REGGAE

Gregory Isaacs Prince Far I
Virgin 1+1 tapes

Reggae fans, many of whom own portable cassette players, should be delighted with this series from Virgin, starring the cream of JA talent from the now-defunct Front Line label.

Gregory Isaacs is the pick of this bunch, not only because

Gregory Isaacs is the pick of this bunch, not only because he's a divine singer, but also because it's the first time his product has been available here. The Isaacs' cassette gives you Cool Ruler and Soon Forward, both warm and captivating albums. Just try and avoid singing along with the man. He's magic.

I-Roy (Roy Reid) is an accountant-turned-toaster who's been recording since 1970. He's often confused with U-Roy (Ewart Beckford), arguably the original toaster, whom he's been accused of ripping off. Hardly fair, because the two employ very different styles. His 1+1 cassette contains World On Fire and Cancer, the latter purely instrumental, showing his ability to write tunes as well as talk.

Prince Far Lis one of the new

Prince Far I is one of the new breed of toasters, a poet who takes his art seriously. His heavy-mannered vocal style won't appeal to everyone, nor will his unequivocal statements. He is, nontheless, a statements. He is, nontheless, a significant performer, and the interested should also check out his *Showcase In A Suitcase* LP, recently released here.

Other 1+1 cassettes: Various artists *Last Chance/Frontline* (compilations), Gladiators *Trenchtown Mix*



Up/Proverbial Reggae, U-Roy Dread In A Babylon/Versions Galore, Mighty Diamonds Ice On Fire/Right Time, Jah Lloyd The Humble One/Black Moses, Culture Harder Than The Rest/International Herb. Duncan Campbell

Jacob 'Killer' Miller Mixed Up Moods Dillinger Bionic Dread Burning Spear Living Dub

These three lovely records are just a small selection from the reggae catalogue imported recently by Festival. Some of the best stuff has already been snapped up, but there's still some excellent material available. Check the bins, if you haven't already done so.

already done so.

Jacob 'Killer' Miller was a Jacob 'Killer' Miller was a monster of a man, physically and spiritually, a giant with a sweet and gentle voice, the inspiration behind the vocal trio Inner Circle. The group's releases were only occasionally good, as the financial necessity of playing the Jamaican hotel circuit knocked most of the stuffing out of the Jamaican hotel circuit knocked most of the stuffing out of them. Miller solo achieved better results, and Mixed Up Moods showed he had the ideas, needing only the vehicle. Sadly, he died last year in a car crash before his full potential was realised.

Dillipper (horn, Laster, Bull

Dillinger (born Lester Bull-ocks), is a young, enthusiastic DJ-turned-toaster, a sharp and witty talkover artist who scored an international hit in the late 70s with 'Cocaine In My Brain'. His best work was done for producers Joe Jo Hookim and Augustus Pablo. He's moved to Europe in recent years, and has had problems equalling his earlier successes. *Bionic Dread* and *CB200* show Dillinger at his peak, and both have been imported.

Burning Spear (Winston Rodney) needs no further introduction to roots followers. A man of great majesty, whose music breathes spiritual flames. Living Dub is a reworking of tracks from the Social Living and Haile H.I.M. albums. Just lie back, listen, and let him weave his spell. A peerless

weave his spell. A peerless performer.

Other imports in the Festival catalogue (a random sampling here) include Lee Perry's dub album Super Ape and the compilation Scratch On The Wire, Max Romeo's War In A Babylon (produced by Perry and a classic), Rico's Man From Wareika (Specials' trombonist), Judy Mowatt's Black Woman (member of the I-Threes), Linton Kwesi Johnson's LKJ In Dub, Burning Spear's Marcus Garvey, Social Living and Garvey's Ghost (another dub), Junior Murvin's Police And Thieves, The King Kong Compilation (hit singles produced by Leslie Kong), and a selection of very good 60s ska collections. Some may have already sold out, but keep looking may have already sold out, but keep looking. Duncan Campbell

BRIEFS

Mink DeVille Savoir Fare (Capitol)

Savoir Fare (Capitol)
A collection of greatest nonhits. It's criminal how Willy
DeVille has been neglected. Just
listen to 'This Must Be The
Night' or 'Just Your Friends'.
For rock 'n' roll romance,
DeVille at least equals Springsteen. How can a man looking
and sound this good not be a
millionaire?
DC

Whomp That Sucker (RCA)

Back to basics for the
Brothers Mael, who've never

quite lived up to their 1974 hit LP Kimono My House. Since then, they've tried everything, then, they've tried everything, including a venture into discount of the control of the control

giggle.
Daryl Hall and John Oates
Private Eyes (RCA)

Private Eyes (RCA)

They were once among the doyens of blue-eyed soul. Then came a more hard-rock approach and recently we've had the poppy 'Kiss On My List'. If Hall and Oates have a problem these days it's that they're almost too prolific.



Muddy Waters

Private Eyes contains impressive examples of their various fortes. The title track is destined for the singles chart while track two could almost be classic Motown. Side One is consistently strong.

Graeme Gash

After The Carnival (Siran)

Graeme Gash
After The Carnival (Siren)
Gash (ex Waves) compares
making records with aural painting, and if ever a record sounded as though it was carefully
painted, piece by piece, it's this
one. A beautiful shimmering
crystal-clear production, After
The Carnival might seem a bit
short on actual songs, but if
grows into a most appetizing grows into a most appetising whole. Musical wallpaper in the finest sense of the term, and the best showcase yet for Harlequin.

Atlanta Rhythm Section Quinella (CBS)

Southern exposure time. Per-fectly crafted rock in the solid fectly crafted rock in the solid state of many notable 70s bands. For example, the title track sounds like an out-take from mid-period Little Feat. Side One's mostly for shit-kickin' (without getting too dirty now) while Side Two mellows out somewhat. Plaintive harmonies, peaceful, easy feelings and pass that ripple wine. PT Genesis

Abacab (Vertigo)

A continuation of the post Peter Gabriel format, with no surprises. The title track, which opens the album, holds out the

candy, but there is only one mouthful. The remainder is pleasant. Not in the same league as Phil Collins' impressive solo outing, Face Value. For Genesis collectors only.

only.
Ronnie Wood
1 2 3 4 (CBS)

Another genial, sloppy LP from Ronnie Wood who now has four genial, sloppy LPs to his credit. Ron has assembled a stellar crew of his good mates

— Bobby Womack, Ian
McLagan, Charlie Watts,
Nicky Hopkins — and they
have had a good thrash about.
Of course, the album has been put together with considerably more care than that comment would indicate, but there is an endearingly knockabout quality about all Wood's work. I like it. Pity he's not a better singer. Emmylou Harris Cimmaron (WEA)

Cimmaron (WEA)
Anyone out there mourning the demise of the excellent Pozo Seco should check out Emmylou's duet here with that group's founder Don Williams on Townes Van Zandt's 'If I Needed You'. Arguably the highlight of a pretty even set of songs. As always, Emmylou sounds best when singing with someone else, or when doublesomeone else, or when double-tracking herself on harmony. RC

mony. RC
Muddy Waters
King Bee (Epic)
Johnny Winter comes up
with another winner for
Muddy Waters. How long this
blessed collaboration can continue to produce such wonderful music is anybody's guess, but they show no signs of slowing down. Only the cream of Muddy's Chess label cream of Muddy's Chess laber recordings can top the albums Winter has put together with Chicago's blues king. By a narrow margin, King Bee may be the best of the Winter-Waters' efforts. Until the next one.

one. KW
Comsat Angels
Sleep No More (Polydor)
Last year the Comsats began as the Next Big Thing with a single, 'Independence Day' and an album Waiting For A Miracle. At hand we have their second album, Sleep No More,

an exercise in Joy Division uniformity and troubled con-sciences. The title, taken from a line in Macbeth, indicates the brooding sombre nature of the music from which there's no relief. So dignified and depressing, but who needs

The Cars Shake It Up (Elektra)

Shake It Up (Elektra)
On first hearing this sounds like just another case of American pomposity and flatulence. After another couple of plays the emerging melodies and sly textures close in on the plodding beat and you're hooked. Well, by some numbers anyway. ('Think It Over' would make a stronger single than the title track). That their sound is distinctly American may not grab the NZ sensibility as much as, say, Simple Minds. But don't write off the Cars.

The Raybeats

The Raybeats
Guitar Beat (Beggars Banquet)
The delerium noticed at
Clean gigs for their instrumentals, 'James Bond Theme' even, suggests the era of the rock instrumental could yet return. The Raybeats will certainly be hoping so with this album of updated Shadows/Surfaris guitar pieces. Not an unqualified success spread over two sides, but try the title track. RC

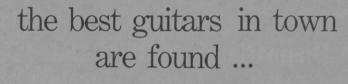
Polecats Are Go (Mercury)
Rockabilly is rockabilly. The
restrictions of that 50s confederate idiom are transcended only by the best be they Cramps or Shakin' Pyramids. The Polecats are young, fast and innocent English rockabilly artists who raised a little attention with their tastefully conventional cover of Bowie's John, I'm Only Dancing'. They have a freshness and vulnerability that's difficult to resist. Likeable, and not a rebel jacket in sight. Al Green

The Lord Will Make A Way

(Myrrh)
The religious content of Al Green's secular music has always been high. So I guess that it should come as no surprise that this album of devotional songs slots neatly in with the rest of his CONTINUED ON PAGE 18







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