



Vision Quest/Soundtrack
 The Breakfast Club/Soundtrack
 Beverly Hills Cop/Soundtrack
 Heavenly Bodies/Soundtrack

After seeing and enjoying a very good movie, it is a natural impulse to rush out and buy the soundtrack. However, well-made films frequently have slipshod soundtracks that are thrown together to make a quick buck, while some poor movies contain excellent music.

One fairly good movie with a fairly good soundtrack is *Vision Quest*, the

Established artists are also included on *Vision Quest*. Side 1 opens with "Only the Young" by Journey and Side 2 features "Hot Blooded" by Foreigner. While Journey's music sounds tired and formulaic when stretched over a whole album, one song by itself can sound quite refreshing.

Unfortunately, the momentum created is completely destroyed on Side 2 by the inclusion of Sammy Hagar's

THE BREAKFAST CLUB



by-the-numbers amalgam of every plot from *Rocky* to *Risky Business*. Executive producers John David Kalodner, Jon Peters, and Peter Guber must have a keen eye for up and coming artists because the album is full of strong tunes from newly popular acts.

Side 1 contains "Change" by John Waite, which was taken from his debut solo album. It is a smashing rocker about fame and fortune that didn't get the airplay it deserved the first time around. Madonna's two entries, the fast-paced "Gambler" (on Side 1) and the ballad "Crazy for You" (on Side 2) are quite good and could just as easily have appeared on *Like A Virgin*.

As usual, The Style Council, who are represented by "Shout to the Top," deliver a smart pop song that is intelligent and danceable. Don Henley's song, "She's on the Zoom," is a quick ditty with a funny chorus sung by Belinda Carlisle and Jane Wiedlin of the Go-Gos.



poor "I'll Fall in Love Again," the merely acceptable "Lunatic Fringe" by Red Rider, and the awful "Hungry for Heaven" by Dio which has an intensely boring guitar solo and the startlingly original lines, "You were hungry for heaven/But you need a little hell." These songs ruin any pleasure there is to be had on Side 2 from the two cuts by Foreigner and Madonna.

As a result, the soundtrack is integrally flawed. Still, if you don't mind paying eight bucks for an enjoyable side of music . . .

The Breakfast Club was assembled in a completely different manner. Excluding the two offerings from Simple Minds and Wang Chung, every cut is performed by the same nameless group of musicians.

Takes



Plus all the songs were written or co-written by Keith Forsey, including the tunes by Simple Minds and Wang Chung, giving the soundtrack a thematic cohesiveness that is quite unusual. It's nice when the music has more than a casual link to the movie, to actually hear lyrics that have something to do with the action taking

filled with emotion that deserves to be a hit 10 times over.

The most the *Beverly Hills Cop* soundtrack has going for it is the fact that most of its music is in the same vein. Like the *Teachers* soundtrack (which concentrated on Texas-boogie and country-style rockers), it confines itself to one category, basically rhythm and blues. This makes the songs slightly more listenable, but it can't compensate for the lightweight material.

"Neutron Dance" by the Pointer Sisters and "The Heat Is On" by Glenn Frey are fine.

But there isn't much else, despite the



place on the screen.

However, at first glance, it appears that *The Breakfast Club* is mostly filler because four of the cuts are instrumental. But these tunes are uniformly excellent and very entertaining. "I'm the Dude" rocks along nicely and "Love Theme" captures the warm, upbeat feeling on which the movie closes.

Nonetheless, while the songs are intrinsically linked to the film, they are not of stellar quality. Lines like "I'm about to use my feelings" (from Elizabeth Daily's "Waiting") have a lot to do with the movie, but are hardly inspired.

The exception is the gem by Simple Minds called "Don't You (Forget about Me)," on which lead singer Jim Kerr's warm voice implores, "When you walk on by/Will you call my name? . . . Don't you forget about me." It is a glowing, luminous single

inclusion of two tunes by Patti LaBelle and a slower version of "Dancing in the Sheets" by Shalamar called "Don't Get Stopped in Beverly Hills."

Whatever you do, don't waste your money on the soundtrack to *Heavenly Bodies*. The "big names" on this album are The Tubes, Dwight Twilley, and Bonnie Pointer, the other Pointer Sister. The song by The Tubes is so banal it wouldn't even make one of their albums, while Bonnie Pointer's two cuts clearly demonstrate why she and the other Pointer Sisters went their separate ways.

On the back cover of this album are still photos from the movie and even those are boring. Thankfully, *Heavenly Bodies* opened and closed within a week. Its soundtrack is just as horrible.

By Michael Giltz