the British pop and independent charts. This is a nice hodgepodge of the vast range of music styles that can be incorporated into the "new music" grouping. These songs run the gamut from The

Church's semi-punk "Electric Lash" to "More, More, More" by Carmel, a gospel sounding song.

The album also has synthesizer-oriented music (Depeche Mode's long version of "Everything Counts"), romantic songs ("Wishful Thinking" by China Crisis) and British mega-hits (The Smiths' "What Difference Does It Make").

The worst thing about this album is the inclusion of The Assembly's long (or shall we say boring?) version of "Never Never."

The other two long versions on the album are excellent. King Crimson's "Sleepless" is much better when stretched out. Also

Scritti Politti's "Wood Beez," is a fun funky song reminiscent of the late '60s funk scene.

Probably the most unique thing about *Survival Sampler* is that it comes in a U.S. Army green can that looks like something the Army might take with them on their jaunts through Central America. The promotional information included in the can insists that this music will aid you in survival, giving you instructions on how to make it in the world without civilization. Daily rations of this high quality music could keep a listener alive for a long time.

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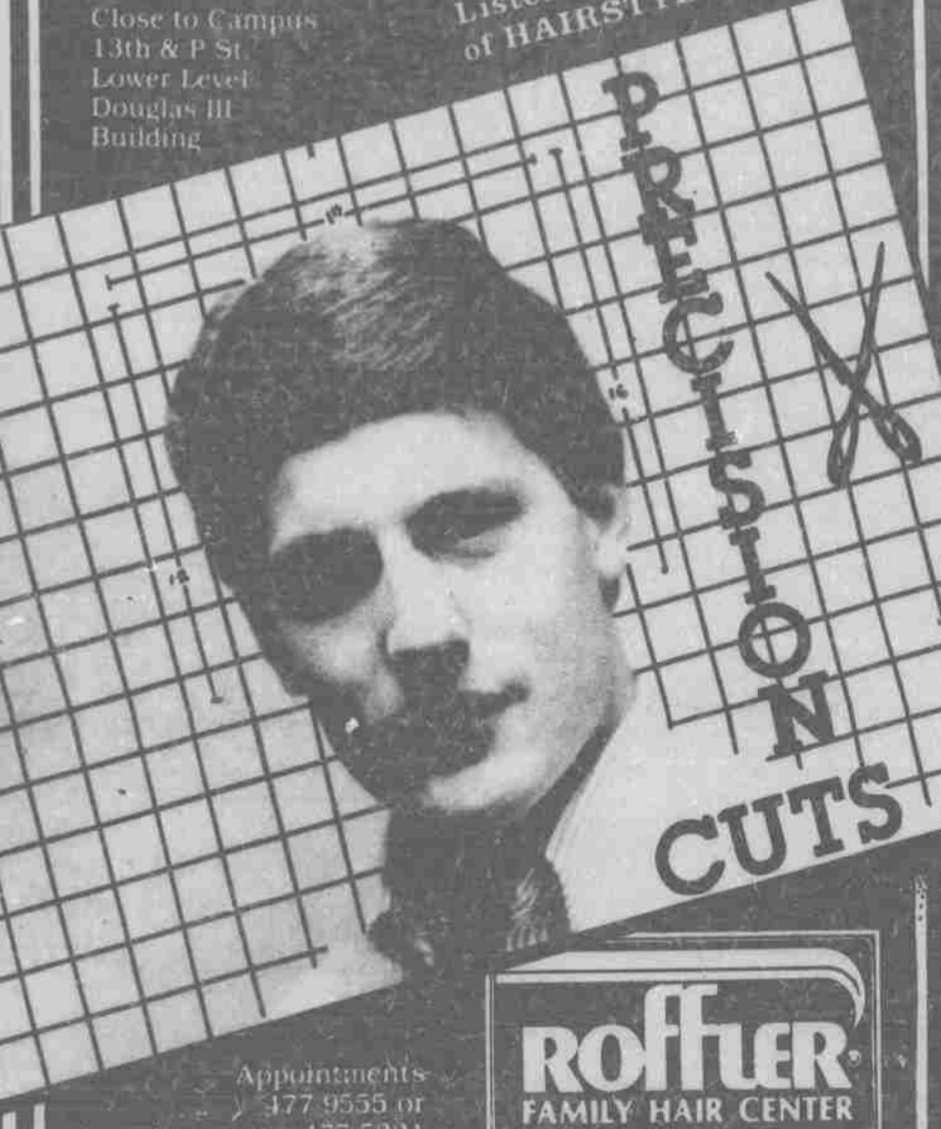
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