

The Hard Word

"Playing this intense rock stuff is such a posture. It's so silly."
— ROBERT PALMER, taking the words out of everyone's mouth.

"You've got to pull from different places. You can't just sit there with a Deep Purple album and go, 'I'm going to be that!' You've got to start mixing it up. That's how you create. That's art."
— DAVID LEE ROTH on creativity, California-style.

"He's bad tempered, not very funny and he drinks a lot. Other than that he's fine."
— JOHN CLEESE on fellow Python Michael Palin.

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dance FLOOR

Name a good Christmas record. I can think of three or four but by and large they're a plague to be avoided. The ultimate cash-in. But every year somebody does one. Last year's Christmas Rap album was pretty good, and in '88 Jam and Lewis have persuaded ALEXANDER O'NEAL to come to the party. *My Gift To You* is pretty standard Alexander fare, but I just melt to that voice and suspect that this one will remain pretty listenable throughout the year. The question is, though, how many times can he keep recycling the 'Fake' riff? How about a new tune, Alex?

But the album you should demand for the stocking is LUTHER VANDROSS' *Any Love*. How in God's name does he keep on producing stuff this good? A new Vandross album doesn't grab you and shake you like some discs, but sorta slinks in slowly. Maybe that's why I regard this guy as the voice of the 80s, and this record as one of the albums of the year.

And that's in a year that's produced more good music and moved like no other in this decade. Not only have we had killer soul and House tracks galore, but a real hip-hop feast, like albums from STETSASONIC, EPMD, ERIC B & RAKIM plus the *Colors* soundtrack. If you dug YA3's 'Mad Mad World' on that album, then check out their album *Coolin in Cali*, which you can add to the above list. The title track is especially hot. These guys might be New York born, but they're definitely Californians at heart, as is BIG LADY K, whose debut 45 'Don't Get Me Started' is making waves. This 15 year-old rapper has used all sorts of 70s cutups like JOE TEX and ALGREEN to create a wicked groove.

Other twelves of note around at the moment include INNER CITY's 'Big Fun', Detroit techno House that's hit big in Europe; D-MOB's imitatingly catchy chant 'We Call It Aciweed' — this one will drive you crazy; RICK JAMES' great remix of the title track from his recent *Wonderful* album; the hot first single 'Pullover' from the new LEVERT album, which should be out here early in the new year; and the first post-FRANKIE single from PAUL RUTHERFORD. This one's a strange one. Produced by White and Fry from ABC, it's sort of Acid House, sort of Euro-Electro, and sort of disco-ish. Whatever, it sounds nothing like FGTH thank God and overseas reviewers either love it or hate it. Me, I think it's great, and it's getting local release in '89. But the single I really like at the mo' is the newie from SIMON HARRIS. The follow-up to 'Bass' is a double A-side 'Here Comes That Sound'/'Only A Demo'. The first is

probably the most sample laden track I've ever heard. It's all here, every dance hook you've ever loved or hated, while the other is sort of an Acid rap featuring MC Duke. Get this.

And now it's Christmas again. Funky treats out locally now — the ones you should ask SANTA for — include EPMD's *Strictly Business* album, TODD TERRY's UK hit 'Weekend', both out as British imports, ICE-T's wicked *Power* album, WOMACK & WOMACK's *Conscience* featuring 'Teardrops', and JESSE JOHNSON's 'Every Shade Of Love', which I class as one of 88's finest. Happy Yule.
SIMON GRIGG

PRINT

"What Are We Doing This For?"
IRON MAIDEN — A Photographic History by Ross Halfin (Zomba)

Being both an ace photographer and a close friend of almost everyone involved with Iron Maiden since before their first album, Ross Halfin has certainly snapped some brilliant shots of the band over all those wasted years. The transformation of mascot Eddie from a ghoul off the streets to some sort of futuristic monster is something in itself but the most entertaining factor of the book are the hilarious backstage and personal photos. Guests range from Bad News to Jimmy Page and band members can be seen with pie in the face, sporting

half a beard and in various states of drunkenness. Of course, there's also the awesome photos of Iron Maidens' larger than life stage show, spectacular lighting rig and effects. With nearly 100 pages of colour pictures and text provided by Mick Wall, this is a definite must-have for Maiden maniacs.
GEOFF DUNN

DR.WHO
25 Glorious Years by Peter Haining (Hodder & Stoughton)

Dr.Who and the Tardis turned 25 on November 23 this year and the celebrations have been a feast. A week long special of old and new episodes from the series and now this book, minted especially for the anniversary.

Idea for idea, *Doctor Who* is still one of the best moving-picture science fiction creations. Its low budget only serves to heighten its riches of wit and invention, and its long run on TV (rivalled only by *Coronation Street*) has added to its mythology.

The progression of the series is a fascinating one, even to the casual observer; from Sydney Newman's concept of the show and its time-travelling theme as a weekly, edifying history lesson for viewers, to the present-day designs of weirdness and violence. Patrick Troughton made the Doctor impish and flustered. Jon Pertwee made him a man of action and gadgetry, and a terrestrial — BBC budget constraints restricted the show to earth only! Then came Tom Baker as the Doctor, and the show entered an era when the script concepts went

beyond any budget; Douglas Adams (*Hitchhiker's Guide To The Galaxy*) was script editor and stories like 'The Leisure Hive' and 'Meglos' were pure genius.

The book chronicles the early days of the *Doctor Who* and those crucial first steps towards cementing the series' idiosyncracies. There's a lovely quote from writer Anthony Coburn; 'They want something unusual for this old man to travel in — what about a police box?' A subsequent chapter on merchandising the Doctor tells how in 1983 the BBC paid "a sum" to the Metropolitan Police Force to secure exclusive rights to the police box design.

A chapter is also devoted to personal interviews with each of the Doctor's assistants. A weird, no-go libido role, the female "companions" were some of the brightest women in science fiction — light years ahead of wimps like Nurse Chappell in *Star Trek*. Author Haining also tracks down missing episodes in the series and gives an extensive listing of *Doctor Who* guest stars — Julian Glover, John Cleese, Honor Blackman, Stratford Johns and Beryl Reid, to name a few.

25 Glorious Years tops up endless trivia and information on the series, although there is a lamentable lack of info on things like set, costume and prop design — perhaps because those things remain low priority in the penny-pinching BBC. Indeed, the BBC has sometimes appeared as the Doctor's most evil foe, erasing early videotapes of the show and, at one stage, cancelling the series. With friends like that, who needs Cybermen?
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