

'LIVE' FROM PAGE 41

ened the set with its anguished vocals and thunderous Gordonian bassline, and what followed built up into a powerful wall of noise to deafen and awe all who heard. Chris Matthews managed to simultaneously play some frenetic guitar and intone some barbed lyrics as well as snarl into the viewfinders of several video cameras focused closely on his slick-backed head.

Ex-Birds Nest Roy's Rupert was backup singer and together the pair's strong voices incanted and capoled, threatened and shrieked to the driving thrashing controlled confusion that was Chris, bassist Grant, and Michael on synthesiser.

From the frivolous 'Scotch on the Rocks' to the Resident-warped humour of 'Do the Headless Chicken,' the obstreperous HCs

showed their fans they could be earnest and still smile.
Susan Camden

The Angels, Knightshade Galaxy, July 10

Beastly howling and growling filled the Galaxy building, and it wasn't only on the intro tape before the Angels began. Singer Doc Neeson announced from his chair centre-stage, "The doctor has broken his knee. It was either play like this or cancel. What do you think?" The crowd of about 1600 erupted into a huge roar. That was after 'Front Page News' and 'No Secrets,' which were actually a warm-up for things to come.

It was somewhere around the latest single that guitarists Rick Brewster and Bob Spencer got crazier and the show went quite wild. 'Take a Long Line' was a highlight with its quick tight blasts of power, and as they played 'We've Gotta Get Out of This Place' there was definitely no one leaving. It was so jam-packed, hot and smoky in there that it was inevitable to be drenched in sweat and beer by the time the en-

cores were demanded (though without the floorshaking of the Hamilton gig).

Brent Eccles' pounding beat began the rager 'Can't Shake It' and 'Nature of the Beast,' with the Doc's devilish salutes and waving of crutches in the air. Then into 'Will I See Your Face Again' for a fitting finale that left the crowd to climb over the mountains of empty cans.

Knightshade opened the evening with their impressive set of originals which ran together well and got things rocking nice and early.

Geoff Dunn

Breathing Cage Gluepot, July

A set of ribs springs to mind: the Breathing Cage, what a good name. I almost didn't know what to expect, but what did happen was fairly ordinary, just a band playing a few songs.

But wait! This band includes Michael Kime, ace bassist, Graeme Jefferies of This Kind of Punishment, and of course, Jay Clarkson. This band makes good noise, it plays its instruments extremely well, and Jay

sings superbly.

That's how the Breathing Cage was, good songs and a good band to play them, the musicians in the audience were impressed. Most of the songs were from Jay's EP — 'Penelope,' 'Some Kind of Haunting,' 'The Boy With the Sad Hands' — and favourites like 'The Flower' and 'Man With No Desire' saw the light of day too. However, the Breathing Cage is writing its own songs as well; I particularly liked 'Treasure' (I think it's called). The new songs have been arranged well.

For a one-off tour, the Breathing Cage got its shit together amazingly well, they were appreciated by the Gluepot audience. It would be good to see them travelling north again.

Fiona Rae

world of confusion. Randy's got a voice you can believe in and a true blue country backbeat that is emotional but far from sickly.

Smokey Robinson 'Just to See Her' (RCA 7")

A return to form after the Stevie Wonder disaster. Once again it's that voice that melts like ice on the Devil's back. This should be No 1 for weeks, but the world is a dark place.

The System 'Don't Forget this Groove' (WEA 7" & 12")

I think you'd describe this as cute, it doesn't have the emotional clout of most soul, and the guys voice doesn't convince me. But hell, there's nothing wrong with a touch of cuteness now and again.

Herb Alpert 'Diamonds' (A&M 7" & 12")

Well Herb doesn't do a lot here, a few trumpet blasts and it's all over. But as big boss of the record company Herb got in Jam and Lewis to produce and Janet Jackson to sing. Result: the best Janet Jackson song next to 'Nasty' — simply fab.

Natalie Cole 'Jump Start' (EMI 7" & 12")

Ms Cole has had a hard time recently and needs a jump start career-wise. This one should do it, from the coughing ignition to the dancefloor power glide this packs a punch.

First Circle 'Working Up a Sweat' (EMI 12")

Randy Muller used to be Brass Construction and knows his funk. This was born to raise hell in any disco, that guitar cuts like Nile Rodgers and the bass flows like champagne. There's magic in this groove.

Millie Scott 'Every Little Bit' (4th & Broadway 7" & 12")

Female soul artists nearly always have long red fingernails, and Ms Scott sure has long nails. Sociological insights aside, a smooth soul strut from the 'Prisoner of Love' woman.

Jesus and Mary Chain 'April Skies' (WEA 7" & 12")

Another nice ballad, with lilting melodies and sublimated guitars that turn this into a love song of sorts. A bit MOR for some, but side two continues the homage to Bo Diddley started on the first album. 'Kill Surf City' sounds downright evil, and 'Who Do You Love' is a slow grind that's a delight.

Kerry Buchanan

'RUMOURS' FROM PAGE 10

ific ... a compilation LP of musicians on a Labour Department work scheme features **Subdominants**, **Flying Poakas**, **I-Shence** and **Tim Golder** out this month.

The RWP reggae special will be screened late August ... new band the **Choice** play the Southern Cross ... **Phase Two** are making a video of 'The Spoiler' and are touring south ... **Chicago Smoke Shop**, "rapt" at scoring the Robert Cray support, will record an album. **Hammond Gamble** has offered to produce ... replacing Jeff Thorp in **Neil Jones' Heaters** is bassist **Chris Patton**, back from UK where he played with Peter Green ... **Tim Robinson** has left the Juke Jivers ... guitarist **Dave Murphy** and blues singer **Marg Layton** will tour the South Island.

Dave Feehan has reissued his album *Ballade* to counter claims from commercial radio that there is not enough locally made easy listening music available for them to meet the quota ... the **Central Regional Arts Council** is establishing a touring artists programme and newsletter and a performing artists directory for the central NZ region. Enquiries to P O Box 5048, Wellington. **John Pilley**

Dunedin

Chris Knox shaved half his hair while in Dunedin and **Straightjacket Fits** gave locks of it away at their gig the following weekend ... every second Monday night **Radio One** have local bands playing live in the studio, and a live album of Dunedin bands is planned, having recorded the **Benders** and **Cassandra's Ears**. And through Radio One **David Kilgour** and **Chris Raoul** are producing a history of Dunedin music.

Alistair Galbraith has a new band with **Peter Jeffries** ... **Anthony Baldwin**, ex-guitarist of Let's Get Naked, has been recording with an Arts Council grant ... new band **After Dark** debuts at a Rational Records pre-election bash ... a new punk label is being formed ... the **Baxters** are reformed as the **Playground** and are soon to record ... the **Griffins** have split ... a bizarre crowd filled the theatre for **Sid and Nancy**, including a couple of "the authorities," who made a few arrests — surely unrelated to the recent raid!

Sharon Guytonbeck

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Sly and Robbie 'Boops (Here to Go)' (4th & Broadway 7" & 12")

Ah, perfection beyond mere mortals is achieved on this slice of molten vinyl. A fusion of 70s funk (via Ohio Players' 'Fire'), a contribution to the Jamaican boogie craze, mothership connection (via Bootsy Collins), and of course rap music. Too hard to explain, it must be experienced to be understood — this is dangerous stuff.

Motley Crue 'Girls Girls Girls' (WEA 7")

Descartes once said, "I think, therefore I am," a statement about consciousness and existence pretty similar to this philosophical statement from Motley Crue. The leather boys roam Sunset Strip for some "hot mamas" and become one with the universe. In other words, this "kicks like a bitch."

Randy Travis 'Forever and Ever, Amen' (WEA 7")

This reminds me of Atlantic Starr's 'Always,' because it's talking about the same thing, undying love in a



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