

Too Fast For Love by Mötley Crüe Album Review By Justin Taylor

Decadence, debauchery, and disappointment, all qualities shared by bands of the glam and hair metal genre of the 1980's. Mötley Crüe, the bad boys of rock n' roll, had to start somewhere, just like the rest of the eager and fresh faced young men looking to score a record contract on Los Angeles' Sunset Strip. For the Crüe though, they had to start from the very beginning of the genre, making them one of the most influential metal acts to roam the crowded streets of LA. Their self-funded album, *Too Fast For Love*, makes for a rock and roll staple among heavy metal albums of the eighties, that defined Glam Metal as a serious and , in fact, an alpha male genre.

The album opens with a blistering track, called "Live Wire." The song begins with an assault from Mick Mars' guitar, then joined in with Tommy Lee's driving back beat, and Nikki Sixx's off time and simple, yet affective bass playing. The tempo drops near the middle, and transforms the song into a laid back bridge, with an almost sensual, suggestive appeal to it. The time picks up again, and drives straight on through to the last note, which ends abruptly, and almost immediately pulls you into the next song.

"Come on and Dance" is the second song on *Too Fast For Love*. This song highlights the almost 'garage band-like' qualities of the album, with the disconnected musicianship between the members of the band, but still has the overall spark of enthusiasm that makes *Too Fast For Love* have such a feel to it. Personally, I very much like "Come on and Dance," because Vince Neil's vocal

range is so prominently emphasized, with the high notes that he bellows in the choruses and the outro.

The fourth song on Mötley Crüe's debut album, can best be described as a 'dissonant ballad,' and is entitled "Merry-Go Round." It opens with an eerie guitar piece by Mick Mars that makes your skin crawl. He's joined by Vince Neil to create a dreary duo of sound. When the rest of the band accompanies them, their 'Punk' influence begins to show, with trashy power chords and sloppy bass. Tommy Lee's performance on this song is rather simple, yet drives the ballad onward, to create a wall of sound that moves you to the struggles of a man, "who had too much" as stated by Vince Neil at the US festival in 1983.

My favourite song on the album is "Take Me to the Top," which illustrates the other side of Mötley Crüe, which is a strong connection that, while scarce on this album, does occur, and captivates one's attention, with assaulting riffs and pulsating rhythms that confirm the Crüe's success in Heavy Metal music. The song starts in a swing style, then later transitions to a straight eighth feel, led by Tommy Lee on drums, and screamed by Vince Neil. Mars's solo in the song voices a cry that cries none other than *Take Me to the Top*.

The album's title track is a Beatles inspired composition, blended with their punk inspired riffs and licks. Personally, I don't love this song, as it feels rushed and sloppily pieced together, although, this is one of the only songs from the album that the band continues to perform during their live shows, even today. Through all of its quirks and cracks, *Too Fast For Love* is a solid album that really birthed Hair Metal, and turned it into a mass marketable fire, that would later be exploited for commercial gain towards the late eighties. I feel as though the album 'blueprinted' both what to do and what not to do on a glam album, (the latter being the more prominent lesson) but without it, we would not have sunset strip bands like Quiet Riot, Ratt, Poison or Dokken, which depending on who you ask, can be a good thing, or a bad thing.