

Live

Big Sideways, Phantom Fourth, Terror of Tinytown, Antibodies, 55 Polish Workers Mainstreet, Nov 23.

Mainstreet can be very depressing at times. Times when the venue soundman disappears and leaves the first band to set up their own microphones and locate a blown power amp. Times when its not as full as it deserves to be. Times when a Radio B "benefit" struggles to break even. But enough.

Plagued this time by technical hassles, 55 Polish Workers never quite seem to be able to achieve what they want. The ideas are there but in the end it's only a menacing version of 'White Rabbit' that makes a real impression.

Phantom Fourth played with a lot more confidence than the last time I'd seen them. Their thoroughly unreliable drum machine was partially supplanted



Julian Hansen, Terror of Tinytown.

by Patrick Waller on the kit and live drums gave this small room music the abrasiveness to survive in a big room. There were flashes of the wonderful but I still get the feeling they're not playing to their full potential yet.

Terror of Tinytown at first make a refreshing change from most of the "pop" bands foisted on us these days, there's a little



Big Sideways' John Quigley and Mike Russell.

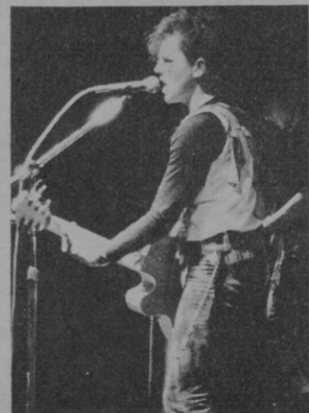
strangeness, a bit of melody, but before long it starts to get on top of you. There's an overdose of that one sound. Terror of Tinytown need to vary their act. Still, Julian Hansen is developing into quite a frontperson. RB

People should be dragged by their toenails to see the Big Sideways band. Just back from more success nationwide the



Sideways performed to a sparse Mainstreet with customary style and energy. Of the six new songs in the set the ballad-like 'The Passage' and the good-time 'Blue Water' stood out first time round. The three songs off the new 'Let It Out' EP sounded even better live despite excellent production on vinyl.

The Anti-Bodies could be a restless mix of psychotic Punkabilly and basic blues. The fast songs are good but the band could do with a couple more original ideas to rub together. However with a drummer sitting school C. there's lots more time. The dedication of the song 'Fuck Off' to Campus Radio was an ironic end to the 'End of Broadcast' party. ME
Russell Brown/Mark Everton



Paul Cairns, Sons In Jeopardy.

Pleasure Boys, Sons in Jeopardy Windsor Castle, Nov 24.

The Pleasure Boys exude only a workmanlike charisma but they play the sort of music that people tend to fall for instantly. Hard-edged pop songs — sort of a cross between Big Country and U2. I think the Pleasure Boys could become well known — in this country at least. Their songs could have been about bombing your grandmother or something but they play them so convincingly that I never really worried about the lyrical content. Nevertheless, the Pleasure Boys are just a little

bit out of the ordinary — watch 'em.

Sons In Jeopardy didn't really startle or move me greatly. Singer Paul Cairns has a strong, piercing voice but unfortunately the band don't appear to have the songs to go with it. I can appreciate what they're doing but I honestly feel that if they got their British music mags airmailed and sold their copies of *Westworld*, Sons in Jeopardy would be a whole lot better.

Both these bands are worth seeing. One's got a little more scope than the other, that's the difference.

Alister Cain

Phantom Fourth, Marie and the Atom, This Sporting Life, The Stridulators SPAM, November 19.

Phantom Fourth are one of those bands that can sound like what you've always wanted to hear when all goes well. Unfortunately, the most transcendent moment of their set on this occasion (the opening of 'March' with Lorraine Steele and a guest playing woodwinds) was somewhat ... um ... obliterated by the drum kit falling over. This was the first time I'd seen them with drums and Robert (Eight Living Legs bass player) was obviously thoroughly enjoying himself adding powerful punctuation to the steady beat of the drum machine. Lorraine and Debbie Luker sang together and apart with their usual unaffected warmth and strength while Paul Luker continued his movement towards pure electronics from his position as bass player. The possibilities of this bunch are fascinat-

ing but this night they remained mostly possibilities.

Marie and the Atom, for those Aucklanders who saw them at the Gluepot with Jack Cowper Clack, can be very, very good. This performance was much more cohesive than I've heard them before, coming close to outstanding. From the opening totally percussive 'Submarines' to the dreamy closer 'Circus' it was like reading an absorbing anthology of short stories by a gifted (if eccentric) writer who is equally adept at realism and fantasy. A wonderful, glowing, flowing set highlighted for me by 'I.S.O.L.', which Gill Civil sings immaculately and which the band plays with a laudable restraint many male musicians could learn from.

What can you say about This Sporting Life's last gig? It was good fun. And it wasn't too sad because to all intents and purposes Darren, Gary, Ben and Paul hadn't really been a fully functioning musical unit for some time now. Their best memorial is their records which display their strengths as no live gigs ever managed to do. I look forward to future combinations and thanks for three years of what must have been rather frustrating music making.

From a demise to a debut, for this was the Stridulators' second night. To stridulate means "to make shrill, jarring sound," which Steve Roach and Chris Burt certainly did in bucketsfull. This is one reason why the crowd numbered about 10 people by the time they'd finished. An extraordinary shame because this CONTINUED ON PAGE 30

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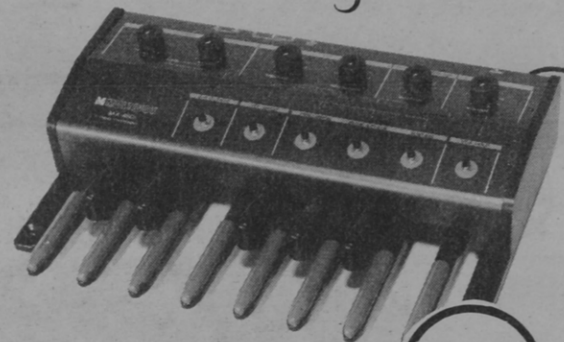
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