

**BON JOVI**  
**'Slippery When Wet'**  
**(Vertigo VERH 38)**  
**Released 1986**

Jon Bon Jovi (vocals), Richie Sambora (guitar), Alec Jon Such (bass), Dave Bryan (keyboards), Tico Torres (drums)

AHA! THE album that promoted sales of baby oil worldwide!

But despite bein' Slippery With Innuendo, 'SWW' was undoubtedly the LP that stuck Jon Bon Jovi's little ass firmly on the top of the platinum Christmas tree (ouch!).

An' the pressure was well and truly on them after the critical indifference to '7800° Fahrenheit', but they delivered their next vinyl offspring like proud fathers; glowing, beaming and boastful.

It held a brace of singles that sent the midnight world of the rock club into a boppin' frenzy: 'You Give Love A Bad Name' and 'Livin' On A Prayer'.

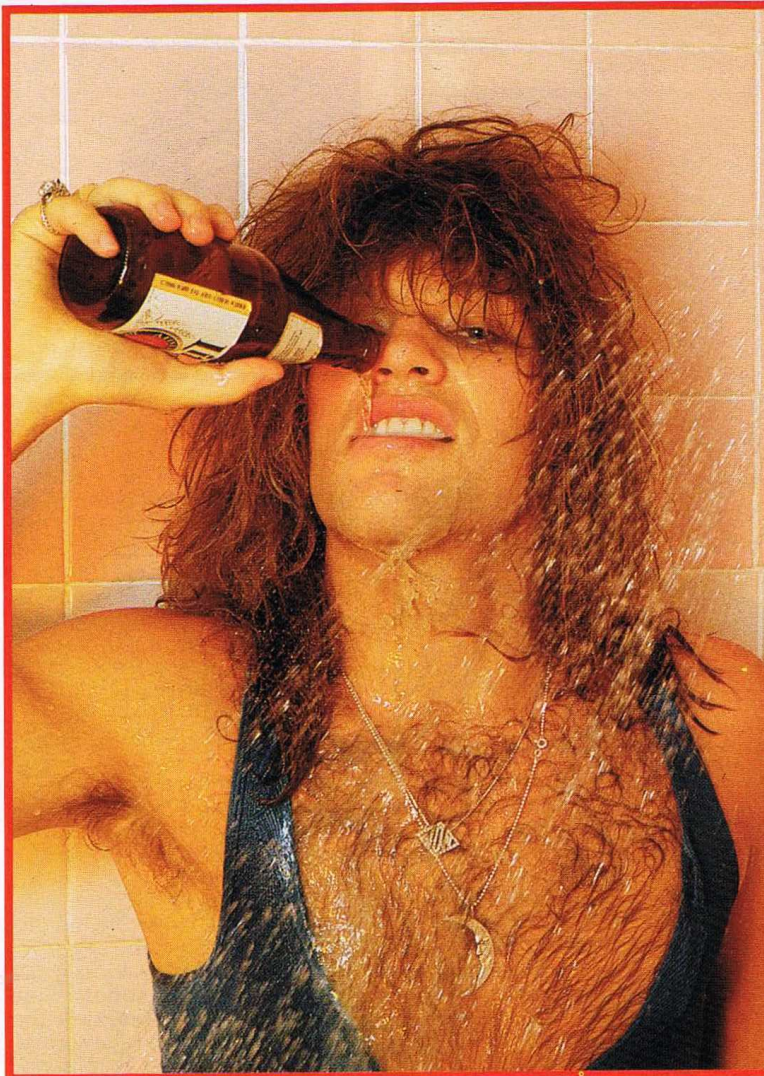
They had cowboy-booted feet dancing a frantic two-step and teased hair rockin' til it dropped.

We loved 'em.

'Social Disease' slithered around on its dirty laugh content, while 'Wanted Dead Or Alive' delivered an unforgettable atmosphere you could cut with a bounty hunter's knife.

It also signalled the beginning of Jon's cowboy fixation ('I'm a cowboy/On a steel horse I ride/I'm wanted, dead or alive') – maybe the poor guy fell off a rocking horse when he was a little boy?!

'Raise Your Hands' opened up Side Two and the live show (an



**JON BON JOVI displays dismal lack of basic drinking skills**

what a show!) and was, perhaps, generally overlooked as one of the album's real highlights. It was certainly the one Jon loved, letting him screech out the name of his much-touted home state every night: 'From New York to Chicago, from New Jersey to Tokyo. . .'

Er, is that mom's apple pie I can smell?!

This album slipped, dripped and slithered; quipped, quivered and giggled.

I dived in and licked it up.

ALISON JOY

**RUSH**  
**'Moving Pictures'**  
**(Mercury 6337 160)**  
**Released 1981**

Geddy Lee (bass/synths/vocals), Alex Lifeson (guitars), Neil Peart (drums/percussion)

AFTER AN historical tradition of lengthy 'epics', and the unexpected commercial success of the short and nifty 'The Spirit Of Radio' single from their previous LP, Rush were in many ways caught between a rock and a hard place when they set about

making this record.

But on entering Quebec's Le Studio in October 1980, they opted to discipline themselves and record short-format rock numbers. This despite lyricist Peart's ever-broadening literary influences begging even greater scope and freedom. The result: an album of seven songs filled to the very brim with power, inventiveness and sound.

'Moving Pictures' is probably the *busiest* album Rush have ever made, and to this day I can't imagine how the band and producer Terry Brown crammed it all in in just two months recording and mixing time.

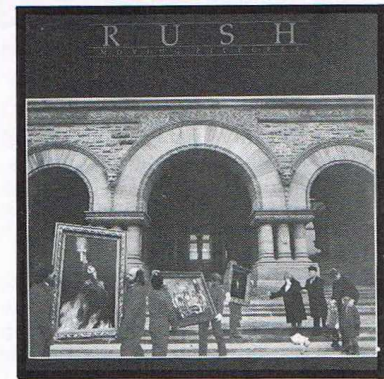
Put your headphones on and listen closely to, say, 'The Camera Eye' – inspired by the weighty Jon Dos Passos novel 'Manhattan' – and try to isolate each individual instrument. You'll learn two things: one, each member of the band is playing at the very pinnacle of his ability; and two, all three are tied together in a weave so intricate, so neat, and so damn clever that it's a miracle the band could ever reproduce any of this music live onstage.

But they did, and hence you are already familiar with the other classics contained herein: 'Tom Sawyer', 'Red Barchetta', 'YYZ', 'Limelight', 'Witch Hunt' and 'Vital Signs'.

After the undiluted intensity of this album, the band called another era closed and moved on to simpler, more basic songs. But 'MP' remains: the supreme example of techno-rock.

Unsurpassed. . .and unequalled.

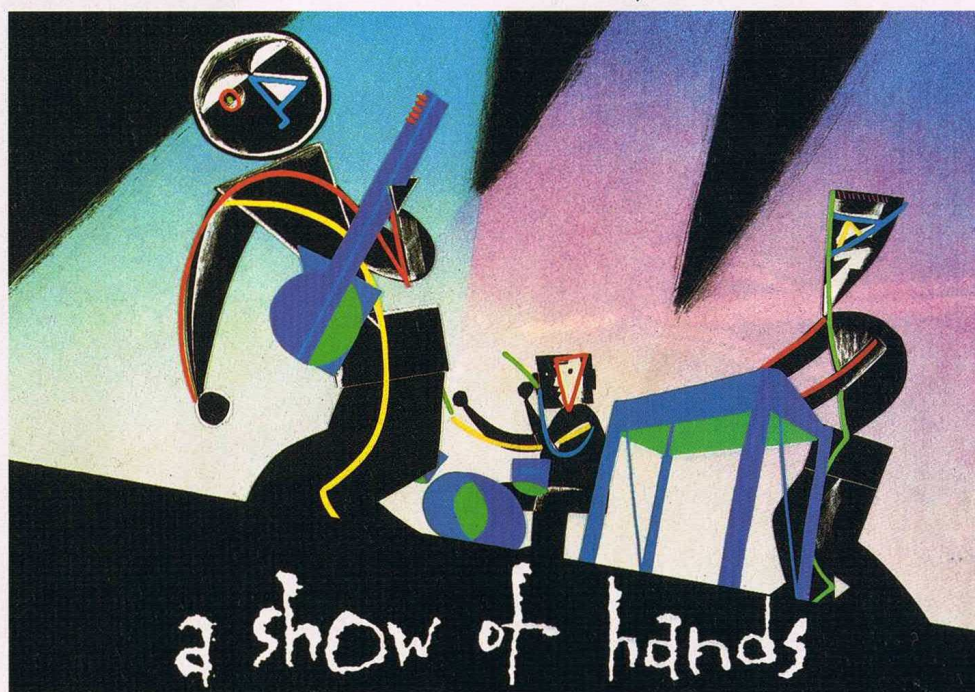
NEIL JEFFRIES



Pic Ray Palmer



# Rush



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