

- MUSIC**
- ☐ MADONNA
 - ☐ WHITNEY HOUSTON
 - ☐ SAMANTHA FOX
 - ☐ A-HA
 - ☐ DURAN DURAN
 - ☐ DIRE STRAITS
 - ☐ GEORGE MICHAEL
 - ☐ BRUCE SPRINGSTEEN
 - ☐ BOB MARLEY
 - ☐ DAVID BOWIE
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 - ☐ THE BEASTIE BOYS
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 - ☐ FIVE STAR
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 - ☐ DOORS
 - ☐ BON JOVI
 - ☐ THE CURE
 - ☐ EUROPE
 - ☐ CURIOSITY KILLED THE CAT
 - ☐ THE SMITHS
 - ☐ LED ZEPPELIN
 - ☐ U 2
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 - ☐ THE BEATLES
 - ☐ COUNTRY & WESTERN

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RECORDS

Pink Floyd A Momentary Lapse of Reason CBS

After the *Final Cut* we were lead to believe that the Pink Floyd had been laid to rest. Wright had left, and Waters had essentially hijacked the band for his own increasingly depressing themes, which reached their culmination on *Final Cut*. This lead to personal differences and the demise of Pink Floyd as an entity.

Gilmour and Mason enjoyed little commercial success with their own albums, hence the resurrection of Pink Floyd with Wright rejoining as a player only. What we have on *A Momentary Lapse of Reason* is essentially a new hijack, with Gilmour taking over where Waters left off.

So how successful is the new Pink Floyd? In commercial acceptance terms, Gilmour has pulled off a cracker. For years there has existed a vacuum for the highly sophisticated electronics pioneered by the Pink Floyd on *Dark Side of the Moon*, and *A Momentary Lapse of Reason* hones up the techniques and production used there to create a very successful 1987 version.

Not that the songs bear any similarity, but the overall sound is reminiscent of that enduring classic. From the initial cauldron of sound on 'Signs of Life' to the pulverising notes on 'Sorrow' there is no let up. Gilmour's searing guitar and Mason's explosive drumming breathe fire into this recording with 'Learning to Fly,' 'On the Turning Away' and 'The Dogs of War' amongst the highlights.

What is abundantly clear is that there is no way this recording is remotely a momentary lapse of reason. A more appropriate title may have been a new skin for the old ceremony. Welcome back Pink Floyd, and expect a sellout crowd for the Springs concert in January. They have no peers in this genre of popular music.

David Perkins

Steve Earle Early Tracks Epic

The baby-faced, hand-tinted cover to this record of 1983 sessions smacks of a quick cash-in. But if you look closer it's easy to trace, with hindsight, Steve Earle's development as a singer, writer and producer (sic) through 1986's *Guitar Town* to the Springsteen politics of this year's *Exit 0*.

The sound is guitar-raw, echoing John Fogerty's hybrid rockabilly Sun sound, in the style of *Guitar Town*'s 'Think It Over.' Sounding like outtakes from one of Earle's recent albums are 'The Devil's Right Hand' (an occasionally twee story of a boy buying his first gun — "Mama said a pistol is the Devil's righthand...") and 'Breakdown Lane,' one of two songs that aren't self-penned. In fact any of the songs on *Early Tracks*, with slicker production and more attention paid to making the boy sing in tune, would sit comfortably with late-80s Earle.

Of the country big three of 1986,



Low Profile's Steve Earle & Phil Bowering.

Earle, Yoakam and Travis, Steve Earle gets played the most in my house these days. Just a good rockin' daddy from Tennessee.

Ian Morris

Low Profile Elephunkin' Jayrem

Low Profile have achieved a remarkable album in *Elephunkin'*. Revamping the much acclaimed 'Elephunk,' the title track, the album kicks off with a bang and never looks back.

Rhythm and mood exploration are the keynotes to this album. Each song finds the record breaking new ground and it never becomes jumbled or overblown. Take the mysterious 'Through the Dark,' with its haunting, compelling lyrics and evocative bass line (mmm let me lie and listen all day!), or 'Cutting Edge,' with its bright and snappy rhythmic twists which will have your hips shaking all night long — brilliant contrasts in mood and rhythms.

Low Profile is Steve Garden and Phil Bowering, both of them stalwart contributors, but perhaps not fully recognised, to the New Zealand music scene. On this record they have gathered together an amazing pedigree of New Zealand musicians — from Chris Green and Stuart Pearce to Debbie Harwood and Annie Grumier, to name a few. And what a spectacular injection of creative ability these guests have introduced (and credit is given where it is due). Top marks to Low Profile for harnessing this into a soundly produced album which challenges the production and engineering feats of bands such as Pink Floyd or Talking Heads.

Elephunkin' falls conveniently into two sides. Side one is uptempo, while side two is moody and evocative. The versatility of this record lies in the non-alignment to any particular "sound." All instruments from synthesizers to trumpets and guitars are used, creating a textured landscape of sound — it is quite beautiful, and such a full production sound is rarely heard in New Zealand music.

This album is creative, it has feeling and sensitivity — what more do you want? Standout cuts on the record are two many to mention. The whole album is a joy: mature musicianship. For me, the best of the year.

Tim Byrne



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