



Smelly Feet
Toe-tapping songs

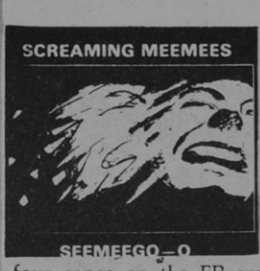
4 5 S

Screaming Meemees
See Me Go (Propeller)

This is already a genuine number one, and it has been exposed on radio and TV, so you've no excuse for not making up your own mind about it. After their part in the Blamatic Roadshow tour, many of you should have seen them on stage, too. The question that occurs to me is, which is the real Meemees? The studio cuts seem to communicate little of the intense drive that make the Meemees New Zealand's hottest teen act. Listen to them live at Mainstreet on the 12-inch and you'll see what they are capable of.

Penknife Glides
Nervous (Reaction)

It didn't take me long to discover that I was a little isolated in liking PKG's first single. To me, it represented the best of the band on stage, and that's a pretty good achievement for a debut. 'Nervous' is definitely an attempt to move on — swapping the dense sound of 'Taking the Weight Off' for a more open, reggae style. The



SCREAMING MEEEMES

four songs on the EP are all handled differently, too, answering those who have claimed PKG are a one-speed band. The record's packaging is also a cut above — with, thank the lord, no lyric sheet for distraction.

The Clean
Tallyho (Flying Nun)

The Clean bring back the Jansen Transonic sound in what could well be a tribute to the Simple Image, and the days when a local record could be number one for six weeks. 'Tallyho' stands with the early Toy Love as an argument for Dunedin as New Zealand's home of the pure pop melody. The flip, 'Platypus' seems to feature vocals from a volunteer from the audience.

Instigators
Not Really Bad (Ripper)

A sophisticated offspring from an interesting marriage. The Instigators' Battle of the Bands' prize of studio time was overseen by the Blam's Don McGlashan and these two tracks are the result. 'Not Really Bad' and 'In Line' are both dense, with something of the Pop Mechanix about them. 'Bad' wins out on the strength of its vocal.

Smelly Feet
2nd EP

Second Nose
Skin & Nail Problems EP

Parts of the body make records. Second Nose don't sound as if they have been recorded, but rather like they might be practising down the road somewhere. Smelly Feet gets into your living room, and doesn't seem to want to leave. Before you reach for the odour-eaters, though, listen to 'A Song For the World'. Maybe the boy's got something.

Francis Stark

F I L M

Altered States
Director: Ken Russell

Generally acknowledged as a return to form for Russell after his eccentric forays into rock cinema (*Tommy*, *Lisztomania*), this film, based on a Paddy Chayevsky novel, explores the origins of life through various experiments with psychedelic drugs. It's like a two hour trip back to the late 60s. Right up-to-date however, are Russell's dazzling special effects as his scientist hero regresses to simian form, and the Dolby soundtrack (the first in Auckland) is brilliantly handled. But don't let the pyrotechnics distract you in this thoughtful and thought-provoking piece of cinema.

Escape from New York City
Director: John Carpenter

Escape is a totally preposterous and quite outrageous film that works so successfully that occasional illogicalities and loose ends are quite forgotten. A cross between black comedy and the 24-hour escape genre film, this takes us to the end of the century when Manhattan Island is an isolated prison from which the kidnapped President of the United States has to be rescued. Sleek and bleak night scenes set the initial mood, and the tension is maintained by the contrast of the various characters from Kurt Russell's laconic anti-hero and Adrienne Barbeau's edgy accomplice to Ernest Borgnine's gung-ho cabby. Watch out for Season Hubley's wry cameo in the Lotsa Nuts ice cream parlour.

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My Bodyguard
Director: Tony Bill

A "heartwarming" film that, alas, left this reviewer as cold as Alaska in winter. The plot of a put-upon bullied high-school junior protected by a loner 6 foot hulk sounds like D. W. Griffith on an off day strained through some misbegotten masterpiece of soft-core homoeroticism. The saddest thing of all is to see Ruth Gordon, once so charming in films like *Inside Daisy Clover* and *Harold and Maude*, doing the same old schtick in yet another "swinging octogenarian" role.

Clash of the Titans
Director: Desmond Davis

Davis made a tremendous impact in the early 60s with a touching film of Edna O'Brien's *The Girl with Green Eyes*. *Clash* marks his first major

CONTINUED ON PAGE 22

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