

**ROUNDABOUT**



**The Bluebells Sisters**  
London/Import  
\*\*\*\*1/2

review by Nate LaRoï

In 1984, pop music is no longer considered vulgar. On the contrary. Critical fashion now accepts pop and folk as representative of "the proletariat" while art rock and symphonic music is slowly becoming associated with a crusty upper class elite.

These days, as a matter of fact, you have to have at least two or three proven hits before a major label is going to even consider backing you up on an album (or so it seems). That suits the Bluebells just fine. The hits are here. Just put these songs on the top forty race-track and watch 'em go.

But once you have your hits, the question is what do you do with the rest of the album?

No problem. You get Elvis Costello on the credit's list somewhere; you record some trendy songs about the Falklands, the IRA, the Syracuse University riots; you pretend all the love songs are tongue-in-cheek; and finally you hope like hell some critic writes something good about you. Now would I fall for a ploy like that? Oh, for sure!

Those who lived through the music of the sixties from start to finish shall no doubt look upon the Bluebells with scepticism. And I rather wish that the lyrically awkward "Cath" and the nauseatingly naive "Patriot's Game" had been suppressed, since both were previously available on the five-song EP, *The Bluebells* (\*\*).

Well, SISTERS has a similarly surreptitious effect on consciousness. First you tell your trendy friends how the whole album is hollow at the center; then someone catches you singing "Young at Heart" in the shower.

But how can you argue with "Everybody's Somebody's Fool", which bursts the double-bubble of teen dreams ("I'll never be your fool") against the irony of "Love Me Do"

harmonica and mockingly childish chopsticks style piano. "Young at Heart," benefiting from a springy Aztec Camera guitar arrangement and a sly touch of country fiddle, recaptures the joyful spirit of Squeeze's "Farafisa Beat", the cathartic glee of Split Enz's "Shark Attack". "I'm Falling" arches its back toward a swelling Tom Petty style chorus while "Will She Always Be Waiting" might have been an out-take from the current Pale Fountains album.

The Bluebells are from where else but Scotland, same as Orange Juice and Aztec Camera, leading advocates of new-age pop-folk. So next time you sing the praises of Ireland, put in a good word for Scotland too.

- \*\*\*\*\* — excellent
- \*\*\*\* — very good
- \*\*\* — good (average)
- \*\* — fair
- \* — poor

P.S. Would you believe next week Frankie Goes to Hollywood and a little bit of soul?

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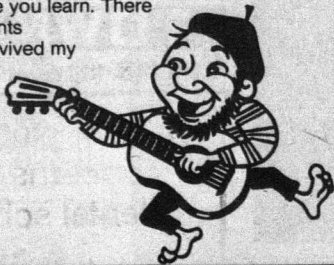
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her wildest fantasies.

Diane Keaton stars in the screen adaptation of John LeCarre's best-seller, *The Little Drummer Girl*. Keaton portrays an aspiring actress who unwittingly becomes a pawn in a game of international espionage.

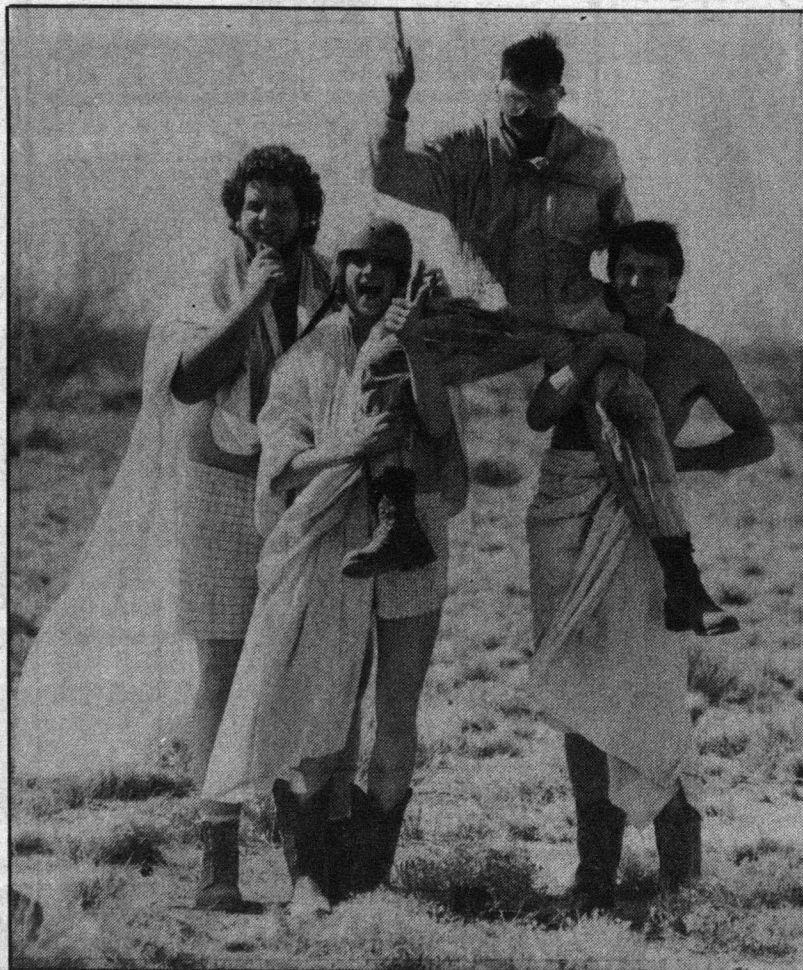
Filed on location in England, Greece, West Germany and Israel, *The Little Drummer Girl* was produced by George Roy Hill.

An intense story of personal friendship amidst the torment of war, *The Killing Fields* is Academy Award-winning producer David Putnam's *Chariots of Fire* film based on a

Pulitzer Prize-winning article for *The New York Times Magazine* entitled "The Death and Life of Dith Pran," by Sydney Schanberg. Directed by Roland Joffe from a screenplay by Bruce Robinson, the film is an Enigma Production for Goldcrest Films.

In *Oh God! You Devil*, George Burns returns to star as a down-to-earth Supreme Being in sneakers. Burns also stars as the flipside of the celestial coin — a suave, charming devil.

Warner Bros. fall lineup includes a wide variety of entertainment, with something that is sure to please everybody.



boys will be boys - frat brothers in Fandango