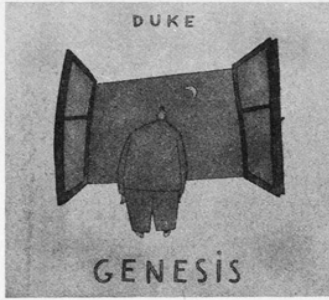


# RECORDS



**DUKE**  
Genesis  
Atlantic Records

After suffering the loss of lead vocalist Peter Gabriel in 1974, Genesis turned around and released two of the strongest albums of their career, "A Trick of the Tail" and "Wind and Wuthering." Unfortunately, it seemed as if their turnabout was short-lived, when guitarist Steve Hackett bowed out after the release of their second live album, a double set called "Seconds Out." Determined and undaunted, Genesis continued on as a three-piece and recorded "...And Then There Were Three..." a disappointing mish-mash of rehased Genesis licks. At this point, with vocalist and drummer Phil Collins spending more and more time with his "other" band, jazz-rockers Brand X, and keyboardist Tony Banks and bassist/guitarist Michael Rutherford competing solo efforts, things looked pretty grim for Genesis.

But like the proverbial phoenix, Genesis has risen from the ashes of loss and released "Duke," a satisfying and comfortable step into the 80's.

Although not nearly as complex and brilliant as "The Lamb Lies Down On Broadway," or as meticulous as "Wind and Wuthering," "Duke" nevertheless make the cautious transition into this new decade without relying on the "New Wave" popularity capitalized upon by such artists as Billy Joel and Linda Ronstadt.

In fact, the biggest complaint one can make against "Duke" and Genesis in particular is that they have done just the opposite by releasing an album that doesn't herald any extreme variations on the now-familiar "Genesis" sound.

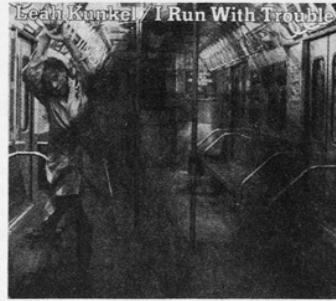
Some would call this "playing it safe," and perhaps justly, it is so. But it is an honest move from a band with integrity, still turning out their own music in the midst of a business suddenly besieged by turncoats and cop-outs deciding to go "New Wave" in an effort to cash in on a craze.

What makes "Duke" so satisfying, though, is that there has been a change, albeit a small one. The band is playing as concisely as ever, but with a new toughness. Phil Collins' singing is top-notch, and the arrangements move faster in comparison to "...And Then There Were Three..." where everything was lethargic and disorganized. Perhaps the boys just decided they wouldn't let the worst get the best of them.

In spite of all this, there are still a few criticisms. Genesis was always at their best when their albums had definable direction and focus, something that has been sadly missed since Peter Gabriel's

departure. "Duke" continues with the more atypical and familiar formulas begaun on "A Trick of the Tail," making it their most accessible LP to date.

Not bad stuff, but for those who preferred the apocalypse and vision of "Foxtrot"-era Genesis, "Duke" will act as a bandage, not panacea.



**I RUN WITH TROUBLE**  
Leah Kunkel  
Columbia Records

This album proves an important point: not every record has to offer a new idea or be different in order to be enjoyable. "I Run With Trouble" offers no new dimensions or different sounds, and yet it's a strong, extremely likeable record. It has a warm, wonderfully textured sound that fills a room with a certain soulful, introspective feeling that seems especially appropriate for late night or early morning listening.

Excellent singing, playing, and capable songwriting are essential features of this album, but in the long run it's the quiet grace and simplicity of the music that dominates a record rich with the promise of equally enjoyable performances in the future.



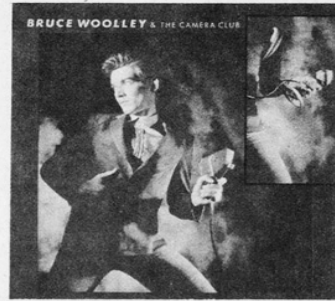
**LOOK HEAR?**  
10cc  
Warner Brothers

10cc has pulled the wool over our eyes. "Look Hear?" isn't nearly as good as last year's "Bloody Tourists." In fact, it's basically un-funny and monotonous. Granted, it has its high points (the new band is really shaping up), but overall, "Look Hear?" doesn't come within a lambstail of the humor they are famous for.

It must be the lack of variety that makes "Look Hear?" so baa-ad. Many of the melodies are the same, or so similar as to create perpetual boredom. Eric Stewart and Graham Gouldman haven't really relinquished their creative control, so the blame must fall on them. Maybe the transition to Warner

Brothers (their new record label) had something to do with it.

Oh well. 10cc is a good band, and they'll bounce back. But, in the meantime, "Look Hear?" should be sheepishly overlooked, except by mutton-headed kids who like their music predictable.



**BRUCE WOOLLEY AND THE CAMERA CLUB**  
Bruce Woolley and the Camera Club  
Columbia Records

Even though this album is not exactly recent, it deserves mention because it has, like a great many albums by "unestablished artists," been overlooked by Flint and surrounding area radio stations.

The "whys" and "because"s are unimportant here, the music speaks for itself. "Bruce Woolley and the Camera Club" is a stunning debut, rising above the mediocrity and the volume of current trash bands suffocating the industry.

Staccato guitar riffs and keyboard-oriented arrangements their speciality, Woolley and his cohorts kick off side one with the chilling "English Garden," and the ride is uphill from then on. Woolley's music is very modern, very British pop, with a minor semblance to David Bowie, and even moreso, Sparks. Despite not having a particularly strong voice, Woolley nevertheless is competent enough to carry the songs through and make them more than interesting. And the Camera Club's slick backup provides an extra punch to further propel the compositions.



**GET HAPPY!!**  
Elvis Costello and the Attractions  
Columbia Records

Another success for Elvis. "Get Happy!!" isn't as much an album as a tribute to music of all kinds, with its elements of everything from blues to country to Motown. A must-get album for anyone who appreciates fine music. (One note, though. The American pressing of "Get Happy!!" is vastly inferior to the British as far as sound quality goes. If at all possible, buy the import of "Get Happy!!" to assure total enjoyment.)

**WOMEN AND CHILDREN FIRST**  
Van Halen  
Warner Brothers

Heavy metal seems to be on the rebound, with bands like the Scorpions and Def Leppard assaulting the radio airwaves, and one of the major sources of our discomfort is Van Halen. "Women and Children First" sounds like a clone of the second album, which was a clone of the first. C'mon, these guys aren't even very original! We've heard it all before from the likes of Deep Purple or UFO. And it's not much of a reconciliation any more to say, "Yeah, the rest of the band's terrible, but Eddie's great!" The same riffs over three albums can get pretty boring.

**SCREAM DREAM**  
Ted Nugent  
Epic Records

Silly stuff. Unthreatening, knee-level rock 'n roll. He may be the Motor City Madman, but anyone who'd buy "Scream Dream" would have to be crazy themselves.

*Records reviewed by Larry Dean*

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