

People PICKS & PANS

there are such neo-funk free-for-alls as *AEIOU (Sometimes Y)* and *Pop Art Bop*, full of spacy synthesizer effects, tongue-in-cheek raps, bouncing bass lines, prominent percussion and various aural land mines. Ebn-Ozn was hatched two years ago when Ned Liben, an instrumental prestidigitator and studio whiz, was introduced to Robert Rosen, an actor and chameleon-like vocalist who had sung in opera choruses as a kid and starred opposite Karla DeVito in the national tour of *The Pirates of Penzance*. Like the Detroit duo Was (Not Was), Ebn-Ozn have good ears, ample chops and puckish souls; it's a stimulating combination. (Elektra)—**Eric Levin**



Laura Branigan makes her *Self Control* seem most admirable.

▲ SELF CONTROL

Laura Branigan

Smart, adventuresome and full of engaging musical dynamics, this splendid album should remove any lingering doubts about Branigan's status as one of today's most versatile and satisfying pop singers. Branigan and producers Jack White and Robbie Buchanan (who doubles on keyboards and triples on arrangements) have rounded up a happi-

ly mixed bag of material that includes an Italian rock tune with new English lyrics (*Self Control*) and a similarly revamped German song (*Satisfaction*). The old Carole King-Gerry Goffin song that was a 1961 hit for the Shirelles, *Will You Still Love Me Tomorrow*, is slowed down, and Branigan fills it with passionate uncertainty. There's even something bordering on a country sound in *Silent Partners*.

tonight/ And the late crossed heart of good intention / Is forgotten in the heat of the fight.") It's not all Springfield. Peter Gabriel and Graham Parker each sings one of his own songs, and Nona Hendryx adds an energetic Tom Scott-Candy Parton tune, *Heart of a Woman*. If next to those three relatively old pros, Springfield sounds a trifle colorless, he's not just exploiting his hunkiness. Everyone but his

Nothing about this record seems lazy, nothing seems out of control, nothing seems careless. It's a thoroughgoing pleasure. (Atlantic)

—Ralph Novak

▲ HARD TO HOLD

Rick Springfield and assorted artists

It's damning with faint praise to say that this sound-track album is more entertaining than the movie it comes from. But there certainly is less wasted motion and more intensity in this form. While Springfield may be something of a rock 'n' roll dilettante, he can sing, and the six songs he wrote for the film are serviceable. (There's one inspired verse: "And the great lost art of conversation/ Is lost on this man

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People Weekly, 1984