

Dunedin Double EP: Stones, Chills, Sneaky Feelings, Verlaines (Flying Nun)

By recording these bands in Christchurch in April, Chris Knox and Doug Hood have achieved as much if not more on four tracks as any recent NZ documentation. It's not perfect, the mixing is unsympathetic in parts, but it never sounds hollow.

Anyone who's familiar with early Lou/Velvets is going to feel right at home, because the same rhythm guitar approach can be traced throughout, although as a set the perspective is more optimistic. There are also snatches of Syd Barrett, sixties' snake skin boots intact.

The Verlaines use pace/rhythm changes effectively for 'Angela', and for their fine 'boy hurt by love' song 'Crisis After Crisis'.

Don't think that you're the great reason

Why I've got my guts in a vice.

But unlike 'Crisis' the vocals in the solemn 'You Cheat Yourself of Everything That Moves' are way way back and sound strained.

Best for the Stones is 'See Red' (not Enz song) and 'Surf's Up' which is not unlike the Kinks 'All Day and All of the Night'. It contains gruff surf harmonies in a rib dig at surfies, complete with plaintive 'I can't even ride this thing,' and nice little verbal fade out. 'Down and Around' and 'Something New' lack strong vocals.

Sneaky Feelings start with the slow 'Pity's Sake' then move into the uptempo 'There's a Chance' with a catchy chorus. Last is 'Backroom'. Painful.

The Chills have the best songs, though opener 'Kaleidoscope World' is too sweet for this tooth. But 'Satin Doll' works in its simplicity, and 'Frantic Drift' is just that. Martin Phillipps is an inspired lyricist.

There's both strong and weak material on this compilation. Dissatisfied with your local climate? Try some cool Dunedin air.

AnnLouise Martin
Clean
Great Sounds Great (Flying Nun)
This is what they call an import-



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ant release. You've all been waiting for it, and finally it's here. Hands up all those who are disappointed. I am, for one. *Boodle* scored four out of five in terms of songs, GSG is lucky to make three out of seven. OK, there is the wonderful 'Beatnik', but there is also the dire Fall-ish 'Side On'.

On the bright side though, 'Slug Song', with Robert on his clavinet, is Clean at their best, as is 'On Again/Off Again', with that tremendous organ sound. Full marks must again go to Doug Hood for achieving on a four-track what most 24-track studios can't manage. The clarity of sound

throughout is remarkable.

A slight slip from form.

Blam Blam Blam

Learning (To Like Ourselves

Again)/Call For Help (Propeller)

Tracks from *Luxury Length*.

Not as instantly accessible as

'Marsha', but is a steady creeper.

Nice meaty bass line from Tim

runs in well behind Mark's

cultured guitar and the whole

band's harmonies. It's a double A-

side, with Mark's funk-jerk guitar

being the obvious star on 'Call For

Help' (an edited version).

Newmatics

Start Again (Furtive)

Posthumous single by a great



NZ band, and by far the best thing they ever did. Not only that, but on the B-side you get a live 'Land of a Thousand Dances'. Why do I feel robbed of an album?

Mainly Spaniards

That's What Friends Are For

(Flying Nun)

Debut for another Christ-

church band. Wordy, warbley

pop in the South Island vein that

is both amusing and memorable.

A must for alternative radio

playlists. Flip features secretaries

'Lunch Break' and 'Questions',

making this one of Flying Nun's

better releases of late.

Theatre Of Hate

Do You Believe In The Westworld

(Stiff)

Kirk Brandon and his rebel

rousers make their entry into the

vinyl world. A fine, punky spaghetti western theme with honky sax and vitriolic vocals. Gunfight at the OK Corral, or is it Chorale?

Japan

Ghosts (Virgin)

Yet another single from *Tin*

Drum. A most unlikely track.

Slow, meandering, but tasty and

memorable. Ideal for MOR-

orientated NZ radio. On the other

side is 'The Art Of Parties (ver-

sion)', great stuff.

ABC

Poison Arrow (Mercury)

Great opening, nice haircut and

Gary Glitter's old jacket, I can't see

how Martin Fry can go wrong. By

now this is on every radio station

in the world, and justly so. Per-

haps the best white British disco

unit since AWB. Flip is 'Man

Trap'.

U2

A Celebration (Island)

The U2 single formula is be-

coming so distinctive, that one

sounds much like another.

Though similar to 'Rejoice' on

October, 'A Celebration' is a

powerful, commercial rock tune.

Flip is 'Trash, Trampoline, And

The Party Girl', a more ambitious

piece featuring sparse acoustic

guitar, bass drum, piano and a

distant synthesised orchestration.

Spines

Fishing (Ripper)

Wellington's Spines ceased to

exist recently when drummer

Caroline Easter joined Beat

Rhythm Fashion. Recorded in

1981, this four track EP features

the same ska feel too common in

Auckland music last year. Couple

that with insubstantial song-

writing and you don't have an

impressive record.

Chas Jankel

Questionnaire (A&M)

Title track from Chas Block-

head's solo album. Great blast of

horns and sirens, and into the

funkiest piano playing ever to

come from his side of the Atlantic.

This will be huge. Flip is 'Boy', a

song written in conjunction with

Norman and Charlie.

A Flock of Seagulls

I Ran (Interfusion)

Another mob from Liverpool,

only this time they've got a clothes

allowance. Chunky guitar chords

and a heavy beat make this very

different from their debut 'Tele-

communication'. A step in the

right direction.

Phil Bowering

Wolves Of Power (Independent)

Phil Bowering is an old hand

around the Wellington scene, with

recent projects being Protons,

Flame Wave and Sniffing Egypt-

ians. A very topical single about

the Truxtun and suchlike. Its

major fault is a duff recording,

with a biscuit box drum sound and

too much flanger. On the other

side is 'Mutants (As A Result Of

Nuclear Fallout)'.

Lena Days

Car Of Your Choice (Independent)

Plodding arrangement of an

out-of-date-rocker. Originally

recorded for Ripper, it finally sur-

faces a year later. Turn it over and

you get 'Television', an old Zerox

song that sounds like a copy.

The Royals

Living In The Suburbs (Key)

Not really sure who this is, but

it's local. Average synth-pop song

with painful lyrics and mannered

vocals. The B-side, 'Robot', is

similar, with the addition of

several Mi-Sex clichés.

Mark Phillipps



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