

# RECORDS

## The Animals Their 20 Greatest Hits EMI

Along with the Rolling Stones, the Animals had the best band name in rock. And along with the Stones, the Animals were probably the most influential group on early New Zealand rock bands. Mick and Eric fondly imitated the black R&B masters and introduced them to white teenagers, among them the La De Das and the Underdogs. But while many of Mick Jagger's early R&B covers sound ludicrously blackface now, Eric Burdon's is the one white R&B voice from that era that can still be listened to without squirming.

The Animals were better players than the Stones, particularly Alan Price, whose insistent Bachian organ

influenced Ray Manzarek, but their careful precision and inability to write their own material and develop a pop audience meant their possibilities waned with the demise of the British blues/beat boom. But what they lacked in punky aggression they made up for in brooding menace; songs like the perennial 'House of the Rising Sun' and 'We've Gotta Get Out of This Place' build to terrifying crescendos.

Bruce Ward of EMI NZ has put together many excellent oldies compilations, intelligently selected and reasonably priced, and with this record he's achieved probably the best Animals collection available anywhere, as overseas the band's hits are spread over different labels. Everything you ever wanted to hear by the Animals (probably more, at one sitting) is here: 'Don't Let Me Be Misunderstood,' three of the great *Animal Tracks*, many R&B covers, the legendary 'statement of purpose' 'It's My Life,' plus two rare Animal

classics: 'The Story of Bo Diddley' talking blues and 'I'm Crying.'

This record is the dictionary of white R&B.

**Chris Bourke**

## Natalie Cole Everlasting EMI

Wonderful album from Ms Cole which works within the boundaries of soul but stretches beyond that. Take her version of the old standard 'When I Fall in Love,' now this is a great version. Whereas schlockmeisters like La Streisand and Elaine Page would stomp all over this, Natalie Cole interprets the lyrical flow perfectly. It's the same with 'In My Reality' and 'I'm the One,' done with the elan of a classic jazz singer.

It's the ballads that really strike home, but 'Jump Start' and the title track move and groove with the best of them. One problem is Springsteen's 'Pink Cadillac,' which sounds like it should be on another album.

An album with very few flaws, with musicians like Marcus Miller and Kenny G, and producers like Reggie Calloway, this is not just everlasting but outstanding.

**Kerry Buchanan**

## Music Awards Finalists

The finalists in 14 categories of the 1987 New Zealand Music Awards have been announced. They were chosen from over 350 nominations of New Zealand musicians who have released recordings during the past year. Because of the strong performance by New Zealand artists overseas this year, five finalists were chosen for the Top International Performer category.

The winners will be announced

at a function to be held at Auckland's Sheraton Hotel on November 9; edited highlights from the awards show will be shown on television the following evening. The finalists in some categories (folk, Polynesian, gospel, jazz, classical, engineer, sleeve design, cast recording) are yet to be decided. The finalists announced so far are:

**Single:** (Glad I'm) Not a Kennedy Shona Laing, 'You Oughta Be in Love' Dave Dobbyn, 'Leather Jacket' the Chills.

**Album:** Ardijah Ardijah, *Sensitive to a Smile* Herbs, *Footrot Flats* Dave Dobbyn. **Country Record:** *Close to Thee* Patsy Riggir, *Neon Cowboy* Al Hunter, *Straight from the Heart*, Jodi Vaughan. **Film Soundtrack:** *Footrot Flats* Dave Dobbyn, *Queen City Rocker* Various Artists.

**Male Vocalist:** Charles Tumahai (Herbs), Dave Dobbyn, Martin Philipps (Chills). **Female Vocalist:** Betty-Anne Monga (Ardijah), Patsy Riggir, Shona Laing. **Top Group:** Ardijah, Herbs, the Chills. **Most Promising Group:** Rhythm Cage, Johnny Bongo & Debbie Harwood, Knights-hade. **Most Promising Male Vocalist:** Wayne Elliot (Knights-hade), David Parker (Rhythm Cage), Al Hunter. **Most Promising Female Vocalist:** Darlene Adair, Moana, Kara Pewhairangi. **Top International Performer:** the Chills, Dave Dobbyn, Neil Finn, Shona Laing, Kiri te Kanawa. **Songwriter:** Charles Tumahai & Dilworth Karaka 'Sensitive to a Smile,' Dave Dobbyn 'You Oughta Be in Love,' Shona Laing '(Glad I'm) Not a Kennedy.'

**Producer:** Billy Kristian *Sensitive to a Smile*, Dave Dobbyn *Footrot Flats*, Tex Pistol 'The Game of Love.' **Video:** 'The Game of Love' Paul Middleditch, '(Glad I'm) Not a Kennedy' Kerry Brown & Bruce Sheridan, 'Sensitive to a Smile' Matt Box Films.

## Geldof for Summer 'Picnic'

Plans for another Sweetwaters-style festival to take place next summer are underway. The first two acts to be announced are Bob Geldof and the Chills.

The Neon Picnic, as it's called, will take place on the old Sweetwaters site from January 29 to February 1. The organisers plan concerts by top overseas acts, plus local bands, and a wide range of entertainment such as film, theatre, and cabaret. They promise a "cleaner" festival, with a gymnasium on site, cafes and restaurants, children's play area, and hygienic toilet and washing facilities. Festival-goers will be able to camp beside their cars, and alcohol will be served in a bar marquee.

Entrance is expected to cost the price of "two concert tickets" — around \$80.

## Arts Council Re-think Recording Scheme

The QE2 Arts Council have announced changes to their New Recording Artists Scheme.

The scheme, which has been running since 1979 to give mus-

icians the opportunity to showcase their work, is being altered so that a smaller number of artists will receive larger grants. In this way, it is hoped that the scheme provides more useful and realistic funding to the musicians involved for a debut recording. Grants are made for the release of a single or three-track EP, not an album.

Just Juice now sponsor the scheme, which will now concentrate on 10 projects a year. The grants have been increased from \$1000 to \$5000, with \$3000 going towards recording costs and the rest for production and marketing.

Priority is given to projects that are original in composition in style, artists who haven't been on record before, artists with a performance track record, who will be involving an experienced record producer, and have developed effective plans for the release and distribution of the record or cassette. The emphasis is on joint applications, so the band will need to get alongside a record company.

Applications are made twice a year, the closing dates are October 30 and March 31 each year, with decisions being made within a month. On the selection panel are Arts Council member Glen Wiggs, Ray Columbus, Ivan Zagni, and Campus Radio BFM manager Judy Anaru. Applications must include a cassette tape of no more than three tracks.

For a copy of the guidelines and application forms, contact any of the Arts Councils' offices in Auckland, Wellington and Christchurch, or from the Dunedin Civic Arts Council.

# MARIANNE FAITHFULL



## The New Album STRANGE WEATHER ON TAPES/DISCS

In portions of this album, the fabulous Marianne Faithfull takes up where Lotte Lenya and Marlene Dietrich leave off. In fact, she might well be called the 'Rhythm and Blue Angel'. And if she is not, it is surely because her extraordinary range places her far beyond any such limitation. A single instance may suffice: being an old 'Billie-head' myself, I found it presumptuous in the extreme that someone else, anyone else, should attempt a rendition of her fabled 'Yesterdays'. Imagine my astonished delight then, upon hearing Ms. Faithfull's fantastic version—actually bringing to the song a new dimension of throat and soul.

And one must not overlook the exquisitely haunting Kurt Weill/Budapest/cafè gypsy-violin magic in 'Boulevard of Broken Dreams', Tom Waits' and Kathleen Brennan's 'Strange Weather'—and, of course, the blues masterpiece, 'Love, Life, and Money', featuring the piano artistry of the legendary Mac Rebennack. Rounding out this outstanding collection are the campy/surreal 'Penthouse Serenade' (with its 'hinges on chimneys for stars to go by'), Doc Pomus' and Mac Rebennack's 'Hello Stranger', and the lyrically wistful 'As Tears Go By'. It is most fitting that this final selection be included; it may be recalled that it was this very song which the 17-year-old Marianne first recorded, and which established her overnight, among rockers and cognoscenti alike, as the super talent she remains.

includes the single AS TEARS GO BY

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