

SILVIOS

RECORD AUCTION #25

AUCTION CLOSES 28 FEB
Make Bids G.S.T. inclusive

1. KISS 'Hit Wembly' Rec 14.10.84.
2. WIRE 'Mittnback Bahnhof Cafe Nostalgia' Rec 3.7.79.
3. THE BEATLES 'Strawberry Fields Forever' — Includes 2 unreleased tracks, plus various different versions of songs from TV shows, live shows & demos. Brilliant cover.
4. SYD BARRETT 'Melk Weg' 14 Studio tracks & 1 live.
5. JOY DIVISION 'Effenaar' 2Lps Rec live in Holland. Limited numbered edition of 500.
6. PINK FLOYD 'Cymbaline' 2Lps Rec 1970.
7. MOTHERS OF INVENTION 'Tis The Season To Be Jelly' Rec. in Sweden 1967. Brilliant Cover.

COLOURED VINYL

8. MARC BOLAN & T-REX 'A Creamed Cage In August' Multi-coloured vinyl.
9. SIMPLE MINDS 'A Real Long Time Ago' Demos 1979. Clear vinyl.
10. THE DOORS 'Singing The Blues' Rec live 1967. White vinyl.
11. JAPAN 'The Singles' Jap 6 track mini Lp with large pic labels. Blue vinyl.
12. THE SMALL FACES 'There Are But Four Small Faces' German Compilation with excellent track listing. White vinyl.
13. RAMONES 12" 'Don't Come Close / I Don't Want You'. Yellow vinyl.

12" PICTURE DISCS

14. BRUCE SPRINGSTEEN 'Born In The USA' Lp.
15. ROLLING STONES 'Still Life' Lp. Gate-gold cover.
16. QUEEN 12" 'It's A Hard Life' / 'Is This The World'
17. MADONNA 12" 'True Blue' / 'Holiday'
18. TOYAH 'Anthem' Lp. Same pic as deleted Lp cover.
19. DIO 'Absolutely Live' Lp.
20. COMSAT ANGELS 'Independence Day' 5 Track EP.
21. YARDBIRDS 'No. 4' Good compilation.
22. PRINCE & THE REVOLUTION 'Parade' Lp.
23. THE DAMNED 'Phantasmagoria' Lp.
24. 'THE HUNGER' Film Soundtrack Lp. No Bowie songs.

60s, 70s

25. T-REX 'Futuristic Dragon'. Still sealed Lp.
26. OTIS SPAN 'Biggest Thing Since Colossus' 1969.
27. BUDGIE 1st Lp 1971. Very good condition.
28. GROUNDHOGS 'Blues Obituary' 2nd Lp 1969.
29. LYNARD SKYNYRD 1st Lp. Deleted.
30. MARIANNE FAITHFULL 'Broken English' Lp. Uncensored.
31. JEFF BECK 'Beck-ola' 2nd Lp 1969, UK.
32. MOTT THE HOOPLE 'Rock'n Roll Queen' 1972.

PICTURE DISC SHAPES

33. AC/DC 'You Shook Me All Night Long' Brian in bath shape.
34. THE STRANGLERS 'Always The Sun' Inca Sun God shape.
35. BOWIE 'Underground' Good Bowie Pics.
36. BANGLES 'If She Knew What She Wants' Square shape.
37. IRON MAIDEN 'Wasted Years' Brilliant artwork.
38. GARY NUMAN 'I Can't Stop' Zero Fighter shape.
39. MADNESS 'Yesterdays Men' Square Pic Disc with bonus 7".
40. ZZ TOP 'Gimme All Your Loving' Car shape.

7" SINGLES

41. MARK ALMOND 'Stories Of Johnny' Twin-pack.
42. CHINA CRISIS 'You Cut Me Deep' Twin-pack.
43. THE CRAMPS 'Garbage Man' / 'Drug Train' P/S.
44. JOHN LENNON 'Love' / 'Give Some Truth' Brazilian P/S.
45. U2 'Unforgettable Demos Vol.1&2' Two 4 Track EPs. Vol.1 Green vinyl P/S, Vol.2 Blue vinyl P/S.
46. DEAD KENNEDYS 'Holiday In Cambodia' Different US P/S.
47. PINK FLOYD 'Money' One sided UK Pink vinyl Promo.
48. JAPAN 'Life In Tokyo' P/S Red vinyl.
49. KISS 'Talk To Me' / 'Naked City' Dutch P/S.

7" PIC DISKS

50. KISS 'A World Without Heroes' Good pic of band.
51. SIMPLE MINDS 'Up On The Catwalk'.
52. DAVID SYLVIAN 'Pulling Punches' Two good b/w pics.
53. PSYCHEDELIC FURS 'The Ghost In You' Good pic of band.
54. NEW ORDER Interview with Peter Hook.
55. THE MONKEES 'That Was Then, This Is Now'.
56. PETER GABRIEL 'Shock The Monkey' / 'Soft Dog'.
57. PHIL COLLINS 'Thru These Walls' / 'Do You Know'.
58. ERIC CLAPTON 'The Shape You're In'.

SPECIAL ITEM

59. THE CRAMPS 'Ohio Demos 1979' Three 4 Track 7" EPs. Each 7" in a different coloured vinyl. Box Set.

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Records

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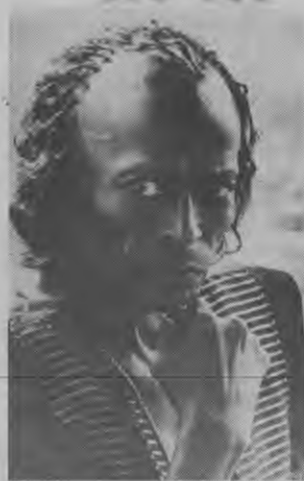
This is Davis's debut album on a new label after 30 years with CBS. It may also be his best since his early 80s return to recording, but then that isn't necessarily saying much. Furthermore, as with much of his recent work, to fully enjoy *Tutu* it may help to be ignorant of Davis's masterful recordings of the late 50s and mid 60s.

Whereas in those days he was unquestionably the musical leader (collaborations with Gil Evans aside), the 80s have often seen him hand such responsibilities over to others. Now with *Tutu* his title billing has become a virtual misrepresentation. In several important ways the album belongs to Marcus Miller, his one-time bassist and also a collaborator with Luther Vandross. Miller wrote three-quarters of the tracks here (Davis only co-wrote one), arranged and co-produced the album and played most of the instruments. Davis lays down muted lines over the top, very nicely too one must admit, but they don't really go very far.

Once we accept this state of affairs, *Tutu* is very pleasant. The title track is instantly appealing for its silky smooth funk, and 'Portia' is a gorgeous ballad. Following previous aimless borrowings from contemporary pop (via Cyndi Lauper and Michael Jackson) this album's Scritti Politti number is, well, okay. Other tracks work only as well as their riffs do, which varies from strong and sprightly to dull and hackneyed.

One thing still bothers me. Davis has been badmouthing Sting for recruiting young jazz hotshots to perform with him. Meanwhile this legendary trumpeter is willing to slavishly copy pop tunes and put himself at the mercy of such ultra-commercial producers as Tommy LiPuma and George Duke. Since when are explorations of other people's musical styles legitimate from one direction only?

Peter Thomson



Miles Davis

Various Artists Queen City Rocker Pagan Various Artists Bridge to Nowhere Pagan

Here we have two soundtrack albums which highlight the contribution the NZ film industry is making to NZ rock music. Both albums combine some of the best recent local singles (many originally issued on Pagan) with incidental music and songs written especially for the films. That means both soundtracks serve a useful function as compilation albums, as the songs chosen for the movies are very strong. However as most of them were excellent singles in their own right, it means there is an inconsistency between them and the specially-commissioned music, some of which is rather weak.

I haven't seen *Bridge to Nowhere*, but it was so widely panned I'm now intrigued to see why. Also, I'd be interested to see how the soundtrack fits in with the storyline — the album is heavy on club funk, whereas the film is set in the "terrifying" Raetihi bush. That aside, the club music is some of the best produced in recent years — Ardijah's 'Love is Blind', Peking Man's 'Lift Your Head Up High', 'Obscure Desire', and Marginal Era's 'You Fascinate'. Particularly good are Low Profile's still-

infectious 'Elephunk in My Soup' and Car Crash Set's 'Breakdown' — lively, assured, and appealing.

Of the original music composed by Stephen McCurdy for the film, 'Since I Saw You' works best, driven by a fast, twitchy bass with ethereal, gentle vocals by Shona Laing. Anne Crummer doesn't have much to work with on 'Rocking on a Razor's Edge' however.

The *Queen City Rocker* soundtrack has an advantage in that the music is more integrated with the movie's plot. But whereas *Bridge* has a consistent clubby sound, *QCR* has a diversity of music which reflects the variety of Auckland life portrayed in the film. Central to the storyline is Simon Alexander's 'Fight', which is given added personality by Graham Brazier's vocals. The music ranges from the cocktail lounge ('Welcome to the Club' by Wentworth Brewster) to the garage (No Tag's frenetic 'Mistaken Identity', with great bassline and boover-boy chorus). Ardijah's 'Give Me Your Number' and Cheek ta Cheek's 'Colonial Reggae' also fit in perfectly with the lifestyles they depict. While a couple of Dave McCartney's original tunes are rather slight, his duet with Kim Willoughby 'Dancing Inside You' and 'Same Old Deal' both stand up to the strong singles and are well-linked to the film.

The cinematic scope of Tex Pistol's idiosyncratic 'Winter' means it's made for the movies — whether it's *QCR* I'm not sure, but its craftsmanship and strength highlights some of the faults of current soundtrack music. The use of the Fairlight or Emulator often results in lazy, cut-rate music, with sampled instruments used in ways that are often inappropriate to the original instrument. 'Winter' shows that with taste and skill that needn't be the case; also, that the palette of high-tech sampled and sequenced music needn't be so narrow. Doesn't the funk audience ever get sick of the same musical colours and gimmicks?

While both albums have an excellent selection of NZ music, and *Bridge to Nowhere* has a consistency of style, it's the diversity and direction of the *Queen City Rocker* soundtrack which just gives it the edge as a successful concept.

Chris Bourke

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