

BLACK

»SWEETEST SMILE«

The single NME named the LETS-BE-REALISTIC SINGLE OF THE WEEK — "a strange blend of sensitivity, simplicity and serious soul" ... or Melody Maker — "No finer pain." AVAILABLE NOW IN LIMITED EDITION BLACK VINYL FROM ALL GOOD RECORD STORES — IF NOT, ASK WHY NOT!

BLACK — THE CHOICE OF A NEW GENERATION



RECORDS

Durutti Column Valuable Passages (Factory)

With a name derived from the Spanish Civil War, you'd expect the Durutti Column to be a Mancunian blood and guts punk band. In fact since the departure of the rhythm section in the late 70s there has only been one Column — guitarist Vini Reilly weaving his delicate little guitar figures across the scarred industrial zones of Manchester. At his best Reilly sounds like a calm alien voice in the midst of chaos. Try 'Sketch for Winter' from the excellent *Return of the Durutti Column* and the marvellous lonely angst of 'Never Known.' Not all are as good, but a double album for the price of one, and it's a decent compilation to boot. GK

The Call Into the Woods (Elektra)

The Call are a Detroit band who have released four previous albums, of which two were released in NZ. The last album *Reconciled* had the unfortunate fate to grace the deletion bins comparatively soon after release, much more a comment on what is played on the radio than the quality of the album. I have enjoyed all their previous work and the new album is right up to standard. Evocative of the later years of Roxy Music, and featuring Michael Been, a superb vocalist. Highlights are 'I Don't Wanna,' 'In the River' and 'It Could Have Been Me.' Highly recommended. DP

Knightshade Out for the Night (Reaction)

The live show that was featured on a *Radio With Pictures* special in July, and at a nice cheap price, since it didn't cost too much to make. With the exception of their last single 'The Physical You,' all of Knightshade's best songs are included and come across reasonably well live. 'Sheila at the Wheel' and 'Caroline' are most effective and you'll have to have these versions if you attended the Galaxy performance or generally like to support local rock talent. GD

Manowar Fighting the World (WEA)

The words heavy and metal must have been invented for Manowar. With a drummer who was formerly a steel worker and a vocalist from the butchering trade, they certainly have the ingredients for one heavy mother of a band. Tracks like 'Violence and Bloodshed,' 'Drums of Doom' and 'Master of Revenge' are hardly going to gain Manowar a wider following, but there is a nice touch to 'Defender' which has narration provided by Orson Welles. 'Fighting the World' is an album full of no-compromise power metal that is very likely to blow yourspeakers. GD

Steve Miller Band Greatest Hits 1976-1986 (Polygram)

Another compilation of cruisy numbers that doesn't appear to differ at all from the last one. Actually though there are eight new songs like 'Abracadabra' and 'Shangri La' that have been included. Miller's brand of pop rock is the type that is pleasant and well produced and was getting quite a bit of airplay quite a few summers ago. GD

Joe Jackson Will Power (A&M)

It's always sad when an artist's talent and ambitions diverge. Joe Jackson has the ability to write sharp, snappy, superb pop songs. In-creas-

ingly however, his ambitions have been moving toward "serious composition." *Will Power* consists of five instrumentals ranging from a four-minute 'Nocturne' for solo piano to a 16-minute 'Symphony in One Movement' for large orchestra. It all ends up sounding either as pastiche at best, or boringly unoriginal at worst. I'd swap the whole album for, say, the three minutes of sublime pop encapsulated in last year's 'Home Town.' PT

Joe Walsh Got Any Gum? (WEA)

Crazy Joe has managed to get into the studio again and turned out with a new bunch of different flavoured tracks. 'The Radio Song' is exactly that, while the second one 'Fun' starts with a chunky guitar riff then rocks on in Mr Walsh's usual party style. Ringo co-writes 'In My Car' and Joe's sliding in 'Malibu' ("where everybody looks just like you") is similar to earlier material with the James Gang. For 'Half the Time' he adds some trademark voice-box effects to his wacky vocals. Side two is quieter with some reflective lyrics, and the sound is good right through till the end of 'Time' which closes the album. GD

Various Artists The Living Daylights (Warners)

Given that A-Ha fans can buy the title track as a single, what does that leave for the rest of us? Well, two tracks are attributed to the Pretenders but as they're both co-written by John Barry with Chrissie Hynde it's not surprising the sound is more Hynde singing with an orchestra. I expect 'If There Was a Man' will be the next single, (though seeing that it's just a vocal version of another track credited to Barry alone, this must mean that Hynde's contribution was solely to provide lyrics and sing.) The rest of the album consists of formula Bondage: slick, instantly catchy and just as facile. One or two bits are quite pleasant to return to ... All sounds rather like the movies, doesn't it? PT

VIDEO

Michael Jackson I'm Bad: the video

Young Mike leaves the posh high school and returns to the concrete and tar of the tenement streets. Hangs out with the homeboys and gets the treatment. How bad are you? I'm bad! No, are you bad?! or Are you really bad!!!

Well, Mike just shows those dumb street homeboys, by not rolling an easy mark and letting the sucker go. Then just to make sure we really understand the moral, Mike appears with the new leather look and a bunch of homeboys and breaks into 'Beat It,' part two. Lots of chic ghetto dancers jumping in the air, and Mike yelling, "I'm Bad!"

Now I really believe him, with all the plastic surgery he looks like Diana Ross, and I love the Supremes, and believe everything Diana says. Disturbing stuff coming from cinematic godhead Martin Scorsese and written by Richard (*The Wanderers*) Price, the long intro before the actual song appears is very silly. But I just love the song, very mean Quincy Jones production and Jackson fulfilling his destiny.

The actual video is good and action plus, but should it have been a virtual replay of 'Beat It'? Who cares — Jackson is top of the heap once again, the album is wonderful, he looks fine, and Martin Scorsese made some money to make another film about some Italian going crazy. Kerry Buchanan

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