

Records

Don Carlos
Just A Passing
Glance/Raving Tonight

Marcia Griffiths
Naturally/Steppin'
Serengeti Records

Hard on the heels of the Island *Reggae Greats* compilations come the latest in the promised series of reggae releases from Wellington's small but enterprising Jayrem Records. The label has already released the Gregory Isaacs/Dennis Brown showcase LP *Judge Not* and has now acquired the rights to Washington's RAS (Real Authentic Sounds) label, from which these albums emanate.

Don Carlos was in the first incarnation of Black Uhuru, with whom he recorded one single before opting for a solo career. A Roots singer with a sweet, mellow tone, he's cut a series of fine recordings in meditative, Lovers and dance-hall styles.

Just A Passing Glance, his most recent, covers all three fields. *Raving Tonight* is a compilation of two earlier Negus Roots LPs, *Suffering* and *Harvest Time*. The tracks are credited in collaboration with long-time friend Goldielocks, a pale dread who, like Carlos, still lives in the rough Waterhouse district of Kingston, where looting and shooting is a way of life. These albums breathe the spirit of the ghetto.

Marcia Griffiths is no stranger, as a member of the I-Three, but these are the first solo works we've seen here. Her voice is dark and rich, with strong gospel overtones, and there's no reason why she can't emulate the success of fellow I-Three Judy Mowatt's solo work here.

Naturally is a Lovers LP dating from 1978, and must be considered the lightweight. Standout tracks are Bunny Wailer's 'Dream-

land' and Bob Marley's 'Lonesome Feeling'. The bulk of the compositions are by Keith Anderson, who spreads himself rather thin.

Steppin' is also dated around the late 1970s and features more of Marcia's own compositions as well as a superior production by Sonya Pottinger. Love songs dominate again, save for the title track and 'Peaceful Woman', both statements of religious and personal faith.

Jayrem promises more in the New Year, with the aim of releasing a couple of LPs a month. There's plenty more in the RAS catalogue, including Freddie McGregor and Peter Broggs. 12 Tribes singers both deserving wider exposure. These are local pressings too, with a high standard of quality control, so there's no excuse for not owning them. See elsewhere this issue for details on some equally interesting cassette-only releases, and watch for the new Judy Mowatt LP, *Working Wonders*, early in '86. Jah Live.

Duncan Campbell

The Del Fuegos
Boston Mass.
Bigtime

Emerging from mid-summer Boston in 1980, the Del Fuegos took until 1984 to release their first album, the much-applauded *The Longest Day*. During those four years in the unknown they built up their status around Boston, released an independent single and supported the Blasters.

In fact it was the Blasters' Dave Alvin who gave the band their first big break when he took one of their tapes to Slash Records. Four signatures later led to last year's *The Longest Day* on Slash, a record of brash, lean two-guitar rock 'n' roll. Songs like the title track, the Diddy-ish 'Out For A Ride' and the kick-start of 'When The News Is On' showed the band had the right intuitive feel for great rock 'n' roll.

So expectations were high for *Boston Mass.* but rather than aiming for the sky the Del Fuegos have decided to roll along on a safe trip. Not that the album is bad

but it's not what it should've been. Gone is Mitchell Fromm's echo production, this time he opts for a more orthodox backdrop and a feel of mid-American raunch recently adopted by the likes of the Dream Syndicate and Green On Red.

Still, the songs have their moments. Dan Zanes snarls his way through basic rockers like 'Don't Run World' and 'It's Alright'. But it's the ballads, namely 'I Still want You', 'Fade To You' and 'Night On the Town' that carry the album's best tunes.

Boston Mass. then is prematurely safe and a let-down from guys who are good enough to make a real killer.

George Kay

ZZ Top
Afterburner
Warner Bros

The news is all good folks; it's another little ripper, destined to become this summer's premier party platter — just as *Eliminator* was last summer.

Eliminator marked a new stage in the bearded ones' career as their pop potential was realised with the aid of some memorable videos. The hits fell over each other in the race up the charts and the album became a worldwide monster, finding favour with a younger audience as well as older blues and rock fans.

Afterburner, following the old adage of never changing a winning team, maintains the impetus: if side one doesn't contain three hit singles I'll eat my 10 gallon hat. A cynic might even suggest they've kept some of the tunes and changed the lyrics, but what the hell, at least they're great tunes. A special mention goes to the great cover; almost worth the price of admission on its own.

Chris Caddick

The Narcs
CBS

The first thing that strikes you on picking up this album is the cover artwork. Inspiration and execution was by expatriate Fane Flaws (guitarist with the now-

defunct Crocodiles) who makes Sydney his home. (His hand was also at the helm of the video for their Top 20 hit single 'Diamonds On China'.)

Slip the disc out of its cover and what do you find? Ten tracks stamped with the grandiose style of producer Tim Kramer (of Tim Finn's *Escapade* fame). If you felt that the Narcs' previous album, *The Great Divide*, lacked the cutting edge of Andy Dickson's guitar, which has helped to make the Narcs one of NZ's fave live acts, this is for you. Kramer has succeeded in knitting together that driving guitar with the melodic keyboard lines.

What's in it for me, you ask. Well, pop in the shape of 'Disguise In Love' and 'Diamonds'; the rhythmically inspired 'Sevilla' and the love-soaked ballad 'Abandoned'. There's 'Side By Side', the new single, thundering out with keyboards punctuating the song and ending with an angelic choir outro. The mood piece 'When It Rains, It Pours' and the uptempo rocker 'Broken Heart' with its classically flavoured exit. Plus there is ...

Hey, what am I raving for? Go out and get a copy yourself. Then you'll understand what I mean. This album shows a certain maturity in the band's progress both lyrically and musically. It's great, solid Kiwi music and a top album for '85.

Simon Elton

AC/DC
Fly On the Wall
Alberts

The Kings of Thud return with their fourth post-Bon Scott LP and once again demonstrate that instrumentally, they're still one of the best teams in the business. There is a bit of a problem here though, I'm afraid: the drab songs, most of which are little more than numbingly repetitive chants of the song title. Honest, there's more colour on the cover.

One or two tracks rise above the mire, but really this lot's only going to satisfy the diehards and fanatics. After a general downhill slide since the seminal *Back In*

Black one can only hope they pull their socks up and deliver another quality disc real soon.

Still, let's look on the bright side: apparently they're still devastating live and with an Australian tour looming the strengthening Kiwi dollar may encourage a trans-Tasman sortie. Now *that* should give the residents of Western Springs something to complain about.

Chris Caddick

No Idea
Class War
Jayrem

Despite what Karyn Hay may tell you. No Idea's *Class War* is most definitely a seven-track EP, not an album. Recorded in one night at Broadcasting House in Wellington, it's naturally a bit rough, but captures the raw essence of a punk band who sound refreshingly unlike Motorhead.

Being involved with Christchurch's Alternative Entertainment Bureau, No Idea combine semi-anarchist politics with a wicked sense of humour which is best portrayed on the track 'Rugger Buggers' as it speeds to a frenetic conclusion. And according to Brown, the cover drawing is them and their mates, he thinks.

Paul McKessar

INXS
Listen Like Thieves (WEA)

The long-awaited fifth album from this Australian six-piece, produced by Chris Thomas (of Pretenders fame). You get your money's worth with a gatefold cover and 11 tracks ranging from the raw feel of the title track to the laid-back 'Kiss the Dirt (Falling Down A Mountain)', from the powerful first single 'What You Need' to the new single, the melodic 'This Time'. But on the whole this is a collection of good feels wrapped in mediocre songs. A shame really, considering their last two albums were top class. Still, one man's meat ... SGE

Various

Package To Sell (Jayrem)
A neat little package of "hits" from Wellington's Jayrem. The

record has some wild stuff for wild people and some mellow bits for the laid-back crew. Somehow it has been presented in a fine and balanced way, unlike other compilations which chop and change erratically with little thought given towards the listener's ability to cope with such. Bands included are Lot 49, Dread Beat and Blood and Vacuum. Almost all the bands on *Package To Sell* have material available other than what is presented here, which is satisfying to know if you happen to take a shine to any individual tracks. The tape cassette version features 14 tracks compared to the vinyl's 10. The title, incidentally, is borrowed from the Tin Syndrome's contribution to the album of the same name. All in all probably the best Jayrem compilation to date. GD

Kate Bush
Hounds Of Love (EMI)

The fifth album from the entirely original Miss Bush, *Hounds of Love* deals (once again) with the all-encompassing subjects of love and death. With the familiar ethereal vocals and some pretty impressive sounds — like woofing hounds, presumably courtesy of Kate's favourite Fairlight (synthesiser), this album verges on the horribly depressing. But don't let that put you off! The haunting lyrics are offset nicely with some heady drumming and string orchestration, demonstrating the strong influence of a heritage of Irish ethnic music. Five "up" songs on one side, and on the other, 'The Ninth Wave' (songs about drowning), a tribute to the "concept" album. Outstanding songs are 'Cloudbusting' and the title track, but the others all deserve a listen. Devotees will be well satisfied, former scoffers may be surprised.

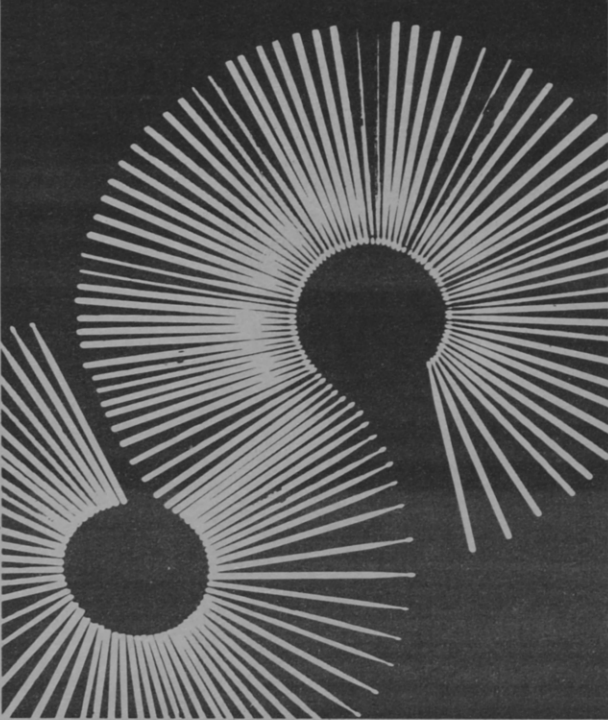
Al Jarreau
In London (WEA)

Recorded live at Wembley Stadium last year. The mix is murky (confirming what's often been said about that venue) and neither Jarreau nor the 12-piece band do anything better — or much different — from the original album versions. Except, that is, Al gets to indulge his mannerisms more. PT

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