



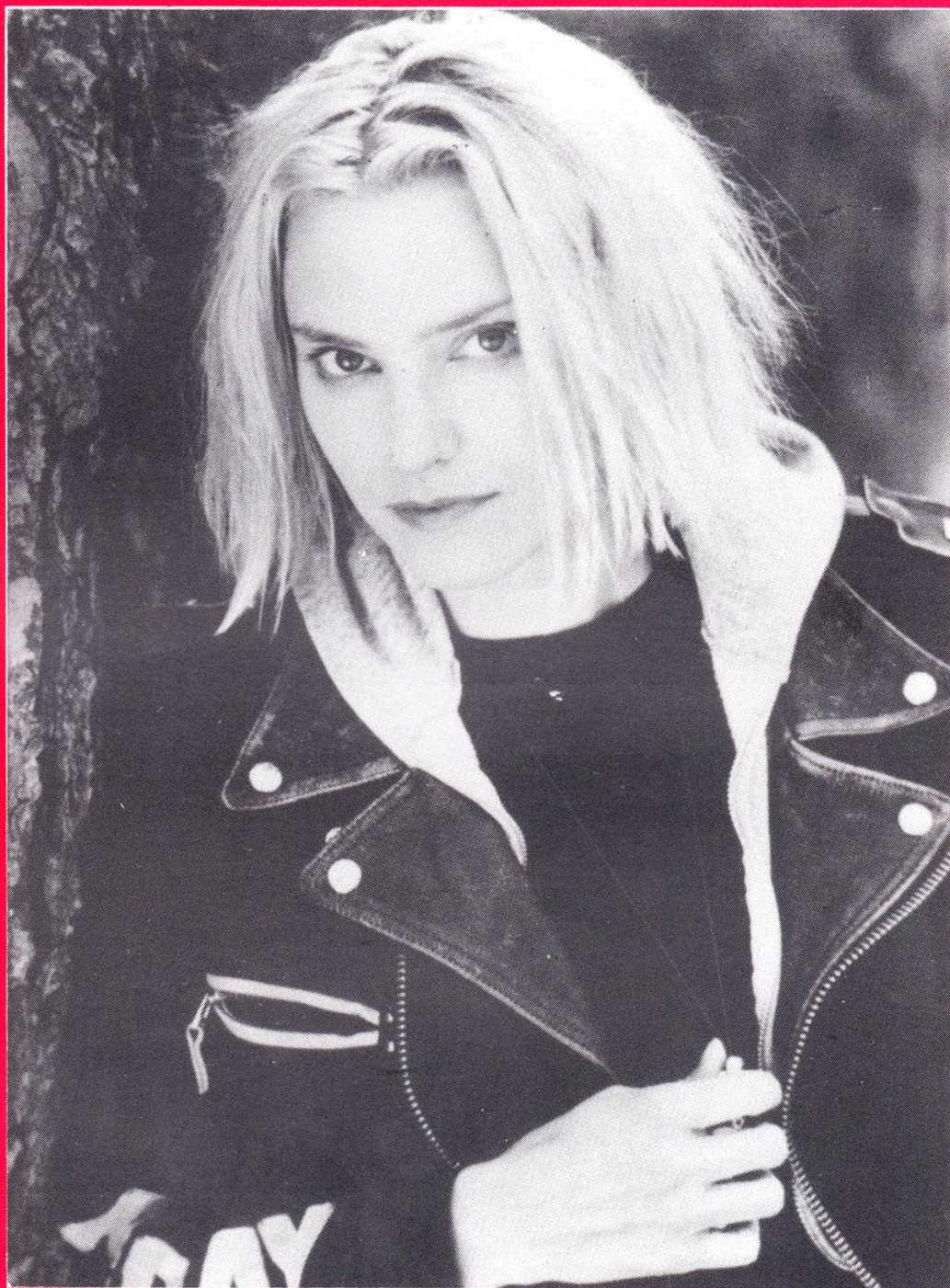
# MANN'S WORLD

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**STEVE MORRIS TALKS TO AIMEE MANN  
ABOUT ... WHATEVER**

plus

**LLOYD COLE**

in conversation with Mike Davies about Karma,  
parenthood and the children's songs you'll never hear



## LOS LOBOS

Just Another Band From East LA  
(Slash)

An intelligently compiled budget priced best of double set from the Hispanic roots-rockers that trawls their career for the obscure gems as well as the more obvious tracks like La Bamba and Will The Wolf Survive. Rarities and previously unreleased cuts include three from their 1978 indie debut (same title as this), nine live performances (including Cream's Politician), an out-take of Somebody, their version of I Wanna Be Like You from the Disney tribute, Mambo Kings and The Wrong Man soundtracks, and concludes with 1993's New Zandou. A concise picture of a band and a culture that's received neither the widespread respect nor the commercial success it's so obviously deserved.

Mike Davies

## BARRENCE WHITFIELD &amp; TOM RUSSELL

Hillbilly Voodoo (Round Tower)

Following the demise of the decade old Tom Russell Band, this record, when viewed alongside his western song album Cowboy Real from last year, spearheads a plethora of special projects which Russell will undertake during the next phase of his career. And that's apart from conventional solo albums, where his intellectual prowess as a songsmith truly takes flight. For instance - What price duet albums with Katy Moffatt and Rosie Flores? Good for a fictitious rumour huh?

For this set, Russell, who also produced, avoids the obvious trap of over indulging with his own compositions. Instead, the duo paint on a wider canvas, which ranges from Larry Green's Long Black Train with loads of twangy country guitar licks, through a languid rendition of Lucinda Williams' I Just Want To See You So Bad, to Lightnin' Hopkins on speed with Ice Water and a refined tribute ballad about Edith Piaf, Chocolate Cigarettes.

There's a rich vein of humour permeating this album. It bubbles to the surface on Russell's culinary The Cuban Sandwich and the double entendre of You Can't Get That Stuff No More. There's everything to recommend this aural marriage to R&B and country/folk listeners alike. Hell, the guys even delve into a little reggae, with Tom's early eighties standard, The Definition Of A Fool. Go on, discover that country soul is still alive and thriving, despite all that other c(rap). After all, to paraphrase track ten, What Is The Colour Of The Soul Of A Man?

Arthur Wood



## CAPERCAILLIE

## ROBIN ZANDER

Robin Zander (Interscope)

Zander, frontman of the once mighty pop-rockers Cheap Trick, pulls out all the stops for his solo debut. Fellow Tricksters Tom Petersson and Rick Nielsen lend a hand with bass and songwriting duties whilst the heavy celeb presence of Dave Stewart, Maria McKee, Dr. John, Stevie Nicks, Mick Fleetwood, J.D. Souther, Divinyl Christina Amphlett and ex-Eagle Don Felder adds musical trills and shores up the notion of Zander as artist of substance.

Musically it is, as you might guess, a continuation of Cheap Trick's hard edged Beatle / ELO fixated sound with a couple of hip-hop inspired deviations; Harry Nilsson's Jump Into The Fire placed over a bed of Public Image, Free, Yes, Buzzcocks and Deep Purple samples being a successful example of the latter. Then there's the cover of McKee's Show Me Heaven on which the chanteuse adds harmony; this is in essence a facsimile of her own cut and does little for either song or Zander.

Ultimately if you like Cheap Trick at their early, eclectic best, you'll like this. It may be adult oriented rock but it's far from pensionable.

Sam Mitchell

## CAPERCAILLIE

Secret People (Survival - Arista)

Secret People marks Capercaille's triumphant arrival in the commercial mainstream.

Thus far their ethereal use of Scots/Gaelic folk roots has seemingly seen them pegged as Highlands' apprentices to Clannad. The time has come, it seems, to surpass the masters.

The melding of traditional sources and hi-tech arrangements is impressively smooth and the band's own material is now assured and mature. Wrap up these advances in a warmly embracing wide screen production and you have every reason to suppose Capercaille will shortly be emulating fellow countrymen Runrig's march to victory.

Steve Morris

## RADNEY FOSTER

Del Rio TX 1959 (Arista)

Michelle Wright's re-activated Now & Then aside, the best of Arista's current country package of truck-stop, Nashville MOR, tasteless jackets, designer hairstyles, cowboys, beer sobbing honky tonkers and vascetomised rock'n'roll (okay Pam Tillis' Homeward Looking Angel has its moments). Foster's solo debut is an autobiographical portrait of growing up in nowhere Texas and musical influences that ranged from Waylon to Buddy to The Beatles (and if Just Call Me Lonesome's any indication, Leroy Van Dyke too). Twangy guitar, twangy vocals and the usual litany of cheating, losin', leavin', drinkin', hurtin' and lovin' songs but given an extra edge and featuring good company stopovers from John Hiatt, Albert Lee and Mary-Chapin Carpenter. With the bonus of not dressing like a total cowboy convention prat too.

Mike Davies

## VIKKI CLAYTON

In Flight

(The Road Goes On Forever)

It is, not surprisingly, a mite intimidating when, as you stroll the grounds of The Cambridge Folkfest, the record company press man stops you to deliver the product whilst accompanied by the artist and recording engineer.

It is then a thundering great relief to report that this is one very good album.

Vikki is best known on the folk circuit and possibly because of her numerous forays into the Fairport camp, there have been several Sandy Denny comparisons. Now

that, as any music lover should know is not a bad thing. Denny was a giant talent. But it does set expected parameters and Clayton has a wider range than such expectation suggests. A cursory glance at the sleeve does, however raise fears as Crazy Man Michael, The Hiring Fair and Matty (Groves) from the Fairport / Denny canon await the listener.

In the event Clayton has a secret weapon, Fred Baker, an arranging and string picking master.

So, whilst there is undeniably a touch of Sandy Denny in the vocal styling at times, there is also a bravura in the arrangements for voice, bass and guitars that surpasses that easy comparison. The arrangements of the Fairport associated songs are spacious, giving the voice room to breathe and flow, whilst allowing the listener to find a new perspective on the material.

It's also worth mentioning that Vikki does not limit her choice of material either; covers of Hoagy Carmichael and Bill Withers get a look in, as do Clayton originals and several from the pen of the prodigious Trad/arr. Of the latter a reggae coloured arrangement of a traditional Icelandic piece well illustrates the variety on offer. A variety that also offers a couple of Fred Baker solo bass tunes. And speaking of Fred's fingers, guitar buffs should hear his sterling contributions to Matty. You'll swear that the lead guitar credit has been left off the

sleeve - can it really be one bass?

Clayton-Baker may well prove to be one of the great collaborations.

Steve Morris

## VARIOUS

The Surf Set (Sequel Records)

A slightly misleading title, in fact, for this 72 track, 3 disc boxed set. It is in fact, the sound track to teenage life in Southern California of the early 60s.

It may seem strange, given the current gritty understanding of the term street culture, to learn that this scintillatingly sophisticated sound was in fact a response by the musicians to peer group culture. We learn from the excellent booklet, that pop genius, Brian Wilson initially put pen to paper to celebrate his brother's surfing hobby and that he was not averse to writing tunes about his chums' cars.

The Beach Boys are of course well represented, as are the other surf and hot rod giants, Jan and Dean. But, it's in the also rans that much pleasure can be found; for example, you can hear the oft-cited but rarely heard Dick Dale as well as the Safaris, Rip Chords, Honeys and Fantastic Baggies. There is even, believe it or not, a credible surf track from Pat Boone.

But even more curiously the set includes two surfing rarities from the ambassadors, an English outfit recorded by Joe Meek above a north London shop and which he managed to sell to the US label that had had hits with The Surfaris and Chantays. Given the current obsession with all things surf, even it seems by landlocked Midlanders, the timely release of this set will give them both a sense of history and a sound track to surf board waxing sessions.

Steve Morris

## SHARA NELSON

Silence Knows (Cooltempo)

Prejudice told me to pass on this - dance stuff y'know. Duty slid it into the CD player simply to prove, I guess, that prejudice really is a dumb idea.

Now that's not to say that this is a honey of an album; certainly not. The 'Dance' tracks are in the main too rigid in inception to let Nelson's languid vocals flow. But when space is available, such as on the title track or the stand-out voice and guitar sophistication of Inside Out, the vocals are a revelation. Smoothly assured, soulful with a jazzy phrasing and a languid melt that hints at greatness. It's not only ballads that showcase however, the Motown shaded One Goodbye In Ten shows Shara at her goodtime best but, and here objectivity replaces prejudice friends, when the programming overshadows the song and the room for expression is squeezed, so are the very things that make Shara Nelson so good.

Steve Morris



SHARA NELSON

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