

Lots of variety for toe-tappers

By IFAN PAYNE
Music Critic

DANIEL AMOS: *Alarma!*. New Pax NP33095.

This is the fourth album by the Daniel Amos contemporary Christian music group that is dedicated, in their own words, to Future Christian Music.

This record is the epitome of a concept album, being designed to take the listener through what the sleeve note calls "The Alarma Chronicles"...the soul's journey through the valley of shadows that constitutes so much of our everyday lives.

At least, that's the way the album sees it.

All of the songs were written by Terry Taylor, and although his inspiration is not consistent, there is

enough in the album to keep souls searching and feet tapping.

The opening *Central Theme* sets the stage in an understated way, and the title track that follows is heralded by imaginative synthesizer and abstract electronic sounds.

The lyrics have the feel, if not always the content, of significance, and they are often catchy.

It's a brain drain overload layed down on the reel to reel...

A wise guy in the sky invites you to his guilty party...

There is plenty of variety on this disc. *Big Deal* is straight ahead rock, while the bouncy, lyrical, toe-tapping *Props* has more than an echo of Paul McCartney to it.

The sound on this record is good, with a wide reproduced soundstage

and quite a bit of spatial depth. The main weakness of the sound lies in the lack of harmonic richness to the drums and cymbals. The effects achieved on the electronic keyboards are fascinating, but mostly discreet.

This album contains pleasant electronic rock with enough variety of song types and rhythms that there should be something for everybody on it.

The album comes in a well produced package complete with an extensive Christian parable gone stream-of-consciousness.

Reverend James Cursory kept up the singing until his face fell apart in a jumble of lines and static...

Like the Third Policeman, we have become transmuted into the technology that we have created.

A6 The Manhattan Mercury Wednesday, March 2, 1983