

Records

UB40
UB44
DEP International

Deceptively mild would be an apt description, especially after *Present Arms*, their most upfront effort. But that's the beauty of UB40. They stand a lot of repeated listening and there's a whole

summer's worth here.

The entire first side just flows from one track to the next, opening with the loping, lazy funk of the last single, 'So Here I Am' with its bitter-sweet horns and plonky bass. 'I Won't Close My Eyes' has been remixed for more bottom sound, enhancing its rather slight tune and making it far more appealing. 'Love Is All (Is Alright)' is one of the sweetest melodies they've written, but like so much of their material, it has a sting in the tail.

'Forget The Cost' is again closer

to funk than reggae, in the Dunbar-Shakespeare vein and 'The Piper Calls The Tune' is a well familiar sound. It must be said that Ali Campbell is in fine form vocally, his voice unusually mellow for one so young (about 21, I think).

The Key doesn't work that well, despite its tough rhythm track. Songs about reggae music are as embarrassing and unnecessary as songs about rock'n'roll. 'Hey Folitician' is an improvement, with Astro's militant vocals providing the link between Birmingham and Jamaica. Like all good British reggae bands, UB40 never deny the roots of their music and often highlight them to good effect. 'Don't Do The Crime' and 'The Prisoner' are typically angry reflections on the sickness bred by unemployment and poverty. The gentleness of the tunes belies the harshness of the words.

More excellent hot weather sounds, at their best when that third can is sliding sensuously down the throat and that little bead of sweat is sliding down your spine. But don't ignore what this band is saying, either. The lyrics are enclosed for your benefit. It's happened to Britain, it looks like happening here.

Duncan Campbell

INXS
Shaboo Shooobah
WEA

On the strength of this album, INXS deserve to be the next Australian band to break through to the huge American market, it has so much class. From the opening, 'The One Thing' (whose hookline is dangerously close to that of their last single, 'Stay Young'), it sways and swaggers through two sides of sheer musical bliss. Superbly confident, strong arrangements, intelligent lyrics and a dynamic production from Mark Opitz (of Cold Chisel fame) all score maximum points.

Very ably led by vocalist Michael Hutchence, who handles all songs with an almost arrogant ease, some snappy drumming from John Farriss (no Linn drums here!), a couple of short, sweet sax solos from Kirk Pengilly, totally unobtrusive keyboards from Andrew Farriss and sparse but tasteful licks from guitarist brother Tim, make this one of the most potent six-



James Blood Ulmer

pieces I've heard in a long time. They exude class with a capital C. If you're bored with the usual Xmas fare and most of it's pretty safe at this time of year, do yourself a favour and drop this in your stocking. You'll be well pleased you did.

Greg Cobb

James Blood Ulmer
Black Rock
CBS

So what is all the fuss about James Blood Ulmer? If this album doesn't help you understand, nothing will. *Black Rock* is the closest he's come to making a 'commercial' recording.

The furious fund of the last two albums has not mellowed, but rather diversified. The comparison with Jimi Hendrix becomes even more valid on the title track and 'Open House', where the rhythm matches the approach of songs like 'Stone Free' and Blood's guitar spews colour everywhere.

He's doing more vocals this time and hits the peaks with 'Family Affair' and 'Love Have Two Faces', both duets with his wife, Irene Datcher. Both tracks are deeply soulful, a real listening experience. 'Moon Beam' is a strange one, an instrumental featuring the sax of Sam Sanders and sounding like nothing other than the 'Mission Impossible' theme. Sanders also helps to strike a nice groove on 'Overnight'.

The other tracks tend to be a little too flashy, showing off fast and clever licks for their own sake. Technically immaculate, but not innovative and ultimately dull.

Still, there's enough here to convince that James Blood Ulmer has some ideas on where black music is heading. If *Freelancing* was too rough for you, then *Black Rock* could open your eyes.

Duncan Campbell

Briefs

Dr John Plays Mac Rebennack (WEA)

Mac Rebennack's various Dr John manifestations have tended to obscure the fact that he is a helluva piano player. This solo setting (only one vocal) rights the balance. Rebennack mixes originals in the New Orleans and boogie woogie traditions with his versions of the venerable 'Honey Dripper', Pinetop Smith's 'Boogie Woogie' and a delightful sampling from the bag of tricks of the late Professor Longhair ('Memories of Professor Longhair'), who is acknowledged as the major creative spur of New Orleans piano playing. The vocal on Hoagy Carmichael's ballad, 'The Nearness of You', is archetypal Dr John. A superb album. KW

Dennis O'Brien

Well I thought the last album was damn well crafted and it didn't sell. *Strangers* is just as good, maybe better. The single, 'Julia', is pretty sappy - anyone remember the fine Kevin Bayley version? But several tracks confirm this man as NZ's best exponent of what the radio programmers term 'adult oriented rock'.

The Sound

All Fall Down (WEA)

The London four-piece who sound like Echo and the Bunnymen and who've collected quite a devoted local following. This is their third album and it repeats the message and doomsday dynamics of personal and social integration of *Jeopardy* and *From the Lion's Mouth*. In the past they've always managed the odd mind-grabbing piece of plagiarism dressed up in soothsayers clothing - 'Jeopardy', 'Heartland' and 'New Dark Age' spring to mind. *All Fall Down* offers little that's different. 'Monument', 'Where the Love Is' and 'Glass and Smoke' are only subtle and slight shifts from past directions. The Sound, sometimes important, but usually too preoccupied in sounding important to save the world. GK

John Martyn

Well Kept Secret (WEA)

John Martyn is definitely

moving upmarket. Last year's *Glorious Fool* was considerably more mellow than its predecessor, the masterpiece *Grace and Danger*. Now, on *Well Kept Secret*, Martyn's unique guitar styles are very largely in abeyance. Instead, sensuous washes of synth and smooth bass harmonies caress his melodies. Even the once rough-hewn vocals have become carefully polished. This ex-folk musician may be exploring jazz idioms, but they're beginning to sound more like John Dankworth's than John Coltrane's.

PT

Spy vs Spy

Six Fresh Lemons (Stunn)

Spy vs Spy are a young Oz three-piece from Sydney who play ska-based music with a commercial leaning. We have here six well-structured songs, each fired with a catchy melody, a tight rhythmic backing and crisp instrumentals and vocals, not to mention a flawless production. Nothing new or amazing, but top marks for professionalism.

RR

The Pick of Gene Pitney (CBS)

Very much an enigma this lad. He was the housewife's darling yet Keith Richard recruited him to play on the Stones' second album. His hits were usually written by Bacharach/David or Mann/Weill yet his rockiest success, 'Love My Life Away', was self-penned and produced - so well that Phil Spector looked him up. All ten tracks were enormous in the sixties and several still sound good today. 'Liberty Valance' is the favourite round the RII office. One quibble: why was Town Without Pity left off an otherwise excellent compilation?

PT

The Passions

Sanctuary (Polydor)

The Passions' focal point, vocalist and guitarist Barbara Cogan, has persevered. Lumbering under a name that, considering their music to date, must be a deliberate irony Cogan and the other four have come up with an album that is almost animated enough to be called passionate. The cadences of the vapid 'I'm In Love With A German Film Star' are largely behind them as they whip up emotion on 'Into Night', 'White Lies' and 'Sanctuary'. Life in evidence but still an album of B grade aspirations and achievements.

GK

COMICS BY MAIL

SEND \$2 FOR FULL CATALOGUE



Frank Frazetta

- ☐ Book 1 \$11.90
- ☐ Book 2 \$11.90
- ☐ Book 3 \$11.90
- ☐ Book 4 \$13.50



X-Men Portfolio \$6.50



1983 Calendar \$6.90

After Image \$5.90

Art of Frank Brunner B&W/Colour



Rear View \$9.50

Graphic Novels

- ☐ Death of Capt. Marvel \$8.50
- ☐ Elric: Dreaming City \$7.50
- ☐ Dreadstar \$6.50



Mark 1 Comics

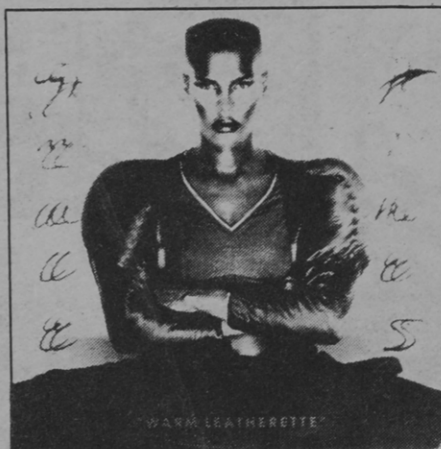
- ☐ Elfquest No.1 \$4.50
- ☐ Spiderwoman No.1 \$2.90
- ☐ Capt. Marvel No.1 \$9.90
- ☐ Ghost Rider No.1 \$14.50
- ☐ Kazar (1981) No.1 \$1.95
- ☐ Micronauts No.1 \$8.90
- ☐ She-Hulk No.1 95c
- ☐ Heavy Metal No.1 \$9.50

To order, post to Mark 1 Comics, PO Box 27-365, Mt Roskill, Auckland. Tick titles required. \$ enclosed.

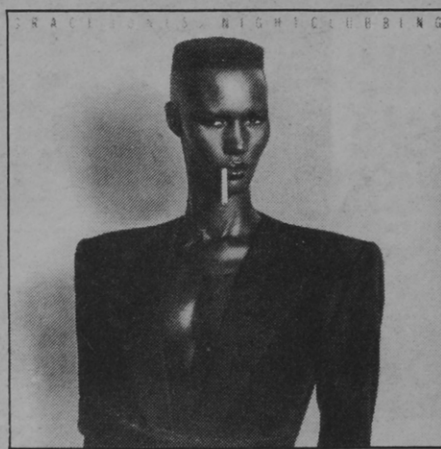
Name

Address:

THE EXTRAORDINARY GRACE JONES



Features
Private Lives
Warm Leatherette



Features
Libertango Feel Up
Pull Up To The Bumper



Specially Priced
12" single (limited edition)
features extra long versions

NEW
ALBUM
'LIVING
MY
LIFE'
DUE
MID
JAN

ETHNIC ORIENTAL & ASIAN
Narnia probably has it!

NARNIA

His Majesty's Arcade
Queen St, Auckland
Ph 34970

154 Willis St
Wellington
Ph 849149



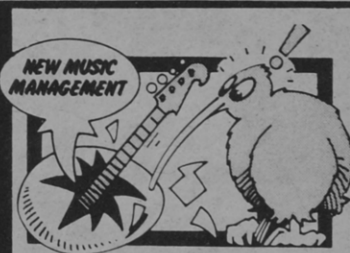
TOURING

DD SMASH

'BLAZING
THE BEACHES'
WITH
HIP SINGLES

MENTAL

AS ANYTHING
(JAN '83)



PO BOX 5564,
AUCKLAND 1.

BOOKING

MAINSTREET

HILLCREST

HAMILTON

RUMBA BAR

CABANA

NAPIER

BELLBLOCK

NEW PLYMOUTH

DB ROTORUA

REPRESENTING

TOMORROW'S

PARTYS

ROSE BAYONET

D.D. SMASH

HIP SINGLES

ROYALES

LEGIONNAIRES

DANCE EXPONENTS

DAGGY & DICKHEADS

NARCS

GURLZ

SPECIAL
ATTRactions

MIDGE MARSDEN

BAND

THE OTHER SIDE OF
HAMMOND GAMBLE

WILLIE DAYSON

BLUES BAND

SCREAMING
MEEMES

BLOND COMEDY

ALASTAIR RIDDELL

PHONE SIMON ELTON (09)797-784