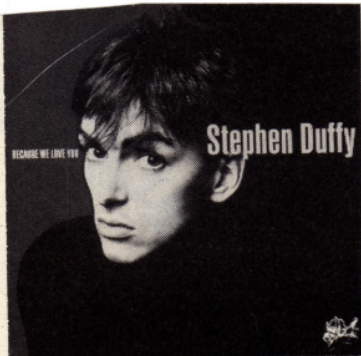


**STEPHEN DUFFY: Because We Love You (10)** Poor old Stephen Duffy doesn't seem to have had a very good time these last few months. All the name changes in the world – from Tin Tin to Stephen "Tin Tin" Duffy to Stephen a. j. Duffy to plain old Stephen Duffy – and a steady stream of ridiculously catchy singles haven't managed to get him anywhere near the charts. A pity, because even though there's nothing on "Because We Love You" that will change that, its best songs (particularly "Julie Christie" and "Unkiss That Kiss") are rather brilliant tragedies – all unfulfilled dreams and missed opportunities – crammed with gooey but memorable tunes. In other words... it's rather good. **(8 out of 10)**

Chris Heath

**STEPHEN DUFFY 'Because We Love You' (10 Records DIX 29)**

Stephen Duffy may have a fairly high opinion of himself, but he never looked too happy as a pin-up. He always wanted to be taken a little more



seriously. He always wanted to drop tiny bits of irony into his pop shots, and though more arch than art school, he was never a cardboard cut-out. But he's got problems.

I don't know if it's insecurity or simply a desire to show off, but 'Because We Love You' just tries **too** hard to impress. Most of the tunes here are grounded in sweet, understated orchestration; the touch is often deft and sure.

It's all very pleasant. But then it's all so whimsical, so clever-clever, so camp. You never quite believe Mr Duffy's lovelorn tales, you never quite believe in the people of his songs. You never quite believe he means any of it – 'Ma, look I've got my tongue in my cheek, not my girlfriend's'.

As I said before, it's a pleasant enough disc, and Duffy does know how to twist a tune around. But that's it. 'Because We Love You' is just too dry, muted and stand-offish to be the album Mr Duffy would like to think it is. ■ ■ ■

Jim Reid

**ICEHOUSE 'Measure For Measure' (Chrysalis CHR 1527)**

I've given up making excuses for Icehouse and their predilection for writing songs which sound uncannily like someone else's. It might be partly true, but they do it with a style that is entirely their own. Never mind the cheek, feel the quality.

'No Promises' might be very Ferry, but it's a smooth, rich confection that's gentle yet powerful. 'Cross The Border' might suggest a tinge of Simple Minds, but it's punchy, atmospheric driving music, perfect for those boring sections