

# RECORDS

## Lime Spiders The Cave Comes Alive Virgin

The Lime Spiders have been kicking around the backwaters of suburban Sydney since 1981, playing a distinctive brand of rock 'n' roll that owes most to seminal Australian rockers, Radio Birdman and psychedelic metallers, the brilliant MC5. Ex-Birdman Rob Younger was responsible for the production on their breakthrough single of 1984, 'Save Girl,' a wicked slab of vinyl that should sit proudly in any collection, either as a 7" or in the form of the *Slave Girl* EP (Hybrid Records) a collection of six brilliant early 45s. Both records are readily (and relatively cheaply) available in New Zealand import bins.

The band's big break came last year when they signed to Virgin, a deal which saw the first NZ release of their product with the six-track *Weirdo Libido* EP earlier this year. That EP, with its scorching title track (a 'Save Girl,' part two, they say) and four 60s covers recorded live on the other side, sets the scene for *The Cave Comes Alive*; you won't hear more energy compressed onto vinyl this year, and so the album promised

much...

And delivers much feedback, crashin' drums and a tight set of songs. Psychedelia and their pop sensibilities lose out to the Marshalls, maybe a little too metallic for my tastes, though the freakout reprise of 'Just One Solution' is great. Some of the 12 tracks fall flat, but both versions of 'Solution,' the single 'My Favourite Room' and 'Rock Star' all stand up well alongside the likes of Cream's 'NSU' (done well).

Nowhere however is there as much punch and raw energy as those two earlier records packed — a disappointment, I'm sure, to those who justifiably love the likes of 'Save Girl' and 'Out of Control.' There's enough energy here to save them from being as awful as the Hoodoo Gurus or as boring as their copyists though, and enough good songs to pull the band through.

I'm sure they're more proud of the earlier efforts — get them, then get this, and see that the Lime Spiders are indeed as hot as their album cover is garish.

Paul McKessar

Al Green  
Soul Survivor  
A&M

Now this is a strange one. A grab-bag of a record really. Each side starts with a high-tech, synth-soul funk excursion written and produced by new-



Lime Spiders

comers (to me at least) Jim Randolph and Eban Kelly. So far, so good. Elsewhere in the record Al redeems that well-known bag of gloom 'He Ain't Heavy, He's My Brother' by singing the hell out of it, but he fails to take the jump on that other sentimental favourite 'You've Got a Friend.' Most of the rest is perhaps best described as country-gospel: rearranged and rustic versions of traditional hymns.

There may be a rushed even unfinished feel to this collection but fans like me will find here only confirmation of their hero's artistry. All of these oddments are blessed — thank you, Lord — with vocal performances that are exquisite yet modest and that are always both inspired and heartfelt. Al Green is clearly incapable of making a bad record, but it's also plain that this album is unlikely to be one to win new

converts to his cause. But if there's a place in the commercial marketplace for a song that chides us not to blaspheme, then Al Green is surely the man to deliver it.

All in all, it's just the sound of Al artisting around. And that's good enough for me.

Alastair Dougal

Spines  
Idiot Sun  
Flying Nun

After the lovely love songs of the Jean-Paul Experience, and the friendly familiarity of the Able Tasmans, I am swung into discomfort by *Idiot Sun*. Let's not say it grates, rather it irritates — the songs itch and scratch around, a bit indefinable, never very comfortable. 'Idiot Sun' is more MOR than previous Spines records, it's interesting, but I haven't squawked with glee at anything here.

However, these are mature, clearly directed songs, and make much of Neill Duncan's talking saxophone, and even his bagpipes. I've always enjoyed Jon McLeary's nervy vocals, elegantly caterwauling through 'More To Go' and 'Idiot Sun,' and his staccato 'Kiss of Death.'

The best is saved for side two — the excellent 'Minutes Don't Matter,' with Wendy Calder's bass sounding particularly fine. It's a frantic, pushy song, and equally as good is 'There is No Satan,' which says: "There is no Satan

here — we're all free / He can't do anything / ... We can do anything." Good advice. 'I Wish You Well' is a stomper, but kinda nice all the same.

An intelligent, well-made record (great cover), but not overly exciting.

Fiona Rae

Roger Waters  
Radio KAOS  
CBS

Having not yet heard the new release from the other three it's difficult to say which will sound more like Pink Floyd. There are certainly likenesses evident on *Radio KAOS*, mainly in Waters' vocals, though there are the rattlings, background chatter, backing vocals and even dog barks that remind of previous Pink masterpieces.

Lyrical it's not the heavy going of the last Floyd's, and is more accessible than his first album on hitchhiking. The backbone is a bizarre story of twin brothers, Bennie who goes crazy one night, and Billy who develops radio radar capabilities with his mind. He locks into KAOS, which makes for a most entertaining station that is kept lighthearted with such items as a weirdo phoning to tell his dislike of seafood.

Only on 'Four Minutes' does war and bombs come into into, but 'The Tide is Turning' ends things on a positive note of hope. Mel Collins plays some smooth sax and the rest of the musicianship and production is as good as expected for this kind of project.

Geoff Dunn

Roy Orbison  
In Dreams: the Greatest Hits  
Virgin

Truly great singers, if they haven't ruined their voices through self-abuse, should only get better with age. Roy Orbison is a truly great singer. Dressed in black, with puffy face and impenetrable tinted glasses as thick as Coke bottles, he looks an odd candidate for stardom, until, that is, he opens his mouth.

Orbison's voice is awe-inspiring, ranging from a mumble to a full-blooded yell, and usually in the same song. He approaches his songs like operatic arias, starting off gently, and gradually getting more fevered, more anguished, more tragic. Not responding to the torture of 'Crying' would be like ignoring a baby in need.

After rockabilly beginnings on the Sun label, he had hit after grandiose hit in the late 50s and early 60s, squeezing everything out of his voice, supported by lush strings which built along with his voice till it all reached a crescendo that could curdle your blood. His voice pierced through the syrup with an edgy dramatic power, he had no need for a falsetto as the voice could squeeze in anywhere. Among the classic ballads were 'Running Scared,' 'Only the Lonely,' 'Lana,' 'It's Over,' but Orbison also turned out many convincing rockers, 'Pretty Woman,' 'Ooby Dooby' and 'Claudette,' that are standards.

Orbison's 'In Dreams' was recently featured in the film *Blue Velvet*, and its success brings this wonderful compilation of Orbison's greats. But it's a compilation with a difference: the classic tunes have been re-recorded to perfection by Orbison with or-

chestra and simple rock band. Orbison's voice is as stunning as ever, and Mike Utley's production (he was the iconic Louisiana pianist in Jimmy Buffett's band) complements the voice with wit and taste.

What with Patsy Cline, Dusty Springfield and now Roy Orbison becoming available again in 1987, mornings after have never been better.

Chris Bourke

Midnight Oil  
Diesel and Dust  
CBS

'The Dead Heart,' which was released some months ago, gives a good indication of the overall concept and feel of the Oils' new *Diesel and Dust*. The main point of concern is the damage caused to the native land and people of Australia by large mining companies and modern civilisation in general. Something has to be done so the wounds can begin to be healed and the opening song 'Beds are Burning' is a heartfelt plea that really hits the message home.

The album was recorded at Albert Studios in Sydney with a sparkling clean production job from Wayne Livesey and the band, so everything is good and clear. The barren landscape of the western desert can be easily pictured among the spacious sounds created in 'Wara Kurna' and other sections. Peter Garrett continues the humanitarian theme with his firm anti-nuclear stand on 'Put Down that Weapon.'

This is probably Midnight Oil's most acoustic recording since their more aggressive beginnings several years back and the photography and packaging of it all is superb. *Diesel and Dust* is sure to do well, and will also hopefully open the way for some future solutions.

Geoff Dunn

The Judds  
Give a Little Love  
RCA

Now let's get this right: that's Wynonna on the left and Naomi on the right ... or is it the other way round? The mother and daughter duo that sing like heaven has opened up, and God has bestowed them with the voices of angels.

Just listen to their introduction on Elvis's 'Don't Be Cruel,' with the Jordanaires on backups — the way they sing "baa-bee" just knocks me out, it just flows with an easy beauty that's breathtaking. Each track is perfection, the glory of 'I'm Falling in Love Tonight' is almost surpassed by 'Maybe Your Baby's Got the Blues,' with its fine harmony and sense of pain, that sure don't hurt when the Judds start to sing. Traditional country values are stressed on 'The Sweetest Gift (a Mother's Smile)' with Emmylou Harris, that sounds refreshing and far from corny.

The American version has 10 tracks, but the New Zealand pressing has five extra tracks, the burning 'Change of Heart' and four cuts from the mini-album, including my personal favourite 'Isn't He a Strange One.'

If your appetite for sweet country started with the sublime *Trio* album, add this to your list and you won't be disappointed.

Kerry Buchanan



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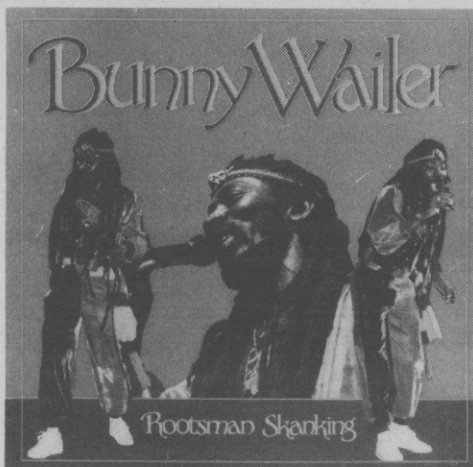
## THE JAYREM RECORDS REGGAE CHART

THIS  
MONTH

LAST  
MONTH

|    |        |                                                     |                        |
|----|--------|-----------------------------------------------------|------------------------|
| 1  | 8      | Rootsman Skanking<br>BUNNY WAILER                   | GETI-17<br>TC-GETI-17  |
| 2  | 2      | Black Woman<br>JUDY MOWATT                          | GETI-13<br>TC-GETI-13  |
| 3  | NEW    | Black Sounds Of Freedom<br>BLACK UHURU              | GETI-16<br>TC-GETI-16  |
| 4  | 12     | All Day All Night<br>BLACK ROOTS                    | NRLP-01<br>NRCT-01     |
| 5  | 3      | Revolution<br>AOTEAROA                              | JAY-730<br>TC-JAY-730  |
| 6  | IMPORT | 20 Highly Explosive Reggae Hits<br>TROJAN EXPLOSION | TRLS-246<br>ZC-TRL-246 |
| 7  | NEW    | Inala<br>LADYSMITH BLACK MAMBAZO                    | GETI-18<br>TC-GETI-18  |
| 8  | 13     | Jah Magic<br>STICKS & SHANTY                        | JAY-326<br>TC-JAY-326  |
| 9  | 25     | The Original Smiley Culture<br>SMILEY CULTURE       | GETI-12<br>TC-GETI-12  |
| 10 | NEW    | In Session<br>BLACK ROOTS                           | REC-570<br>ZCM-555     |
| 11 | 17     | He Waiata Mo Te Iwi<br>AOTEAROA                     | JAY-327<br>TC-JAY-327  |
| 12 | IMPORT | You Make Me Feel Brand New<br>BORIS GARDINER        | TROT-9088              |
| 13 | NEW    | Love Is Overdue<br>JUDY MOWATT                      | TC-RC-8<br>JAY-141     |
| 14 | 20     | No More War<br>DREAD BEAT & BLOOD                   | TC-JAY-141             |
| 15 | 21     | Tension<br>PABLO MOSES                              | TC-RRS-008<br>RRLP-106 |
| 16 | IMPORT | Soul Rebels<br>BOB MARLEY & THE WAILERS             | RRLC-106<br>RRS-004    |
| 17 | 24     | A Reggae Christmas<br>VARIOUS ARTISTS               | TC-RRS-004             |
| 18 | NEW    | The Front Line<br>BLACK ROOTS                       | REC-555<br>ZCM-555     |
| 19 | 32     | Rootsman Skanking<br>BUNNY WAILER                   | TC-RC-7<br>GETI-11     |
| 20 | 23     | Reggae Blasters Vol. 2<br>VARIOUS ARTISTS           | TC-GETI-11             |

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