

Records

Scorpions World Wide Live RCA

So RCA have treated the metal crowd and finally released this double live scorcher from German rockers, the Scorpions. After some dozen years and LPs together they are now gaining the recognition they deserve and are becoming increasingly popular, especially in the States where this album was recorded.

Guitarists Rudolph Schenker and Mathias Jabs attack the senses intensely on tracks like 'Blackout', 'Rock You Like a Hurricane' and 'Can't Live Without You', while 'Holiday' and 'Still Loving You' feature the more delicate vocal delivery of Klaus Meine. A really tight rhythm section too make these guys among the best at performing good hard rock and producer Dieter Dierks has captured the sound superbly on these recordings.

Only complaint is that the finale could have been shortened and 'China White' included instead. The Scorpions tour 11 months a year, but since NZ doesn't get included as part of the world, the only way you'll catch them live here is to buy this album.

Geoff Dunn

Roy Harper Stormcock (Harvest)

A re-release by EMI of the '71 opuses to coincide with Harper's NZ jaunt this month; this album was highly acclaimed in its time. Four tracks written and sung by the man, accompanying himself on guitars and occasional piano,

with Jimmy Page (yes, the Jimmy Page!) picking his way through 'The Same Old Rock'. The shortest track, 'One Man R'n'R Band', clocks in at 7 mins 24 secs. So that gives you an idea why he was called the ultimate stoned hippie freak poet. Mayby "Rambling Roy's" musical poetry made sense then, but nowadays it all sounds a bit too cosmic.

Clannad Macalla (RCA)
Clannad are back with another beauty; 10 tracks, including the traditional air 'Buachaill On Eirne' (try saying that fast!). After the success last year of their first two albums, we're presented with another acapella number and a duet with Bono (uncredited) plus their selection of contemporary and traditional feels sung in both English and Gaelic. This one takes a bit longer to mature but it's worth the wait. Irish "folk" music at its best.

Anne Clark Pressure Points (Virgin)
Anne Clark is a sincere but bad poet who's been persistent enough to wangle an album out of Virgin. Lacking Cooper Clarke's brilliant wit, timing and general eye for detail, she can only regurgitate concerned clichés (try "turn a colder shade of grey" or "lone figure walks beside a restless shore") over John Foxx's electronic props. A lyric sheet is enclosed.

Stewart Copeland The Rhythmist (A&M)
A "rhythmist" is a specialist in rhythm, and certainly Copeland deserved that title. This second post-Police project has him exploring the African "rhythmic secrets" and playing all the instruments (guitars/keyboards/percussion). Vocals are handled by Zairiama Ray Lena who wrote two songs for the album. A must for percussionists everywhere.

Shake Summation

Shayne Carter & Peter Jefferies Randolph's Going Home (Flying Nun)

On the face of it, an ex-Douglas and an ex-TKP might seem very unlikely musical partners, but on this weird, mournful song it's perfect. Jefferies plays it dead straight on drums, just setting a pulse behind Carter's lone-some wail of a vocal and moody, messy rock 'n' roll guitar. The four-track recording's nothing flash but it does the job. An exceptional song. The flip, 'Hooked, Lined and Sunken' begins with noisy reverberated guitar, but is dominated by another strange vocal, this time stacked up in harmonies for the chorus. So ... a record that emerged at least partially as a catharsis has opened up a whole lot of new possibilities. Pleases me.

Tomboles Glad To Gladiate (Eelman)
Breaking glass percussion, stabs of wah-guitar and other little tricks spark up a dark little cruise of a song, but it doesn't really end up going far or saying much. 'Vandalised' is an R&B shuffle with silly lyrics and a chance for the players to have some fun. Hmmm ... but just lurve that Eelman label art.

The Weeds Wheatfields (Flying Nun)
Carter turns up for the second time this month, this time in jovial mood with the just-defunct Dunedin party boys (heh, heh ...)

the Weeds. Mike Morley's 'Wheatfields' was the highlight of the Weeds, um, patchy, Auckland gigs and amidst all the Weedfun it's clear that it's a bloody good pop song. Get together with your friends and sing the harmonies — you're probably as good as the Weeds! Elvis's (well, Lieber & Stoller's) 'Trouble' is a good song too, but recorded rough 'n' ready at Chippendale House, it sounds like one of those bloody awful live things that Panther Burns used to try and foist on us. At least it's short.

Thin Red Line (Ode)
Thin Red Line have advanced a lot since their first self-released cassette. Recording at Mascot with Phil Yule, they've tried to fashion a sparse, atmospheric, highly arranged music. Sometimes it's too stilted and Karen Rush's voice is too airy and her phrasing a bit too neat. But when the second half of 'Daddy's Song' (what seems to be a personal tale of domestic violence) takes off it's effective and original. The male voices coming in on 'Ethiopian Dream' also toughen up the sound. But if the four tracks here aren't an unqualified success, Thin Red Line's lyrical concerns can't be faulted.

The Wait Odd Numbers (Ode)
The Wait decided that this record would concentrate on songs above production, and the four songs here are a lot better than their debut EP. The rolling feel of 'The Rub' is the best, sax break and all. But in places there's not a lot happening, it's a bit predictable, especially on the tedious opening track 'It's Not War' with its boring bassline. 'No Escape' perhaps points the way for the Wait, who can all obviously play their instruments well. They

just sound like they need to get a bit more excited.

Russell Brown

Singles Bar

Tramaine Fall Down (Spirit of Love) (A&M) 12"

A mighty cloud of joy from this gospel belter, featuring the vocals of Ms Tramaine, whose church-trained tones work miracles. It has the rawness and edgy excitement of a 'praise the Lord' gospel with the smoothness of a modern soul production. Without a doubt a heaven-sent classic.

Princess After the Love Has Gone (Stimulant) 12"

Much more of a ballad than its popular predecessor but having that same irresistible rhythm. Because it's a ballad, more emphasis is placed on the vocals with the production style of Stock, Waterman and Aitken developing into an epic wall of sound. A fine single for your listening and dancing pleasure.

Alexei Sayle Didn't You Kill My Brother? (CBS) 12"

We find the Marxist comedian in a dialectical dance mood. A cockney translation of another kind, trading verbal punches with a rhythm supplied by Chaz Jankel. Love the video and the 12" cover shows Alexei imitating those lovable English funny men — the Kray twins.

The Three Degrees The Heaven I Need (WEA) 12"

These women have been hitting the groove since the early 70s and their talent has never dimmed. This lacks the soul power of the early hits but almost makes it on

the big production sound which verges on the hi-energy. A future club hit.

Klymaxx I Miss You (Solar) 12"

A very sought-after track by this all-woman band. A lovely soul ballad with one of those chorus lines that you find yourself singing along to. It's gonna be a huge crossover hit.

Phyllis Nelson I Like You (Carrere) 12"

Such a shame that her sublime 'Move Closer' didn't grab as many hearts as it deserved to, whereas this fairly average shaker seems to be already a big hit. The flip side features the pre-remix version and I find that more direct and soulful than the gimmicky top side.

Rochelle My Magic Man (Warner Bros) 7"

An imitation of Ms Madonna with a steal from 'Lucky Star', but it has enough charm to appeal. She sings well and the production has some nice touches, with just a hint of scratch.

Violent Femmes Children of the Revolution (Big Time) 7"

A re-work of the T. Rex 70s anthem which almost works. When Bolan did it there was a feeling of optimism; the Femmes give it a more cynical edge. I'm a bit uneasy about the mainstream production given by Talking Head's Jerry Harrison, it lacks the sense of space that things like 'Gone, Daddy, Gone' had.

Eurythmics It's Alright (Baby's Coming Back)

The same version as the album but the flip has some French dressing in a version of Francoise Hardy's 'Tous les Garçons et les Filles'. Nice if you're in a continental mood.

Kerry Buchanan

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