

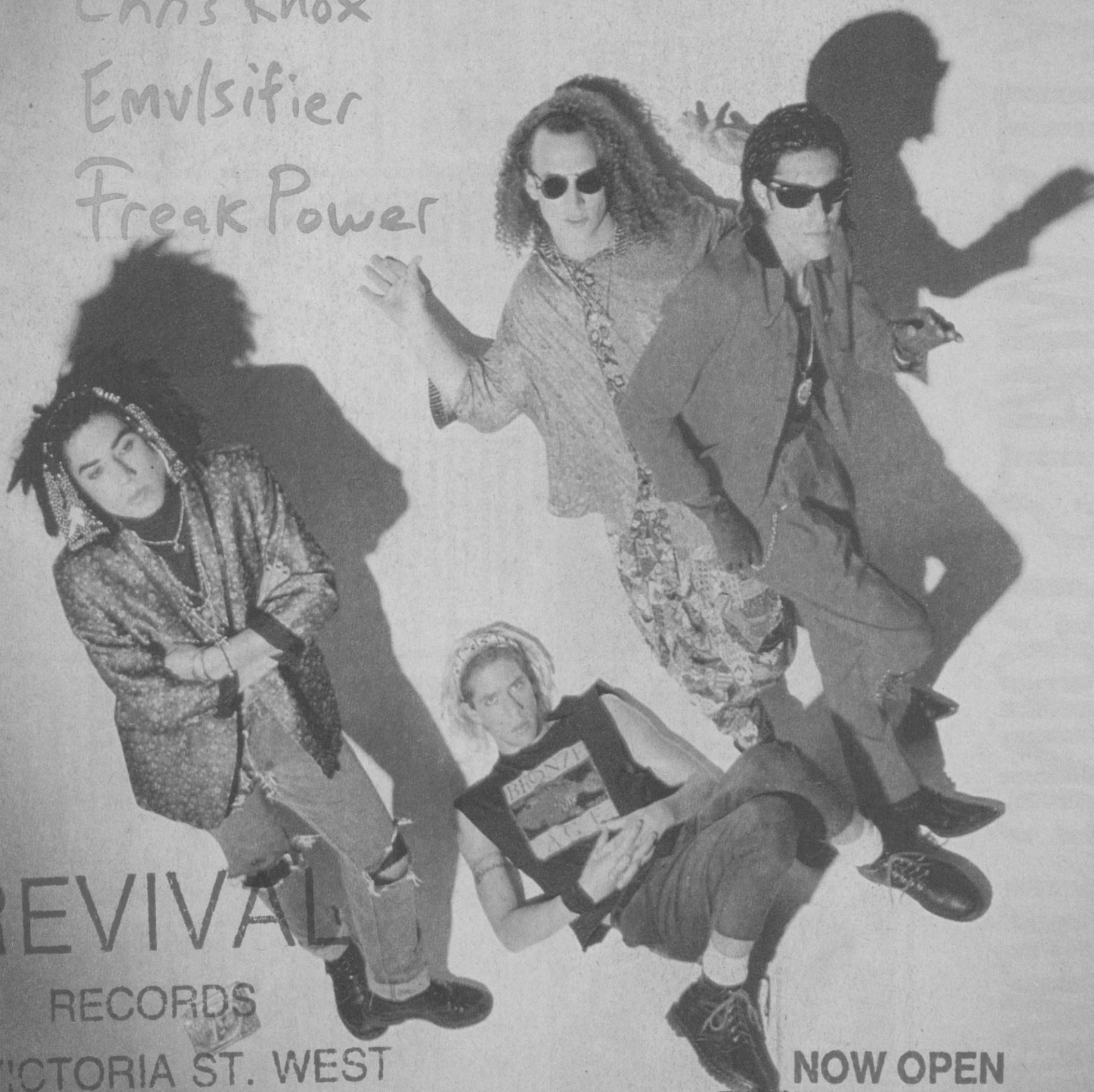
No.167 June 1991

rip it up

New Zealand

The La's
Chris Knox
Emulsifier
Freak Power

Jane's Addiction



REVIVAL

RECORDS

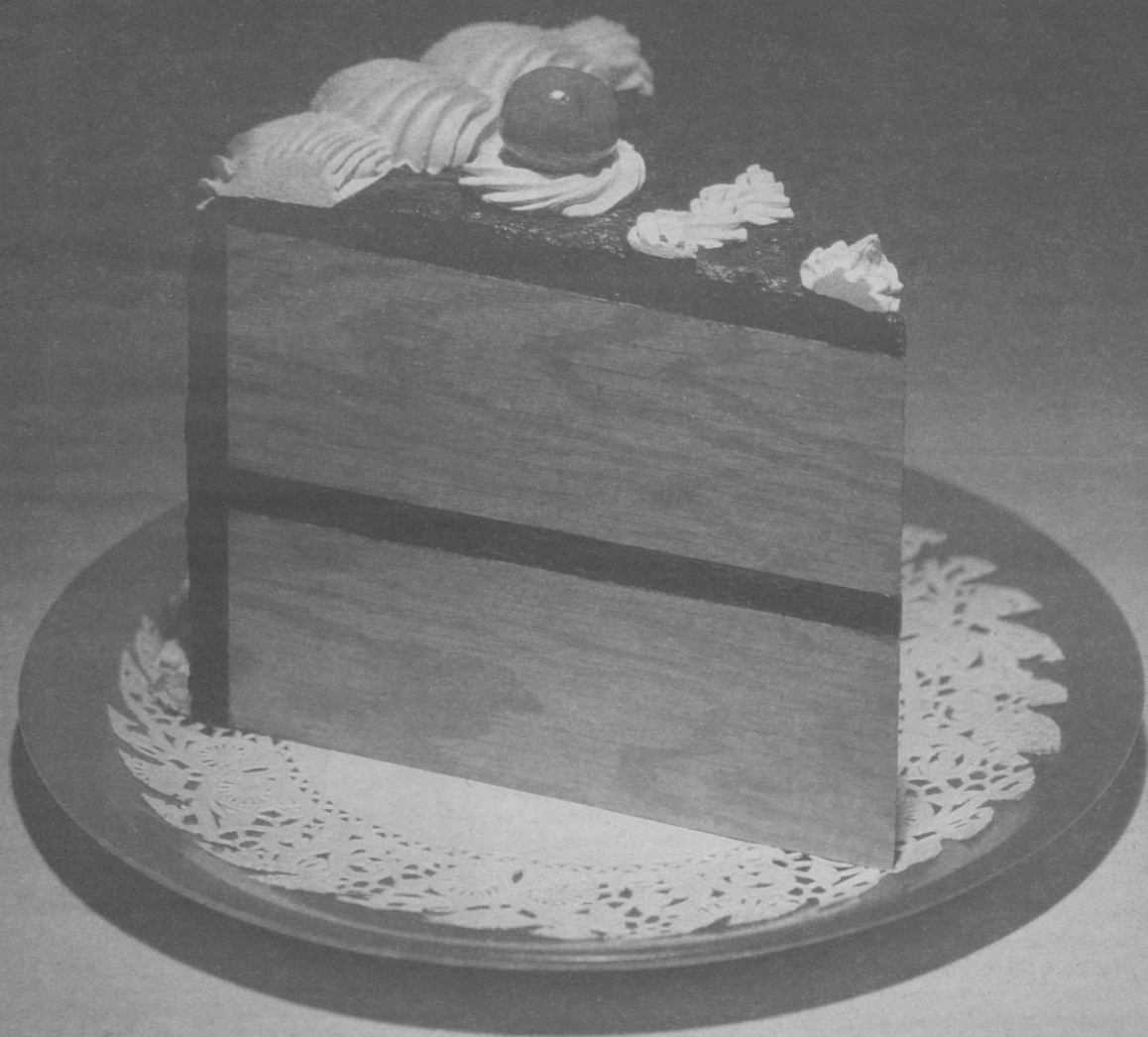
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EXTRA LATE NIGHT

THURSDAY

YOUR FIRST PIECE OF THE NEW CROWDED HOUSE



Rheineck

Viva

ROCK

FILE



SPERM BANK 5

The Sperm Bank Five production line groans into action... in the pipeline, SB5 T-shirts, compilation video and a five song independent cassette release featuring such soon-to-be classics as 'Sausages of the Night' and 'Guru's Lunch Box' plus the already famous 'Put Another Log On The Fire'. Grimecore at its most scintillating. See *Auckland Rumours* for further details.

VIDEO AWARDS

The 1991 Flying Fish Video Awards take place in mid July. Any NZ music video made between May 1990 and June 1991 can be entered. Categories for which Awards are given include Best Video, Best Director, Best Editor etc.

The Awards will be presented at The Carpark, Wellington, Saturday, July 13. Entries close June 28.

Entry forms can be obtained by

phoning Auckland (09) 780-238 or Wellington (04) 846-159, fax (04) 801-6920, or write to PO Box 9101, Wellington.

SHEEP FREAKING

In July Flying Nun will issue a compilation of new NZ bands, entitled *Freak the Sheep* after BFM's popular kiwi music show. The tracks have been compiled by the show's host Lisa Van Der Arde. *FTS* will be issued on tape, vinyl and CD.

Artists appearing are Compulsory Joy, Hallelujah Picassos, Freak Power, Nixons, Sperm Bank 5, Drill, Malchicks, Lee Harvey, Watershed, Nemesis Dub Systems, Second Child and Plaster Saints.

Another *FTS* Compilation is planned for later this year.



Crowded House

FAB FOUR

Crowded House are now four with Tim Finn in the line-up permanently and the release of the single 'Chocolate Cake', a Neil & Tim writing collaboration, from their 2 Rip It Up

forthcoming album *Woodface*.

While in Split Enz, the Finn brothers wrote their songs independently. Their first collaboration occurred in 1989 when they embarked on a recording project separate from Crowded House, writing and singing

together. The "Finn Brothers" record evolved into being the next Crowded House album with the brothers sharing most of the songwriting credits.

A Crowded House interview will appear in the July *RipItUp*.



Record deal for Nine Livez (L-R): Mickey Betts, Rueben Sakey, Mike Friedlos, Harvey Jackson.

Speed metal band **Shihad** who opened successfully for **Faith No More** last year, will release their debut EP *Devolve* this month on Pagan Records. The band commences a national tour from July 10... **Dean Hapeta** of **Upper Hutt Posse** has returned from the USA to work on the video for their upcoming single 'Stormy Weather'...

the **Parker Project** have recorded a single to follow-up their recent No.1 NZ Single 'Tears On My Pillow'. Release is scheduled for mid-July... the NZ Arts Council **New Artists Recording Scheme** committee met in the first week of June to select the artists to receive a \$5000 grant towards the recording of their debut single or EP.



Nixons (L-R) Michael Scott, Sean Sturm and Mark Pollard.

SHONA LAING

Sony NZ are releasing a compilation *Shona Laing 1905-1990, A Retrospective*. The 19 track collection includes recordings from her early days on Polygram up to her more recent recordings on Pagan.

Songs featured include her 70s debut hit '1905' and later hits 'Glad I'm Not A Kennedy', 'Drive Baby Drive' and 'Soviet Snow'.

NZ HITS NY

New Zealand will be represented officially, at the New Music Seminar, New York, this July. For the first time there will be a NZ stand at the 1991 Seminar and key indie labels and NZ media will be represented.

A co-ordinated effort to make the international music community aware of New Zealand's local music industry has come from the initiative of indie NZ labels, a new industry action group "Music New Zealand" and Lena Days, editor of *NZ Music Services Directory*.

Music New Zealand aims to work with the NZ Trade Development

Board to assist in the exporting of NZ music. The action group's slogan is "New Zealand — The Fresh Source."

Representing NZ indie labels will be Roger Shepherd (Flying Nun), Trevor Reekie (Pagan), James Moss (Jayrem), Murray Cammick (Southside).

GROOVY "10" GIG

Real Groovy Records are celebrating their 10th Birthday with a public party at the Gluepot, Saturday July 6th. Known as an outlet for indie Kiwi music, imports and secondhand records, Real Groovy have chosen an all-star Kiwi line-up to celebrate their first 10 years.

Appearing are Chainsaw Masochist, Charlotte Sometimes, Chris Knox, Semi-Lemon Colas, Al Hunter, Hallelujah Picassos, Sam Ford, Shayn Wills and Neil Finlay.

The bar will be open until 3am and the gig kicks off with a 8-9pm happy hour, there's Cajun & Mexican food, magicians etc. Tickets are \$10 at Real Groovy.

Winners will be announced this month... **Ngaire** will soon release her debut album *Ngaire*. Most of the songs are written by her producer Simon Lynch and former Dudes bassist Les White... **These Wilding Ways** fronted by former Screaming Meemees guitarist **Michael O'Neill** have released their debut single 'Can't Control Her' on Tall Poppy Records... the mixing of the new **Bats** album has been completed at Green Street Studio, New York... the **Straitjacket Fits** song 'Missing Presumed Drowned' has is the No.2 Most Added song on Adult Alternative radio stations in the USA. The album will be released later in June. The group is touring USA for a month with the **LA's** and playing three gigs in New York at the same time as the mid-July **New Music Seminar**... Auckland rockers **Nine Livez** have been signed to a joint venture deal between Stebbings Studio and Warner Music NZ. The group will record four tracks, for two singles... **JPSE** are likely to record a new single in July with producer **Nick Mainsbridge** (early Triffids, Tall Tales & True, Ratcat)... the new **Merenia** with **Where's Billy** single 'You Know (I Like It)' is released... producer / programmer **Stuart Pearce** (Upper Hutt Posse 'Do It Like This' remix) has moved back to Auckland to work with **John Diamond** (ex Ardijah) as "Beat You Up Productions". They will work out of Mandrill Studios. Their first collaboration is the new **Moana & the Moahunters** single 'A E I O U (Akona Te Reo)'... the new **S.P.U.D.** album *Gnaw* is due for August release.

VIDEO GRANTS

NZ-On-Air, the independent body that determines how funds from TV License fees are dispersed to maximise NZ made programming, has made three trial grants for three NZ music videos to be made.

At present, *NZ-On-Air* are establishing their on-going policy in respect to funding music videos in the future. It's thought that they will set a pre-determined number of videos to contribute to annually, so as to assist in the programming of high quality local music video clips.

The videos funded in the trial programme are the forthcoming releases by Moana & the Moahunters, Front Lawn and Upper Hutt Posse.

MALCHICKS & NIXONS TOUR

The Malchicks take their form of "energised guitar pop with teeth" away around the country on their first national tour, playing alongside the Nixons. Since their formation in late '89 they've proven themselves one of the most consistent and hardworking "alternative" bands on the increasingly crowded Auckland circuit, possessing a quiet visual interplay on stage, presenting songs which steer clear of issues to incline towards "a montage of subjective experience". Their softer textures should be well off-set by the Nixons hi-energy romp. See calendar for details.

PUSH AUSSIE HIT

PUSH PUSH have flown to Australia to appear on the live comedy & variety show *Hey Hey It's Saturday*, a popular but parochial Australian TV show that will commence screening here in June.

The group has a hit in Australia with 'Trippin'. The song debuted in the ARIA Sales Chart at No.67 and Australian Sources expect 'Trippin' to at least go Top 20. This may be the first major Australian hit by a NZ resident artist, since the 60s when Ray Columbus hit the Aussie charts with 'She's A Mod'.

Push Push will release their next single 'Song 27' in July.

Rheineck

WHAT'S GOING DOWN?



Motorhead play Logan Campbell Centre June 30.



Women In Blues play the Gluepot Wednesday June 19.



Jane's Addiction play Auckland Town Hall June 21.



Shihad on tour July.

MON

TUE

WED

THUR

FRI

SAT

SUN

- Heavy rockers **Motorhead** play Auckland's Logan Campbell Centre on June 30.
- **Jane's Addiction** play the Auckland Town Hall, Friday June 21 with openers **Rumblefish**.
- **Dave Dobbyn** and **Grant McLennan** (GoBetweens) will do an extensive NZ tour starting July 25.

- **Emulsifier** play Auckland's Dog Club, June 14.
- **Push Push** play South Auckland nightclub, Coliseum, June 27.
- **Shihad** are touring from July 10 to 26 to promote their new EP *Devolve*. Dates include an All-Ages Rage (licensed upstairs only) at Auckland's Power Station Friday July 12.

JUNE 13
Lets Planet New Carpark, Wgtn.
Sound Of Mucas, God Peace,
Heathen Filth Gluepot
Pounding System: Dubhead,
DLT, Digidad Surge, Fort St
Ebeling Bros Cactus Jacks
Strange Loves Chh.
Truda Chadwick Band
Someplace Else
Long Walk Te Puke

14 **EMULSIFIER**
Emulsifier, Sperm Bank 5 Dog Club
Sam Manzanza New Carpark
Overdose, Mona Lisa, Rock Gods, Foreign Exchange
Powerstation
Sharkie & Fins Abbys
Wgtns battle of bands winners Gluepot
Long Walk Otumotai
Strange Loves Dndn.

15 **SLAVE**
Funkage: MC OJ & Rhythm Slave, Emulsifier, Supergroove, Semi Lemon Colas, Deep Sea Racing Mullets Power Station
Sonic Twisters Cactus Jacks
Renderers Gluepot
Second Child, Zombie Boy, Lester Bangs Dog Club
Trasch New Carpark
Kalideapops Abbys

16
Shona Laing Java Jive
Linn Lorkin & Nairobi Trio Ak Art Gallery
Nina Lane Aotea Centre
Cosmonaut Valentina Tereshkova is the 1st woman in space.

17
Jam Night Java Jive
Be still my beating heart, Barry Manilow is 45.

18
Women Performers Nite Java Jive
Paul McCartney (49) & Alison Moyet (30) share B'days.

19
Women In Blues Gluepot
Voodoo New Carpark
Ted Clarke & Backdoor Blues Band Cactus Jacks
George Chism Band C Celebre
Paula Abdul is 28.

20
Pink Frocks Gluepot
Ebeling Bros Cactus Jacks
The Maxx Hot Lava
Pounding System Surge
Bluespeak C Celebre

21
Jane's Addiction, Rumblefish Ak Town Hall
Freak Power, Semi Lemon Cola (& DJ Sicoff) Cactus Jacks (after Jane's Addiction.)
K9 Cabaret Dog Club
Purple Powerstation
Warratahs New Carpark
Long Walk Ohope Beach Resort
James Gaylyn Band C Celebre
Cultural Funk Dance Group Surge

22
Stylee II: Dubhead, Slowdeck, Megapower, Sister Kay, DLT, Digi Gad, Tuffy Culture, Lady Lee, Sister Issacha, Riot Riddum Dog Club
Blue Marbles Farewell Party Surge
Sonic Twisters, Plymouth Furies Powerstation
Graham Brazier New Carpark
Long Walk Rockafellas

23
NZ Herald's Dominik Roskrows farewell party C Celebre
Linn Lorkin, Happy Talk Java Jive
Brandy Now Ak Art Gallery

24
Jam Night: Bullfrog Rata, Shayn Wills Java Jive
Astro (UB40) is 34.

25
Women Performers Nite Java Jive

26
Ted Clarke & Backdoor Blues Band Cactus Jacks
Al Hunter Armadillo
George Chism Band C Celebre
Mick (Clash, BAD) Jones is 36.

27
Push Push Colliseum, Ak.
Topp Twins Gluepot
Bumpin' Ugly New Carpark
Pounding System Surge
Warratahs Armadillo, Symond St, Ak.
Ebeling Bros Cactus Jacks
Bluespeak C Celebre

28
Disraeli Gears New Carpark
Pink Frocks, Gestalt Dog Club
Strange Loves Invercargill
Nixons Gluepot
Malchicks, Semi Lemon Colas,
Deep Sea Racing Mullets Ponsonby Community Centre

29
NRA New Carpark
Satin Loves You: Honey Love, Kaleidapops, Semi Lemon Colas Powerstation
Hallelujah Picassos Surge
Gangsters Abbys
Funny Business Gluepot
Malchicks, Nixons Rockafellas
Strange Loves Invercargill

30
Motorhead Logan Campbell Centre
Warratahs Java Jive
Peter Barwick Group Ak Art Gallery
Nina Lane 39 Steps, Titirangi
Yee-ha! 1st Country music single recorded 1922.

JULY 1
Jam Night: Bullfrog Rata, Shayn Wills Java Jive
Deborah Harry (46) & Princess Diana (30) share B'days.

2
Moana & Moa Hunters Gluepot
Women Performers Night Java Jive

3
Ted Clarke & Backdoor Blues Band Cactus Jacks
Al Hunter Armadillo
Bluebottles Canterbury Uni
1971: Jim Morrison dies of a heart attack, 1969: born today Thomas Cruise Mapother IV. Brian Jones however turns to chlorine.

4
Nixons, Malchicks New Carpark
Charlotte Sometimes, Topp Twins Dog Club
Ebeling Bros Cactus Jacks
Pounding System Surge
Truda Chadwick Band DB Mt Maunganui

5
K9 Cabaret Dog Club
Lifestyles Gluepot
Graham Brazier Powerstation
Sharkie & Fins Abbys
Charlotte Sometimes (solo)
Gettafix-spresso, K'rd
Ebeling Bros Cactus Jacks
Fashion System Surge
Truda Chadwick DB Mt Maunganui

6
Real Groovy 10th Birthday: Chainsaw Masochists, Chris Knox, Al Hunter, Semi Lemon Colas, Charlotte Sometimes
Gluepot 8pm to 3am.
Earth Telephone Dog Club
Compulsory Joy, Godstar, Nemesis Dub Systems Surge
Skapa New Carpark
Malchicks, Nixons P. Nth.

7
Maximum Load Gluepot
Chris Thompson Java Jive
Nathan Haines' Jazz Committee Ak Art Gallery

- Another All-Ages Rage at the Power Station is five group on Sat June 15 with **MC OJ & Rhythm Slave, Emulsifier, Semi-Lemon Colas, Deep Sea Racing Mullets** and **Supergroove**.
- **Not Really Anything** play a Record Release Party at Wellington's Carpark, Sat June 29.
- Tickets are on sale now for **AC/DC** at Athletic Park, Wellington

- Nov 13 and Mt Smart Stadium, Auckland Nov 16.
- The **Nixons** and the **Malchicks** play Wellington's Carpark Thurs July 4.
- Possible tours: **Hoodoo Gurus** in June, **Transvision Vamp** in August and **Snap** in September. There's talk of tours by **Bob Mould, Morrissey** and **Dire Straits**.

- **Moana & the Moahunters** play a launch party for their single 'A E I O U (Akona Te Reo)' July 2 at the Gluepot.
- After the **Jane's Addiction** concert, **Freak Power** and **deejay Sicoff** play Cactus Jacks, Finance Plaza.
- **Emulsifier** play instore at Brashs, Queen St, Auckland noon Saturday June 15.



Moana & the Moahunters play the Gluepot July 2.

N.R.A. play Wellington's Carpark June 29. ▶



RHEINECK DRY. IT'S WHAT'S GOING DOWN

LEMMY

It's no easy task to become an icon of modern culture. Usually it involves dying a dramatic death or being at least martyred in some way. For Lemmy and Motorhead it's been the hard way to becoming household names in the more discerning households — a 17 year haul through the crazy world of rock'n'roll. Staunchly singleminded in their musical vision and stylistic approach, Motorhead are the ugly flipside to the Protestant work ethic.

The Motorhead story goes back even further beyond that notorious day in March 1974 when Lemmy was talked out of calling his new band Bastard and so Motorhead (a technical term for an experimenter in amphetamines) was born. The story goes back to a young lan

Kilminster, gentleman horsebreeder in Wales who, after hearing Little Richard, sold up, bought a guitar and was off into the wild world of pop. It's sort of strange to imagine Motorhead's roots lying fundamentally with Little Richard. "Yeah, well, I loved that stuff and I still do now." Which sort of explains the track 'Going To Brazil' on the new album. "Ha ha ha, yeah, that's a pure Chuck Berry thing." This inspiration led to time in a number of rockin' sixties combos of extremely dubious nature (anyone remember the Rockin' Vicars?). As the sixties travelled their path Lemmy evolved through Flower Power and hanging out with one of the Jimi Hendrix Experience's roadies into some serious drug use and a place in Hawkwind, the tripped-out progenitor to a lot of today's metal. Lemmy spent four years as guitarist for Hawkwind and was partly responsible for the classic 'Silver Machine'. He parted ways with the band in 1974 after being



busted for amphetamine possession on the Canadian border and then started the legendary Motorhead. As the man himself says, "If this band moved in next door your lawn would die." Motorhead have had some serious peaks over the last seventeen years. 'Overkill', 'Ace of Spades' and 'No Sleep Till Hammersmith' could all be described as classics of sorts. They've also had a few lows. Some ill-advised duets with the likes of Wendy O. Williams and a couple of recent albums that verged on self-parody and were not exactly inspired musical moments even by Motorhead's own three-very-loud-chords standards. However, with the new meisterwerk 1976 all that has changed. It's not only a return to classic form for the band but they've let new elements creep into their sound. There's hints of melody and sort of conceptual tracks. The first single '1976' even boasts some very fine cello lines filling out what is basically an

anti-war ballad. "Well, we're getting older and everything, so what the hell. I don't see why we shouldn't do something different, we've been doing the same stuff for years. We just thought why not do something new?" But 1976 still retains that classic Motorhead thrash sound though. A personal favourite has to be 'Ramones' which is a tribute to the band themselves. "Yeah, they've always been favourites. Joey really likes that track too." It's sort of cool that Motorhead would do a tribute to the Ramones, as Motorhead themselves have been inspirational to so many punk and thrash bands. "A lot of them do say that, don't they? I suppose everybody has influences and it's nice to be credited, even by them! Ha ha." Another sort of un-Motorhead move is the band's relocation to LA. Lemmy just doesn't strike me as the Hollywood type. "It's just great here, especially

after London. I mean, it's always warm here, the chicks wear a lot less and everything's half the price I'm used to. What more could you want?" Well, I certainly couldn't argue with that. So now to the million dollar question. Are you going to tour down this way? "We've just finished a three month tour in Europe so we're sort of resting, but we are coming down that way in June." Which is decidedly good news for those of us who witnessed the last onslaught. It was sheer utter power, and a definite eye-opener for a cynical little punk rocker like myself. Now, some seven years on, Motorhead are going to do it all again. It's nice that there's some consistency left in the world. KIRK GEE

UP FRONT

When Guns N' Roses played a special pre-tour show at Los Angeles' 2,700 seater Pantages Theatre. So many of the songs were new that Axl Rose required Teleprompters on stage scanning the lyrics... Happy Mondays didn't complete their USA tour due to "illness" and "technical difficulties." The band arrived after they were due on stage for their opening spot at Jane's Addiction Madison Square Gardens gig, forcing the headlining act to run late and incur a \$7,000 union overtime penalty... Stone Roses have won their case against their record label Silvertone. The judge described their contract as "entirely one-sided and unfair." The group have demoed enough material for two albums and the group are now free to sign a 20 million pound deal with Geffen Records... Jim Kerr of Simple Minds is now romancing actress Patsy Kensit... the 1991 New Orleans Jazz / R&B Festival attracted 333,000 people over six days of music, cuisine and crafts... on John Lee Hooker's next LP he will be joined by Stones guitarist

Keith Richards... USA summer rock tours feature multi-band line-ups, Poison with Slaughter and Bullet Boys while Anthrax are joined by Megadeth, Slayer and Alice In Chains... Prince has not only completed his new album Diamonds & Pearls, he's also written songs on new releases by Paula Abdul, Martika, Miles Davis, Louie Louie, T.C.Ellis, Eric Leeds, Ingrid Chavez and Patti Labelle... Chuck D. guests on the Anthrax cover of Public Enemy song 'Bring the Noise'... Def America boss Rick Rubin will produce the next Red Hot Chili Peppers' album... guitarist Peter Solowka has left Wedding Present... funk eccentric George Clinton intends to produce former Milli Vanilli frontmen Rob and Fab. Clinton commented, "even lip-synching is an art."... spoof act 2 Live Jews are back with 'Fiddling With Tradition' on Kosher Records... lead singer of new R&B group Le Gent is Ron Wilson, the son of the legendary Jackie Wilson... future technology: Sony are planning a new "Mini-Disc" (64mm diameter, recordable / erasable optical disc system) and they will also support the introduction of the new Phillips format, the "Digital Compact Cassette", a format compatible with existing cassette players... David Ritz, author of Marvin Gaye bio

Divided Soul, has assisted former Atlantic Records R&B whizz Jerry Wexler to write an autobiography of his years working with Aretha Franklin, Wilson Pickett etc... Natalie Cole has recorded 22 classics by her father, Nat King Cole with orchestral, big band or trio accompaniment, on her new album Unforgettable... Nile Rodgers has produced the new Ric Ocasek solo album Fireball Zone... David Byrne will release an orchestral album The Forest from his 1988 theatre piece... Byrds member Gene Clark (46) was found dead from a heart attack... Will Sinnott of the Shamen was drowned in a Canary Islands swimming accident... Dan Reed Network will cover Pink Floyd classic 'Money'... a Rock Aid Armenia remake of Led Zeppelin's 'Rock & Roll' will feature Roger Daltrey and Steve Harris... new Anthrax release Attack of the Killer Bs features new songs recorded live plus covers of Public Enemy's 'Bring the Noise', Kiss's 'Parasite' and Chantay's 'Pipeline'. One new track is spelt backwards 'N.F.B (Dallabnikufecin)'... Genesis are recording an LP for late 1991 release. They will tour in 1992... U2 have taken legal action against a UK store with stock of a Europe-sourced bootleg of U2 rehearsals and demos for their next album.

RATCAT

If you can swallow the name, Sydney's Ratcat are one Australian act worth catching. Their six song EP Tingles landed them at the top of the album charts, a winning combination of instant pop accessibility and fuzzed out fed back "alternative" edginess. Bland they are not. Now that sudden leap from underground cult status to massive overground success has been repeated across the Tasman with the release of their debut album Blind Love an instant No.1 in the Australian charts.

Speaking over the line from Sydney, guitarist Simon Day says he can't walk down the street anymore without getting recognised, which makes Ratcat sound like the Kylie Minogues of alternative music. Does this mean the great Australian public are hanging out for pop music with teeth as opposed to pub rock with balls? Simon says the current charts affirm that this is so. Younger bands with names like the Baby Animals, Falling Joys and Hummingbirds are all edging up the chart ladder. As for Ratcat, they started life in



Ratcat (L-R) Simon, Amr, Andrew.

1986 as Dangermouse but only played a few dates under that moniker. In view of their increasing independent popularity, a record label signing was inevitable and rooArt (through Polygram Australia) presented them with a contract in May 1990. Since when they have gone on to "break a few records". And we're not talking smashing them over their kneecaps. Sure, some early fans have accused them of selling out, but Ratcat say they're still the same people. "We grew up with punk but we're really into the Beach Boys, the Beatles, classic 60s pop stuff as well as the Pixies, the Jesus and Mary Chain, Dinosaur Jnr and those sort of things, a cross between new noise and old noise," explains Simon.

As for the spine-chilling Challenger sample at the end of 'Away From This World', some people might think its tasteless but the intention was serious, amplifying the song's statement about "the fact that outerspace is so enormous and we're just like ants, and there's no point worrying about your own misery because you're so small anyway." What NASA think remains to be seen — Ratcat haven't been released in America yet but they're keen to take their sound to the world market so a tour is imminent — Europe, LA and finally, New Zealand. Meanwhile, get yourself a copy of Tingles if you want lift-off. DONNA YUZWALK



VERY NEW
&
VERY COOL
OUT NOW
or
OUT SOON

THE HOME OF THE INDEPENDENTS

Moana & the Moa Hunters "AEIOU" 7"/Cassingle/12"
MC OJ & The Rhythm Slave "BODY RHYMES (Protect Yourself)" 7"/Cassingle/12"
These Wilding Ways "CAN'T CONTROL HER" 7"/Cassingle
Emulsifier "ROCK YOUR RADIO" Cassingle/4 Track EP
Charlotte Sometimes "RED LETTER" 7"/Cassingle
"QUEEN CHARLOTTE SOUNDS" LP/CASS/CD
Six Volts "CRYING SHAME" 7"/Cassingle
"STRETCH" LP/CASS/CD
Ngaire "NGAIRE" LP/CASS/CD

ALL ABOUT RED

REDHEAD KINGPIN AND THE FBI



THE TITLE IS UNUSUAL: **THE ALBUM WITH NO NAME.**

BUT THEN, SO IS THE ARTIST: **REDHEAD KINGPIN.**

ON HIS LATEST ALBUM, THE 19 YEAR OLD REDHEADED NEW YORKER UNLEASHES HIS DYNAMIC RAP STYLE - CROSSCUTTING BETWEEN SLY SATIRE AND SOCIAL COMMENTARY.

THE STRATEGY IS SIMPLE: BLEND STREET WISE HUMOUR WITH A HEALTHY, ENDEARING CHARISMA. THE RESULT? A FIERCE RAP MUSIC RECORD THAT COULD BE SUBTITLED "REDHEAD COMES OF AGE".

UPBEAT TRACKS - "**ALL ABOUT REO**", "**3-2-1 PUMP**", AND "**WHAT DO YOU HATE**" - ARE FUELED BY WICKED HUMOUR AND JACK SWING JUICES AND "**LOVE THANG**" IS SO FUNKY! STILL **THE ALBUM WITH NO NAME** TRANSCENDS SIMPLY PARTY MUSIC STATUS AND SOME SERIOUS ISSUES GET ADDRESSED. "**PLAN B**" PROMOTES SAFE SEX. "**GET IT TOGETHER**", THE ALBUMS FIRST SINGLE, IS A FORCEFUL PLEA FOR UNITY.

ANY LINGERING SUSPICIONS THAT THE 19 YEAR OLD **REDHEAD KINGPINS** QUICK RISE TO FAME MIGHT NOT HAVE BEEN TOTALLY MERITED CAN BE FINALLY LAID TO REST WITH THIS FINE SECOND ALBUM.

FOR **ONE**, THIS IS A VERY **DANCE-FRIENDLY** ALBUM, MIXING IN 'NEW JACK SWING' FOR A VERY ACCESSIBLE STYLE WHICH OWES AS MUCH TO FUNK AS THE BEATBOX. **SECONDLY**, ALTHOUGH HE BELONGS TO THE OLD MAINSTREAM OF HIP HOP RATHER THAN THE DE LA SOUL SCHOOL OF CREATIVITY, HE IS GENUINELY SELECTIVE AND TAKES IN ALL MANNER OF UNUSUAL SAMPLES FROM BETTY WRIGHTS 'CLEAN UP WOMAN' TO BONEY M'S 'MA BAKER'. **THIRDLY**, AND PROBABLY THE MOST ENDEARING, HE MIXES IN A WICKED SENSE OF HUMOUR WITH HIS SOCIAL OBSERVATIONS. ★★ ★★

Jan Cranna Q MAG

N°1 U.S. ALBUM

Paula Abdul

Only a perfectionist with a passionate commitment to her work would toy with a formula that yielded one of the most successful debuts in recording industry history and that is precisely what **Paula Abdul** has done in recording and co-writing **Spellbound**.

To help realise her vision for **Spellbound**, Paula teamed for eight songs with Peter Lord, V. Jeffrey Smith and Sandra St. Victor of critically acclaimed Brooklyn, N.Y. based rock-funk group **The Family Stand**. The Family Stand co-wrote and co-produced eight tracks on the album.

Other musical collaborators on **Spellbound** include ace producer **Don Was**, who produced the off-beat, ska flavoured "Alright Tonite", written by **John Hiatt**. Rounding out the collection are the dance songs, "To You", co-written by **Colin England** and its producer, **Jorge "G-Man" Corante**, and "U" written and produced by **Prince**.

"NO NEED TO PREDICT THIS ALBUMS FUTURE, JUST COUNT THE DAYS TO N°1".



Spellbound

Virgin

The NZ ROCK Shops

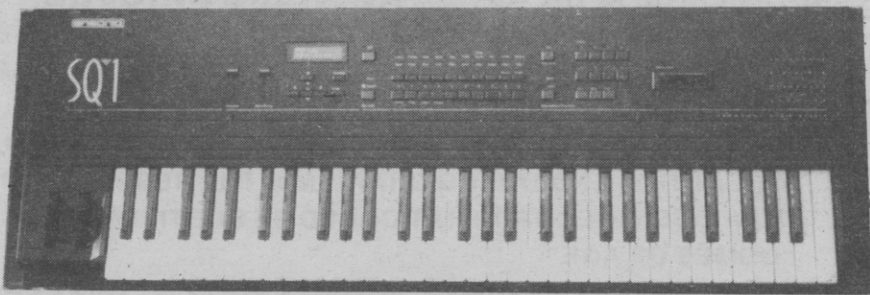
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FAX (09) 775-994

The CHRISTCHURCH ROCK Shop
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TAMA ROCKSTAR DELUXE 5PC MISTY CH [AK]	\$1895	\$1695
TAMA ROCKSTAR DELUXE 5PC MISTY CH [AK]	\$1895	\$1695
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PEARL CZX CHAMPAGNE LAQUER [W]	\$5995	\$4995
PEARL BLX CORAL RED 6 PIECE [AK]	\$3995	\$3495
PEARL WLX WHITE LAQUER 5PC [W]	\$2499	\$2195
PEARL WLX RED LAQUER 5PC [CH,AK]	\$2499	\$2195
PEARL BLX BLACK LAQUER 5PC [CH]	\$3390	\$2995
PEARL EXPORT 5PC WHITE [W]	\$1550	\$1399
PEARL EXPORT 5PC BLACK [AK]	\$1650	\$1399
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PEARL Fibres Double Bass Kit Blue [W]	\$1295	\$1095
PEARL VX FORUM NEW!! SPECIAL!! [ALL]	PLUS FREIGHT EX AUCK.	\$799
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LUDWIG BLACK BEAUTY BRONZE SH. [AK]	\$995	\$895
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19" K DARK CRASH	\$399	\$359
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18" AVIDIS THIN CRASH	\$329	\$299
18" AVIDIS PING RIDE	\$329	\$299
18" AVIDIS MINI CUP RIDE	\$329	\$299
18" AVIDIS MEDIUM RIDE	\$329	\$299
20" AVIDIS CRASH RIDE	\$329	\$299
20" AVIDIS EARTH RIDE	\$329	\$299
12" Z SERIES SPLASH	\$199	\$179
14" Z SERIES DYNANO BEAT HATS	\$299	\$249
20" Z SERIES POWER SMASH	\$299	\$249
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W-30 Workstation (AK)	\$1495	\$2995
U-20 RS PCM Keyboard (AK,CH)	\$2695	\$1995
JX-1 Synth (AK,W,CH)	\$1595	\$1395
S-220 Sampler (CH)	\$995	\$995
S-770 Pro Sampler (W)	\$8500	\$8500
D-50 LA Synth Special (CH)	\$2995	\$1695
D-20 LA Synth/sequencer (ALL)	\$2995	\$1395
D-10 LA Synth (used AK)	\$995	\$1395
D-10 LA Synth (ALL)	\$2295	\$1395
D-5 LA Synth (ALL) Special this month	\$1495	\$1395
D-110 LA module (AK) used	\$1595	\$895
U-220 PGM Module (ALL)	\$1895	\$1395
PG1000 D50 Programmer (W)	\$995	\$495
MKS-10 Piano Module (CH)	\$599	\$199
JUNO-2 Synth W/Case (CH)	\$995	\$795
E-5 New (CH)	\$1095	\$1095
MC-500 Used Good Cond (AK)	\$995	\$1095
MC-300 Used with Case (AK)	\$995	\$1095
MC-50 New Micro Composer (ALL)	\$1595	\$1095
MC-500 MK2 Sequencer (CH)	\$2995	\$1095
MT-32 Sound Module (AK)	\$995	\$495
R-8M Drum Module (CH)	\$1895	\$1595
R-5 Rhythm Composer SPECIAL (AK)	\$1490	\$1095
TR-727 Latin Percussion (CH)	\$299	\$299
CR-80 Human Rhythm Composer (CH)	\$1290	\$1095
CR-1000 Pre-set Drum Mach (CH)	\$995	\$499
RA-50 Realtime Arranger (AK,W)	\$1895	\$1095
SPD8 Pads with Sounds (AK,W)	\$1895	\$1095
Boss DR550 Drum Machine (ALL)	\$595	\$1095
Sound Plus Sound Module (W)	\$150	\$1095

RHODES (ALL) SUPER SPECIALS by ROLAND	RRP	Our Price
MK-80 Big Mother Key/Piano	\$3995	\$2995
76 note Dig Key RSPCM Sounds	\$2995	\$2995
660 61 note Dig Key RSPCM Sounds	\$2595	\$1795

PEAVEY (AK)	RRP	Our Price
DPM-3 Workstation (ALL)	\$4995	\$1095

ENSONIQ (ALL)	RRP	Our Price
EPS 16+ New Release Sampler	\$599	\$1095
VFX-SD New Synth w/DiskDrive	\$599	\$1095
EPS-M EPS Module (AK,CH)	\$599	\$1095
SQ-1 Workstation (SUPER SPECIAL)	\$3695	\$2395
SQ-2 New Model 76 Notes/Sequencer	\$3995	\$1095
SQ R Module	\$2995	\$1095

AKAI PROFESSIONAL	RRP	Our Price
S-1100 New Flagship Sampler (AK) PRO	\$1995	\$1095
S-1000 Top of line Sampler (AK) PRO	\$3295	\$3295
S-950 Update of S-900 Sampler (ALL)	\$199	\$199
ME-255 Midi Splitter (ALL)	\$199	\$199
EX80E Enhancer (CH)	\$199	\$199
EX75N Noise Suppressor (CH)	\$199	\$199

KORG	RRP	Our Price
A2 Multi Effects	\$2295	\$2150
M-1 Work Station (ALL)	\$3595	\$1095
Wavestation (ALL)	\$3995	\$1095
T-3EX New Model Work Station (ALL)	\$5995	\$1095

M-3R Rack Mount M1 Synth (ALL)	RRP	Our Price
Poly-800 Synthesizer (AK)	\$995	\$399
DDD-1 Drum Machine w/remote (AK)	\$995	\$895
DRM-1 Dig. Rhythm Mod w/cards (AK)	\$995	\$899
SUPER SECTION (CH)	\$995	\$350
M1-R Workstation rack (W)	\$995	\$1995

KAWAI	RRP	Our Price
K1 Mk2 Update K1 Synth (AK)	\$1699	\$1499
K4 New Model 16bit Synth (CH)	\$2295	\$1095
SPECTRA 16 Bit Synth (ALL)	\$1490	\$995
Q-80 Sequencer (AK,CH)	\$1695	\$1095
PHM Pop Synth Module (CH)	\$569	\$499
MX-8SR 8 Chan. Rack Mixer (AK)	\$995	\$895
R-100 Drum Machine (AK,CH)	\$949	\$795
R-100 Drum Machine (CH)	\$995	\$695

YAMAHA	RRP	Our Price
QY-10 Sequencer/Module (ALL) NEW	\$995	\$1095
SY-55 Synth Workstation (ALL)	\$2995	\$1095
SY-77 Synth Workstation (ALL)	\$5995	\$1095
SY-22 New Model Synth (ALL)	\$2995	\$1095
DX-100 Digital Synth (W)	\$1895	\$1095
DX-21 Digital Synth (CH)	\$995	\$495
RX-5 Drum Machine (W)	\$995	\$895
RX-17 Drum Machine (AK)	\$995	\$499
RX-11 Drum Machine	\$995	\$495
MDF-1 Data Filer (AK)	\$995	\$495
QX-5 Sequencer (CH)	\$995	\$1095
QX-1 Mega Sequencer (AK)	\$995	\$995
QX-3 Sequencer (W)	\$995	\$1595

OTHER	RRP	Our Price
PROTEUS/1XR Sound Module (W)	\$2495	\$1995
CZ-1000 Synthesizer (AK)	\$995	\$450
CASIO FZ-1 Sampler new (CH)	\$995	\$1995
CASIO FZ-1 Sampler (CH)	\$995	\$1995
EMAX Sampler (CH)	\$995	\$1995
Evolution Synthesis EVS-1 Module (W,AK)	\$999	\$1095

KEYBOARD AMPS	RRP	Our Price
PEAVEY KB15 (ALL)	\$449	\$399
PEAVEY KB60 (ALL)	\$995	\$1095
PEAVEY KB100 (ALL)	\$1495	\$1095
PEAVEY KB300 (ALL)	\$2495	\$1095
LANEY KB100 (AK,CH)	\$1595	\$1379
JANSEN KB150 (CH)	\$995	\$950
JANSEN KB-60 (CH)	\$995	\$1095
CRATE K80-XL (W)	\$1499	\$1195
ROLAND KB-100 (W)	\$2695	\$2195
ROLAND KB-60 (W)	\$1490	\$1095

ALESIS	RRP	Our Price
SR16 Drum Machine (ALL)	\$995	\$1095
HR16B Drum Machine (ALL)	\$1399	\$1095
MMT-8 8 Track Sequencer (ALL)	\$899	\$699
1622 New 16Ch Mixer (FREE MICRO EFX)	\$2295	\$1095
Quadraverb Effects Processor (ALL)	\$1499	\$1095
Midiverb 3 Latest Model (ALL)	\$995	\$1095
Microverb 3 New Model 256 Progs (W)	\$695	\$1095
Micro EQ Equaliser (ALL)	\$399	\$1095
Micro Limiter (ALL)	\$369	\$1095
Micro Enhancer (ALL)	\$369	\$1095
Micro Cue Amp (ALL)	\$369	\$1095
Micro Gate (W)	\$369	\$195
DataDisk New Data Filer & Realtime Midi Recorder & Rack Mount Seq (ALL)	\$1095	\$1095

ATARI (ALL)

NEW STE Models	RRP	Our Price
1 MEG	\$995	\$1095
2 MEG	\$995	\$1095
4 MEG	\$995	\$1095
MONO MONITOR	\$995	\$1095
COLOUR MONITOR	\$995	\$1095
HARD DRIVES	\$995	\$1095

MUSIC SOFTWARE - C-LAB, MASTER TRACKS JUNIOR, MASTER TRACKS PRO, DOCTOR T'S, etc etc

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OME RECORDING	RRP	Our Price
FOSTEX E2 Pro 2 Track (AK)	\$9422	\$1095
FOSTEX E8 Pro 8 Track (AK)	\$18775	\$1095
FOSTEX G16 New 16 Track (W,AK)	\$18500	\$1095
FOSTEX X-26 4 Track (ALL)	\$899	\$699
FOSTEX 160 4 Track (AK)	\$995	\$1095
FOSTEX 280 New Model 4 Track (ALL)	\$1695	\$1095
FOSTEX R8 8-Track (ALL)	\$4600	\$3995
FOSTEX 820 20 ch Mixer (W)	\$4795	\$1095
FOSTEX 454 8ch Mixer (AK,CH) NEW	\$2695	\$1095
FOSTEX 812 New Model Mixer (ALL)	\$2695	\$1095
FOSTEX 5030 Line Amp (AK)	\$2895	\$1095
TASCAM 644 New 4 Track Midi (AK W)	\$1295	\$995
TASCAM A33405 4 Track Reel to Reel (AK)	\$995	\$995
TASCAM Porta 05 (CH)	\$1495	\$995
AKAI GX912 Cassette Mixdown	\$1495	\$995
YAMAHA MT3X Latest 4 Trk (AK)	\$1895	\$1095
YAMAHA MT100 MKII 4 Trk (ALL)	\$1295	\$1095
VESTA FIRE 4 Trk (CH)	\$995	\$299
Peavey AMR 308S Monitors (Pair) (W,AK)	\$1495	\$1095
JBL Control 5's (W)	\$1495	\$1095

PUBLIC ADDRESS (PA) SPEAKERS

PEAVEY	RRP	Our Price
PEAVEY 112PT 1x12" + Tweeters (Pr) (AK W)	\$1495	\$1095
PEAVEY "Cluster" (Pair) (AK)	\$2295	\$1095
PEAVEY SP2A 1x15 + Horn Pair (All)	\$2995	\$1095
PEAVEY 1510HWT 15 + 10 + Tweeter Pr (AK)	\$2995	\$1095
PEAVEY 1510HWT 15 + 10 + Tweeter Pr (All)	\$1795	\$1095
PEAVEY 15HS Stage M/tors (Pr) (AK CH)	\$1695	\$1095
PEAVEY 112HS Pair (CH,W)	\$1495	\$1095
PEAVEY 118 Subs 18" Bass Bins (Ea) (AK W)	\$1495	\$1095
PEAVEY 358S 15 + 8 + Horn (Pair) (AK W)	\$2295	\$1095
PEAVEY SP-4 Pair (W,AK)	\$3990	\$1095
PEAVEY SP-5 Pair (W)	\$1095	\$1095
PEAVEY 112PS Pair (W,AK)	\$2295	\$1095
PEAVEY RBS SUB (W)	\$1095	\$1095
ROCKIT 15HS 15 + 8 + Horn (Pair) (AK)	\$1595	\$1095
JBL 2X12" + Horn Cabs Pair (CH)	\$1200	\$1095
JBL 4X10" Columns Pair (CH)	\$1295	\$1095
SESSION 12" Wedges + Horn Each (AK)	\$429	\$1095
SESSION 15" Wedges + Horn Each (AK CH)	\$549	\$1095
SESSION 2x12" + Horn Columns (Pair) (AK)	\$1090	\$1095
SOUNDTECH 15" + Horn (Pair) (AK,CH)	\$1498	\$1199
YAMAHA Club Series S115H (Pr) (AK)	\$3595	\$3295

YAMAHA SM10H Wedges (Pr) (W)	RRP	Our Price
TOA SL120 Cabs (Pr) (W)	\$2595	\$1095
TOA SL150 Cabs (Pr) (W)	\$2595	\$1095
TOA SL150M Wedges (Pr) (W)	\$2595	\$1095
TOA SL120M Wedges (Pr) (W)	\$2595	\$1095
TOA SL120M Wedges (Pr) (W)	\$2595	\$1095
RENKUS HEINZ Smart Juniors (W)	\$3395	\$1095

MIXER AMPS & POWER AMPS

PEAVEY XM4 4ch 150w(ALL)	\$1095	\$PH
PEAVEY XM6 6ch 150w(ALL)	\$1395	\$PH
PEAVEY XR800C Stereo Powered Mixer (ALL)	\$3695	\$PH
PEAVEY CS1000 500w Stereo Power Amp (ALL)	\$2495	\$PH
PEAVEY CS800 400w Stereo Power Amp (ALL)	\$1895	\$PH
PEAVEY CS400 200w Stereo Power Amp (ALL)	\$1295	\$PH
PEAVEY 528 Digital Stereo Amp (ALL)	\$1295	\$PH
PEAVEY M2600 Stereo Amp (ALL)	\$1295	\$PH
PEAVEY Deca 528 Power Amp(ALL)	\$1795	\$Ph
ROLAND PA400 Stereo Powered Mixer (AK)	\$3595	\$1295
ROCKIT HP200 Stereo Power Amp (AK W)	\$899	\$795
ROCKIT HP400 Stereo Power Amp (AK W)	\$1499	\$995
ROCKIT HP600 Stereo Power Amp (AK)	\$1499	\$995
ROSS 7250 7ch 250w Pwrld Mixer(AK W)	\$1250	\$1195
ROSS DM100 Stereo Disco Mixer (AK)	\$449	\$449
ROSS PC4110 100W Mixer/Amp	\$695	\$695
ALRON SMX 8000 Rack Mixer(AK)	\$used	\$PH
YAMAHA EM300 Mixer Amp(AK)	\$used	\$PH
ZPE 200 Power Amp (W)	\$995	\$PH
ZPE 400 Power Amp (W)	\$1375	\$PH
ZPE 700 Power Amp (W)	\$1875	\$PH

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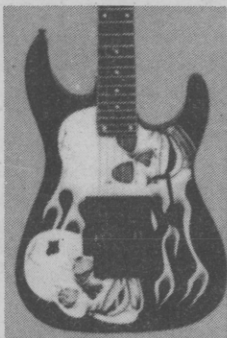
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SUPER CUBE-100 (SCI-100)

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Roland AMPLIFICATION

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To let you know where the particular goods are, that you wish to purchase, we have put in brackets by each item the code. (AK) Auckland branch, (W) Wellington branch, (CH) Christchurch branch, (ALL) All branches.

ELECTRIC GUITARS

	RRP	Our Price
BLADE R-4 (AK)	\$2800	\$1995
BLADE RH-3 (AK)	\$2799	\$1895
IBANEZ Custom Made Blue Radius	\$1895	\$1695
IBANEZ Sabre Metallic Red (W)	\$1895	\$1695
IBANEZ Steve Vai (Flower) (AK, CH)	\$2550	\$2295
IBANEZ Steve Vai (Dessert Yellow) (AK)	\$NEW	\$1995
IBANEZ Steve Vai (Black Vine) (AK, W)	\$2400	\$2150
IBANEZ 540 Power Red (AK)	\$used	\$1295
IBANEZ 540 Radius (Satriani) (AK)	\$1795	\$1595
IBANEZ 450 (AK)	\$1395	\$1249
IBANEZ EX350 Red/BLK (AK, W)	\$895	\$895
IBANEZ RG350 (ALL)	\$1395	\$1249
IBANEZ RG350 White (AK, CH)	\$1395	\$1249
IBANEZ RG350 Lazer Blue (AK, W)	\$1395	\$1249
IBANEZ RG350 used Blk (AK)	\$used	\$995
IBANEZ RG560 Red Blk (AK)	\$1495	\$1395
IBANEZ RG750 Black (AK)	\$1795	\$1615
IBANEZ RG750 Black (AK)	\$1395	\$1345
IBANEZ RG750 Black (AK)	\$1395	\$1345
IBANEZ Destroyer II (AK)	\$used	\$499
GIBSON Les Paul Std (AK, CH)	\$2095	\$1995
GIBSON Les Paul Custom white (AK)	\$2295	\$2295
GIBSON Les Paul Custom 3 Pickup (AK)	\$2469	\$2250
GIBSON Les Paul Standard L/H (AK)	\$2710	\$2710
GIBSON L6S collectable (AK)	\$used	\$799
GIBSON SG Standard (AK)	\$1495	\$1495
GIBSON LP Junior Re Issue (AK)	\$1295	\$1295
GIBSON Explorer Re Issue (AK, CH)	\$1295	\$1295
GIBSON Flying V Re Issue (AK)	\$1295	\$1169
PEAVEY Tracer W/Case (CH)	\$2095	\$495
PEAVEY Tracer Deluxe Red (CH)	\$1495	\$1295
CHARVEL Model 3 Blue (AK)	\$1175	\$995
CHARVEL Telecaster (CH)	\$950	\$950
KRAMER Pacer USA (AK)	\$used	\$1295
KRAMER Spector NS6B (ALL)	\$1399	\$699
KRAMER 605 ST Red (AK)	\$used	\$499
HAMER Californian Blk (AK)	\$used	\$1599
HAMER Chaparral Standard (ALL)	\$2047	\$1795
ARIA (Japan) Libra (AK)	\$1795	\$995
ARIA PRO II L/H (W)	\$550	\$550
ARIA PRO II Herb Ellis s/b (W)	\$995	\$499
FENDER BULLET incl case (AK)	\$used	\$499
FENDER Strat Jap all colours (AK)	\$895	\$1395
FENDER Strat Std USA Red (ALL)	\$1395	\$1395
FENDER Strat Std USA Black (ALL)	\$1395	\$1395
FENDER Strat Std USA Pewter (ALL)	\$1395	\$1395
FENDER Strat Std USA Sunburst (W)	\$1395	\$1395
FENDER Strat Std USA White (AK)	\$1395	\$1395
FENDER Strat USA GunMetalBlue (CH, W)	\$1395	\$1395
FENDER Strat Std USA White	\$1395	\$1295
FENDER Strat Plus Black (AK, CH)	\$1695	\$1495
FENDER Strat Std USA Indigo (CH)	\$1395	\$1395
FENDER Strat Plus USA Raspberry (CH)	\$1695	\$1695
FENDER Strat Plus USA Frost Red (AK)	\$1695	\$1695
FENDER Strat USA 62 Reissue Blk (AK, CH)	\$1795	\$1795
FENDER Strat Japan Blk (CH)	\$799	\$799
FENDER Telecaster Std USA G.M. Blue (W)	\$1295	\$1295

FENDER Telecaster Std W/EMG's (AK)	\$used	\$1095
FENDER Telecaster Std USA S/burst (AK)	\$1395	\$1395
J.B. Player Sledgehammer Tele (W)	\$695	\$965
J.B. Player Pro Special (W)	\$795	\$895
HOHNER Victory Blue (W)	\$795	\$695
TOKAI Strat White (W, CH)	\$895	\$895
Tokai Strat blue (W)	\$795	\$695
Tokai Strat Sunburst + Emg p/ups (W)	\$used	\$695
ESP George Lynch model (AK) used	\$2495	\$1599
ESP Maverick "Skulls" Black (CH)	\$1600	\$1500
FERNANDES Stratocaster (CH)	\$895	\$595
RICKENBACKER John Lennon Mdl (W)	\$1995	\$1995
RICKENBACKER 3/4 size S./burst (AK)	\$1495	\$1495
WASHBURN KC-70 Metal Guitar (AK)	\$899	\$749
WASHBURN WP80 Les Paul (AK)	\$899	\$699
WASHBURN HB35 335 Copy W/Case (W)	\$1038	\$995
VESTER Strats (ALL)	\$295	\$295
VESTER L/H Black (ALL)	\$395	\$395
YAMAHA RGX 612 Metallic Red (W)	\$995	\$899
YAMAHA RGX612A (CH)	\$used	\$899
HONDO Revival 335 copy W/C (W)	\$used	\$395
VESTER Stage series (W)	\$275	\$275
VESTER GRAPHIC Art Series (ALL)	\$459	Special

CRATE G212XL 2X12" Guitar Combo	\$1549	\$1549
(AK, CH)	\$1549	\$1549
CRATE G120CXL Chorus Combo (ALL)	\$1099	\$1099
CRATE G160XL 1X12" Combo with Electro-voice (ALL)	\$1699	\$1699
PEAVEY Special 112 1x12 Combo (ALL)	\$1649	\$1649
PEAVEY StudioPro 112 1x12" Combo (ALL)	\$1075	\$1075
PEAVEY Renown 400 2x12" Combo (AK)	\$2295	\$2069
PEAVEY Bandit 112 Combo (W)	\$1195	\$1195
PEAVEY Audition Plus (CH)	\$1195	\$1195
PEAVEY Backstage 110 (W, CH)	\$1549	\$1549
PEAVEY Studio Chorus 210 (W)	\$1395	\$1395
PEAVEY Studio Chorus 210 (CH)	\$1395	\$1395
PEAVEY Triumph 60 Head & Cabinet (ALL)	\$995	\$995
PEAVEY Triumph 60 Combo (W)	\$995	\$995
PEAVEY Triumph 120 Valve Combo (W)	\$2195	\$2195
PEAVEY Basic 60 All Purpose Combo (CH)	\$869	\$869
PEAVEY Rage New Model (ALL)	\$209	\$209
PEAVEY Backstage 110 (W, CH)	\$895	\$895
PEAVEY Bravo 112 Valve Combo (ALL)	\$1495	\$1495
PEAVEY Express 112 (W)	\$895	\$895
FENDER M-80 New Model Combo (AK, CH)	\$1195	\$1195
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WELLINGTON



Freak Power (L-R) Shirley, Lance, Paul, Marty, Jules.

PHOTOS BY DARRYL WARD

BIG DUMB SCUM ROCK

Are they a punk rock band? Are they a sub Sub-Pop band? Are they scum rock? They're all this and more — they're FREAK POWER!!! Formerly known as the Osterbergs, Freak Power are like a comic book grunge metal band with a sense of humour, which doesn't detract from their innate heaviness, cos this band are currently laying down some of the messiest, grungiest, rutting-est riffs you'll hear this side of Seattle.

The band members are Lance on guitar (also drums in SPUD), Paul on vocals, Mark on guitar, Jules on bass (also in Second Child) and Shirley on drums, a miniature dynamo who doesn't hesitate to pull the beat on

the boys when they start riffing out and who has been known to stagger off stage with her fingers bleeding, such is her dedication! So far Freak Power have played support to the Cramps and

Mudhoney and they're "almost" signed to Wildside. Their philosophy is "get loaded and fall over". Their motto? "Controlled chaos". We meet after rehearsal one Tuesday night in the Occidental. All except Lance, who stayed home to watch *Twin Peaks*. But you've read about him in enough SPUD interviews anyway. Were you pleased with your gig at the Gluepot the other night?

Jules: Yeah, it could've been a better crowd but there was a lot on that weekend. Paul: I thought it was shiitot. That's probably the best we've been. What was that you were saying about gerbils? Paul: In joke, you know, kills the boredom.

How come you guys went from sounding sub-Stooges to Sub-Pop? Was it the t-shirts or what?

Paul: There wasn't anything around when we first started. The good bands were like Radio Birdman, the Stooges, there was fuck all else really.

How come you haven't been sucked in by 80s stuff?

Paul: Because it sucks, man, Joy Division...

Jules: Most of the good bands in the 80s looked back to the 60s and 70s for influence. There's nothing really that new except for crossover music like Faith No More, biggest gimmick to come out of the early 90s.

Do you get sick of Sub-Pop comparisons?

Paul: I don't know, it's better than being compared to Fleetwood Mac or fuckin' Suicidal Tendencies or something like that. Not that there's anything wrong with Fleetwood Mac.

Mark: Our music was heading that

way before we even started listening to that stuff about a year and a half ago. With Lance in the band and two guitars we started moving from more of a trebly white noise sound to a heavy metal, bottom end, grungy sound and we started doing that before the first thing we heard from Sub-Pop which was Mudhoney. We heard that and we thought 'wow, we can relate to that' and that's why we started listening to that stuff, 'cos it sounded like what we were doing anyway. Did you hang out with Mudhoney when they were here?

Mark: They came back to our house, we had a party after the first night. Shirley: They were really friendly, weren't they?

Jules: Just like us really.

Do you consider yourselves an American band?

Paul: The best music comes out of America.

Mark: I can't say we're influenced by things from anywhere else. I hate English music.

Are the 60s a source of inspiration?

Paul: No man, you just like the look of a record and go 'that's cool, buy that'. I don't really give a shit about the 60s.

What about other cultural influences, like reading?

Jules: *Twin Peaks*, man, never miss it.

Mark: I saw the movie *Mudhoney* the other day. That was really good.

And what's the other one — ?

Jules: Soundgarden?

Mark: Faster Pussycat.

What about inter-personal band dynamics. Are you guys quite hard to get along with?

Paul: No, we've got lots of friends. They all just hate our music. Or they say they're our friends, but when they walk away...

Wasn't Jules out of the band for a while?

Shirley: That was our fuckup.

Jules: We just sort of drifted apart for a while, we weren't playing very often, there wasn't much communication going on.

Paul: Basically Jules' hair wasn't long enough.

Do Freak Power have a master

plan?

Mark: We're not dreaming, you've just got to let things happen. It's all very well saying 'oh yeah, we've gotta be superstars within two years'. You just get disillusioned if you think you're going to make it so you just keep playing along in the hope some breaks come along. It must be good to know you're not being ignored.

Paul: There's about six or seven bands in Auckland that can actually hope to put out a record. There's millions of bands that are just fucking around. Lots of people you talk to are going 'let's put a record out' and that sort of shit and then next week they've broken up.

How do you guys manage to sound tight and loose at the same time on stage? What sort of state do you like to be in to play?

Paul: Straight.

Jules: Mildly drunk. I like to be quite out of it. It depends what kind of a gig it is. If it's a really important gig I will only drink five cans of beer.

And finally, who are some of your musical heroes?

Paul: Jules' is Ace Frehley.

Jules: Grand Funk Railway.

Paul: What a turkey!

Jules: Bitchin' man — some of their riffs are really heavy. Have you heard their vocals?

Paul: Nazareth, Jethro Tull, Guns'n'Roses...

Mark: Mother Love Bone, Alice In Chains, the Doors...

Shirley: Jane's Addiction, Soundgarden...

And on that note we called it a night as the barman cleared away our glasses and turfed us into Vulcan Lane. If you haven't already seen Freak Power you're missing out. If you like things short and sharp (they like to play 30 minute sets else they get bored) with an air of unpredictability (Lance wielding an axe), big dumb riffs, heavy and messy, with a lead singer who is not afraid to strut the stage and throw his clothes into the crowd, then Freak Power just might be your kind of band too.

DONNA YUZWALK

GRANTS AWARDED

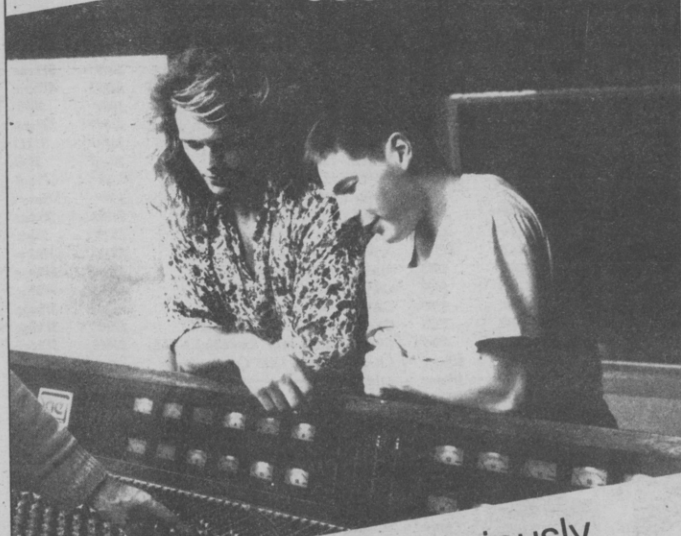
The NZ Arts Council Recording Panel has selected five projects from a total of 36 entries. These five artists receive a \$5000 grant to record and promote an EP via an Enzed indie label.

Hallelujah Picassos, Auckland, Pagan.

Jane & the Magick Heads, Dunedin, Flying Nun. Nemesis Dub Systems, Auckland, Southside. Lisa Ngawaka, Wellington, Tribal. Olla, Auckland, Flying Nun.

Grants are made twice a year. The next closing date for applications is September 30.

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The PolyGram Newsdesk

NEW RELEASES

THE TRIPLETS "Thicker Than Water"



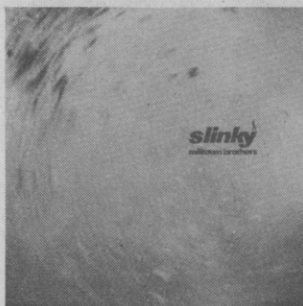
Featuring their debut hit single "You Don't Have To Go Home Tonight", The Triplets combine distinctive harmonies, pop music influences and their Latin roots to create a sound that is their own. The Villegas sisters are indeed triplets — born just seven minutes apart. If you liked Wilson Phillips — you'll love The Triplets!!!

JAMES "Gold Mother"



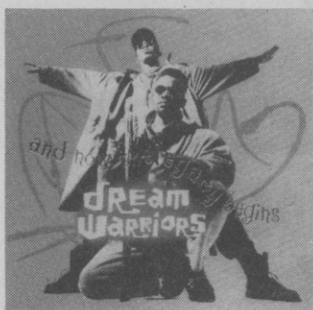
Originally released last year and voted NME's second best album of 1991, "Gold Mother" has been re-cut to include additional tracks "Lose Control" and the band's breakthrough UK hit single, "Sit Down". If you haven't heard "Sit Down", get a copy now - it's the catchiest single you'll hear all year.

MILLTOWN BROTHERS "Slinky"



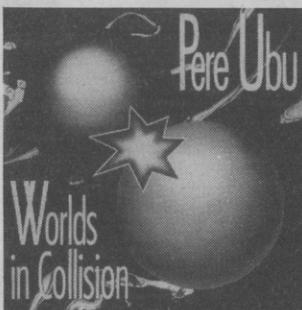
***** Q Magazine - April issue
British guitar band, The Milltown Brothers long awaited debut album, "Slinky" is brash, melodic and infuriatingly toe-tapping. Everything is crisp, rich in garage band inspiration, but never merely imitative. The Milltown's are fast emerging as most critics tip for the top in '91.

DREAM WARRIORS "And Now The Legacy Begins"



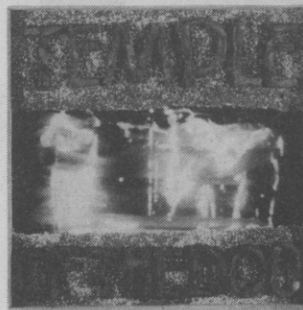
Canadian rap act The Warriors twist, funk, jazz, hip-hop and reggae styles around their wagging fingers, forging a sound that is at once richly challenging and extremely accessible. "And Now The Legacy Begins" will be adored by those who long to break through tried, tested and tried formulas!

PERE UBU "Worlds in Collision"



America's first and greatest "avante garage" band returns with a brand new album. "Worlds In Collision" picks up where 1989's critically acclaimed "Cloudland" left off and continues Ubu's musical odyssey into a new decade. It's memorable, it's humable, it's danceable, but mostly it's simply uncanny!

TEMPLE OF THE DOG "Temple Of The Dog"



The culmination of two former members of Mother Love Bone and two members of Soundgarden, plus Mike McCready for this one-off project - dedicated to Andrew Wood, the now deceased singer who fronted Mother Love Bone. This amazing lineup makes for a spellbinding and original end result. An album that Andrew Wood would most definitely have been proud of.

JULIAN COPE "Peggy Suicide"



More wacky and provocative by far is Julian Cope's new album "Peggy Suicide". This highly acclaimed nineteen track concept album is derived from Cope's personal vision of Mother Earth buried by chemical waste and roasting under the Greenhouse effect, and as always is uniquely Julian Cope.

THE FALL "Shiftwork"



"Shiftwork" is the latest chapter in the developing story of The Fall. Always five steps ahead of the bunch, "Shiftwork" is further proof of their brilliance. Given 10 out of 10 in both NME and Vox magazines, this is essential for both new and old Fall fans.

THE KENTUCKY HEADHUNTERS "Electric Barnyard"



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SOFT CELL / MARC ALMOND "Memorabilia - The Singles"



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RATCAT



RATCAT

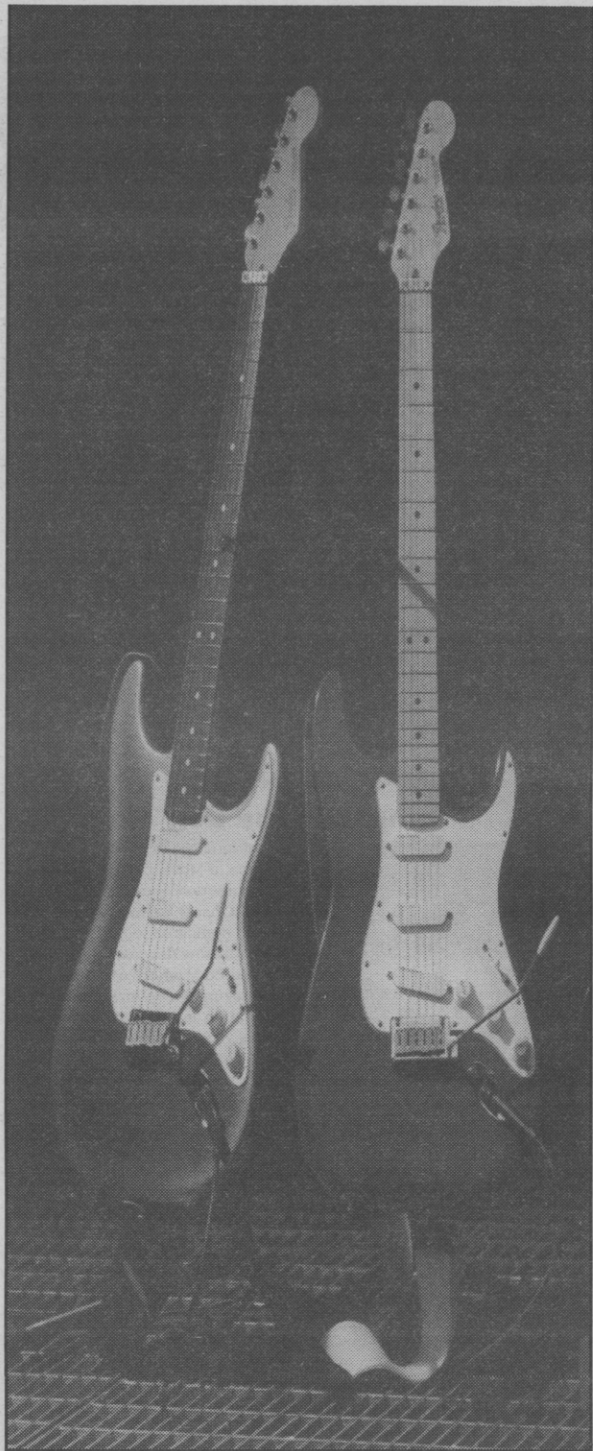
This specially priced, 6 track EP is your introduction to Australia's most exciting band.

The Sydney power-pop trio have set the Australian charts on fire with this amazing set of noisy pop songs including the excellent "That Ain't Bad".

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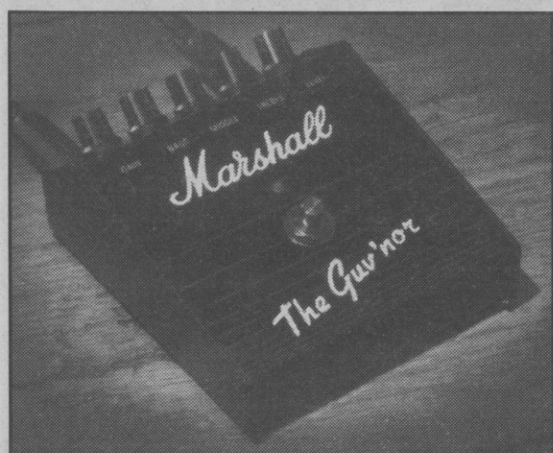
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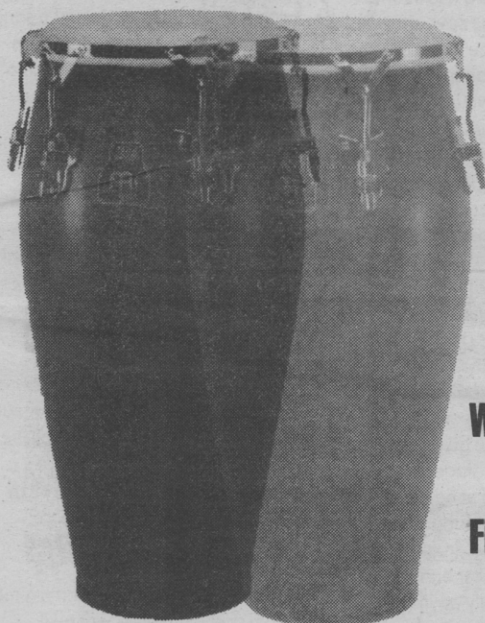
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14" Paper Thin Crash	\$229.00	\$183.00	17" Paper Thin Crash	\$299.00	\$230.00
14" Quick Beat H/H	\$499.00	\$399.00	17" Rock CRA	\$289.00	\$230.00
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15" Quick Beat H/H	\$449.00	\$359.00	18" Med Crash	\$299.00	\$240.00
15" Rock H/H	\$449.00	\$359.00	18" Mini Cup Ride	\$279.00	\$220.00
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16" Crash/Ride	\$249.00	\$199.00	18" Med Thin CR	\$329.00	\$260.00
16" CR/Ride Brilliant Finish	\$259.00	\$207.00	18" Ping Ride	\$299.00	\$240.00
16" Med/CRA	\$279.00	\$225.00	18" Rock Crash	\$299.00	\$240.00
16" M/Thin CR	\$279.00	\$225.00	18" Thin Crash	\$329.00	\$259.00
16" Paper Thin Crash	\$279.00	\$225.00	19" Crash/Ride	\$295.00	\$235.00
16" Rock Crash	\$289.00	\$230.00	19" Med Crash	\$309.00	\$247.00
16" Thin Crash	\$279.00	\$225.00	19" Med Ride	\$295.00	\$235.00
17" Crash/Ride	\$259.00	\$207.00	19" Med Thin Crash	\$325.00	\$260.00
17" Med Crash	\$289.00	\$230.00	20" Ch. Boy High	\$389.00	\$310.00
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20" Ping Ride	\$309.00	\$245.00	20" Earth Ride	\$349.00	\$279.00
20" Rock Ride	\$349.00	\$279.00	20" Earth Ride Brilliant Finish	\$349.00	\$279.00
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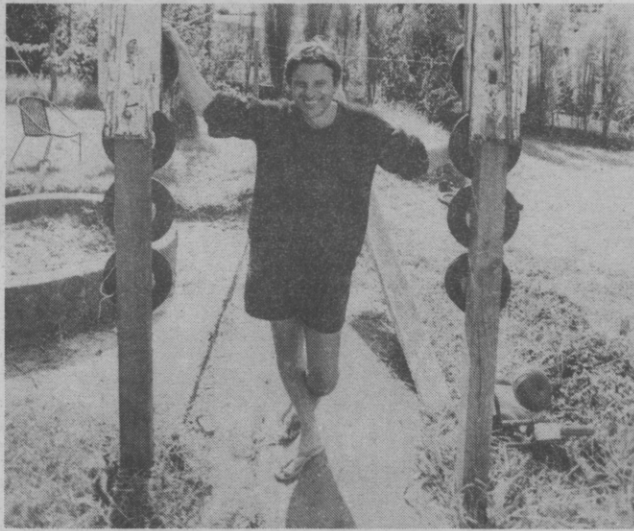
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CHRIS KNOX

Chris Knox, one half of the legendary Tall Dwarfs, is also prone to taking to the stage alone and going solo. Accompanied only by his guitar (which he plays "like a trombone, up and down all over the place"), and / or omni-chord organ, mike and mikeland for the lyrics he can never remember, he cuts — if not a dash — at least an idiosyncratic figure in bright yellow board shorts and jandals, the famous Knox wit given full vent on the audience between songs.

These performances are backed up with regular vinyl output — three solo albums to date, the latest, *Croaker*, released last month on Flying Nun. Speaking to him at home in his kitchen in Grey Lynn (where else?) Mr Knox revealed that his solo guitar work is indeed a matter of *life in one chord*.

One chord with the fuzz box turned up on two thirds of the songs, over which he launches *that* voice, added agitation provided by those signature tape loops — low tech home recording at its finest.

"All you do is *this* (bangs table) as many times as you need to get it sounding nice and rhythmic, chop from the first beat to the last which may be 20 minutes of tape, join the ends together and that's it. If we splice it nicely there'll be no lurch."

Chris got hip to tape after reading about the Beatles experiments in the 60s, listening to *music concrete* from the 50s, and seeing an early Scratch Orchestra performance at an

"incredibly arty show in Dunedin about 1972. At the end they had a tape loop which, when it started, was just the alphabet but half an hour later I was hearing the Lord's Prayer, presumably because I was in a church, and nursery rhymes and other stuff because your brain apparently gets bored hearing the same thing over and starts inventing stuff."

Although he likes working from home, Chris thinks his next album will involve other people. He points out that it's hard to get an element of swing going when you're doing everything yourself, although his fascination with the solo album concept remains undimmed, avowing that he can listen to any album done by one person at least once.

"When I go to Wellington I'll be playing a couple of songs with the Pacific Stream Band who are a bunch of drummers who use a lot of Pacific rhythms. I've got this idea at the back of my mind of me and whole lot of percussion. I think there's no finer music than Pacific Island slip drum percussion played at rugby matches, I'd love to get together with some of those people. I don't think anyone's done it — Pacific rhythms plus fuzzed out guitar, white New Zealand middle class melodies over the top — I think it would be really interesting."

Chris Knox in song can come across as the self-appointed scourge of middle New Zealand complacency. When I ask him to list his loves and hates his negatives include "all the isms — sexism, racism, ageism" as well as

trendiness, boiled cauliflower and the club scene. I wondered if for him, writing songs was a matter of expressing the person he'd really like to be but often fell short of.

"Yes, quite a lot. I often get off the stage and think 'Fuck, what a hypocrite!' There I am coming out with all these politically wonderfully correct bits and pieces whereas in normal life I fall far short of that. I think everybody's the same. When I'm writing a song, for instance, 'The Woman Inside Of Me' or 'Rapist', the feminist, caring—sharing songs, I do feel these things but I'm very politically inactive and Barbara does percent of the cooking."

"Songs are often a distillation of the pure side of you and other times an expression of the totally animal, nasty, disgusting side of you — it's really hard to write a song that is as equivocal as most people really are. I've got a few, like the first song on *Croaker*, 'Don't Know Much About Life', and the fact that you change your mind and your whole ideas from second to second, you can't ever be one thing but you like to think that you're something — that you're nice and you're good and you're caring. I think creativity is a way of legitimising any side of yourself without having to explain it. So you can have your Lydia Lunches and Jim Thurstells pouring forth all this disgusting stuff whereas they're probably extremely nice people and you you can have other people like John Lennon who did all these beautiful songs about how wonderful the world should be and was apparently being violent and nasty all the time. It doesn't matter what the human is like because so few people are actually affected by the human but an awful lot of people are affected by the art that comes out of the human."

From the political to the personal... a lot of Knox's songs focus on the body — it's disease, ageing, disintegration and decay. An expression of physical self-loathing? "I've pretty much got over loathing of my body, actually. I had it for a long time because since the age of fourteen I always had a real struggle to stay sylph like, very important when you wanted to pick up girls. As a quite grossly fat 15 year old it seemed to be quite obvious that 99 percent of young women didn't want to know."

But didn't you realise that women find men's brains an aphrodisiac?

"No, it didn't seem to come across that way. And if women do in fact consider men's brains an aphrodisiac how come there are so many women *with* men?"

As for the future, aside from the imminent purchase of a set of kiddies

"Hit Sticks" from Dave's Discount Disasters and a possible cover story appearance in America's *Forced Exposure* magazine, another Tall Dwarfs album is already waiting in the wings ready for mixing. "Some pretty odd noises" are promised, and one track that's "bigger, crunchier and nastier than anything we've done before."

One last question. How come

you're so prolific?

"Two factors," replies Chris, "I have a very low standard of acceptance — as long as it's got a couple of chords and a vague semblance of melody I'll use it — and I think I subconsciously rip off an awful lot. Now with the age of sampling ripping off is totally fine so I don't feel even slightly guilty about it anymore."



GODSTAR

He might not have been born with that intergalactic appellation but he sure wears it well. Godstar first exploded on our consciousness some months back in the middle of an underground film and music event at the Gluepot where he took to the stage with a bank of computers, strapped on his guitar and proceeded to wah-wah out in front of a psychedelic 35 mm backdrop, a lone, prone figure with a corkscrew halo, he looked like Mark Bolan, sang like Prince and played like Hendrix. Next time we saw him was before an NRA gig, also at the Gluepot, swathed in scarves and flowered flares, he looked and sounded absolutely groovy but the crowd was too small to appreciate him.

So who is this enigma? Godstar (as he insists on being known) started playing around Auckland 10 years ago when he was 16. He went to England when he was 17 with a friend called Tony. They formed a band in London where they stayed and played for a few years. Then they came back to New Zealand for a break, during which time Tony died. So since then Godstar has

been pottering productively by himself. He had a brief stint doing samples for his neighbours Sperm Bank 5, but he's always been intent on working on his own stuff.

"I really love the idea of a band and working intensively with someone else who knows what they're doing," he says, sprawled in an armchair in the home he shares with his partner and their new baby daughter, "but I've always been a megalomaniac, let's face it. I've only really met a handful of people in my entire career I've wanted to play with. I think it's because I'm really fussy — I'm good on lots of instruments. It's not just musically, it's hitting it off — that's 70 percent of it."

The Godstar musical mix consists of the voice (passionate, intense, higher register), the guitar (a Fender Stratocaster played wild) and multi-layered computerised backing. The voice and the guitar are delivered live on stage, everything else is concocted at home in his well stocked computer laboratory: a keyboard module/drum machine/sequencer enables him to sample "absolutely anything and everything", borrowing friends' CD collections and working his way through from reggae to classical.

Godstar is an intriguing combination of ethereality and hard nosed determination. Just like the

paradox of making music via computers. But as he says, the prospect of having that much power and control over your sounds is just too tempting. (much like a writer stumbling across a dictionary full of hitherto undiscovered words). His equipment enables him to pre-produce to the extent that the only thing stopping him making his own CD quality recordings at home is the absence of a \$400,000 mixer.

Although he has only made two tantalisingly brief appearances in public so far, Godstar is determined to get a record out this year. Like a dozen others, he's waiting on an Arts Council grant application. If he's one of the lucky few, he'll release a five song EP.

"If I don't get it I'll find another way cos there's no way I'm going to be 28 in Auckland and no record out. I just couldn't stand it, I'd rather be dead. I'd like to get an EP and an album out this year. I'm ready to do something good, I'm not going to fuck around any more."

Bold words, but something of a public awaits him already.

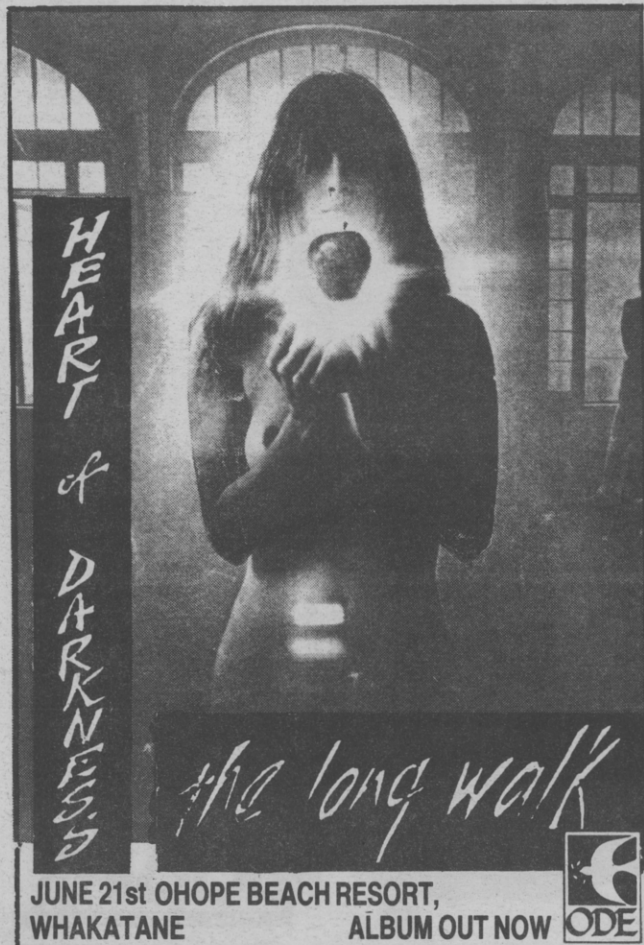
"I'm fucking cynical," he says of the rapturous reception accorded his debut appearance, "Personally I believe everyone must be starved out of their brains to react like that to two songs. I was surprised because I lock myself away for months and every day I'm going 'that's shit and that's shit, what a shit song, shit lyrics' without any feedback whatsoever. I sort of got into this rut where I wasn't going to play it to anyone so I'm really glad that I went out."

He's got a store of some 50 songs, "all just raw, grooves or beats or a concept or three quarters of a song" which he subjects to a continuous mulching process with the touch of a button or key or whatever it is activates all that machinery.

Lately he's been getting sick of the funky groove he used as a live foundation. "It's really hard not to do it, it's so easy to just lay down a groove and do anything you want inside it." With Godstar, funk gets wired with psychedelia. As he says, "I'm interested in the other side of life, the mind, the psyche."

But next time he does his solo turn it'll be in a more atmospheric venue than a pub. Is it hard to play all the music and muster the necessary emotional intensity on stage all by yourself?

"Playing music is fucking hard work anyway," he replies, "the whole thing's draining if you ask me, from start to finish — writing it, sampling it, whatevering it. But as to the actual doing it live, I'm usually just concentrating on what I'm playing but if the audience is reacting that feeds me." ▶



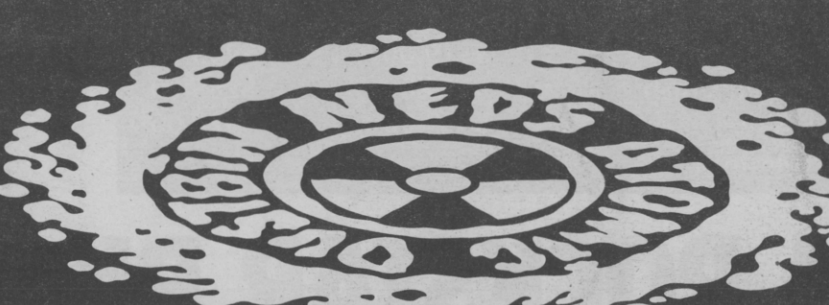
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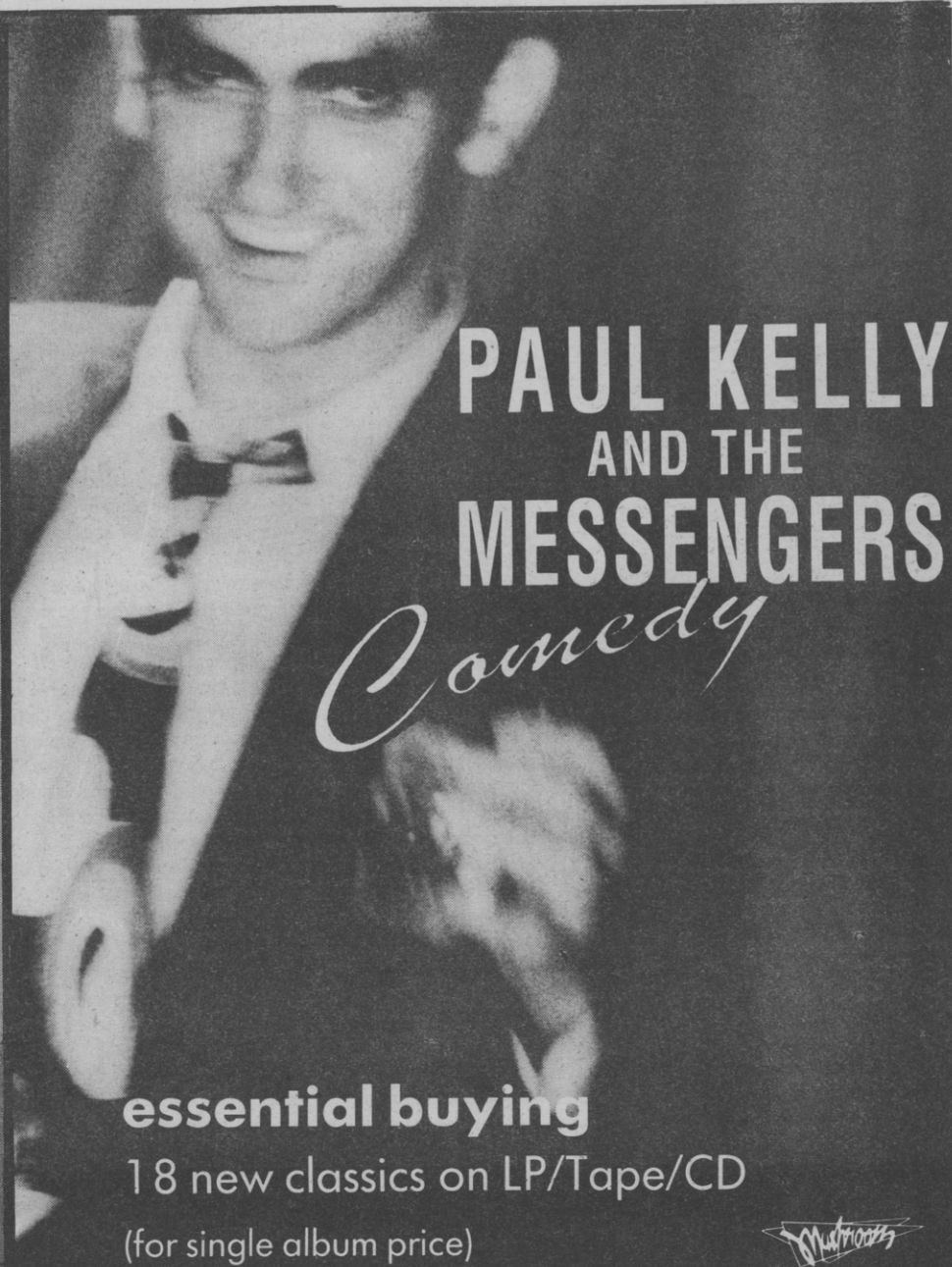
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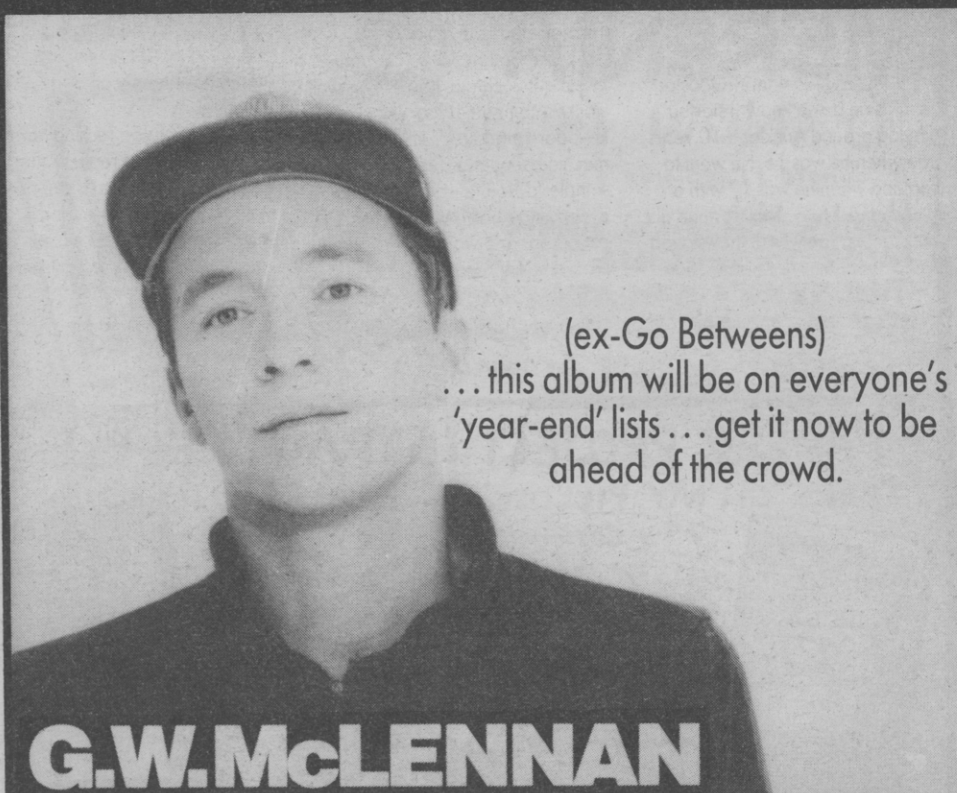
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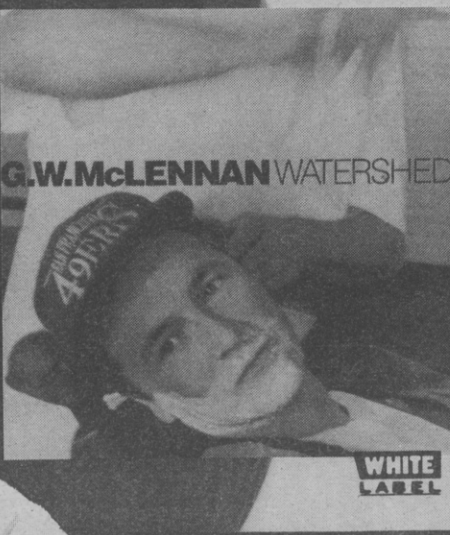
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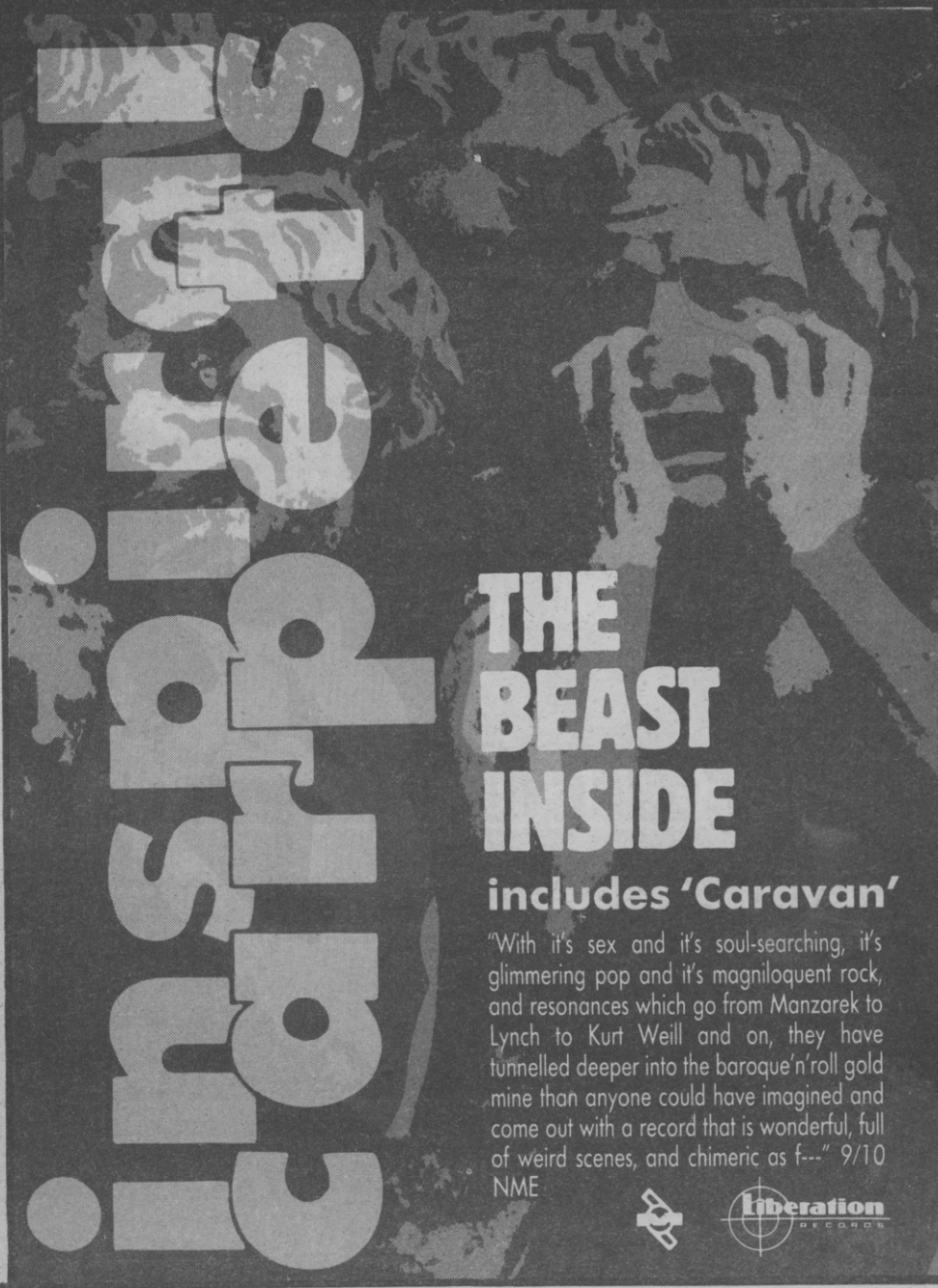
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JAN HELLRIEGAL

Jan Hellriegal has gone over to the "other side". From leading light of all-girl Dunedin indie group Cassandra's Ears (she wrote the music and took lead vocals) she is now one of an infinitesimal minority of local artists to get signed to a major record label. In this case, Warner Music.

One year later she's got 16 songs pre-recorded and ready for vinyl, the demo's been sent to Warners offices around the world and it's been received enthusiastically but a recording date has still not been set at home. Although she describes Warner Music as "ultra supportive", Jan says she's getting to the stage where something either happens or she's off.

Especially when friends are writing her letters from Europe urging her to join them and her flat is breaking up because two of the residents (one half of Straitjacket Fits, in fact) are about to disappear overseas.

"I don't know what the record

company have got planned for me but I know I've got plans for myself. See, I've been waiting to 'follow my dream' though I sort of figured it's not every day you get signed to a major. But I'm not going to wait around till I'm 90!" We're sitting at a table amidst empty cupboards and half-packed boxes.

"I'd really like to get the record done and go on tour round the world. If everybody else can do it so can I. I don't care if it's little gigs or whatever, I'd just like to go and see what it's like 'cos everyone I know who's been on tour says it's really hard work but I don't care. I've never been overseas and I think going around that way would be neat."

Jan Hellriegal is our very own version of that late 80s chart phenomenon, the solo female singer / songwriter, but minus the feyness of, say, Suzanne Vega. In fact, her waif-like presence hardly prepares you for her voice, which is luxurious: rich, smooth and lower register a la Annie Lennox. Jan says she's always getting compared to Chrissie Hynde, which amuses her because aside from the odd single she's never

listened to her music. In fact, she doesn't listen to other female singer / songwriters at all with the exception of Joni Mitchell, who she considers "absolutely incredible."

Along with a major label signing comes high expectations. No doubt Jan is perceived as a marketable commodity inhabiting an otherwise unoccupied niche in the local market, but she declares herself oblivious to such targetting.

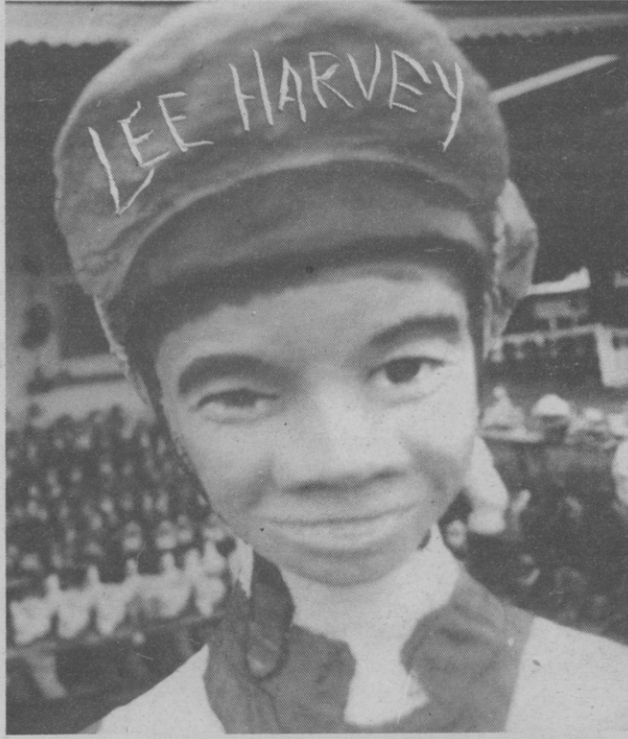
"I'm a lot more relaxed now because I'm at the stage where I just don't care what people think anymore, I do it the way I like it and if they don't like it too bad, it's as simple as that."

What she likes is for people to listen to her songs rather than "worry about what the hell I'm doing up there on stage". She's not interested in "boogieing around" and doesn't care whether people dance. She just loves to sing and she writes the kind of music where the chord structures are basic and her vocals carry the melody lines. What she doesn't like is writing love songs ("Going 'I love you babe' is just not the way I work") nor could she stand for anyone to alter her lyrics. So what does she write about?

"People fascinate me. I used to really like people but now I really don't like them and I think it's really fascinating. I used to try and look for the good in everybody but now I've given up. I must be getting old and cynical. I like to think of myself as a sociologist / philosopher."

Disarmingly matter-of-fact, briskly realistic, Jan Hellriegal might be a potential major label "star" who gets to go to dinner with Quincy Jones if she wants to, but she still works every day at her family's panel beating business in unglamorous west Auckland. Which puts paid to the notion that signing with a major means getting a retainer and never having to work again.

"Well, the thing about getting paid a retainer is that you owe them in the end, it all comes out of costs. I sort of figure if I was getting a retainer I'd have to owe it to them and I don't like owing anybody anything. So I'm working."



LEE HARVEY

Three years ago Lee Harvey would head up to the Gluepot with his guitar in one hand and a hipflask of bourbon in the other and ask Chris Knox or Otis Mace or whoever the hell was playing up there if he could take a turn first.

"I went up there and made up all this stuff. I had a riff that lasted 30 seconds and added on to it and played it how I felt that night and it snowballed from there."

He'd play between bands, make up lyrics on the spot and just "bash away really wildly on my acoustic guitar and scream and play and that would be it."

Sometimes it'd be really good and sometimes it didn't work because he wasn't in the mood but at least Lee Harvey never felt stale. Nowadays he feels he's lost some of that spirit of spontaneity because he's better known to the Gluepot crowd and "you know what they're thinking and

you're having to impress them instead of impressing yourself."

Meanwhile, Lee Harvey bought himself some four track equipment and holed up in a security building in Queen Street where the strange acoustics and untoward atmosphere enabled him to start recording his uniquely haunting songs, some of which are about to be released on a Flying Nun EP. But the bedroom-recording stalwart has reservations about high-tech production, fearing that much of the spooky, spectral quality of his four-track style has gotten swallowed up by the studio.

"It's just a bit too straight for me," he says of the production process, "a couple of the songs I didn't play properly because I just lost focus. I was producing it and recording it all myself and I got saturated, I didn't know what sounded good and what sounded bad after a while. Ideally I would like to have known how it all worked, it took me hours to explain to the engineer what I wanted. The communication thing was a slow boat to China but it's not too bad, it's

a strong EP."

Flying Nun are also keen to release an album of his "dirty four track stuff", but Lee wants to leave off a while, otherwise people won't know where he's coming from. Still, the four track songs are special, their weird atmosphere intact and unvarnished. Two of the tracks on his demo tape were recorded with occasional backing band The Bagmen (the guitarist and drummer from the Hallelujah Picassos with whom he enjoys a "really cool chemistry" on stage) and demonstrate the reggae sensibilities of that outfit. Other songs — 'Girl In Yellow', 'Harry', 'Honey Jar' — Lee Harvey seems to write from some distant, cloud shrouded shore of the imagination. On 'Don't Wanna Feel Ya Gold' he introduces a distinct American twang, guitar flanges dumbly, he sounds like an old man from the bayou. The tracks on the demo are ghosted with cheap echoes and scraps of voices and animal sounds. He uses whatever is at hand at the time: "Little casio tones, toys and things, my drum machine's just this shitty little casio tape. I just play around with it and get a good sound and go 'okay'."

Just recently Lee Harvey has joined another band with Buzz from BFM's *Buzz's Kiddies Show* and the drummer from Jean Paul Satre Experience. He's not sure what direction to take next, wanting to put all his energies into one thing but remaining true to the spirit of his first love, four track home recording.

As for inspiration, last year Lee Harvey discovered the *White Album*. He says he doesn't buy many records (can't afford to) but he is a big fan of Texan songwriter Daniel Johnston.

"He is one soloist I really admire. Sure, he's a little bit crazy but his lyrics are just so good because when you listen to him you're hearing no other kind of influence, you can imagine him not even having a record collection, not even hearing other bands. This is coming straight from him and to me that's the most important thing."

DONNA YUZWALK

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RITUAL DE LA ROCK STAR



Jane's Addiction (L-R) Eric A, Perry Farrell, Stephen Perkins, Dave Navarro.

Jane's Addiction means demented rhythms and deranged riffs and lyrics about sex and craziness passionately squawked by a thirty-three year old male in a rubber corset with a ring in his nose (Perry Farrell), flanked by a guitarist (Dave Navarro) and bass player (Eric Avery) who display a penchant for op shop skirts and on stage necking. All this wild behaviour incongruously topped off by the fact that here is one LA rock band who more likely to ask their tour manager to "take me to the nearest art museum" than strip bar.

Right now Jane's Addiction have their feet planted firmly on a concert stage but their heads are somewhere altogether loftier, dreaming of all the art they're gonna achieve as soon as they get off this mortal rock and roll coil in about one years time.

Perry Farrell has already coaxed

\$200,000 out of Warners to make a movie called *The Gift* (featuring footage of his exotic Mexican voodoo wedding ceremony). He also made the infamous nude sculptures of his girlfriend Casey on the cover of their first LP, as well as masterminding the naked papier mache figurines on the cover of

their latest release, *Ritual De Lo Habitual*. A cover which so outraged the keepers of middle American morality that some record chains refused to stock it. So Perry whipped up an alternative white cover whose sole decorative motif was a quote from the fifth amendment about freedom of expression.

Now bassist Eric Avery is on the line on tour in Maine. He's telling me that he paints and sculpts in his spare time but his real love is writing. Something he'll have all the time and money in the world to pursue if the rumours about Jane's Addiction calling it quits are true. Are they true??

"Yeah, that's really true," replies Eric, laconic, laid back, and prone to violent coughing fits from too many Malboros.

But why?

"Because we figured it's really fun its course, and it's no longer what it started out to be. It's just time for us all to do something else. I mean,

none of us had aspirations to be the next dinosaur of rock like Jagger or something, and we all have other interests. This is just one phase in our lives, I don't see this as being a life-long commitment."

The art-rock fraternity — ever ready to emphasise how their abilities don't stop with the creation of mere rock music. This is doubly important in LA where a good looking young man with neon in his dreads could easily be mistaken for just another male bimbo with stars in his eyes. In LA, bohemian coffee bar culture a la Beat generation is newly hip, espresso/poetry bars with art on the walls are frequented by teenage millionaires like Winona Ryder and Johnny Depp dressed way down in threadbare jeans and spectacles to camouflage their natural perfection. In this setting it's easy to see why — if you're the sort of guy who hosts Sunday afternoon writing sessions at your apartment (as Eric does — saying you're "just a rock star" starts to rankle.

So what sort of stuff does Eric write?

"Mostly something called Sudden Fiction, it's like a pretentious name for a really short story. I like not limiting myself to something that is immediately dramatic. I like details, I like paying attention to details and I like writing a lot about the myths that we all carry around with us. Um, that's like a main theme if there is anything. Just the negative and repressive myths that we all carry around with us and the skeletons in our closet and such that noone else has. So many of those kind of things are universal but just everyone's afraid to say it and we continue to perpetuate this repressive attitude."

You're lucky you've made all this money so you can afford to write.

"True. Well, it's actually just this month that we've got out of the red and we're starting to make money out of it. It is nice, I've made more money now than I ever thought I would have. It's a lot, especially for my lifestyle, which isn't expensive."

Do you hope people will still be playing Jane's Addiction records in twenty years time? Or do you really

not care?

"I really don't care. The only way I think I would care is if in twenty years time I feel like I failed miserably at life and I have to be reminded of all this."

Which is an astonishing statement for someone from one of *the* bands of the moment, a band which has managed to win both rock stadium adulation and left-field creative weirdo credibility. Talk about having your cake and starting to eat it and then deciding to chuck it all away.

Is it true that you and Perry Farrell haven't spoken to each other for a couple of years?

"The problem question. I think that was a misunderstanding because Perry and I started off as best friends when we started this band and we just have grown apart. It's not that we don't speak to each other but he doesn't come over to my house for slumber parties and stuff."

I've read that you and Dave Navarro, like, really tongue kiss during 'Pigs In Zen' in your live shows. Why do you do that?

"It's not like a planned thing during the show, it's something that just happens whenever. What I like about it is that it fucks with that whole male macho — I don't know if it's particularly American, I suspect it might be... but we did that as well at the end of our showcase video. All the band took turns kissing and then took turns kissing their girlfriend. It's just all edited together really quickly. It strikes at all that male homophobia."

Is the censorship debate still a big issue in America?

"It looks like it will really be around for a long time, it's really getting a trench-hold. When I was in New York I was speaking to someone about this organisation DIA and they're funding rejections from the NEA and putting them out. There's talk now of using some artists that were rejected by the National Endowment for the Arts on our *Lollapalooza* tour, hopefully we'll be able to get it together. But that whole climate in America is just worsened by the fact that we have our tight lipped right wing president

as popular as JFK was. After the Iraqi war he has the highest popularity poll rating since JFK."

The *Lollapalooza* tour (which means "huge and great" in Spanish) could be the last collective Jane's Addiction enterprise. They're planning on putting together a bunch of bands including Living Colour, Siouxsie and the Banshees, Butthole Surfers, Sonic Youth and Red Hot Chili Peppers to travel the country for twenty-eight dates, sort of like a Monsters of Alternative Rock caravan, with maybe some of the aforementioned too-hot-to-handle artists thrown into the mix. The atmosphere, promises Eric, will be circus, complete with carnivals and sideshows.

Still, we down here in New Zealand are grateful for small mercies like just being able to see Jane's Addiction for ourselves — neither on the way up nor down but glaringly, brazenly in their prime.

The Face called them the new Guns'n'Roses, which just goes to show how much that bunch of house-addled trend victims know about guitar music.

Jane's Addiction are smart enough to quit while they're ahead, even if their record company doesn't like it. Jane's Addiction will not have trouble entertaining themselves at home under the gold discs in twenty years time.

DONNA YUZWALK

FORTHCOMING RECORDINGS
N.W.A. Efilrofsreggin' ("Niggers for Life" backwards.)

WONDERSTUFF Never Loved Elvis.

CROWDED HOUSE Woodface.

ARETHA FRANKLIN What You See Is What You Sweat.

ANTHRAX Attack of the Killer Bs.

AARON NEVILLE Warm Your Heart.

PERE UBU Worlds in Collision.

3RD BASS Derelicts of Dialect.

BADLANDS Voodoo Highway.

SKID ROW Slave to the Grind.

L.A. GUNS Hollywood Vampires.

VAN HALEN For Unlawful Carnal Knowledge.

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NEW JACK METAL

To the average hipster, a Wellington band who play *that* amalgam of funk and metal may seem like another attempt by provincials to be up to date, but in the case of Emulsifier you couldn't be more wrong.

My serious hipster attitudes (yeah, really) were well and truly jerked around by these boys. The funk/metal tag is no more than a tag, as these guys manage to soar above categorisation by making an exceptionally exceptional noise. The funk thing is less some obligatory slap bass, more an attitude, while the metal is no cast off Faith No More riffs, it's some full-on breaks escaping the restraints of good taste. After developing the usual hot reputation through live shows that really were shows, Emulsifier have released one of those EP deals that contains the instant white boy funk classic 'Bootsay' and the 'Emulsifier Theme', a nice guide to the band. They hurl deft samples, competent rapping and some sillyass rock poses into the mix and the result is pretty damn pleasing. Because of this, drummer/vocalist/sampler Juan V was forced to listen to some Mingus records and explain the meaning of Emulsifier. Here's what he had to say.

Where did you come from in a musical sense?

"Well, we formed two years ago, initially there were five of us. We had Simon from Sperm Bank 5 with us for a while and we also had the keyboard player from a band called Bumpin' Ugly but now we're sticking to the three of us because it seems to work so well."

According to your bio, you guys have been in some diverse outfits. Everything from Electric Church to the Brothers Gorgonzola.

"Yeah, that was my first proper band, we were sort of thrashy, sort of funky with a bit of country thrown in as well."

This classic NZ musical schizophrenia may go towards explaining Emulsifier's approach to funk which goes a lot deeper than the usual James Brown meets the Chili Peppers syndrome. You guys seem to have a pretty well versed style of funk — interpreted rather than copied.

"We listen to a lot of funk but Mal, because he's a guitarist, listens to a lot of metal, speed and thrash. I also listen to lots of hip-hop so you get that as well. Because a lot of the drumming I'm listening to is done on a drum machine or with looped samples it affects how I play."

Speaking of samples, Emulsifier definitely have the best approach to samples I've heard in a New Zealand band. They're used consciously and obviously but really well.

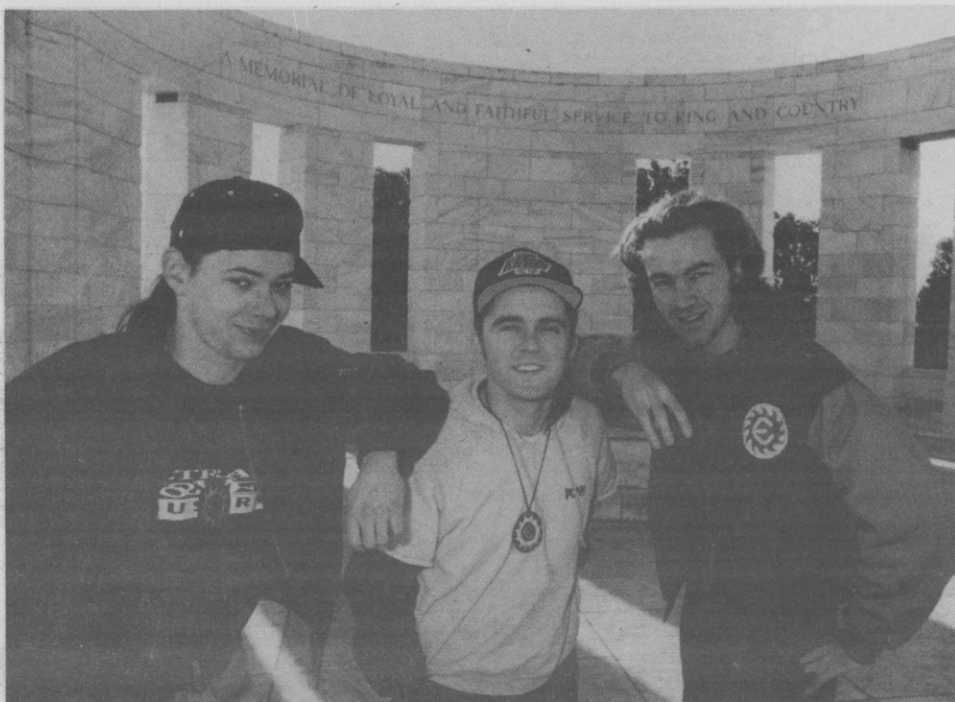
"Well, probably about a year or so ago Mal got his own keyboard sampler and we started trying to integrate it with our sound and get away from being a guitar based band and just have a larger repertoire of sound."

There's a bit on 'Juan Tasting' on the demo where someone says 'Here they are, Emulsifier!' Who the hell is that?

"It's Steve Parr."

No way!

"Yeah, really. We were actually on Telethon at 7am on a Sunday morning. It was so funny, we mimed to 'Emulsifier Theme' and Steve did an intro. He'd been up all night and he read this blurb. 'Here they are: a funky, rapping, rocking, heavy metal band, here they are, Emulsifier' and we were videoing it so we were able to sample him."



Emulsifier (L-R) King Ad B, Mal Mischweski, Juan V.

Back to the mundane everyday stuff, how does the songwriting work? Seems there's no shortage of creative input with the three of you.

"We're always trying to get a more efficient way of writing songs so it's always changing. It started off Mal had a sampler so he'd get rough ideas together and we'd work them out as a band. Now Adam's working at Radio Active and has a sampler and access to an eight track and I'm working with their gear. Usually someone will come up with the basis of a song and then we all work on it so it's group writing really."

I really liked 'Bootsay'. It sums up how I felt on discovering the joys of P-Funk and now some 30 albums later I'm still stoked on just about everything he does. Lines like 'You're black and cool, we're white and nerdy' are just perfect.

"Yeah. Adam came up with the lyrics for that one and I just arranged them into verses that I liked because I'm singing them. I think we should send a copy to Bootsy, say 'Hey thanks Bootsy — you're the man!'"

What about Crap Rock? There seems to be a definite influence

from the tackier end of the rock spectrum going on and I mean that in a nice way. I'm a huge fan of David Lee Roth and the like.

"Definitely. We listen to a lot of crap rock and we like it. But we do recognise it's crap, especially the visual element of it, all the posturing and that sort of thing. It's funny stuff, you really can't take it seriously, although a lot of people do."

What's the crappiest record you own? I mean, how down and dirty are Emulsifier really? The public needs to know.

"The crappiest record I own? God, that would have to be something like Little River Band. I also like a lot of stuff like Megadeth and Slayer — I've got a poster of Slayer on my wall in the armour and stuff."

(Ha! Foolish Juan V. I fessed up some of the truly atrocious LPs I own and made him think I'd put them in print too so as he wouldn't look totally crass and alone but I was lying. What a nasty thing to do — I loved it!).

What about your pseudonyms? Personally, I like that sort of thing but what propelled you to do it?

"They're pretty silly names but we thought it was boring just to see these normal Anglo-Saxon names. You look at rappers and Chuck D sounds a lot cooler than Charles Ritenour."

Okay, enough *Smash Hits* questions. Tell me why Wellington keeps producing great bands? There's some real sharp sounds coming out of there.

"This could be a generalisation but it seems that a lot of Auckland bands have the image and stuff sussed out really well whereas in Wellington it's the bands are geared around the music."

Well, I have to admit that's true in a lot of cases but doesn't having a smaller musical community help?

NEW RECORDINGS

PRINCE Diamonds & Pearls (August).
DAVID BYRNE The Forest.
NATALIE COLE Unforgettable.
GYPSY KINGS Este Mundo.
KRAFTWERK The Mix.
RAMONES All the Stuff (& More) Vol.2.

Bands up here are notoriously harsh about each other.

"Yeah, in Wellington everybody knows everybody. It's sort of incestuous, all these combinations of line-ups."

Tell me about the WellBassMachine tour you planned with Ruamoko — it sounded like a great concept.

"That was going to be a sort of Orientation thing that never happened. It was planned as a totally self-contained show. Bands, rappers, DJs, lights, it still could happen."

Okay Juan, you've done well so I'll let you off the hook. Give me a run down on your future and then you're a free man.

"Umm, the stuff we're working on now is sort of like the EP. We're trying to keep it so we can play it live but there's going to be more samples, sort of a rock basis but with a techno feel."

There's an LP in the works isn't there?

"Yeah, we're still halfway working on it, we're never too sure how the stuff is going to turn out. We do want to keep the rock sound but at the same time become more familiar with technology."

So here they are, Emulsifier, Wellington punkers with a funky rapping rocking heavy metal leaning. I suppose the cooler-than-thou dickheads will still come down on any local act that tries something vaguely interesting but Emulsifier shouldn't have too much trouble overcoming that. They seem like nice guys and they've got some damn fine tunes under their belts. I guess it's best summed up by the 'Theme From Emulsifier': "We may be honkies but we still got soul." KING KG

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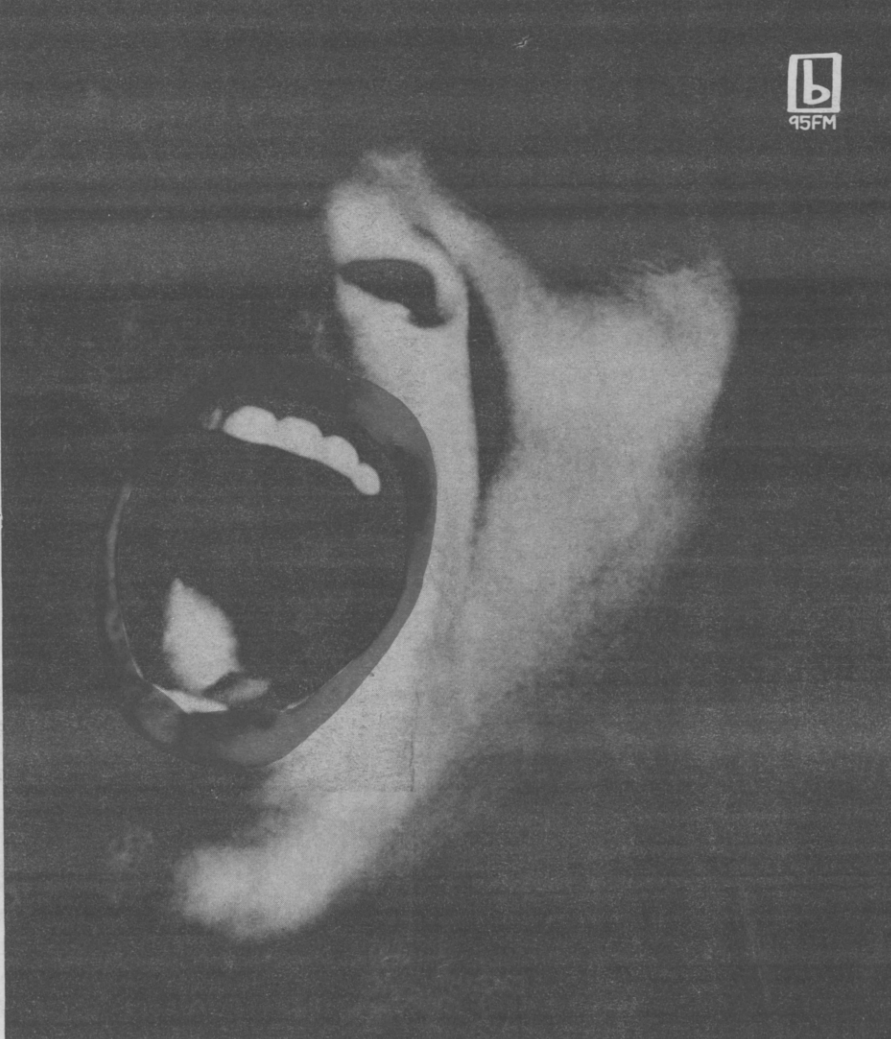


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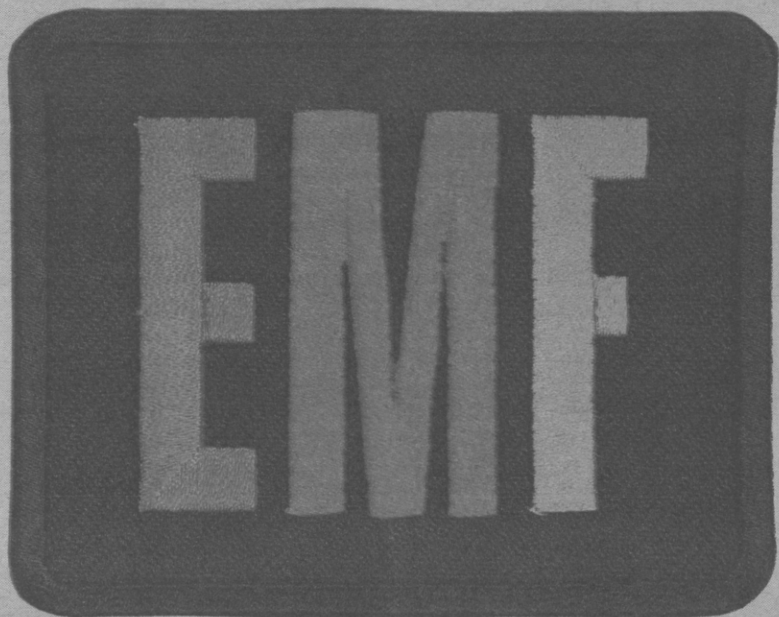
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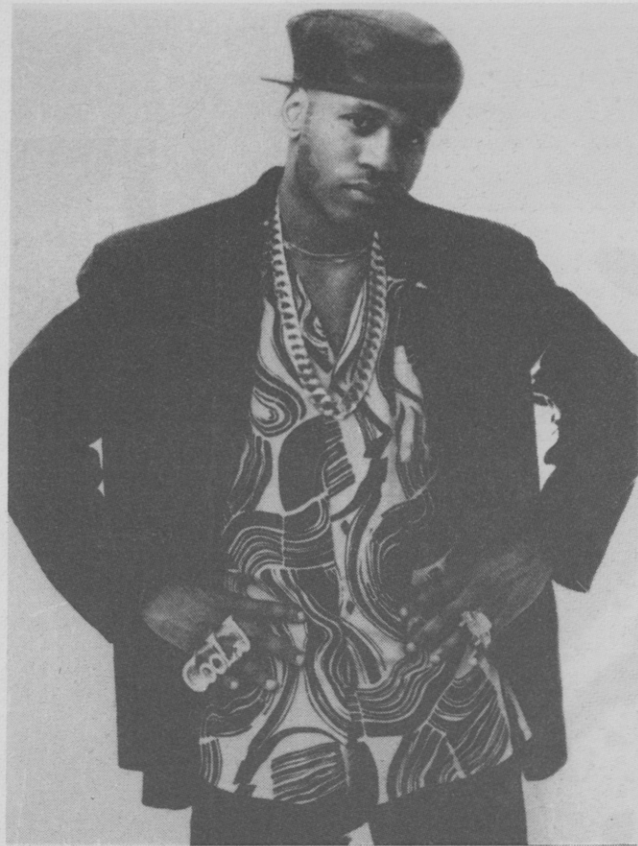
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THE BADDEST IS BACK

LL Cool J is one of the hip-hop demi-gods, an originator who has done the deal for four albums worth of hard-as-hell sounds in a genre where most artists are lucky if they can manage four singles worth mentioning. LL has helped define rap music and he's currently on the phone half a world away.

So how are you, LL?

"I'm in New York."

This is going to be fun.

Radio. LL Cool J's first album, was one of those milestone albums that makes everything else around it sound totally stale. It still rates as an absolute monster (12" singles like 'Rock The Bells' still fetch huge prices from the more fanatical members of the DJ community) and it was just a beginning. 'Mama Said Knock You Out' is his fourth album and after the slightly disappointing 'Walking With A Panther' it's a total return to form, a very cool album. It's an impressive record, especially in such a fickle musical field and especially for a 22 year old. To what would you attribute your longevity in the rap world, LL?

"Well, I just work hard and thank the Lord."

OK then.

LL pioneered a whole new field with rap ballad 'I Need Love'. What does he think of the new sound of acts like the Jungle Brothers and De La Soul?

"Will it still be new in five years? That's what matters. Everybody's new when they come out."

What about the new ultra-hard

rap, LL? Acts like N.W.A. or the Ghetto Boys?

"That stuff is cool as long as it comes from the heart."

Well, I don't know about the heart, it's more like the groin. Those boys have been in all sorts of trouble of late, how do you see this censorship deal affecting rap?

"You sew what you reap — everybody has a choice."

But LL, I seem to remember you had a little trouble around 1987, you were arrested for public lewdness for simulating sex onstage?

"Well, I've had my share of hassles but I just believe in working hard and trusting in the Lord."

Uh huh.

Life hasn't been all rough for LL. In 1988 he toured Africa and after donating money for a hospital he was made Chief Kwasi Achi-Brou by the elders of a village on the Ivory Coast. You sort of beat the Afrocentric movement there, LL, it must have been quite an experience.

"It was fun, yeah, it was real fun."

Well then. You seem to have taken a more mature approach on this album, LL, but there's still a real street feel too. Did you deliberately try for a more moderate lyrical style?

"I mean, reality is reality, that's the reality of reality."

Oh boy. 'The Boomin' System' is a great lifestyle single about just drivin' round with that car system pumping. What kind of car do you have LL?

"What?"

Don't worry. *Mama Said Knock You Out* is an excellent album, LL. Keep on making 'em.

"Thanks."

KIRK GEE

SHOPPIN' WITH KINGPIN

The wacky world of rap music is a great starmaker, it can take a teenager like Redhead Kingpin and hurl him straight into the charts and hearts of the masses, as a near riot in an Auckland record store illustrated. Redhead seems to have avoided the usual burnout associated with this kind of stardom as well. Instead of vanishing up his own ego he's actually made another album and it's pretty good in a funky-ass pop kind of way.

The album is called *The Album With No Name* and its first single 'Plan B', which is one of those "mature" works about safe sex, is doing pretty well on the US rap charts. So what does Redhead think about stardom?

"I'm not tryin' to be a star, I'm tryin' to make good music."

As it had taken a while to get hold of Redhead because he was always not where he was meant to be, this wasn't going to do as an answer. Anyone who spends more time in a limo than his office has got to be doing something right.

"Well, I guess it's just what the crowd wants, you know? I'm just here to make good music and some money. If I'm going to be a star it's an added bonus, an attribute."

Well, that'll do, I guess. So what's been happening since you were in New Zealand blocking main roads?

"Yeah, that was cool — we didn't

know what those people were doing there, that was real cool. Since then we've been working on the new album and going through some legalities with G.R. Productions. Mainly we've been sorting that out and I've been getting ready to do some more of my own acts, like producing for my friends and stuff, I been keeping busy."

Right, on this new album you dropped Teddy Riley and produced it yourself didn't you?

"Yeah, I produced my own album myself on this go around, and if anything we really dug it. I mean, if it does good we get the pat on the back and if it flops we take the heat. It's our own work regardless, not anyone else's, so we could just do what we felt."

Shouldn't be too much of a problem with a flop here, the sound is still that funky Redhead deal, heavy on the swingbeat with fast punchy raps and a serious good time feel. There seems to have been a little more thought put into *The Album With No Name*, both lyrically and musically. Not a bad effort for a teenager who's talking on a cell phone from a music store 'cause he forgot about an interview.

"It's not really an R'n'B album, it's not a pop album, it's not even a rap album, it's a menagerie of everything. That's why we called it *The Album With No Name*, 'cause it just didn't have a name — it's just us."

KIRK GEE



TALKIN' ALL THAT JAZZ

It's pretty easy just to write a band like the Dream Warriors off. I mean, do we really need another bunch of De La Soul styled rappers whose big 'novelty' is that they're from Canada? Of course not, and the Dream Warriors have got a few tracks to convince you that they're a class above all that anyway.

'Ludi' is a nice slice of ska melded to hip-hop, 'Wash My Face' is just plain funky and 'Definition of a Boombastic Jazz Thing' is just plain cool. It's completely lacking any 'normal' hip-hop beats, the rap is laid over a very neat sixties Quincy Jones jazz-funk thing. I put it to King Lou that they may have put themselves pretty much at the forefront of a new development in a style that's rapidly going stale.

"Yeah, we sort of experimented with that jazz thing one time and it was real successful, but we did that about three years ago and we're moving on now."

Still, it does give you a unique sound.

"Well, we didn't want to follow the mainstream of rap, we used what felt good to us and what we liked. Coming out of Canada, we had to be twice as good or sound totally different to be accepted by the American scene, which was okay by us 'cos we wanted to do what we wanted, not what anybody else wanted us to do."

I imagine that in the brutally territorial world of rap you would get a hard time coming from Canada. You don't really see Canada as the home of hip-hop, yet you tell me that Toronto has the largest West Indian population in North America.

"It sounds weird 'cos noone really

knows Canada, other than snow and ice..."

And Joni Mitchell?

"...and the Rockies, they don't expect rap music or hip-hop to come out of that, but there's a scene there that's finally getting recognised now even though it's been there a long while."

Well, you guys were cool enough to get Slim Alliard (the king of Vooit, kids, go buy his records, you'll be better for it) to work with you. He must have been an awesome guy to hang with.

"Oh yeah, he was a lot of fun, real cool. He understood how we worked and how we think, 'cos when he was younger he was like us. He liked to do different things, he was creating his own jazz language and creating his own style, and as a rap group we were creating our own thing too."

It's great to see someone like Slim get some recognition too — so many of these pioneers got totally screwed by the Business, by the public forgetting them, and they created so much.

"I find a lot of them have slipped out of the music scene, just been forgotten, which shouldn't happen 'cos if it wasn't for them music wouldn't be alive. They put their share into the scene, they came from the streets and made a place in music that everyone should respect."

Between 'Ludi's beats and Slim Galliard's voice, you guys have certainly paid homage to your roots — do you think that should be important nowadays?

"Without the roots we wouldn't be here, so you've got to respect it."

Especially if it sounds as good as 'Definition Of A Boombastic Jazz Thing'.

KIRK GEE

I spent a night in the Slammer.



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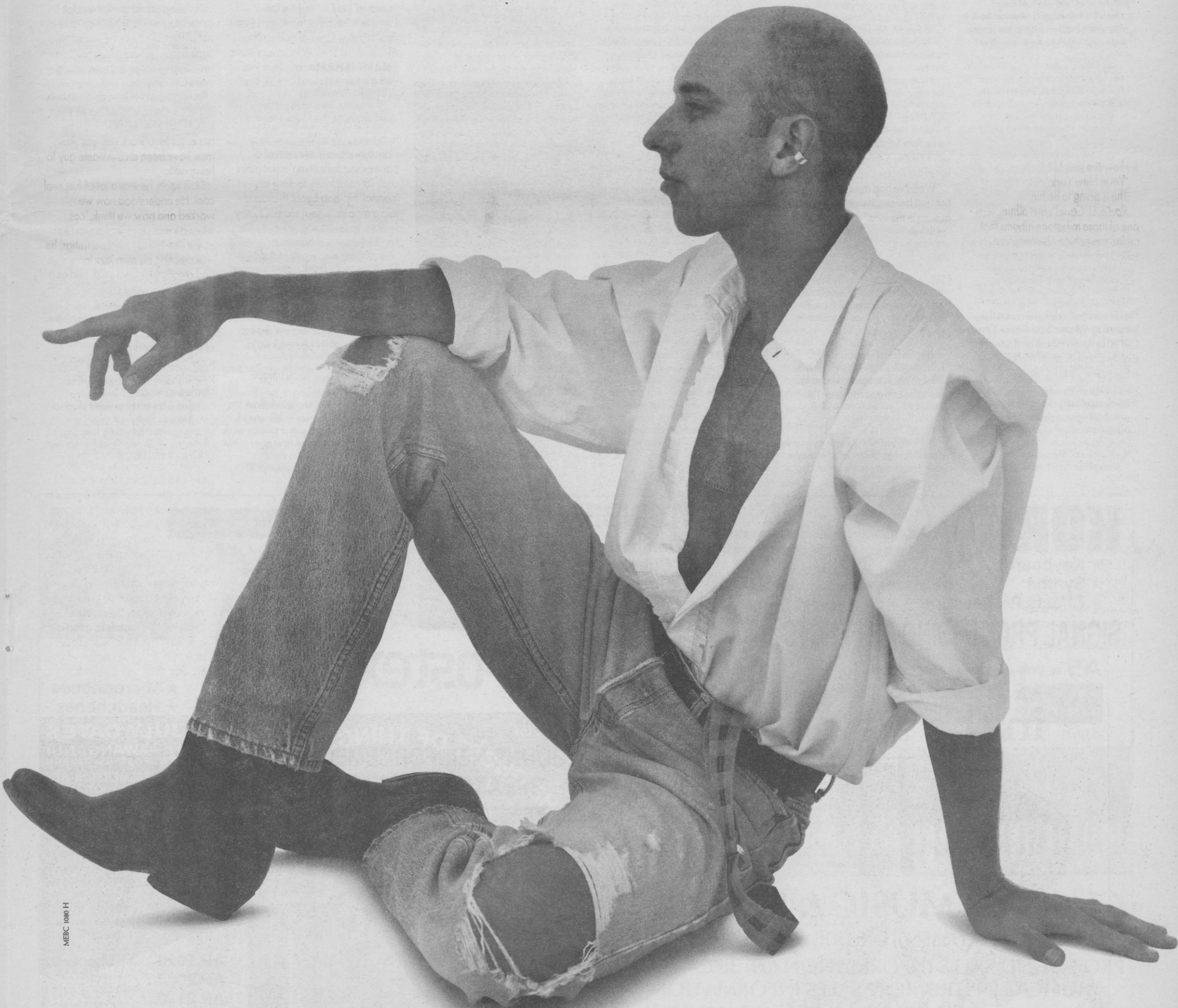
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albums

SEA STORIES
Wide Eyed and Dreaming
(TRS)
G.W. MCLENNAN
Watershed
(Mushroom)
JACK FROST
(Arista)
PAUL KELLY AND THE MESSENGERS
Comedy
(Mushroom)

With rap, the various shades of funk and dance mix still occupying centre stage, melodic rock'n'roll continues to be de-emphasised and regarded as a reserve for those old enough to remember when tunes came before rhythms. The four Australian acts on offer here are old-fashioned enough to believe that songs come before beat, the net result being that two of these albums will have to be contended with as being amongst the year's best.

Starting with the newest and most modest, Sea Stories from Melbourne come highly recommended by Martin Phillipps perhaps because they share similar aquatic themes surfacing in recent Chills' songs, but it's more likely to be that writers Simon Honisett and Penny Hewson imbue their material with the same plaintive intensity. Quoting specifics and 'Milltown Flood' has an impressive traditional tang that employs pathos and atmosphere further developed on ballads like 'All You Said' and 'Christmas City'. Classic rolling, jangling chords provide the basis of 'Gone For Sure' and something almost infectious comes in the shape of 'Wonderful Things'.

Pop this honest and unpretentious is often plain but *Sea Stories* has depth and imagination to burn. Seek them out.

Since the Go Betweens split up last year Grant McLennan hasn't been resting on his laurels. Robert Forster might've beaten him to the punch by getting his album out first but McLennan's *Watershed* is so good it's a non contest.

Immaculately and sympathetically produced by Dave Dobbyn, this album reveals more graphically than any Go Betweens' record the many facets of G.W.'s writing flair. In the 'Streets of Your Town' vein is the sparkling recriminations of 'Haven't I Been A Fool', an early candidate for single of the year. 'Easy Come, Easy Go' is almost as flawless and the funkiness of 'Putting The Wheels Back On' is matched by the hook of the chorus.

McLennan is one of the most evocative pop craftsmen anywhere but his songs aren't confessions, they're often bittersweet love tales or enigmatic little narratives with wry twists as in the brilliant bluesy hard-luck story of 'Black Mule'. And if enough bases haven't been covered 'Sally's Revolution' very nicely gets cynical with a gilt-edged guitar riff and 'Dream About Tomorrow' offers only a lingering melancholic hope in a small town scene of depression.

McLennan didn't need to put his



Paul Kelly & the Messengers

reputation on the line as the title 'Watershed' suggests, he'd done enough with the Go Betweens to retire as a legend, but with this first solo album he's at least equalled the band's best efforts in 'Liberty Belle' and '16 Lovers Lane'.

Jack Frost, the result of a two week collaboration between G.W. and the Church's Steve Kilbey, isn't in that revered company but it explores some individual and co-operative avenues that have produced some fine songs. It's hard to say how closely they worked together but 'Civil War', 'Trapeze Boy' and 'Thought I Was Over You' are unmistakably poignant McLennan masterworks.

Kilbey is no slouch either. With the Church his writing has mainly had an ethereal feel but his melody lines are well defined as in *Jack Frost's* 'Number Eleven' and 'Ramble'. Hazarding a guess at the co-operative noises leads to the big aloof echoes of 'Every Hour God Sends', the very moving forages of 'Providence and Threshold' and the out and out rocker 'Didn't Know Where I Was'.

But regardless of who's responsible for what, *Jack Frost* captures in its best moments two of Australia's best writers in full flight.

Mind you, in Australia at the moment only Paul Kelly could rival or surpass McLennan on form. Slightly more conventional in his rock'n'roll writing habits, Kelly hasn't received the overseas accolades that he deserves, partly through lack of exposure but mostly because his songs are in that timeless zone that's totally outside fashion and so to like them carries no critical kudos.

A double album, *Comedy* scarcely puts a foot wrong in its distinctive depiction of Kelly as the rock'n'roll genre writer supreme. In a country, almost nursery rhyme narrative he recounts the Gurindj's land victory in 'From Little Things Big Things Grow' and in an up-tempo restrained barrage there's the single 'Don't Start Me Talking', a tougher version of Gossip's 'Stories of Me' and a crunchy truncated 'So You Wanna Be A Rock'n'Roll Star' riff intro in 'It's All Downhill From Here'.

But Kelly's faintly quivering voice was born for vulnerability and he's never sounded so shyly accommodating as

on 'You Can Put Your Shoes Under My Bed' or as reassuringly sentimental as 'Wintercoat'. Just to round things off, 'Invisible Me' should move you to tears and 'I Won't Be Your Dog' is prime Kelly blues.

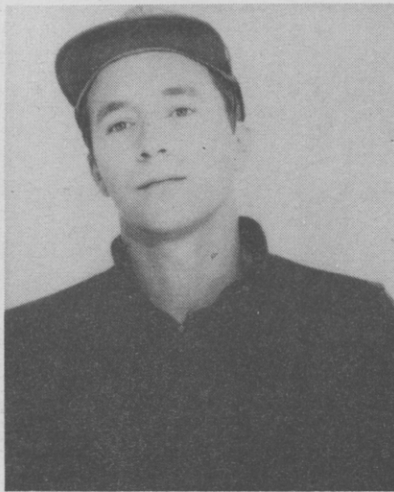
Comedy jostles with *Gossip* as Kelly's finest but the former's greater consistency and cohesion edges it ahead. Whatever happens to both *Comedy* and McLennan's *Watershed*, they will be two of the best albums to emerge this year.
GEORGE KAY

THIS MORTAL COIL Blood (4AD)

4AD record in simple cover image shock! On the sleeve of *Blood* there appears nothing but the words "This Mortal Coil" and a head and shoulders portrait of a girl with dark rings around her eyes that could be make-up or could be make-up trying to look like the signs of consumption. This picture is strangely symptomatic of the album's problem: it's convincing enough as opulent background music or gothic (art historical sense) MOR, but not when it attempts to be anything more sinister. This is, as they say on TV when a "sports hero" grazes his knee, something of a tragedy, as since the early 80s Ivo Watts-Russell and his various collaborators have produced some of the very little music in history actually to justify press release adjectives like "haunting" and "ethereal".

Now for some reason he's gone all "natural" and "organic", the hugely talented hippy bastard. Where once there were unfathomable washes of simultaneous electronic, orchestral and vocal sound there are now "real" pianos, audible lyrics and horrible Pink Floyd guitar solos. Where once there were dreamlike, tearful fragments of songs that appeared briefly then came back half a side later there are now Byrds and Rodney Crowell covers.

Of course even this emasculated version of This Mortal Coil is far more alluring than most of what you'll hear this week or this year. But really, life is short, and in the seventy-six minutes this double album lasts for you could listen to 'Song To The Siren' about twenty-five times.
MATTHEW HYLAND



G.W. McLennan

THE RENDERERS Trail of Tears (Flying Nun)

The Renderers, Christchurch's own raiders of the lost art of country and western, have been dubbed "psyche-country", as evidenced by the album cover — luscious purple lit roses on front and chocolate swirls on back. On this, their debut LP, it's as if the cliches and traditions of the genre have been fed through the wah-wah pedal of their psyche to land up in some kind of a country'n'western twilight zone.

Mary Rose Crook (vocals), husband Brian (vocals, guitar), John Billows (bass) and Haydn Jones (drums) might have their butts parked firmly in the deep south but that doesn't mean their mental horizons aren't bigger than Gore. With a hick glitch in her voice, Mary Rose sings songs called 'Arizona', 'Bigger Than Texas' and 'Holiday In Dakota'. Chances are those songs which aren't odes to their spiritual homeland are rueful tributes to that other great source of inspiration, the bottle, as in 'Liquor Slicked Highway', 'Never Drink Alone', 'Drink In My Hand'. Or the Devil, as in 'I Hear...'. The melodies are every bit as evocative as the song titles, while Brian Crook's guitar ebbs and flows throughout like a distant echo, weaving woozy parallel lines to the vocals.

Trail of Tears puts the Renderers on the same emotional latitude as Mazzy Starr, songs which take you on a seductive downward spiral into self-pity, lonesomeness, regret for opportunities missed, love lost and other such forms of exquisite self-torture. This record is permeated with an irresistible sense of lassitude, of helpless surrender to one's weaker instincts, although I do believe Mary Rose and Brian are hard working and happily married and none of the band are known to slur their words before 10am.
DONNA YUZWALK

THE STRANGE LOVES See Your Colours (Flying Nun)

The back cover tells part of the story — the band in a front room bent over their Rickenbackers, thank you credits to the Bats, production by

David Kilgour — but vocalist/guitarist Rex Bourke sounds like he's lived harder than yer average would-be generic southern guitar band member and he holds his notes better.

He also packs his songs with idiosyncratic observations, details from a life that may look uneventful from the outside but teems with interest for the artist leading it. The Strange Loves can sound endearingly simple ('I Like You') or boyishly sweet ('Some Feeling') or eager and anxious as 'Tally-Ho' era Clean ('When I See You Again'). Quiet acoustic intros build to smudgy electric riffs with emotional tension provided by Rex Bourke's trenchant vocal style and undertones of sarcasm.

Sometimes he sounds bad tempered and black hearted, his guitar slipping and sliding dangerously close to "the edge", as on 'Your Misery'. But he's at his moody and passionate best on the opening track — 'The Big Deep' — underscored with a bewitching viola refrain.
DONNA YUZWALK

MARK ISHAM Mark Isham (Virgin America)

Trumpeter, keyboard player, writer and arranger Mark Isham used to record for new-age label Wyndham Hill. However, his music has long been capable of much more than spaced-out ambience chasing. On 1988's *Castalia* he evoked scenes as disparate as a stately town parade, an African market square and blissful moonlight slumbers — and those were just the first three tracks.

This time out, despite the interesting mix of musicians, 'Honeymoon Nights' features an ex-Frank Zappa drummer alongside Chick Corea's bassist — the contrasts aren't so marked and individual tracks aren't quite as distinctive. A common approach involves: slowly pulsing percussion, washes of keyboards and sympathetically sustained guitar, over which Isham's immaculate trumpet goes exploring. There is atmosphere aplenty and in listening to the album it becomes obvious why so much of Isham's work has been in film scores.

He has also done some sterling work for Tanita Tikaram and here she returns the favour on two of the most memorable tracks. Her original 'I



Sea Stories

Never Will Know' is superior to nearly everything on her own recent album and the performance of Rodgers and Hart's 'Blue Moon' is little less than startling. Over a jaunty mid-tempo beat Tikaram intones as if heavily sedated.

So, if you're wanting to hear Mark Isham at his best, *Castalia* probably has the edge, but this album presents a new approach from his guest singer: Tanita Tikaram as the valium vamp.
PETER THOMSON

THE CLEAR Live Stomach (Yellow Bike)

The Clear, quite ironically, are rather hazy and confusing. They leap from beautiful pop song to ear grating noise in a single bound, leaving the listener bewildered but ultimately happy. This CD only release documents all their subtleties and extremities and the result is a surprising harmony between the two.

The disc itself was recorded, as the name suggests, at the Stomach in Palmerston North. It is a creative arts centre for musicians and others and is the brainchild of Clear guitarist David White. For a shoestring budget release the sound quality is excellent.

The Clear excel at haunting songs, as their campus radio hit 'The Quiet Sleeping' testifies. Their motivation and support for the New Zealand music scene should be an inspiration to us all.
LUKE CASEY

CHRIS KNOX Croaker (Flying Nun)

Another intense slab of vinyl from the grand old man of New Zealand alternative pop who sheds melodies like other people shed skin. Songs that rattle with low-tech effects culled from his musical toy-box, overlaid with that insidious voice — alternately sardonic and tender, political and personal.

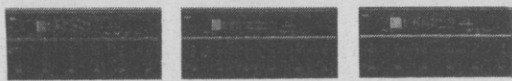
More witty, compassionate, intimate, mesmeric songs about death in life and the wonders of love, sketched in with the merest acoustic/tambourine accompaniment or painted black with an 'Eleanor Rigby'-ish organ refrain, those signature rhythmic tape loops fluttering like a heartbeat throughout.
DONNA YUZWALK

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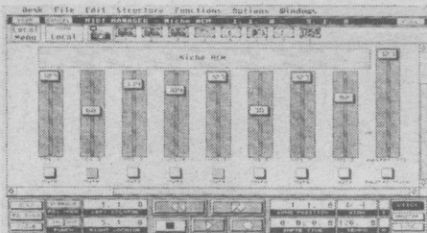
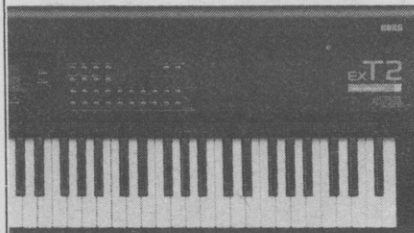
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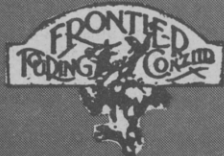
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albums

DE LA SOUL De La Soul Is Dead (Liberation)

So it's now turnaround time for the enfants terrible of rap, the boys who winged one in from left field with *Three Feet High And Rising* and basically changed the way everyone thought about rap, for a while at least.

Seems De La Soul have got tired of the whole Daisy Age schtick and now want to be tougher, no more of this new man stuff. And how different is *De La Soul Is Dead* Well, soundwise, not a great deal really. That laid back drawing rap style is still pretty much to the fore and the beats are still pretty innovative so far as the layers of samples and whatever go, although the very fine and funky single 'Ring Ring Ring Ha Ha Hey' does trot out some James Brown riffs. The only real difference seems to be attitude-wise, the boys are a little older and world weary and so talk about Daisies dying and stuff. They also do a heap more of those really annoying bits between songs, lots of live in studio dicking around with friends and the like. There really is no need at all for someone doing a fucked version of 'Chopsticks' complete with bad rap, which is the case with 'Johnny's Dead Aka Vincent Mason'. Fortunately the actual songs are good enough to carry this stuff, like the way 'Johnny' is followed by 'A Roller Skating Jam' which mixes a real nice 70s soul feel with some beserk scratching. When De La Soul are good they're really good and although *De La Soul Is Dead* may not win over the doubters, it's good enough to keep the fans real happy.

KIRK GEE

SHABBA RANKS As Raw As Ever (Epic)

Shabba, born Rexton Gordon, but Shabba is better. The regal name of Africa, and more importantly the same name as two slain Jamaican bandits.

He is the dancehall ruler, he who manifests the truth of drum and bass. Hits have flowed like bubbles in bottles of Asti Spumante in the past two years there have been 50 singles, irresistible things like 'Wicked In Bed', 'Roots and Culture', 'Twice My Age' and 'Golden Touch'. We are not just talking star but as he described himself, "a galaxy."

Well, this one is a big one for Shabba, a major label expects world domination with this. So it's pleasing to see the image and the music intact, like they haven't turned him into a reggae popsicle, a ragga MC Hammer or something. No, it's still hard core dancehall production from Bobby Digital in that sparse electronic feel, similar to his work on last years 'Just Reality', just a pulse beat with a few keyboard touches, the voice being the main concern. Shabba can ride a rhythm like all the past and present DJ greats, a baritone that booms in raucous style over Mr Digital's variations on the ZigItUp rhythm.

Then again the best track, 'Trailer Load A Girls' is a Steely and Cleve job that is a real cooker. Shabba is always good in a 'slack style', that is songs of a sexual nature. On display here is 'Flesh Fixe', 'Fist-A-Ris' and 'Gone Up' but of course there is the denial in 'Where Does Slackness Come From'. In which Shabba hasn't got a clue why people think he has a weakness for slackness, saying things like 'never see me face in a blue movie', so sexism is not something one could accuse him of. Unless you think a trailer load of girls is a bad thing.

Apart from sex the other thing that gets a dancehall hot is guns. Big problem in Jamaica when the fans think a performer is smokin they start blasting thier big irons into the air, bang bangs, it's a hit. The whole mythos of the gun runs thick in the dancehall as it does in hip-hop culture. Shabba goes the way of all right thinking people by getting all metaphoric, like a bullet from his gun is really a thought from his mind, yep, sure thing.

«P»The two stabs at cross over appeal work well, first the traditional lovers feel of 'Housecall' with Maxi Priest, and the hip-hop duet with KRS 1 — 'The Jam'. But the real strength is in the straight out dancehall workouts like 'A Mi Oi Girls Dem Love' and 'Woman Triangle', that's where Shabba gets in deep.

One more step in the path of world Shabbarisation.

KERRY BUCHANAN

ICE-T O.G. Original Gangster (Sire)

The man is back, the undisputed king of west coast hardcore rap, the hardest working hustler in show business, Mr Ice-T. Now let's get some prejudices clear here. I like Ice-T, I think he does a fine job of creating some of the toughest sounds since Black Sabbath and I don't find his lyrics in the least bit offensive. In fact, they're kind of funny. Now that's cleared up I can say that *O.G.*... is one seriously cool record. Ice is back with the serious shit, doing all the gangster mythology stuff. We are talking a serious bodycount on this album and just generally being the baddest of the bad. Ice can do that (even though his Street Mood pose is sort of less than believable) because he has the musical muscle to back it all up. With some extra help from DJ Aladdin, things really rip here. 'Mind Over Matter' actually uses a Public Enemy sample without sounding like something Pop Will Eat Shit would do. 'New Jack Hustler' is classic Ice-T — all cooler-than-thou vocals with serious menace and 'Flyby' which is another 'What You Wanna Do' deal with a bunch of Syndicate boys doing the fast'n' furious.

Probably the utter high point has to be 'Midnight', *O.G.*'s version of '6 AM'. Lyrically it's sort of stupid but the beat is so brutal and the rap so evil the whole thing becomes really chilling, Ice-T at his finest. Naturally there's moments most people won't like. I thought 'Bodycount' featuring Ice's own heavy



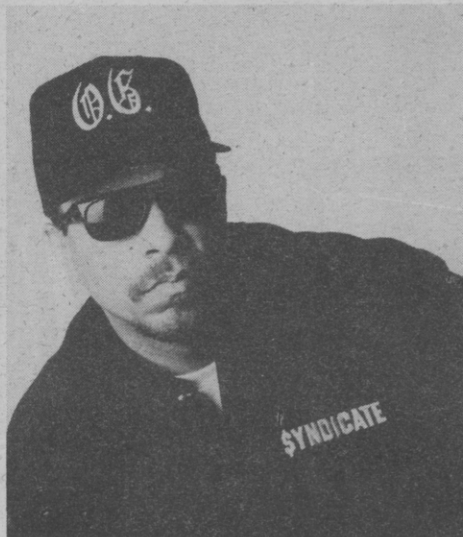
De La Soul



Shabba Ranks



Trent Reznor, Nine Inch Nails



Ice-T

metal project was offensive 'cos it sounded like Iron Maiden. Stuff like 'Bitches 2' or 'Straight Up Nigga' will no doubt upset the more liberal listeners, but hell, Ice at least is making a genuine attempt to articulate his ideas. He's just a little keen on causing trouble for the moralists while he does it. But basically, if it upsets you, don't listen to it. Say it's dumb, buy your sensitive singer/songwriter opuses, don't tread on grass in case you hurt it, do whatever you have to do. Me, I say fuck that weak shit. I'm going to listen to *Original Gangster* because it has the serious boom and it reminds me of all the things that made me like rap in the first place.

KIRK GEE

NINE INCH NAILS Pretty Hate Machine (Island)

Album title of the year for a start: absolutely any rock band worth the amphetamine flavoured candyfloss it's made of aspires to the delicate

balance of sex, vulnerability and violence that the words "Pretty Hate Machine" encapsulate. (No, the Cocteau Twins aren't an exception; they're a unicorn or a Miro painting or a coral reef, anything but a rock band.)

Anyway, Trent Reznor, a man whose "death" in a music video was investigated by the FBI for six months, is Nine Inch Nails, and he makes a better job than could have been expected of living up to the title's promise. Essentially, he takes the Wax Trax electro hardcore aesthetic and makes plastic-explosive pop music with it. It's a formula that backfired grotesquely for Depeche Mode and more recently Front 242, but Reznor gets away with it through his relentless fury and almost infallible judgement of dynamics. The bpm straitjacket has been removed altogether, giving the songs the chance to recoil then lash out and draw blood. This simple trick makes for epiphanic moments like the chorus of 'Head Like A Hole' when the listener, already aroused by a

threatening sub-D.A.F. bassline, is suddenly transported into a whole new dimension of noise, rhythm and blazing anger.

Reznor can't put his crises into words with anything like the precision of, say, Michael Gira, but that doesn't matter because unlike Swans, Nine Inch Nails isn't a vehicle for "serious" art. Like the Hoodlum Priest album, *Pretty Hate Machine* is a pure pop record for messed up kids (like me and you and both your friends) who don't know how to party down, man.

MATTHEW HYLAND

EURYTHMICS Greatest Hits (RCA)

Now that Annie's taking a couple of years off to look after baby it seems a logical time to issue this career overview. And for a change *Greatest Hits* doesn't seem an exaggeration. Every one of these 18 tracks achieved singles chart success: not a bad strike rate over less than a decade.

The (not quite chronological) running order makes it easy to trace the evolving of Eurythmics. From the early days of synthesiser obsession, through a frantic eclecticism (with guest vocalists and instrumentalists galore) then back-to-basics rock band and to the recent simplified sophistication, Dave Stewart always seemed a particularly restless rock-meister. And if his sounds would at times appear cold there was always Annie's voice to warm them up. Hearing her duet with Aretha Franklin on 'Sisters Are Doing It For Themselves' is alone sufficient reminder of how good a singer she is.

With such a wide range of musical approaches gathered here it's unlikely that every single track will appeal but at 77 minutes for one CD there's got to be value for money involved for most tastes. *Eurythmics Greatest Hits* provides an excellent account of one of the 80s' foremost acts.

PETER THOMSON

FAITH NO MORE Live At Brixton Academy (Slash)

Yet another record from these funk musketeers, this one has recently been released to coincide with the video of this particular British concert. It seems quite ironic, this was the concert where the crowd control barrier was demolished and Faith No More are responsible for breaking down more than a few musical barriers. They deserve more than a little praise for that.

It is safe to say that we have seen these songs before. Any fans of the group will have collected the numerous records already released. There are some redeeming features, such as the jazzy 'Edge of the World' and Mr Patton's allusions to New Kids On The Block, but I am tiring of this material and look forward to hearing a new studio record.

The quality of this record shines through, but my advice is to hold your breath for something more worth while in the near future. Hopefully Faith No More will remain at the cutting edge of the modern Funk-Metal explosion.

LUKE CASEY

THE DOORS In Concert (Elektra)

A three album set, over two hours of the Doors live in concert, comprised of material previously found on *Absolutely Live*, *Alive She Cried* and *Live At The Hollywood Bowl*, all three since deleted from catalogue.

Digitally remastered recordings taken from concerts between 1968 and 1970, in which Morrison appears in fine voice, with the added spooky bonus of hearing him ad lib interjections between songs. Tracks include 'The End' (15 minutes, previously unavailable), 'When The Music Is Over', 'Gloria', 'Light My Fire', 'Break On Through' and 'Little Red Rooster'. A marathon, but a triple treat for Doors freaks.

DONNA YUZWALK

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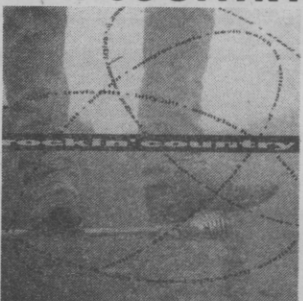
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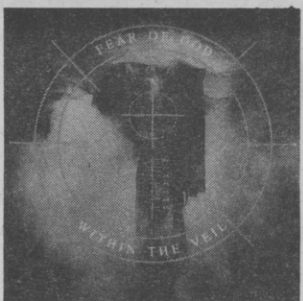
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FAVE COUNTRY DUETS
HONKY TONK COUNTRY



LISA FISCHER
So Intense
A woman vocalist who has backed the Rolling Stones (dueted with Jagger on 'Gimme Shelter' last year), Luther Vandross, Chaka Khan and more, Lisa Fischer has now gone solo with her former employer Luther (& Marcus Miller) producing 4 tracks and aces Arif Mardin and Narada also doing tracks. Lisa has a coloratura soprano covering a four octave range. This lady means business!



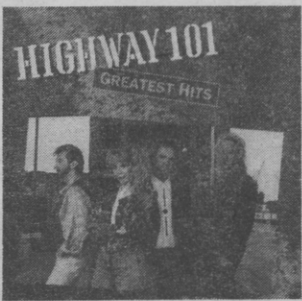
FEAR OF GOD
Within the Veil
A new hard rock album from Fear of God, one of the most aggressive offerings of the year. Fronted by singer Dawn Crosby, previously in the *Kerrang!* acclaimed Detente. A grim vision creating daunting hard rock. Key tracks include 'Diseased', 'Betrayed', 'All That Remains', 'Wasted Time' and 'Love's Death'.

MOSCOW MUSIC FESTIVAL
Motley Crue, Ozzy Osbourne, Scorpions
Highlights from the massive 1990 Moscow concert include 130 minutes of rock & roll including tracks from Motley Crue ('Girls Girls Girls', 'Wild Side'), Ozzy Osbourne ('Paranoid', 'Suicide Solution' etc), Scorpions, Gorky Park and an all-star jam on 'Long Tall Sally'.

FORTHCOMING VIDEOS
ICE T ICEBERG.
BULLET BOYS PIGS IN MUD.
BIG DADDY KANE CHOCOLATE CITY.
WINGER IN THE HEART OF THE YOUNG.



FLESTONES
Powerstance
This influential Manhattan band, founded in the vibrant punk / new wave scene of 1976, have wandered from the hip New York scene and found their way to Australia to complete this album with Dave Faulkner of Hoodoo Gurus producing. They recorded in New York and New Jersey and mixed *Powerstance* at Trafalgar Studios, Sydney. Classic modern pop!



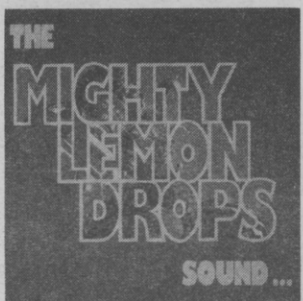
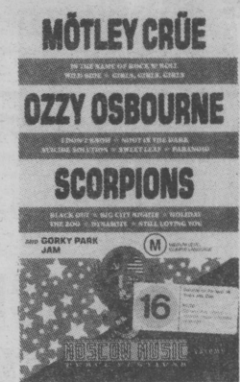
HIGHWAY 101
Greatest Hits
This *Greatest Hits* package wraps up this crucial modern country band's first, very successful phase. Key tracks include 'The Bed You Made for Me', 'Whiskey, If You Were A Woman', 'Who's Lonely Now', 'Honky Tonk Heart' and 'Someone Else's Trouble Now'.



LAMONT DOZIER
Inside Seduction
This songwriter was a legend in the 60s as part of Motown's Holland-Dozier-Holland team and more recently he has written hits with Eric Clapton and Phil Collins. These guys play on the album and Phil Collins co-wrote, co-produced and duets on 'The Quiet's Too Loud'. First single is 'Love in the Rain'.



RIDE
Nowhere
From the English Art School of Oxford, come Ride, the "Hope for the 90s" according to *Sounds* and *NME*. After three critically acclaimed EPs in the UK, here's their first USA album. Key cuts are 'Seagull', 'Polar Bear', 'Here & Now' and 'Vapour Trail'.



THE MIGHTY LEMON DROPS
Sound
The critically acclaimed British band work here with Andy Paley of Sire Records evolving towards mass acceptance. They've toured the USA with Love & Rockets and the Church and here guitarist / writer David Newton's music has broadened in theme and deepened in soulfulness. Key cuts: 'Unkind', 'Too High' and 'Ready Steady No'.



BRENDA LEE
Brenda Lee
A brilliant comeback album after a five year hiatus from the studio. Here Brenda Lee is produced by Nashville wiz Steve Buckingham. Lee recorded the classic version of 'Fever' in the 50s and has had 12 platinum singles. Here she sings songs by great Nashville writers such as Jesse Winchester, Beth Nielsen Chapman and Karen Staley. Superb!



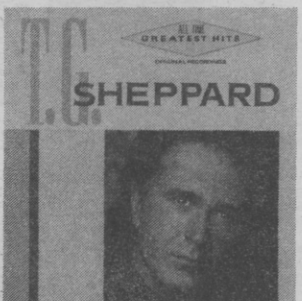
THE FAT LADY SINGS
Twist
Dubliners Kelly and Hamilton formed this outstanding band in 1986 and moved to London. After numerous indie singles the band signed a major deal. The critics rave: "A trembling monster of a pop group," (*NME*). "A jukebox for the 90s," (*Sounds*). "Ireland's greatest hopes for the new decade," (*Music Week*).



FRANK SINATRA
The Reprise Collection
This 4-CD set contains 81 classic Sinatra tracks from 1960's 'Let's Fall in Love Again' to the 1984 version of 'Mack the Knife'. There's eight previously unreleased tracks here and such legendary recordings as 'Strangers in the Night', 'Love And Marriage', 'My Way', 'Fly Me to the Moon', 'Theme from New York New York' and 'That's Life'.



STRESS
Stress
This UK trio is a multi-ethnic, multi-racial British group with a rich and varied sound. Their material is all original and laden with intriguing cultural references. Check out this unique blending of international influences into a full, rhythmically dynamic sound.



T.G. SHEPPARD
All Time Greatest Hits
Here are all the hits from one of Nashville's greats, T.G. Sheppard, produced by legendary producer Buddy (Joe Tex) Killen. Tracks include 'Party Time', 'War Is Hell (On the Homefront Too)', 'Last Cheater's Waltz', 'Faking Love', 'I Loved 'Em Every One' and 'Slow Burn'.



KEITH WASHINGTON
Make Time for Love
Washington has guested with such groups as the Dramatics and Funkadelic and co-wrote 'Hey Lover' for Freddie Jackson. His debut is on Quincy Jones' Qwest label and he works with hot producers Paul Lawrence (Freddie Jackson) and Barry Eastmond (Jeffrey Osbourne). First single is smooth ballad 'Kissing You'.



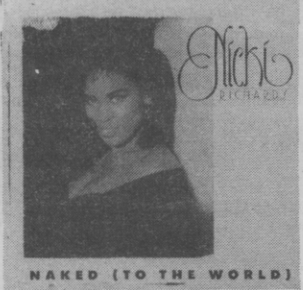
THE DOORS
Original Movie Soundtrack
The Lizard King is alive! The soundtrack from Oliver Stone's highly acclaimed movie features 12 crucial Doors performances plus Velvet Underground's classic 'Heroin'. Doors tracks include 'Light My Fire' (unedited seven minutes), 'L.A. Woman', 'Riders on the Storm', blistering live 'Roadhouse Blues' etc. First single / video is 'Break On Through'.



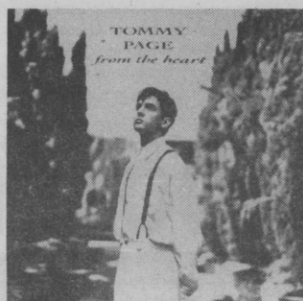
DOORS
In Concert
This is the definitive two hour Doors live collection, collating material from their prior live albums, *Absolutely Live*, *Alive She Cried* and *Live at the Hollywood Bowl*. All the material has been digitally remastered from the original tapes for superior sound quality and was supervised by original producer Paul A. Rothchild, Bruce Botnick and the Doors. Released for the first time is 'The End' live.



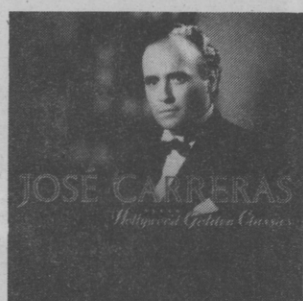
ELVIS COSTELLO
Mighty Like A Rose
This brilliant new album is Costello's first since *Spike*, one of his most highly acclaimed and successful records of his prolific career. His remarkable collaboration with Paul McCartney ('Veronica') is repeated here on two songs 'So Like Candy' and 'Playboy to a Man'. The first single is the UK hit 'Other Side of Summer'.



NIKKI RICHARDS
Naked (To The World)
A young singer, 21 years old and a prolific songwriter, Nikki Richards has written songs for numerous R&B artists and done backing vocals for Freddy Jackson and Jeffrey Osbourne. Richards has co-produced this album, working mainly with Lenny White (Jamaica Boys). First single is 'Naked' and Richards also remakes Seals & Crofts classic 'Summer Breeze'.



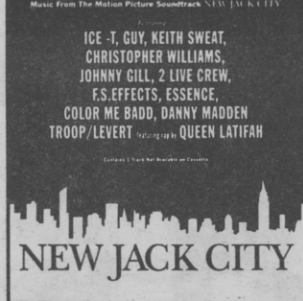
TOMMY PAGE
From the Heart
A major USA / International pop idol on the same sassy label as Madonna, Sire. Once again Page co-writes and co-produces, this time he works with hit producers Michael Jonzun and Peter Wolf and covers a couple of classics including Eric Carmen's ballad 'Never Gonna Fall In Love Again'. Classy, hot cuts include 'Written All Over My Heart' and 'Madly in Love'.



JOSE CARRERAS
Hollywood Golden Classics
Here 14 Hollywood classic songs meet their match, one of the century's greatest tenors! — 'Born Free', 'The Way We Were', 'You Light Up My Life', 'Moon River', 'White Christmas', 'Over the Rainbow', 'For Your Eyes Only', 'Mona Lisa' etc.



T.C. ELLIS
True Confessions
After indie hits in the Twin Cities (St. Paul / Minneapolis) region, T.C. ("Twin Cities") Ellis signed to Prince's Paisley Park label. This debut album is produced by Prince, his band leader Levi Seacer Jr and George Clinton. Check out 'Miss Thang'.



NEW JACK CITY
Original Movie Soundtrack
A "New Jack" movie with Ice-T and Judd Nelson (*Breakfast Club*) as cops! Hip tracks include Guy's title track, Johnny Gill's 'I'm Still Waiting', Ice-T's 'New Jack Hustler', Christopher Williams 'I'm Dreamin'', Keith Sweat's 'There You Go (Tellin' Me Know Again)' and Troop / Levert collaboration 'For Love of Money / Living for the City' a merging of the O'Jays and Stevie Wonder classics.

VAN HALEN NEW ALBUM
FOR UNLAWFUL CARNAL KNOWLEDGE
COMING LATE JUNE:

garage

PINK FROCKS Funny Things Happened to me on the Highway To Hell

Definitely reminiscent of Jack Pudding — not surprising since singer Graeme Rhodes was in that band — crossed with early Wire. The production is quite good, lively and clear, raw enough to inspire but obviously not recorded in a tin room. Pink

Frocks also have some ex-Doubling Thomases members though nothing in their sound suggests this. Rather they are more like the sort of jerky punky pop that one used to hear in the City Hotel around '86-'87. Soon to be playing live.

STATE OF MIND A Secret Walled Garden

Clever technological new age '82 radio music can get scary. Also scary is trying to read lyrics printed antleg small on annoyingly intense blue paper.

However, aside from that, as a friend said, it's quite exotic really — lots of dark ambience which at times can get a bit wishy washy but resolves into effective layers of moody acoustic guitar, keyboards and/or saxophone and vocals. I wonder how they got the Talk Talk singer to sing for them? This sort of stuff is definitely commercially accessible as bands like Japan and Cocteau Twins have proven.

SHIREE LOVE

LATE NEWS...

Former Temptations singer David Ruffin died of a suspected drug overdose in L.A. Ruffin quit the group in 1968 after recording classic lead vocals on tracks such as 'I Wish It Would Rain' and 'Ain't Too Proud to Beg'... David Bowie joined Morrissey on stage for the latter's encore of 'Cosmic Dancer' (T-Rex)... Mudhoney's

forthcoming album is entitled *Every Good Boy Deserves Fudge*. ... the new Siouxsie & the Banshees LP is *Superstition* and drummer Budgie and Siouxsie have just got married... according to UK tabloid *The Sun*, the Edge has left his wife Ashlinn... Shane MacGowan and Sinead O'Connor will record the old Lovin' Spoonful hit 'Do You Believe in Magic'.

JANE'S ADDICTION CONCERT POSTPONED

LATE NEWS

The near sell-out Auckland concert by Jane's Addiction has been post-poned. The entire Australasian tour will be rescheduled to late Sept.

BOOKS BY MAIL

NEW NZ MUSIC DIRECTORY U2 JIMI HENDRIX SUZANNE VEGA.



Metallica Whiplash, definitive bio \$26.



Bon Jovi Illustrated Bio, definitive, great pix \$37. Arrives Sept.



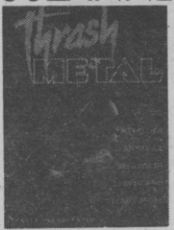
Wedding Present 96 page bio \$27.



Prince Visual Documentary, definitive 128 page bio, great pix \$37. Arrives Sept.



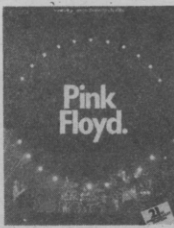
Metallica colour photobio, all lyrics, poster \$25.



Thrash Metal Metallica, Anthrax, etc 96 pages \$35.



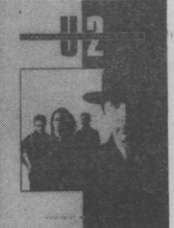
Sex Pistols Chaos pix & info by Bob Gruen, 120pp \$39.



Pink Floyd Visual Documentary, 21st Anniversary edition, updated to '88 \$39.



Simple Minds 96pp deluxe colour visual documentary \$39.



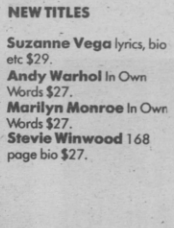
U2 3 Chords & Truth, 162 page bio by Ireland's Hot Press mag, great pix \$39.



NZ Music Services Directory Extensive listing of artists, concert production services, media, recording co's & studios, equipment, venues etc 68 pages \$20.



Jimi Hendrix Kiss the Sky 308 page bio \$35.



Suzanne Vega lyrics, bio etc \$29.



The Cure Songwords 78-89, 169 pages, edited by Robert Smith \$29.



Doors Illustrated History by Danny Sugerman. Magnificent 208 page bio, great pix (colour & B&W) \$45.



Johnny Rotten In Own Words, 96pp \$27.



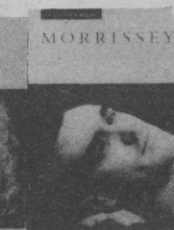
R.E.M. Remarks 128 pages \$36.



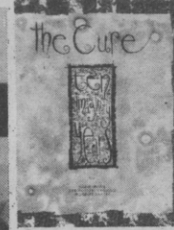
Pogues Lost Decade 128 pages \$35.



Madonna In Own Words, 96 pages, quotes & pix \$28.



Morrissey In Own Words, quotes & pix, 96 pages \$27.



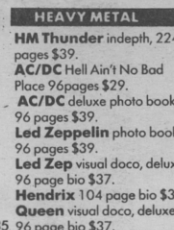
Cure 10 Imaginary Years, official bio, illustrated with great pix, clippings, R.Smith's private pix & memorabilia 144pp \$39.



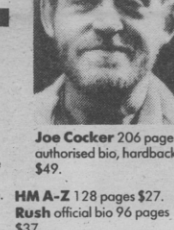
PUNK & BEYOND Jam Beat Concerto, 128 pages \$29.



Damned Book of 96 pages \$29.



HEAVY METAL HM Thunder indepth, 224 pages \$39.



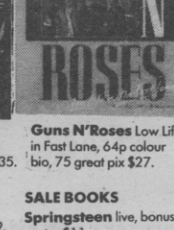
Joe Cocker 206 page authorised bio, hardback \$49.



Iron Maiden What Are We Doing This For? Photo bio by Ross Halfin. Deluxe quality 96 pages \$39.



Def Leppard Animal Instinct, 146p official bio by D.Fricke, pix R.Halfin \$35.



Guns N' Roses Low Life in Fast Lane, 64p colour bio, 75 great pix \$27.

NEW VIDEOS JIMI BARNES NICK CAVE MOTLEY CRUE DOORS PUNK ROCK MOVIE DEF JAM SKID ROW GARY MOORE JANE'S ADDICTION

RED HOT CHILI PEPPERS, Psycho Sex Funk live 40min \$35.

INXS, Video Hits 1980-90, 90min \$35.

CHRIS ISAAK, Wicked Game 30min \$35.

SKID ROW live, behind scenes 100min \$39.

JANE'S ADDICTION, Soul Kiss \$35.

GARY MOORE Evening of Blues with Albert King & Albert Collins 75min \$39.

ANGELS live 1990 \$35.

MOSCOW FESTIVAL, Vol.1 (Jovi, Skid, Cind) & Vol.2 (Motley, Ozzy, Scorp) \$35 each.

RORY GALLAGHER live \$30.

ANTHRAX P.O.V. vids etc 53mins \$35.

THE WALL, Roger Waters etc, live in Berlin '90 120min \$40.

BON JOVI Access All Areas, behind scenes, live 87mins \$39.

FAITH NO MORE live Brixton '90, includes Epic, War Pigs etc 60min \$30.

NEW VIDEOS JIMMY BARNES, Take Two, 6 vids etc 37min \$29.

NICK CAVE & BAD SEEDS, Road to God Knows Where film & 5 vids 113min \$35.

CHURCH best of 80min \$35.

NICK CAVE, 'Road to' film 113min \$35.

MOODY BLUES Legend 80min \$35.

BULLETBOYS, Pigs in Mud \$35.

MADONNA Immaculate Collection, 12 hit vids etc 60mins \$35.

DOORS, Doors Are Open doco 52min \$30.

DOORS live Europe 60min \$30.

AEROSMITH Making Pump 110min \$39.

SPLIT ENZ 19 hit vids, 83min \$35.

HM ROCK AID vids Pink Floyd, Yes, Led Zep, Sabbath, Rush, Genesis, Moore, ELP, Maiden, Jovi, Purple plus all-star 'Smoke on Water' 77min \$40.

SAM FOX Wanna Have Same 30min \$30.

MOTORHEAD live Toronto \$30.

U2, Rattle & Hum 96min \$39.

MORRISSEY Hulmerist, 7 tracks 45min \$40.

RHINO CULT VIDEOS WEIRD CARTOONS ROCK N' ROLL WRESTLING WORST MOVIES

RHINO CULT VIDEOS: WORLD'S BEST KNOWN DICKS, 60min of D.Tracy, S.Holmes etc \$30.

MINUTE MOVIE MASTERPIECES, 30 classic films in 30min \$30.

WEIRD CARTOONS wild, cult cartoons 60min \$30.

WILD GUITAR, 60s Camp Teen rocker 92min \$30, PG 15yrs.

BATTLE OF BOMBS, best scenes from worst films 80min \$30.

BAMBI MEETS GODZILLA & other weird cartoons, 60min \$30.

THUNDERBIRDS, Vols 1 to 6, 60min \$30 each.

NEW VIDEOS MARC BOLAN, Born to Boogie movie 61min \$35.

HAWKWIND Live 55min \$35.

LYNCH / JULIE CRUISE Industrial Sympy \$35.

RATT Detonator \$35.

METAL HEAD Vol.2 60min \$29.

LL COOL J, Future Funk 65min \$35.

MOVIE CLASSICS JEAN RENoir La Marseillaise \$35, La Grande Illusion \$35.

DEF JAM rap classics 60min \$35.

LIVING COLOUR Time Tunnel 59min \$35.

GEORGE MICHAEL TV doco 51min \$35.

PUNK ROCK MOVIE Pistols, Clash etc 77min \$35.

HARD N' HEAVY Vol.10 AC/DC Jane's Addiction, Aerosmith, Poison etc 90min \$39.

JANIS JOPLIN Big Brother & Holding Co. live '67 \$30.

MOTLEY CRUE Dr Feelgood vids etc 40min \$35.

BRUCE DICKINSON, World Tour 90min \$35.

SAM BROWN Video Hits 31min \$35.

SUPERTRAMP, Story So Far 75min \$35.

YOUNG MC vids 30min \$29.

SNUB TV, Fall, Happy Mondays, Cramps, Certain Ratio etc 53min \$35.

STEVIE RAY VAUGHAN & Double Trouble vids 36min \$35.

B52s 1979-89 \$35.

WEDDING PRESENT, Punk 50min \$30.

REM Tour Film 85min \$39.

HOTHOUSE FLOWERS live 60min \$30.

BOB MARLEY Caribbean Nights, all hits & doco, 90min \$35.

IRON MAIDEN best of 90min \$45.

PINK FLOYD live DSOT 100min \$40.

POISON 8 hit vids etc 44min \$35.

MUSIC SONGBOOKS FOR MUSICIANS



Steve Vai Eat 'Em Smile / Skid Row (tab) \$39.



Motley Crue Dr Feelgood (tab) \$39.

NEW SONGBOOKS

Jimmy Page Vol.2 (tab) \$39.
Jimmy Page Outrider \$39.
Living Colour Vivid \$36.
Van Halen I & II \$36.
Motley Crue 5 Best \$15.
Lou Reed New York \$29.

IRON MAIDEN

Guitar Versions (37) info \$41.
Songbook (10) \$17.
Rockscore 4-piece score \$33.
Seventh Son \$29.

JIMI HENDRIX

40 Greatest, bio pix \$29.
Original, guitar style \$26.
U2 Best Of \$39.
Rockscore (5) for small groups \$37.
Joshua Tree \$21.

PINK FLOYD

Anthology 18 hits \$21.
Lapse of Reason \$29.
Dark Side Moon, pix \$31.
The Wall \$29.
Early Classics 13 \$27.
David Gilmour Original \$24.
Roger Waters, Radio KAOS \$29.

GARY MOORE

Easy Guitar 9 hits \$20.
Original Series \$24.
CREEDENCE CLEARWATER REVIVAL Best Of \$15. Complete \$48.

LED ZEPPELIN

Guitar Technique (10) \$15.
Guitar Superstar (12) \$21.
Complete (42) \$20.
Guitar Styles Jimmy Page \$14.

METAL

Bon Jovi Best of (12, tab) \$27.
Poison Open Up Say Ahhi \$29.
Ozzy Osbourne Ultimate Sin \$29.
Gary Moore Rockscore (9) \$31.
Van Halen 5150 guitar \$38.
Van Halen U81 \$29.

ROCKSCORE SERIES

Bon Jovi \$29, Iron Maiden \$33, AC/DC \$33, Ritchie Blackmore \$29, Gary Moore \$33, Doors \$33, Genesis \$33.

BLUES & SOUL SONGBOOKS

Sonny Terry harmonica \$25.
Brownie McGhee guitar \$21.
Blues Easy to Play series 18.
Texas Blues guitar (22) \$29.
Delta Blues guitar \$29.
Regtime Blues guitar \$29.
Country Blues Songbook (120) \$23.
Blues Harp Guide \$25.
Blues Harp Songbook 21 classics \$27.
Slide Guitar trad & country \$33.
Robert Johnson (28) bio \$23.
Leadbelly \$16.
Beginning Blues Guitar Silverman \$21.
Blues Picture Chords \$14.
Blues Piano beginning \$22.
All-American Blues Standards \$29.
Best of Blues Series Johnny Ace, Bobby Bland, Slim Harpo, Hankin' Blues, John Lee Hooker, Elmore James, B.B.King, Junior Parker, Jimmy Reed, Little Walter, Sonny Boy Williamson, Howlin' Wolf, \$14 each.
Billie Holiday Anthology \$29.
Creative Blues Harp \$25.
Robert Cray Don't Afraid of Dark \$37.

ALTERNATIVE

Sex Pistols Swindle \$25.
Lou Reed best of \$21.
Echo & Bunnymen Collection (31) \$24.
Smiths Strangeways \$21.
Smiths Louder Bombs \$27.
Jesus Marychain Darklands \$22.
Billy Bragg Basics \$29.
Buzzcocks (12) \$25.
Sex Pistols Bollocks \$18.
GREAT SONGS SERIES Beachboys \$21, Kinks \$21, Police \$21, Rolling Stones \$24, Cat Stevens \$21, Rod Stewart \$21, Al Stewart \$21, James Taylor \$21, Stevie Wonder \$21, John Lennon \$21, George Harrison \$21, Robert Palmer \$29.

albums

PAUL McCARTNEY Unplugged — The Official Bootleg (Parlophone)

Just before he died John Lennon said Paul McCartney was good at dinky-poo acoustic guitar numbers — "so is John Denver." But he was being a bitch. Here, the world's richest musician stands naked, performing his hits and old standards with his band in an all-acoustic setting. At last. Both songs and singer benefit from the exposure, stripped down to their essentials.

Recorded for an MTV special, *Unplugged* is at its best when McCartney springs a surprise: his very first song, the Holly-esque 'I Lost My Little Girl' (written at 14) or the perennial 'San Francisco Bay Blues' and 'Blue Moon of Kentucky'. Little is added to the predictable Beatles selections, which were virtually

acoustic anyway, but an unexpected treat is the bluesy reworking of 'That Would Be Something' with the swampy Dobro of Robbie McIntosh. McCartney is in fine voice and in this setting the melodies soar. How many of today's chart hits will feature in a singalong in 25 years? Will there still be singalongs?

Cutesy patter aside, there is a warmth and charming honesty here that was absent from the recent live dinosaur. This has all the intimacy and spontaneity of Al Hunter at the King's Arms, every Saturday afternoon after the league.

CHRIS BOURKE

MAGGIE'S DREAM Maggie's Dream (Capitol)

The 60s huh? I'm told they never actually went away. I'm not so certain of that in general, but it's definitely a fact around wherever it is that Maggie's Dream come from. These boys who I know absolutely zip about have gone and made one of my favourite flower power-ish albums. The



Maggie's Dream

reason they get the vote of confidence over a straight down the line revivalist like Lenny Kravitz is because they segue some modern elements in nicely with acoustic guitars and dopey lyrics. Mildly funky basslines and jazzy drumming drift in and out, not so obviously that they dominate but enough to 'colour' the music, or something hippyish like that. At times, Maggie's Dream sound sort of like a gentler Living Colour — 'Change For The Better', for instance — it's largely in the soul sounding vocals.

The entire second side of the album is the down and dirty stuff though, major mellow out time. It's all this really big sounding intense material, but get past the overly idealistic lyrics and it's all really listenable. If this sort of thing is going to come back into fashion then at least let it be through the efforts of smoeone like Maggie's Dream who have some degree of talent and class, even if they have no idea of how to dress themselves without looking like clowns.

KIRK GEE

CROWDED HOUSE Chocolate Cake (Capitol)

Although this doesn't have the anguished feel that made their last album so wonderful, it does have that real nice pop sound these guys are so good at. Great retro organ feel and a cool 'n' cheesey harmonica. Lyrics are all a bit obvious and liberal but they, a burn on an evangelist types is always worth extra points.

KIRK GEE

BIRDLAND Everybody Needs Somebody (Lazy) 12" EP

The latest release from the perfect blonde Beach Boys of English pop/thrash thrills if not sending one into Ramone heaven. Snarling vocals sounding like the offspring of '78 punk and '88 pop hook although the band sound like they are holding something back — could well be the constipated production. Even so, Birdland put pussy tryhards like the Pale Saints and the Darling Buds to shame. I dunno what they are doing on the B-side 'untitled' but this is the future of non-dancy English pop.

Buy, sing "don't hang on" to your lover and check out those pouting lips on the teenybop record cover. Yeah! SHIRREE LOVE

THE FLESH EATERS Dragstrip Riot (SST)

The 1991 university year began and I spent the first two weeks pissing around changing subjects and shit, taking ones with less grind involved and just getting depressed in general 'cos nothing had changed and people still repulsed me and everything, but by Monday of the third week I was more or less "set". So I opened the Beefeater and by lunch that day I'd given it back to the ground, twice, and passed out flat fucked insane. Woke up around 5, sat up, stood up, and slurred "Never again". Held my word for about a week, mainly 'cos even the smell of gin brought on a sorta nausea, but then the necessity of viewing the world thru a drunken haze became greater as varsity got worse so I switched to Johnnie Walker after various attempts to get blasted on assorted rum-type concoctions to which I seemed sadly immune. But there came a day when I was sober and on this day I wandered downtown and into some opening sale where I picked up a Sun Ra CD for the price of 4 ice cream Moros then wandered over to the "alternative" section. And pretty much freaked at what I saw. *Dragstrip Riot*, a new Flesh Eaters double no less! Dig! I had no idea they were back. Okay, quick dope for squares: the Flesh Eaters were (along w/ X, Flag, Germs) THE hap'nin' p-rock band of early 80s LA. Centring around the giant vocal goop and lascivious lyrical lustings of Chris Desjardin, plus the swingiest, beatest buncha musos you could wish for in a decade about to launch Madonna as an icon for anything except pseudo-sado tit holders perhaps. And then they split. Mr D went into the equally hot tho' lots different Divine Horsemen, and for one album, *Stone By Stone*. But now he figures the old name should return, if

not the actual band, but they're prolly dead, so who fucks a give? The cover alone dripped with swellness, no need for naked babes with a group this cool. But would the contents be equally swank? Before you could say "Is it real? Is it relevant? NO, it's Andrew rushing home to sample his latest score", I was loading my deck for an answer. Now, after I'd cooled down and accessed my analytical antennae the following became apparent: It's not everything I'd hope for in a new Flesh Eaters album, half the songs are too long and don't go anywhere in their length either, but that's okay, 'cos the prime moments scorch where they should. Pretty damn fine, more sexual tension than, I dunno, Guns'n'Roses even. Listen to Wayne James' (since departed) guitar growl, howl and *throb* thru 'Soul Kiss' 'fore Mr D spouts "If I couldn't kiss yr. pussy I wouldn't wanna live" and try telling yourself that it's not the absolute goods you're hearing. You won't be able to. Opening cut 'Tomorrow Never Comes' is prolly the "best", 4 minutes 29 seconds of pent-up screw-the-future love-me-today anguish layed atop a perfectly realised CLASSIC (gulp) rock move. Next track 'Youngest Profession' has some difficulty sitting *next* to it, but tomorrow will come and you won't worry about it. Then again, if you're an existential prick tomorrow *won't* come and your life will still be equal parts depression, frustration and poop, and as such it'll be nice to have a disc like this to play. 'Cos it embraces escape by enervating the opposite, pretty much like everything "wise" peeps (such as I) listen to: Stooges, Jimi, Coltrane, the twirl of the bottle top, the sloshing of the liquid, the floor as your face bites it, the men in the trees, the monsters on the moon, the ultravixens in your dreams, the POUNDING in your head, the, uh . . . fug it.

ANDREW P

singles

ICE-T OG Original Gangster (Warner Bros) Cassingle

Excellent slab of realism from Mr Ice's new album about how he started out just wanting to be a happy rapper throwing his hands in the air, like he just don't care. But reality kept on getting in the way. No pop song but that's not what he wants. The other song is 'Bitches 2' about how "some of you niggas is bitches too!" A bit of a twisted feminist argument here, best thing is the Parliament back beat, the coolest thing to sample at the moment.

KING KURLEE (featuring Blackmore Jnr) Smoke On The Water (WEA) 12"

Well, this is terrible. It has to be Swedish or Dutch, the home of terrible rap records. Yep, it's DP's classic song of my youth hung out to dry and beaten into putty. A novelty of sorts, having, I assume, Ritchie Blackmore's young son on axe duties. This is a good argument for strong parental guidance.

SAMANTHA FOX (Hurt Me! Hurt Me!) But the Pants Stay On (Jive) 12"

As a frequent observer of Ms Fox's career, I would say this is an attempt at respectability, doing a safe sex song and all that. Looking very demure on the cover, what with the tattoo and chain mail, some would call it symbolic.

A house grinder, especially in DJ Pierre's remix, using CC and music company beats and that full force vocal style.



THE TRIPLETS You Don't Have To Go Home Tonight (Mercury) 7"

"Dem Wilson Philips broads sure did shift some heavy units. The kids love that wholesome shit, you know the family that sings together stays

together, we're talking good people here . . ."

Yep, the talk behind media consultants closed doors was thick with speculation — what next for the middle market. Well, nothing new, just three cute girls sitting on rocks in the middle of the desert singing about sex. I'll buy that for a dollar!

REBEL MC (featuring Tenor Fly) Wickedest Sound (Desire)

For the adventurous only, a clash of dancehall reggae and bleep beats like real intense. Should really come with some amyl nitrate and a strobe light for full effect, not that I'd ever use a strobelight on my body, I'm a clean living boy. Ultra cool at loud volume, all those bleeps set off my neighbours car alarm and his Phil Collin's tapes exploded. Wicked!!

CHRIS BAILEY Bridges (Mushroom) 7"

Talking about my neighbour — he'll like this. It's sensitive, thoughtful, reflective, well it's just plain mature. It's non-disturbing, which disturbs the hell out of me.

Oh yes, keep those cards and letters coming, it's always heart warming to know you have an audience that cares. KERRY BUCHANAN

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albums

TEMPLE OF THE DOG (Polygram)

Awesome is not an appropriate word for much of today's music. However, give *Temple of the Dog* a spin and you might find one of the few rock releases of this year deserving the superlative.

This record is a tribute to one Andrew Wood, late of life and Mother Love Bone. It combines the talents of Chris Cornell and Matt Cameron (Soundgarden) and some other Seattle music luminaries. The result is some of the most dynamic and heartfelt music that ever graced these ears. Songs overflow with melody, showing you what rock should sound like.

Chris Cornell's voice is in superb form here. Bluesy and yet still metallic, this man means what he says. There is no pretension or hype, just excellent songwriting power. Check out 'Wooden Jesus' or the epic 'Reach Down'.

For a one-off record, this is a masterpiece. These young men could quite safely vacate their current bands to continue this far greater prospect. However, as they say, the magic might not be there a second time.

LUKE CASEY

FISHBONE The Reality Of My Surroundings (Columbia)

Oh yeah, Fishbone. Those guys have been around forever, they pretty much beat everyone to the punch with that black guys doing rock, funky metal musical melange deal. So why aren't they huge or at least opening for the Stones? Well, basically they were never really that good. The ideas were there but most of the time the music refused to gel. When it did work it was a thing of great beauty, like their utterly ferocious metal version of 'Freddie's Dead'.

Now, after a long absence Fishbone have reentered the fray with *The Reality Of My Surroundings*, a sprawling Funkadelic-like double LP that utterly and truly removes any doubt that Fishbone were anything but geniuses awaiting their time. The whole mess comes together here, the pieces are in one place, the circuits have connected and it's one big, beautiful thing.

That 'diverse musical influences' crap really does apply cos these boys make no sense at all. One moment they're a heavy metal band with a horn section ('Behaviour Control Technician'), the next those early ska days loom into view with a punk-ska hoedown ('Housework') and there's really heavy

Sly & the Family Stones leanings throughout which is certainly something to be admired. The 70s funk deal is very obviously a big thing, the horns kick, the guitars twang and there's even some nice Sly meets Blowfly humour on 'Naz-Tee Man' with zippers helping that funk along.

It ain't all fun and games though. Fishbone can pack a serious lyrical punch behind the carnival. 'Pray To the Junkiemaker' is that rarity, an anti-drug song that seems to have some conviction, while 'Sunless Sunday' is pure positive anger, sort of like the Bad Brains but under control. In fact those DC demigods have been put alongside Fishbone and held up as the very reason why Living Colour, the Chilli Peppers, Faith No More and their countless imitators exist. That may be taking it all a little far but hell, if you've ever liked anything about those bands then this puppy is going to make you shout. Basically *The Reality Of My Surroundings* can be summed up perfectly in one word. Awesome.

KIRK GEE

THE LONG WALK Heart of Darkness (Ode Records)

A quality local independent release. Singer/main songwriter Martin Forrest writes sullen, bluesy rock songs that glower, backed by a steady down beat from his band and spiced with some plucky guitar. He sings like Graham Brazier meets Heroes era Bowie. He's something of a poet and his songs tell stories, as in 'Sleepy Town' and although he says he doesn't write love songs, 'Can Anybody See Me' with its lilting chorus and lines like 'love is all you need' is a pretty fair imitation. There's something of an English folk rock feel going down here as well. Martin Forrest is originally from England where, his CV informs us, he has toured with such bands as the Jam, the Stranglers and the Clash but don't expect the lightening flash of those bands. These songs smoulder with subdued energy but you might end up playing them more than some of their more strident cousins.

DONNA YUZWALK

LENNY KRAVITZ Mama Said (Virgin)

Kravitz — vain prat who's borrowed unashamedly from Hendrix, Lennon, Wonder et al or precocious pop revisionist with a talent for stirring the best of the late 60s into his own strange brew?

Mama Said suggests the latter. Kravitz may dress like he's been time-machined from a Hendrix orgy



Temple of Dogs

and his well publicised marriage-divorce to Lisa Bonet and the rumours over his connection with Yoko Ono may make him glossy mag fare for hairdresser's salons but beneath the outlandish posing his songs are intelligently and lovingly crafted homages to sounds that haven't lost their potency.

Listing songs with attached influences starts with 'Fields of Joy', which could be early heavy Traffic with its 'Reprise' being the slowed down drug abuse option. 'Stand By My Woman' (which one?) with its plodding piano and echo chamber, 'The Difference Is Why' and his collaboration with Sean Ono-Lennon, 'All I Ever Wanted' are Lennon pastiches of 'Imagine' and 'Mother', to varying degrees.

Hendrix gets worshipped on 'Always On The Run', 'Stop Dragging Around' and 'When The Morning Turns To Night' and the genius of Smokey Robinson can be heard floating across 'It Ain't Over Til It's Over'.

So Kravitz makes it plain where he's from and where he's at and although he looks too cool to be credible he's breathed some of his own life into some old but classic stiffs.

GEORGE KAY

THE STONEFUNKERS Harder Than Kryptonite (Metronome)

Now here's a funk-rap album worth checking out. The Stonefunkers hail from Gothenburg, Sweden, and were formed in the early 80s, consisting of four musically talented 'skateboarders' usually recruited to juice up any local party with their energetic funky rhythms.

They are now emerging in the nineties as eight dedicated funk artists whose music has evolved using the



George Thorogood



Fishbone

sound of funk from the 70s mixed with hip-hop, some serious house beats and rap.

On this, their debut album, which had the Swedish press raving, the SF, with the assistance of producer Christian Falk, deliver eleven tracks which supposedly capture the energy of their live performances. Songs such as 'Talk', 'Bassrace' and 'Sucker For Yer Love' certainly have the ability to get even the most idle legs up and dancing.

Listening to *Harder Than Kryptonite* one gets the impression that these songs are a hint of what's to come in the 90s from rap and funk groups. All in all the SFs deliver a package of



The Long Walk (L-R) Steve, Martin, Ray, Chris.

good time, rock hard funk that never lulls and with its slick production deserves to be put up there with all the other classic funk albums in your record collection.

SHANE KING

GEORGE THOROGOOD AND THE DESTROYERS Boogie People (EMI)

I'm always puzzled by blues purists (or snobs as they're more commonly known) who like those smiling white boys blues bands who are all called something like Little Herbie And The Buttvagglers yet have a downer on George. At least the boy from Delaware is honest, he doesn't pretend to be a bluesman, but he does take those blues and crank 'em up some, sort of like all the early rockabilly guys.

And crank he does, even after all these years. 'Boogie People' is pretty much your standard Thorogood fare, tracks like 'If You Don't Start Drinkin' (I'm Gonna Leave)' that kick along nicely with that classic bar band feel. There's a few stinkers here too, like the title track which is probably designed for radio play and a version of 'Mad Man Blues' which isn't so bad, it's just nowhere near as good as John Lee Hooker ever did it.

There's some gems to make it all better though: a great acoustic version of 'Can't Be Satisfied' that made me think of the rockabilly connection, a real straight version of 'Six Days On The Road' which is just a great song, and to round it all out, a Chuck Berry number. Actually, George's version of 'Hello Little Girl' is sort of a nice encapsulation of the whole *Boogie People* deal, pretty much pointless, but what the heck — it's noisy and fun.

KIRK GEE

THE CURE Entreat (Fiction) THE HIGH Somewhere Soon (London) THE FARM Spartacus (Produce Records)

What is it with the definitive article — why not A Cure, A High or A Farm? Instead, we have all of these bands claiming to be the definitions, the pinnacles, the final words. Matt Johnson got it right when he took the piss with The The — the definitive definitive — pity about the music.

Of the three British bands here A Cure have the background, if not the talent, to deserve some unqualified identity. After a dozen plus years in the biz they've stayed off stagnancy with a number of intriguing if unsatisfying albums and then just when it felt comfortable to write them off along comes the mournful elegance of *Disintegration*.

Entreat, with the exception of 'Last Dance' and 'Homesick' is a live-at-Wembley animation of six of the songs from *Disintegration*. Live, 'Pictures of You' and 'Closedown' are even more elegiac, more statuesque in their grief, but in the absence of the deep beauty and futility of 'The Same Deep Water As You', 'Untitled' steals the show with its measured, melodic grace. You can waltz to it — *Entreat* is one for the fans. Arise the Cure.

On the face of it A High have suspiciously too much going for them; a guitar band from Manchester with an arty sleeve and a singer in John Matthews who makes Ian Brown sound macho, they however overcome an ordinary second side with an opening six song impetus that does the business. 'Box Set Go' is quite immediate, an intro for the growing intensities of 'Take Your Time' and the hot core of 'This Is My World'. 'Rather Be Marianne' and 'So I Can See' are very fine slow burners leaving the fragile beauty of 'A Minor Turn' to complete a well conceived bracket of rock n'roll.

The High are alright, despite the soft-focussed exterior their songs have a hard wearing depth that should make their second album worth catching.

Liverpool's A Farm are also trying to latch onto coattails — this time it's the Happy Mondays. They try to capture that same solid funky shuffling bottom end and their melody lines are strung out through that. But *Spartacus* never sparks or excites or gives you the feeling that they were genuinely born to funk. 'Sweet Inspiration', 'Groovy Train' and 'Very Emotional' are the best of some stilted fodder with 'Family of Man' and 'Altogether Now' carrying the strongest tunes and sentiments.

A Farm have cottoned onto the fact that socially aware lyrics scattered through danceable noises are selling records and pleasing critics. Too convenient and contrived, the Happy Mondays have no worries.

GEORGE KAY

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27. THE BEATLES Within You Without You + 3. EP. 1971. Mexican.
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29. KATE BUSH Babooska. Rare Blue Flexi Disc. Russian.
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31. THE DOORS Hello, I Love You. 2x7" Twinpack. G/fold P/S. 1979. UK.
32. PETER GABRIEL Games Without Frontiers/The Start-I Don't Remember. 1980. UK.
33. JIMI HENDRIX Freedom/Angel. 1971. Italian.
34. ICEHOUSE Love In Motion/Goodnight Mr Matthews. 1981. NZ.
35. IRON MAIDEN Running Free/Burning Ambition. Demo Copy. 1980. UK.
36. KISS Shandi/Shes So European. 1980. Dutch.
37. LED ZEPPELIN Rock And Roll/Four Sticks. 1972. Portuguese. V. Good Cond.
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43. SISTERS OF MERCY Anaconda/Phantom. Merciful Release. 1983. French.
44. THE SMITHS What Difference Does It Make? Promo Copy. 1984. US.
45. THE SMITHS How Soon Is Now?/Well I Wonder. 1985. NZ.
46. SPLIT ENZ History Never Repeats + 2. Laser Etched Disc. 1981. UK.
47. THE SWINGERS It Ain't What You Dance. . . + 1. Fold-Out Poster P/S. 1981. NZ.
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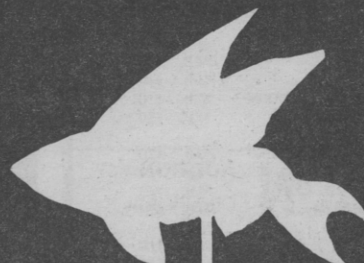
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Rabid Nun Fan

In reference to 'Jim Bolger' letter, Auckland *RipItUp* issue May.

How dare you call Flying Nun tripe you impertinent fool, may God strike you down & throw you into the lake that brimth over with brimstone. Although everyone is allowed their own views let me just tell you that yours is so VERY VERY wrong.

And referring 2 your, um err shall we say Music tastes, Axel Grinders? ha, ha! Snapper? HA, HA Get-a-life!! Let me just say you can get identical noises (and better quality) by standing on your cat's tail and chopping off its head!! Sincerely,
One Extremely Righteous Pickle!!

TV Music Sux

Radio With Pictures was New Zealand's only decent music video

show. Where else are we going to see all the new thrash metal and alternative vids? Certainly not on *RTR Sounds* with Robert "I'm sooooo cool and love myself" Rakete. The only other music video shows we have are both countdowns so the chance of seeing any decent vids there is fuck all.

Why couldn't TVNZ have just resloted *RWP* on another night instead of cutting it altogether?

I think TV3 should have a go with presenters like Donna Yuzwalk, Kirk Gee, Kerry Buchanan and Geoff Dunn! With interviews, concert happenings (here and overseas), competitions and last but not least no funky commercial crap that we get on other shows. Oh well, we all dream.

Son of Eddie (Iron Maiden) TAUPO

Editors Note: Are you talking about 'Radio With Pictures' or 'The Sunday Horrors'?

Crap

Your May issue contained some of the worst crap I've ever read. Your reviewer Donna Yuzwalk spent a week in Christchurch sometime in April

and reviewed two of the most shithouse gigs to have taken place in Christchurch in that month.

In her Into The Void / Stepford Five / Quakers reivew Ms Yuzwalk says the pub was almost empty. No wonder — who is really interested in this tuneless, egotistical crap. Your reviewer should get with it. There are plenty of decent bands in Chch, i.e. Fuckface, Sexist Pig, Bodily Function, Sausage Breath and the Renderers. Why does your reviewer concentrate on one particular "social milieu" — there's more to Christchurch than this half dozen or so egotists.

By the way who is the "you know who" referred to as the source of Cease To Exist's name?

In response to "Jim Bolger" also in your May issue the reason bands like the Axel Grinders and Dead C don't get onto Flying Nun is that they don't possess any talent whatsoever. No one in NZ could be bothered releasing anything by the Axel Grinders so they had 500 singles pressed in the US and claimed to be signed to a US label which no-one has ever heard of, just to try and gain some credibility.

Ivor Longbottom

Dep Ed: Cease To Exist is the name of a song by Charlie Manson

film

LA STORY

Director: Paul Bogart

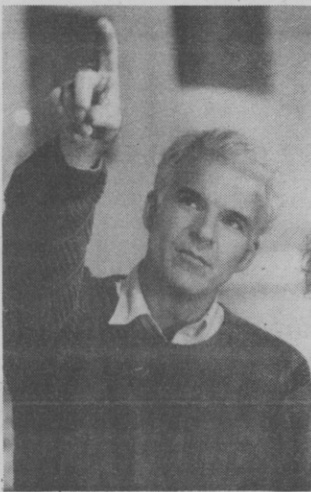
For its first hour, *LA Story* is very funny indeed, easily sustaining the deft and daft credits setting the city in perspective. The opening shot, with Charles Trenet crooning 'La Mer' over a scene in a rooftop swimming pool, a patch of Hockney blue against a scarred cityscape, sets the pace and the rest of the credits follow.

Nominally a romance, in which eccentric weatherman Steve Martin wins the crisply BBC Victoria Tennant. *LA Story* gets most of its laughs from the decadent vagaries of the West coast life-style. It may be with a single shot of palm tree shadows sweeping around like magic to the tinkling of new age music, or with the recurring ritual of dining, which is responsible for some deliriously funny scenes.

Many of the best moments stem from the sheer physicality of the performances — Steve Martin roller-skating around the County Museum, or the energetic Sarah Jessica Parker as SanDeE who makes good use of her balletic background to give Martin an inside leg measurement to remember.

Martin's script is sharp and even makes us accept his guidance from a talking billboard on the side of the freeway — only in the Santa Barbara scenes does the farce become earthbound. A couple of misty wistful ballads by Enya seem extraneous but recurrent Shakesperian references are well-knitted into the text (including the gravedigger scene from *Hamlet*) and one can even sense the spirit of the late Stan Brakhage in zooming shots of freeway headlights.

WILLIAM DART



Steve Martin, 'LA Story'.

EDWARD SCISSORHANDS

Director: Tim Burton

Burton's first film since *Batman* is another to have a delayed release — in the States it was very much the big Christmas event. This is a much more personal work than anything Burton has done so far, and a movie that demands a lot, perhaps too much, of its audience.

Six years ago with *Peewee's Big Adventure*, it was apparent that narrative wasn't Burton's strong point, but his projects have managed to thrive without it. With the more substantial material of *Edward Scissorhands* in which he is very much demanding an emotional engagement on the part of the audience, it is sorely needed.

Johnny Depp plays the hero as a soulful punkster, sheathed in black leather, with huge scissors for hands (his creator, Vincent Price's Frankenstein-like inventor croaked before he could finish the job). Coaxed out of his gothic castle by Dianne West's ingenuous Avon lady, Depp is thrown against the vacuousness and viciousness of small-town America, which swoons for his hedge and hair trims.

Although I thought the satire could have been a little more telling, *Edward Scissorhands* does work as a parable of persecution. Predictably, as happens in the original *Frankenstein*, the townsfolk murder their benign monster. Visually, Depp's Edward presents an image of ineffable sadness, but the prison that he exists in as much one of the script as of the physical limitations of his character.

WILLIAM DART

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THE LA'ST WORD

The sixties have never been out of fashion. Critic Dave Marsh has attributed that golden era to the fact that there was an extraordinary number of quality and diversified songwriters around then. The popular music industry has continually plundered that goldmine for cover versions and more recently the revived Manchester scene, with its selective copyists like the Stone Roses, Charlatans et al has reached back quite self-consciously to the days when melody and mop-tops were king.

Amongst all of this fairly harmless, entertaining but ultimately superficial retrospective stuff, Liverpool's The La's shine like crazy diamonds, brusque mavericks who dare to be raw, authentic and honest. Singer, songwriter, guitarist and motormouth Lee Mavers wants to make music that will rule the world but first he's got to live down the La's debut album released last year, a record loathed by the band but loved by the critics.

"To the end of my living days I will hate that album. It's not something we just decided to take a stand on. The album is just unmusical. Go Disc wouldn't let us do it ourselves," he continues in quick, clipped Liverpool-Irish, "so we were forced into the studio which didn't suit us and when nothing came to fruition three years down the line the record company just mixed up the LP and threw it out against our will. The next time Go Disc get anything we're gonna love it or they're getting nothin'."

Initially the La's criticism of their very fine album sounded like the whingings of spoilt perfectionists and their levelling the blame at the record company looked like snapping at the very patient hands that fed them. Mavers disagrees:

"We signed with them because they were a small company and we thought they'd do it our way — small label, small advance, so we'll bang a record out in two weeks very very basic. We didn't envisage this fuckin' digital crap that changed the sound. Small advance, we'll pay this back in a minute. For three years we've been in the shit more than anyone — you think the Stone Roses have had problems with their label."

How would you have done the album?

"Very basically, very organically, a four or eight track desk, a tape machine, a few mikes and that's it full stop. Not all this outboard gear and insulating stuff. The business side of the record company should leave the artist to do what they do 'cos everyone's art is different and there's no way anyone should be telling you how to do it, especially if they can't

do it themselves.

"When we signed up we were meant to be given one hundred per cent artistic control as it stated in the contract but for some reason we haven't been given that. We can take it into our own hands but then we're cut off, nothing happens for us as the record company has clout and they've got money which we need since we can't sign on the dole to live.



"Over the last three years we've had three periods of three months where we've had no money because we have walked out of the studio saying never again kind of thing but we get no help to do it our way so in the end we have to go back to their way. I'm not the only member of the band, but if it was my way I wouldn't have gone back to their way once."

So Go Discs are in no way willing to accommodate your approach?

"No, not at all. The head of the record company is the main instigator. He fell in love with us when he first heard us and this is on the merits of a four track demo tape for \$45 done back one day in 1986 and it would still wipe the floor with anything we've done on record. So he signed us up thinking we're a rock band with big PAs but the closest

thing we come to a rock band live is early Stones or Who.

"Since all of this has come out the record company head has egg on his chin. He's starting to realise that he can only work our way so at the end of the day what ends up on his table is what we love."

As Mavers tells it most bands don't work organically because they haven't got the talent.

"Since the twenties you can name all the talents on two hands with Louis Armstrong, Count Basie, Duke Ellington, Louis Jordan and into the fifties we've got Chuck Berry, Bo Diddley and James Brown and into the sixties the Who, Captain Beefheart and then Bob Marley and that's where it runs out for me. Jimi Hendrix was great but he sounded as sloppy as fuck because Mitch Mitchell was a pathetic drummer."

"And that's why I hate our album, la. It makes me down hearted. It's like spring evenings and you start pining with a heavy hearted feeling but you don't know what, la."

Steve Lillywhite produced the album, a man whose "trophy" as Mavers describes them include the Stones, U2 and Simple Minds — bands a million miles away from the grit the La's want to rock and roll in. "His best work is their work,"

concludes Mavers on Lillywhite's contribution and value in life. But what of Bob Andrews who twiddles the knobs for 'There She Goes', that great falsetto pop tribute to Roy Orbison, or so it sounds.

"It just sounds like anything else today. If we don't like what we're hearing then you're not gonna like what we're giving out because anyone in a bad mood just creates a bad mood."

Are you happy at the success of the album commercially?

"Not at all, that means nothing, especially if the likes of the Farm and everyone else can sell well. There's been a lot of shite sold over the last fifteen years hasn't there. It's just down to the consumer."

The La's work at a leisurely pace. They were formed in the

mid-eighties and, according to Mavers, they "took Liverpool by storm" back in the days when there were a thousand bands and three venues.

"We just approached a pub and played for no money and when we drew a crowd we got paid and so we built up our own residency. If you don't play you're not a band. After about six months we were the best in Liverpool. I don't like to blow my own trumpet but we were the most talked about band there."

From there it was a couple of live dates in Fulham and one in Wales and their first record, *Way Out*. "The best thing we've done," Mavers reckons, "but nowhere near what we wanted, just the best of a bad bunch." It might've taken the La's four to five years to get long playing vinyl into the market place but they have been a cult focus for the likes of the Stone Roses and Charlatans.

"Of those two the only thing I like is 'Fools Gold' by the Stone Roses and what I like is the sample beat and the bass because it's really balanced, tough, rich, sweet and warm — but then that's down to the sample of James Brown. That's why everyone samples James Brown — noone's ever got a better sound of that feel on tape and it's so good

because it's not affected in any way."

With their total condemnation of their album the La's have put themselves unconsciously under a bit of pressure. If their second album isn't in the brilliant bracket they're gonna look like this year's definition of blowarses. But nothing phases Mavers:

"We've two months of solid touring coming up and when we come back we want to get stuck into the studio and turn something out around October. We've got about four albums' worth of songs but we're not gonna give them out so easily as we've done in the past."

"In the future, la, we're gonna wipe the floor with everyone. That is blowing my own trumpet but I wouldn't do it if I didn't know how to play it."

GEORGE KAY

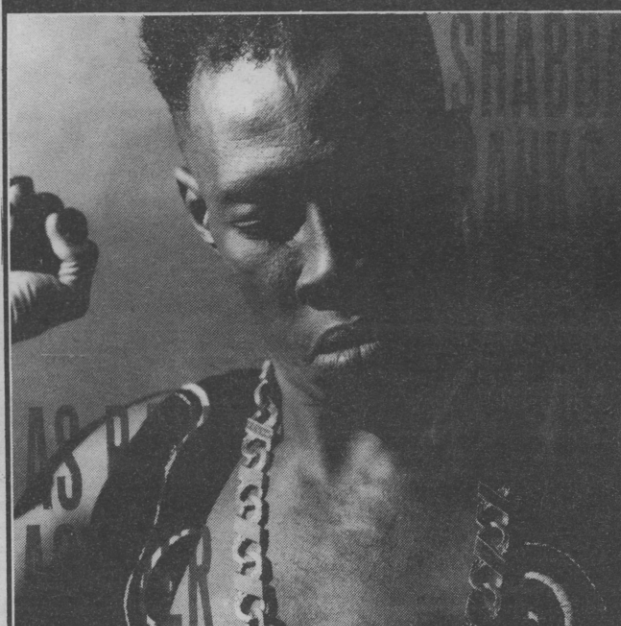


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video



Bullet Boys

A 90 minute 16mm film *Gift by Jane's Addiction* frontman Perry Farrell and film-maker Niccoli is expected to appear on home video. A 20 minute excerpt has been shown on MTV in the USA. The film includes live footage, patients in a detox programme and Ice-T and Farrell doing the Sly Stone classic 'Don't Call Me Nigger, Whitey'. Virgin have released two new 60 min "Indie" video collections. The *Best of Indie*

Top Video (Farm, New Order, Charlatans, Sundays, PWEI etc.) and *Top Indie Chart Videos* (Cranes, Buffalo Tom, Pale Saints, New Fast Automatic Daffodils, Carter Unstoppable Sex Machine etc.)

EMI Records have released the **George Thorogood** video *Born to be Bad*. June Total Entertainment releases are **L.L.Cool J** *Future of Funk* (65min) and **Moody Blues** *Legend of a Band*.

From the *Masters of World Cinema* Series, Festival Records have released **Jean Renoir's** *La Grande Illusion* and *La Marseillaise*.

Forthcoming music video from Warner Music include **Winger** *In the Heart of the Young*, **Bullet Boys** *Pigs in Mud*, **Ice T** *The Iceberg*, **Hard 'N Heavy** Vol. 13 (Guns 'N Roses Special).

Also from Warner Music, expect a **Jazz Masters** Series. First releases are **Duke Ellington** *Memories of Duke*, **Stan Getz** *Vintage Getz Vols. 1 & 2* and *Vintage Collection Vols. 1 & 2*.

Warner Home Video will soon be releasing for sale, the **Doors** *Tribute*, **Prince** *Purple Rain* and *Under the Cherry Moon*, **Jimi Hendrix** documentary and the movie **Woodstock**.

CDs

Kiwi music on CD via Festival: The **Push Push** single 'Trippin' / 'Blondes' has been issued on CD Single at the RRP 9.95. The two mini-LP compilations from **Hello Sailor** (*Last Chance to Dance*) and **Th' Dudes** (*So You Want to be a Rock 'n' Roll Star*) have been reissued on one full-price CD.

Rhino Records will release a compilation *I Shall Be Released* of **Bob Dylan** songs recorded by other artists. Artists include Ron Wood, Rod Stewart, Roger McGuinn, Hollies and Paul Revere & the Raiders. Columbia will do a similar concept with **Kris Kristofferson**, a 2-CD Set of his songs sung by himself and the hit cover versions such as Janis Joplin's 'Me & Bobby McGhee'.

This year the **Flying Nun** label will release a large amount of back catalogue recordings on CD. Expect definitive CD compilations from **Sneaky Feelings**, **Tall Dwarfs**, **Axemen**, **Look Blue Go Purple**, **N.R.A.**, **Great Unwashed**, **Double Hapyps**, **Goblin Mix** / **Exploding Budgies**

and **Jay Clarkson**.

The novel Atlantic 9-CD set *Complete Stax-Volt Singles 1959-68* that retails for \$100 USA, is a surprise hit, selling 11,000 units in the first few weeks of release in the USA. Limited numbers will be imported into NZ.

Expect a new 3-CD set from **Elvis Presley** with 50 rare and previously unreleased tracks including two discs from the Nashville & Hollywood years 1960-68 and one disc from 1969 Las Vegas performances. There's an Ann Margret / Elvis duet on 'You're the Boss' and Leiber & Stoller song deleted from the soundtrack of *Viva Las Vegas*. CD boxed sets are expected this year from **T-Bone Walker** and **Lightnin' Hopkins**.

New mid-price CDs from Warner Music are **Manhattan Transfer** *Coming Out*, Keith Jarrett *Treasure Island*, **Benny Goodman** *Benny Rides Again*, **Tommy Dorsey** *Sentimental* and **Rufus** *Rags to Riches*.

Four **George Harrison** albums have been issued on CD for the first time — *Somewhere In England*, *Gone Troppo*, *Thirty Three & Third* and *George Harrison*.

MORE BOUNCE TO THE OUNCE ... MC OJ & RHYTHM SLAVE

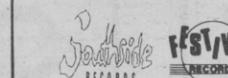
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PUMP UP D'ANGELO

Some call it "Beastiality", others call "Sex between consenting mammals". I wonder what the SPCA would call it. I wonder what TVNZ would say if they knew one of their newsreaders had an unnatural attachment to something small and furry. I wonder because I have no idea what their newsreaders are into, but it's a helluva way to hook your interest...

TV3's BELINDA TODD doesn't like VANILLA ICE. So what? I bet if the record company advertised on 3 she wouldn't say that. What is it with 3's "Support TV3 by supporting our advertisers" campaign? I don't get it, perhaps they've forgotten they're a COMMERCIAL TELEVISION STATION?

I suppose considering the money they've lost they're not doing too well at being commercial but they're hardly

a TV version of Student Radio are they? I'll support niche broadcasting when I see it but TV3 is a business. Like all good businesses their aim is to make BIG BUCKS for the shareholders.

If they can't do that then tough luck, that's capitalism for you. This "Support TV3 ..." campaign smacks of desperation, and is sure to bounce back on them (like those rather stupid Telecom ads).

Last month's column bounced back on me. I'm sorry if I gave out any misleading signals. I'm not old and past it, really. Honestly, I do know what's going on in today's world. I'm hip to the latest trend.

Okay, so I missed one that everyone else has been tipping. It's not that big a deal. It's only MARRIAGE, it's not like anyone important is doing it anymore. Sure, it was hot at Christmas time but who's doing it now? Only fat ugly women, and men who can't get it regular any other way.

Like all things trendy you've got to be in at the beginning, especially



"... and tonight's home viewer is NICOLE MATSUDA from Auckland, pictured here with her groupies..." If you'd like your photo in RIU send \$20 to Nick D'Angelo, c/o Box 5689 Auckland 1.

something like marriage. If you want to be really hip then do what PAUL and HINE have done: announce your engagement but don't actually get married. These two are so cool they've actually gone one further and got themselves preppers. Whether that speeds up or slows down the wedding we've yet to see. Maybe they've already married secretly...

I suppose I'd better admit the truth. No sense in getting exposed the way COLIN HOGG was. (Incidentally it was a typo, the letter referred to COLUMN HOG, sporadic MONITOR contributor). No I haven't been buying PENTHOUSE, but I was treating women as sex objects. But not any more...

In a vain and (yes, I admit it now) pathetic attempt to prove I wasn't old, that I was still hip and happening, I went to the BRIDAL SHOW at the REGENT last month to jump on the trendy MARRIAGE bandwagon. Being DOPPELGÄNGER I didn't realise that they don't sell brides at these things.

Still, it wasn't a complete waste of time. The crowd was 90 percent female, meaning 80 percent were unattached. Of those, half were ageing matrons, leaving (excluding those obviously under 16) approximately 92 eligible young

women. Working my way through the room, complimentary glass of wine in hand, I attempted to suck in my stomach and exude sensitivity.

It wasn't easy. I tried showing my feminine side by cooing at the dresses as they came out but that only served to alienate me further. The designs were stunning but they WEREN'T TRADITIONAL. The mums had brought their daughters to marvel at lacey white linen but instead were served something in SNOT GREEN!

Changing tack (no pun intended) I mumbled something about the dresses being nice but not really what I'd like to see at my wedding. This engendered knowing smiles from the mothers. Having broken the ice I decided to go for broke: sadly telling the story of how my wife had died during our first year of marriage, how I had sold our house and was now ready to get on with life again, having been a social recluse during the 12 months since my wife had died, throwing myself into my work on Cancer Research at the DSIR.

Never mind how my bogus wife died (I could've taken to her with an axe or something) the matrons were soon throwing their daughters at me. Dizzy with apparent success I blew it by suggesting to one PRETTY YOUNG THING that it being a bridal show and all, we could nip upstairs and check out

the HONEYMOON SUITE.

They must be breeding them smarter out in the suburbs: there was a time when they'd drop to their knees for a smooth worldly wise sophisticate such as myself. Those days were gone ... perhaps it was time now to dispense with that 70s charm and become a New Man Of The 90s. Resolving to remove my "TO ALL YOU VIRGINS: THANKS FOR NOTHING!" bumper sticker as soon as I got home, I felt like a New Man already.

Suitably "cleansed", I positioned myself front row centre and awaited the Lingerie Parade...

Speaking of lingerie, KLYME tells me he's bringing out a range of HIP-HOP UNDERWEAR for his TRIBAL ARMOUR shops. Latest outlet is BASSLINE RECORDS in O'Connell Street. I'm not sure what Hip-Hop underwear looks like but I look forward to finding out. It's probably something MC OJ & RHYTHM SLAVE wear.

Something those YOUNG TEEN IDOLS aren't wearing are the condoms they rap about in their latest hit 'Body Rhymes - Protect Yourself'. The two were caught out on BFM's I, the Jury show. When asked if they wore condoms when HAVING SEX the two took a very long pause (they giggled alot actually) before finally

answering: Yes, of course.

Maybe I'm reading too much into it, maybe they hesitated 'cos they aren't getting any sex! Better yet, they hesitated 'cos they thought the question meant did they use condoms when they were having sex! No, that can't be it — I know they're Good Keen Kiwi Boys, my mother told me.

I was up at DTM's the other day to see NICOLE MATSUDA play. Now there's an interesting band. They play upfront righteous dance music the equal of anything foreign yet haven't been signed to a label. Also strange is that NICOLE stands at the back as if she's just the backing singer.

Occasionally the boys let her out front to do a song, and that's when the show really pumps.

FELINE were putting on their fashion show that night also, and for a moment I thought I'd achieved my life's dream as flash bulbs popped — I'd made it into MOREIX's paparazzi pages!!! Sadly I was mistaken, it was only someone from MONITOR. I could tell he was from MONITOR because he was using a "creative" angle: he was crouched at my feet and shooting up my nostrils.

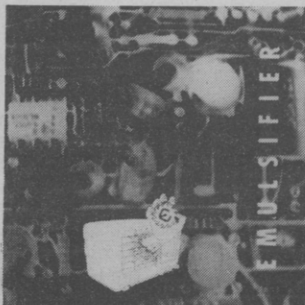
Thank god I'd remembered to pluck the nose hairs before going out that night.

NICK D'ANGELO

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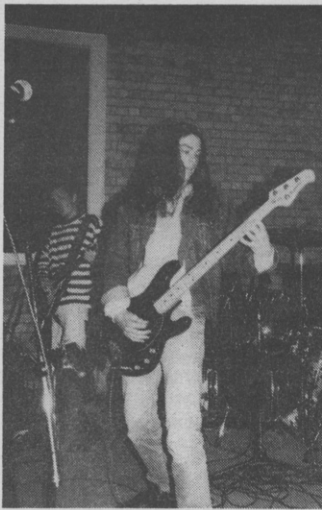
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Mike Edwards, Jesus Jones.



Emma Higham, My Deviant Daughter.



Michael Scott, Nixons.



Tosh, Semi Lemon Kola.



Marnie Wilton, Cuban War Poets.



Peter Buckton, Cuban War Poets.

PHOTOS BY GARY BILDON

live!

SEMI LEMON COLAS DAS PHAEDRUS ANONYMOUS GURU Gluepot, Thursday, June 6.

Anonymous Guru combine '78 (AD or RPM) punk force and focus with more than a hint of Mission style rock revivalism. Thus, you might think they are the Wonderstuff and deserve public flaying. Well, actually, in this case no. Like the Axel Grinders (do I hear a cry of "blasphemy" from the assistant editor?) they have an anger-energy that makes their hairbanging seem somehow excusable. Singer Jason flings himself against anything and everyone with drunken abandon, and his motivation isn't the will-to-vigorous-exercise of the funk metal tribe but good old fashioned suffering. He'd dearly love to be Iggy Pop and the knowledge that he doesn't have the cool or the songs gives him the angst and double the pathos.

Anonymous Guru also have a feel for structure that many similar bands would kill or even cut their hair for: the spaces between guitar, bass, verse and chorus are exactly where they should be. But does all this make up for a finger-tapping guitar solo and a T-shirt of deceased hippy bozo Jim Morrison? It must be a matter of personal taste, so go and see them for yourself.

Das Phaedrus are on stage and into it so quickly that the audience can barely keep up. Initially they suffer at the hands of a mixer who played the Charlatans between bands and evidently thinks bass and vocals are far more important than guitar, which is a shame as Andrew Spittle plays like a swarm of killer bees, but eventually either the mix improved or Das Phaedrus magically transcended it. For most of the set they play faster than anyone other than crusty metallers seem to these days but their pace has purpose. It gives the music a feeling of unnatural, disturbed agitation, as we're much more used to hearing their kind of melodies played more slowly by the likes of Buffalo Tom or (circa 87?) Straitjacket Fits. I didn't want to lumber them with yet another Husker Du comparison but I can't think of anyone else who sounds so compressed and complex, fluid and furious all at once.

Lots of people, I'm assured, like Semi—Lemon colas. I suppose it's my fault then that a band who sound like Stone Roses, Red Hot Chili Peppers, U2 and the Eagles (or some such 'laid back' bluesy twaddle) and play for up to twelve hours at a time seems to me

to be about as much fun as life as a battery hen. I left before they finished (for all I know they might still be going now) because with inexcusable prejudices like these I could hardly have given them a fair full length review.

MATTHEW HYLAND

PUSH PUSH MC OJ & RHYTHM SLAVE, THESE WILDING WAYS HALLELUJAH PICASSOS Town Hall, Friday, June 7.

The big one, the triumphant last date of the Push Push national tour which celebrated the monster success of the long haired ones' debut single — over ten thousand units shifted to date. But were teenagers breaking down the hoardings and rushing the stage? Not quite. Arriving at 8pm in time to see the Hallelujah Picassos, I was surrounded by some of the tiniest people I've ever seen out unescorted in public, let alone at a "rock gig".

Anyway, these seven year olds were introduced to "Picasso Core", the band's own brand of reggae which they alternate with all gangs barred rock and the occasional wonderfully winsome ballad. They can be spooky and intense as when wildman with tattoos and cornrows Roland booms 'Murder', or really tender, as when the quiet sensitive one, guitarist Peter, sings a wonderful song called 'Rachel' off their new cassette. This band has fallen through the cracks to end up in a groove all their own and should be checked out.

Next up, These Wilding Ways... easy to be cynical here, lead singer / guitarist Michael O'Neill rising from the ten year old ashes of chart toppers Screaming Memmies with stars in his eyes and a new bunch of boys to help him catch a ride on the rock n'roll gravy train. They even underlined the point by playing a "funked-up" version of yesteryear's monster hit two songs into their set. These Wilding Ways can sound like U2 or the Happy Mondays or whatever else is currently hot pop poop for the toe tapping classes. But you have to admit Michael O'Neill conjures up a damn fine ballad, he can sing, and he's got enough self-belief to exude the necessary charisma. If the Exponents can do it why shouldn't they?

And then, MC OJ & Rhythm Slave. What is there left to say? They're already bent double on stage under the weight of all the critical superlatives heaped on their baseball capped heads. Funny, funky, every word a winner, from 16 to 60 they make you wanna shake a shank. All this and a social conscience too.

Finally, Push Push erupted on stage in a blaze of fairy lights and dry ice and proceeded to steam through a set that included the hit single plus the ace

B-side 'Blondes'. They also gave the Push Push rush to four artfully chosen covers: 'My Sharona' (a stomper from Power Station days), 'I See Red', 'Leather Jacket' ("This one's for our friend Martin Phillipps") and Iggy's 'I'm Loose'. Mikey kept removing one T-shirt to reveal another thus cleverly managing three costume changes without once leaving the stage. Push Push were loud, brash, kinda silly and lotsa fun for all the family. Like the Jam say, that's entertainment.

DONNA YUZWALK

STEPFORD FIVE SLUTTY SMELLY SPACE CLINIC Dog Club, Thursday, May 23.

I was not sure what to expect in the way of crowd size on a Thursday night but the Dog Club was surprisingly full, probably partly due to the Stepford Five hype reinforced by their entertaining presence on BFM's *The Wire* show that morning and partly due to a rareish live performance by Clinic.

Slutty Smelly Space were already on when I arrived — they were not as I expected an interpretation of Fatal Jelly Space by another band but were in fact FJS in the flesh, minus their keyboard player who I believe has left. While their stage presence was still powerful (the bass player Barbara looked far closer to this plane of reality than I had previously seen) their sound seemed stretched. Desperate sounding vocals could not prevent my attention wandering although the solid rhythms which bind their songs lifted them above mediocrity; more vocal interplay would be cool. Excellent name though.

Is Clinic a superb band? Super in the sense that it is of members of various other wacky bands (at least one of them competent) rather than "oh goodness weren't they super?". Their performance tonight was far below the neat "sick boy finds an old microphone and guitar in the basement sound" captured on their Unloaded recordings. As someone remarked to me, "I don't know why they bothered wearing masks, everyone knows who they are". As it is I've been to too many fourth form parties and Compulsory Joy performances to be particularly impressed and so too had the audience it seemed after an initial period of interest.

Nice Kylie as an old man type Wool samples, though a tad boring to sustain for a 45 minute set. At this stage I'd have to say hear the tape... um, probably don't bother seeing the band!

Definitely a super band in both senses were the Stepford 5, Get off the road girlies these badasses are tuff — we could tell. Dyed black hair too long, tight black skirts too short, bitching grunge pelvic core — hard as.

Auckland could well learn a thing or two about putting its trousers on straight from these chicks and perhaps a thing or two about petrol stations! Runaways with too much distortion for their own good, if a criticism could be made it would be that like a Cramps record, by the eleventh or twelfth song your head can feel too heavy. Yeahhh do it hard and fast.

Thus sated, a hot Dog Club emptied into the Thursday night air.
SHIREE LOVE

YES Los Angeles Forum, May 15.

Early this year the two separate factions of Yes (Jon Andrews, Bill Bruford, Rick Wakeman, Steve Howe and the '90125' lineup of Chris Squire, Alan White, Trevor Rabin and Tony Kaye) united to become one group. The recordings each band had completed were combined to produce one album and the Union world tour began in April.

It was a warm Wednesday night in L.A. and the Forum was full to capacity. At 8.20 the house lights dimmed and Stravinsky's 'Firebird Suite' played as the audience of around 20,000 welcomed the eight Yes men to the centre of the sphere. The circular stage began to revolve as they launched into a lengthy version of 'Yours Is No Disgrace' which peaked with some impressive guitar solo swapping between Howe and Robin. 'Rhythm of Love' was next up and then Steve Howe took the spotlight for his amazing acoustic renditions of 'The Clap' and 'Mood For A Day', his nimble fingers meticulously picking the notes with the crowd clapping in time.

recordings.

His incredibly fast piano playing led into the epic 'Awaken', a 15 minute piece that is almost as many years old yet is still timeless like most Yes music. This brought the three hour show to a grand finish though the traditional encore 'Roundabout' was delivered perfectly before the eight musicians finally bid farewell.

The Union tour is continuing through until early 1992 and should reach Australia around that time. Start planning now if you want to experience this excellent concert celebration of over two decades of Yes.

GEOFF DUNN

NIXONS CUBAN WAR POETS MY DEVIANT DAUGHTER Dog Club, Friday, May 31.

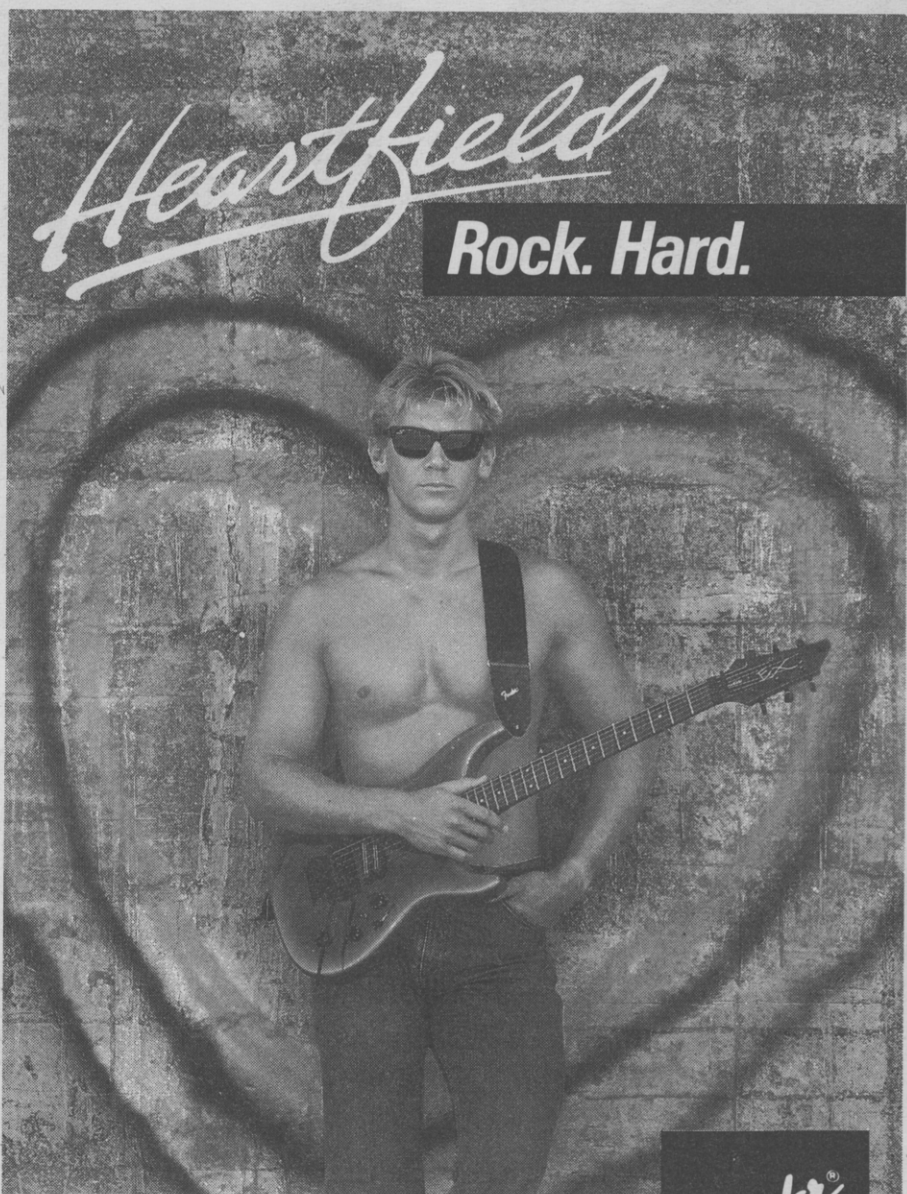
Last time I saw My Deviant Daughter they had an impossible act to follow — namely the Axel Grinders trashing out in a riotous grande finale with 'TV Eye' — somehow the spectacle of three modest looking Dunedinites (female bass and guitar, male drummer) failed to hike expectations. But tonight they kicked off with a strangely riveting bass solo and the female guitarist sang sweet. They attempted some interesting stuff, the drummer leaping from his kit to play guitar on his knees (he was trying to make it sound like a synth), the bass player standing stolid throughout coaxing more unusual sounds outta her instrument. Young and self-conscious but moments of interestingness.

Then the Nixons. Probably the highlight of the evening (can't say for ►

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sure 'cos I didn't stay for band number four Das Phaedrux) they drew the crowd to the foot of the stage like bees to a honeypot, a way-tight three-piece: high-strung vocalist/guitarist Sean Sturm, gonzo bass player Michael Scott and drummer Mark Pollard. Together they manage to produce frenzied Hi-NRG indie guitar pop with an American edge (tho' I could just be saying that just because sometimes the guitarist wears glasses and a checked shirt), a relentless, noisome, rocking juggernaut underpinned with funkish basslines and overlaid with the odd mystical guitar moment but always loud, complex and intense. A blast.

Inevitably, after this the Cuban War Poets seemed a bit pallid. The line-up includes Peter from SPUD on bass and Luke (Ultimate) on drums. Singer Marnie was dressed LA alternative style in cloche hat and floral frock. I liked them best when the guitar flanged out and the mood got heightened but sometimes the sound got a little bass heavy and Luke's precision drumming almost too strong for the structure of the songs. They have a fey, fragile quality which is nice but lacked flavour over the long stretch of a full set. Off to tour the American college circuit next month, wish them luck.

DONNA YUZWALK

TONGUE'N'GROOVE NIGHT Barcelona

Once upon a time before Peter and Mark happened in there, the bar would gyrate with chicks in white boots. Now on Wednesday nights at Barcelona the faggots and lizzies put on as little as possible for their own night of FUN — Tongue'n'Groove.

This miserable night, dahlings of *Monitor*, the Strokettes strutted it. Supposedly written in the car on the way to the gig, 'Johnny' was the highlight of a short set. Four songs for Chrissakes. Done in style, they looked great, musically insubstantial. Yes, that's cruel, BUT Lulu, Rachel and Rupert are definitely entertaining. Joined later by Buzz and Katrina for added depth and extra glamour. Any more of Buzz's anatomy and we could have sold it in Darlinghurst.

Hooray for Sam Hill mixing it up for the mixed crowd. Try it, you might like it.

BARBIE

WARNERS, RUMBLEFISH, SALAD DAZE, ULTIMATE, PHOBIA Powerstation, Friday May 10.

Damn these early starting events! Arriving fashionably late, I discovered I'd managed to totally miss Gestalt and catch just the last moments of Phobia, who were living up to their impressive reputation and sounding ridiculously heavy. Maybe having a successful (if highly independent) single has helped Salad Daze, because they pulled out a set of pretty straightforward hardcore that is lifted by a fine rhythm section and sheer energy all round. They even tried to totally liven things up by getting some 'sexy' dancers like real heavy metal bands have, but the dancers weren't very good and they kept falling off the stage. Better luck next time. Then on to the Warners. One of my more poetic colleagues described them as being NZ's answer to the Meteors or the Ramones, which is very true. The Warners have been around for years, have no time for the fickle winds of fashion and have

evolved into a virtual parody of themselves. There's no denying these boys can rip though, their sound is still a classic mix, sort of equal parts AC/DC / Motorhead style rock and traditional late 70s punk. They were loud and a lot of fun, right down to the bad stand-up comedy type stage banter and crowd participation vocals. New Zealand can be proud of the Warners, they're a great cultural experience.

Rumblefish were next up, and they maintained their class of late, albeit in a slightly messy manner tonight. A new and very heavy drummer is helping a lot and Dave Goodison is developing a major frontman persona, sort of Jim Morrison meets Prince at a Metallica show. Rumblefish really are a great band visually, from the rolling round on stage schtick through to the bass-as-a-percussion instrument approach they're hours of fun and sound awesome too.

Last up were Ultimate, who are sporting a new frontman. Although the last guy was pretty good, the new singer is probably better suited to what the band are doing. He's fully metal — a great staunch stage manner, lots of hair and powerful voice — he can hit those high notes and hold them.

Even with the late hour and dwindling crowd, Ultimate turned out a great set and hit their usual standards of excellence, particularly with 'Breaking The Silence', which could become a homegrown speed anthem. There certainly is a lot of talent and determination in young bands of late and well-organised showcase nights like this could become a regular thing, sort of a local N.M.S..

Miss them and miss out big time.

KIRK GEE

Rumours

AUCKLAND

Cuban War Poets are off on a US College circuit tour, both coasts, the result of their signing to Christchurch's JIA who have affiliations with Off Beat Records in America. JIA have pressed 20,000 CD copies of their *Beehive* cassette and have already sold some 10,000 copies to America.

Rocks In The Attic has finally bitten the big one, as **Honeylove** found out when they turned up to sound check and found security guards in residence.

This Nation's Dreaming have got their Fort Street Madhouse practise rooms up and running with PA, mikes etc. Straitjacket Fits and JPSE rehearse there and the place is professionally run. Phone 303-4486 to book a time. This Nation's Dreaming are now a three piece and will be releasing a tape or vinyl soon...

4Freak The Sheep LP now due in August and there'll be another one after that so stay tuned... **Matthew Heine** has gone to Christchurch to produce noisemeisters **Into The Void**...

Queen Meanie Puss are putting out a 10" with Flying Nun and a 7" with Philadelphia label Silbreeze...

Second Child should be releasing their record *Magnet* in August through IMA HITT... at last, a **Hallelujah Picassos** cassette can be found in a record shop near you nationwide. Titled *Peanut Butter* Now it's three songs, including a thrash monster called 'Black Spade Picasso Core'. Also available by mail from Red Tapes, Box 1869, Auckland, send \$5.30 including p&p.

Godpeace are looking for a vocalist, preferably with keyboard and / or guitar ability. They love "Herbie, Theonius and caffeine". Phone 303-4486 and ask for Richard.

Sperm Bank 5 T-shirts available now

in three designs: a duck, the SB5 logo or a fluorescent live pic of Simon singing. Send \$25 to Box 489 Auckland 1. And \$10 if you wanna copy of their seminal five track cassette recording featuring the underground classic 'Put Another Log On The Fire'.

Assisted by *Music New Zealand*, singer songwriter **Derek Lind** will travel to the UK and the USA and UK to perform at Chicago's Cornerstone Music Festival (July) and UK's Greenbelt Festival (August). Artists appearing include Peter Case and Bruce Cockburn.

New club **Obsession** has taken over Fort Street's Megadrome space (downstairs from Surge). Deejays are **Andy Vann** and **Clive Frithe** (ex Zanzibar) and they are playing swingbeat, soul and hip-hop but no house.

Gestalt have an upcoming release... and look out for yet another "all-star" band called **The Chocolate Slide**. **DONNA YUZWALK**

CHRISTCHURCH

Black Spring have split, with Andrew, Greg and Matthew teaming up with ex-Pit River Indian Adrian Ruka to become **260 Cinema** whilst Nigel Brown has joined **Scuzzbuckets**.

David Hunt and **Steve Birss** have teamed up to form the guitar orientated **Elevation** who hope to debut soon...

Simon McLaren, who brought us **Blue Flesh Syndrome** and **Loves Ugly Children** now brings us **Sex-Trash Automobile** which apparently involves more McLaren originals with a ranting poet who strips and whips... other new bands around include **Black Cat**, the **Babels**, **Beetroot** and **Rosemary's Garden**.

Ex-Android and 3 Guesses guitarist **Shane O'Neill** is now based in Nelson where he has formed **Walter Mitty** (touring soon) and opened the **Orinoco Studio**... whilst in the deep south

Pretty Wicked Head and **The Desperate Men** have also opened their own studio to complement their **Oreti Record** label... with all but drummer Jessie White remaining from the original line-up, **Fahrenheit** have now become **Big Sky**... the **Topdressers** have struck a problem in their search for a record deal - they need a new vocalist, so if you think that's you see Al at Echo. Eldred Stebbing has expressed interest in working with the band.

In what must be a first (for a long time) for a local band, the **Renderers** have the main window display at Echo Records... prepare for a thrash/death metal special at the Subway on 22 June when **Harbinger** and **Corpse** share the bill... blues rockers **Smokin' Jacket** lost their PA and all their gear when Ziggy's Bar went up.

Sunburn No.8 is due out shortly but in the meantime Grant McDonagh is working on a **Passage Tapes** compilation titled *Sharp Tongue* and has a new band with ex-members of **Summer Onions** and **2 White Eyes**.

Hammerack looks like being one of the first bands to try out **Geronimo Studios**... local record stores report **Holy Toledo** vinyl is selling very well.

J. GREENFIELD

DUNEDIN

While in Wellington during their recent national tour, the **Strange Loves** recorded 'She Knows What's Happening' and 'Crawl'. These will be released as a single at the end of July. This is instead of the album track 'Where Has She Gone'. The **Strange Loves** will be playing at the next Rad Ones party. Unknown Auckland bands the **Malchicks** and the **Nixons** may also be played... the track listing for the Radio One compilation is almost finalised. Over 40 demos were sent in. The album will be coming out on Pagan and will feature 12 previously unreleased artists... reverting to their original line-up and name **Funhouse** have made a return to the local scene... last month also saw the return for only two nights of the shambolic sound of the **Groovy Brothers**.

People's Promotions are organising a Battle of the Bands. It's been a number of years since the city has had one of these... new about town is **Lavender Touch** featuring the song writing talents of Russel Scoones (he of Smith v Smith).

The **Burgundy Bar** which last had a band two years ago has been demolished... **The Doors** movie opened in Dunedin with two sold out 11 pm shows.

The first saw the expectant St James crowd indulging in Mexican waves, that's before they were bored by the film. **CRAIG ROBERTSON**

nz singles

EMULSIFIER Emulsifier (Wildside)

Now 'Terrified' is a great song, pop music not afraid of itself. Very fine chorus and a guitar line similar to Nile Rodgers finer moments. The other three tracks work fine, the homage to Bootsy Collins and P-Funk is growing on me as 'Theme'.

'Rock Your Radio' is perhaps a piss take of "rock" music as lifestyle, the AC/DC in the tape deck blasting through the car speakers, sun glinting through warm pub pets. It's a westie nirvana that most of us can only dream of. Whatever, 'Rock Your Radio' sounds good to me, piss take or not.

KERRYBUCHANAN

STRAW PEOPLE Blue (Pagan)

Like these people, they make very good, listenable vaguely New Age House style dance music, and that's exactly what 'Blue' is. 'Mellow' beats, cooing soulful vocals and a great production, this really sounds right. Unobtrusive and catchy, I could definitely stand to hear this on my radio.

KIRK GEE

MERENIA & WHERE'S BILLY? U Know (I Like It)

And I like the B-side. Merenia has that beautiful sultry voice, but on 'U Know' there's an annoying semi-spoken chorus and the band doing an early 80s funk thing to contend with. 'Hardline' is just sparse, simple and lovely. Merenia can wipe the floor with most 'sophisticated' singers around, given the right material she should be a star.

KIRK GEE

MC OJ AND RHYTHM SLAVE Body Rhymes (Protect Yourself) 7" / 12" (Southside)

Mr OJ and Mr Slave on the safe sex tip, going to the chemist for a "party pack" so they can "play and spray". Do our youth need to hear this? Sure they do. Will radio play it? Well, that's another story. Four mixes on the 12", a bit sparse perhaps but the Supremes sample is good. Works a lot better on the 'Radio' and 'Original 909 Mix', more going on, and of course Ms Teremoana Rapley's vocals come on strong.

KERRYBUCHANAN



OUT SIDE SQUARE

Levi's



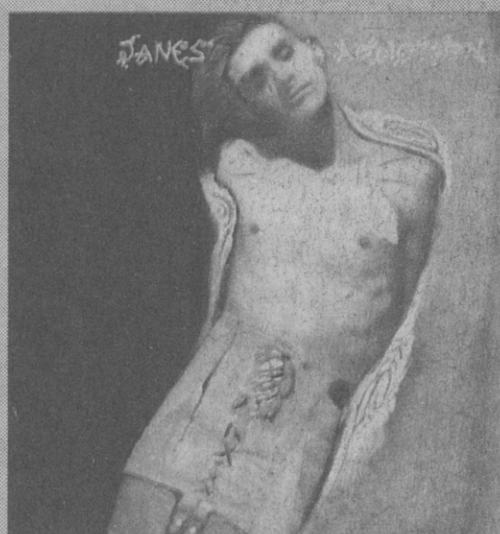
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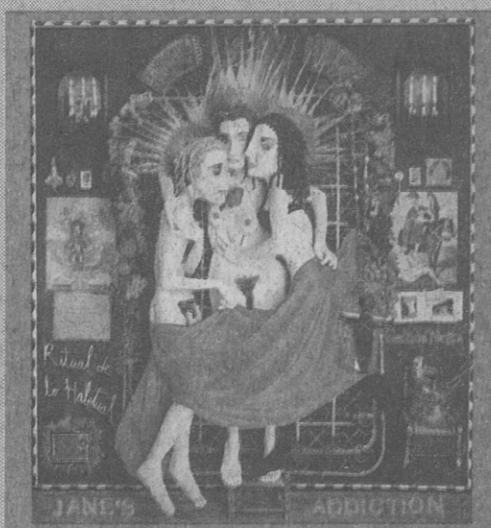
No.1 in the UK!

The most exciting dance / R&B singer of the 90s, the voice on Adamski's 'Killer'. The album contains Seal's hit singles 'Crazy', 'Future Love Paradise' and 'Killer' Remix.

JANE'S ADDICTION



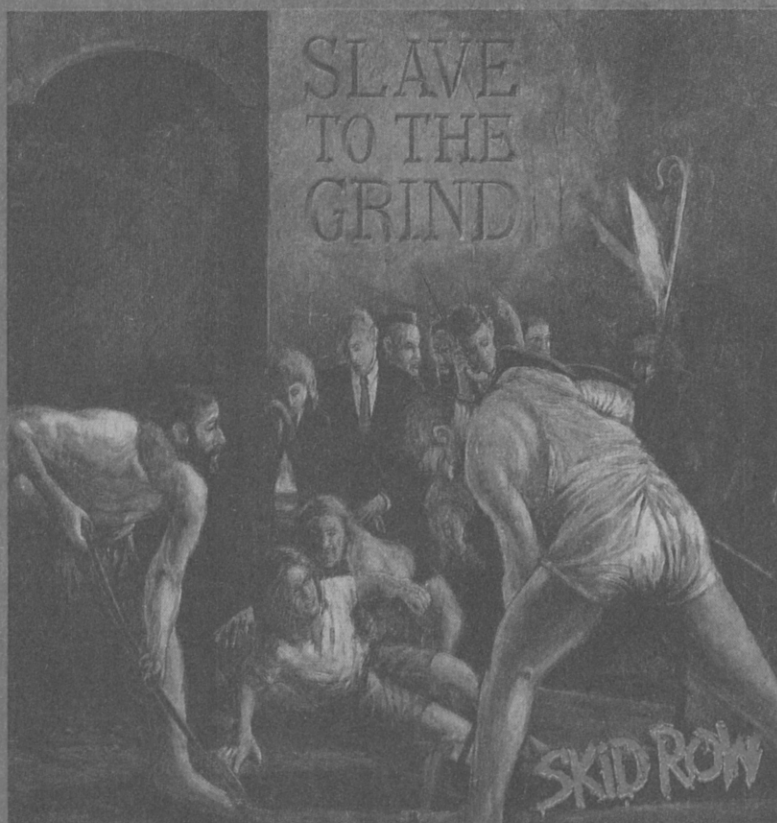
JANE'S ADDICTION (LIVE)



RITUAL DE LO HABITUAL
Features 'Been Caught Stealing'



FAN'S VIDEO: SOUL KISS



SKID ROW

SLAVE TO THE GRIND

The new album featuring 13 new rockers including 'Monkey Business'.



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OH SAY CAN YOU SCREAM!
Home Video: Behind the Scenes, 120 minutes of SKID ROW live mayhem!