

## Steve Skinner's Disc Spin

**The Creek**  
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**Beaver Records**

"Now the Creek is Sugar Free" blasts out of attempts to go national with little success. If you like drunken dance parties in good-time bars this album is for you. The no nonsense approach of this band to Top 40 material is blatant. That is exactly where this album fails. The songs are a bland mixture of excess and lyrically inspired prepubescent dreams. There is not a good tune on this waste of vinyl. The only songs that even sound like coherent attempts at music are *Lead Me Down That Road*, and *Arthur Whiteside*.

The guitar parts (Jerry West) do interweave with the organ flutters (Rick Lee) quite intensely on occasion, but hardly enough to keep the listener awake.

This turkey is doomed to be a frisbee at the end of the year. An album of no artistic quality/value, this may bankrupt Beaver records. Don't even bother to tape this one from a friend. Maybe The Creek needs to put the "sugar" back in.

Lloyd E. Mielenz, III

**Frankie Goes To Hollywood**  
**Liverpool**  
**ZTT Records, Tapes & CDs**

Even though it's been more than a year since we've heard from them, Frankie's just as boisterous as ever on this new CD, claiming this time around that they're going to "make the masses kiss their assets." Now that's a far cry from their sexual message to the world in '84, "Relax!"

The band has certainly taken a stronger approach with this CD --- from *Warriors of the Wasteland* they go(go) directly into *Rage Hard*, a new anthem for the world. But never fear, Frankie always softens up and this album is mostly comprised of thoughts for a better world. *Kill the Pain* takes care of that idea, while *Maximum Joy* actually softens the sound. In fact, some moments are actually like *Welcome to the Pleasure Dome* ... revisited!

I have to give the rest of the band due credit on this one. While they were absolutely brilliant on the first album, especially on the slick version of Springsteen's *Born to Run*, they clearly outdo themselves on the new *Liverpool* CD.

The track *Watching the Wildlife*, brings much needed

orchestration to the album. Another track, *Lunar Bay*, breaks out the danceable beat. The final cut *Is Anyone Out There?* brings the album to a close with the masterful (and sometimes obnoxious) lead singer, Holly Johnson, pouring his heart out (as well as the rest of his insides) in eight minutes of a most heartwarming and luscious ballad. *Liverpool* is unforgettable at its best.

Steve Skinner

**Genesis**  
**Invisible Touch**  
**Atlantic Records, Tapes, CDs**

Genesis is finally back together and touring our area (Chapel Hill has gotten quite a heavy dose of the band). Their latest CD comes over more as a fusion of Mike Rutherford's Mechanics with Phil Collins' protrusive vocals than that of a true, early 80's, Genesis sound.

The track that kicks this one in is the explosive *Tonight, Tonight, Tonight*. Following it, I expect to see the ballad *In Too Deep* on the top of the pop charts by mid-April. I will also go as far as to put in a slight pitch for the instrumental escapism found at the end of the CD, *The Brazilian*. It, in fact, comes close to breaking the band's mold.

However, the rest of the C leaves something to be desired. It's simply another Phil Collins album. At least the guys did some creative video takes for this one --- notably the end of the *Invisible Touch* video, the shrink-puppets concept of *Land of Confusion*, and the band's hot new Michelob commercial!

Steve Skinner

**Paul McCartney**  
**Press To Play**  
**Capitol Records, Tapes, CDs**

Paul McCartney's latest CD is full of brand new cuts which include *Press* and a recent single, *Stranglehold*. The CD is Paul's first real jump into writing new songs since *Pipes of Peace* released several years ago. The new CD is different from many of his solo albums since the Beatles and Wings. Gone is his fine nack for orchestration in music and in hand with this one is a swing back to the past for borrowed melodies, while experimenting with today's electronic wonders.

Both *Press* and *Stranglehold* are pop singles in sound and likewise in musical quality. However, *Talk More Talk* allows Paul to express feelings of discontent with today's new wave of instruments, which he does in an ever-so interesting manner.

A different section of the CD brings out down-to-earth hard rock sounds heavily influenced by other rock artists, such as

*Angry* and a track called *Move Over Busker*. Maybe Paul is longing for the opportunity to get back out on the road with his new stuff. Or maybe he is reliving the old days of Wings. With this in mind it is easy to see a relationship between the classic *Good Day Sunshine* and *Good Times Coming/Feel the Sun* on the new CD, which hints at a "barefoot in the summer" sort of atmosphere.

The only ballad on the CD, *Only Love Remains*, is done in a most lovely way with the true McCartney (*Pipes of Peace*) love song approach revealing all the inspiration he can muster. *Press to Play* is great for a McCartney library and contains a wide variety of different McCartney styles, but it's probably not one for today's musically oriented listeners.

Steve Skinner

**Simply Red**  
**Picture Book**  
**Elektra Records, Tapes, CDs**

This is one of my favorites from 1986. What you'll find on this one is an irresistible punch of boyish-sounding, soul-tingling vocals. From the young heart of Mike Hucknall (lead singer) come the sounds that filled dance clubs around the world last year. The now famous remake of the Motown classic, *Money's Too Tight to Mention*, is cleverly political, while at the same time heavily backed by some truly American thoughts. *Holding Back the Years*, brings out earnest feelings of the 'hard times' in a slow, deliberate manner. And *Heaven* (oh Heaven!) brings about the spiritual rebirth of Motown in one awesome, gospel-inspired track.

Some of the numbers on the album, especially *Look At You Now* and *Come to My Aid*, cut into the same groove once mastered by the band, Earth, Wind, & Fire. But most of all, this mixture of British pop with inspired jazz rhythms and traditional American blues vocals is unique to this day and time. And it's certainly worth a nickel and dime of your time spent to find it.

Steve Skinner

**Raw Power**  
**After Your Brain**  
**Toxic Shock Records**

This is the third album from the Italian hardcore band and it comes as a disappointment. After following this band from their beginning in 1982, it seems that they have fallen into the most common trap that befalls hardcore bands. Raw Power wants to progress as a band but because of limited musical ability progression means long extended heavy metal guitar solos which interrupt the flow of the rhythmic hardcore crunch these guys can deliver. The topics are of the typical generic hardcore mold: cops, corporate greed, and the stupidities of war --- you know, typical left-wing dogma that you agree with but leaves you feeling empty; you are still left craving for something with substance. Too punk for metal and too metal for punk...and sad.

Andy Roberts  
WSAP D.J.



### Irreverence

**A Dozen Things To Give Your Sweetheart After St. Valentines Day, Or What To Give Them If They Didn't Like Your Gift**

(After one of these they're guaranteed to like the first gift)

- 1) A box of lemons
- 2) A whistle (so you're at his/her beck and call) and a ten year supply of saltines.
- 3) The Fredrick's of Hollywood catalogue ... in Braille.
- 4) Boxcar Willie's Greatest Hits Volumes I, II & III.
- 5) Dinner at the Golden Corral salad bar followed by a pleasant evening at overeater's anonymous.
- 6) The freshest bouquet of dried ragweed you can find.
- 7) A video-tape of the collected commercials of Bartyles and James.
- 8) The best box of stale, half-price K-Mart valentine chocolates.
- 9) Dr. Ruth's book of etiquette.
- 10) A 20-carat diamelle (and hope he/she doesn't know the difference.
- 11) A furry beast of unknown species and origin.
- 12) Two dozen cans of Big Jim's beans & franks.