

Live

Elvis Costello
His Majesty's Theatre, June 27

Something old; this was one for the faithful, for the mature (polite terms for the predominance of over 30s) Costello fans who believed that the song was mightier than the band, meaning the Attractions were not missed as Costello wise-cracked his way through an acoustic greatest hits. 'Alison', 'Shipbuilding', 'Girls' Talk', 'New Amsterdam', 'Red Shoes', 'Oliver's Army', a haunting 'Accidents Will Happen' and the back door aisle intro 'Pump It Up' provided the thread through a night of variety.

Something new; teaming up with T-Bone Burnett provided Costello with the chance to hang loose, enjoy himself without the weight of band responsibilities. Burnett, who opened the night, was a mild revelation of limbs and self-effacing gawkiness — a nice guy with just enough bite to be taken seriously. He later joined Costello to form the Coward

Brothers for 'Tennessee Blue' and 'Tom Dooley'.

Something borrowed; like robes, man. Costello, avec beard and black duds and shades, was like a bohemian Peter Sellers as he did a straight, shivering version of the Who's 'Substitute', was helped by Burnett and the audience on 'Twist and Shout' and drew some uninformed laughs from those who didn't recognise Jerry Dammers' 'What I Like Most About You Is Your Girlfriend'. This was the fun.

Something blue; he did 'Almost Blue' from behind the electric piano and his new songs are shrouded in sadness. 'Fireworks' and 'Next Time Around', working titles only, had the customary Costello acid but he presented a brace of songs that leaned on heart-wrenching folk sentiments, a direction perhaps prompted by his recent work with the Pogues. This was the business. And this was how he ended the night.

George Kay

Hip In A Cathedral
Six Month Club, June 20.

Get down? Hoe-down! Hip In A Cathedral (a name adopted for one night only) break into their set with three grinning R&B/C&W numbers, a flurry of pocket insta-

matics and a helping of big-town hospitality. One Meemee and Three Sons In Jeopardy later, the atmosphere could hardly be more approving; who other than Tony Drumm could spend six minutes minutes putting on his guitar, talking about it as if it was interesting, and then not even play it? Now that's audience enthusiasm; winning favour was not an uphill task.

Ah, but such a *deserving* band. Adam Holt held things together with a riff responsibility that allowed him real fun only towards the end; cheerful restraint in a good guitarist is a rare thing. The rhythm section was necessarily simple but began with a bounce they couldn't maintain, listing into pub-rock territory by the end of the set. Other group skills included eating biscuits while singing and the ability to play in the dark (well done, that boy on lights!). But the crux of a guitar band is the guitar and with Adam coming through so well things were just fine.

Predictions include a dry country EP for a dry summer, Plymouths in the video and songs about farmer-girls. In the meantime, everyone sat back and enjoyed a perky, portable band in luxurious surroundings. Hip In A

Cathedral? Big on the ranch, more like.

Chad Taylor

On Tape

Crystal Zoom
More Base
(\$7 from 27 Waiheke Rd, Waiheke Island)

If the concept of Crystal Zoom still tends to tower over the music, then this tapes redresses the balance somewhat. Most of the actual songs were recorded in Dunedin with the old lineup and things are a bit more worked out than with the current live ensemble — 'Obsession' and 'The Succulent Lifestyle' are the better ones, while 'Ganja Plantation' and 'Dopeless In Detroit' are awful. But the best bits of this tape relate to the thang itself, be they bits of pointed silliness like 'On the Cover Of the Rip It Up' or the pastiches of snatches of TV and radio monologue. Crystal Zoom have a mean eye and ear for the media and they should be developing and incorporating that, rather the rather grungy thrash they can perpetrate. Which is what the best track, the closing *Entertainment This Week*, does to a tee. Donga mate. RB

Off The Record

The Kinks:
Official Biography
By John Savage

A thorough, sympathetic and well-illustrated if uninspired account of the rise and fall of the Kinks. Savage, with the aid of past and present band members, builds an impressive picture of the hassles and bad luck that plagued the Kinks and made them the most ripped-off band of the 60s. His narrative is competent, never lucid or particularly perceptive and the whole thing tends to pall a little, in the same way as the band's music did, when it hits the mid 70s. Still, Kinks' bios are scarce and the presentation here makes it worth the money. GK

Flypaper No.3

(\$3 from Deep South Publications, Box 6280, Dunedin)

Flypaper No.3 has been out a couple of months (sorry I'm late, I got caught up elsewhere), but don't worry, its content and larger format should guarantee a captivated audience. Not only is there a real mushy story from Dave Hall and two trips into Bob Cardy's

dreamworld as well as more lascivious behaviour from Sadie the Snail, there's 'Absolute Heroes', a tasty 12 pages from Wellingtonian Tim Bollinger, wherein the characters escape hamburger heaven in time to see the world french fried! Interested? You should be! All this plus another good cover and interior outing from chief sticker-upperer and editor Graeme Edwards.

As if the above wasn't enough to keep them busy, the people at *Flypaper* announce with this issue the formation of Deep South Publications, a teaming together of like-minded "fringe" magazines to act as an access and distribution point for their common focus of comics, music and poetry. A paltry investment of \$7 sent to the above address will earn you a copy of *Every Secret Thing*, *Flypaper* 2, *Arresting Tales* and Tim Bollinger's solo *Stories Strange But True*; all excellent beginnings or additions to any collection of indigenous comic art. Hell, before you seal the envelope make it a round \$10 so you don't miss *Flypaper* 3. **Zane Illiad**

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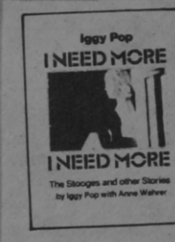
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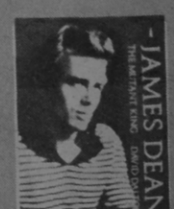
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