

Rick Bryant and the Jive Bombers When I'm With You Jayrem

Initially this Jive Bombers' idea was only meant to be a diversion from the more serious ventures that the various members were involved in. But with the demise of the Neighbours earlier this year, this latest soul combo of Rick Bryant's took on a more permanent outlook, and with the release of *When I'm With You* and its inherent promise, the JB's would be fools to regard the band's lifespan as merely play-time and temporary.

For a start erase memories of the Neighbours' parting live shot,

Vocal at the Local, because the mixture of live covers and studio originals on *When I'm With You* leaves that sad affair for dead.

Of the three self-penned studio tracks that open the album, Rick's jaunty title number probably steals the honours, but keyboardist Tom Ludvigson's 'Gotta Have It' features some neat slap bass playing from Alastair Dougal and as a song it's well above the average.

The live fare consists of six perceptively picked soul covers beginning with Bobby Bland's mighty fine 'I Wouldn't Treat A Dog The Way You Treated Me' which, unannounced on the album sleeve because it was meant to appear on the cassette

only, closes the first side. From there Rick tries to growl like James Brown on that baad man's 'Too Funky', then it's Ike Turner dance time with 'Finger Poppin' which leads into a quite moving take of Otis Redding's ballad, 'Pain In My Heart'. The album closes with Sam and Dave's 'Wrap It Up' and a rousing return to Bobby Bland, this time to his early standard 'Love Night'.

I know that this album may only go half-way to capturing a live Jive Bombers' night not only in energy but in precision and passion. But from where I'm dancing, half-way is more than enough.

George Kay

Gordons Flying Nun

Everything that could have been written about the Gordons' music already has — white noise, layered wall of sound etc, etc. Anyone who has seen the Gordons *knows* what they sound like, love it or ...

Unfortunately, even a hardened Gordons fan like me has (niggling) doubts about album number 2. They tread a dangerous line of vicious uniqueness vs self-parody. That said, this album will still make your hands (at least) shake after more than two listenings. Check out 'Mono Flo', 'Joker' and 'Mentus Fugit' on Side Two — the Gordonoids have a technological vision that no-one else has come close to, and it becomes glaringly obvious that they have (ahem) something to say.

Other good ones? 'Red Line', 'Quality Control' (yes, yes, studio altered as it is) and 'Identity' (TV madness). Doubts? Lead rooms, rubber rooms — too easy targets. But what the hell, this is Gordon-ize, and still pretty damn good noise.

Fiona Rae

Jermaine Jackson (Arista)

It's impossible to listen to Jermaine without thinking of *Thriller* (this decade's *Sergeant Pepper*). There are echoes of it everywhere, right on down to the sub-Quincy Jones production from Michael Omartian and the appearance of Michael himself on 'Tell Me I'm Not Dreamin'', which is by far the best track. However, when Jermaine wants to sing sweet he beats the sunglasses off his brother, with 'Take Good Care of My Heart' and 'Do What You Do' being great love songs.

It's Jermaine's voice that lifts the album even on something as stupid as 'Escape From the Planet of the Ant Men' — the voice just grabs you. I'm sure this album will do very well but I feel that Jermaine's finest work is still 1980's glorious *Let's Get Serious*.

The Time
Ice Cream Castle (Warner Bros)

Like their first album, What

Time Is It?, this is a scenic tour through Morris Day's subconscious, a world where all the women wear camisoles and the men are cooler than a pink Cadillac with tigerskin seats.

This is a projection of his *Purple Rain* persona, with touching ballads like 'If the Kid Can't Make You Come' and an illustration of svelte seduction in 'Chilli Sauce'. The whole concept is best illustrated in a wild track called 'My Drawers', a fine example of ego gratification. Morris also has time to worry about racial conflict on the low-key title track.

A very different form of black music from downtown Minneapolis, full of rock influences and post-Hendrix guitars but still retaining a hard funk dance beat. Both 'Jungle Love' and 'The Bird' deserve to be great hits and the album as a whole makes interesting listening.

KB

Every Great Motown Song Vol. 1 The Sixties (Motown) Vol. 2 The Seventies (Motown)

Two Motown compilations — the 60s album is as sublime as the 70s one is ridiculous. The former contains 14 obvious Motown goodies ('Reach Out', 'My Girl', 'Dancing in the Streets', 'Heat-wave', 'Shop Around', etc.) plus the added pleasure of a rarity, Kim Weston's 'Take Me In Your Arms (Rock Me A Little While)'. Very fab — essential for all music lovers.

Motown had its moments in the late 70s, but few feature on this volume. There are 11 tracks, mainly MOR, including no less than four Diana Ross indulgences and three lesser Commodore tracks. Yawn.

MC

The Skeptics Said See Say (Industrial, \$7)

A brief history of the Skeptics that's quite fascinating in its variety — from the youthful naivety of an early version of 'Murder', through the hints of pop-punk in 'Your Personality Makes Me Vomit', the strangeness of 'Enid Blyton' and the ache of 'Deth BE'. Not everything here is good but the best parts indicate

what makes the Skeptics special — they work together in an organic way, you get the feeling that they almost don't even have to talk about it. It would still probably be better to get the *Chowder Over Wisconsin* EP first, however.

Sneaky Feelings (Industrial, \$7)

Yay! More melodies and jangly guitars from the Sneakies, recorded live at the Windsor Castle in June. All song previously unrecorded — except 'Be My Friend' (which sounds better than the single). The familiar 'Broken Man' and 'Sense of Loss' start Side One, then 'The Strange and Conflicting Feelings of Separation and Betrayal', which is fast and genuine and gets the song title of the year award. This side closes with Johnny Cash's 'I've Been Flushed From the Bathroom of Your Heart'. Yeehah! Wish I'd been there for that. Side Two has four songs: 'Husband House', 'Be My Friend', 'Better Than Before' and 'Caught It Now' — the latter two being the stuff Sneaky Feelings classics are made out of. Ten songs for \$7, and although the sound quality fluctuates (a little) the song quality doesn't. A bargain.

FR

Various Artists An Anti-Nuclear Celebration (Last Laugh, \$6)

An admirable project from Last Laugh Studios, especially notable for the variety of music that has been brought together under the anti-nuclear banner, from Dead Image's authentic hard-core to the gentle folkiness of Luise Brandt and Pamela Gray's 'Pakeha'. Sometimes the sentiments get a little cloying (as on 'Pakeha') but overall this is a good representation of artistic dissent on a very important issue. My faves are Martial Law's 'Phoenix', Papakura Post Office's 'No Nukes' and, especially, Otis Mace and the Texas Cowboys with 'Kill Them All'.

RB

The Worst 81-84 (Portobello)

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