

Records

Eurythmics
1984
RCA

Question: When is a movie soundtrack not a movie soundtrack?

Answer: When it's commissioned, written and recorded but barely used in the film.

Such was the fate of this album. Virgin Films were keen to utilise Eurythmics' popularity for marketing but 1984's director, Michael Radford, had the final word and other music was substituted. (Dramatically, Radford was right: an entire soundtrack of the Eurythmics' high-tech sound would have jarred with the film's deliberately dated sense of the future as envisaged by Orwell in the 1940s.)

So what we've got here are nine tracks, at least six of which were possibly conceived as programme music for scenes they now cannot evoke. This music is usually based in little more than building a repeated phrase. For example, Annie Lennox's wordless vocalising on 'Greetings From A Dead Man' sounds like the prolonged intro to a terrific piece that never eventuates. As a riff that's okay for maybe a minute or so, but not six. Whereas at one minute 20 secs, 'Winston's Diary' is just right — you

want to hear it again.

Apart from 'Winston's Diary' only three tracks really substantiate themselves, the three structured as songs in their own right. 'Julia' is one of those pretty ballads you seem to have heard before, as is the gently brooding 'For the Love of Big Brother'. And then there's 'Sexcrime', the album's "plusgood" reminder of what an impressive, driving and soulful band Eurythmics were when in NZ last year.

Peter Thomson

Wah!
The Way We Wah!
WEA

Wah! never broke any promises because Pete Wylie never made any, and even now this compilation of songs ends in an awkward silence.

Along with Julian Cope and Ian McCulloch, Wylie formed the Crucial Three, a lineup which quickly divided into Echo and the Bunnymen, the Teardrop Explodes and Wah!; three bands whose impact was simply enormous.

Early Wah! (the first side of this album) carried much over from the acoustic kick-start of the Crucial Three, including the journalistic hyperbole. Wylie worked within a limited palette (the angry young man, the working-class hero; the monochrome industrial stains) but worked that picture so well that it was impossible to imagine him doing anything else.

The Bunnymen produced 'Never Stop', the Teardrops 'Great Dominions' and good old reliable Pete stuck to his murky production and his low income, still giving people something to talk

about in low voices at parties. But not for long.

'Story Of the Blues' saw Wylie with backing singers, a string section and an adolescent anger that had become mature knowledge. The music, still unmistakably Wah!, became more fluent and capable; the sensuality of 'Sleep (Lullaby For Josie)', or the intelligence of 'Remember: You Can't Put Your Arms Around A Memory' sang Wylie; this timely compilation is proof that he never tried. Cold comfort.

Chad Taylor
The Smiths
Hatful Of Hollow
Rough Trade

These charming men, while busily recording their *Meat Is Murder* album, have offered us *A Hatful Of Hollow*, a collection of singles, B-sides, remixes and Peel sessions. This *Hatful* is not shallow and by no means is it hollow; rather a worthwhile stopgap, if one is to slight such an effort with so easy a label.

Morrissey cares. Morrissey can't sing. Who cares? Morrissey's voice is unique, clean and appealing. Refreshing lyrics full of wonder, accurate reflections that require the listener to contemplate in order to enjoy the complete meaning. In this situation their statements seem vague, they appear to not be a political band.

Comparisons with the Church are obvious. Johnny Marr's influences ensure this; his guitar should bring respectability back to the instrument after the recent wave of disguised hippy rockers that have abused it terribly. The

Edge should take take tips — restraint and appropriateness.

Many tracks are nothing short of brilliant. The obvious singles plus 'Still Ill', 'These Things Take Time' (very Meemees), 'You've Got Everything Now', to mention not enough. 'Back to the Old House' is a change of scenery, an interesting acoustic piece with just Morrissey and Marr working without their partners in pain and passion. Pleasure with no domes attached. 'How Soon Is Now' — not before time but a backtrack through sound. Here they reach heights and succeed by their sheer simplicity alone, where others — Simple Minds springs to mind — have not, because the Smiths do not distance themselves from their audience.

An aural kaleidoscope is created; Marr's guitar a zig-zag wandering anywhere, but only where he wants it. Andy Rourke is a bass guitarist with warmth. His contribution smooths out the music, will appear just a tad too comfortable but will then add (a touch of) musical spice. And at least Mike Joyce, the drums, knows where he is. Derivative but original; a paradox — the Smiths Are.

The Smiths have distinct quality. From humour to the beautiful in mere lines. "We cannot cling to those old dreams anymore."

Troy Shanks

John Fogerty
Centerfield
Warner Bros

The return of John Fogerty has already occasioned a lot of press. In the USA comment has been ex-

pectedly celebratory, while here in NZ reactions have been considerably more critical. And the reason (here anyway) may have something to do with the reviewers' ages. Most of us, y'see, are well old enough to remember when, in 1969 and 70, Fogerty penned and played (under the guise of Creedence Clearwater Revival) five great albums, albums that spawned half a dozen huge hit singles, while containing at least as many other songs of equally classic stature.

So what we reviewers are wanting from *Centerfield* is another album to stand alongside *Green River* or *Willie and the Poorboys* and we haven't got it. What we have got is evidence that one of the Great American Songwriters is back working again, if not (yet?) at his peak.

It's true that here and there the music on *Centerfield* does recall certain old Creedence numbers. It's also evident that lyrically the new songs are somewhat lacking in Fogerty's once sharp acumen or visionary power. The good news however is that his continued commitment to cajun R&B and rockabilly is still able to yield fresh music of consistently good quality. (There's not one number here that requires track-hopping.)

Back at the turn of the 70s opinion was pretty much split about who was the most important figure in American popular music. Jim Morrison had the leather and the lace, the outrage and the grandiloquent pretensions to ART. John Fogerty, on the other hand, wore check shirts and denims and just got on with his music. Fifteen

years later, hearing 'Old Man Down the Road' doesn't lay claim for its creator as any current leader of rock 'n' roll. It does, however, prove that he's very much alive and well.

Peter Thomson
Bob Dylan
Real Live
CBS

Dylan has assembled a tough, crashing little band to tour in the wake of the superb *Infidels* album. Former Rolling Stones guitarist Mick Taylor and ex-Small Faces keyboard man Ian McLagan colour the sound while bassist Greg Sutton and drummer Colin Allen hold down the bottom in solid fashion. Carlos Santana adds his singing guitar to the album closer, 'Tombstone Blues'.

Dylan does a couple of solo spots, but very much in the head-on rock mould of the rest of the album. It's an edgy, hard-driving record. Immediate standouts are 'Tombstone Blues', 'Ballad of a Thin Man' and 'I and I', from *Infidels*. Other songs are 'Highway 61 Revisited', 'Maggie's Farm', 'License to Kill', 'Tangled Up In Blue', 'Girl From the North Country' and 'Masters of War', which sounds stronger than ever. Its message certainly hasn't dated it.

Bob Dylan is no longer a figurehead for a generation. His most 'important' music may be behind him — and us — but he continues to make music which can shake the walls, start a tear and raise a smile. Play on, brother Bob, play on. This sounds good to me.

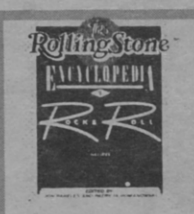
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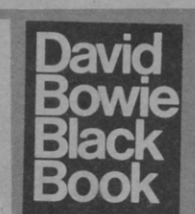
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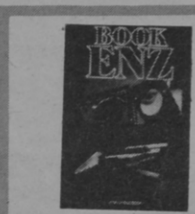
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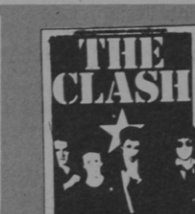
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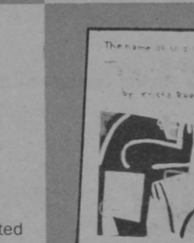
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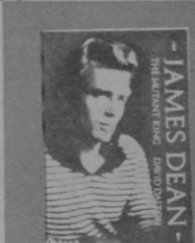
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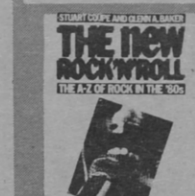
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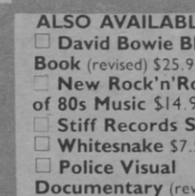
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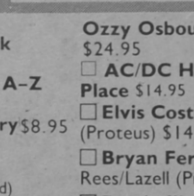
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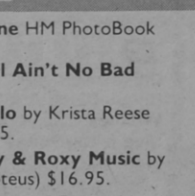
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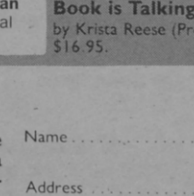
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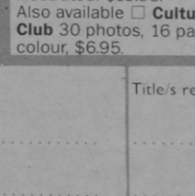
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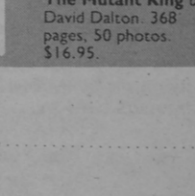


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