Close to the Bone, the Tom Tom Club on Sire Records.

It's a just world the Tom Tom club's existence would be considered clever dance records, but we all know there ain't no justice no more. The Club has two strikes against it before it even begins. Founder Chris Frantz and Tina Weymouth make those records when moonlighting between Talking Heads gigs, and the records are always released after the latest Heads masterpiece. The third strike occurs when the attempt to make a full album's worth of pages when skateboarding between\n
The numbing four-track fuzz thick features Gill's attempts at singing. ("Is It Love") and King's impersonation of Earth, Wind and Fire's Maurice White. "I Fled," if you expect the Gang's latest to be Songs of the Free Volume 2, give this disc an extremely wide berth.

Future Shock. Herbie Hancock on Colum- 

bria Records.

In one of his smartest career moves moves his teaming up with Miles Davis, Herbie Hancock has collaborated with Michael Beinhorn and Bill Laswell—a.k.a. Material, New York's finest avant- 

Annales ensemble work, and herein lies the prob- 
lem: "Rockit," despite its trendy embellishments (including a turntable scratch- 

High Land, Hard Rain. Aztec Camera on Sire Records.

Although he has no cause to worry, El- 
vis Costello considers Reddy Frame, the singer-songwriter for Aztec Camera, seri- 

ous competition. A listener to their state-side debut High Land Hard Rain provides evi- 

cence for Elvis the C's uniqueness, as this Scottish quartet—particularly Frame—

shows an unusually talent for deft pop 

books and witty lyrics. The album con- 

tains the band's three landmark Rough Trade singles "Walk Out to Winter," "The Boy Wonder," and "Walk Out to Win- 

ter," but the masterpiece here is "Obli- 

vius," a mix of Latin and Motown rhythms combined with clever, ironic: 

"I see you crying and I want to tell your friends. 

As winning as this collection of songs may be, Elvis need not worry, for unlike 

My Aim is True. High Land, Hard Rain is a pop debut lacking conviction or social 

import. Make no mistake. Aztec Camera could be a pop power to be reckoned with, 

but the time being, they're still very young, and there's never anything wrong with a set of pure, simple pop.

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Five Eyes, the Moody Blues on Threshold. 

Browne, The Band That Refused to Die on Sire Records.

In one of his smartest career moves moves his teaming up with Miles Davis, Herbie Hancock has collaborated with 

Michael Beinhorn and Bill Laswell—a.k.a. Material, New York's finest avant- 

funk ensemble. What makes this a Han- 

cock album rather than a Material record 

with Hancock as special guest, however, is 

the songwriting inconsistency, which is 

clearly Hancock's doing. On the negative 

side lies the title cut — a middle-headed 

cover of a Curtis Mayfield classic—and 

"ROugh," an unfocused jam-with-chorus. 

Tilting the balance toward the positive is 

Hancock's return-to-roots attempts, "Rock- 

it," which recalls his classic Headhunters 

ensemble work, and herein lies the prob- 
lem: "Rockit," despite its trendy embellishments (including a turntable scratch- 

mixer) is little more than a reworking of 

the Headhunters' "Chameleon." It comes as no surprise that "Autodrive," the al- 

bum's second single is backed with the 

original "Chameleon," but it also shows 

Hancock tipping his hand—he may be a 

little short on new ideas, but he shouldn't 

advertise the fact. Future Shock shows 

Hancock on the road to recovery from the traditionalist fare he had been drifting on. Perhaps a few more lessons from his New York friends will restore his musical health completely.

The Crossing. Big Country on Mercury 

Records.

Big Country is yet another entry in the series of British pop and rock bands from the United Kingdom that are starting to make a name for themselves in the United States. Their debut album, In a Big Country, was released in 1983 and earned critical acclaim for its blend of rock and roll with traditional Scottish influences.

The album features tracks such as "Carpe Diem," "In a Big Country," and "The Crossing," which gained popularity due to its catchy melody and朗朗上口的歌词。

Big Country's sound can be described as a mix of rock, reggae, and traditional Scottish music. The group's lead vocalist, Mike Peters, has a strong vocal range and is known for his emotive performances. The band's music often explores themes of identity and belonging, which resonated with audiences around the world.

Despite their success in the United States, Big Country struggled to maintain popularity in the UK after their initial rise to fame. However, they continued to tour and release music, and their influence on later generations of Scottish rock bands cannot be understated.

In summary, Big Country's debut album, In a Big Country, was a significant release in the world of rock music, blending Scottish influences with a rock and roll sound that resonated with audiences globally. Their music continues to be celebrated for its unique blend of cultural elements and emotional depth.