

those songs at Audio Access and producing a 12" EP.

Special Effects have split, but contrary to rumour, the **Prodigies** have not ... **Ziggy Stardust** is recording a new album for Onset Offset, as is **Ritchie Venus** ... new bands around include **Wax Tadpoles**, the **Gift**, **K T** and the **Parlanes**, **Neil & Jack & Me** and **Johnny** and the **Flatnotes** ... **Ian McKenzie** has now added the Occidental to his collection of hotels and nightclubs.

In Dunedin: Stephen, who were Chums, are now **Seed Cake** ... it is now time to renew **Chippendale House** memberships. \$10 is the annual fee ... is there an underage venue opening at the Lighthouse? ... **Raise the Pulse** are doing their regular split/revamp/name change ... the **Moon** may lose their bassplayer to Naked City in Australia ... **Pink Polyester** has now come to a disappointing end as their vocalist has left.

John Greenfield & Sharon Guytonbeck

SHAKE SUMMATION

Warners/Bygone Era EP (Onslaught 12")

Warners go all cutesy? "Oo-oo"s in the backing vocals? Well yeah, but the commitment to hard-edged rock 'n' roll still comes first. While 'Elsie's Got a Gun' was the sweet one, this time tight playing and a little bit of

guitar showboating from Jon Baker characterise 'Tough Justice' and 'Sick as a Dog.'

Bygone Era's first finyl outing follows similar lines. The Warners' extra experience in the studio probably shows 'em up just a little bit, but only the guitar really lacks bite in Bygone Era's Lab recording. You can tell they're angry when the choruses are typed in capitals on the lyric sheet; but angry enough to sound like they genuinely mean what they say, and I appreciate that in both these bands. If you lock short-haired rock 'n' roll outlet doesn't stock this, try the source: Onslaught Records, PO Box 35-469, Browns Bay, Auckland.

Bill Dieren & Barry Stockley 'Life in Bars' (Sth Indies 12")

This is an extremely lowkey affair (two low in places), especially compared to the full-on freakout of the new Builders Cup EP. And though this seems to be the stuff Bill Dieren has been preferring of late, one yearns for the halcyon days of garage classics like 'Bedrock Bay' and 'Retail Trade.'

Barry Stockley's acoustic bass complements Dieren's guitar nicely. They seem to understand both the sons and each other's style, which is one of the record's strengths. I still prefer the *Feast of Frogs* version of Boris Vian's 'The Drinker' over the one here, but the shining songs, 'Fondness' and especially 'Ahimsa' are grades above that. Minuses come with the recording — varying from place to place and occasionally too quiet. Periods too sparse to sustain the listener's interest also count against it, though as a further example of Dieren's dabbling and South Indies' diversity of output, the best bits of *Life in Bars* bear investigation, and by being an eclectic blend of musical styles, earn appreciation.

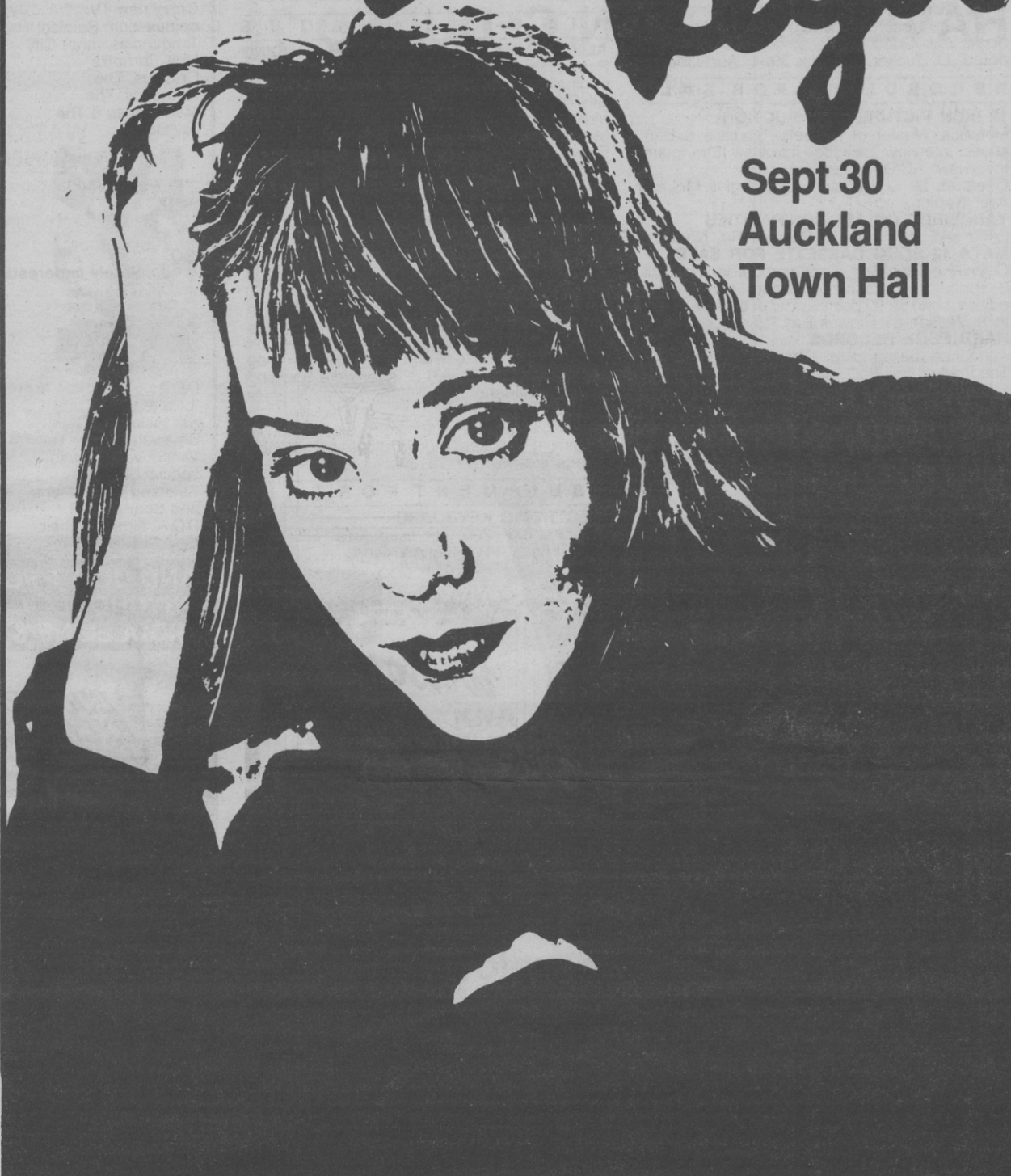
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