

# New wax: pick of the hits

**Daryl Hall-John Oates**  
*Big Bam Boom*  
 RCA

**Wham!**  
*Make It Big*  
 Columbia/CBS

**Captain Sensible**  
*A Day in the Life of...*  
 A & M



**reviews by Don Teplyske**

White soul boys. The Everlys. The Righteous Brothers. Hall and Oates. Wham! All combine equal parts soul harmony and rock'n'roll umph.

Until Hall and Oates came around, post-disco radio avoided dance music, but Hall and Oates managed to bridge the gap between dance floors and airwaves. Because of them, more than even that skinny black kid, radio is once again danceable.

From Hall and Oates' thirteenth album *Big Bam Boom*, come more songs destined to please both radio programmers and club deejays. "Out of Touch," "Method of Modern Love" and "Going Thru the Motions" will be, if they aren't already, radio and club staples. Especially "Going Thru the Motions," with a 'hip-hop' intro and legendary Hall and Oates harmonics.

Hall and Oates are not adventurous in the way of minimalist bands. However, they continually experiment with, and create, the

current dance trends. *Big Bam Boom* will be a deserving monster.

Wham's *Make It Big* is really dismal. Gone is the tongue in cheek "boys need boys" of last year's *Fantastic*. Gone too is the inspirational "upness" of "Bad Boys" and "Wham! Rap."

Normally, any album that contains two Amazing Dream Singles ("Wake Me Up Before You Go Go," "Careless Whisper") would receive my blessing.

But George and Andrew really stink the place out with the rest of the material on *Make It Big*. The album's filler borders between passable ("Freedom") and ignorable ("Everything She Wants," which I've listened to five times and still don't know what

her heart desires).

Last year, Wham! delivered an exciting bounce album which could almost be called funky.

This year, Wham! are only almost.

Some artists automatically put people on the defensive.

Captain Sensible is such an artist.

Why? Firstly, he appears to treat the music industry as a joke. Well, I guess that's okay. Second, he wears really ugly clothes. Well, I guess that's okay to. Thirdly, he... maybe he ain't so bad.

Let's give it a listen.

I was right. This Captain guy is just a damned joke.

Wait. What's this? "Glad It's All Over," and anti-war song that doesn't preach.

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Sensible must be a pretty fair bloke.

"Brenda" (Parts 1 and 2). Is that a Yamaha organ in the background? Brings back Christmas at Aunt Hildy's.

"I'm A Spider," you're a spider, wouldn't you like to be a spider too. I can't help it.

"I Love Her" — shades of the Zombies. Magic is in the air.

"Happy Talk". Never saw the movie, or the beach scene, but the song is fab.

Did I just enjoy a Captain Sensible album? Nah. Really! I didn't like it at all.

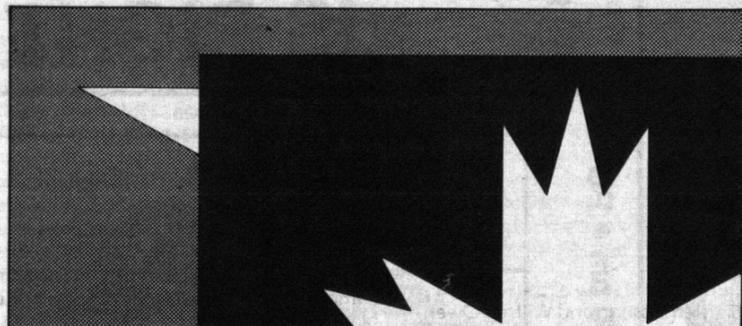
"He said Captain... I said what... he said Captain..."

**Sheila E.**  
*The Glamorous Life*  
 WEA

**reviews by David Jordan**

Talking about one-shot bands, here's a singer who can't even come up with enough material to fill the B-side of an EP. The lyrics to "The Glamorous Life" provide a fresh twist to the "All You Need is Love" theme, and the 7-note hook line is certainly catchy, but together they add up to about two and a half minutes of music.

Producers have stretched out this four-minute, 7-note song to fill ten entire minutes. Now I know where the term "extended play" comes from. Trying to stretch this one-shot song to fill an entire album is like trying to stretch a quarter pound of ground beef to feed a party of ten. The quality of the product doesn't matter; all we come away with is the empty taste of sawdust.



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THE APPRENTICESHIP OF DUDDY KRAVITZ	Wednesday, November 7	7:15 pm
LES BONS DÉBARRAS	Wednesday, November 7	9:30 pm
GOIN' DOWN THE ROAD	Thursday, November 8	7:15 pm
THE GREY FOX	Thursday, November 8	9:15 pm
J.A. MARTIN PHOTOGRAPHE	Friday, November 9	7:15 pm
MON ONCLE ANTOINE	Friday, November 9	9:15 pm
NOBODY WAVED GOOD-BYE	Saturday, November 10	7:15 pm
LES ORDRES	Saturday, November 10	9:15 pm
POUR LA SUITE DU MONDE	Sunday, November 11	7:15 pm
LA VRAIE NATURE DE BERNADETTE	Sunday, November 11	9:15 pm

## CANADA'S TEN BEST



NATIONAL TOUR CO-ORDINATED BY THE CANADIAN FILM INSTITUTE.



The Album Playlist is based on Airplay - a combination of programmer preference and listeners' requests. Tune in every Sunday at 12:00 for the **Alternative Countdown** - the favorite albums, EP's singles and tapes.

**PLAYLIST**

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|---|---|
| 1. <b>The Replacements</b> — Let it Be (Twin Tone)                              | 12. <b>Ramones</b> — Too Tough to Die (Sire/WEA)          |
| 2. <b>Golden Caligarians</b> — Savage Love (Rubber)                             | 13. <b>Fenton Robinson</b> — Night Flight (Alligator/WEA) |
| 3. <b>Birdsongs of the Mesozoic</b> — Magnetic Flip (Ace of Hearts)             | 14. <b>Tom Verlaine</b> — Cover (Warner Brothers/WEA)     |
| 4. <b>Pat Metheny</b> — First Circle (ECM/WEA)                                  | 15. <b>Mark Korven</b> — Passengers (Rave)                |
| 5. <b>Various Artists</b> — Something to Believe IN (Better Youth Organization) |   |
| 6. <b>Tom Robinson</b> — Hope and Glory (Geffan/WEA)                            |   |
| 7. <b>Amadeus</b> — Soundtrack (A&M)  |   |
| 8. <b>Hoiger Hiller</b> — A Bunch of Foulness in the Pit (Cherry Red)           |   |
| 9. <b>John Hicks</b> — John Hicks (Theresa)                                     |   |
| 10. <b>Bloody Mannequin Orchestra</b> — Roadmap to Revolution (WGNS/EPU)        |   |
| 11. <b>Eddie 'Cleanhead' Vinson</b> — Hold it Right There (Muse)                |   |

**EP's, SINGLES, TAPES**

- |  |
|--|
| 1. <b>Euthanasia</b> — To the Glory of God (Tape)                          |
| 2. <b>Boothill Foot Tappers</b> — Get Your Feet Out of My Shoes (Go Discs) |
| 3. <b>Down Syndrome</b> — Other Ways (Tape)                                |
| 4. <b>Omi Garage</b> — The Fighter (Tape)                                  |
| 5. <b>Bronski Beat</b> — Why? (Forbidden Fruit)                            |
| 6. <b>Junior</b> — Somebody (London/Polygram)                              |
| 7. <b>Jelly Bean</b> — Wotupski!?! (Capitol)                               |
| 8. <b>Emily</b> — Nothing Near (Tape)                                      |
| 9. <b>Africa Ramboatae and James Brown</b> — Unity (Tommy Boy)             |
| 10. <b>R.J.'s Latest Arrival</b> — Harmony (Golden Boy/Quality)            |

**Julian Lennon**  
*Valotte*  
 WEA

**review by David Jordan**

Yes, he looks like John; yes, he sounds like John; and yes, he's about as good a poet and musician as John was when he was 18.

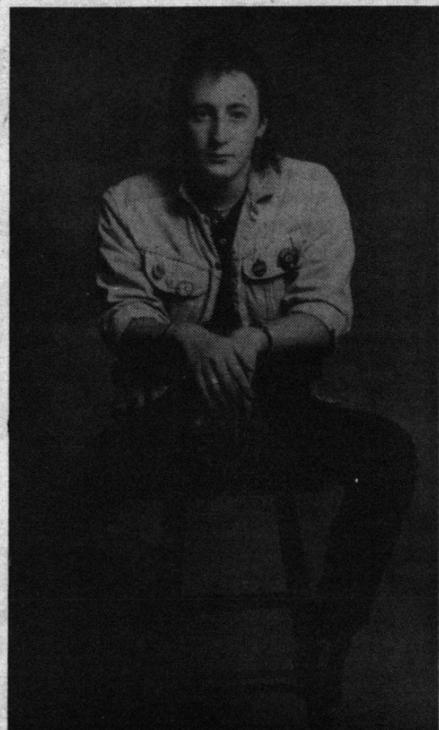
There is a difference, though. At 18, John was playing with three buddies in basement pubs, with rented equipment. The credits on Julian's album include 25 musicians, ten engineers, and five recording studios.

The album itself sounds as good as should be expected from a reunion of two dozen top studio musicians, but Julian Lennon is the weak link. Joining the highly polished arrangement with juvenile lyrics like "Sitting on a pebble by the river with my guitar, wondering if I could really go that far" is almost comical.

There's no way of knowing what Lennon adds to the mix. He is listed as playing bass guitar, but so are three other people.

There's nothing wrong with a few unacknowledged borrowings from his father, and the Lennon estate is hardly going to sue. But if the Rolling Stones felt it was worth the trouble, they could certainly collect for Julian's rip off of "Let's Spend the Night Together" with his song "Say You're Wrong."

This must have been quite an education for Julian; not many teenagers get the opportunity to rub shoulders with the tops in the



business. Let's hope he uses the experience to go into production though, and not performance.