



Elvis Costello

'Don't believe the hype' has never been more applicable. If you currently own *Off The Wall*, *Thriller* and *Bad*, be completely happy with your lot.

JOHN RUSSELL

**PINK FLOYD** *Pulse*  
(Columbia)

Johnny Rotten and company may have bravely fought the punk wars against the likes of Pink Floyd all those years ago, but it didn't affect them one flying pig. Here they are back again, with another double live album, despite having lost Roger Waters along the way. They've only released *The Division Bell* since the last double live, and the next studio album probably won't come out til next century, so this is a good way to stop bootleggers from stealing their thunder (and pot loads of cash).

The sound is in superb analogue, with tracks culled from various performances on the 1994 tour, while the 145 minute companion video is taken from a complete concert at Earls Court. (Hopefully New Zealand will get the same show next year.) All the best material from *Wish You*

*Were Here* and *The Wall* are included, along with the more recent stuff, but the highlight has to be the new rendition of 'Dark Side of the Moon' in it's entirety. Gilmour considers this to be the definitive version, though Waters is noticeably missed in places. (Rog will have his royalties rolling in, so he won't be complaining.) 'The Great Gig in the Sky' isn't quite as great, but overall it's an impressive replay of the original masterwork, with only slight variations here and there.

In typically monumental Pink Floyd style, the band rented out the Empire State Building to promote *Pulse* with a laser display of unprecedented scale. The CD package itself has the expected deluxe colour booklet, and the limited edition also has a light embedded in the cover which flashes continuously for about six months (the batteries can be replaced for eternal pulsation if desired). You'd have to buy 10 copies to get a really good herbeat effect, but what a gimmick for the collectors! It's most likely that right now Pink Floyd fans the world over are listening to this with headphones on and lights out.

GEOFF DUNN

**BAD BRAINS** *God of Love*  
(Maverick)

Good old Bad Brains. Good Old HR. After the misfortune of the last Bad Brains album, the lads are truly back on the right tracks with the mighty *God Of Love*. Rejoining the fold is the shaggy lost sheep HR, returning Bad Brains to their rightful status as the kings of hardcore/reggae dubbiness, not that there are probably a lot of contenders.

*God of Love* sees the Brains returning to the smoother laid back sounds of *I against I*, steering clear of the full on punk rock of *Rock for Light*, or the total and utter heaviness of *Quickness*. But don't worry — despite the fact there's about as much punk rock in this opus as in Offspring, there's still plenty of good heavy grooves. 'Dr Know' has heaps of simple, yet effective riffs for HR to croon over, all the while backed by the wicked rhythms of Earl and Daryll. On one track Bad Brains even try updating their style by throwing in a little ragged ragga. I love this little beauty and I'm sure you and you will also. Lastly, good old Madonna (Maverick's her baby).

KEVIN LIST

**THE FALL** *Cerebral Caustic*  
(Permanent)

**ELVIS COSTELLO** *Kojak Variety*  
(Warner)

**PAUL WELLER** *Stanley Road*  
(Go! Discs)

An unholy trinity, who've largely managed to avoid rock 'n' roll redundancy by shrewdly re-inventing themselves, kicks off with Manchester's Mark-E Smith.

Worried the last couple of Fall albums were getting too techno, Smith has led the Fall back to the garage, in an attempt to recapture the band's early primitive edge. It doesn't work. 'The Joke' is a promising start, with its typically lurching Fall guitar line and Smith's Northern drawl, and 'Feeling Numb', 'The Aphid' and 'Bonkers in Phoenix' all have ideas and touches of imagination that just lift them above the flat, plain production. Elsewhere, Smith's songs sound half baked, incomplete, frayed by-products of an album poorly conceived and too hastily assembled in the studio. There's little of the old Fall chemistry here.

With a major return to form behind him in the shape of last year's *Brutal Youth*, Costello now

appears with his often threatened batch of obscure covers, *Kojak Variety*. It's an excellent collection of mainly hidden gems: songs that are not only Costello favourites, but have been obvious influences on his development as a singer and writer in the variety of genres he's tackled over the years. Whatever he's unearthed here in his travels as a fan also suits his interpretive style: right from the Supremes' to Little Richard's staple rockin' 'Bama Lama Bama Loo'. He also turns the spotlight on lesser known artists whose careers and songs deserve some overdue recognition. Mose Allison's 'Everybody's Cring Mercy', an R&B reading of the Louvin Brothers' 'Must You Throw Dirt in My Face?', and Little Willie John's 'Leave My Kitten Alone' are handled with the intuitive care and respect Costello has for fine songs. *Kojak Variety* is one of the best of its kind, a covers album where the artist is ideally suited to breathe life into neglected, little known classics.

Paul Weller is long over the lack of self confidence that struck him in the declining period of the Style Council and his subsequent early solo career. Now on his third solo studio album, Weller has settled into playing his own unaffected raw combination of rock, soul and R&B. With no punk or sidewalk soul manifestos to live up to, he's concentrated on getting his music as honest and direct as possible, resulting in *Stanley Road* being recorded 'live' in the studio over only eight weeks.

Named after the street where he was born and raised in Woking, the album loses no time in mapping out Weller's R&B renaissance, as he tears into Dr John's 'I Walk on Gilded Splinters'. Vocally, he's continuing to mature, as there's a soul/gospel depth to his singing on the likes of 'You Do Something to Me' and 'Broken Stones' that's a step up from his previous solo albums. On 'Out of the Sinking' and 'Whirlpool's End', there's a fire and passion in his playing that indicates Weller is definitely right into a convincing recovery of form.

GEORGE KAY

**THE BEASTIE BOYS** *Root Down EP*  
(Capitol)

So, why is this being reviewed in the albums column? Because it's got a live mini-album happening within its B-boy bowels. Not only do you get one of the best tracks off *III Communication* in its Prince Paul mix and a spacey re-mix by The Prunes (who take it to another dimension), but seven live tracks taken from their European tour. There's old school

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83 Elvis Costello, Thompson Twins, Netherworld Dancing Toys, Mockers, Paul Morley.  
84 Style Council (Paul Weller), Echo & Bunnymen, Midnight Oil, Kiwi Animal, Sneaky Feelings, Depeche Mode.  
88 Herbs, Talking Heads, Aztec Camera, Narcs, Car Crash Set, Axemen, SPK.  
90 Lou Reed, Go Betweeners, Paul Hewson, Topp Twins.  
91 Neil Young, Giorgio Moroder, Waterboys, David Puttman, Freudian Slips.  
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96 Netherworld Dancing Toys, China Crisis, Robert Plant, Doublehappys, Nils Lofgren.  
97 Bryan Ferry, Dynamic Hepnotics, Men At Work, Bats, Shredheads.  
98 Mockers, Mental As Anything, Reggae, John Boorman, Bird Nest Roys.  
99 Narcs, Bangles, REM, Jerry Harrison, Chris Church.  
100 NZ Music 1977-85, RIU's Believe It Or Not, Tina Turner, Damned.  
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110 Patea Maori Club, Husker Du, Patti LaBelle, Art of Noise, Last Man Down, Alpaca Bros.  
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112 Hello Sailor, Sneaky Feelings, Dream Syndicate, Frankie.  
113 Beastie Boys, Sly & Robbie, Wayne Gillespie, Queen City Rocker.  
115 ZZ Top, Billy Bragg, Look Blue Go Purple.  
116 Shredhead, Jay Clarkson, Paul Kelly, Al Hunter.  
117 Chills, David & David, Aetereo.  
118 Chissie Hynde, Kiwi Music, Elephant, Cat's Away.  
119 Ardijah, Crowded House, 1977-87 retrospective.  
120 Herbs, Housemartins, Robert Cray, Triffids.  
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123 Shona Laing, Bats, Echo & Bunnymen, Warratahs.  
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132 Ziggy Marley, Afrika Bambaataa, Verlaines, Joni Mitchell, Sinead O'Connor.  
133 Paul Kelly, Jerry Harrison, Nick Cave, Georgia Satellites, Johnny Devlin.  
134 Crowded House, Jesus & Mary Chain, Toy Love, Hothouse Flowers.  
136 Tex Pistol, Straitjacket Fits, Run DMC, Derek B, Funny Business, Robert Cray, NZ Comics.  
137 Toni Childs, UB40, Joe Satriani, Snapper, Cassandra's Ears, Bobby McFerrin, Steve Earle.  
138 REM, Headless Chickens, BB King, Sonic Youth, Iggy Pop.

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