

JESSE JOHNSON



Minneapolis never sounded so good!

FEATURING
"CRAZAY"
(with Sly Stone)



RECORDS

Danny Wilson
Meet Danny Wilson
Virgin

Dundee hasn't been the home for a multitude of great bands, but when something eventuates from Scotland's fourth largest city then it's generally a cut above provincial mediocrity, meaning it's world class. Back in 1974 the Average White Band outgunned the Isleys with the classic blue-eyed soul of their second album, and a few years back the Associates carved into unknown territories with three albums and a bunch of singles that are still years ahead of where most bands get off.

Danny Wilson, a three-piece named after a Frank Sinatra movie, revolve around the ridiculously talented Gary Clark (vocalist/guitarist/pianist/songwriter). Together with his brother Kit and longtime colleague Ged Grimes they've fashioned a debut album that's so amazing in its sophistication and maturity that you'd swear they'd been refining their music via several albums instead of busking Hollywood musicals to weekend Dundee street crowds.

On the LP the beautifully weighted longing of 'Davy' is so natural that you're certain they've played their best card. But 'Mary's Prayer' surpasses even that with an aching melody line and a revelation of Steely Dan influences, often a source of inspiration for the band's arrangements and vocal slant also illustrated on the finger-popping 'Nothing Ever Goes to Plan' and the droll but uplifting 'Five Friendly Aliens' — melodies that are seldom crafted by beginners.

And then there's the Clarks' song to their granny's wedding anniversary — 'Ruby's Golden Wedding,' which along with 'I Won't Be There When You Get Home,' was recorded with Lester Bowie's Brass Fantasy in New York in order to add a dimension that the band, on their form, could easily have duplicated in Dundee.

So Danny Wilson are amazing proof that you don't have to go through the growing pains of several albums to reach maturity. You can't over-estimate this album.
George Kay



Danny Wilson

Herbs
Sensitive to a Smile
Warrior

In the two-and-a-half years since *Long Ago Herbs'* mana and influence have grown to the extent that they're more than a band but a national institution. While no one who heard them could forget their distinctive sound and melodies, the political content of their music, and the fact that they are a New Zealand band, has probably limited their audience and airplay. Now, with *Sensitive to a Smile*, they've recorded an album which should cross over for them, and go into more New Zealand homes than ever before.

It's a very accessible album, some of it even easy listening. But once again the strength of the songs, the singing and musicianship, and above all the feeling, are all to the standard we've come to expect. Two ballads in particular should, by rights, be heard from radio stations throughout the coun-

try: 'Sensitive to a Smile,' soft soul that in the hands of a corporate superstar would shift mega-units, and 'Listen,' excellently sung and a live standout. On the upbeat side, there's 'Travelling in Style,' slinky light funk led by a 50s sax, and the hookfilled 'Sunshine at Night,' a mixture of reggae and showband.

An easy cruise the album might be, but the messages are still present, on 'Rust and Dust' (herbicides), the catchy 'No Nukes,' even on the gorgeous 'Smile' — "Beautiful children, please stop the greed of all the nations." Herbs can put the grimmest messages across in the most seductive, even humorous way. Shame about the lyrics to 'Station of Love' though — maybe it's one for the kids.

So — another superb, consistent album from Herbs, with a warm, crisp sound achieved by Billy Kristian and Victor Grbic. Hopefully this will be the one that gives them the airplay and rewards they deserve.

Chris Bourke



I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
7", 12", cassingle

contains previously
unreleased material

FESTIVAL