

Records

King Sunny Ade Juju Music Island

King Sunny Ade (pronounced 'Ah-day') comes from Nigeria, where there are dozens of tribes, with different languages, customs and music. His sound is a blend of these various tribal influences. Authentic African pop music and it's some good, too.

The only Western strain is the use of modern electric instruments

in conjunction with African drums and percussion. The term "Juju" was a derogatory expression invented by the colonialists to describe anything related to black culture. Sunny Ade's growing popularity in Western countries has rather reversed the joke.

The music is deceptively gentle, until you wind up the volume and start to appreciate its polyrhythmic complexities. The band numbers 20 or more — it includes seven or eight percussionists and up to five guitarists. Unity is the key word, with solos brief and to the point. The guitars harmonise, each instrument playing its own subtle melody, meshing into a total entity which reveals new



Pete Townshend

aspects with each listening. The percussion works in a similar fashion and the African 'talking



King Sunny Ade

drums' make a statement all their own.

The lyrics (explanation is necessary) are basically about the quality of life. Sunny Ade describes himself as an apolitical Christian. The sound of the singing is what matters, being more a series of chants which expand on themselves, while always retaining a trace of the original theme. For parallels, try the call-and-response singing of black American soul, funk and gospel songs.

Anyone with more than a passing interest in black music of any form should have a listen to King Sunny Ade. Here lie the roots. Duncan Campbell

Pete Townshend Scoop Atco

From early 60s Who through to 80s solo work, this double album scoops up 25 of Townshend's enormous horde of demos, doodles and the occasional outtake. Of course for the obsessive fan such a collection is essential — a chance to hear Pete's early tentative experiments with recording feedback on 'Circles', the inclusion of a couple more items from the long lost *Lifeline* project, etcetera, etcetera.

The more cautious of us may read Townshend's comment about using his recording studio for therapy — 'even a kind of prayer' — and tiptoe away, ruefully recalling all those soul-baring interviews of his over the past few years. Happily however, his propensity for the pompous rarely obtrudes. Naturally there is considerable sense of a craftsman in his workshop, but there's also far more feeling of a man and his hobby than of an artiste wrestling in creation. Even Townshend's

detailed notes (on the inner sleeve) are engagingly light-hearted.

As expected, the tracks themselves vary markedly in quality: writing, performance and recording. A few are mere one-or-two-listen throwaways while others make worthy additions to his exceptional catalogue. Favourites will differ but, as one who's long considered Roger Daltrey a hindrance to Townshend's material, I am delighted to hear such Who classics as 'Behind Blue Eyes' receive a more sensitive reading, albeit only in sketch form.

To a large extent any collection of unfinished pieces pre-empt criticism by its very nature. Suffice to say that, for much of its four sides *Scoop* provides an enjoyable view into one of the most enduring talents in rock.

Peter Thomson

Briefs

Kiss Children of the Night (Casablanca)

Pre-punk, while drunk I battered my ears to pulp with their first albums. Now I'm older and more mature and my shredded ears are used as ashtrays as I lie on the floor two blocks away from this hideous record which may be had for five bucks (only played once) from me, c/- RIU. You'll love it. Really! CK

Various Artists Party Party (A&M)

A British movie soundtrack featuring current acts interpreting various rock standards. Reaction depends on one's reverence for the originals. They vary through straight (Bad Manners copy Coasters), stupid (Altered Images wreck Del Shannon), stereotyped (Sting does Little Willie John), to startling (Bananarama jogs the Sex Pistols). Midge Ure sings Bowie you can image for yourself. Best number is an original: Elvis Costello's title track. PT

Bob Seger & the Silver Bullet Band *The Distance* (Capitol)

In the mid-70s Bob Seger, along with Bruce Springsteen, was regarded as the hope of mainstream rock'n'roll. But after the disastrous *Against The Wind* and a live album, it looked like he was really lost. The good news is that *The Distance* is not just a convincing return to form but his best since *Night Moves*. The lacklustre current single — and sole cover version — is in no way indicative of the album's strengths. Seger breathes life into old formulas and refurbishes a few clichés. 'Coming Home' is as aching a road song as he's ever written while 'Makin' Thunderbirds' combines the subjects of cars and unemployment with freshness and integrity. Sure, Seger may occasionally seem a tad antiquated in these post-modern times, but it's gratifying to know he's lasting the distance. PT

Albert Lee (Polydor)

Sideman supreme Albert Lee

steps into the spotlight to play his guitar and sing with consummate good taste. Former Emmylou Harris band colleague Rodney Crowell has produced an album that shows Lee off to best advantage. Lee's guitar qualifications have never been in doubt, but here the hotlicks are balanced with Albert's unpretentious, countrified vocals. He avoids extravagance in both areas and delivers a most likeable and listenable record. Favourite track: Johnny O'Keefe's 'Wild One' (titled here 'Real Wild Child') KW

The Stranglers, Feline (CBS)

In recent years the Stranglers have mellowed considerably, making it difficult to take their efforts very seriously. Their latest does little to restore faith — in fact it could almost be called easy listening. Yet much of the old cleverness is still evident in the quirky synthesiser and insidious bass treatments. These are used to best effect on the single 'European Female', 'All Roads Lead to Rome' and 'Blue Sister'. Despite a few weaker tracks this album works successfully and shows, if nothing else, that the Stranglers are confident with their new style. Nice and easy does it ... RR

Bad Manners

Forging Ahead (Magnet)

In which Buster Bloodvessel and th'lads attempt to diversify their familiar mixture of sub-fourth form humour and rocksteady ska beat. Only a couple of tracks, 'Salad Bar' and 'Tonight is Your Night', both Members-type cockney disco, really come off. The rest might just as well be Benny Hill and the George Mitchell Minstrels singing Ian Dury's old shopping lists. For definitions of the truly futile, try 'My Boy Lollipop' or the instrumental 'Exodus' theme. DM

UK Subs, 1979-81 (Music World)

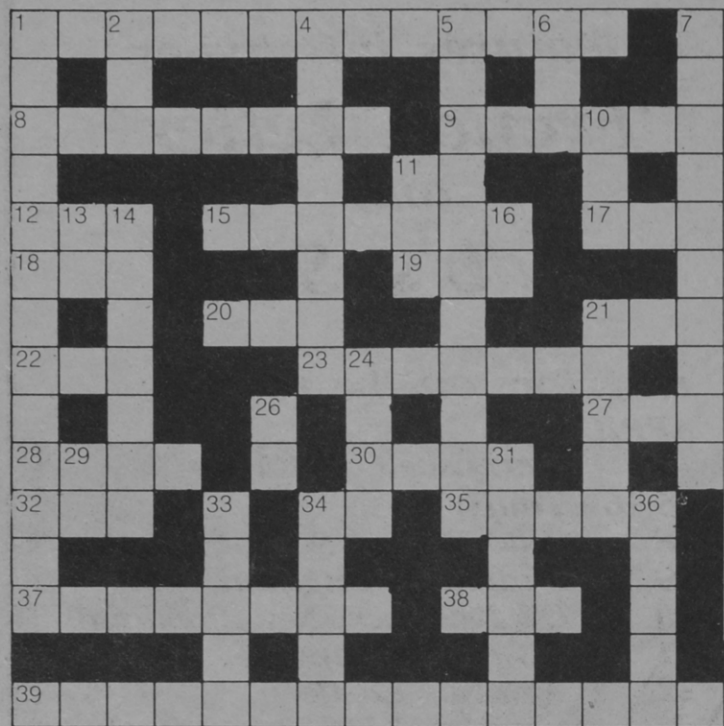
A twenty track compilation of the UK Subs' brand of social/political catharsis isn't about to start the Third World War. They're a Brit answer to the forced anger of Stiff Little Fingers and so they've a certain amount of, ah, propulsion. Start the subversion without me. GK

Various Punk Explosion (Music World)

A selection of third generation punk/oi bands who, like their ancestors, sound like Black Sabbath on speed. So there's nothing new as the Violators, Blitz, Red Alert, Insane, Test Tube Babies and others flagellate themselves during the usual waltzes. These guys are radical? GK

Blue Rondo A La Turk Chewing The Fat (Virgin)

Chewing the fat about sums up the debut *Blue Rondo a la Turk* album. Lounge lizards performing jazz-cum-tropical nothings they are incapable of arousing despite incessant technically-correct blathering. The greatest sin committed here though is the massacre of the Motown oldie 'I Spy For The FBI' (try John Hiatt's sterling cover instead). Turkeys do talk. DT



ACROSS

- 1 The ABC of romantic literature? (7,2,4)
- 8 Declared himself the Jesus of Cool (4,4)
- 9 Meemees boys.
- 11 Initials of now deceased Kiwi who played with Uriah Heep (most uncool to know this one) (1,1)
- 12 Bob said to do the

- 15 British punks who wound up with *Last Will and Testament*
- 17 Where Citizen Band were a little rusty.
- 18 Flock of Budgies single. It'll never cell.
- 19 ... Shy? Not enough by half, methinks.
- 20 Iggy's TV organ.
- 21 Where life began for XTC

- 22 These dangerous loonies took Joey Ramone's baby away (1,1,1)
- 23 ... Casbah. (4,3)
- 27 Card with amazing rhythm.
- 28 Part of an emergency, or of a British punk band.
- 30 Pointy ones! (or burning ones, Mike?)

- 32 British band who weren't big kids, but colossal youth (1,1,1)
- 34 This will bring M to the centre of the highway. (1,1)
- 35 Kid Creole music.
- 37 Arry reckons they're the Meemees with a synth.
- 38 Czukay's tinny Germans.
- 39 Takes off his clothes at a Birthday Party? (4,3,8)

DOWN

- 1 Alabama was sweet home to these southerners. (6,7)
- 2 Partridge's quartet.
- 4 Fresh start for Albrecht and co. (3,5)
- 5 Vice Squad post-holocaust song. (4,7)
- 6 The original Celtic soul brother
- 7 "Got a good reason / For taking the easy way out", sixties hit. (3,7)
- 10 Angel Neeson
- 13 ... Cat Dubh, U2 single.
- 14 & 21 What the name of this band is. (7,5)
- 24 Motorhead direction, relative to the top.
- 26 ... A Boy, Daltrey sang.
- 31 Beach Boys' surf'n' expedition.
- 33 No. 1 for Spandau.
- 34 Take away the start of a Clean record and you have one of many.
- 36 The label that gave James Taylor his start.

ANSWERS ON PAGE 26

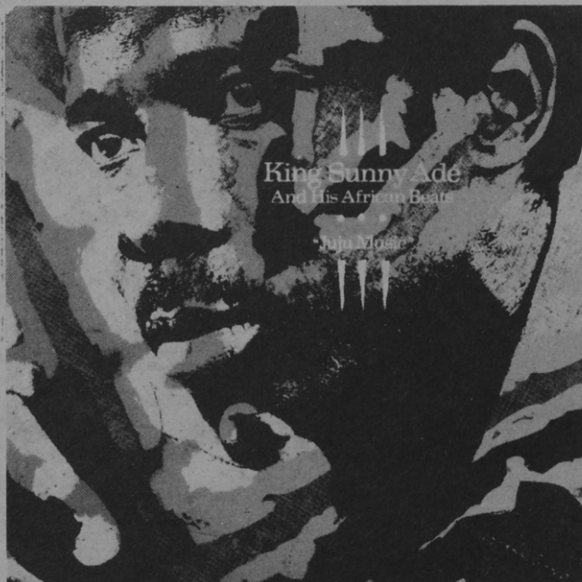
King Sunny Ade

- Voted one of 1982's Top 10 albums by NME's writers.
- The King has sold over 8 million in his own country.

NOW... 'JUJU MUSIC'
IS TAKING THE WORLD
BY STORM

King Sunny Ade
And His African Beats

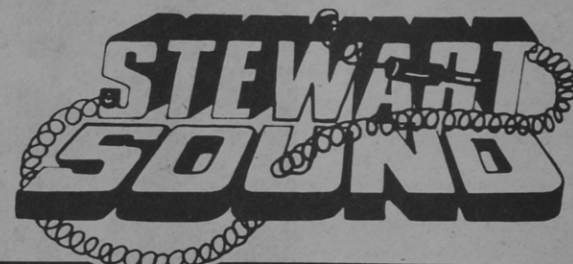
"Juju Music"



King Sunny Ade
And His African Beats



on records and tapes



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