Photo: Paul Rider

REVIEW SINGLES



"REVIEWED" BY WET WET WET

THE BEASTIE BOYS: She's On It (CBS)
Marti: "The Beastie Boys are pretentious, middle-class Jewish boys from New York trying to kid on that they've got guts when they haven't and that's the *truth*. It's *nonsense*."
Graham: "It's just predictable and clichéd and I've heard it all before – no progression. This is a re-release isn't it? It's crap, basically."
Tommy: "I *love* it! It *has* got guts. It's got a good rock 'n' roll guitar, nothing beats it. *And* you can dance to it. I think they're hilarious."
Neil: "I don't like white guys doing that sort of music."
Tommy: "Eh? Why not?"
Neil: "I just don't think they're any good at it, that's just what I think, *right?*"
Marti: "It's namby-pamby crap and I don't think we should talk about it any more. Next!"



SIOUXSIE AND THE BANSHEES: Song From The Edge Of The World (Wonderland)
Graham: "I hate it, I hate it, I *hate* it! They've been exactly the same for the past five years, stood still, I mean, we want some *new* music."
Neil: "I think she's got wondrous thighs."
Tommy: "I remember an interview I read with Siouxsie And The Banshees when they were only about a year and a half old and they said 'the one thing we aren't going to do is in 10 years time still be playing the same song' and yet here they are still churning out the *exact* same song!"

GRAHAM: "Elton John is a hippy."

SUZANNE VEGA: Tom's Diner (A&M)
Graham: "Foooo, I think that's really brave, doing that! (*commenting on the fact that the tune is acapella i.e. no instruments, just Suzanne's flimsy wispings*)
Tommy: "Let's see what it sounds like at this speed! (*flicks speed to 33 rpm causing much joviality and mirthful guffawings.*) Actually, I think that's really brilliant – it won't be a hit though 'cos the radio won't play it. It's really good – really unusual."
Graham: "It's *too* unusual though and I don't think her voice is good enough for that. You don't put it on and think 'God! She's got a brilliant voice!'"
Neil: "Suzanne Vega looks like a librarian."

ELTON JOHN: Your Song (Live In Australia With The Melbourne Symphony Orchestra) (Rocket)
Graham: "I *hate* this. It's just *so* predictable and it just goes to show how weak pop music is when a song that was in the charts 10 years ago or whatever can easily be a huge success again which I think it will be. It's terrible – surely this can't be all he has to offer. . ."
Marti: "I think it's a really good song and it has good memories for me. This song shines through, it's got longevity and I think it's Elton at his *best*."
Graham: "I don't want to slag Elton when he's down but. . . I'm going to slag him anyway hahahahah! That's what he's there for! He's a hippy!"
Neil: "He doesn't inspire *me*, anyway, this is music for 40 year olds."

NEIL: "Suzanne Vega looks like a librarian."

BON JOVI: Runaway (Phonogram)
Marti: "I think the whole band should get a bloody haircut!"
Graham: "Aw, take that off, it's terrible!" (*whips record off after five seconds*)
Tommy: "Aw, wait till we hear the chorus!"
Marti: (*after chorus*) "I've never heard so much dross in the whole of my *life*. . ."
Tommy: "I'd actually be very surprised if the band wanted that song to be put out 'cos. . . that was their very first single wasn't it? It's much heavier than the pop-rock that's made them successful. I mean 'Living On A Prayer' was *fantastic*! *'Wooo ooh! Livin' On A Prayaaah!'*"



THE GAP BAND: Oops Upside Your Head (Club)
Marti: "This is an excellent disco record, a *great* track."
Tommy: "I don't know, it doesn't sound so good to me this time round. They've put an '87 sound all over it and ruined it, I think."
Marti: "I like it, too, 'cos it reminds me of puberty. What exactly does it remind me of? Well, what do *you* think?!" (*???!*)
Graham: "I used to do all that rowing stuff (*"legendary" rowing-dance whereby the entire universe would get on the floor and pretend to row in a very foolish manner*) and this is an OK record. I wouldn't do the rowing now, though, because I'm older. . ."
Marti: "And more mature and got a bigger head. . ."
Graham: (*ignoring this "quip"*) "But *then*, I didn't know my ass from my elbow. I used to put down a plastic mat so I wouldn't get splinters."

BOY GEORGE: Sold (Virgin)
Tommy: "Oh my God, he's blown it, *blown* it! He used to have so much class and with this he's just *thrown* it away. . ."
Marti: "Weeeell, I don't know. I mean, this isn't his usual lush sort of melody stuff and it's a bit of a rock song but I think it's really good that you turn round and think 'Is *that* Boy George?'. I like the song and I think he sounds good singing it."
Neil: "I think it sounds like an American film sound-track with someone talking over the top of it."
Graham: "It'll be a hit, though, because what does it take to make a hit? It takes a face and an image and he's *got* the face *and* the image."

TOMMY: "Echo And The Bunnymen are basically a second-rate U2."

WESTWORLD: Where The Action Is (RCA)
Tommy: "Ffffffff, get *that* off – it's rubbish."
Marti: "I liked their first single, it was *amazing*. But they're pretty much stuck in American rock 'n' roll and not going anywhere."
Tommy: "I hate their contrived image as well. I *really* hate that."
Neil: "Marti wants to go to bed with the singer!"
Marti: "I said I quite liked her which doesn't necessarily mean I want to go to *bed* with her!"
Neil: "*You* have said to *us* that you want to go to bed with her."
Marti: "Well, maybe I did say that, OK, but. . . eh. . . I think she's got nice teeth hehe. . ."



BILL WITHERS: Lovely Day (CBS)
Tommy: "Did you *know* this song holds the record for the longest note ever sung on a pop record? The bit at the end when it goes '*Daaaaaaaaaay*'. This is brilliant!"
Neil: "This is the best one we've heard so far, it's a *classic*."
Graham: "Bill Withers is a songwriter in the *true* sense and this is just an amazing song even though it's a re-release. I mean, the difference between Elton John re-releasing 'Your Song' and this. . . well, Bill Withers is just a class above Elton John."
Marti: "It's absolutely *brilliant*. I hope it's an absolute smash and people have the sense enough to go out and buy it."
Neil: "We've tried to rip this off haha! We failed. . ."

MARTI: "The Beastie Boys are pretentious, middle class boys trying to kid on that they've got guts. They haven't."

ECHO AND THE BUNNYMEN: Lips Like Sugar (WEA)
Tommy: "The Bunnymen are basically a second-rate U2. They're a good band, though, very independent. They still sound like young guys even though they're quite old and even though this is like just another Echo And The Bunnymen record I'm not bored with the sound yet, so I like it."
Neil: "I think they've lost what they had. They don't know what they're doing any more, it's just all the *same*."
Marti: "It's a wee bit repetitious. This is an obligatory Echo And The Bunnymen single but I quite like knowing what to expect really. I've always liked them though – they've got really good *swirls*."
Graham: "It's a nothingness."

SINGLE OF THE FORTNIGHT

THE BEATLES: All You Need Is Love (EMI)
Marti: "This is a completely *brilliant* record!"
Tommy: "This stands up on its own as one of the greatest records *ever*. And The Beatles are *the* all-time greatest pop band and they still have the credibility, too."
Graham: "*And* it's brilliant 'cos my all-time hero Elvis Costello sang it at Live Aid. They *were* the ultimate pop band – they did it better than anyone else."
Tommy: "I have to say at this stage, though, that I really wish Paul McCartney would fall over and die because he really bores me senseless. I *hate* Paul McCartney – his records are *crap*."
Graham: "I have a soft spot for Paul McCartney because he's a bass player like me." (?)
Tommy: "Anyway, who else could sing 'love' so many times in a song and get away with it? *Fabulous*."

