

'LIVE' FROM PAGE 31

to talk. I caught Kathy Dudding's *Smash Dupe*, Pat Murphy's *Instincts* and Stephanie Beth's *In Joy*. Also shown was *Small Journeys* by Maree Quinn.

Night two started with a film *Keskidee Aroha*. Pretty intense, but soundly applauded. The Fireflies were poetic and quirky. Giny relates almost child-like poetry/songs that leave some others looking pompous and unwieldy. Sandra Bell played electric guitar, and was joined by a cellist and drummer. She did a few songs from her new album, particularly good are 'Industrial Night' and 'Working Men's Club'. Following Sandra was Penny Andrews, backed by Debs Frame, Catherine Iveson and Dead Famous People's

Robyn Thurlie. Catherine Iveson looks like she was *born* playing guitar. Debs's sax playing was *absurdly* good, and Robyn — well — Robyn's just made history by becoming the first woman to be accepted for "performance percussion" at Auckland University.

But just a word about Penny Andrews. A star if ever I saw one, her singing is out of this world, having developed an almost bluesy voice. Another heart-stopping, time-suspended moment was 'Promise Not to Tell' (or possibly 'Break in Silence'), an original Penny wrote for a video about incest. When would my heart burst out of my chest, I wondered. Kim Blackburn charmed with her deep, rich singing — and her paper darts. Perhaps a little melancholy, but

she has a sort of gothic intensity. Album out soon.

Jay Clarkson has a long musical history, certainly an upsi-daisical one. Her performance was, to me, one of the most memorable of the three days. She played solo, and played songs from a forthcoming album. And what songs! So well-crafted, plus brilliant guitar-playing and an angel-like voice. Once again, I was in suspended animation. Absolutely magical.

We experienced a bit of fire-eating from Melissa Clarke-Reynolds (this festival had *everything*), then the fab Thunderbirds started slowly and wound up. The Thunderbirds make up for any musical inexperience through good ideas and sheer fun. They do a mixture of originals and covers —

like 'Leader of the Pack,' complete with woman-made motorcycle noises, and 'Everything But the Girls' 'Ugly Little Dreams,' a song for Frances Farmer.

Sunday was women-only, starting with four videos made by Caz Sheldon, from Britain. Kim Blackburn played again briefly, then the truly wonderful Janet Potiki shared poetry and thoughts — rivetting. Jan Ballard played again, as did Martha and Anne Samasoni. As I said, it was low key, but a lovely atmosphere.

So that's it, three wonderful days of wimin making music. Julie Reidy and Judi McCallum on organising, Angela Main on Electric Ballroom and lights, and Sue Barlow on sound. What an effort

that goes down in herstory.  
PS: Hope I didn't miss anyone.  
Fiona Rae

## Shake Summation

Ponsonby DCs  
G'Day Mate (PDC 7")

An Alexei Sayle-like litany of New Zealand catchphrases, backed by an acoustic guitar-lead band which *swings*, particularly the sax. After a shakey start the song finds itself, it's good fun while it lasts, which isn't long. A 'Tea in Te Kuiti' for the 80s; there's the seed of a

trans-Tasman novelty hit here. The flip, 'Looking for the Action,' is a fresh, uncluttered pop song driven by Dexys horns, excellent bass and smokey backing vocals. They sound like they're having fun and have come up with the B-side of the year, when so many bands aren't even making the effort to find a second song.

Soul on Ice  
I Want Love (WEA 7")

Tastefully produced nightclub pop, a nine-piece band and everything-but-kitchen sink arrangement, but nothing's lost in the Graham Myhre mix. Ear-catching opening from the toms, pumping horns perfectly restrained, plus a great tinny synth behind an unusual high vocal line which stays with you. Good fun.



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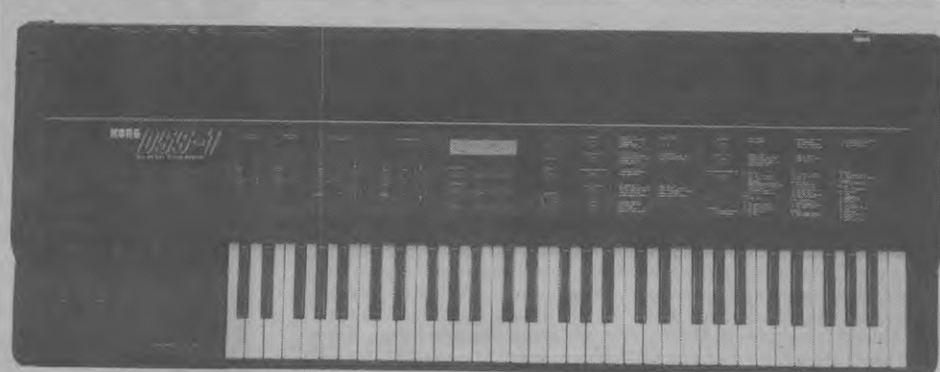
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