



been included (check Collective Soul's 'Jealous Guy' for just one). I hear another similar tribute album is on the way, so maybe the Buffalos will get their moment in the karaoke sun then.

As a whole, this tribute party gel together pretty well, with the inclusion of Mary Chapin Carpenter (and her namby pamby take on 'Grow Old With Me') and George Clinton (doing some majestic 'Mind Games') being the only two who really look strange amongst the (dare I say it?) largely grungy company here.

BRONWYN TRUDGEON

### SHELTER Mantra (Roadrunner)

No longer has the devil a monopoly on good heavy tunes. Jah has already been ably represented this year by the sadly defunct Bad Brains, and now the smiling Lord Krishna has had a whole album dedicated to him by the New York punk-metal fourpiece Shelter. Part of the reason lucky Lord Krishna has been blessed by these noisy New Yorkers is the fact that two band members are full time

devotees. However, unlike Krishna's cooking, Shelter have provided a meaty feast (in a vegetarian way) of catchy sing-along punk, with trad metal/hardcore guitars and spiritually uplifting vocals. The best thing about *Mantra* is that for the most part carnivorous, atheistic blackguards can find almost as much to enjoy as the spiritually enlightened. The only quuestion left is, can Christianity get in the hardcore ring? Come on chap/esses, let's see something a little more 90s than Stryper.

KEV LIST

### CANDLEBOX Lucy (Columbia)

Candlebox are without a doubt the kings of the chorus. A song will be smouldering away nicely, and then whoomp, the whole thing explodes into a ginormous chorus. Each track is orchestrated for maximum impact. When Candlebox get everything together, you'd have to have a heart of flint to avoid getting caught up in the emotional whirlpool they create. When Candlebox fail to pull at the heartstrings, the songs can drift off into the nasty world of the extended jam session.

Because Candlebox lack the interesting riffs of a band like Kyuss, the filler tracks litter *Lucy* like shell holes filled with nasty clichéd solos. The annoying thing about *Lucy* is that when Candelbox unleash their full power-rock fury, they do it very well. Unfortunately, *Lucy* is not an album of good songs, but rather a few wee gems thrown into some sort of prog rock disaster, and as far as I (and most sensible people, I'm sure) am concerned, prog rock is not the kiddie, no sirree, daddy-o.

KEV LIST

### VARIOUS Clueless Original Motion Picture Soundtrack (Capitol)

*Clueless* is the nouveau cooly come starring new Betty on the block Alicia Silverstone (who used to visit her grandfather in Titirangi, apparently). The movie is going fully postal all over the world, and there's a possibility the soundtrack might do the same. Bit of a Griffins biscuit sampler though — some Cameo Cremes, and some sickly iced wafers.

It opens with LA's the Muffs doing a cover of 'Kids in

America' — fun — next. Well, forget Cracker and the blah Counting Crows, and you arrive at Luscious Jackson's best Dee Lite impersonation in 'Here (Squirrel Mix)'. World Party do a great version of 'All the Young Dudes', but it's more due to the great pint-swaying original than them. Radiohead's Thom Yorke donates the acoustic version of 'Fake Plastic Trees', that sounds more beautifully lonely and empty in its bareness.

There's the Beastie Boys punk thrash 'Mullet Head' (from the 'Sure Shot' single), 'With My Homies' is Coolio, with the only rap track here (and a pretty tame one at that) and 'Alright', that catchy, brilliant, summer anthem by pop genius' Supergrass is in here as well. It ends with a girly little number called 'Supermodel', by Jill Sobule, like a very poppy That Dog, with this cool line: 'I wanna be like Tori Spelling and have a car like hers and a dad like hers... I'm not gonna eat today or tomorrow because I wanna be a supermodel.' And that's all folks.

JOHN TAITE

### KREATOR Cause For Conflict (BMG)

Upon opening my Kreator CD, a lone rasher of burnt bacon fell out, covered in mystical runes. After much nashings of teeth and grinding of pencils, I have deciphered the secrets to Kreator's power. Read on if you dare...

- Name band after occult-type figure. Be careful to avoid wimply, girly Greek gods. Try for Middle European demons.
- Rely on virtuoso playing (preferably all at once). Do not let the song get in the way of a ridiculously overblown solo. If at all possible, make it a double kick drum extravaganza.
- Sing in strangled voice for 47 minutes, pausing only to slurp down your wolf urine cocktail (for the throat).
- Become a classic metal

band by sounding (at least) five years out of date.

- Fill your songs (the bits 'in between the silence) with scary words like psychosocial, sadistic, grotesque, abstraction, deformed, necrosexuality, etc., etc.

- Lastly, but not leastly, no smiling except when you see the sales figures for your latest magnum opus.

KEV LIST

### ALICE COOPER Classicks (Epic)

Another compilation of songs by Vincent Furnier's alter ego, mainly taken from the trio of *Trash*, *Hey Stoopid* and *Last Temptation*. No prizes for guessing which tracks, but the verisons of the Coop's cool hits of their day ('School's Out', 'Billion Dollar Babies', 'Only Women Bleed', etc.) are actually live versions recorded for the *Trashes the World* video. If you already have the aforementioned items, then there's not much point in getting *Classicks*, unless you simply must have the previously unreleased blowtorching of Jimi's 'Fire'. Nevertheless, it's an entertaining hour of demented ditties that could go down a treat for Hallowe'en.

GEOFF DUNN

### ECHOBELLY On (Epic)

Where, oh, where did the ego go? Echobelly's second album, *On*, is an average follow-up to *Everyone's Got One*. The two singles for starters: 'Great Things' is a saccharine smile about not compromising and knowing what life is, blah, blah, blah; 'King of the Kerb' falls short of complete disaster because of the chorus, and of course, with Sonya's vocals it would be hard to make total mess of it. But apart from the opener, 'Car Fiction', and 'Four Letter Word' (which sounds like it was lifted from the ego

sessions), the rest of the album is virtually passionless. Where are the 'Taste of You's' and the likes of 'Father Ruler King Computer'?

I guess 'Something Hot in a Cold Country' is interesting, well, different anyway — with a spot of slide guitar — and 'Dark Therapy' is an experiment into the Lush type of will o' wisp, but overall it's an unsure album. If you want to hear the emotional highs Echobelly are capable of, then pick up a copy of their debut — it still stands up and sounds a whole lot fresher.

JOHN TAITE

### RICHIE BLACKMORE'S RAINBOW Stranger In Us All (BMG)

Blackmore has beaten his former colleagues (Deep Purple — twice removed) to the restart line with this eighth studio album from Rainbow; but is it any good?

Perhaps surprisingly, yes, although there is the occasional retread of roads already well travelled by the man in black. A third version of 'I'm Still Sad' seems unnecessary, but does prove Blackmore's new young band of unknowns can really play. Singer Doogie White has good range, somewhere between Ronnie James Dio and Joe Lynn Turner (he nearly filled the recent vacancy in Iron Maiden), while drummer John O'Reilly merely plays by numbers, and has already been sacked in favour of the re-recruited Chuck Burgi. Expect the other members to all vanish one by one in typical Blackmore fashion!

Anyway, the things that make *Stranger* interesting are a quite startling rendition of Greig's 'Hall of the Mountain King', the different approach of tracks like 'Hunting Humans' and 'Ariel', plus, of course, Blackmore, who dominates the proceedings with delight, and still musters some wicked sounds out of his Stratocaster. No disappointments for the diehards here.

GEOFF DUNN

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