



#### Waking Up With The House On Fire/Culture Club

Culture Club follows in the footsteps of its contemporaries by constantly redefining its music and challenging its fans. *Kissing To Be Clever*, the group's debut album, was a refreshing blend of reggae and techno-pop dance music. *Colour By Numbers* drew heavily upon the sounds of Motown soul and invited countless comparisons of Boy George's voice to that of Smokey Robinson.

Now, on *Waking Up With The House On Fire*, Culture Club goes off in another direction by leaning toward rock 'n' roll.

As usual, Boy George's ambiguous lyrics leave much to the imagination. Still, two major themes constantly appear throughout the album. On a superficial level, *Waking Up With The House On Fire* is concerned with the turmoil of the world today; most notably on "The War Song," which has lyrics that are hard to argue with, and "Dangerous Man," which talks about such revolutionaries as Martin Luther King and John Lennon.

Viewed from a more personal level, Culture Club's third album chronicles the members' reactions to the sudden and huge worldwide success the group achieved and the concurrent

backlash against Boy George's flamboyant personality. "Unfortunate Thing" and "The Dive" tell of the abuse Culture Club received, but easily avoid self-pity by setting the lyrics to music that begs to be danced to.

By Michael Giltz



#### Big Bam Boom/Hall and Oates

Blessed are the hit-makers, for they shall be called the children of the airwaves.

Daryl Hall and John Oates have been producing back-to-back hits for nearly a decade. From the mid-'70s "Sara Smile" and "Rich Girl" to last year's "Adult Education," they have been a mainstay in the American pop scene. Their newest release, *Big Bam Boom* undoubtedly will continue the trend.

*Big Bam Boom* is exactly what the title suggests: a pulsating dance album. It contains the typical Hall and Oates trademarks of lyrics that are light but not dingy, good hooks, boppy bass and, most importantly, slick production.

Perhaps the best thing about *Big Bam Boom* is that there are no real hills in the musical structure. On previous Hall and Oates albums, there always were one or two flops that destroyed the continuity.

See 'Short Takes'  
page five