

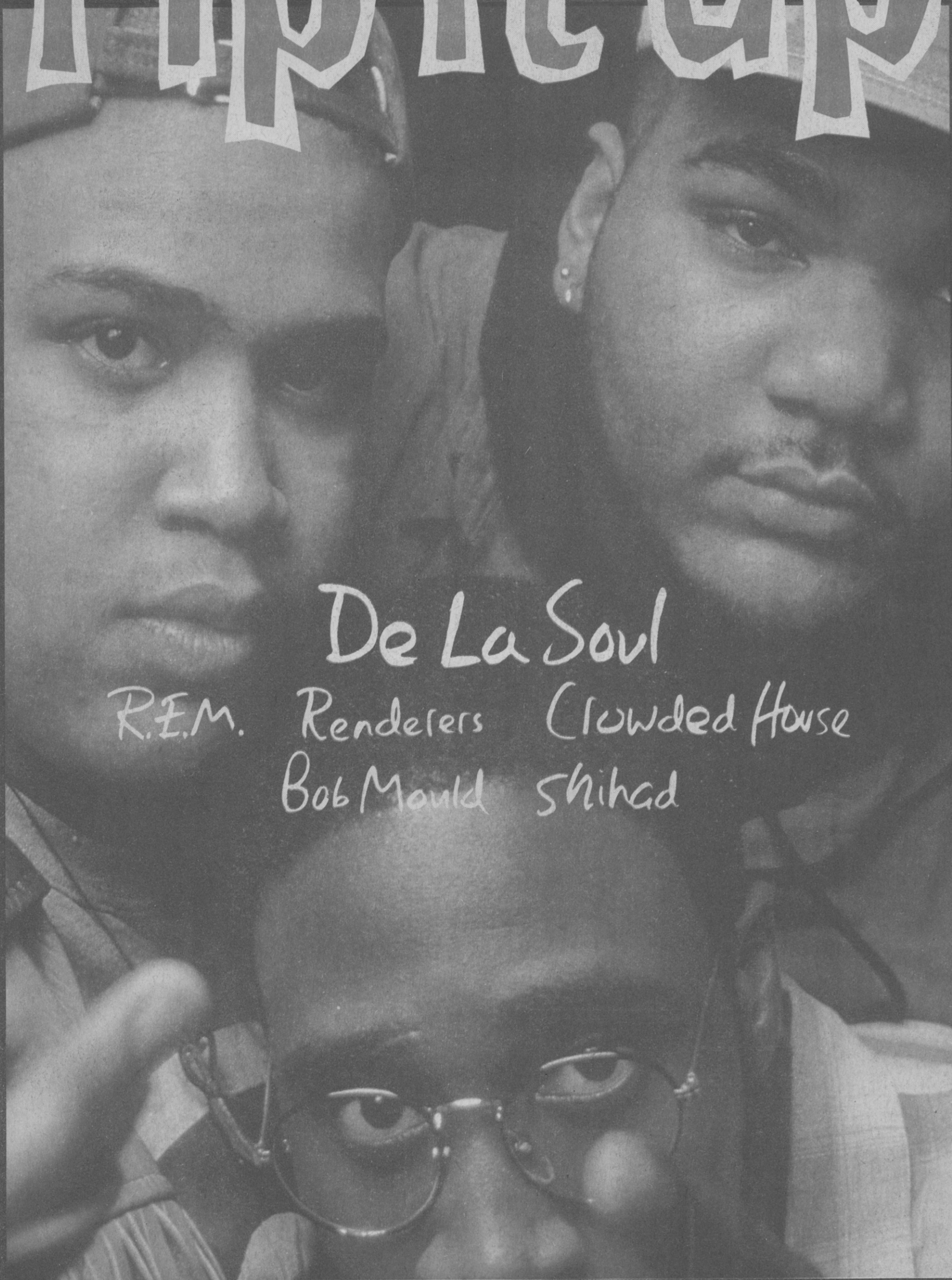
No.168 July 1991

# rip it up

De La Soul

R.E.M. Rendeers Crowded House

Bob Mould Shihad





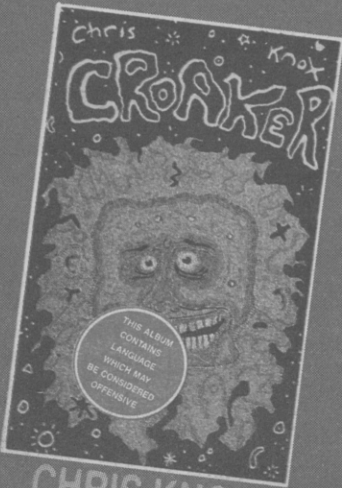
fly

with

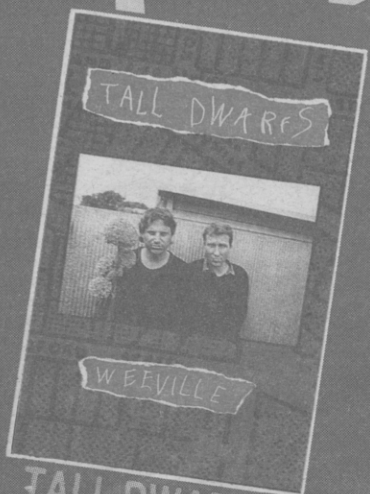
# BRASHS



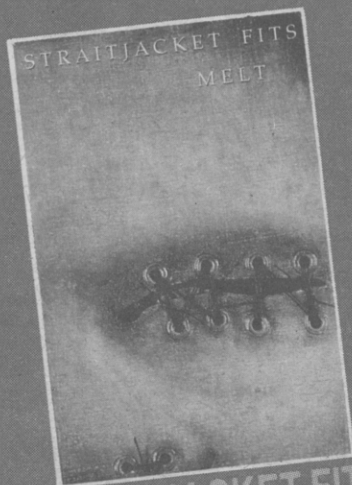
**NRA**  
— hold onto your face —



**CHRIS KNOX**  
— croaker —



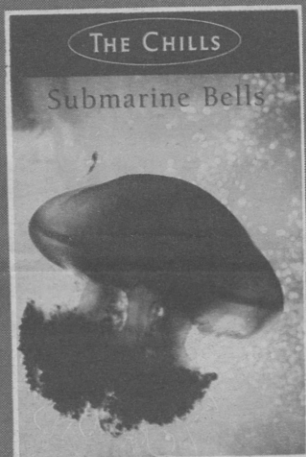
**TALL DWARFS**  
— weeville —



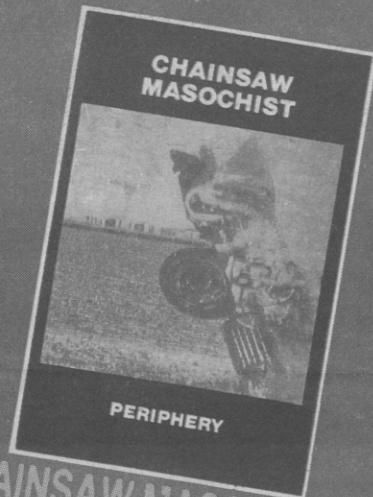
**STRAITJACKET FITS**  
— melt —



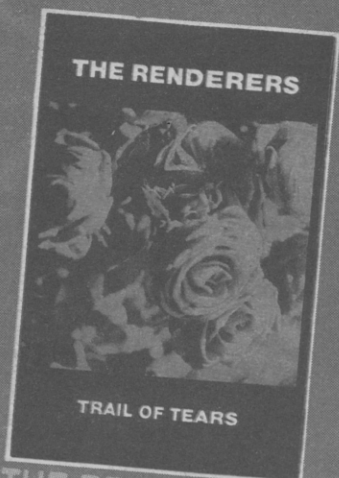
**THE STRANGE LOVES**  
— see your colours —



**THE CHILLS**  
— submarine bells —



**CHAINSAW MASOCHIST**  
— periphery —



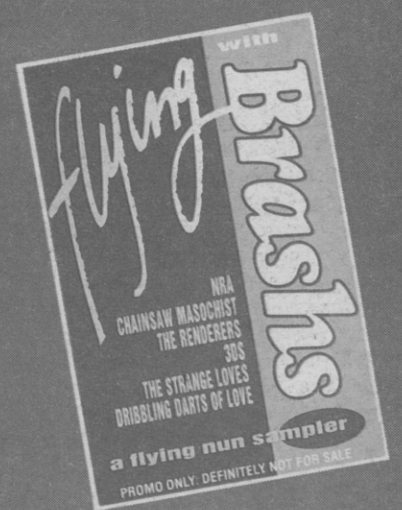
**THE RENDERERS**  
— trail of tears —



**DRIBBLING DARTS OF LOVE**  
— shoot —



**THE 3D'S**  
— swarthy songs —



Buy any one of these FLYING NUN titles from any BRASHS store in the month of July and receive a FREE six track sampler tape . . .

**featuring** NRA, CHAINSAW MASOCHIST, THE RENDERERS, THE 3D'S, THE STRANGE LOVES, DRIBBLING DARTS OF LOVE  
**plus** special voucher enclosed in sampler that qualifies you for further cash discounts!

**BRASHS stores** AUCKLAND — Queen St, Newmarket, Manukau City Centre, Shore City, Hurstmere Rd, New Lynn, Henderson; HAMILTON; ROTORUA; HASTINGS; PALMERSTON NORTH; NAPIER; WELLINGTON — Manners Mall, Lambton Quay, Lambton Square, Queensgate Mall; CHRISTCHURCH — Cashel St, New Brighton; DUNEDIN; INVERCARGILL.

**AVAILABLE ONLY AT BRASHS**



# Rheineck

# Viva

# ROCK FILE

## PRESSING PLANT

**LOCAL PRESSING PLANT OPENS...** King Records Worldwide in Geraldine have opened a vinyl pressing plant with a first release from a Christchurch band for famine relief in Africa. The company says there's room for a bit of product improvement but "just try and break one. Strong stuff this modern plastic!" Television One have made a video about the company but don't wait to see it. Contact King Records at 21 RD Woodside Road, Geraldine. Phone 03 693-8061.

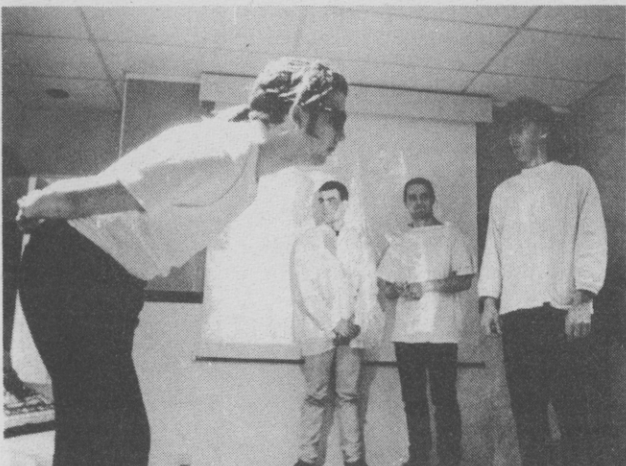


fashion, *Yeah Bo* mainman Andrew Moore has, along with Oceanside Imports, brought out *Some Things Boiling*, a local skate video that doubles as Issue No 4.

The video retains all that is good about fanzines — it's fast, funny and very viewable, due largely to some incredible local talent from hardcore locals like Mike Spittlehouse who appears lots and rules the whole time on everything from Bowls to pools to ramps and Stu Kendall who looks seriously like becoming an export quality skater. Along with these guys are dozens of locals filmed at every halfway skateable spot in New Zealand, from Whangarei to Dunedin, and the usual video silliness like Lee Ralph

## YEAH BO! VIDEO

One of the few benefits of our isolation down here has been the strong fanzine scene. With little available from overseas and at huge prices when you can find it, the do-it-yourself ethic has prevailed. The result is an impressive array of zines and of these, *Yeah Bo* has always been my favourite. Essentially a skate zine, *Yeah Bo* has always incorporated enough music and general culture to remain interesting and this delivered by an always readable and utterly irreverent crew of writers has made the zine pretty much essential reading. Now in true 'cutting edge'



The Lils are on tour throughout August to promote their debut LP 'Lodestone' on Failsafe Records.

2 Rip It Up

trashing a car with assorted cronies, some interesting footage with Auckland street denizens and the ultimate beginner hand-held skate footage.

Considering the total lack of budget, *Some Things Boiling* is really skilful stuff. It's clear and well filmed (except for some slo-mo moments) with sharp, punchy editing. With the weather being what it is at the moment (HORRIBLE) *Some Things Boiling* makes for nice fireside viewing. It's proof that locals can occasionally produce stuff of an international standard and damn good fun at only \$20. Order it from PO Box 34-202, Birkenhead, Auckland. KIRK GEE



Ngaire

## NGAIRE LP

In July Ngaire has released her debut LP and a new single, the ballad 'Turn It Around'. The album is produced by the D-Faction team of Simon Lynch and Tony T.

There are plans for live work with an all-star funk band mid-August. The album shows two different sides of Ngaire, the more familiar funk / dance side and the more soulful side.

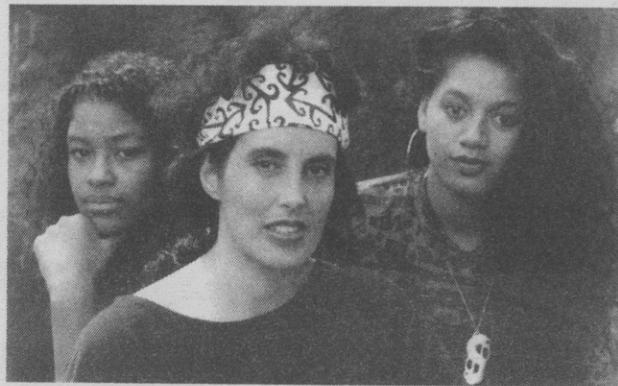


These Wilding Ways (L-R) Glenn Robson, Jason Dempsey, Michael O'Neill, Joel Haines and Wayne Bell.

## WILDING WAYS

THESE WILDING WAYS formed two years ago by ex-Screaming Meemee Michael O'Neill with a view to producing quality material in New Zealand and eventually taking it overseas. Their sound has its roots in English guitar pop bands. With the release of their debut single 'Can't Control Her', These Wilding Ways

are planning a NZ tour and then an album. Says Michael: "An album is what we're working for at the moment. I feel a collection of songs on vinyl will break down a few misconceptions people generally have about us. I mean, an uncompromising pop band can be accessible, just have a listen."



## MOAHUNTERS' 'A E I O U'

Although the title 'A E I O U' may be familiar to dance floor fans, the new Moana & the Moahunters single 'A E I O U (Akona Te Reo)' is in fact a new dance groove.

The track was recorded with the Beat U Up Production team of Stuart Pearce and John Diamond. Pearce was formerly residing in Sydney and producing and mixing under the "Rhythm Factor" name.

The Maori chorus translates "learn

the language" and the title features the Maori pronunciation of the vowel sounds. The group are touring with an all-star funk line-up including guitarist J.D and drummer Ritchie Campbell (both ex Ardijah) and keyboards player Stuart Pearce.

Moana & the Moahunters are currently recording tracks towards an album and doing North Island dates.



Rock Quest entrants Ransom.

## ROCK QUEST

This year's national SMOKE FREE ROCK QUEST for high school bands has attracted record levels of interest with over 155 entries nationally and 55 from Auckland alone. A 50 minute television special will be filmed at the National Final for TVNZ. Brash's record shops are sponsoring a major competition for television viewers which will fly ten people to the national final in Christchurch Town Hall, hosted by Anton Carter from *Life In The Fridge Exists* and there are over \$40,000 worth of prizes to be won for bands and schools.

The regional finals will be held as follows: at the Christchurch Theatre Royal Friday July 19; Wellington St James Theatre Friday July 26; Hamilton Founders Theatre Friday August 2; Auckland Town Hall Friday August 9; Dunedin Sammy's Nightclub Sunday August 25th and the national final in Christchurch on August 30th.

Entries will be accepted up until one week before the regional heats which are closed to the public. The heats will be held in each regional final centre on the Sunday prior to each of the Regional finals.

## CALAMARI

Calamari Bushmen creep out of their native Rotorua this month to embark on a national tour with Hamilton's Book of Martyrs. The Calamari's formed three years ago, last year they released an independent five-song cassette

called *The Ghost of Things I've Killed*, "elegant" songs about "rivers, sunshine, death, being drunk and of course, failed relationships". A new cassette is scheduled for release after this tour, check Calander for details.

## GRANTS

The next closing date for Recording Artists Scheme grants is September 30. Five NZ artists will each receive a \$5,000 grant to record and promote a debut EP or single in partnership with an independent New Zealand record company. The latest recipients of the scheme are:

Auckland rock / reggae hybrid HALLELUJAH PICASSOS, who will be releasing an album with Pagan Records.

JANE & THE MAGICK HEADS, a four piece Dunedin band fronted by Jane Sinnott, with a release expected in August through Flying Nun.

NEMESIS DUB SYSTEMS, a two piece band with Joost Langveld on bass and keyboards and Eddie Chambers on guitar and vocals, releasing an EP in collaboration with Southside Records.

Wellington's LISA NGAWAKA, a composer and singer of guitar based songs with a modern soul / jazz flavour, releasing a single through Tribal Records.

OLLA, a three piece comprising Christopher Heazlewood and Sean O'Reilly on guitar and Lesley Paris on drums, releasing a 10 inch single through Flying Nun.

For further information, write to the Programme Administrator, Performing Arts, Queen Elizabeth II Arts Council, PO Box 3086, Wellington.



Coca-Cola TVFM started on Saturday July 6 at 11 pm. Hosted by ex-actor Marton Csokas and ex-model Philippa Mayne, the show is playlisting from the Top 50 songs in the country, with an emphasis on "fast, lively music and a lot of rock guitars". It's a live show (at least, the hosts are alive), which promises that it's going to be "connected directly with what's happening around town."

Philippa intends to go visiting parties and pubs with a camera crew to show what people are really doing with their Saturday nights. But if you can't be bothered with the blather, tune in to their Sunday morning "talk-free" version, two hours of uninterrupted national Top 20 video hits starting at 9am. And inevitably, TVNZ have countered it with their own brand new Sunday morning *Pepsi RTR* countdown show starting at — you guessed it — 9am. Howz that for customer convenience.

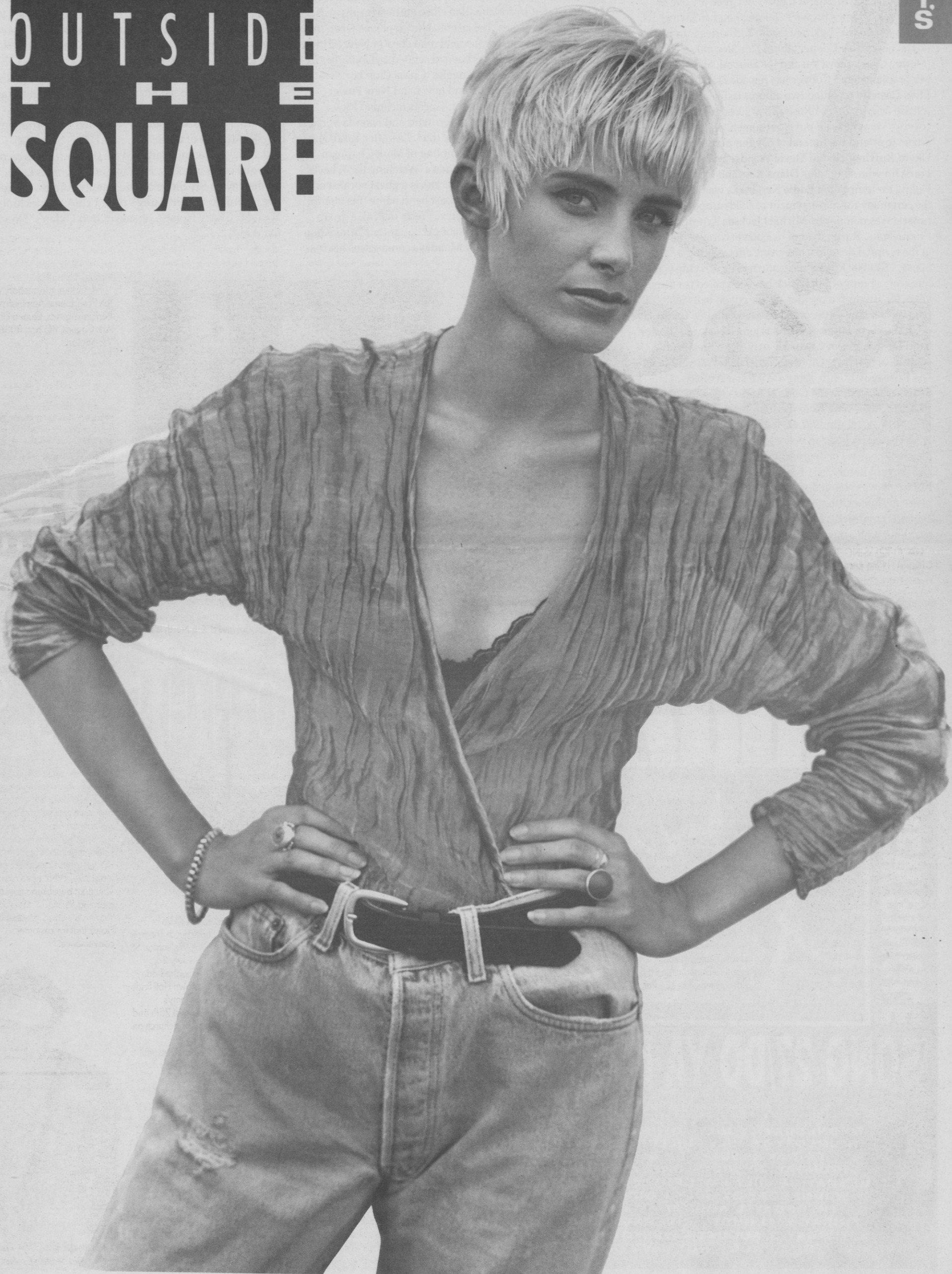


The hosts of TV3's TVFM, Philippa Mayne and Marton Csokas.



# RED TAB OUTSIDE THE SQUARE

Levi's



MERC T080 V 8

Rip It Up 3



# UPFRONT

Sinead O'Connor will play Joan of Arc in a forthcoming Hollywood movie. Her new single is 'My Special Child', a song written after she miscarried on tour last year . . . expect a new **Public Enemy** album *Apocalypse '91: The Enemy Strikes Back* in September . . . **Living Colour** will release a six song EP *Biscuits* with covers of Jimi Hendrix's 'Burning of the Midnight Lamp', Al Green's 'Love & Happiness', James Brown's 'Talking Loud & Saying Nothing' and live Talking Heads' 'Memories Can't Wait' . . . on the new **Alice Cooper** album *Hey Stoopid*, Nikki Sixx (Motley Crue), Steve Vai and Joe Satriani, all play on 'Feed My Frankenstein'. Cooper has remade Hendrix's 'Fire' . . . **Elvis Costello** recorded two albums last year, his recent release *Mighty Like A Rose* and a "loose recording of covers — maybe we'll put it out sometime," he said . . . artists to attend the funeral of 60s **Temptations** lead singer **David Ruffin** included **Stevie Wonder** and **Aretha Franklin** who sang, plus **Diana Ross** and **Dave Stewart**. Fellow ex-Temptation **Eddie Kendricks** was arrested at the ceremony for non-payment of child-support. The funeral was paid for by **Michael Jackson's** company MJJ Productions. Ruffin died of reaction to cocaine, he arrived at the hospital dead in a limousine after visiting a "crack house." \$40,000 Ruffin was known to be carrying was missing . . . rapper **Slick Rick** has been jailed for three years for attempted murder. While out on bail (\$800,000) paid by Def Jam, he recorded two new albums for the label . . . **J Mascis** of **Dinosaur Jnr** has joined "satanic" Boston band **Upside Down Cross**. He may face a breach of contract action from Dinosaur Jnr's label, Warner Music . . . **Axl Rose** brawls with *Terminator II* star **Arnold Schwarzenegger** in the **Guns N'Roses** video for 'You Could Be Mine', their song from the soundtrack . . . copies of the new N.W.A. album *EFILAZAGGIN* (reads backwards) were seized by London police after complaints. Their label may face charges of distributing material of a "depraved and corrupt nature" . . . **Black Crowes** singer **Chris Robinson** was charged with assault and disturbing the peace in Denver after a shop assistant refused to sell him beer after midnight. He apparently assaulted (spat on) a customer who asked the question, "Who are the Black Crowes?" . . . **Fat Boys** rapper David Robinson was fined \$10,000 USA for videotaping a 14 year old girl having sex at the group's party . . . rappers **Gang Starr** have been

dropped by Chrysalis after the group threatened an executive with a gun . . . rapper **Ice Cube** stars in the movie *Boyz N The Hood*. Performing in the film are **2 Live Crew**, **Quincy Jones** and **Tony! Toni! Tone!** . . . boJames Brown has resigned to Scotti Bros. Records and has completed a new album *Love Overdue* . . . **Billy Bragg** co-wrote with **Johnny Marr** his new single 'Sexuality', a duet with **Kirsty MacColl** . . . **R.E.M.** are expected to appear at New York's New Music Seminar under the name **Flight of Mavis** . . . **Teddy Riley's** "New Jack Swing" dudes **Guy** were involved in the second fatal shooting in their career. This time their 26 year old bodyguard was gunned down in a Manhattan club. **Eddie Murphy** was one of the witnesses. The last fatal incident was when their soundman was shot by the rival road crew of **New Edition** . . . **Prince's** new look has been described as *Godfather III* meets *Barbarella*. At Los Angeles' China Club he previewed his new album and new band **New Power Generation** in a 90 minute set. Guests included Rick James, Flea (RHCP), Sandra Bernhard and Narada Michael Walden . . . **EMF** have recut the track *Lies* after **Yoko Ono** threatened to sue for their sampling of Mark Chapman reciting the lyrics of **John Lennon's** 'Watching the Wheels' . . . Australian singer **Kate Ceberano** is a guest vocalist on the new **Arthur Baker** LP . . . best band name this month: **Overweight Pooch**. Worst name: **Pretty in Pink** a group featuring **Chaka Khan's** 17 year old daughter **Milini Khan** . . . **Shaun Ryder** of **Happy Mondays** commences his solo

career with a remake of **Thin Lizzy's** 'Running Back . . . **Lloyd Cole** is recording another album with his former group, the **Commotions** . . . **Axl Rose** injured his left foot at a New York warm-up show. The tour is continuing with Rose in a knee-high sneaker-like splint . . . Manchester rapper **MC Tunes** was cleared of assault charges after using a baseball on guys who followed him home . . . guests on the next **John Lee Hooker** LP are **Van Morrison**, **Keith Richards**, **Ry Cooder**, **Robert Cray** and **Albert Collins** . . . an **Elton John** tribute album will include the **Beach Boys** doing 'Crocodile Rock' . . . **Annie Lennox** is recording a solo album but will record with **Dave Stewart** as the **Eurythmics** in 1992 . . . Liverpool legend **Pete Dinklage** has made an album for Siren, called *Infamy: Or How I Didn't Get Where I Am Today* . . . **Robert Plant's** arch rival **David Coverdale** will join up with Plant's former **Led Zeppelin** accomplice **Jimmy Page** to record a joint album for Geffen with bassist **Richie Phillips** (Bad English) and drummer **Denny Carmassi** (Heart) . . . **Iron Maiden** drummer **Nicko McBrain** has recorded an instrumental single 'Rhythm of the Beast' . . . **B.E.F.** is back, the collective created by **Martyn Ware** (Heaven 17) to record unusual cover versions. First single this time is **Lala Hathaway** on **Sly Stone** classic 'Family Affair' . . . expect a live record from **Neil Young's** recent USA tour including **Young & Crazy Horse's** version of **Bob Dylan's** 'Blowing in the Wind' . . .

## Letters

WRITE TO: RIU LETTERS, PO BOX 5689, WELLESLEY STREET, AUCKLAND; OR FAX: (AK) 761-558.

### AN AXE TO GRIND

In reply to the letter in the June RIU: why is it out of three letters, two of them are shitting on the AXEL GRINDERS, one a rabid Nun fan — proof all Nun fans are diseased and nearing a nasty death — the other, 'Crap' a perfect title for a fuckfaced, sausage breathed, sexist pig of a bodily function who thinks the Renderers are a band (the Renderers are in fact the dog who bit the Nun fan). The third and final bowel movement of a letter a metalier who hasn't yet worked out if he sold his TV. He could buy the records his TV won't

play (do we get coffee from a toaster Mr Heavy Bloody Metal?). I think these three people need a bunch of flowers and a hug because if Perry Farrell was right they must be finding it hard running the world with such wonderful views. May we all grow old and die slowly because I liked the Axel Grinders along with many others. Schardel Mench "The Skinny Puppy" CHRISTCHURCH

### PEOPLE

Congratulations are in order. I read my first RIU and was more than a little impressed. The majority of names I had never heard of before. I felt a little in the dark. But now your paper has made me see the light. I am now converted and at the beginning of the long arduous journey that all true disciples embark on. Curiosity for Jane's Addiction and Enuff Z'Nuff are at the forefront of the adventure

initiated by well written reviews.

I couldn't truly appreciate the Kerry slurs. I'm told this shall come to pass. Personally I also feel that it doesn't really matter how U2 get to where they are because it was obviously done well. This too could also come to pass though. Yours, Ali.

### OUR AMERICAN FRIEND

A stranger to this part of the world, I came to New Zealand expecting little more than great scenery and 60 million sheep, so I was totally unprepared to get blown away by your fantastic local music! With bands the calibre of the Chills, the Straitjacket Fits and the totally amazing JPS Experience (whose recent live performance left me stunned) it's obvious New Zealand is headed for great things!

Cheer up kiwis, your dollar may be

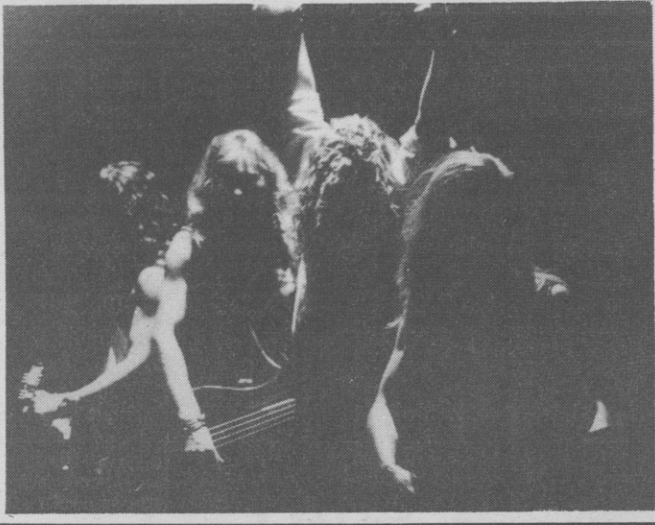
down but your musical future is looking bright — just let the rest of the world in on your secret sometime, ok? PAT GRISSON, Maryland, USA.

### TVNZ SUX

I would like to make it known that TVNZ has done a really shitty thing by cutting RWP. What's the fuckin' use of making a video of great creative power when there's no fuckin' programme for it. And I'm talking hardcore, thrash, expero, whatever, not wimp jackoff kiddios. Let it be known *Shakedown* and *RTR* are shit corporate adventurers. Nothing home-grown about it. Artists unite! NZ music (a couple of "new" bands, guess who?) is about to take off faster than a Jew's foreskin and TVNZ couldn't give a fuck. Die corporate yuppie scum. Signed, MR X.

# RIPROSA

NEW SINGLE



OUT END OF JULY

## 'SONG 27/DO YA LOVE ME?'


on tour now

WEDNESDAY 17 JULY - OTUMOETAI HOTEL  
 THURSDAY 18 JULY - HILLCREST TAVERN  
 FRIDAY 19 JULY - DB GISBORNE  
 SATURDAY 20 JULY - ONEKAWA HOTEL  
 TUESDAY 30 JULY - ALBERT MOTOR LODGE  
 WEDNESDAY 31 JULY - GOVERNERS  
 THURSDAY 1 AUGUST - CARPARK  
 FRIDAY 2 AUGUST - RIVERSIDE HOTEL  
 SATURDAY 3 AUGUST - WESTOWN HOTEL  
 THURS 29/FRI 30 AUG - HOT LAVA CLUB, OHAKUNE

FESTIVAL

FROM THE BOSTON UNDERGROUND THE ACCLAIMED

# LEMONHEADS



with special guests  
**FREAK POWER**  
**LESTER BANGS**

one night only!

## GLUEPOT MON 5 AUG

B-CARD/UNWAGED \$12.50 incl. WAGED \$16 incl. TICKETS FROM TRUETONE STORES, THE CORNER, BRASHES MEGASTORE & THE GLUEPOT. PH/CREDIT CARDS (09)615-986. DOOR SALES \$18

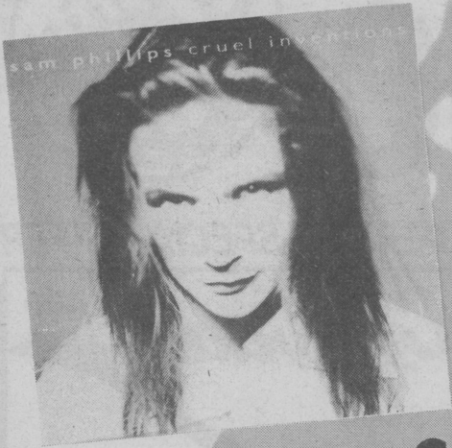
"LOVEY" available now on cassette/CD.  
 "FAVOURITE SPANISH DISHES" coming soon...

TRUETONE  
 95FM



# DEFINITION OF SOUND

## SAM PHILLIPS



### Cruel Inventions

Ten new originals by this gifted young singer/songwriter. Alternately barbed and blithe, ironic and deeply felt, consummately crafted yet completely honest. SAM PHILLIPS' deft musical inventions cut both ways — to the heart of the matter and to matters of the heart.

Produced by T Bone Burnett

Assisted by Elvis Costello, Van Dyke Parks, Marc Ribot.

## PAULA ABDUL

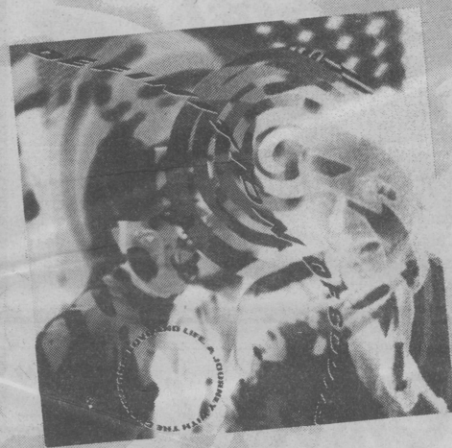


### Spellbound

Like no other performer PAULA ABDUL inspires love from her audience. Her first album sold ten million copies worldwide. On the U.S. charts for more than 2 years, it remained No 1 for ten weeks and produced four No 1 singles — an achievement unmatched by any other debut.

Like no other singer, PAULA ABDUL connects with her audience. The winner of Grammy, Emmy, MTV, American Music, Peoples Choice and Billboard video awards, she was voted the first choice of Desert Shield forces and 1991's 'Top American Hero' by high school students nationwide.

Like no other artist, PAULA grows with her audience. Co-writing four tracks on her new album, 'SPELLBOUND', Paula collaborates with the likes of V. JEFFREY SMITH, PETER LORD, DON WAS, STEVIE WONDER and PRINCE to cast a spell that dances with excellence and turns in unexpected directions.



## DEFINITION OF SOUND

### Love And Life

#### A Journey With The Chameleons

"We are not rappers, we're narrators on life — public speakers" says Kevwon. He and The Don are DEFINITION OF SOUND.

The effect of "Love And Life's" cross-hatching is firstly to leave you wondering whether this is a 'rap' album at all and then to make you realise that it doesn't matter. Definition of sound have deliberately trashed the boundaries separating raps Daisy Age and the golden age of pop, and in doing so have launched themselves into the future. Tomorrow is now, De La soul is dead Definition Of Sound are having the most entertaining identity crisis around. (8) Roger Morton NME



## MASSIVE

### Blue Lines

"Massives might be in the soundsystems of Bristol, along with Smith & Mighty, Gary Clail, Mark Stewart & Nellee Hooper, but stone me if they haven't dropped teh sleekest, deadliest, most urbane, most confounding LP 1991 has yet seen. And it's only their debut. Without going OTT with superlatives, Massive but current changes on the dancefloor perspective and map out blueprints for what surely must come next. After 'BLUE LINES' the boundaries separating soul, funk, reggae, house, classical, hip-hop and space-rock will be blurred for ever." Dele Fadele NME (10).

## SMASHING PUMPKINS

### Gish



Extraordinary SMASHING PUMPKINS aim to be quiet and loud in the same song, sometimes at the same time, and always strapped to a writhing metal groove. To say that the Pumpkins play hook laden uncompromising rock 'n' roll is to sell them short. So what exactly is the sound of SMASHING PUMPKINS? GISH.

## VARIOUS ARTISTS

### Fun, Filth and Fury



#### 18 Prime Punk Cuts

X RAY SPEX • Oh Bondage Up Yours! — I Am A Cliche • ADAM AND THE ANTS — Deutscher Girls, Plastic Surgery • THE RUTS — In A Rut, Babylons Burning • STIFF LITTLE FINGERS — Suspect Device, Alternative Ulster, Johnny Was (All Live) • THE SKIDS — The Saints Are Coming, Into The Valley • MAGAZINE — Shot By Both Sides, Goldfinger • THE MEMBERS — Sound Of The Suburbs • PENETRATION — Firing Squad, Don't Dictate • THE MEKONS — Work All Week • HOLLY BETH VINCENT & JOEY RAMONE — I Got You Babe •



# The NZ ROCK Shops

The AUCKLAND ROCK Shop

100 KARANGAHAPE RD AUCKLAND. PH (09) 798-609 FAX (09) 775-994

The AUCKLAND DRUM Shop

104 KARANGAHAPE RD AUCKLAND. PH (09) 775-554

The CHRISTCHURCH ROCK Shop

207 CASHEL ST CHRISTCHURCH. PH (03) 791-177 FAX (03) 791-163

The WELLINGTON ROCK Shop

WESTPAC LIFE HOUSE WELLINGTON PH (04) 845-345 FAX (04) 846-475



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YES THATS RIGHT! THESE TOP QUALITY PROFESSIONAL GUITARS AT A "ONCE IN A LIFETIME" SPECIAL OFFER

**Charvette** BY CHARVEL 100  
~~\$499~~  
 1 x Humbucking Pickup  
 1 x Single Coil Pickup  
 with Tremelo  
 in White, Black or Red  
**\$249**

**Charvette** BY CHARVEL 250  
~~\$799~~  
 1 x Humbucking Pickup  
 2 x Single Coil Pickup  
 with Tremelo  
 in White, Black or Red  
**\$399**

**Charvette** BY CHARVEL 300  
~~\$599~~  
 3 Single Coil Pickups  
 with Tremelo  
 in Black or Blue  
**\$299**

**Charvette** BY CHARVEL 400  
~~\$599~~  
 Model 400 BASS  
 with "Split"  
 Precision Style  
 Pickups  
 White Red or Blue  
**\$299**

**Charvette** BY CHARVEL 500  
~~\$799~~  
 Model 500  
 Acoustic/Electric  
 in White or Black  
**\$399**

**Charvel** 375 DELUXE  
~~\$1395~~  
 2 Single Coil  
 1 Humbucker  
 Floyd Rose lic  
 Locking Tremelo  
 in Red, Black or Maple  
**\$695** with case

**Charvel** FUSION CUSTOM  
~~\$1445~~  
 2 Single Coil  
 1 Humbucker  
 Floyd Rose lic  
 Locking Tremelo  
 in Platinum  
**\$699** with case

**Charvel** ST CUSTOM  
~~\$1295~~  
 2 Single Coil  
 1 Humbucker  
 Tremelo  
 White, Black or Red  
**\$645** with case

**Charvel** LEGEND  
~~\$1195~~  
 Classic  
 Tele Shape  
 with reversed  
 Headstock  
 Black or Maple Sunburst  
**\$595** with case

**Charvel** 575 BASS  
~~\$1095~~  
 'PJ' Design  
 with Split Coil  
 Pickup and  
 Single Coil Pickup  
 in bridge position  
 White or Black  
**\$595** with case

**Charvel** ELIMINATOR BASS  
~~\$1195~~  
 Original  
 Design Body  
 'PJ' Style Pickups  
 24 Frett Rosewood  
 Neck. In Black  
 or Red  
**\$545** with case

**Charvel** FUSION V  
~~\$1795~~  
 5 String  
 Bass, 'PJ'  
 Pickup configuration  
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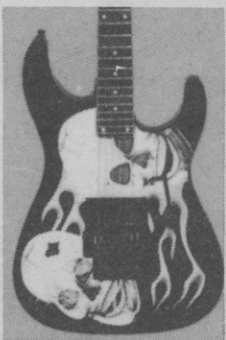
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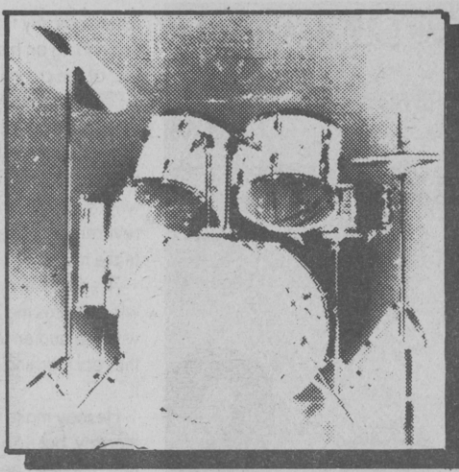
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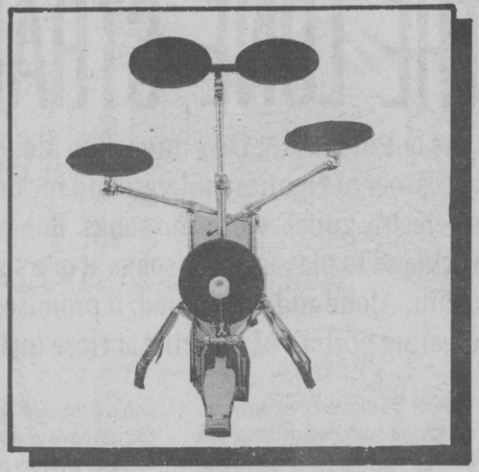
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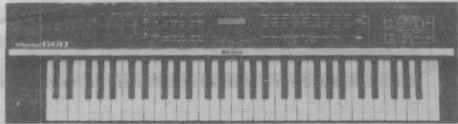
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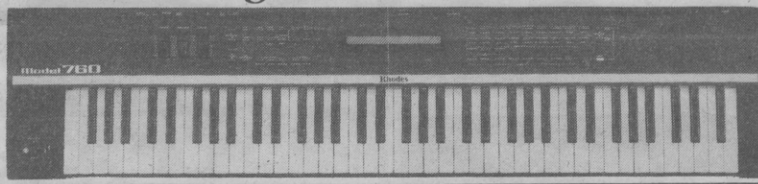


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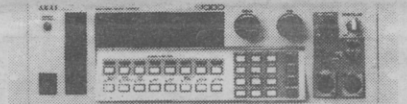


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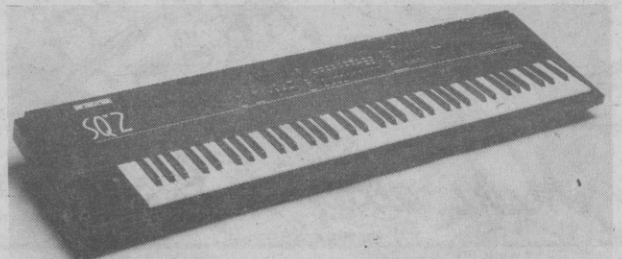
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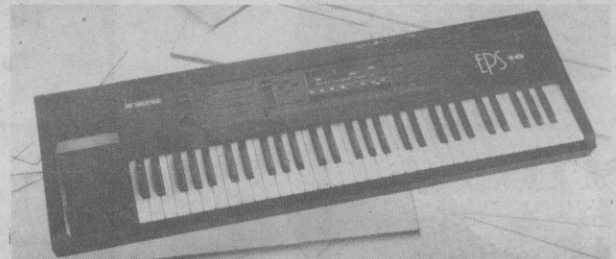
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# THE LONE STRANGER

As one of Husker Du's three, Bob Mould shaped a fair corner of eighties underground rock music with his electric guitar, voice and songs. Bob comes to Auckland to play us those songs at one show next month. Alone and unadorned, it promises to be a revealing portrait of the artist at close quarters.

Husker Du blasted their way through the early and mid-eighties, hauling hardcore into the critical and almost-popular pop conscience as they plastered melody onto their sonic squall. They were a Minneapolis-born trio who moved from a high speed 1982 debut on the tiny New Alliance label through a golden period on SST and ending in 1987 on Warners, the biggest label around. Along the route, Husker Du's musical and lyrical vision developed from *Land Speed Records*'s awesomely fast delivery of data control messages to a grand sweep of noise-based gesture and penetrating insight.

Bob Mould and Grant Hart, guitarist and drummer respectively, shared songwriting and vocal duties in Husker Du. Bass player, Greg Norton had a great moustache. Of Mould's songwriting at the time of *Flip Your Wig*, critic Bob Christgau wrote "Bob is still honestly confused and mad as hell. May his heart burn forever."

The Husker Du express derailed in 1988. Their last studio effort was a double album (their second such effort) called *Warehouse: Songs and Stories*, and then Bob Mould called an end to the band in the face of Grant Hart's mounting drug problem.

Bob Mould then embarked on a solo career, recording two albums for Virgin with an 'alternative supergroup' featuring drummer Anton Fier and bassist Tony Maimone from Pere Ubu.

On the phone from New York,

Bob is a thoughtful, soft-spoken guy. You just have to remember the guitar barrage of every record he has ever made, though, to know that there's nothing remotely New Age Bob or too Sensitive Artist about him. His music has always raged with the pain and emotions of his heart, but today Bob Mould sounds pretty damn happy.

The main reason for this happiness, he says, is the latest turn in his career. Earlier this year, he dissolved his band for the time being and set out to play some gigs alone with his songs.

"Initially I just wanted to get out and try to play some new songs but it has just kept snowballing from there," he says. "It is a real challenge, as I have no idea how I am supposed to sound acoustic. But so much of my material is initially written acoustically anyway — especially a lot of the really loud stuff on my albums! I think those loud songs like 'Poison Years', 'Hanging Tree' and a lot of the Husker Du songs all work very well and powerfully when I am solo."

"Playing alone means that the songs contain a much more accurate reflection of how I am feeling. With a band, musicians can be temperamental, and that energy can drive a performance on the night, but I find solo performance really liberating as it just reflects the song and me."

Along with newer material, which Bob calls 'optimistic' ("which is nice for me!"), anything that he's written is



fair game for this acoustic stuff — as long as he can remember it. "Some people," he says, "will occasionally call out for a song and I can't even remember how it goes. Sometimes a song is the furthestest thing from my mind on the night, but I'll try it and end up forgetting the words halfway through and have to fake it."

Mostly Bob's playing twelve-string acoustic guitar, but there's an electric coming along too — not to recreate the wind-tunnel howl of his Husker Du sound but to accommodate different tunings. "It sounds more like country and western guitar," he explains.

And he's promising no cover versions either. "Other people's

differ radically from night to night depending on his own mood and that of the crowd.

"That has everything to do with it," he says, "They can be casual, fun shows with people down on the floor, but bigger formal venues where people are quiet and reverent — those kind of shows make me very nervous."

"It's different from night to night, which forces me to communicate with the audience a lot more. That's the real learning experience out of it."

He may make it sound like therapy, but Bob insists that it is good fun. "I haven't been this happy in years to do something," he says, "It's really so low key and no pressure involved, really a fun gig. I'm sorry in a way that people aren't getting to see an electric band, but people have told me recently that the acoustic show is much better."

Bob's two solo albums, *Workbook* and *Black Sheets of Rain*, see him working through some pretty heavy lyrical material — especially on the former, which deals pretty exclusively and explicitly with his feelings post-Husker Du. "I know that people found them difficult to listen to," he admits, "but that isn't the only side there is to me."

That use of writing as a form of catharsis seems to have developed over time. Early on, Husker Du dealt more generally with Life, and as time and albums went by, Bob seemed to be writing as a kind of bleak Reaganite Everyman as Grant Hart wrote more and more subjective love songs. Then the sleeve of *Warehouse* carried a weird rationale to keep living by from Bob, beginning "Sometimes you feel old, real old, older than you are..." and concluding that "You learn to enjoy some small facet of your predicament. Nothing too elaborate, just an attempt to adjust priorities. Revolution starts at home, preferably in the bathroom mirror..."

Phew. Bob begins to explain the pain in his lyrics to me. "The catch is," he

says, "that once you think you're done with writing the lyrics, you end up having to play the song a lot. You're reliving a little bit of it every time you play. Catharsis — that's the right word though." And it ain't easily done.

Beyond his musical career, Bob Mould is a prolific writer who has churned out "a lot of stuff over the last six years, many short stories," — some of which have been published in magazines.

As a songwriter, Bob Mould is about as far as you can get from the Lou Reed, Paul Kelly narrative tale-teller though. Reed is a writer with a knack for characterisation, something which Bob's output — recorded at least — hasn't come to grips with. He's aware of the difficulties he has, and what that means to his public, but remains nervous, saying "Well, I've got a few new things which are involved stories with lots of characters. I'm still looking at them, wondering what I'm gonna do with them, because it's so out of character with the way I normally write. Maybe that's one of the next hurdles I have to get over, taking the chance — I don't know if people will understand them or think they're nonsense, they get very involved... I don't know."

Having recently parted from Virgin, the company who released his first two solo albums, Bob Mould is a man whose career is at some kind of crossroads. He's sure, though, that there'll be "a record company out there that understands," what he's trying to do. He plans to have a new record underway by the end of the year, with a new band and some sonically "loud, quiet and different" material.

Our one chance to hear that material at its closest — an in all likelihood, most intense — is at the Gluepot next month. Don't blow it — see you there.

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# The PolyGram Newsdesk

## NEW RELEASES

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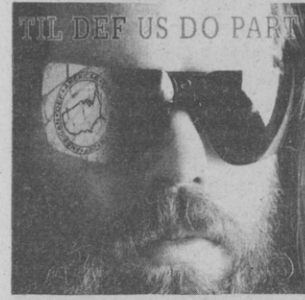
Black is back! Critically acclaimed singer/songwriter, sometime guitarist, string player and keyboardist — a virtual one man band is back with a stunning production of ten new songs. Often compared to Bryan Ferry and Roxy Music by the press, this album is destined to be a favourite for old and new fans. "Black" is produced by Robin Millar.

### ZUCCHERO "Zucchero"



The first English language album release from Italy's biggest selling rock superstar. Produced by Robin Miller, "Zucchero" features the hit single "Senza Una Donna" — a masterful duet with Paul Young and "Wonderful World" with Eric Clapton. Zucchero has been called the Italian Joe Cocker and this album is full of great songs.

### VARIOUS ARTISTS "Def American Sampler"



The perfect introduction of Rick Rubin's Def American label featuring The Black Crowes, Danzig, Trouble, Wolfsbane and Slayer to name a few. Without a doubt, Def American are the cutting edge of American rock and this is your chance to hear all their bands on one album at a very special price.

### SHOXSIE AND THE BANSHEES "Superstition"



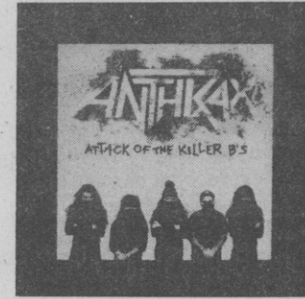
Three years since the fast Siouxsie And The Banshees album and well worth the wait! Produced by Stephen Hague (New Order, Malcolm McLaren, The Pet Shop Boys) "Superstition" shows Siouxsie And The Banshees new maturity that is reflected well by Siouxsie's strong visual image! "Superstition" features the stunning single "Kiss Them For Me" — a subtle blend of dance, pop and Eastern influences.

### THE WONDERSTUFF "Never Loved Elvis"



Take The Who and The Kinks . . . mix in a little McCartney with a dash of The Clash and you've got The Wonderstuff! Quite simply, one of the most exciting young bands to come out of the U.K. Produced by Mick Glossop (Public Image, Waterboys and Van Morrison), this — their third album, is filled with great lyrics, powerful music and delivered with conviction and wit. Essential!

### ANTHRAX "Attack of the Killer Bs"



Metal like you've never heard it before! A collection of never released material, live performances and B sides that the band have recorded over the past three years. Also features the track "Bring The Noise" — a remarkable collaboration with members of Public Enemy and includes guest vocals by Chuck D — look out for the 12", it's a killer!

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### RATCAT "Blind Love"

Remaining true to their alternative/independent roots, Sydney band Ratcat have successfully captured the collective imagination of the Commercial world with this, their second album "Blind Love". Influences include The Ramones and The Hoodoo Gurus. On listening to the album, one can easily see why it debuted at # 1 in Australia. "Blind Love" also features "That Ain't Band" and "Don't Go Now" — which both went to # 1 in Australia.



### THE HUMMINGBIRDS "Va Va Voom"

This Sydney quartet burst onto the Australian music scene in 1989 with their debut album "Love Buzz" which boasted a stunning collection of infectious pop songs. 1991 sees them return with "Va Va Voom", their superb second album featuring "If A Vow" and "Two Weeks With A Good Man In Niagara Falls".



### SCREAMING JETS "All For One"

Hot Metal magazine "The strongest debut album by an Australian hard rock 'n' roll band since Rose Tattoo's first album, no question!"

The Screaming Jets are carrying on the tradition of hard rock, excellent live shows and are fast becoming part of the lives of their fans. Listen out for their debut single "Better" on your radio and grab "All For One" now!



### WENDY MATTHEWS "Emigre"

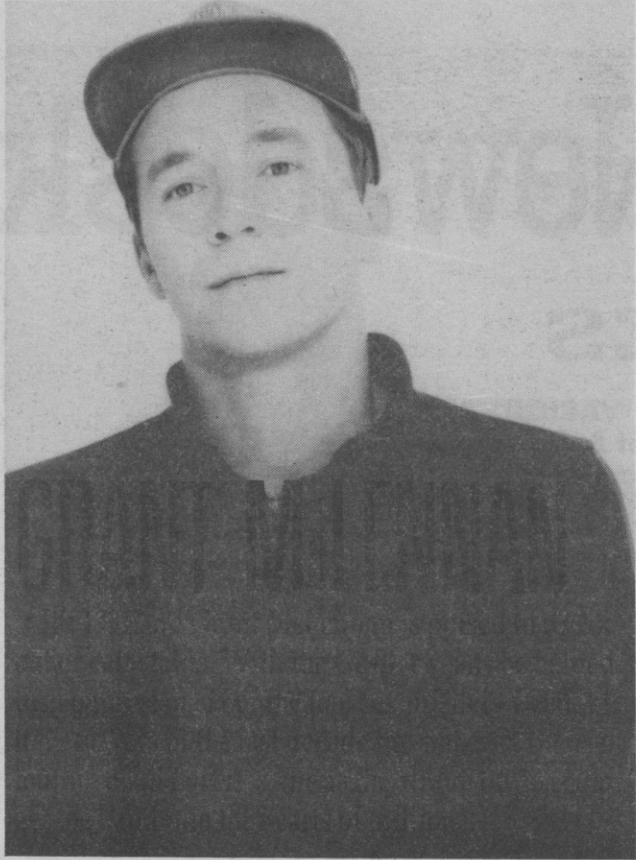
Voted "Best Female Vocalist" — Australian Aria Awards 1991

"Emigre" is Wendy Matthews debut solo album in which she effortlessly and consummately displays the vocal talent that rightfully places her as one of Australia's prime and impressive singers. Her album encompasses accessible pop songs "Let's Kiss (Like Angels Do)" soul influenced pieces as her interpretation of Bobby Womack's "Woman's Gotta Have It" to jazz styles in "Square Moon". "Emigre" is pure class, emotion and illuminating singing and arrangement.

# ROOART

12th AUGUST 1991





and utter good luck or a stroke of genius on my part, whatever, after we started work in pre-production I could see my decision had been vindicated. He did a wonderful job."

Picking highlights from *Watershed* could take all night but for a production job meets a song par excellence then the sparse live-feel funk and chorus hook of 'Putting The Wheels Back On' would take some beating.

"I pre-produced that myself in March when I had the bass and guitar line, the drums and chorus and Dave took the idea and improved it and he played some great guitar on it. It's a fun song to sing as I haven't sung like that before. I'm glad you picked up on the minimal bit because that's exactly what I was after."

Also in the shop windows at the moment is Jack Frost — McLennan's partnership with Steve Kilbey — two writers you wouldn't have expected to have had much in common.

"Other people have said that about Steve and I but I think we were two people waiting to meet. On the Jack Frost record everything was completely collaboration — words, tunes and arrangements and I think it's a marvellous record. Since then we've had a great friendship and I spend a lot of time with him as we've been working on the next Jack Frost. I enjoy Steve on many levels not just as a writer — he's very intelligent and humorous."

G.W. McLennan and Dave Dobbyn are due to play Sammy's in Dunedin in early August, a venue that can accommodate over 900 but attracted just over a ninth of that when the Go-Betweens played there just over two years ago. A hundred odd people tend to rattle around a bit in Sammy's and McLennan wasn't terribly happy after the gig. Things this time should be different.

"I didn't like that gig because there weren't many people there. But now with Dave, the interest in *Watershed*, Jack Frost and people wanting to come a long way and see if I'm still alive after the Go-Betweens split should make it an interesting night."

GEORGE KAY

Last year the Go-Betweens split, leaving two of Australia's finest songwriters to find their own feet. McLennan skipped the crawling stage and he's already sprinting with the effortless brilliance of *Watershed* and a collaboration with the Church's Steve Kilbey in Jack Frost. Later this month he's bringing this music to the streets of your town in the form of a duo with producer-Kiwi legend Dave Dobbyn.

"I'm bringing myself and guitar and Dave is bringing his keyboards, guitar and tap shoes," explains McLennan from Sydney, "so it's not an acoustic guitar duo. The rehearsals have been going great and I'm doing a fair chunk of *Watershed*, some older songs, some Jack Frost songs and some new ones I've got."

The Go-Betweens toured down here for the last time just over two years ago. What led to the band splitting up?

"A lot of it was due to the fact that

I'd been in a band with Robert for twelve years and we both wrote songs and I think we were both getting to the point where we wanted to make whole albums of our own songs instead of just five songs a year. Early on Robert and I used to collaborate on songs but from the middle to the end of the Go-Betweens our songs were separate. And I was getting tired of the group situation in that I wanted to become a dictator. I was tired of ruling by democracy. After the body of work with the Go-Betweens and the new decade I just felt like doing something new."

So enter *Watershed*, McLennan's first solo album produced with maximum empathy by Dave Dobbyn, himself a writer of great skill, flair and versatility.

"I wish I could say that I'd known him but his name just popped into my head. I went with intuition. I set up a meeting, played him some of the songs and he loved them and he wanted to do it. So it was complete



To listen to Ride is to linger by the river's edge on a winter day, bare branched trees silhouetted against the sky, the sun so watery as to be extinguished. Ride sweep you away on a tide of guitars, rising and falling, gentle and chilling as the waves photographed on the cover of their 1990 album release, *Nowhere*.

The wintry wash of guitars is offset by vocals which are the sound of English choir boys grown up — echoes of the Bunnymen, (although musically they are in the same stratosphere as My Bloody Valentine and most often compared to Slowdive and Chapter House), phrases drift, words dissolve, all is hazy, half-remembered and infinitely precious.

Ride are from England. Oxford to be exact, although they were not, as has been incorrectly assumed, students at that museum of higher learning but attending the local art school when they met. Thus they were not inspired by Oxford's dreaming spires so much as a realisation that they were better able to express themselves through music than painting. Their soundscapes are impressionistic whirls of muted colour given texture by ridges of guitar, rivulets of feedback and vocals that tunnel into the heart. They see themselves as "sticking their necks out" — in the manner of their forerunners, My Bloody Valentine — in attempting to stretch the boundaries of sounds and textures they can make with their beloved guitars. They're admirers of

Sonic Youth, but their own sound has nothing of dissonance or atonality, being implosive rather than explosive, drowning the listener in chords and great gasps of feedback.

Ride are four: Mark Gardener (vocals, guitar), Andrew Bell (guitar), Steve Queralt (bass) and Lawrence Colbert (drums), to whom I spoke recently while the band were on tour in Australia.

Two other EPs (*Ride and Play*) have preceded their most recent offering, *Today Forever*, and a second album, *Smile* is scheduled for New Zealand release soon.

Their aim, states Lawrence, is to make the best music ever, including the perfect pop song. It's not so much that he's unduly immodest, just terribly serious and smitten with what he's doing.

Is he making music for posterity? "It's easier to think of the end. If I die tomorrow I want what's played to be heard by people and that's a reason to try to make things really perfect. We are perfectionists in a way and we want to make the music really good and we want to get ourselves across in the music. That's why there's a lot of character because each person is trying to put something of themselves into it so that when they're dead it's always there. But that's a bit doomy to talk about."

Perhaps you can trace the band's journey from their album imagery. A picture of roses graced their first record cover, followed by daffodils, then a shark in icy waters and finally, the ghostly green waves of *Nowhere*. From summer to winter,

songs that have taken them from innocence to experience?

"It sounds like we're children of nature," laughs Andrew, "It's not conscious, it was just trying to choose pictures and all the ones we used just seemed to stick out for us. They're really pure and that's what we liked and I suppose that's what nature is."

Ride meld words and music into an expressive whole with a minimum of technological interference.

"Natural sounds best," attests Lawrence, "but you've obviously noticed we use a lot of effects on the guitars and that sort of thing gives the songs a different tone and atmosphere and a different feel. A guitar straight sounds really boring and you can't get so much across with that. We use it as a mood changer, I suppose, and that's where the studio trickery comes in. But it's good to keep it simple and not get too far out and disappear up your own ass and lose track of the fact that you're trying to write strong songs first. After that, things can be put on top of it."

Are you a dreamy bunch of boys? "Yeah, I suppose so. My mum always said I went around with a bubble around my head. But we're realists as well. We're quite aware of what's going on around us. People want what we've got a lot of the time and the fact that people are trying to break us apart in the same way that they're trying to make us — you've got to be aware of that and stick together as a unit. Otherwise you're not going to make it."

DONNA YUZWALK

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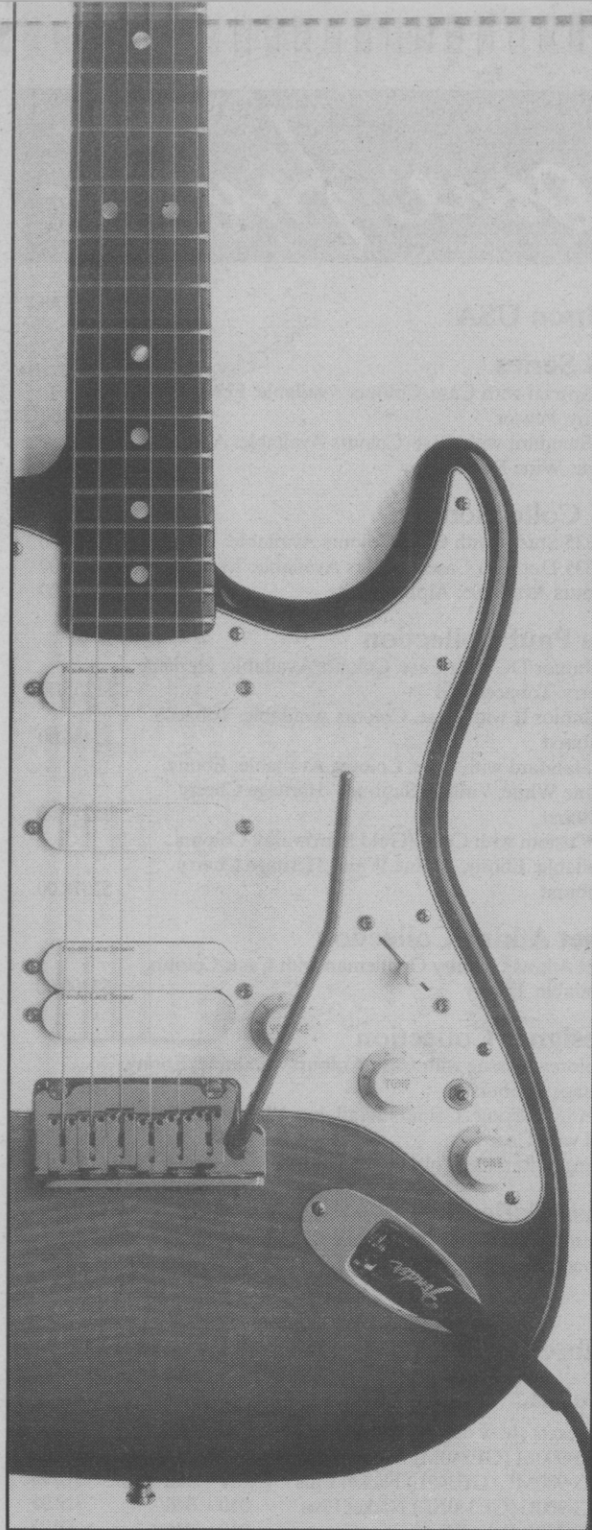
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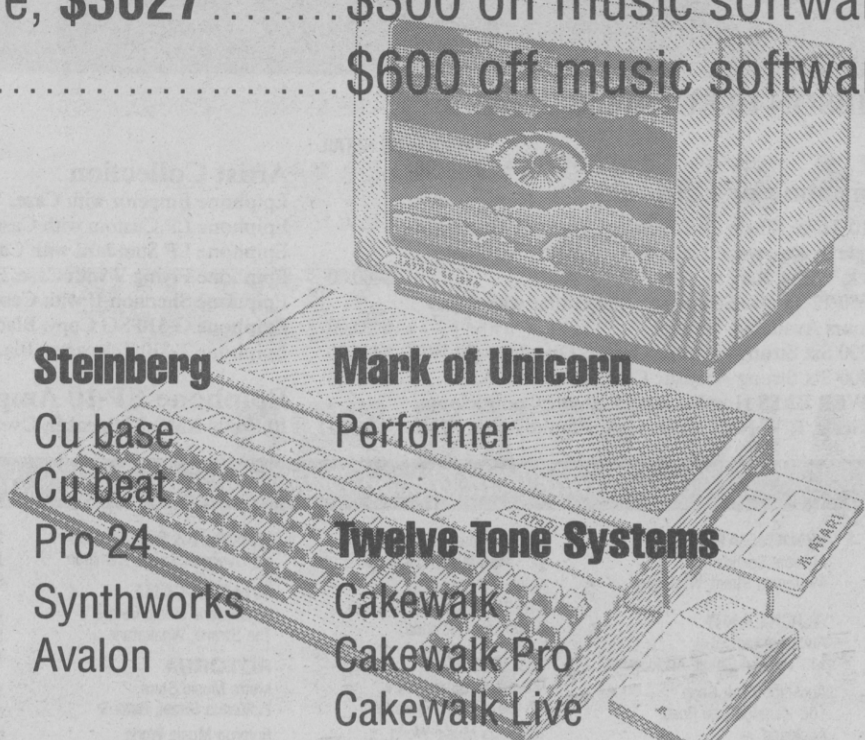
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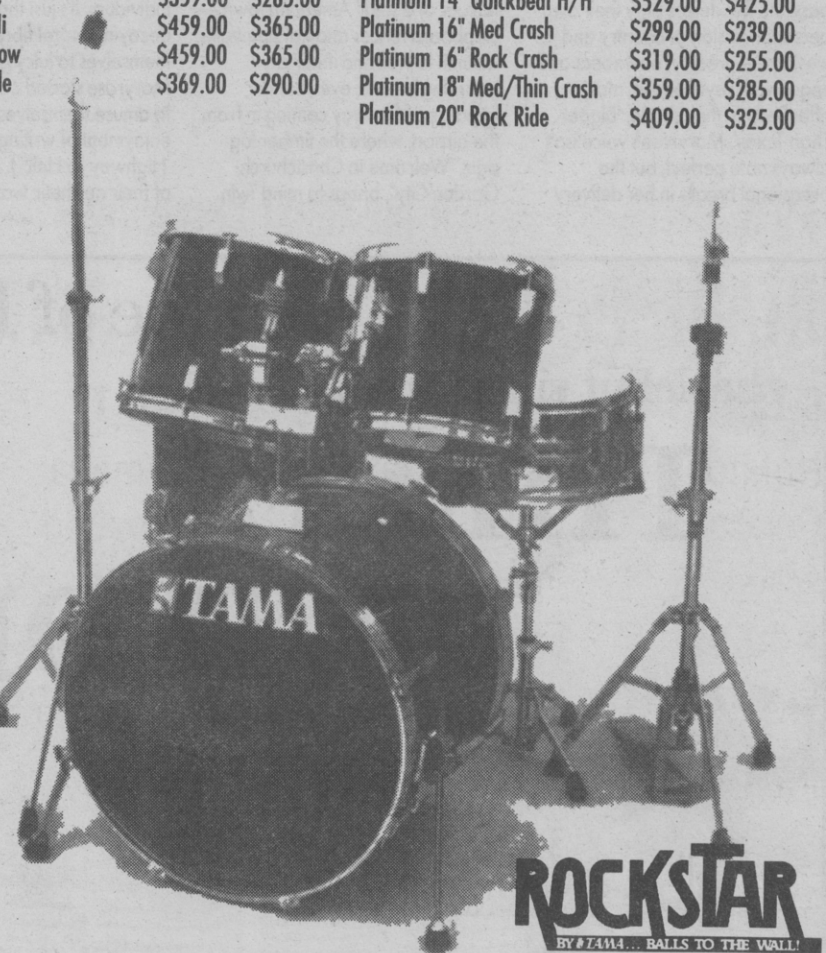
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When Shihad played their debut Auckland show last year they were speed metal prodigies sprinkling a set of blistering originals with note perfect Metallica covers. They went on to score the support slot on the Angels tour along with Auckland rockers Nine Livez, as well as appearing on the B-side of the New Zealand release of the Angels' last single.

One year later Shihad's musical horizons have expanded and, according to vocalist/rhythm guitarist John Toogood, they're no longer in permanent speed metal overdrive. Mind you, seeing them play support to Motorhead recently they impressed with the same conspicuous display of virtuosity and volume rather than newfound artistic vision, but perhaps they were sticking to their old material for the

sake of that particular audience. In conversation, John reveals that the past year has been fraught with changes. Events like going flatting for the first time and being made redundant from his job at Wellington's Chelsea Records have affected his social perspective, he's been doing some soul searching and reflecting on things a lot and varying his musical diet accordingly. Now his taste is leaning towards industrial/noise/alternative bands like Skinny Puppy and Einstürzende Neubauten along with Coil, Ministry, cyber punk and Flying Nun output from the likes of Skeptics, Baiter Space, 3Ds, Headless Chickens and NRA. Naturally Shihad's newer material reflects these sort of influences.

"Shihad was full on fun when we started but my lyrics have changed substantially. I've become quite a cynic, actually, more realistic. I consider the first half of Shihad a fun time but now it's time to get serious. Tom's the same."

With the addition of a keyboard sampler to their two guitars, bass and drums line-up, Shihad are aiming for a sparser sound, just as heavy but with subtleties. John says his guitar style has loosened up, he

no longer strains to fill every second with a new note, and he's concentrating more on singing his lyrics.

"They tend to be quite lonely and anonymous, not self-indulgent but trying to fit myself into what's happening around me. Like I said, I'm a bit cynical about the workings of everything. I'm not a political writer, I'm more interested in the emotions involved with what's happening."

Shihad recorded their debut EP *Devolve* (out now on Pagan) previous to reaching the creative crossroads. For their next recording they're planning on involving Brent McLaughlin from Baiter Space, who took tapes of the group with him to Europe recently.

"If we were to record now it would definitely be different", says John, "but we're still really pleased with the sound. Malcolm Wellsford, the producer, had never done a metal band before and he's really polished the sound but kept it loud and big. Our past has to be documented, anyway."

One thing that has remained a constant with Shihad is their intense focus and commitment. John and drummer Tom Larkin formed the

band while they were still at Wellington High School (joined by Phil Knight on lead guitar and Hamish Laing on bass). Two years later they're starting to think about it as a serious career option. Does this mean they'll be striving for the Holy Grail of a hit single like certain other young bands?

"Definitely not! In fact, we'll be going the other way. Our new stuff is far less commercial than speed metal — more sparse, harder to get into but high energy as ever."

When they come to Auckland on their current national tour will they be performing in front of the same spooky fantasy backdrop that graced the stage last time they played the Gluepot?

"Shit no — that was horrible! The new one is based on a photo of us taken outside a meatworks, where the cages they had for the animals were disgusting."

Spoken like a true vegetarian, for just as John's musical tastes have shifted base so have his eating habits — he's a meat eating metallor no more.

DONNA YUZWALK

## BIGGER THAN GORE

The Renderers, Flying Nun's first "country" band, four cow punks from Christchurch, singing about the bottle, the devil and rock'n'roll. Somehow, it's appropriate that they come from that forgotten town, away from the shiny dance/funk/metal beast that stalks Auckland.

It wasn't that they particularly wanted to form a country band but Brian Crook (ex-Scorched Earth Policy) had always found it easy to write that sort of stuff and Maryrose, newly married (to Brian) and anointed by the spirit of Loretta Lynn (whom she discovered via Cissy Spacek in the movie *Coal Miner's Daughter*) had some cathartic singing to do. Her songs, like 'I Hear The Devil' or 'More Dead Than Alive', are hymns to lonesomeness and regret, sung from the wrong side of the tracks.

Other song titles on the Renderers' debut LP *Trail of Tears*, are equally evocative: 'Bigger Than Texas', 'Holiday in Dakota', 'Lone Star Burning'. With an unobtrusive rhythm section comprising Haydn Jones on drums and John Billows on bass, the Renderers play their own personal version of country and western — dreamy, downbeat and tinged with psychedelia, most effectively in their single, 'Bigger Than Texas'. Maryrose's voice isn't always note perfect, but the occasional breaks in her delivery

serve to sharpen the edges of the sorrowful tales she tells in her songs.

In common with other members of the close knit Christchurch musical clique of which they are a part, the Renderers have a way with an Americanism. From the aforementioned song titles to Maryrose's singing accent, it's as if they adopt a state of mind when they play which manages to sound completely natural five thousand miles from its source of origin. Perhaps the dust-bowl atmosphere of their music stems from the city in which they live.

Everyone says Christchurch looks like a little England, but it reminds me more of a cross between Paris and Texas — a combination of old world charm (stone buildings, duck ponds, balustraded river) and the quaint flavour of a small American town — clapboard fences and flat sidewalks, autumn leaves and inner city boarding houses, even the flat expanse of freeway coming in from the airport, where the timber log sign, "Welcome to Christchurch, Garden City", brings to mind Twin

Peaks.

The Renderers are part of a musical underground that has existed in Christchurch for years. The Garden City is home for such bands as the Terminals, the Axel Grinders, the Quakers, Into the Void, Stepford Five and Cease To Exist (if they haven't already ceased to exist). Fact is, most of the Christchurch "underground" don't get the chance to be anything but. For too long there's been nowhere to play save in somebody's front room and no way to record 'cept with home cassette equipment in somebody's rehearsal space.

Unlike Dunedin, Christchurch has no illustrious alternative music heritage to live up to, nor does it offer Auckland's glittering career opportunities (more than one venue, independent record labels, media galore). Which means people are at liberty to develop their ideas in a fashion-free environment, disappearing up obscure musical cul-de-sacs and down blind alleys of the soul to create something idiosyncratic and hard to classify.

The Renderers stand a little apart again, although they share the uncanny Christchurch predilection for writing songs about madness, badness and sadness. Sympathy for the devil inside, yet as Maryrose says, she's a perfectly happy individual. It's just that themes of decaying moral fibre lend themselves to juicy lyrics. Brian and Maryrose started out writing songs to amuse themselves ("for the sheer enjoyment of writing a song called 'Highway To Hell'"). Any explanation of their aesthetic was unnecessary



until they got signed to Flying Nun and confused the purists with their "country" billing.

Inevitably, Maryrose is the visual focus of the band, which has its downside. As when they played to a stonily unimpressed audience in a West Coast pub to repeated jeers of "wanker" directed — so Maryrose believed — at herself. Presumably, they felt threatened by her blonde hair and less-than-dowdy clothes. As soon as they got off stage a young man came up to her and said, "Look at you, what a waste of a life." What insight. At another west coast venue the manager accused them of emptying the pub and advised them to stop playing. Mind you, even

Townes Van Zandt failed to impress the regulars at the Barrytown Gun Club where the specially imported American country'n'western star found himself playing to a row of backs at the bar.

Meanwhile, holed up in their cottage on the edge of Christchurch, Maryrose and Brian have already written enough new songs for another album.

*Trail of Tears* has some bumpy production moments and there's a lot the band would like to change but it was recorded when they were still finding their feet as a group. Haydn Jones, for example, found himself seated behind a drumkit in the studio the same day he joined.

Brian: "I think the more self-conscious elements in the music have disappeared and we're much more of a band than we were when we recorded the album. There was a really nice strong personal point of view that maybe isn't there on the new songs."

But the liquor soaked imagery is. Mary-Rose's latest song is called 'Dregs' and the first line goes: "I poured a drink". Seems where the Renderers are concerned the song remains the same but their fans ain't complainin'.

DONNA YUZWALK

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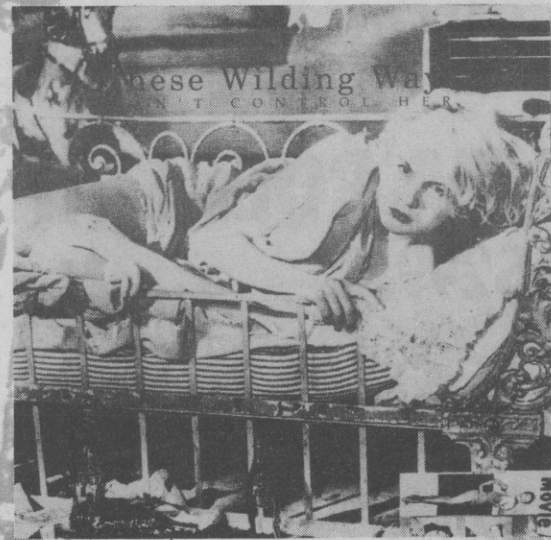
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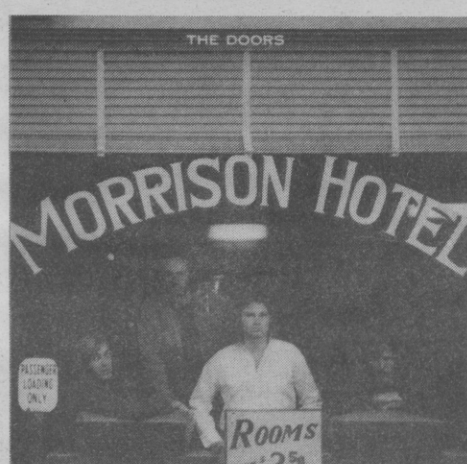
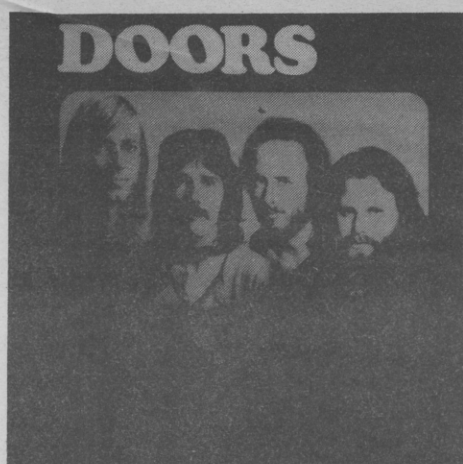


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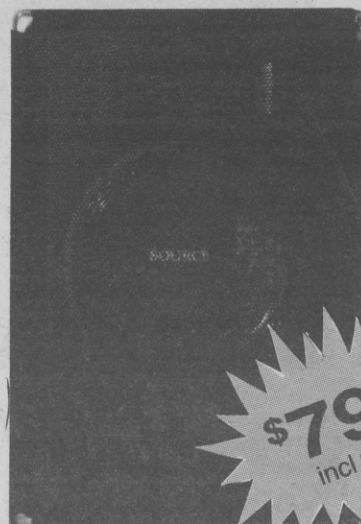
PYLE 10" cone driver in ported enclosure with PYLE compression high frequency driver.

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#### JANDS 12ZI Cab

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PYLE 15" High efficiency cone driver — ported enclosure w/ferro fluid compression high efficiency driver • 150 watts (unclipped signal).



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12" High efficiency cone driver.  
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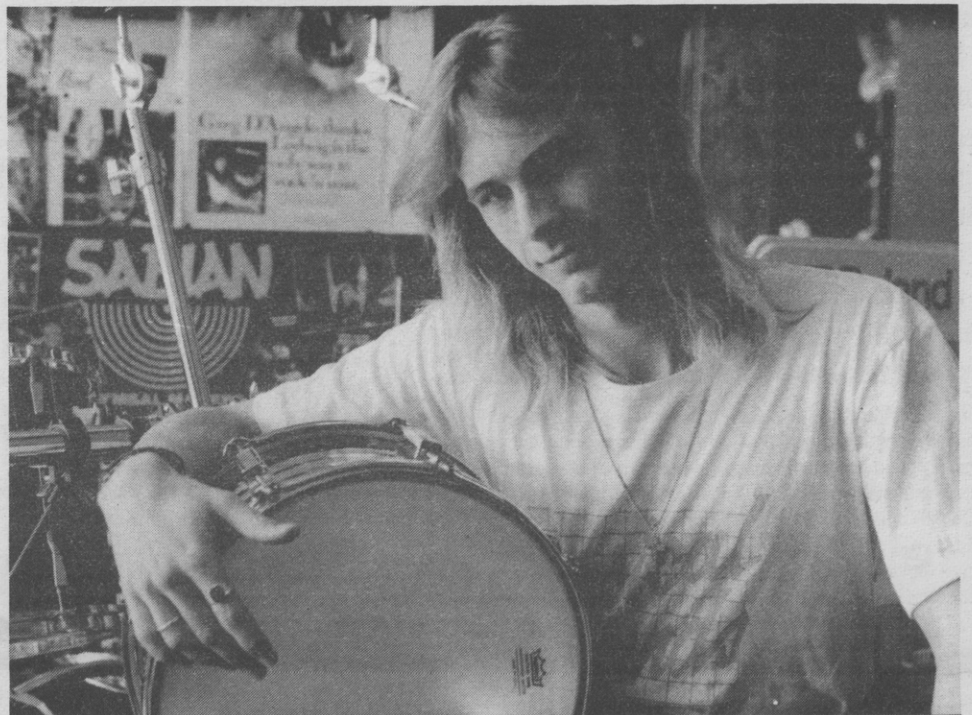
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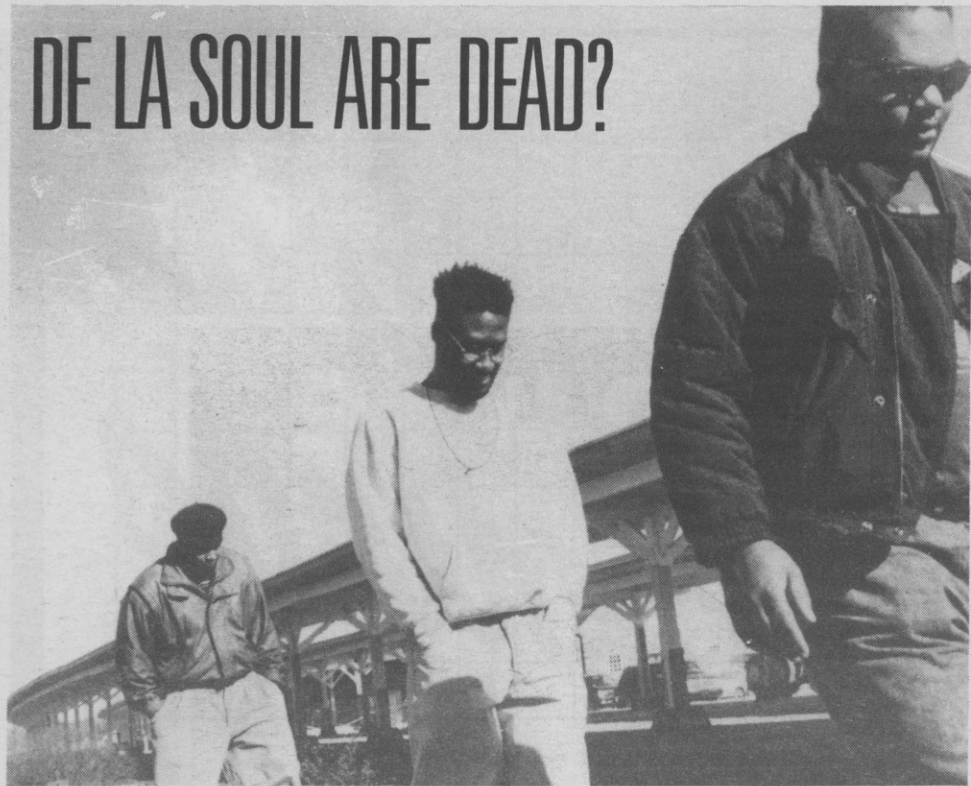
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# DE LA SOUL ARE DEAD?



De La Soul's history is a familiar one, not only to rap fans but to anyone vaguely concerned about the state of music in these modern times. Still, it seems sort of hard to believe when you look at it. A bunch of teenagers from Long Island taking the rap world by storm with an album that was the complete antithesis of the dick grabbing tough guy rap that was so prevalent is pretty implausible, but for them to go on and successfully manage the dreaded 'crossover' into the pop world without compromising their principles was pretty much unheard of.

Best of all was the concept of rap fans, pop fans, anyone buying an album built around samples that went from Parliament through to Steely Dan. It's a funny old business, this rock and roll, and De La Soul made it just that much more funny.

Anyway, the story didn't end there. De La Soul were acclaimed as innovators, castigated as being an atrocious live act and generally held up as the fathers of a whole new era

in rap. They inspired a whole slew of similar 'hippy-hop' acts, some of whom, like Tribe Called Quest, had been coming from the same laid back trip all along and just found themselves noticed while others were just downright opportunistic. In traditional music business fashion the backlash kicked in, the sound was overworked and all those African medallions became just as cliched as the gold ropes had been. Then just

as it all looked utterly sour, De La Soul reappeared and declared the Daisy Age dead. They said they had matured, they were no longer 'business virgins', they were back on a new roll with a new album, *De La Soul Is Dead*. So what was it that De La Soul feel they did wrong? All I can see was too much dumb enthusiasm.

"Especially now that we're very much aware of what happens. We see it in a lot of younger groups coming up. When you first get out there you're happy just to be on wax. I mean, we had wanted to do this for years. It was like when you're young and want to be a fireman, you know? We were actually going to be doing it, it was really going to happen. So you're flying high all the way, you're not paying any attention to now many records you're selling or if you go to this radio station they'll play your record and if you don't they won't, stuff like that. It's more like 'Oh, wow my voice is going to be on the air, my record is going to be on the air'. So with us

and most every other group you're just happy to be out there and have people know your stuff, you're not focusing on the business side of it, like controlling your marketing. But now we're aware of that so we treat both sides of us even, we treat the business side the same as we treat the creative side."

Posdnuos seems a friendly, articulate sort of guy despite the growing up in public so why all this De La Soul Is Dead behaviour?

"We wanted to bring across a different vibe than *Three Feet High And Rising* because De La Soul, all of us in the group, to us it's about longevity and we didn't want to come about with the same style as the last. We always said we'd come across with something different and it worked out a bit harder edged. The vibe on the last album was much softer, especially compared to a lot of the albums that were out at the time like NWA, Big Daddy Kane or even PE. They were a lot more angry and we steered away from that. But now we're doing it a bit harder, the vibe is changing."

Longevity is sort of a weird thing with rap acts. Ever since the real early days people have been saying 'It's just a passing fad' and even the acts themselves are far from positive — I remember the guy from EPMD saying he didn't think they had more than one album in them, yet EPMD, Public Enemy, LL Cool J — all these acts have put out at least three good albums, and now De La Soul seem well on the way to doing the same thing.

"With us, we don't try to make music for others, we make it for us but at the same time we are aware of what's going on in the music industry, what people are putting out. A lot of groups will do one album which comes from them, but with the next album the record company will influence them, they might want to try something new but the record company will say no, let's continue to use the same ingredient. It's like with us, could have played it safe and put out another *Three Feet High And Rising* and been safe but you get tired of that. And often you do something different than a lot of rappers around you, new or old. But record companies will often want you to stick with what hit. They don't want an artist to get too far away from what was a hit for them.

They're not focusing on too much experimenting, they know that when you used that type of music it was a hit, so they're like 'Let's make sure there's a couple of jams like that on the album'. That's what record companies are about, whereas we want to cover the whole sphere of music, we want to be in this for a while."

That shouldn't be too much of a problem for De La Soul, as *De La Soul Is Dead* seems like fulfilling all its promise, so far selling well and getting a fair bit of critical acclaim in US and UK. Despite what Pos claims about the new direction the album is really a step on from *Three Feet*

*High And Rising* but still recognisably De La Soul. Gone is a lot of the 'we love everyone' feel but the hallmarks of De La Soul still remain, some stupid skits and track fillers that link the real songs and the brilliantly diverse and funky samples that give De La Soul so much of their edge in the musical department. Who else is going to use samples that range from James Brown and Bob James through to the El Dorados and children's songs like 'Please Porridge'?

"The first album was about our parents' influence, coming from our parents collection and what was in our households. We were getting into hanging around second hand record stores and picking up a lot of vinyl to find stuff, even going next door to our neighbours and taking all their records to get the right sound, so we were developing these sort of skills at finding sounds. Now we're going on tour so when we go overseas I'd be taking a big bag with me, knowing I was going to be finding stuff and that's where a lot of stuff on this album comes from."

A lot of input, especially musically, seems to come from Prince Paul who takes the role of producer to the point of almost being the fourth member of the group.

"Yeah, without a doubt. When we first began to work with Paul he was very much involved in his work in relation to Stetsasonic, but a lot of his ideas he wanted to put across with his group didn't work with Stets but coincided with what we wanted to do. So that's how we clicked as well. We worked on a lot of things he wanted to try and it all worked out real well for all of us."

Another important part of the De La Soul make up has been the little stings, skits, playlets, utter nuisances or whatever you want to call them (personally I'd go with that last description). Slotted in between songs on the album they've become instantly recognisable as De La Soul moments and annoying though they are the flow and content is undeniably sharp. For instance, a most un-Daisy track dissing the local 'bitties' evolves into a full scale Otis Redding/Carla Thomas style exchange between one of the girls and Mase with, you guessed it, 'Tramp' as the backbeat. So where did the concept of the skit come from?

"I really don't know. We would just make tapes in Mase's basement, like even before me and Dove got into trying to make songs in the house we would do funny skits. So back in the day when it was about cutting up two beats and rhyming on them we would do that but we would also have Dove cut up beats and just say real dumb crazy things or we'd find a real old jazz record that might have a real substantial beat then just talk stupid over it. Back then we were in that mode of doing real funny stuff so when it came time for the first 12" which was 'Plug Tunin' we put something real crazy on it which was a skit called 'Dan Stuckie'.

So I mean the skits have originated from way back then, they've naturally flowed onto the last album and because the skits came off so well on *Three Feet High And Rising* it would have been hard not to include them on this album so they ended up on there."

Posdnuos mentions hanging out in each other's basements, which is sort of where De La Soul began. These guys were just three friends from suburban Long Island who started jamming together much like damn near any other band you care to name. Yet these inauspicious beginnings are the source of much amusement to a lot of magazines as it seems it is not considered hard to be from Long Island. This is sort of strange as not only are Public Enemy and EPMD from Long Island, most of the criticism seems to come from effete middle class Englishmen who aren't exactly renowned for their own hardness. What do De La Soul make of these attacks on their credibility?

"Basically, the way I see it is that a lot of people from Long Island have a good inside on both worlds. A lot of kids from the Bronx, they've never seen what goes on in Long Island while the majority of kids from Long Island are from the city so we can talk about both sides of what's going on. Like, I've spent a lot of my life in Long Island but I was born in the Bronx and I still have real close ties to what's going on. I lived in buildings that were due to be condemned. I saw the violence going on outside my window, I lived that. People from the Bronx often just stay in the Bronx, they never see the rest of life. So a lot of rappers from Long Island can talk about both sides, they know what's going on and can write from a soft edge but also can come from a harder edge as well."

It's always good to save the nasty questions to last so I let Pos get way relaxed before hitting him with this one. What do you see in the future for Rap and for De La Soul?

"Man, that is kinda nasty! I like to see more happen from a live point of view, it's the live show thing. I wish people would take more time to work the live shows. We've been through that, we've been criticised for our live shows but we've now worked out that problem. I mean, it's not all about dancing on the stage and being Hammer. I mean, that works for him but you should find out what works for you and apply it visually. Like with us we do a lot of skits and theatrics so we're going to apply that to our show. I wish the live thing would improve which will lead to better venues. Like now over here in the States it's hard to get a big tour going due to a lot of things like violence but also people say 'Well, I can see this guy's video and live he doesn't do half of that'. So the live part of rap could be much better, which would lead to all rap becoming that much better."

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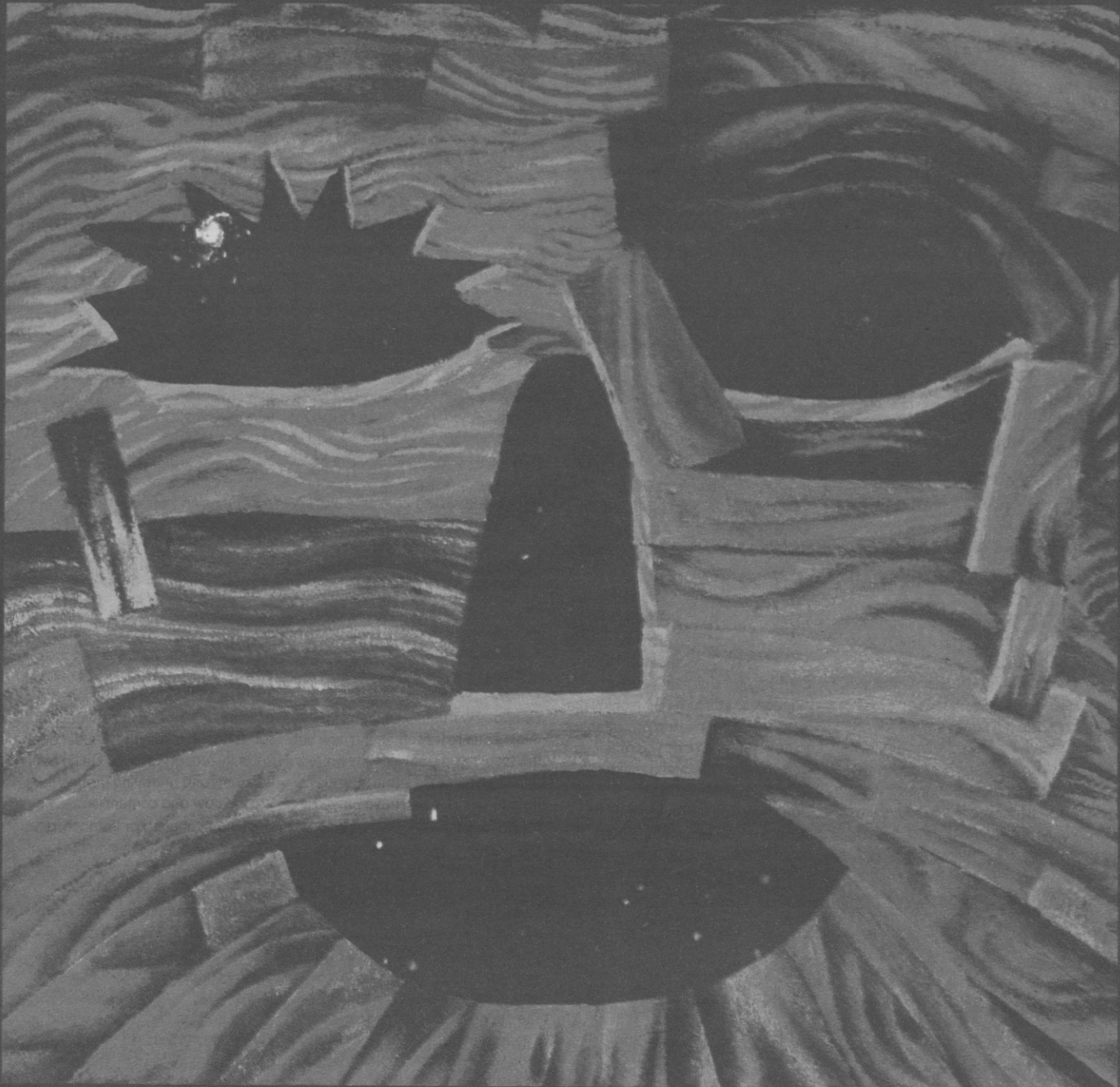
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# THE GREENING OF AMERICA



Life has never been so sweet for REM. After doing the customary American apprenticeship of slogging the hard roads for seven albums and ten years they've now gained entry into the Alladin's Cave of the mainstream American market.

Mind you, if any band deserves riches and recognition this is it, and with *Out Of Time* and two singles from it having gone Top 10 in most places I congratulate Peter Buck who, it seems, took the call in his home in Athens, beginning:

"Thank you. You can't be anything but happy when people like your work. I'm surprised because I didn't expect it to sell very well."

Why surprised, especially since *Green* broke so much ground for the band?

"There was a feeling that before we even played the record for the record company that it wasn't a commercial record. I liked the songs a lot but I couldn't see them up in the charts with Paula Abdul and Michael Bolton. It is now fitting into that world although I don't know how. I guess

we have something vaguely in common with U2 but there aren't many bands left that are in the charts — unless you think of Roxette as a band."

Between *Green*, REM's first record on a big label, and *Out of Time* two years have elapsed. In that two years the texture of the band's sound changed quite radically.

"We spent all of 1989 on the road which is a real static experience so all of the following year we experimented with stuff and decided that we wanted to try something differently musically, not the big rock'n'roll band that we'd hear playing stadiums and stuff."

So what approaches did you

consider remembering that *Out Of Time* is smooth by REM standards and doesn't have the edge of your previous albums?

"Right, given that the four of us write the songs and Michael is a very distinctive vocalist, the way we approached the songs was different as we played different instruments and brought in a lot of outside people and that's gonna change the way the songs sound on the outside."

"And I think the songwriting improved as we felt that we weren't following as many formulas as we had in the past — y'know, the verse-chorus-then-the-bridge. This time we just put the pieces together and made sense of those pieces that were interesting."

During that two year gap was it going through your minds that you had to change?

"We felt we changed step by step every second but being on the road with *Green* for so long we felt that we'd worn out that big guitar thing and the way that record sounded wasn't something we wanted to do again. So it was like where do we go from here?"

Specifically, what aspects of *Green* did you want to leave behind?

"We wanted to prove to ourselves and the audience that what they think our band is we aren't. We wanted to make a record that relied less on guitars. We felt that the strong part of the band were the songs and if we threw away the jangling guitar and used a keyboard and string bass you'd still get the sense of the song."

"I love playing guitar but I also like playing acoustic guitar and mandolin and although the last few albums have had very little jangling guitar this one has hardly any guitar at all and then it's mostly acoustic or muted, pretty twelve string."

So what's your opinion of *Green* now?

"I like it a lot. Some of our fans didn't because they felt it was too rock'n'roll. But I like rock'n'roll and that was a period where we were playing bigger and bigger venues and you do tend to play a little bit

louder, you do play that rock'n'roll stuff."

"On the other hand the album was kind of divided — 'You're The Everything', 'Wrong Child' and 'Hairshirt' weren't stadium songs and 'Stand' wasn't either but it's a big rock'n'roll song. So there's a bit of everything there except blues — we need to do a good blues orientated track."

But getting rid of the guitars on *Out Of Time* and replacing them with strings has meant that the rawness isn't there any more.

"True, but on the other hand the tracks were cut more live than on any other album we've ever done. We had Peter Holsapple along to play drums, keyboards and guitar and then Bill, Mike (Mills) and myself would cut the tracks quite spontaneously and then the strings were overdubbed or something that was fairly lively. So I think the album has a nice balance of real tracks played by humans and then lots of professional players."

Along with *Out Of Time*, as with *Green*, the record company released a promotional video (not for general release) where Stipe alludes to West Coast influences on the new album.

"Mention West Coast and people think of the Byrds, and to a certain degree my playing is influenced by them. But we all grew up playing R&B and soul stuff and so at soundcheck we're liable to do an Al

Green or Freddie King song — although maybe not with Michael. But our influences are so widespread that you can't put your finger on them anyway."

Was there ever any record company pressure to follow up *Green's* success?

"I'm not sure because we don't have anything to do with them until after the record comes out. I have friends at the label and if we go for a drink they're even too polite to pump me about what the record sounds like. Our contract is pretty ideal as all we have to do is present them with the record and the cover by a certain day and then they put it out. That's it, there's no question about it. The only pressure for us is to make a good record and the way to do that was not make the rock'n'roll record that we probably should've and make it a little more baroque or whatever."

Buck's contradiction slides by, so why are REM out of time?

"We've always felt that we're not a band that fits into the pop world and if you listen to the record it doesn't sound like 1991, in fact, it doesn't sound like any given year in rock'n'roll either. And we kinda like to think, although this may sound arrogant, that what goes on in the pop business doesn't have a lot to do with us as stand outside of the mainstream. Our record's number one in a strange world."

GEORGE KAY

## FORTHCOMING RECORDINGS

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YOUNG MC, Brainstorm.

RICKIE LEE JONES, Pop Pop.

ROBBIE NEVIL, Day 1.

NORTHSIDE, Chicken Rhythms.

JAMES BROWN, Love Overdue.

BOMB THE BASS, Unknown Territory.

ALICE COOPER, Hey Stoopid.

COLOUR ME BADD, C.M.B.

SYDNEY YOUNGBLOOD,

Passion, Grace & Serious Bass.

DEACON BLUE, Fellow Hoodlums.

REBEL MC, Black Meaning Good.

SLICK RICK, The Ruler's Black.

AZTEC CAMERA, High Land,

Hard Rain.

SQUEEZE, Play.

TOM PETTY &

HEARTBREAKERS, Into the

Great Wide Open.

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## GETTING MIGHTY CROWDED

Phone interviews can come in several forms. There's the *don't phone us we'll phone you* type that can keep you by the phone until night turns to day only to discover that some record company employee has forgotten the time differences. Then there's *the catch the star on tour* where the phone rings in Hotel Plush but the famous person is still on the town terrifying the local livestock. Ring back at 10 minute intervals for the next four hours. The best is where you're ringing the star in his/her home and you're the only one scheduled for that day and the time is right and the line is good and the star speaks English.

This Neil Finn phoner falls into the final category — the assembly line phone interview session where the famous people are in the record company suite and your call is sandwiched between ones from the Bendigo Bugle and the Woolamaloo Weekly and they're running late and can you phone back in two hours. Sorry. No problem, it'll give me time

to think of some questions.

That was pretty much how it went, nobody's fault but it's frustrating for the interviewer then how can Neil Finn sound so affable and chatty after facing streams of inane questions?

"We haven't done it for a while and so it's time again for explaining and owning up to ourselves. And another good thing about doing interviews after having put an album out you find out a bit about yourself by having to explain it."

Temple of the Finn Men

It's been nigh on three years since *Temple of the Low Men*, so what's been happening?

"We intended to take longer to prepare for our new album, *Woodface*. When *Temple* came out we'd only just stopped touring the first album and we got shagged out and that affected the personality of the band — we were less than the happy, wacky lads from *Down Under* that we were painted as on the first album."

"So for this album we wanted to be less boringly whingey and have

more energy for the rigmarole of being in a band like touring and interviews. And my wife had a child and so I wanted to clear some time out for that.

"We started recording the new album at the beginning of last year and we were three-quarters of the way through that and suddenly these songs that Tim and I wrote turned up and we decided to incorporate Tim into the band. Then we went and recorded almost another whole record so we chose the best from the two sessions. Originally we wanted an album out last August."

Aside from the new album the biggest news for Crowded House is the re-uniting of the Finn Brothers. Was Tim's joining the band discussed with the other members?

"Yeah, he'd already started contributing to the record and he and I were well through what was going to be a two part harmony duo record. The difference between the two projects became less and less and Tim did a few shows with us where we played our songs and they started feeling like Crowded House songs. The realisation came after the actuality — we were really a four piece with Tim before we

acknowledged the fact."

Tim Finn's solo career never got off the ground mainly because his solo albums never lived up to the songs he wrote with Split Enz.

"He was disappointed that his albums didn't do better commercially but more importantly he was pissed off about being on his own and he was craving that support feeling you get from being in a band. And so when we wrote songs together this time it was far easier than it had ever been before."

Did you like his solo stuff?

"It's hard for me to answer that; certain things I liked and certain I didn't. It's hard for me to judge anyone's stuff from Split Enz — it's the same with Eddie's stuff. I hear his and Tim's and I think their best work is with Split Enz as it lacks our input. When Tim is on his own he tends to be very introspective and the good things about the songs on this record is that both he and I have been lyrically looking out and there's now humour."

What has been the general response to Tim's joining?

"I think some people expected it because we're brothers and because of Split Enz. People's expectations will be laid asunder when they see us live as it's quite different to Split Enz. Tim's playing keyboards and that's a substantial role for him as a musician. We didn't want him just standing there with an acoustic guitar or tambourine waiting for the songs we'd written together to come around. He's a good keyboard player — he's grungier than Eddie which is good because sometimes I think we've been too slick on stage."

With Tim as part of the band you must be expecting pressure to exhume some of the old Split Enz material?

"We're not planning to at the moment. If we do it will be off the cuff and only if somebody makes a novel spirited request for a certain song. We are going to do a couple of Tim's songs — like 'Show A Little Mercy' which wasn't done well on his last album and we do it much

better.

"We are committed to being loose on stage but Tim can be a scarily intense performer so there might be a bit more drama. But we intend to be as varied and spontaneous from night to night as possible."

Piece of Cake

*Woodface* is a good record with Finn collaborations like 'Four Seasons In One Day' and 'Whether With You' complementing the best of Neil Finn's solo compositions like 'Fall At Your Feet', 'Tall Trees' and 'As Sure As I Am'. All high grade tunes capable of being fine singles but the opener, 'Chocolate Cake' got the nod for seven inch status, and if initially it sounds like ungainly funk ordinaire the chorus starts nagging as if trying to ward off excessive sweetness.

"In New York Tim and I witnessed this woman eating this huge, huge meal and she had this piece of chocolate cake to finish and she turned to her husband and said 'I dunno honey, should I get another piece of chocolate cake or the cheque?' Tim was amazed at her consumption and I just started singing the line 'can I have another piece of chocolate cake' and we had the verses written in about two minutes.

"It conjures up visions of American excess and it seems we're having a go at the Americans and the Australians are quite concerned for us as it's going to be the first single there. But I think the humour of it easily outweighs the malice."

So the record company's worried that you'll alienate your buying public?

"I don't think the public would really care but there's a line there about 'the excess of fat on your American bones' that radio in America may be sensitive to. But we don't care because it's got humour and it's Tim and I singing all the way through so it's a good introduction to the new line-up."

In style and mood, *Woodface* falls between the poppiness of the first album and the more low-key,

introspective *Temple*

"On *Temple* there were a couple of songs that were very dark in character and this album is just what the songs are. The songs Tim and I wrote are simple melodies and the stuff I wrote are pretty immediate songs. Maybe there's a subconscious reaction to the last album, but you're right, I think there's a little bit of our last two albums in there."

In Dave Marsh's *The Heart of Rock and Soul: 1001 Greatest Singles Ever Made* Crowded House get two entries with 'Something So Strong' and 624 and the superior 'Don't Dream It's Over' at 706. Neil Finn is also described as "the most gifted songwriter to appear in the last 80s". Neil, have you read the book?

"No, who's Dave Marsh?"

Weeeell where do we start — let's just say he was founder/editor of *Creem*, writer for *Rolling Stone* and Springsteen's biographer.

"I was blissfully ignorant of that. These best of lists don't mean a lot but it's good to be noticed. 'Something So Strong' isn't huge on my list of favourites so I'm surprised he put it ahead of 'Don't Dream It's Over'."

Crowded House are busy men. A North American tour beckons, then Europe and at the end of the year a visit to the old homeland.

"It's a good time for us because in America at the moment they're beginning to tire of the sheer enormity of dance music and people are turning to bands and songs and things they can hum along to. Tim is into dance music — being a confirmed bachelor he goes out to clubs and there's some of it I really like — De La Soul and Urban Dance Squad and I like the Happy Mondays stuff too. But it's good to leave those sorts of things to the people who're on the cutting edge of it."

"I like the idea of people listening to a Crowded House record the morning after they've been to a night club."

GEORGE KAY



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PLUS

I'M NAMING NAMES

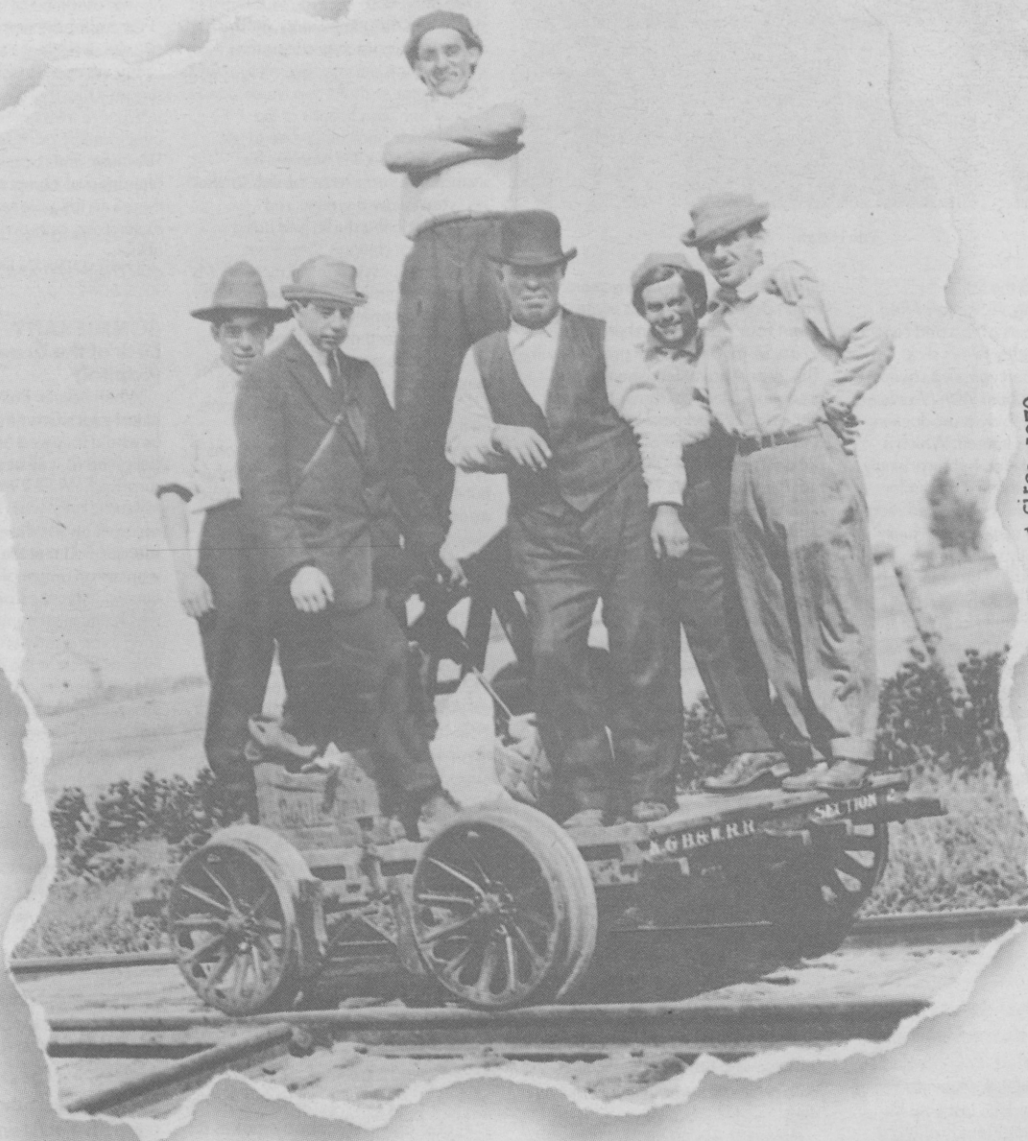
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# albums

## VAN HALEN For Unlawful Carnal Knowledge (Warners)

At last the new Van Halen is here and the wait has been well worth it. Definitely a lot heavier and harder hitting than *OUB12* which came out over three years ago, this album shows no attempt to be commercial at all, yet it shot straight to Number One upon release in the USA.

For *Unlawful Carnal Knowledge* captures Van Halen in the true passionate rock 'n' roll spirit the fans know and love while still offering plenty of new surprises. They set to work with a power drill starting up and there's no holding 'em back as they provide the perfect rock recipe for 'Poundcake', the great new single. On 'Judgement Day' and 'Pleasure Dome' particularly the whole band are on top form as if having a sixth sense for each other's moves and this stuff rates right up there with some of the best of their nine album career so far.

Edward Van Halen of course supplies his spontaneous and innovative guitar playing either in the form of intense lead breaks or more refined as in the solo '316' (a very melodic piece he has used for years in the live set as intro to 'Eruption'). He also brings piano to the VH sound for 'Right Now' with excellent results and fine arranging. Sammy Hagar is singing strongly as ever throughout offering some mighty moaning in what could be called the title track, 'In 'n' Out'. Things come to a rockin' good finish with 'Top Of The World' which has Eddie playing a lot like he does in 'Little Guitars' on *Diver Down*. There's no disappointments on this album and it's a real pleasure to listen to an LP as loud and cool as *F.U.C.K!*  
GEOFF DUNN

## REDHEAD KINGPIN & THE FBI Album With No Name (Ten Records)

One of the great inevitabilities of any music, be it country, punk or rap, is that as soon as major record companies discover it they'll have a watered down pop version on the market as soon as you can blink. With rap this phenomenon hasn't been as bad as it could be. Sure, we've got a few artists like Mr Ice who are bad beyond belief, but there has also been some thoroughly acceptable pop rap, and Redhead Kingpin has just added



Van Halen

another album to the list.

His first offering, *A Shade of Red* combined elements of rap and reggae with producer Teddy Riley's slick swingbeat pop and came up sounding great. With the *Album With No Name* Redhead has taken over production and writing duties himself. Which is often not a good idea but surprisingly he even outdoes the first album for simple pop appeal. Wisely, Red sticks with pretty much all uptempo, funky style tracks, usually with some sort of dumb but funny storyline to them. The beats kick along happily, Red and crew indulge in silly stuff like 'What Do You Hate' but also do some serious things like 'We Don't Have A Plan B', an AIDS thing where the lyrics seem to reflect some genuine fear and confusion. There's even a flashback to the first album with '3-2-1 Pump' which is one of those super-funky things that gets the kids chicken dancing frantically. Redhead's definitely come up with the goods on *Album With No Name*, he's made a perfectly acceptable poppy rap album that doesn't make me want to throw up every time I hear it. A rarity, so enjoy it while you can.  
KIRK GEE

## THE FALL Shiftwork (Cog Sinister)

Another Fall album when most of us have only just sold the last one! It's Mark E Smith's notorious Protestant work ethic: just look at the title and remember the taunt of "do you work hard/you don't" from 'Chicago Now'. As has been his usual policy of late he's released the record as soon as he's got enough good lyrical ideas (ie about

three times as many as anyone else) at which point the band has come up with about four decent chord progressions. So on *Shiftwork* you get great titles like 'The War Against Intelligence' and great lines like "California has Disneyland/Blackpool has farmland" and endless minutes of limp indie rock. But don't despair — there are signs that the Fall may be finding a way out of the musical impasse at which they've been for about the last five albums. The shudder and grind of old is all but gone, but on two or three songs here, most notably 'Sinister Waltz', almost fascistically pristine sequenced sounds are combined with palpably fallible vocals and guitars to interestingly unsettling effect. So the album after next (due in about September after Mark Edward has had a good long holiday) could be of global significance.  
MATTHEW HYLAND

## JOE JACKSON Laughter and Lust (Virgin)

There was a time when it made a certain sense to compare Joe Jackson with Elvis Costello. Both emerged during the British 'new wave' of the late 70s. Both wrote sharp, pithy songs full of nagging melodic hooks, to which they sang in a tone pitched as either aggressive snarl or cynical whine. And both favoured wearing tight Italian shirts.

However, during the 80s Costello developed into a master (albeit an erratic one) while Jackson lost his way. He floundered successively in reggae, 40s jive, film scoring and orchestral writing. Every now and then he'd come up with a perfect pop song but

they were few and far between. For his most recent couple of albums Jackson returned to working with a rock line-up and the results were intermittently encouraging. Now, with *Laughter and Lust* he seems to have fully regained his touch.

The lyrics, for so long prosaic or preachy, have a sparkle that recalls his early days. Try, for example, *It grows like a flower or grows like a tumour/Love shows that God has a sense of humour*. Jackson's subject matter can be just as quirky. In 'The Old Songs' he argues that 'classic rock' radio formats destroy love affairs. And the narrator in 'It's All Too Much' can't choose between brands at the supermarket since his girlfriend left.

Musically too, the album is his strongest in years even though Jackson still won't allow a synthesised instrument in the studio and has a fondness for rhythms sometimes considered passe. For instance, on 'My House' he employs an el cheapo Latin beat which nonetheless works superbly, providing the throbbing tension to the angry mutterings of a commuter stuck in peak-hour traffic. On such songs as these he re-earns all the accolades he was once accorded. The Costello comparisons have long since ceased being helpful but if he continues to make albums as good as *Laughter & Lust* Joe Jackson may once again merit an equivalent stature.  
PETER THOMSON

## PERE UBU Worlds In Collision (Fontana)

Once upon a time Pere Ubu redefined the old idea of rock as "body music". With a deluge of physical but unrepentantly awkward noises, both instrumental and vocal, they reminded us that the body was neither an exclusively teenage possession nor a particularly efficient sex machine. They predated the likes of Stump by at least ten years in evoking non-Romantic states of medical and mental instability and the sense of fear and pathos they stirred up has proven completely inimitable.

They've been going for over fifteen years now so it would be absurd to expect them to keep doing the same thing but it still comes as something of a shock to discover that their latest album is an exercise in the kind of tiresome alternative AOR normally associated with REM or Sinead O'Connor. When I saw that the band who once insisted that boy-meets-tree is a more interesting song scenario than boy-meets-girl had written an 'Oh Catherine' and a 'Goodnite Irene' I

expected some kind of gleeful upending of pop conventions but the length of the songs and the ridiculous radio production by the ridiculously over-rated Gil Norton make it clear that the music is no joke. Even with the instrumental parts played so straight the effect would have been fascinating if David Thomas had used any of his magnificent repertoire of splutters and squeals but for the whole of the album he tries to sing properly; it's almost as if he was ashamed of his past.

Of course the words have as little to do with sensible shoes adult pop aesthetics as ever and this probably suggests that there is some kind of subversive intent at work beyond the over-statedly parodic 'Cry Cry Cry'. The music embraces college radio blandness so comprehensively that there's no tangible tension there to experience, only an idea to think about.  
MATTHEW HYLAND

## BONNIE RAITT Luck of the Draw (Capitol)

When Bonnie Raitt was so successful at last year's Grammy Awards those of us who'd followed her career were delighted as well as somewhat surprised. While it was gratifying that a favourite artist was finally getting the recognition she deserved, it also seemed odd that the awards were won for an album of markedly uneven quality. If the title track, 'Nick of Time' was Raitt's most beautiful self-penned song ever, elsewhere the album had its failures (such as the awkwardly precious torch ballad accompanied by jazz pianist Herbie Hancock). A few tracks were simply downright dull. But no matter now because with *Luck of the Draw* she has delivered an album which fully merits all the glittering prizes. Its best tracks are every bit as good as the best on *Nick of Time* and the worst... well, there just isn't any. This is easily the most consistently strong album she's delivered in a decade.

Which is not to say the material and arrangements aren't varied. She has (understandably) stuck with the producer of *Nick of Time*, Don Was, and this time every one of his different approaches succeeds. The range of top-flight musicians employed is again testimony to the high esteem in which Ms. Raitt is held by her peers. And, aside from her gorgeous vocals, she contributes her usual exemplary slide guitar and some solid keyboards.

The album also retains links with the past. 'Come To Me' shakes down with members of the loose-limbed Jump

Band that backed her on 1982's *Green Light*. Her renditions of the Womack's 'Good Woman, Good Man' features a duet with Texan Delbert McClinton whose songs Bonnie was singing back in the 70s. And the roadhouse raunch of John Hiatt's 'No Business' recalls her equally wonderful cover of another of his songs on the last set.

Long term fans are going to relish this album. Neophytes may like to first sample the smooth, Fleetwood Mac-styled pop of 'Not The Only One', while I defy anyone to remain unmoved by the tender heartache of 'I Can't Make You Love Me'. On this track alone over Bruce Hornsby's impeccable piano, Bonnie Raitt convincingly proves that with the right material and setting she is unquestionably one of the premier vocalists in music today.  
PETER THOMSON

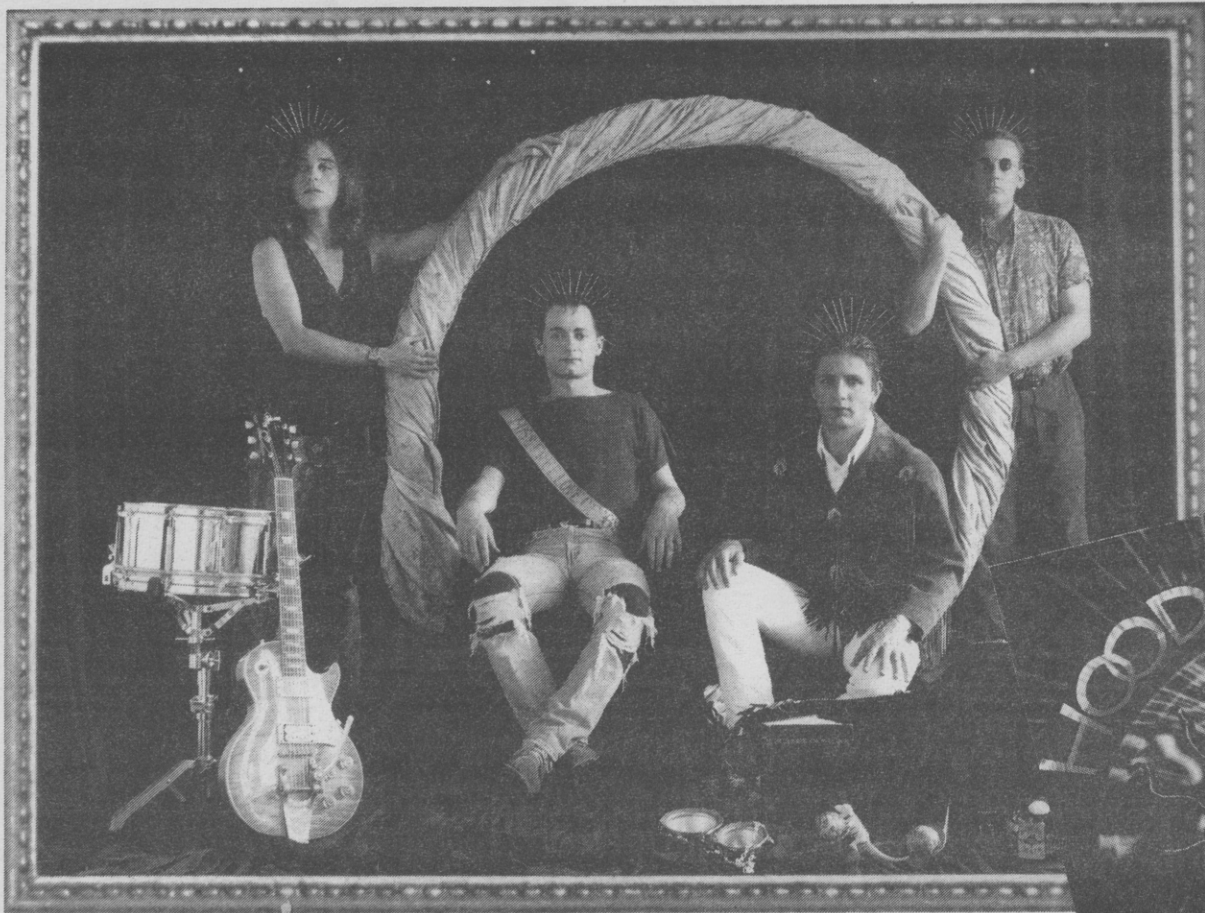
## THE BLASTERS Collection (Slash)

"We got the Louisiana boogie and the Delta blues/we got country swing and rockabilly too/we got jazz, country-western and Chicago blues/it's the greatest music that you ever knew, American music".

There is no other, the Blasters are a celebration of that fact. The brothers Alvin, Phil and Dave, John Bazz, Bill Bateman joined by Gene Taylor and Lee — Little Richard-Allen, made up this rock'n'roll juggernaut. Sadly missed but forever remembered like on this collection of classics.

The first seven tracks come from their second album, like the aforementioned 'American Music', the cover of Rudy Toomb's 'I'm Shakin' and the anthemic 'Border Radio'. These early tracks come from their days of playing to LA rockabilly boys and punks, fast hard and, well, American. Dave Alvin's writing reflects the great tradition of black R&B and white country, the melting of such genres into rock'n'roll, the exuberance of something like 'Marie Marie' is transcendental, even in the hands of Shakin' Stevens.

Only one song from the English live album, three songs from *Non Fiction* (what, no 'Fools' Paradise?) including the work of genius that is 'Long White Cadillac'. Five songs from the dark and political 'Hard Line' and three never seen before gems. The only real omission is 'Rock and Roll Will Stand' but I can live with that. However, you can't live without this super five collection, you really can't.  
KERRY BUCHANAN

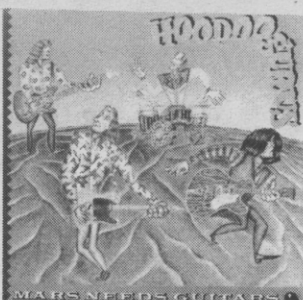


# HOODOO GURUS Get 'KINKY'

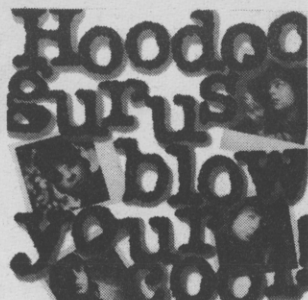
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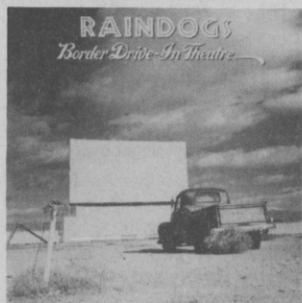
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18 CONFERENCE CENTRE New Plymouth  
19 ONEKAWA HOTEL Napier  
20 ALBERT HOTEL Palmerston North





**RAINDOGS**  
*Border Drive-In Theatre*  
Boston's Raindogs follow-up their critically acclaimed album *Lost Souls* with an album that demonstrates the songwriting genius of vocalist Mark Cutler and the honed musicianship that blends Celtic and Cajun influences. Guests include Harry Dean Stanton on 'Some Fun' and Iggy Pop on 'Dance of the Freaks'.



**RICK OCASEK**  
*Fireball Zone*  
The third solo album from the former leader of the Cars and his first since that legendary band broke up. Ocasek uses this new freedom to explore a funkier sound built on a high-tech foundation he forged with the Cars. Co-producer Nile Rodgers (Chic) provides his famous guitar wizardry and a butt-kicking band. First single is 'Rockaway'.



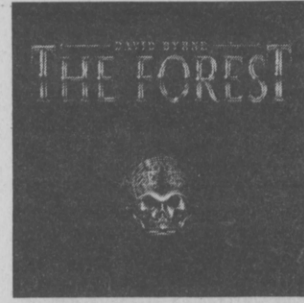
**BARBIE DAVIDSON**  
*Borderline*  
One of New Zealand's great country talents, known to fans on both sides of the Tasman after nailing her Sydney debut in 1990. A stunning country voice who is about to break onto the International scene.



**ELECTRONIC**  
*Electronic*  
The much anticipated collaboration by New Order's vocalist Bernard Sumner and former Smiths/Pretenders etc guitarist Johnny Marr, with guest performances by the Pet Shop Boys. This remarkable meeting of musical minds includes the Top 40 single 'Getting Away With It' and the new single 'Get the Message'.



**YOYO**  
*Make Way for the Motherlode*  
This is one of the most exciting albums ever from a female rapper. Produced by Sir Jinx and Ice Cube, 19 year-old rapper YoYo speaks to women and men of all colours. YoYo addresses concerns of concern to women — 'Girl Don't be A Fool', 'Sisterland', 'Put a Lid on It' and 'The Intelligent Black Woman's Coalition Theme'.



**DAVID BYRNE**  
*The Forest*  
Byrne's latest exploration is music consisting of a classical orchestra recording in 10 parts. Byrne composed the music and it primarily pays homage to the mid-1800s. *The Forest* was initially the score for a 1988 theatre piece created with his stage collaborator Robert Wilson. Influences range from European to Latin American to ancient Sumerian.



**LYNYRD SKYNYRD 1991**  
*Lynyrd Skynyrd 1991*  
After the success of the tribute tour and 14 years after the plane crash that ended the band's career, original members such as Gary Rossington, Ed King etc are joined by new recruit Johnny Van Zant (brother of the late Ronnie Van Zant). Produced by Tom Dowd (Eric Clapton, Allmans etc), here's some kick-ass southern rock & roll.



**SHIRLEY MURDOCK**  
*Let There Be Love*  
This album matches the warmth and passion of her childhood idols Aretha Franklin and Gladys Knight and equals the high-gloss production and arrangements of Anita Baker. Murdock has achieved massive acclaim for earlier soul hits 'Husband' (1988) and 'As We Lay' (1986). For new gems try 'Stay With Me Tonight', 'Save the Children' or 'The Last Hurrah'.



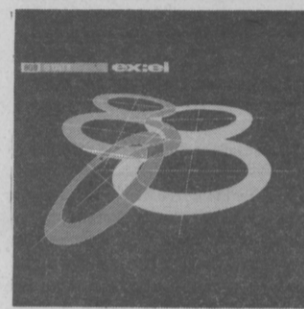
**NATALIE COLE**  
*Unforgettable*  
On this album Natalie Cole sings 22 songs of her father, Nat King Cole with the finesse and assurance of the jazz / pop vocal tradition that she is heir to. In the spirit of her father's own recordings Natalie's voice is set off by orchestral, big band and trio accompaniment. First single is 'Unforgettable' a "digital" duet with her father.



**SEAL**  
*Seal*  
This dude made a big impact with his vocal on Adamski's 'Killer' and since gone onto have his own hits with 'Crazy' and 'Future Love Paradise'. Not only is he a fabulous, soulful voice, he created this remarkable debut LP by working with ace producer Trevor Horn. Brilliant!



**BLASTERS**  
*The Blasters Collection*  
Phil and Dave Alvin's band blew out of L.A.'s blue-collar suburbs to become one of the most respected and influential roots-rock bands in the world. The group left a lasting mark by bringing Los Lobos, Rank & File and the Del Fuegos to the attention of the Slash label. Classics include 'Border Radio', 'American Music', 'Marie Marie', 'Boomtown' and 'White Cadillac'.



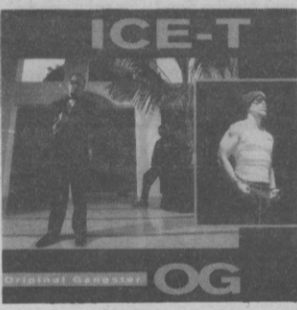
**808 STATE**  
*Ex:EI*  
The Manchester trio's second album has some amazing collaborations — New Order's Bernard Sumner sings (& co-wrote) 'Spanish Heart' and Bjork from the Sugarcubes guests on 'Qmart/Oops'. The critics rave! The fans groove! Dance into the future with 808 State!



**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'.



**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'.



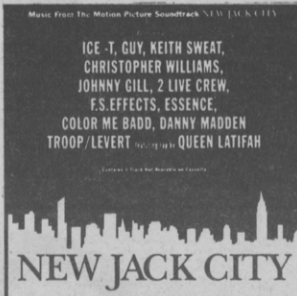
**ICE-T**  
*O.G. Original Gangster*  
The fourth LP from Ice-T is being heralded as his breakthrough album, hot on the heels of his big screen debut in *New Jack City*. There's 24 crucial urban tracks, tough raps and tough beats from the L.A. streets. Try 'Home of the Bodybag', 'Ya Should A Killed Me Last Year', 'Straight Up Nigga', 'Fried Chicken' and 'Bitches 2'.



**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!



**FLEHTONES**  
*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!



**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.

COMING IN AUGUST

**PRINCE**, Diamonds & Pearls.  
**COLOR ME BAD**, Color Me Bad.  
**KAREN WHITE**, Ritual of Love.  
**THOMPSON TWINS**, Queer.  
**SCHASCLE**, Haunted by Real Life.  
**TRAVIS TRITT**, It's All About to Change.

MUSIC VIDEOS

**LAURIE ANDERSON**, Home of the Brave.  
**WINGER**, In the Heart of the Young.  
**JAZZ MASTERS 1958-59**  
**JAZZ MASTERS 1960-61**  
**STAN GETZ**, Vol.1 & Vol.2.

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INTERNATIONAL BRIGHT YOUNG THING  
**SNAP**  
MEGAMIX  
MONIE LOVE  
IT'S A SHAME  
**BETTY BOO**  
WHERE ARE YOU BABY  
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# albums

## CROWDED HOUSE Woodface (Capitol)

Woodface is a tough and tender masterpiece. Tender because of its love songs, tough for the same reason. It owes nothing to what's around at the moment. It is stuffed full with melodies in an age where melody is an endangered species.

Right now the first NZ-Australia rugby league test is on TV. The young Kiwis are taking it to the ageing world champion bruisers. Woodface is a little like that. Naturally, it's aimed at the soft underbelly of America. So it makes sense to be nice to the programmers. But: "The excess of fat on your American bones/Will cushion the impact as you sink like a stone... Can I have another piece of chocolate cake?"

You'd expect something this uncompromising to be buried down the tracks. But it's track one, the first single, spearheaded by the hi-FX video. Did I say this was a tough record?

The songs are too much for one sitting. And, disconcertingly, they change at every listening. The killer phrases jump out ("There goes God, in his sexy pants and his sausage dog") but you find yourself being stroked by ordinary phrases made extraordinary ("up the creek and through the mill"; "black clouds hanging over the domain").

Most of it was written in a frenzied two weeks and put down in a home studio. Neil and Mitchell Froom share the production, which is as evocative and as playful as George Martin's. The harmonies do things only brothers can do.

It keeps coming. The chorus of 'Italian Plastic' ("when you wake up with me") is destined to be a mass singalong on the next tour. It's written and brilliantly sung by drummer Paul Hester. Did I say this was a surprising record?

Neil says the group is "gathering energy for another descent into hell" *He moana pukepuke e ekengia e te waka.* Our thoughts go with them.  
ARTHUR BAYSTING

## SKID ROW Slave To The Grind (Warners)

Skid Row have discovered heavy metal. This becomes very apparent after the first few minutes of *Slave To*

*The Grind*. It seems like we are now dealing with a totally different group than the one responsible for such radio friendly rock as 'I Remember You'.

The new record kicks off with 'Monkey Business' and what a scorcher it is. The distortion pedal is now on ten and Skid Row seem to be aiming towards the sound of older bands like Keel while still bringing in a healthy dose of young attitude. Sebastian Bach is probably one of the finest singers in this genre today. He has the rare ability of being able to sing screeching hard rock and love ballads without a hint of contradiction of feigned emotion.

Despite the heavier musical stance now adopted by Skid Row it is the ballad area where they really excel. Check out 'Wasted Time' and 'In A Darkened Room' for pure songwriting brilliance. A strong and uncompromising second release.  
LUKE CASEY

## VARIOUS ARTISTS Til Def Do Us Part (Def American)

Not so long ago Rick Rubin was bringing us the cutting edge in Rap as one of the Def Jam crew, something he fired off as Def Jam became more soul orientated. Being a rockin' sort of guy, Rick decided to bring us the cutting edge in metal, and lo and behold Def American was born. Now nine or so albums on, Def American have brought out this fine sampler so we the public, can, well, sample this selfsame cutting edge.

Strangely enough, it all sounds very seventies, with a couple of notable exceptions and Wolfsbane who just sound boring. There's the Four Horsemen who feature Mr Haggis, late of the Cult, and sound an awful lot like AC/DC which is sort of cool, as are the quite wonderful Black Crowes who resemble the Stones when they were interesting. Black Sabbath weigh in as major influences for Trouble, whose self titled album I now feel I should buy, and in a more mellow style for Masters Of Reality, who are currently re-recording their album for those other White boys doing Rap with Metallic leanings, the Dust Brothers.

Last up are my favourites, Danzig and Slayer. I've already gone on at length about Danzig, so in keeping with the "sounds like" theme, I just say imagine Jim Morrison real pissed about life, and fronting a killing metal act, and that's coming close. Slayer, meanwhile do that speed schtick as only they can. I love this stuff, it's the logical extension of Classical Music as I see it. Forget those pussies like Nigel

Kennedy, this is the real deal, incredibly complex and Baroque, but with a double kickdrum sound that made my spine take a holiday and vocals that killed my hippy neighbours pot plantation and seriously disrupted their karma.

All in all *Til Def Do Us Part* is a pretty excellent compilation and a nice insight into Rick Rubin's musical influences. This is the sort of metal that never makes it to the chart, but is usually a big influence on the mainstream stuff. You probably should buy most of the albums this record draws from, but in lieu of that *Til Def Do Us Part* will do nicely.  
Kirk Gee

## SHONA LAING Retrospective 1905-1990 (Columbia)

*Retrospective* is a collection of nearly two decades of songwriting, about half taken from the 70s and half from the Pagan period which brought Laing back into prominence. The extraordinary thing is how consistent the songs are, right from the beginning. Sure, they are often let down by their production, particularly in the 70s when the producers were trying to do too much with limited technology and even less taste. But in the 80s, when Laing was co-producing herself with Stephen McCurdy, the songs are enhanced by their warm, colourful arrangements, even if the sequenced rhythms now pall quickly.

Laing's strength is in the conviction she brings to her songs. This earnestness can get a little much over 75 minutes, but taken on their own each song has some element that captivates: a melody, a recurring lyric, a revealing sentiment. Although nowadays there are none of the gushing (if honest) teenage reflections, Laing's concerns haven't shifted that far. The only difference between her introspective humanism then and now is the shift from naivety to world weariness.

It can all get a bit grim, which is probably why radio has been so inconsistent in its support. 'Kennedy' got away with it because of its bouncy rhythm and melodic hooks. But one craves for more songs in which the concerns are expressed with the jaunty humour of 'Neutral and Nuclear Free', or the nutty toss-off 'I Love My Feet'.

*South*, heavily represented here, showed how Laing had developed a Pacific consciousness, and her arranging skills. She seemed to be reaching her creative potential, only to find herself in limbo once again while



Badlands

she was kicked around by the once-great soul label Atlantic.

*Retrospective* is a body of work to be proud of, but also shows Laing's work comes across best when it is not trying to be moulded to someone else's formula. Left to her own devices but with the right musical companions, and a budget her talent deserves, maybe that great work that has been building up inside her for 20 years will finally emerge.  
CHRIS BOURKE

## BADLANDS Voodoo Highway (Atlantic)

Killer guitar, acoustic blues guitar, electro-fried blues rock guitar and more killer guitar. That's what Jake E. Lee gives in abundance on *Voodoo Highway*, the second Badlands album and four years further down the road since quitting Ozzy. Their ferocious first album was more straight forward hard rock than this one but now Badlands branch out blues-wise to make them a band to be reckoned with in more ways than one. Songs range from the brilliant boogie stompin' 'Whiskey Dust', the simplistic title track which features 'dobro' and "size ten boot" through to 'Soul Stealer' which is a real heavy screamer with Jake waxing down some of his most wicked playing ever. Because he's produced it himself this time, Jake's guitar sound is most prominent taking hold and not letting go til Ray Gillen sings 'In A Dream' at the end.

Gillen proudly crows out vibrant vocals in the manner of 70s mega-singers Plant, Coverdale and Rodgers. Jeff Martin has real feel as a drummer too, although he and bassist Greg Chaisson at times get lost in the

mix to make for Jake. Other highlights are the loveable 'Silver Horses', the gat attack of 'Love Don't Mean A Thing' and a Badlands version of James Taylor's 'Fire And Rain'. There may be a flood of ace albums out there at present but make sure not to miss this *Voodoo Highway*.  
GEOFF DUNN

## AARON NEVILLE Warm Your Heart (A&M)

Aaron Neville has a voice to make hardened criminals weep: a physique to make hardened policemen run a mile. Ironically, like all great soul singers — Sam Cook, Aretha, Al Green — he has never left the church. Neville, the man with the angelic tenor who stands like a colossus among his brothers, has finally had a chance to make the solo album his unique talent has deserved since his fleeting moment of glory 'Tell It Like It Is' 25 years ago. And although it is mostly a pop album made with the cream of the 70s El Lay musical mafia, it is dripping in gospel. Who do we have to thank? Linda Ronstadt.

While her own duets with Neville were heavy-handed, she has produced (with George Massenburg) this album with subtlety, sympathy and taste. And the song selections couldn't be better. He sings Randy Newman's gorgeous 'Louisiana 1927' with an emphasis that brings the tragedy home: John Hiatt's 'It Feels Like Rain' is exquisitely gentle; Burt Bacharach's song for the Drifters 'Don't Go Please Stay' has a cathedral-like clarity that typifies the album. There's a Nevilles' funkout ('Angola Bound') and a lifting Allen Toussaint ballad ('With You In Mind'). Only the embarrassing duet

with Ronstadt is a miss. But the album closes with a spiritual trilogy that reiterates his gospel ancestry. 'Warm Your Heart', with Dr John on piano, could be a Dixie Hummingbirds workout; 'I Bid You Goodnight' is a lightfooted Bahamas folk tune with Ry Cooder on guitar. And 'Ave Maria' is... 'Ave Maria', with a lush but tasteful choral/orchestral arrangement.

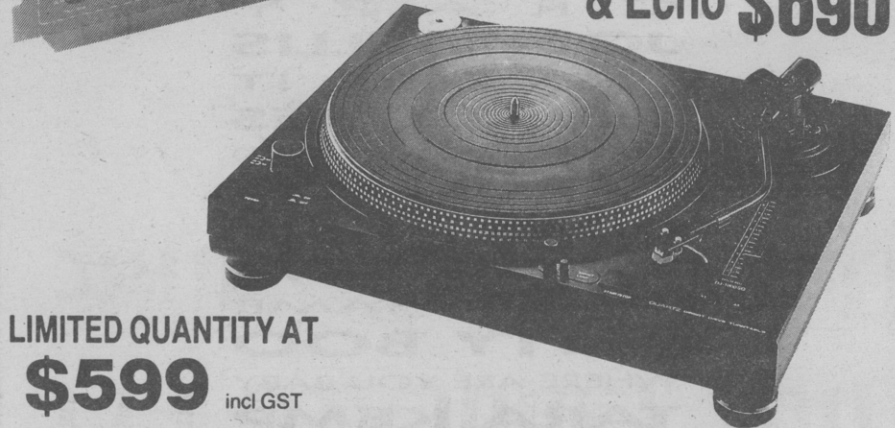
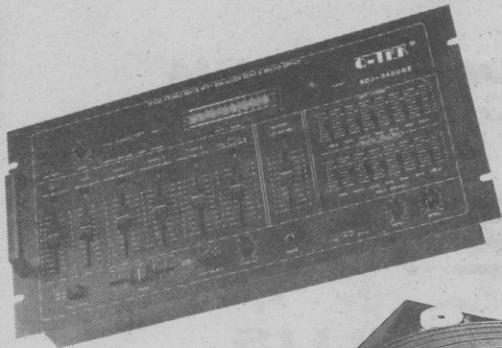
I'll be very surprised if the delicate 'Everybody Plays the Fool' (No 3 for the Main Ingredient in '72) isn't a hit and if Linda doesn't win the producer's Grammy. She deserves it — but we should have had a dozen albums like this by the singer's singer over the past 25 years.  
CHRIS BOURKE

## THE KENTUCKY HEADHUNTERS Electric Barnyard (Phonogram)

The Kentucky Headhunters are one way cool Hillbilly combo, they don't come much more authentic than this. These boys are utterly, unashamedly ugly. No fooling around, they're plain hideous. Even if they did try to beautify themselves, no amount of airbrushing could conceal a scrawny, bald drummer who favours a coonskin cap complete with tail and a set of sideburns that hang down to his shoulders. Add to this the fact that they play serious, ripping country with a slant towards the rock side of things and still sound genuine, and you've got a real good time.

After winning Grammys and such like for their first opus *Pickin' On Nashville* it makes sense the Headhunters should stick with the old formula and if anything, they didn't stick close enough on *Electric Barnyard*. There's some classic kick-ass stuff here, 'It's Chitlin' Time' which is 'Davis Walker' part two, or a stompin' 'Only Daddy That'll Walk The Line', a song that travels the traditional country lyrical route, all 'I'm a pore ole boy' but without sounding at all whiney. The problem here is a few excursions into standard rock territory ('Diane') and a novelty song approach. That's cool as a one-shot thing, like the great version of 'The Ballad of Davey Crockett' (I still know all the words!) but spread over a few more tracks it starts seeming a little desperate, especially if the songs are as bad as 'Big Mexican Dinner'. Still, if you dug the first album then *Electric Barnyard* is certainly fine enough and even better, these guys have been doing shows in the US with the Texas Tornados and that, suckers, is a well rocking bill.  
KIRK GEE

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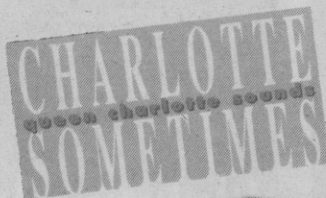


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## SHIHAD Devolve (Pagan)

At last, a New Zealand group not afraid to compete with the major overseas acts. *Devolve* is a very strong first release and one which should see Shihad increasing their already large fan base. This record was delayed due to remixing efforts and the wait was definitely worthwhile. Although there are only four songs on this 12", the emphasis is on quality rather than quantity. This is an extremely precise platter, which injects some much needed melody into the stagnant speed metal scene. Check out the track 'Subject Matters' for real proof of the groups skill.

Shihad begin a national tour on July 10. Listen closely, this is where the real musical progressions are going to be made.

LUKE CASEY

## THE WATERBOYS The Best of 1981-90 (Ensign)

Richard Thompson  
Rumor and Sigh  
(Capitol)

Break out the Morris dancers, it's time to deal with a couple of better known folk/rock crossover acts.

Actually, Thompson has been around long enough to have invented folk music but this is possibly his least organic record to date. Produced once again by Mitchell Froom, the first side contains some of the most forceful songs Thompson has done in a while. 'I Misunderstand' is wistful, quite moving, a contrast to the strong insistent chorus hooks of 'Feel So Good', 'Behind Grey Walls' and 'You Dream Too Much'.

The second side loses momentum with novelty stuff like 'Don't Sit On My Jimmy Shand's' — a tribute to the great accordionist nowhere near as irresistible as its counterpart 'Nobody's Wedding' on *Henry The Human Fly*, and the narrative 'Psycho Street' doesn't really come off. Only the country lament of 'Keep Your Distance' and the traditional empathy of 'God Loves A Drunk' can match the first side leaving Thompson with another frustratingly uneven album but one at least made worthwhile by an early surge of some fine songs.

The Waterboys have improved with age. On release, their second album *A Pagan Place* sounded full of second hand Dylanisms dressed up in pompous arrangements and fatuous emotions. Now the best of this and follow up *This Is The Sea* sound quite potent. 'All The Things She Gave Me' and 'Whole of the Moon' pre-date the Gaelic soul of Hothouse Flowers by a few years, the only gripe on the *Best Of* being that *A Pagan Place* should have replaced the inferior 'The Big Music'.

But no worries, *The Best Of* is an accurate album selection of a band who've had few hits but have grown in stature through the '80s.

GEORGE KAY

## INHALERS Nudists On The Beach of Love (Henry Boy Records)

It's one of those albums you'll either love or hate first play. Nigel Beckford's voice sounds like he's pushed it through a coriander and given it a good squeeze. Unlike some rock singers he can put vocal variety into his singing making it interesting. I've seen this band live so some of their music loses its theatrical quality transferred to vinyl and may seem pretentious. The wacky inserts make up for it. Kelly Tarlton swims in for a guest sample. Musically they're competent but it doesn't shake mountains or set precedents. They have a full band sound which leaps beyond a three chord thrash. The lyrical snipping at small town New Zealand is matched by musical parodies. If you haven't seen their 'Stars On 45' song live you've missed a pure piece of satire.

It's all tongue in cheek with a black edge. Me and Mrs Jones' lead the band to come second in the Wellington Battle of the Bands competition and it's a nasty piece of work. Dub Reggae combines with rap to slap promiscuity in the face. 'Nico On A Bike' sums up the bands lyrical style: "I like your songs but why are they all bitter ones". The ballad 'Alas She Cried' proves the Inhalers can produce serious music without the melodramatics. They are less subtle than the Front Lawn and rock harder than the Big Muffin Serious Band. Last impressions — clever, very clever, now let's see you experiment more with your music style.

CATH CLARK

## YES Union (Arista)

When singer John Anderson left Yes after the *Big Generator* tour he reconnected with four previous Yes members who had all been part of the classic *Fragile*, *Close To The Edge* and

*Yessongs* period. Although they weren't able to call themselves Yes due to legal matters, the *Anderson Bruford Wakeman Howe* album and tour were a great success.

Meanwhile, Chris Squire, Trevor Rabin, Alan White and Tony Kaye had shelved their Yes recordings (probably due to not having Anderson's distinctive voice) and began working on projects of their own. When Jon was in LA putting finishing touches to the second ABWH album he met with Trevor Rabin who played him some tracks which he immediately liked. Both agreed that he should sing on them and when Chris Squire in turn added his vocals to some of the ABWH songs it was unanimously decided that the two bands should become one.

*Union* combines these separate recordings into sixty-five minutes of Yes sounds which is such a plethora of themes and styles that it's a lot to take in at once. 'I Would Have Waited Forever' comes at you something like 'Fragile' meets '90125' and is real busy as it chops and changes with Steve Howe's guitar work right out front. 'Shock of the System' centres around a powerful bass riff which ironically is not Squire but Tony Levin and is the first time another bassist has performed on a Yes album (except for one track played by Trevor Horn on *Drama*). The song breaks mid-way as Jon sings about "the order of the sun and everyone is one", then it pieces together again and rocks on. The current single 'Light Me Up' is an ideal example of the group's musical expertise moulded into a catchy tune which, like 'Owner Of A Lonely Heart' is mainly due to the many talents of Trevor Rabin as guitarist, singer, producer and songwriter.

Another great contributor is friend Jonathan Elias who produces and co-writes with Jon Anderson on many diverse pieces. 'Without Hope We Cannot Start The Day' is very deep lyrically and gradually develops into a heavy rhythm with unpredictable drum patterns from Bill Bruford while 'Dangerous' is like an acid house dance mix. For more traditional Yes the remarkable 'Miracle of Life' and 'Silent Talking' contain plenty of weird time signatures and playing that not only compete with but also complement each other to perfection. 'Let Go' is another epic Chris Squire composition with intertwining vocal arrangements and following that is a light new age creation that features Rick Wakeman and a recital of Cambodian poetry!

*Union* is a most admirable effort from all involved and is also an accomplished monument to the fact that Yes are altogether in the nineties.

GEOFF DUNN

## PAULA ABDUL Spellbound (Virgin)

TRIPLETS

Thicker Than Water

(Mercury)

CHANTOOZIES

Gild The Lily

(Mushroom)

SHEENA EASTON

What Comes Naturally

(MCA)

Being the resident expert (?) on Bettie pop, it seemed only natural that this fine array of musical pulchritude be dealt with in a fair and unbiased manner but I couldn't be bothered doing that, so here we go anyway. First up was Paula Abdul, who I tend to view favourably. She's a cutie, that Paula, an ex-Laker girl and she's been remixed by the Bomb Squad so that's extra points. Not that she needed it really, *Spellbound* is actually really good. It's unadulterated pop, shameless and plastic, but it's high class pop, definitely a cut above most of the chart fodder you hear nowadays. That could be put down to the production team which is basically the Family Stand. *Spellbound* is very lush sounding, a big backdrop for Paula to do her pop/soul vocalising over. She's got a reasonable voice, as the mid-tempo stuff proves, especially tracks like the single 'Rush Rush'. That combined with such a killer team backing her up makes for a nice chunk of mindless but fun funky stuff. (Don Was also helps produce, just in case you're interested).

Even more shameless than Paula are the Triplets, basically they're Wilson Phillips Mark II. This is serious cash-in time, someone has found these three hot tamales languishing in obscurity and the dollar signs flashed. Done up in LA, C&W chic and given a few accordions to signify their Mexican heritage, the Triplets are ready to take on the beach girls. Now that's what I'd like to see, an all-in no holds barred wrestling match between Wilson Phillips and the Triplets, maybe even a little Jello... well, maybe not. Anyway, this isn't a bad version of Wilson Phillips, but I still prefer the Mamas and the Papas.

Now on to the Australian contingent, the Chantoozies. These girls are stylin'

hard, the record cover has more cleavage and leg than a David Lee Roth fantasy. That's where the styling stops though, as the record sounds like Bananarama being mature — it's a goodie for you SAW fans (real nice production sound too, the Australians are getting good at this).

Finally, Sheena, who is a real surprise longshot. She's been doing these adverts for a gym in the US which involve her chatting about being "serious about your body" then proving she is by waving some dumbbells around while pouting heavily on a flat bench and stretching her leotard as heavily as she stretches the credibility of those of us who remember '9 To 5'. Anyway, the cover of *What Comes Naturally* ties in with the TV ad so I was a little hesitant about actually listening to it but surprise, surprise, it's rather good. Again, we're dealing with unashamed pop and it's very LA in its sound. Lots of big beats and funky breaks and Sheena doesn't sound half bad, she's got over that Prince thing and is letting rip a bit. Definitely worth a listen if you're inclined towards that light funky stuff. The only thing that worries me about all this is that any one of these records will probably outsell something really awesome like Massive, which seems sort of unfair. Maybe those boys

should get some of those fake titties like the guy from Faith No More had. It's not a pretty thought, but it's not a fair business either.

KIRK GEE

## YO YO Make Way For The Mother lode (East/West)

Ex-south central LA bus driver Yolande Whitaker states the case for female rap rights, forming the Intelligent Black Woman's Coalition (IBWC) and standing face to face with the male rap ruling class. This is of course not new to black music, witness Millie Jackson, Betty Wright, Aretha Franklin, but at the same time it's not common.

Some might find it strange she decides to work with Ice Cube and the Lynch Mob, Ice Cube the man who rapped a 'Bitch Is A Bitch', but showed a strong sentimentally and emotion with 'Dead Homiez'. Whatever the pairing, the product is a strong and fighting one. Just listen to that monster single 'Stompin' To The 90's' and 'You Can't Play With My Yo-Yo', it's serious stuff.

As a rapper she has a tough style but combined with Ice Cube's production, it's a knock out, just proving that it wasn't all the Bomb Squad on Ice's

debut. Good and funky at all times. Submerged in the mix are quick James Brown, Stevie Wonder, Labelle, Willie Hutchinson, Chaka Khan and a very sneaky Beastie boys sample, very groovy, and to the point, sixteen tracks that just don't give up for anything.

KERRY BUCHANAN

## VARIOUS ARTISTS Dedicated (Arista)

Alright, I'll admit it, I'm down with the Dead. For a long time I loathed them, they encapsulated everything I hate about rock. They were the ultimate drug cowards, too mellow for reality, they took some acid, mumbled about change and let the world pass them by. Then one day someone played me the *Dead/Live* album and what do you know, they were just a self-indulgent bar band after all and I can handle that happily. The ragas were balanced with Jerry Garcia's turned upside-down solos. Despite all this, 99% of the world still find the Dead an utter embarrassment, which is sort of reflected in this fine compilation.

All the artists steer far away from classic Dead style and just play the stuff as if it were their own. This is great if you like the artists in question but as with any compilation, it's unlikely you'll like them all (personally I think Costello,

Vega, Indigo Girls and Midnight Oil all suck tubesteak majorly so I'll ignore them).

Anyway, there's some interesting people here. The Cowboy Junkies, Lyle Lovett and Dr John all do their respective things with their usual style. Bruce Hornsby turns 'Jack Straw' into a surprisingly listenable MOR anthem, and the Harshed Mellows are okay but as they're a mix of the Georgia Satellites and Tom Petty's band they should rip totally. Special mention goes to Dwight Yokem, who turns 'Truckin' into the barroom stomper it should be, Burning Spear who busts out some superb 70s style roots reggae on 'Estimated Prophet' and Los Lobos who had me singing 'Bertha' for days. It just goes to show some melodies, a cheesy two-finger Hammond organ sound and some sweet accordion lines can turn acid casualty into a thing of beauty. *Dedicated* probably would have been a lot cooler if everyone had wiggled out seriously but what the hell, just program out or skip over the stinkers and this is a fine little tribute. My only real complaint is that the tracks here average out at about five minutes apiece and that, kids, ain't even a true Dead intro.

KIRK GEE

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# albums

## FIELDS OF THE NEPHILIM Earth Inferno (Beggars Banquet)

Fields of the Nephilim are perhaps the only "gothic" band to have outlived that restrictive label, building a monumental reputation worldwide for the epic quality of their live performances and sheer hard work. This record is a document to those qualities, capturing the power of the "Neph" in both Britain and Hamburg during their 1990 tour.

All the classic tracks are here, from 'Dawnrazor' to the anthemic 'Moonchild', spanning their very prolific vinyl career, especially in the "12" department. The atmosphere of this record in particular is heightened by the ambiguous but nevertheless stunning artwork. It adds forcibly to the Aztec image running throughout the package.

The 'Nephilim are proof to the fact that you can obtain longevity through dedication to your music. Their long and hopefully continuing career is an excellent reference point for all young and aspiring groups.  
LUKE CASEY

## L7 Smell The Magic (Sub-Pop) (Flying In)

First heard this blaring in Real Groovy and was instantly transfixed, the singer sounded like some kind of male banshee screaming "get out of my way or I might shove" but then I found out it was a song by all-girl group L7 off this EP *Smell The Magic*, the best thing to come out of Sub-Pop since Mudhoney spawned 'Revolution'.

Nasty vocals, rugged guitar, ugly sentiments, guitars that groan and grind all over the place, six mayhem tracks, every one a smack in the face for dead "rock" babies: the swagger and sneer of 'Shove' (some guy just pinched my ass/drunken bums ain't got no class!), 'Fast And Frightening' (which sounds like it says and whoever's singing it rolls her rrrrr's just like Johnny Rotten), 'Right On Thru', 'Til The Wheels Fall Off', 'Deathwish' and 'Broomstick'. You guys have got your dicks but these gurtz ride a stick. Record of the month, no contest.  
DONNA YUZWALK

## KRAFTWERK The Mix (EMI)

Hypnotic, moving and deeply sexual, Kraftwerk's 15-odd years of music making run like an autobahn through modern music, an unswerving line of common sense and perfection.

Its four members have always lived and worked in the present - the fundamental difference between the group and its many dated imitators. The real Kraftwerk keeps on going, 'Music Non Stop', and the interesting thing is the trademark sound never lasts longer than an album. *Electric Cafe* bore digital hip-hop influences,

*Autobahn* wheezes antique analogue pleasures. *Computer World* is breezy and light, *Man Machine* is quaintly unhip and clunky. They grow like a family and release albums only when the fruit is ripe, little collages of emotion and discovery inspired by when they were made, not by what people expected to hear.

The *Mix* represents the band's history in 11 well-chosen tracks, although the popular 1982 single 'Tour De France' is notably absent. The old stage robots adorn the cover and the CD format seems appropriate. Note also the total lack of technical information; a stark contrast to more "traditional" musicians who spend a slick and a half detailing superstitious lists of recording studios, backing musicians and remix details as if to convince the purchaser that whatever's lacking in life has somehow been made up for by hard labour.

While the music industry hums its way into the next century with sentimental re-hashes of music forms long dead, Kraftwerk detail the Now. *The Mix* shows them as they are: pure and simple, uncluttered and direct, sophisticated and humorous. Or, as Afrika Bambaataa put it, this is some weird shit. Whichever you prefer.  
CHAD TAYLOR

## MARY'S DANISH Experience (Festival)

Recorded live at the Ventura Theatre, LA's Mary's Danish, whose debut LP *Here Come's The Wondertruck* didn't seem to stop too many people in its tracks last year. They're the band with the joint female vocalists and the guitarist who co-wrote the Bangles hit 'Walking Down Your Street'. They play funk up rock with brass and 'balls'. Here they rip through most of the songs off the album with only two new tracks, 'Tracy In The Bathroom' and a nifty version of 'Foxy Lady'. The production is seamless, the vocals are brash and busy if somewhat abrasive, the energy level is cranked up to the max all the way through. This can be exhausting, but if you like your southern Californian rock hectic, "right-on" and bristling with youthful exuberance, here's your platter.  
DONNA YUZWALK

## QUEENSRYCHE Empire (EMI)

From their beginnings in the early eighties Queensryche have developed a sound from something like Judas Priest up to *Empire*, being closer to the feel of Rush. Perhaps that's understandable since they used Rush's usual studio and producer to make it and the result is their most polished album to date.

What this band have going for them is an approach to lyrics that is not cliched, dealing with subjects like corruption within world officialdom. Previous album *Operation Mind Crime* dealt with this in a heavy "aural movie" way while *Empire* is a more

personalised outlook of today's tough realities for the man in the street. 'Silent Lucidity' is the much air played ballad and very nice it is too, whereas 'Jet City Woman' is the best of the more vigorous songs. Geoff Tate's vocals don't vary much, so over an hour gets a bit much but why not give *Empire* a good listen and see what you think.  
GEOFF DUNN

## JAMES Gold Mother (Fontana) INSPIRAL CARPETS The Beast Inside (Liberation) NED'S ATOMIC DUSTBIN God Fodder (Furtive)

This is where we evaluate three of the better habits to emerge from post-Smith's England.

James pre-date the main Manchester hysteria by a good few years when back then they were tinkering around with cottage music. Rickety and folkish they gradually evolved into one of England's better fully fledged intellectual rock n' roll bands. *Gold Mothe* is their best so far. Released last year in all forms this re-issued CD unfortunately deletes the haunting 'Crescendo' for 'Love Control' and 'Hang On' is moved aside for the insanelly catchy 'Sit Down', the single which put them on the map.

But the core of the original *Gold Mother* remains untouched. 'Government Walls' is stirring stuff, 'Come Home' is tense and overwrought with the sexpop of 'How Was It For You' chiming in with lighter relief. James are the nineties Gang of Four, that's all the recommendation you should need.

Inspirational Carpets often sound like they discovered Teardrop Explodes, found they were an eighties band and decided to pickpocket the sixties Farfisa heroes instead. They're the archetypal retro band yet their scatterbrained first album crackled with energy and had 'She Comes In The Fall' as a genuinely great song.

The *Beast Inside* is much more cohesive and with its denser, sludgier textures it suggests deeper minds at work. The single 'Caravan' is a bad start as it's just a stiff 'Weakness' and although 'Please Be Cruel' hardly excites the first side definitely comes alive with 'Born Yesterday' and slides out with music and style on the title track. The ethereal, shimmering 'Niagra' is the best thing here but the quality of the second side stands or falls with the lengthy 'Further Away' and Graham Lambert's infectious guitar line gives the song the thread it needs to be cohesive.

The *Beast Inside* is a brave attempt by the Carpets to implant some unified and profound ideas of their own into their influences. Not an unreserved success but an admirable effort, old chap.

Escaping from the west Midlands — Oldbury to be exact — Ned's Atomic Dustbin have already carved their name with the classic third generation

punk anthem 'Kill Your Television', a magnificent sentiment set alight by a focused headbanging guitar assault from Rat.

It opens NAD's first album *God Fodder* and sets a Ramones/Buzzcocks/Undertones manifesto of guitars as Buzzcocks. Pitted against two bassists, Rat and Dan Dan the drummer, John the singer doesn't try to compete. His calm, unruffled vocals carry the melody line while the band go ape beneath him. After 'Kill Your Television' there's a barrage of fine songs in 'Less Than Useful', 'Selfish' and 'Grey Cell Green'. Real lacerations occur on 'Until You Find Out' and 'What Gives My Son' hurtles into the generation gap.

Ned's Atomic Dustbin are wonderful high grade fresh garbage of the sort that you felt was left to rot at the Roxy in '79. But they're not nihilists. John sounds too intelligent and civilised for that. Whatever way you approach it, *God Fodder* spells fun.  
GEORGE KAY

## LAMONT DOZIER Inside Seduction (Atlantic)

Lamont along with the two Holland boys wrote and produced some classic Motown, dug deep into the Southern funk with the Hot Wax period, and did a few solid albums in the seventies.

Shame that the nineties finds Lamont lost in the mire of MOR production and hanging around with Phil Collins, who 'helps' Lamont with this work.

Lamont croons his way through some very schlock filled tracks, like 'Pure Heaven' where he wants to "get into your bedroom eyes" and comments philosophically that 'The Quiet's Too Loud', but then again, we can't blame him too much there, since Phil Collins wrote that one.

The only things I liked were the beginning of 'I Wanna Hold You Forever' and the big soul ballad, 'Love In The Rain'.

Let's hope that the rest of the decade will be better for Mr Dozier.  
KERRY BUCHANAN

## SCHOOL OF FISH School of Fish (Capitol)

School of Fish seemed worth a listen mainly because of a connection with cult hipsters Francis X and the Bushmen (and a great kid smashing a guitar cover) and things have changed a bit. School of Fish have somewhat mellowed the Bushmen's aural assault, the distortion pedal still gets a workout here but in a much more polite manner. There's all these insidious sixties styled harmonies creeping in here too, the sort of thing that goes well with the sort of angst-ridden lyrics these guys come out with. It's the whole sugar-coated bitter pill deal. It's all quite pleasant and listenable too, if not exactly challenging. *School of Fish* sort of makes me think of Crowded House fuzzing out a bit, or one of those 80s/60s outfits like Pylon aiming for the charts. If you like your pop melodic, sort of anthemic and with a touch of harshness, then this one's for you.  
KIRK GEE

# SLAG

PUT JAMES BROWN BACK IN JAIL! Yussir! Like, what's he going to do now he's out? Record another FUCKING DANCE SINGLE?? PERHAPS? Just MAYBE?? Another JIGGA-JIGGA-JIGGA piece of CRAP PROMOTIONAL MERCHANDISE for FLARED TROUSERS? Don't we have ENOUGH?

Yes we DO, FUCKING DANCE SINGLES are a DOLLAR a DOZEN and we DON'T need ANY MORE. PUT THE OLD BUGGER BACK INSIDE. Give YOUNG WHITE BANDS WITHOUT SOUL a CHANCE.

Yes readers, ELVIS SLAG SUPPORTS TUNELESS WHINERS IN DOC MARTENS. People like SPUD and THE NIXONS and MICHAEL "WHINY CRAPPY PEOPLE" STIPE. What would those boys DO if they were FORCED TO SELL OUT to the EVILS of the DANCEFLOOR? Apart from MAKING MONEY and ENTERTAINING PEOPLE they would be FUCKED. What would SONOMA MESSAGE write about for STUMP MUGUZINE? HOW would she WALK in SIX-INCH PLATFORMS??

BEWARE OF JAMES BROWN! He is doing the DEVIL'S WORK. NO HUMAN BEING COULD HAVE HAIR THAT SHINY.

4.25: Thrown out of pub for talking too much.  
5.30: Decide CHARLIE WATTS is the VANILLA ICE of the 40s. Cor blimey.

ELVIS SLAG'S GROUPIE NEWS: Hi Girls! Isn't it GREAT being a GROUPIE? Gee WHIZ! Well NEWS on the AGENDA this month features the LOVELY GIRLIE who went home one night with a LOCAL SEXY PIN-UP ROCKER. Great! Neato! Way cool! Worked out who it is yet? Why not complain to the editor, and he'll make me apologise next month! Gee whiz!

Anyway, the GROUPIE and the SEXY ROCKER arrived home with the intention of PARKING on each other's respective G-SPOTS. It is all ROMANTIC and KISSY-KISSY but then the GROUPIE does something EXCITING. She GOES WILD! Yes REALLY WILD! She TEARS ALL THE POSTERS OF ROCK STARS OFF THE BEDROOM WALLS!

Like, you CAN'T MAKE a METALLER lose his ERECTION any faster than THAT! GOODNIGHT VIENNA!

But WAIT. There is MORE! The GIRLIE does NOT STOP THERE. She DEMOLISHES the WHOLE FLAT. The SEXY PIN-UP METALLER is almost in TEARS.

Listen Girls: if you're GOING to do something POINTLESS and DESTRUCTIVE, then DO IT ON STAGE like everyone else.

JESUS LOVES YOU? Like sure, He says that to EVERYONE.

This issue came into LIGHT at the recent SATAN LOVES YOU gig at the POWERSTATION. Yes THEOLOGICAL ISSUES are not beyond ELVIS SLAG.

INSIDE, the STRICTLY OVER-20 CROWD ("Two ikewaters please") were MOVING and GROOVING to the sound of FREAK POWER and the WARNERS. (Hey! Do I detect TUNELESS WHINERS IN DOC MARTENS? RIGHT ON!)

But OUTSIDE the POORSTATION there is EVIL AFOOT. Dozens of SHINY HAPPY RELIGIOUS PEOPLE are putting BROCHURES under the windscreen wipers of EVIL CARS.

What do the brochures say? Why it is a MESSAGE of LOVE.

They say: "GOD LOVES YOU!!!!!! SATAN HATES YOU!" and on the back they say in ballpoint: "Would Satan die for you? Jesus did!"

What a LOVELY REMINDER. But wait! They have spelt "Jesus" with two E's. OH DEAR.

And speaking of JESUS, here is news of JESUS JONES, the SPIFFING BAND who DIE ON STAGE ... It was reported in last month's UP TO THE MINUTE AUCKLAND STAR-STYLE COLUMN that the BAND had a BIG MASCULINE PUNCH-UP the moment they got off stage in Auckland.

This is TRUE. Now ELVIS HAS learnt MORE. JESUS JONES were in fact SO TARTY with each other than by the time they arrived in AUSTRALIA AUSTRALIA AUSTRALIA they were NOT TALKING to each other AT ALL. Why? Because the SINGER said Jesus Jones were HIS FUCKING BAND and that the GUITARIST should LEAVE.

THIS is what COMES from making FUCKING DANCE SINGLES. If they were POLITICALLY SOUND WHINERS in DOC MARTENS then this NEVER WOULD HAVE HAPPENED.

There's only one thing for it: PUT JAMES BROWN BACK IN.  
ELVIS SLAG



DOMONIC ROSKROW'S LETTER FROM LONDON

Cor blimey me old china! It's your old mate DOMONIC ROSKROW writing you a FEELING BETTER (letter) all the way from CAP AND GOWN (London Town). As I always say, the hardest thing about working in New Zealand was keeping my foot in my mouth for two years. Anyway, here's a review of my first LUVELY day in LUNDUN (no chance of bumping into a Kiwi support band here eh? Cor blimey):

- 8am: Arrive Heathrow.
- 8.30: Get pissed.
- 8.45: Hop on me bike, drive down the frog and toad, order a pinta bitter, see the old missus.
- 9.00: Decide that ICE-T is the MICK JAGGER of the 90s. Does this mean MICK JAGGER was the ICE-T of the 60s? Cor blimey.
- 11.00: Riot in the streets, pull the walls down, start the revolution.
- 12.15: Get pissed again. (Two beers this time.)
- 3.20pm: Decide KEITH RICHARDS is the TINY TIM of the 50s.

PARTY PEOPLE OF THE WORLD UNITE

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# PUMP UP D'ANGELO



For the complete collection of Nude Madonna photos send a self addressed stamped envelope and \$15 (cash, no cheques) to: Photo-copies By Mail, c/o Nick D'Angelo, c/o Box 5689, AK1. You'll receive stunning proof that the Material Girl is not a bimbo but a woman in control of her own body (who just happens to like flashing the flesh). To protect your pictures further please include an extra \$10 for Ezi-Wipe Laminat.

Yes, it's MADONNA month! Every magazine you look at has pages and pages of the CONTROVERSIAL ONE as seen in her new movie IN BED WITH MADONNA. If you ever wanted to get into bed with Madonna then this movie, screening August NZ time, is for you. It's a completely candid look at the private life of Madonna as she goes about her BLOND AMBITION tour.

Yes, a totally warts and all look at Maddy, completely unscripted or unrehearsed. Quite a departure from a woman who has slavishly controlled her media image every step of the way. Until this movie, that is. Yeah, right. Evidently the guy writing her unauthorised biography says all decisions are made in the boardroom: "... this is the date we allude to Lesbianism. Another movie beginning in August is NEW JACK CITY. Believe the hype, it's a hardcore GANGSTA flick and it's the real deal. Striving for "realism" some bits are laughable in their simplicity, but then we can't all be down with streetculture can we? So they had to make it so that even you could understand it.

Yes I've already seen the film but that's not worth trumpeting about when SOME BFM STAFF have already seen it on video. Much has been made about Ice T in the film playing a cop. Nothing for the fans to fret about, it's really Ice T playing Ice T. And some bastard shot his mother ...

Not a film to take your girlfriend to, NEW JACK CITY features lots of hoes getting their faces slapped. Or worse. No, to get your girlfriend all squishy take her to HARLEY DAVIDSON AND THE MARLBORO MAN the ultimate in movie product placement! Yes, this is the intriguing tale of two men heavily into leather. One prefers motorcycles and the other prefers horses but they both like to ride!! Starring Don Johnson and Mickey ("Phillip" to his mum) Rourke.

Plenty of movies on telly at the moment, with most of the crappiest (therefore the best) on during the day on Television One. Recently screened was an amazing animated film by RALPH BAKSHI, who has inspired many a NY Graffiti artist. I didn't catch the title but another film featured lesbian sex!!! At 3 o'clock in the afternoon — corrrrr!!!!

One rare gem was not a film but a mini-series: HOLLYWOOD WIVES. Featuring a number of b-grade talents (including a pre-Murphy Brown CANDICE BERGEN) it's hard to believe that as recently as 1985 (when it was made) women wore so much lip gloss.

Not to be outdone by the aforementioned lesbian sex on Television One, TV3 recently broke the porn barrier with CLASS OF 74.

Admittedly only soft porn, but titillating nonetheless, this classic screened one Sunday night after ARSENIO HALL. The film was made even more laughable by the fact that it was obvious everyone in the film was taking it seriously! Probably thought they were making an art film.

Speaking of which, it's FILM FESTIVAL time in Auckland this month, which means a financial shot in the arm for Cafe owners. You can't just go to a film in Auckland, you have to spend at least 40 minutes afterwards drinking coffee and discussing loudly the merits of the movie. The truly pretentious will also spend 20 minutes before the screening, drinking coffee and discussing loudly the merits of the movie.

McDonald's are set to join the CAFE SET with the introduction of its new McCAPPUCHINO. This new product line will be launched in NZ with the opening of their new outlet above BRASH'S in Vulcan Lane. This news will no doubt be greeted warmly by the High Street fashion mafia who can now savour the delights of a 95 cent cheeseburger without having to run the gauntlet of ugly black people further up Queen Street.

UPPERS  
BELINDA TODD — How can anyone not love this woman? She goes where others fear to tread — including the back seat of the Funny Business Hoonmobile! There she was, getting 'gangbanged' by the hoons on telly! during an item on Funny Business. As Trevor De Cleene would put it: "This woman has testicular ability!"

SASSI — Door dolly (they hate that word) at the Box for the last seven years, Sass has finally saved enough of that pitiful salary Grigg was paying her to afford a one way ticket to London. A ray of sunshine on an otherwise dreary night, she will be missed. (But by who I can't say cos that would be too much!)  
NGAIRE — Her self titled album has been playing in our office for the past fortnight. Our editor liked it so much he bought the (record) company! Actually he already owned it but that's not why I love the album so much. This girl is sooo fine, and the album is smooth!  
IN BED WITH MADONNA — Others at the preview said it was fairly warts 'n' all, that she allowed herself to be shown looking quite 'doggy'. We can't have been watching the same film, the woman's a goddess! I must have been gaga the whole 90 minutes. The concert staging was amazing, her dancers were fab-u-lous, and as for that bit with the bottle at the end ...

DOWNERS  
HO! HO! IT'S SATURDAY! — Full credit to TVNZ for realising their mistake and whipping this one off after only two weeks (of dismal ratings). Nightclub owners up and down the country must now be rubbing their hands with glee. The show has been moved to 11 pm

Saturday to run up against TV3's "TVFM" which is a 'guitar orientated' music show. I shouldn't diss it sight unseen, but funkophiles like myself will have little to stay home for.

MADONNA — The conspiracy theory goes like this: Why would a non-smoking fitness freak like Madonna use cigarettes as props in her photo shoots when looking for that sexy seductive pose? The answer alleges that she is getting big bucks from the Tobacco Companies to promote the glamorous nature of cigarette smoking. Who can say what the truth is.

THE BUDGET — Boy, oh boy, oh boy! Predictions include denying the DPB to mums under 18, making parents financially liable if their errant sons can't make the maintenance payments, and a tax on bonking. I have no idea but I know it's going to be bad news, and that crime will increase significantly.

CRIME — Listen mate, I know it's tough out there, but there are better ways to make an earner than robbing our flat. Now we've had to spend all that money on security equipment. (I would've done what other people do and gone out and stolen a pitbull, but for the fact I'm allergic to dogs.)

## garage

### HALLELUJAH PICASSOS Peanut Butter Now ...! (Dinosaur Tapes)

"Psychedelic reggae" crows Roland — welcome to a three song cassette from Hallelujah Picassos showcasing three completely different facets of the band. 'Peanut Butter' is a schlepmy shuffly reggae ode to Peanut Butter (?); 'Black Spade Picasso Core' drops into low grunge guitar gear topped off with Beastie Boyish vocals from Roland Rorschach (the Hallelujah's ace spade), while 'Shivers' gives guitarist Peter McLennon a chance to prove that not only can he make movies and play reggae he can also write a touching ballad. This tape is a tasty morsel before the album due later this year, check it out. Send \$5.30 to Picasso Core, Box 1869, Auckland.  
DONNA YUZWALK

### ANDREW JOHNSTONE Morrinsville Tonight

Recorded at Tandy's in Hamilton, this four song EP by Andrew Johnstone could be worse. I mean, *Morrinsville Tonight*? Actually, it's fairly respectable and at least worth a listen if you're into, say, early Midnight Oil. Essentially pub-rock, it begins with 'Stumble', a shambling pop

song with some nice lead and backing vocals. 'Carried Away' is bland, always a problem for pub rock sort of stuff. But things look a lot better with the faintly Lloyd Cole-ish 'Vacancy At The Love Hotel' — a cool sleaze title for a song. Remember the Hoodoo Gurus? Well, this is a bit like that but not quite as rugged.

*Morrinsville Tonight* is boogie down at Morrinsville party stuff. Anyone who can make Morrinsville sound like a wild hot place to be (... 'maybe we can ride those hills like they were waves to some secret place' wool yeah! ...) must have something going for them. Good, but don't expect this EP to send you into a musical frenzy, OK?  
SHIREE LOVE

### THE BLUE ROOM (Self-titled)

Um ... incredibly interesting production. Occasionally it is difficult to distinguish between the his and 'real' instruments. Laidback hippy music with lots of 'hindus' and 'incense', even the odd sitar type effect or two. Do I detect a slight Velvet Underground or Syd Barrett influence? At their most dippy, that is.

30 BPM is when it moves uptempo. If someone stuck this band in Airforce studios the resulting album would probably be a masterpiece — if it was 1973. 'Hug' in particular has to be heard to be believed.  
SHIREE LOVE

### MERLENE CHAMBERS I'm Your Backdoor Girl

'Back Door Girl' (the song) is one fair-suck-of-the-sav spitball of righteousness, solid enough evidence of the old axiom about how if you want shit done right, you do it your own self ... Merlene does everything here, & does it great — great vocals, great gtr, great bass, great, especially great drumming, & did I already say great vocals? No I didn't, I said "great VOALS" but that's just cos I can't type too good. Like Lou Reed once said, or actually I guess it was W.B. Yeats, anyway he said "The best lack all conviction & the Worst are filled with passionate intensity", it was from a review he writ about that band The Worst, anyway what he was talkin bout there was rock & roll, Rock & fuggen Roll, bub, & what this is, is, ditto, the way how only gurls still know how to play it, & talking of which, actually one o' the other tracks on here consists of some kind of curious variations on Celia Pavlova's 'Cosmic Love Vibration' which benefits from drum-machine precision instead of the scattered flailings that attempted to pass off as "drumming" on the original, & a bunch of dumb changes that undermine any intended resemblance to same, the whole serving as launching-pad for some dweedly John Segovia impersonations. Well, whatever turns you on I guess! It's a free country!  
DUANE ZARAKOV



## THE NEW ALBUM Hey Stoopid

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# DANCETONES

Welcome to a new *Rip It Up* column, concentrating on the latest in dancefloor releases both locally and internationally.

## FAVOURITES OF THE MONTH

First up is the new single from the current darlings of the British music scene, MASSIVE ATTACK. Having reverted to their former name (being the "sensitive" group that they are they changed simply to Massive whilst Bush and Hussein had their little tiff in the gulf) the heroes from Bristol have come up with a scorching follow up to *Unfinished Symphony* in the form of the soulfully wailed 'Safe From Harm' (83bpm). Available in its original 12" and a tasteful remix by Paul Oakenfold and Steve Osborne, this may be too slow to dance to but deserves to be in any discerning soul music fans collection. If you haven't already got the album you're missing out on one of the best this year. (Massive Attack's *Blue Lines* is available on LP, cassette and CD through Virgin).

Once upon a time there was a man called HERB ALPERT who used to play with a band called the Tijuana Brass (you may have seen some of this group's vinyl gems in your parent's record collections). Well, it's now become quite hip to listen to Herb so you should all get out and listen to his new single 'Jump Street' (112 bpm). Remixed by DJ Streets Ahead, this heavily jazz influenced dancefloor chugger features samples from the JUNGLE BROTHERS and some dreamy vocals from newcomer Yvonne de la Vega. Available on 12" single as well as his locally released album *North On South Street* this single is a refreshing change from some of the drab dancefloor releases out at the moment. Well done Herb... one of the best soul tracks last year was 'Release Me' by FATMAN & STELLA MAE on the FFRF label, and this month sees the return of FATMAN with a new single 'I Found Grooving' (118 bpm). This female rapped house stomper features some fierce drum programming and is already appearing in some of the finest UK DJ's top ten songs of the month.

## THE HIPHOUSE TIP

Huddersfield's PLUS ONE return with the instantly likeable 'The Song Will Always Be The Same' (121 bpm). Much more commercial than their previous hit 'It's Happening', this single contains a wicked rap, lovely female chorus and some great samples from DEREK B and ROB BASE for good measure. Highly recommended and appearing soon in a nightclub near you... Belgium's one man production team TECHNOTRONIC just won't go away, even after losing both YA KID K and MC ERIC as vocalists. Anyway, this time he's recruited some shocking rapper named Reggie and come up with the crap single of the month 'Move That Body' (122 bpm). Available on ARS through SONY MUSIC, this sounds like BETTY BOO but ten times worse and

seems like a waste of good vinyl... looking Statesides, the latest project from studio wizards MUSTO & BONES bears the dody name PCP or People Can Party. Sounding very similar to their dancefloor smash 'Dangerous On The Dancefloor' this latest effort 'Keep It Up Dance' (123 bpm) appears in six mixes on the US 12" with the Musto & Bones Club Mix being of most use.

## RAP & SWINGBEAT

European producer NUF-EL-TEE's new double A side 12" stands out from the rest for its AA side 'Nuf-El-TEE's Jam' (112 bpm). Using the all too familiar funky drummer breakbeat, samples from *Grease* and SNAP's 'The Power', this instrumental track is a monster and will have you hooked from the first listen. Anyone who enjoyed 'Swing' by the DEFF BOYZ should check this one out. For the purists, the soulful 'Look What Love Did' (88bpm) on the A side may be more to your liking, featuring the great vocal talents of Noel McCalla... READY FOR THE WORLD on US black urban label MCA break a one year silence with their new single 'Straight Down To Business' (107 bpm). Produced by MCA stalwart Louil Silas Jr, this Teddy Riley influenced swingbeat jogger has pleasant harmonies and a great vocal hook. The 12" contains Radio Edit, Extended instrumental and Hip Hop versions with the latter containing samples from COLOR ME BADD's 'I Wanna Sex You Up'. Turntable chores are handled by Chris 'The Glove' Taylor who some will remember from the Streetsounds LP days. Highly recommended... STETSASONIC the hop hop band release the third single from their *Blood, Sweat And No Tears LP* 'So Let The Fun Be' (100 bpm). Produced by band member Daddy O, this is their most accessible single for quite some time with its swing influenced drum patterns and abundance of samples (including Massive Attack's 'Unfinished Symphony'). British duo PM DAWN and their second vinyl effort 'A Watchers' Point Of View' (123 bpm). Out on GEE ST records, this is far superior to their debut outing, with its confident laid back rap and catchy chorus. This could be huge, especially if the wonderful video ever makes it to our tired TV music shows. Available now through Island records in its original 12" version and "trip" prodded remix.

## IF YOU BUY ANY RECORD THIS MONTH MAKE SURE IT IS:

The scorching new single from none other than LISA LISA & CULT JAM. Produced by the US hit making duo Cole & Clivies (better known as C&C MUSIC FACTORY), 'Let The Beat Hit Em' (115 bpm) contains more samples than you could recognise plus the trademark C&C tough drum programming. Out locally soon on SONY MUSIC, this sounds massive in the clubs and must have a show at airplay on NZ's more progressive, upmarket FM stations. (Don't bother about 89FM, they don't play "superficial" dance music). Until next month, keep grooving. GRANT "SAMPLE GEE" KEARNEY

# RUMOURS

## AUCKLAND

Taranaki band **Sticky Filth** are in Auckland at Last Laugh mixing their new EP which is going to be released on their own label Fullmoon Records later this year. If you want one of their mushroom ball t-shirts, send \$23 to Fullmoon Records, c/o Oakura Post Office, Oakura, Taranaki... while we're talking about things hard, fast and heavy, **Ultimate** and **Phobia** are undertaking a national tour in August, and Ultimate have a six song cassette out soon.

Chic watering hole **Cause Celebre** is now going to be open from 11 pm to 5am and serving great breakfasts from 2 or 3am... **Honeylove** are releasing a seven song cassette called *Kiss Me I'm Cute*. You can go to their tape release party at the Parnell Library Hall on July 27 and buy Honeylove t-shirts and stickers as well... **Semi Lemon Kolas** have released a cassette album called *The Extended Pleasure of Reality* on sale exclusively at Real Groovy Records for \$12.95... Auckland covers band **Headwaiters** (residency at Shinos) have released an EP featuring three original songs and are touring nationally to promote it... the **Clear** are recording at Writhe with Brent McLaughlin for a new album (dist. Flying Nun) and are apparently changing their name to Lung... if you missed Brent Hayward's 102 second movie *Mondo Biko* at the JPSE night the other night you will have another opportunity to witness it at Bruce Hubbard's forthcoming **Feast Of The Flowering Night** featuring films and bands at 166 Symonds Street on August 23... seems the Gluepot is getting even busier with Wednesday and Thursday nights getting booked up.

New band in town are **Dead Flowers** with Bryan Bell and Damon Newton (ex Bad Boy Lollipop), Rob Dollars (ex Psychodaisies) and David James (ex Hot Rats). The band's first Auckland gigs will be late August. **Surge** nightclub has folded after a brief but incendiary life as the city's only "alternative" nightclub. Where will all the bad dancers go now??? **DONNA YUZWALK**

## WELLINGTON

**Shihad** have their four track EP *Devalve* out now on Pagan and head out on an extensive national tour this month with locals Head Like A Hole in support... the **Warratahs** release the single 'Backlog of Love' from the album *Wild Card* this month... David Greer has a three track tape *The Kivi Battler* out now and Paisley Park Battle of the Bands runner up **Vas Deferens** have *Original Hits*, a seven track tape in stores now. Winner of the Battle was **Brooklyn Express**. Winners of last year's contest Southside of Bombay have recorded a single produced by Ian Morris.

**Emulsifier's** four track EP on Wildside is selling well locally and both Charlotte Sometimes and Six Volts have new albums due. The Volts will reform for a final tour to support the album *Stretch*. All members of the band are busy in other projects about town. The **Brainchills** featuring Janet Roddick, David Donaldson, Steve Roach with Tim Robinson have been popular at the Antipodes bar at Trekkers with a new performance room planned at that venue... **Craig Talbot** has a second tape of

originals completed under the name The Last of the Big Spenders produced by one Jack Kerouac aka Darren Watson. With **Smokeshop** now history Watson has been working at the Oaks with a new lineup of the Hot Leftovers and has been recording and touring with Dave Murphy. **Lushburger**, having sold most of their debut release, *Will Flush* have recorded 11 tracks at Progressive and recently re-recorded the vocals and they are looking for a deal.

**Amazing Broccoli** are in Writhe this month to record seven tracks for a tape release and will tour nationally in August... **Skapa** have a new line up and are touring and hope to complete their album soon... new five piece **Garbage and Flowers and the Drain** is to do the odd gig. **Croft** have turned in some impressive gigs recently and the one-off reformation of **Bumpin' Ugly** was a scorcher with the addition of the Purple Kite horn section aka Andrew Clouston and Vaughan Horn. Guitarist Jeremy Jones has also been working with the **Out Swingers**, resident at the new Remix Bar above Clare's, that also features the vocals of diva Susan Lei'ataua.

**Harry Death** have a new album on the way and had a successful southern tour only to find many absent possessions and a long gone flatmate on their return. The word is out!... drummer **Neil Cruikshank** of Puffy, Charlotte Sometimes and Ruuamoko will be representing a number of local independent acts at the New York New Music Seminar with Jim Moss of Jayrem... **Merlene Chambers** is to record 'I'm Your Backdoor Girl' at Writhe. The Empire Warehouse is still operating sporadically and they now have an in-house video to record shows... Llama from

**Spermicide** is now playing bass with the **Torpedos** who also feature Rupert ex-Dodge Weir on vocals, Dougie ex-Mindfuckers on guitar and Chris on drums.

Radio Active PD **Ania Glowacz** has left for a northern hemisphere summer being replaced by Peter Harrison... film and music buffs should check out the season of silent films by Asta Nielson at the Film Festival with live original music written by Dorothy Buchanan and performed by Prelude... the **Naked Angel** parties put on by Terminal City Productions behind the St George on Friday and Saturdays are offering DJs and live action till the wee smalls. Take your dancing shoes... Happy fifteenth birthday to Radio Active this month and goodbye to Chelsea Records as they go to the wall.

And hey, instead of bitchin' about not being mentioned here in, swing by Solid Air and tell me your news. I'm not omniscient.

JOHN PILLEY

## DUNEDIN

The major musical event of the next few weeks is the People's Promotion organised **Battle of the Bands**. Featuring 36 local bands it will run over three weekends from 18 July at the Crown. Each night will feature four bands with a rotating roster of judges. The final, with special guest judges, will be held at Sammys on 10 August. All the heats will be filmed by local TV station Channel 58 with highlights shown the following day.

The **Death Ray Cafe** album has been delayed due to problems with the cover art work (where have I heard that before?). The album's release will be marked with a South Island tour... the **3Ds** will celebrate their third anniversary

# FANZINES

## AAAARGHH No 7

From out of Palmerston North's chilly environs comes *Aaaarghh No 7*, the latest installment in one of NZ's highest quality zines. This one ain't gong to appeal to the spotty alternative mob though, this is a solidly metal publication. *Aaaarghh* is huge, crammed with interviews and reviews of not only albums but demos as well. If you like getting mail and new music then the demo addresses will provide you with hours of fun. The musical slant is very much on the totally brutal side, lots of death/thrash/speed stuff with everyone from Anthrax through to the likes of Sedition, Gore Story and Pestilence. Well written and presented, *Aaaarghh* lives up to the true fanzine test and fills a big gap in the market. At only \$5 it's definitely worth checking out, even if only to get the latest on the Swedish doom scene [oh yeah — they even cover local stuff — cool Shihad interview]. Write to PO Box 782, Palmerston North.

## BEATO

From the king of the Christchurch underground Beato scene, Duane Zarakov, with a little help from his friends (Steve McCabe, Celia Pavlova, Bill Fosby to name but a few), jam packed with record reviews (Tater Totz, the Tinklers, Redd Kross, Jad Fair, the Dirty Lovers and much more), the whole shebang fly-spotted with lame jokes and inane rumours, arcane scatological references,

B-grade flicks and pulp fictionalisms. In short, very funny indeed. But be warned, *Beato* is for people who know how to read — crowded text, few pictures, may perplex Aucklanders. Next issue out eventually.

## ALLEY OOP

Intellectually circumspect South Island orientated fanzine, described by head scribe Paul McKessar as "a parochial Dunedin magazine with a perspective on the like-minded global scene rather than the rest of New Zealand. We try to cover what we're interested in as well as informing NZers about the sort of 7" from America you won't read about in *Option*". Which means issue number 9 includes US Singles column, plus reviews of releases by Terminals, 3Ds, Dead C, Plagal Grind, Peter Jefferies, Skeptics etc. Bruce Expressway Russell and Jeff Ruston are the other two brains involved in this enterprise. A thousand copies are printed. Sold locally for \$2 but most destined for overseas. Latest issue features interviews with Dead C, Strange Loves and Skeptics.

## SUNBURN

The granddaddy of Christchurch fanzines, edited by Grant McDonagh, who is also the man behind Passage Tapes. Famous for its mind-bending political tracts on major subjects like fascism and "reintegrating the misunderstood" as well as coverage of

with a night at Sammy's on 24 July. They will be joined by **Jane And The Magick Heads** with the **Renderers** possibly playing to give the two Davids a break. A 3Ds album is in the pipeline with recording to begin towards the end of August... a couple of new bands are the **Windows** who sound as if they graduated with Propeller's Class of '81 and **Isolation Backlash** who I haven't heard but their vocalist is one of the few people who publicly admits to listening to the Dead C.

The planned **Rampant** EP will now not happen. Instead, a limited edition tape has been put out with a CD to follow... ex-members of Johnson Sharkscreen and the Sferic Experiment are practising together under the tentative name of **The Children's Television Workshop**... to avoid the repossession of their Marshall amp **Cydops** played to a large crowd at Super 8. Also playing was a partial Goblin Mix reunion featuring David Mitchell, Alf Danielson and Peter Jefferies... earlier this month the **Strangeloves** visited Timaru with **Funhouse's** Justin McClean... Music Mansion is the name of the city's newest second hand record shop. It can be found in London St just up from the Albert Arms... following on from the acquisition of new carpet five odd years ago Records Records now has a new paint job. Roy Colbert's choice of blue and yellow should at last push Albie Albertross off his perch as the Otago Nuggets No 1 fan... the artists on the Radio One compilation album are: the Websters, Glovepuppet, Ann Mein, Tin Soldiers, My Deviant Daughter, Lesser Gibbons, David Eggleton, Cynthia Shaul, Big Eads Used Farms, Laughing Gas, Das Phaedrus and Quatermass. CRAIG ROBERTSON

local music scene. Unfortunately poor quality photocopying means a lot of the text is hard to read, but there is lots of local archival information hidden in them there back issues. Available from Box 16356, Christchurch.

## YEAH BO

Auckland fanzine supposedly about skateboarding but just as much about music — live reviews, interviews with people like Second Child and S.P.U.D., record reviews etc written in the manner of a 15 year old surf punk from California (in fact, Andrew More from Herne Bay). Regular cult features include Dr Moanhead's advice column and pornographic ranting from local A-head and GG Allen disciple "Kid" Bukowski. But if you're just interested in skateboarding, there's pics of that kind of activity as well. Available irregularly from retail outlets like Real Groovy. Next issue coming out in video form soon.

## SPLINTER

Originates in Blockhouse Bay, stories from as far away as Seattle (the editor has contacts). That's why the last issue had a chat with Babes in Toyland and a kooky cartoon interview with Jad Fair, plus articles on Seattle band Coffin. Lotsa local reviews of baby boomer bands like the Semi-Lemon Colas, Anonymous Guru and Deep Sea Racing Mulletts. One dollar from 228 Whitney Street, Blockhouse Bay, Auckland.

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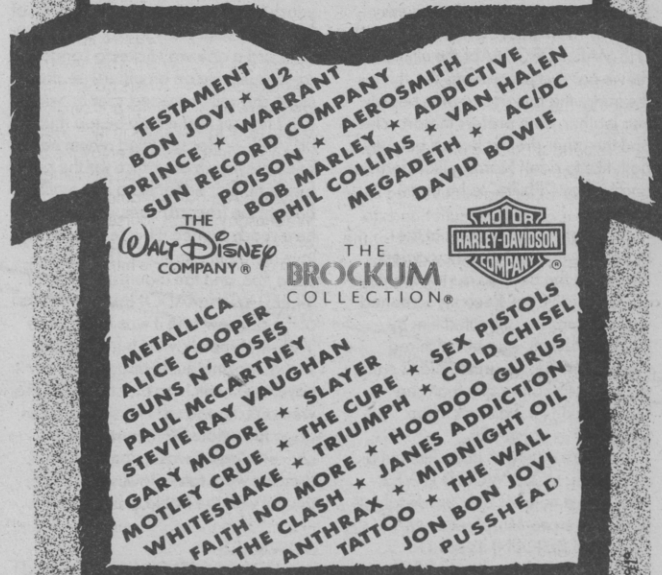
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# Live!

## MOTORHEAD, SHIHAD Town Hall, Sunday June 30.

A very early starting concert for this one, which is fine by me. Shihad knocked out a great support set full of precision and exuberance. Their new material shows signs of deviation from the traditional territory, which is always welcome.

This was an evening characterised by sharp contrasts between the young and the old. Lemmy himself commented on the fact that he was old enough to be the father of most of the members of the audience. Motorhead were simply classic rock n'roll. Every cliché was pulled and stretched out to the point where it became a comedy act. The group obviously enjoyed themselves with witty stage banter to control any possible tension, even when one less than sane individual decided to climb on top of the PA. "Don't fall o me!!" was the warty one's prompt response.

The set was comprised mostly of material from the new 1976 record with standout tracks being 'Angel City' and the moody 'Love Me Forever'. The crowd seemed somewhat tame compared to previous Town Hall affairs but when the 1976 backdrop was removed to reveal the true Motorhead logo the crowd went wild to the backdrop of the classic encore 'Ace of Spades'.

A great concert, and proof to the fact that you don't have to mellow as you grow older. Motorhead could well become the first heavy metal pensioners!  
LUKE CASEY

## SONIC TWISTERS PLYMOUTH FURIES Powerstation, June 22.

The Plymouth Furies started this rather jolly but damn chilly night off playing to a slowly filling Powerstation, the crowd unfortunately still sparse by the end of the night. Still, this did not seem to reflect on the bands who played full on to an enthusiastic audience. Much better in fact than the pussy rockabilly band on the video screen between sets.

The Furies do a lot of covers well, working their own sound into classics such as 'Fever', 'Domino' and 'Quick Joey Small'. Watching a drummer applying 1234 beats as well as theirs is always driving, with chugga chugga guitar and bass more so but it's the singer who makes this band roll. Influences like Elvis, Lux and the punkier early 80s psychobilly style are apparent but to really shake it more personalised vocals would be cool. Even so, definitely one of the better singers in Auckland, with a voice that seriously hits those bastard bottom notes.

This band should be more popular but they seem to be preaching to the converted rather than converting rock n'rawl fans other than quiff heads to their cause. Same could be said for the Sonic Twisters, for what they lack in jen-you-whine southern USA singing impersonations they make up for in howls between proper verses. Some nice instruments too — two flying V guitars, double bass, semi-acoustic guitar and a wicked looking drumset if you're into toms. Playing drums standing up looked very hip too. Hell, I could describe their clothes if you like but suffice to say they looked like Joan Jett's backing band, ok? Actually, come to think of it they played like Joan Jett's backing band too with reworked covers taht I'll bet Joan Jett's backing band have played though perhaps not in quite the same way, which was a plus. The pattern seemed to be a Dee Dee Ramone — whoops, Dee Dee King—like 11213141 followed by fast and speedy chorus then slow angst

then fast stuff again, or perhaps the other way around. Concluding with boom boom... boom schssshhh to finish. See what I mean?

The second set with double bass was the better of the two complete with the spin the bass around trick and I'm still wondering how much practice it took for the lead guitarist to perfect balancing on top of it while both kept playing.

Anyway, they and the Plymouth Furies were good with an obvious unabashed enjoyment of what they were doing and I enjoyed them a nd so will you if you go and see them next time.

SHIRÉE LOVE

## THE WARRATAHS AL HUNTER Armadillo Restaurant, June 27.

Much as I love spending my time watching loud, obnoxious youngsters hammering their instruments into submission in the name of art, variety is the spice of life so I the combination of the Warratahs and Al Hunter seemed like a damn good idea on yet another wet Auckland night. Things didn't stay cold and miserable for long though. The Armadillo was literally overflowing with one of the wildest crowds I've seen in a long while and the place was truly kicking. There was an insane mix of hooligans, westies, yuppies, punks, and petrolheads all tanked up and ready to go, an ideal atmosphere for the kick-ass singalong that the Warratahs usually deliver.

Sure enough, the wannabe Texans from Wellington were in fine form, and the crowd ate it up. The major criticism that seems to be levelled at the Warratahs is that they're not 'real' country but what the hell do you expect in New Zealand? They were plenty real for me, lots of nice hooks and melodies, a little rough round the edges in places and most of all, they really seem to be enjoying what they're doing — no tortured artists bullshit here. The Warratahs tore through a set of old favourites from 'Settin The Woods On Fire' to their own gems like 'Hands Of Heart' or 'Maureen' which proved they really can write a damn good pop song.

As if this wasn't enough, Auckland's own Al Hunter, ably assisted by Neil Findley, proved that he too knows his way around a few melodies. Al really has a great voice and with Neil adding some real nice Bluesy harmonica he was a real counterpoint to the Warratah's full band sound. Later on in the night Al elevated himself to god-like status by ripping through what was basically a loose jam with a few Warratah's helping out. They just pulled a whole bunch of covers out of the bag and were simply, utterly brilliant. It was a real treat to kick back in nice, warm, clean surroundings and enjoy the bar band concept at its finest. Al Hunter plays the Armadillo regularly on Wednesdays so do yourself a favour and check him out. There's a bar to lean on and some fine music, which is pretty much heaven.  
KIRK GEE

## EMULSIFIER SPERM BANK FIVE SOUND OF MUCUS Dog Club, June 14.

I suppose this was a sort of grown-up alternative to the giant funk festivities organised for the following night, but it was also a great way to see Emulsifier in a small venue with some like-minded maniacs helping out.

After Sound of Mucus's relatively non-eventful dress wacky and play badly set, the entertainment machine that is Sperm Bank Five rolled into action. It's not often you find a band whose attempts to set the stage up are more fun that most shows I've seen of

late, and that was just Sperm Bank Five warming up. Once they were actually playing properly things seemed to take a few songs to fall into place but when

it was happening it was truly happening. From behind a sort of screen onto which movies were projected, Sperm Bank Five created

an awesome noise which I suppose could be called industrial but really it has too much life for that. Behind the blast of sound lie some clever samples and all sort of oddities, like a Latin American beat appearing for one song. Sperm Bank Five are always worth the effort to see, not just from a musical perspective — these folks really give you a show.

Next up were Wellington's finest, Emulsifier. Like Sperm Bank Five these guys really seem to enjoy themselves and it's infectious. Starting with a good, dumb-ass rap Emulsifier were a night of fun. They work their samples in with the riffs and just go wild. I like the less "acceptable" stuff, like the Black Flag rip-off 'Rise Above' which has some serious guitars, and the paean to petrolheadism, 'This One's For The Motherfucking White Boys' which celebrates being white with wheels over a sample from the DOC — very cool! The hits were played too, 'Terrified' in a very messy fashion and 'Rock Your Radio' in full rock mode, prompting all sorts of singing along. As Redds And The Boys were prone to say, "Ain't nothin' but a good time".  
KIRK GEE

## QUEEN MEANIE PUSS BLUE MARBLES GODSTAR

Surge, Saturday, June 22.

Godstar wasn't. In spite of the blessing. Live musicians don't break down due to technical failure. Hex of binary function begat crucifixion. Though the single song performed imparted a taste that left one salivating for more.

I admit it. This review is rife with nepotism. My sister's band the Blue Marbles gave their final performance in their present form. To say my sister's band is unfair. Caroline, Phillipa and Stephanie share vocals, guitars and the song writing. Ranging from the soulful to the strident to that sing-songy stuff best left to Mainlanders. With all that cavorting up front it's easy to forget Greta's tight syncopated rhythms, Deb's funky dancing basslines. The overall effect was loose. All that tuning up! However, this gig was not intended as showcase but celebration. On stage, offstage, these are the good times. Next stage?

Never early, always late, caught Queen Meanie Puss by the tail. A history that takes in Fisk and If, Deineke Jansen is still one shit-hot axeperson. These chicks are hot. Don't mess with them in a dark alley, they'll scratch your eyes out. Go cats go!  
BARBIE

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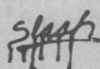
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# live!

## SECOND CHILD ZOMBIE BOY LESTER BANGS Dog Club, June 15.

Sometimes I wonder how come local gigs survive, judging by the attitude expressed by a lot of people I encounter, yet this Saturday was a step to showing why. A fine Auckland night, rain hosing down and mind-numbingly cold, what was there to do? Watch TV? Well, brain death will come one day but until then I'm happy not to experience it, so it was off to the Dog Club pronto. On a night as foul as this, Lester Bangs' head down, backs turned, riff out dourness almost made sense. They sounded very mid-eighties alternative and seemed pretty popular with the more gothic elements of the crowd.

Some of them reappeared as Zombie Boy, who worked the same territory but in a livelier style. The larger line-up enabled Zombie Boy to get a larger sound, melodies floated

around in all the mess and there was a definite energy. I would advise a little less reliance on riffs that sound so close to ones already used by Sonic Youth (it's called plagiarism I think).

Last up and suffering from the less than nice sounding mix were Second Child. These setbacks did not do a damn thing to slow down Second Child, they just plain blazed. They're a band with a ferocious sound, exactly what a rock n'roll band should be — driven and dangerously close to the edge. 'Right Up', the first song they did after vocalist Damian picked up a guitar was a moment of punk rock perfection, and the rest of the set wasn't far behind. On the slower tracks Second Child are a snarling beast and when they get uptempo things get really nasty, due in part to an awesome rhythm section featuring Jules of Freak Power and Barbara of Fatal Jelly Space. (incestuous bunch, these youngsters). Any case, you owe it to yourself to see Second Child live and if you can't manage that there are mutterings about a record, which I would imagine to be essential listening. A word in praise of the Dog Club, while I'm feeling so generous. It's still one of Auckland's best venues and they had the good taste to be screening Sam

Raimi's *Crimewave*, a moment of cinematic genius. I enjoyed myself.  
KIRK GEE

## ABEL TASMANIA! Dog Club, June 15.

For me, sport and music are inextricably linked. Both manage intense peaks and periods of unrelieved ennui. The greatest rock n'roll experience in terms of sheer volume must be — Formula One racing. Always the keen punter, I braved the foul and freezing weather to catch up with the Abel Tasmans.

Elvis is alive! Well sorta. The suit was. The vocal chords along with Ed Sullivan and thousands of tormented females soared out of the PA. On stage said suit and atop it a cut out Elvis swayed.

New band The Lure Of Shoes took their debut. Half thrashy — half melody. Standard two guitars, bass, drums. Most of the contrast coming from the dual vocals of Jane Dodd and James Moore.

Next up — Chris Knox. Well sorta. Elvis had his head replaced. His trousers were slashed to the knee and the ubiquitous thongs were placed on the stage. As some one pointed out, this is even better. Saving us the personal philosophy between songs. Yay!

Due to some over-zealous bouncing from the totally obnoxious barman (do something about it, Dog Clubbers) I DR'd and missed Peter Tait. Hear he was in good form.

Now as I have said, sport and music is mixed. A special treat for the appreciators of a good physique: a bodybuilding display — flex!

The Abel Tasmans, six and sometimes seven with the addition of clarinet, arrived. The strong backbone of Craig Mason and Jane Dodd laid down de riddum thick and solid.

Leaving the forwards to run and play. This is a team to be reckoned with. Ron Young and Leslie Jonkers on the wings laced the sound with the obscure and the classical respectively. Ron had an assortment of Korgs resembling Michael 'Chicken' Lawry's worst nightmare. Out front and up front Peter Keen and Graeme Humphries scored every time. Adding genius to an already swollen sound. Over the top came guitars, acoustic and electric, cornet, and clarinet by Donald. The effect was mesmerising. Before half time the man standing next to me was a slobbering mess. It's awful to see a man cry. Understandable though.

Peter's voice was pure caress and Graeme's challenge. Highlights of the set being opener, Johnny Cash's 'Folsom Prison Blues', 'School's No Good', 'Hold Me' and 'Hold Me II' refrain.

The Abel Tasmans are a mature capable band, turning on the sunshine. Another shiny light from Flying Nun. Hey spinner, listen to this.  
BARBIE

## JEAN PAUL SATRE EXPERIENCE MARTIN PHILLIPS CHRIS MATTHEWS, GODSTAR Gluepot, Friday June 28.

Godstar kicked in. In the best tradition of the basically black; Hendrix, Prince, even Kravitz. Godstar and drummer Michael, ripped through a short set of funky, spunky songs. Assisted by machines, guitar histrionics abundant, licks a la Electric Ladyland. In spite of the influence on his tattered velvet sleeve, gimme more. Can we have vinyl?

Chris Matthews is as vitriolic as ever. Sarcasm may be the lowest form of wit, in this case it's a fine art. No acoustic wuss, tightly backed by Gary Sullivan (drums JPSE) and Justin Harwood on bass and backing vocals. As, maybe live rehearsal for Saturday's 'Chicken Experience' this pared down version melted away any stray ear wax. Getting away with 'Lucy and Romona' and 'diddy Wah'. Whipping the originals into submission. Imagine this, a small boy, pyjamas askew, favourite bear clutched tight to his chest. Hiding away, in the undusted corners of the house on Maori Hill . . . I sit here and wonder, wonder what's out there, wonder what's out there . . .

Martin Phillips os charming and brave. Brave to face a full Gluepot with a twelve string and bare boned songs. As old as the punky thrash of 'Bite' and the premiere of the new 'Soft Bomb Pt 1', 'Halo Fading', 'Background Affair' a comment on our political climate. Martin's stories take shantyesque shape, sweep across the room. Songs sung true.

The entire night as our tooks a battering so did our eyes. Michael Hodgson's visual feasts and delights projecting across the back of the stage.

Headliners Jean Paul Satre Experience had a hard job to follow the fine entertainment that preceded them. Worse, they were uninspired and lacklustre. They have the songs. Anthemic songs of yours, 'Shadows', 'Flex', 'Elemental'. Their set flowing with newies. But they never picked up the pace til encore. A fine new song called 'Hold Tight'. JPSE have hot and cold nights. I look forward to another hot one. Tonight wasn't.  
BARBIE

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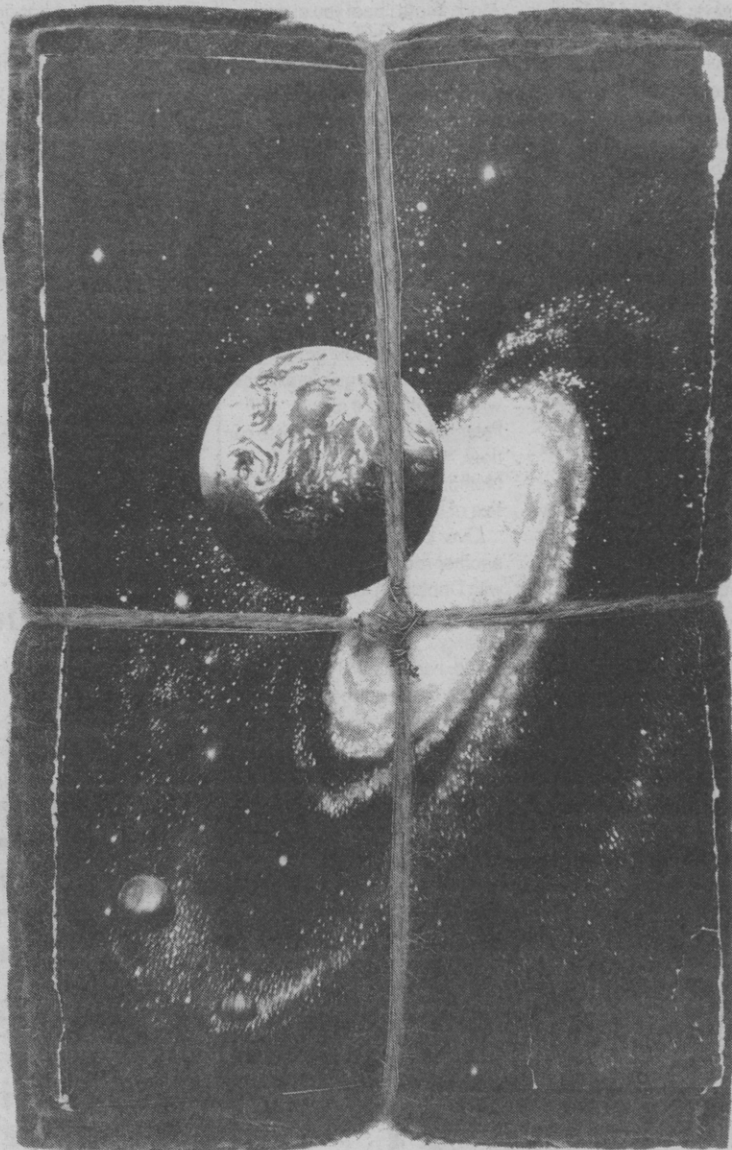
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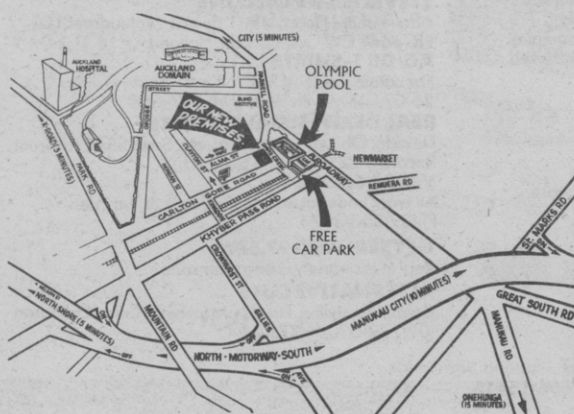


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# DEATH RAY CAFE



Death Ray Cafe is picked by many as the next up and coming alternative band from Dunedin. Or so BFM says. Hailed as New Zealand's answer to the Housemartins by the *NZ Herald*. True, their single 'I Love The News' is number fifty one on the charts and they have an album hard on its heels, but Death Ray Cafe see themselves as just regular guys. We sat and had a chat while the four piece munched out at Cafe Cezanne before their guest gig at the Gluepot.

Mark Brooke (electric acoustic guitar): I think we're a good band but we try not to be arrogant like some New Zealand bands. I see some bands looking down their noses at the audience.

Nathan McConnell (drums): How do you know they're not shy?

Mark: Okay, maybe you're right, but I don't want to get into an ego trip. We talk to the audience. I consider us extroverts.

Nathan: Now we're playing Auckland, I can't believe it.

Peter Bell (bass): And we've practised everything.

Mark: I had this preconception that Auckland was this urban concrete jungle. When I got up here I found it wasn't true. Auckland's a nice place

and the people are okay.

Nathan: Mind you, you had nice things to do.

Mark: Yeah, I beat you at mini-golf.

Being a part of a rock band isn't easy and each member has to make some sacrifices. The most expensive was made by David Pine (guitar).

Nathan: When we went up to Christchurch to play two cars went up —

Mark: — but only one of them made it back. David drove this six cylinder Holden and on the way back it started smoking at Timaru.

Nathan: We pulled into a garage, jumped out. We said get out David, get out but the engine kept smoking when we turned it off.

Peter: David's got a Japanese car now.

Nathan: We all tease him about the size of his car.

Over Easter, Dunedin witnessed another rare event. Sharing a gig with Dribbling Darts of Love saw a spontaneous reunion of Sneaky Feelings.

David: I never said I wouldn't play in Sneaky Feelings again. As far as I can remember, we said we're living in different cities and it's not practical. If we got a chance to play sure. I had a lot of fun.

Peter: It was really different playing before Matthew. There was a huge

crowd and we were playing in the weeny Crown.

Nathan: It was a great gig.

Peter: Alan from Dribbling Darts fitted in like he was part of Sneakies all along.

Being regular guys, Death Ray Cafe relax like other ordinary blokes.

Mark: Me and Pete play soccer together. We're in the mother of soccer teams. It's not as violent as it sounds. We play to lose!

Nathan: I can't think what I do to relax. Practise. In fact our practises are just an excuse to get together...

Mark: To talk about women and rugby.

I pause to wonder is this guy serious?

Nathan: We have these amazing political discussions at band practices.

Mark: It's amazing to think politically New Zealand has gone down the drain.

Nathan: We're the first country in the world to legally give away the unions' right to exist.

Mark: Yeah, and the unemployment contract bill sucks.

Peter: We're losing sovereignty in Parliament.

Mark: And don't get me started on new ageism.

Nathan: At least we steered away from rugby this time.

And how do these extroverts spend their days?

Nathan: Honours political studies. I want to go on to make poignant political documentaries on TV.

Peter: I manage a radio station.

Nathan: One often wonders what the manager of Radio One does when you go up there.

Peter: Makes cups of tea.

Nathan: Mark's a househusband.

Peter: He's a writer.

Mark: I'm a loving partner and I own a cat, her name is Molly and I like her more than I like kids. I'm a... an apprentice writer.

Mark's humility hides the fact he's published a short story in Wellington's literary magazine *Sport* and it will soon air on Radio New Zealand.

David: Law and politics. Good solid subjects, not like ephemeral music.

Listening to the B side of 'I Love The News' it seems to be full of people going to the looney bin.

Mark: 'All Gone Crazy' was based on an actual party I went to in Melbourne. I had this feeling I couldn't communicate with my friends.

Nathan: You were an island.

Mark: The song isn't about going nuts. It was based on that one incident. 'I Love The News' was never meant to be a song you pulled out of your album collection in ten years time to remember it marked an important part of your life.

Nathan: We thought *Rip It Up* gave it a fair review. It wasn't intended to make some comment on life.

Peter: It worked well. We recorded it at Radio One in the weekends and evenings.

Nathan: We're weekend musicians.

Mark: That doesn't mean we don't take our music seriously.

David: I wouldn't say I was a weekend musician, more five to

seven week nights.

Peter: We spent time with a lot of extra musicians when we recorded the single. Graeme Downes helped us out with a few instrumentals.

Mark: He's brilliant.

Peter: Peter Kesha is really good.

Mark: When we did Orientation in Christchurch, we took Peter with us.

Nathan: He got a big cheer when he went on stage. He was the only one wearing shades and he looked so cool behind them.

Mark: Aren't you going to ask where we want to take the band?

Slightly taken aback I ask, okay, what are you going to do?

Mark: Tour Aussie definitely. At the end of the year.

Peter: Yeah.

Nathan: I'd be keen.

Mark: Visit Sydney, Melbourne. I want to visit my friends over there.

Nathan: We're releasing an album soon.

Peter: We're hoping to tour.

CATH CLARKE

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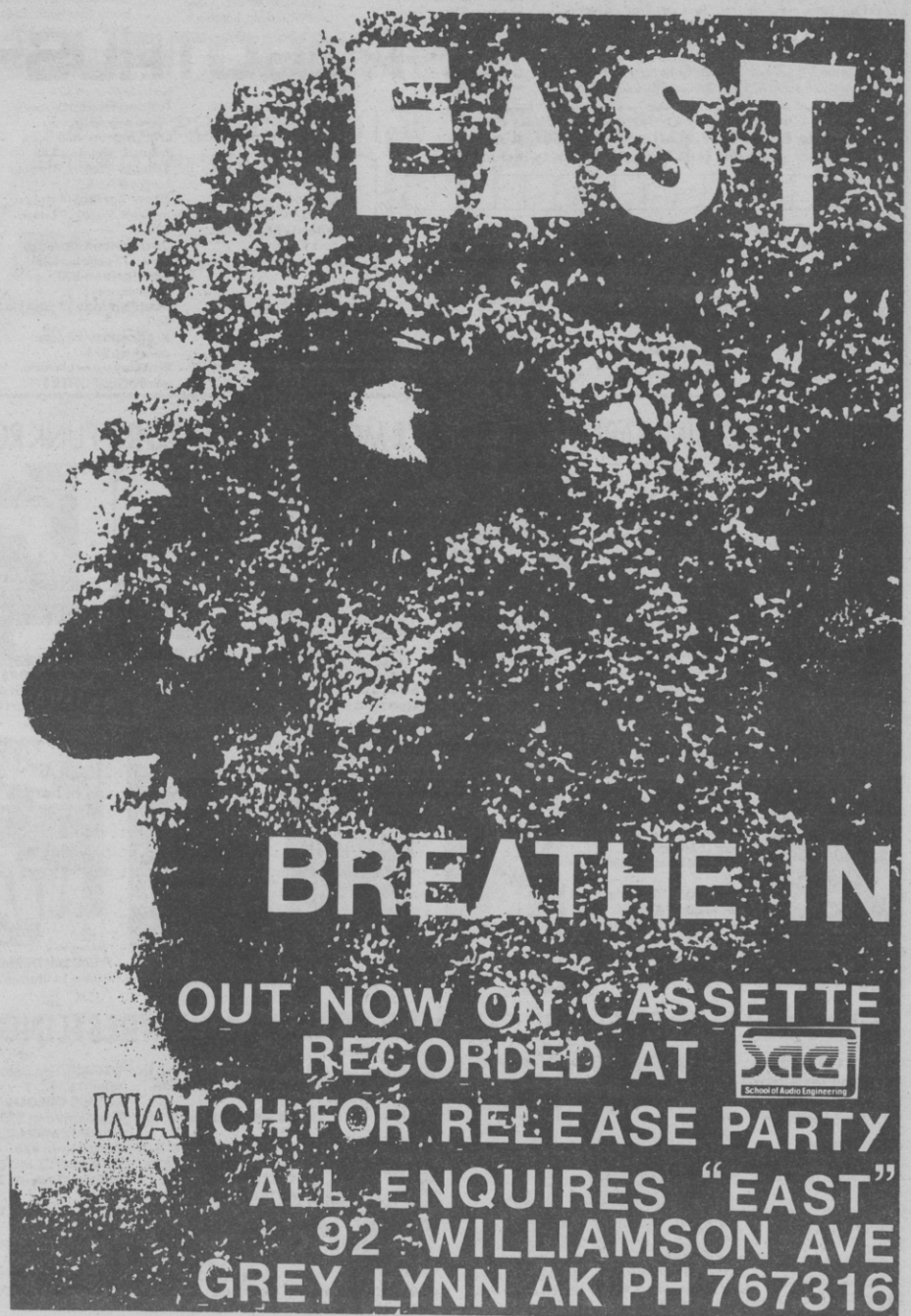
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Addington warehouse to plug in their machines & share the sheer joy of being alive in these wonderful times with the half-dozen or so connoisseurs of fine music that make up the Subway "crowd". The taped result is quite certainly the worst recorded thing to get reviewed in these pages since God was a punk but really, that has nuthin to do w/music & everything to do w/geography & economics & repressive drug laws & the general ugliness of the world you have created. So hang yr. head in shame, scum.

How the makers of some REAL ART like 'Horny as Fuck', all-fired all-pumpin' anthem for the '90s, or the poignant poignant poignancy of 'Thistle Free & Still in Clover' get to languish in obscurity while porcelain-faced frauds like NRA get to be on *Nightline* & be the subject of Belinda Todd eyebrow-juggling, is kind of beyond me. But so's putting 2 & 2 together & getting 5, so, hey, (\$5 from PO Box 9151, CHRISTCHURCH). **DUANE ZARAKOV**

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**Slave To Momba**  
Like a fresh organ ripped out of the rotten belly of the beast, this debut SB5 cassette PULSES. Starts off slow and spacey with 'Lavender Pygmy Sausage', synthesised waves of sound and distraught sampled vocals plunging us straight into the weird maelstrom. 'Sausages of the Night' runs with the food theme again on side two. Eating is something everyone likes to do but few are prepared to talk about in public

however Sperm Bank Five aren't the sort of band to fight shy at the good taste border. Here Simon makes mincemeat out of the chorus, set to the tune of F. Sinatra's 'Strangers In The Night', of course. 'Call Me Bub' gathers momentum and turns into a monumental heavy metal stiffe to the repeated refrain of "Beelzebub". The highlight of the entire seven song cassette, however, has to be the cover of 'Put Another Log On The Fire'. Allegedly, Bill or Boyd is uncle to one of the Spermatozoids. Be that as it may,

here they drag this classic indigenous folk song through the mire, manacled to a brutal gore-core guitar riff, sawing away as accompaniment to Simon's gruesome vocal delivery. Absolutely essential. (\$10 from Box 489 Auckland). **DONNA YUZWALK**

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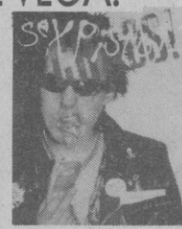
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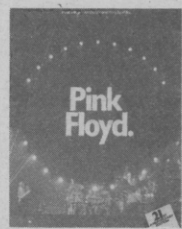
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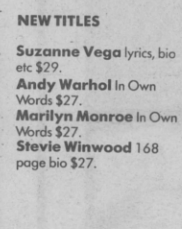
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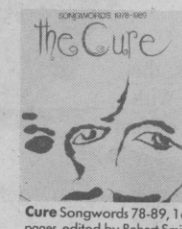
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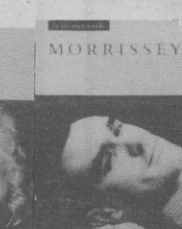
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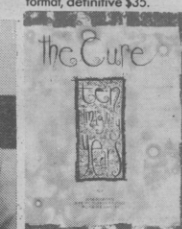
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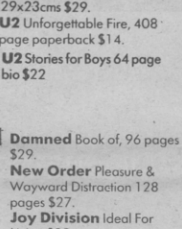
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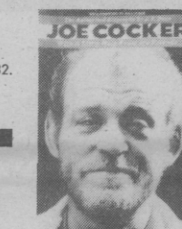
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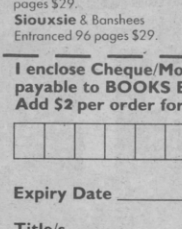
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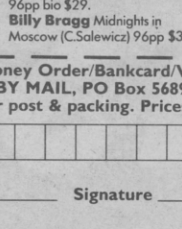
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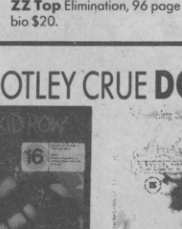
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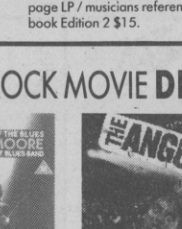
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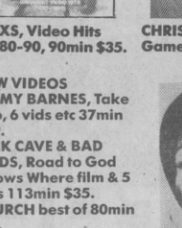
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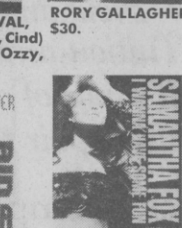
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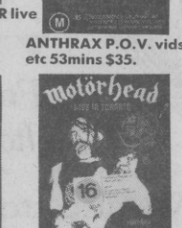
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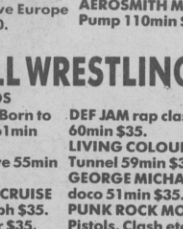
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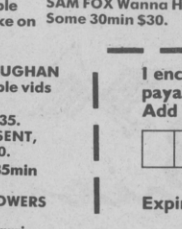
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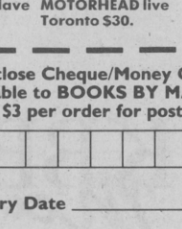
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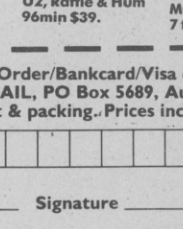
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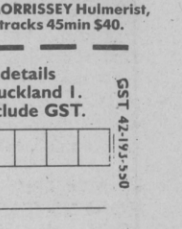
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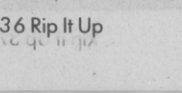


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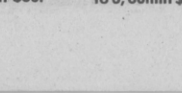
### JANE'S ADDICTION



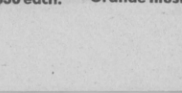
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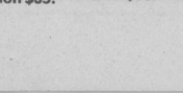
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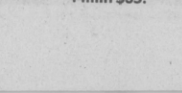
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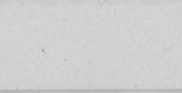
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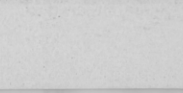
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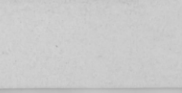
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### rap classics



**DEF JAM rap classics** 60min \$35.



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





# singles

**CANDYMAN**  
Nightgown  
(CBS) 12"  
**TERMINATOR X**  
Homey Don't Play That  
(CBS) 12"

Lust in the valley of the jeep beats, Terminator with that "50,000 watts of funk'n' hip hop power" on display. Both sides are good, the female duo of Bonnie'n'Clyde on 'Homey' and 'Juvenile Delinquents' in a Compton style. But not the strongest cuts from his *Jeep Beets* solo work, the best hip hop album of the year.

Mr Candyman tells a nocturnal saga of 'Knockin' Boots' like 'Donkey Kong', you might call this one risqué 'interesting house' version but best in the funky instrumental.

**GARY CLAIL / ON-U SOUND SYSTEM**  
Escape  
(Perfecto) 12"

Second strong single from the *Emotional Hooligan* album, the mix from Paul Oakenfold just extends the beat implications of Adrian Sherwood's original production. More social questions raised by Mr Clail, a bit pessimistic perhaps in that he offers no way out of the problem. Also worth hearing for a new mix of 'Human Nature', possibly more interesting than the original, just in the drum sound alone.

**TWIN PEAKS**  
The Remix  
(Disc Magic) 12"

Excellent example of the detritus of popular culture, ever moving onwards to its own destruction. A very sleazy reading of Cruise/Badalamenti's 'Falling' in which diverse elements are introduced, like samples from Mikey Dread's 'African Anthem' and the most over used sample of all time — 'Oh Yeah'. Also a terrible spoken bit about who the killer is, in a mock French accent. It is of course from Italy, current European champion of bizarre behaviour.

**SHABBA RANKS**  
Trailer Load of Girls  
(Epic) 12"

Sleely and Cleve high step with this poco rhythm over Shabba's concerns for woman. The actual lyrics are not of importance here, just the combination of voice and rhythm, creating the groove. As dancehall goes, this is top of the heap.

**KENNY THOMAS**  
Outstanding  
(Cootempo) 12"

A modern slow jam treatment of the Gap Band's great soul ballad, nice languid groove that is warming on these cold nights. I first got the record in a plain sleeve, later on it appeared with a picture, with a young white guy on it. I just assumed he was black, now isn't racism a terrible thing.

**CRYSTAL WATERS**  
Gypsy Woman  
(Mercury) 12"

This year's biggest selling American dance single belongs to Ms Waters, a 27 year old computer science graduate who still works processing arrest warrants for the Washington DC cops. An intensely catchy house beat laid down by the hot shot Basement Boys with the vocals sung almost low key, the kick being the la-de-de chorus bit. Big in the clubs but will the radio play it?

**POP WILL EAT ITSELF**  
92 Degrees F  
(BMG) 12"

According to the lyrics it's "hardcore dance floor", maybe to some people, fairly typical poppies stuff, but the flip side of 'The Incredible PWEI/vs Dirty Harry' is pretty cool, using Lalo — *Mission Impossible* — Schifrin's music from *Dirty Harry* and they don't sing on that one! In some strange marketing strategy a PWEI stencil is included for your use, whatever that is.

**VAN HALEN**  
Poundcake  
(Warner Bros) Cassingle

Great guitar intro and splashy cymbals kick this along in typical Van Halen style, talkin' about 'My baby's poundcake' and other culinary delights. It's good but no hit single, it just lacks any definite hook.

**MOANA AND THE MOAHUNTERS**  
AEIOU (Akona Te Reo)  
(Southside) 12"

Follow up to the mega 'Black Pearl' and an excellent one at that. Full power funk rhythm that is relentless with a rap that mixes sweetly. "Akona Te Reo" means learn the language, understand

your culture, and strength will follow.

Three strong versions that suggest that a re-mix would be interesting, especially on the instrumental. Deserves all your attention.

**PRECIOUS METAL**  
Mr Big Stuff  
(Chameleon) 12"

Messy but cute pop metal cover of Jean Knight's soul classic, done in a rousing if not obvious style much beloved by the children of New Zealand. Lead singer had a hit with the band Promises in the early eighties, a very physical performer, as I remember.

**AARON NEVILLE**  
Everybody Plays The Fool  
(A&M) CD Single

Strange as it may seem Mr Neville's voice began to lose its charm on me, bad case of overkill at all these dinner parties. But I can't dismiss this sweet interpretation of the Main Ingredients soul hit (yes, another one), it's just got a nice feel about it, top ten at least.

**CATHY DENIS**  
Touch Me (All Night Long)  
(Polydor) 12"/CD Single

Yet another soul cover! This time Ms Denis takes on Fonda Rae's all time raver and very good it is too. Keeps the catchy bits of the original and adds a bit of a beat to it. Three mixes by Shep Pettibone in his usual pop dance style, but interesting all the same.

**LATOUR**  
People Are Still Having Sex  
(Polydor) 12"/CD Single

'Lust is still lurking, it's just not working' intones a voice of authority over a subdued techno beat. Big hit in American clubs, what with the Mo' Sleazymix full of heavy breathing and groans of a sexual nature. But unlike the activity it talks about this gets a tad boring.

**YOTHUS YINDI**  
Treaty  
(Razor) 12"

Australian house music with serious political intent, a grinding, if not a bit monotonous rhythm with a chant in Aboriginal. Sounds real intense and one of the better Australian production jobs in ages.

**BANANARAMA**  
Long Train Running  
(London) 12"

The grandes dames of British pop are back with a cover of the Doobie Brothers' seventies opus, a song I remember fondly as the background to my first car crash. Anyhow this is spiced up in the mix with lots of flamenco guitars, a la 'Gypsy Kings'. Strange, but it works.

**MUNKS OF FUNK**  
Wonderful Thing  
(Slam Jam) 12"

A sprightly jazz-funk-rap take on one of Kid Creole's Sambas of the early eighties, aided by the ubiquitous MR CJ MacKintosh as the mix. He just adds a smooth danceable rhythm, very likeable groove indeed.

**KEITH WASHINGTON**  
Kissing You  
(Q West) Cassingle

Well, best for last. Mr Washington is the love machine, soul man numero uno who takes on every emotion under the sun as long as it ends up with a bunch of red roses and a bottle of Dom Perignon. Excellent track this, super smooth and dripping, just dripping. A former number one on the American R&B charts, a slow jam par excellence.  
KERRY BUCHANAN

**HENRY ROLLINS & THE HARD ONS**  
Let There Be Rock  
(Waterfront)

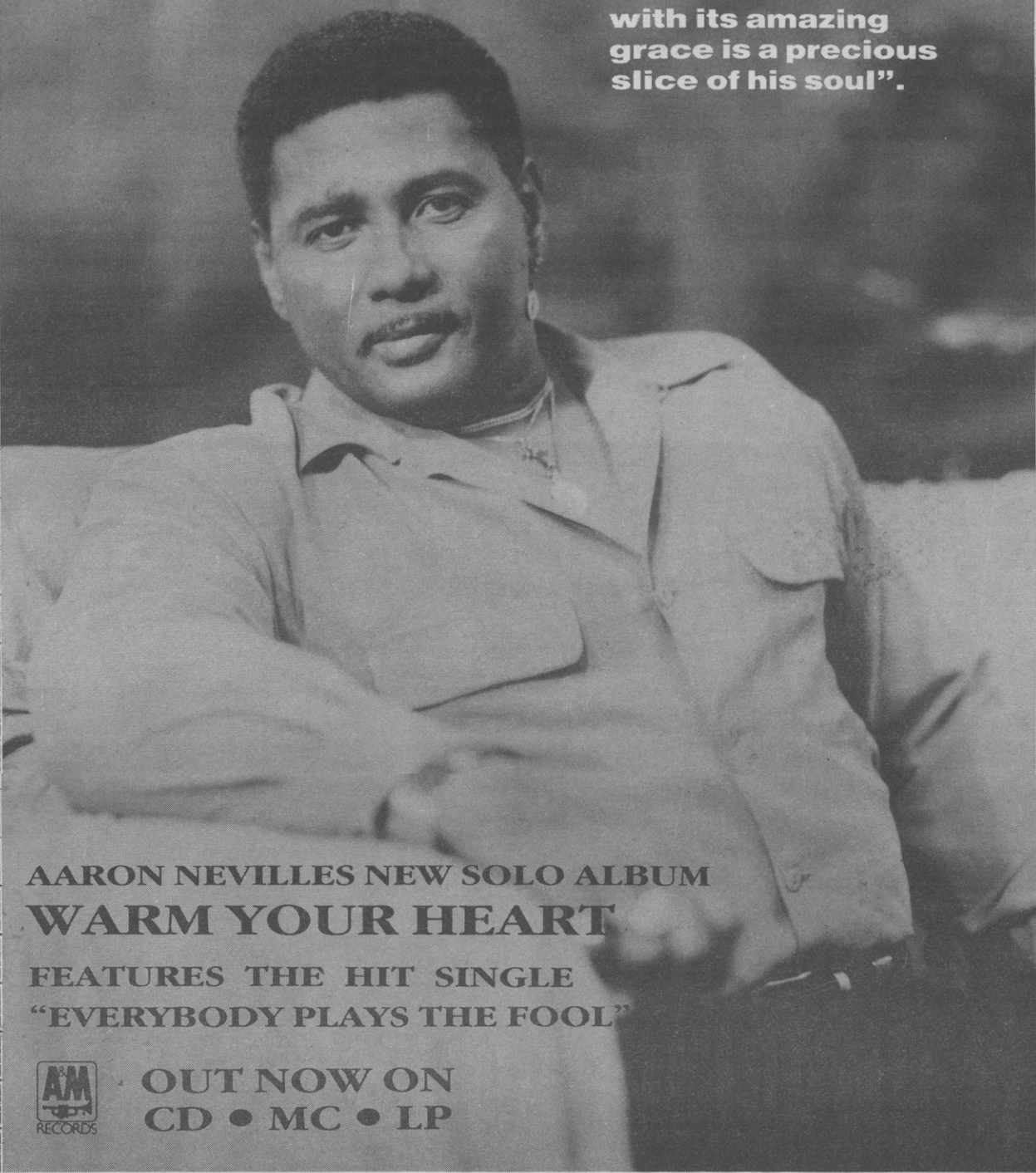
Ah yes, I remember it well. Mid '86 at the Paddington town hall and the event was rock'n'roll wrestling. We had been thrashing every bit of skateable terrain we could find in Australia and felt it was time to let the Australians thrash us a bit. Five bands, four bouts sounded like the real deal. It wasn't. After four bands of trad Ozgrungedirge things were looking ugly. Then the Hard-Ons appeared. Damn they were good, pure white-hot energy, tight, fast and damn noisy, they cooked. Anyway, all these years on they still cook (check out the album *Yummy*) and here they've chosen to demonstrate that with the aid of an AC/DC song and Henry Rollins. It's a killer combination. The Hard-Ons tear happily through AC/DC's riffs and a few others beside with an almost clean sounding fury, while Rollins intones and howls with all the viciousness only he can muster. This is the finest thing I've heard in a long, long while and it's only a single. Awesome.  
KIRK GEE

# Aaron Neville

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'Warm Your Heart' with its amazing grace is a precious slice of his soul".



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# film

Bill Gosdin, president of the New Zealand Federation of Film Societies, has done his customarily impressive job and this year's International Film Festival finds the main centres inundated with some of the best films around — in the case of Auckland, 75 of them in a mere two weeks.

There are obscurities from Iran and Thailand as well as off-beat titles from America and Britain and the usual selection of music features, gay-orientated movies, and documentaries which we've come to look forward to.

A new touch in 1991 is the showcasing of three featured woman film artists. Three titles by Russian director Kira Muralove include the long (153 minutes) but gripping *The Aesthetic Syndrome*. The highly politicized American Su Friedrich is represented by a number of features, the most controversial being *Damned If You Don't* which mixes an ironic deconstruction of Michael Powell's 1946 *Black Narcissus* with the tale of a nun coming to terms with lesbianism.

The New Zealand Film Archives have come up with a number of films featuring the Danish actor Asta Nielsen, including her 1920 *Hamlet* and Pabst's beautiful *The Joyless Street*



Christina Applegate in 'Don't Tell Mom the Babysitter's Dead'.

of 1925, which also features a young Greta Garbo. All the Nielsen movies will feature live music provided by the Archive's resident composer Dorothy Buchanan.

Stephen Frears' snappy adaptation of Jim Thompson's novel *The Grifters* should have been on the circuit months ago, when Angelica Huston was up for her second Academy award. The tone veers a little for the grim film noir *Grifters* seems to be aiming at, but Huston is viciously watchable in a tight little blonde wig that might have been tailor-made for Barbara Stanwyck in *Walk On The Wild Side*. The admirable

Susan Sarandon does wonders with the unlikely material of *White Palace* — watch out for the scene of blow job rivalry at the dinner table.

I'd give the precious Mobil Masterpiece Theatre tastefulness of James Ivory's *Mr and Mrs Bridge* a miss and spend my \$8.50 (\$5 if you can get there before 5) on Charles Burnett's *To Sleep With Anger*, a stunning first feature from the young man who got his break as Spike Lee's editor.

I'll be giving Eric Rohmer's new *Conte de Printemps* a miss — Rohmer's fey little 'moral tales' are wearing a

little thin in the nineties, but Luc Besson's modish thriller *Nikita* is worth a visit — if only for the chance to see Jeanne Moreau. Maurizio Nichetti's *The Cycle Thief* is the film that *Cinema Paradiso* should have been, with its affectionate take on De Sica's classic *Bicycle Thieves* and the combination of Julian Sands, Nastassia Kinski and Tolstoy in the Tavani Brothers' *Night Sun* sounds intriguing.

On the music front there is Greta Schiller's documentary on Maxine Sullivan, and *Listen Up: The Lives of Quincy Jones*, an irritatingly fragmented documentary which has such delirious silliness as Steven Spielberg likening Jones to 'a spray gun of love'. For those in the spell of the goddess of vogue, there is *Truth or Dare*, which sets out to prove that "sexuality is at the core of everyone's being. Everybody's in a different state of envying it".

The best musical rewards come in Allan Moyle's *Pump Up The Volume*, a hilarious tale of an introverted teenager, who pumps his private radio station, with everything from MC5, Leonard Cohen and Sonic Youth to teenage masturbatory fantasies, into the suburbs of Arizona.

Barry Barclay's *Te Rua* is the single New Zealand feature and if the delays in following up the festival premiere of Mereta Mita's *Mauri* with a cinema release are anything to go by, I'd catch Barclay's new thriller during the festival.

Madonna recently slated *Longtime Companion* as an arthouse movie, but it's far from it. *Companion* is the latest in a succession of noble film reactions to AIDs — including *An Early Frost*,

*Parting Glances* and Peter Well's *A Death In The Family* — a brave venture, with a glowing performance from Bruce Davison.

Jennie Livingstone's *Paris Is Burning*, a documentary on black drag queens and Harlem Drag Balls, won the LA Critics award as best documentary of 1990. Todd Haynes' *Poison* is the director's first feature after his extraordinary Barbie doll extravaganza *The Karen Carpenter Story* which was a feature in the 1989 festival. *Poison* is a powerful and complex movie, imbued with the spirit of Genet, and providing, in its 'Horror' segment, as effective an AIDs parable as one could wish for.

WILLIAM DART

## ALICE Director: Woody Allen

Mia Farrow is Alice, a privileged and bored New York woman, whose life has been reduced to a series of dietary obsessions from free-range chickens to high fibre papayas. Woody Allen offers a solution to her stultifying vacuum of a life by borrowing a framework from Lewis Carroll's *Alice in Wonderland*. A visit to a mysterious old doctor in Chinatown offers Farrow access to a series of herbs which enable her to come to terms with the break-up of her marriage to William Hurt, a passing infatuation with a saxophonist (Joe Mantegna) and the death of an old boyfriend (Alex Baldwin), and finally discover happiness as a solo mother and social worker.

Much of *Alice* is Allen at his most fey — the Chinese herbs can make one invisible, fly over the streets of New

York, or become the centre of everyone's infatuation — a vein Allen has already explored in *A Midsummer Night's Sex Comedy* and, most recently, in *New York Stories*.

The film is at its strongest when it has its feet firmly on the ground, in the touching scenes between Farrow and Mantegna (including a delicately erotic banter about saxophones) or confrontations with her more earthy sister (Blythe Danner). By contrast, Cybil Shepherd's cameo as a television producer who snidely rejects Farrow's scriptwriting ambitions is shallow and exteriorized. Tricks like having a confession box plopped on Danner's front lawn or a *cinema verite* style interview with Farrow's mother (Gwen Verdon) are self-conscious and just don't gel with the film around them. *Alice* is at its most convincing when Allen relaxes and lets his characters make their own point, with the humanity and believability that made last year's *Crimes and Misdemeanours* so memorable.

WILLIAM DART

## IN BED WITH MADONNA

The more famous the person the more fascinating the trivia, so when Madonna gives a director access all areas to film backstage, in hotel rooms and on the road (via plane and limousine) on her blonde Ambition tour, the punter sits up and takes notice. Interspersed with colour concert footage in Paris, Japan and America, we see Madonna and her "family" of dancers in various states of undress — psychological and physical. Lots of pre-concert prayer huddles led by Miss M, scenes of her getting her makeup and hair applied (by our own Joanne Gair, daughter of the Rt Hon North Shore MP), prowling around her sumptuous hotel suites, slurping cereal on the phone while she asks her dad how many tickets he wants for that night's Detroit show, indulging in raucous girl-talk with best buddy Sandra Bernhard. "I'm bored," wails Madonna, "I want to have some fun!" "Who would you like to meet honey, who would really rock your world?" enquires Sandra. "I don't know," wails Madonna, "I think I've already met everybody."

Directed by twenty-six year old video director Alek Keshishian, executive producer Madonna, you can bet you're not going to see anything she doesn't intend for you to see but this is a livewire glimpse behind the scenes in the life of one for whom all the world is a stage.

DONNA YUZWALK

## POSTCARDS FROM THE EDGE Director: Mike Nichol

Hollywood on Hollywood is a genre with considerable lineage, from Minnelli's *The Bad and the Beautiful* to Russell Rouse's *The Oscar*, one of the most preposterously trashy films ever made. Carrie Fisher's barbed-and-bitchin' script for *Postcards* makes it a particularly classy specimen of the genre, and the style is kept up by the directorial skill of Mike Nichols and ace performances from Shirley MacLaine and Meryl Streep as the sparring mother and daughter.

One of the strongest points of *Working Girl* was the neat ensemble playing between Melanie Griffiths, Harrison Ford and Sigourney Weaver, and Nichols manages the same magic with MacLaine and Streep. Other Tinseltown luminaries lend a few lines here and there (Gene Hackman, Rob Reiner, Richard Dreyfuss) but they pale beside MacLaine's portrait of a matriarchal monster, upstaging Meryl's return from rehab by belting out Stephen Sondheim's 'I'm Still Here' to a clutch of sycophantic friends.

By the end of the film, Meryl has got her life into order and celebrates it by throwing herself into a country ballad by Shel Silverstein. The resolution is a pat one, as one might expect in such a brittle comedy of manners as this but, as MacLaine beamed proudly from the sidelines, one couldn't help but wonder if she might have had another Sondheim show-stopper lined up.

WILLIAM DART



## rip it up

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# Rheineck

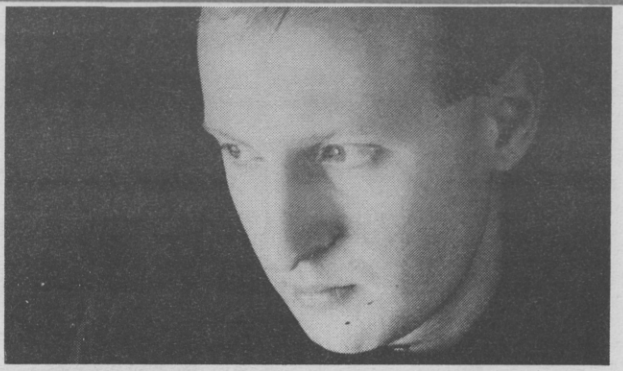
# WHAT'S GOING DOWN?



Dave Dobbyn on tour with Grant McLennan.



Lemonheads play the Gluepot August 5 with Freakpower.



Bob Mould

MON	TUE	WED	THUR	FRI	SAT	SUN
<b>15</b> <b>Hoodoo Gurus</b> Zetlands, Hamilton <b>Inner City Blues &amp; Folk</b> Corner Bar, Gluepot <b>Headwaiters</b> Ohakune	<b>16</b> <b>Hoodoo Gurus</b> Gluepot <b>Chris Orange</b> CBar, Gluepot <b>Rhythmonics</b> Cactus Jacks <b>Headwaiters</b> Ohakune	<b>17</b> <b>Hoodoo Gurus</b> Gluepot <b>James Gaylan Band</b> CBar, Gluepot <b>Moana &amp; Moahunters</b> Waikato Uni <b>Push Push</b> Otomoetai, Tauranga <b>Ted Clarke &amp; Backdoor Blues</b> Cactus Jacks <b>Harry Lyon &amp; Hammond</b> Gamble Shinos <b>Anita Schwave &amp; Grand C</b> Celebre	<b>18</b> <b>Brooklyn Express</b> Gluepot <b>Arch Hill Tune Rustlers</b> CBar, Gluepot <b>Shihad</b> New Carpark, Wgtn <b>Push Push</b> Hillcrest, Hamilton <b>Ted Clarke &amp; Backdoor Blues</b> Taupo <b>Glaxo Babies</b> Cactus Jacks <b>Bluespeak</b> Glaxo Babies <b>Headwaiters</b> Nelson	<b>19</b> <b>NRA</b> Gluepot <b>Glaxo Babies</b> CBar, Gluepot <b>K9 Cabaret</b> Dog Club <b>Skapa</b> Waikato Uni <b>Push Push</b> DB, Gisbourne <b>Shihad</b> Nelson <b>Smokefree Rockquest</b> Theatre Royal, Chch <b>Ted Clarke &amp; Backdoor Blues</b> Band N Plymouth <b>Von Tromp</b> Abbys	<b>20</b> <b>Skapa, Plymouth Furys</b> Gluepot <b>Louis XIV</b> Powerstation <b>Push Push</b> Onekawa, Napier <b>Shihad</b> Christchurch <b>Ted Clarke &amp; Backdoor Blues</b> New Carpark <b>Dog Club Licks Itself</b> Dog Club <b>Sunday Drivers</b> Abbys <b>Blue Rhythm Hounds</b> Cactus Jacks	<b>21</b> <b>Skapa, Plymouth Furys</b> Gluepot <b>Ted Clarke &amp; Backdoor Blues</b> Nelson
<b>22</b> <b>Book of Martyrs, Calamari Bushmen</b> Hamilton <b>Rodger Fox Big Band</b> CBar, Gluepot <b>Ted Clarke &amp; Backdoor Blues</b> Motueka	<b>23</b> <b>Ted Clarke &amp; Backdoor Blues</b> Methven <b>Headwaiters</b> Queenstown <b>Rhythmonics</b> Cactus Jacks	<b>24</b> <b>Wha' Happen, Skavoovie</b> Gluepot <b>Andrew Bell Band</b> CBar, Gluepot <b>Shihad</b> Timaru <b>Ted Clarke &amp; Backdoor Blues</b> Dunedin <b>Sonny Day &amp; Renegades</b> Cactus Jacks <b>Anita Schwave &amp; Grand C</b> Celebre	<b>25</b> <b>GW McLennan, Dave Dobbyn</b> Gluepot <b>Sonic Twisters</b> CBar, Gluepot <b>Shihad</b> Dunedin <b>Ted Clarke &amp; Backdoor Blues</b> Queenstown <b>S.P.U.D.</b> New Carpark <b>Bluespeak</b> C Celebre	<b>26</b> <b>Six Volts</b> Gluepot <b>GW McLennan, Dave Dobbyn</b> Esplanade <b>House Party, DJs Sam Hill, Payback, Freddie V &amp; T Dub</b> MC Waikato Uni <b>Glaxos</b> CBar, Gluepot <b>Sonny Day</b> Powerstation <b>Push Push</b> Simons, Waiheke <b>Book of Martyrs, Calamari Bushmen</b> Dog Club	<b>27</b> <b>SP5, Hallelujah Picasoes, MC OJ &amp; Rhythm Slave</b> Gluepot <b>Arch Hill Tune Rustlers</b> CBar, Gluepot <b>GW McLennan, Dave Dobbyn</b> Hillcrest, Hamilton <b>Honey Love</b> Parnell Library Hall <b>Sticky Filth, Vas Deferens</b> New Carpark <b>Stylee II</b> Dog Club	<b>28</b> <b>Look Stranger</b> Gluepot <b>SPUD</b> P North
<b>29</b> <b>Peter McIntyre &amp; Chris Orange</b> CBar, Gluepot	<b>30</b> <b>GW McLennan, Dave Dobbyn</b> Penthouse, Queenstown <b>Push Push</b> Albert, P Nth <b>Peter McIntyre &amp; Chris Orange</b> CBar, Gluepot	<b>31</b> <b>When the Haka became the boogie show</b> Gluepot <b>GW McLennan, Dave Dobbyn</b> Newfield Tav, Invercargill <b>Push Push</b> Governors, Masterton <b>Anita Schwave &amp; Grand C</b> Celebre <b>Headwaiters</b> Queenstown	<b>AUGUST 1</b> <b>Nixons</b> Gluepot <b>Ted Clark &amp; Backdoor Blues</b> Queenstown <b>GW McLennan, Dave Dobbyn</b> Sammys, Dunedin <b>Push Push</b> New Carpark, Wgtn <b>Glaxo Babies</b> Cactus Jacks <b>Bluespeak</b> C Celebre <b>Headwaiters</b> Queenstown	<b>2</b> <b>Able Tasman's</b> Gluepot <b>GW McLennan, Dave Dobbyn</b> Playroom, Chch <b>Push Push</b> Wanganui <b>Smokefree Rockquest</b> Founders Hamilton <b>Sharkie &amp; Fins</b> Abbys <b>Ted Clarke &amp; Backdoor Blues</b> Queenstown <b>K9 Cabaret</b> Dog Club	<b>3</b> <b>Charlotte Sometimes</b> Gluepot <b>Shogun, Red Creek, Aderenalyn</b> Powerstation <b>G.W. McLennan, Dave Dobbyn</b> New Carpark <b>Moana &amp; Moahunters</b> Rosies, Mt Wellington <b>Push Push</b> Westown <b>Hallelujah Picasoes</b> Rockerfellas	<b>4</b> <b>GW McLennan, Dave Dobbyn</b> New Carpark <b>Push Push</b> Under age, noon, Westown <b>Ted Clarke &amp; Backdoor Blues</b> Wanaka <b>Headwaiters</b> Queenstown <b>Nina Lane</b> Tihirangi
<b>5</b> <b>Lemonheads, Freakpower, Lester Bangs</b> Gluepot	<b>6</b> <b>GW McLennan, Dave Dobbyn</b> Freemans, Napier <b>Ted Clarke &amp; Backdoor Blues</b> Alexandra	<b>7</b> <b>Wha' Happen, Skavoovie</b> Gluepot <b>GW McLennan, Dave Dobbyn</b> Alberts, P Nth <b>Ted Clarke &amp; Backdoor Blues</b> Dunedin <b>Sonny Day &amp; Renegades</b> Cactus Jacks <b>Anita Schwave &amp; Grand C</b> Celebre	<b>8</b> <b>Freak The Sheep</b> Gluepot <b>Moana &amp; Moahunters</b> Civic Hall, Lower Hutt <b>GW McLennan, Dave Dobbyn</b> Riverside, Wanganui <b>This Will Kill That, Amazing Broccoli, Cropt</b> New Carpark <b>Bluespeak</b> C Celebre <b>Ted Clarke &amp; Backdoor Blues</b> Timaru	<b>9</b> <b>Headless Chickens</b> Gluepot <b>GW McLennan, Dave Dobbyn</b> Sun, N Plymouth <b>Smokefree Rockquest</b> Auckland Town Hall <b>Ted Clarke &amp; Backdoor Blues</b> Invercargill <b>Van Tromp</b> Abbys <b>Lonesome Cowboys</b> Cactus Jacks	<b>10</b> <b>GW McLennan, Dave Dobbyn</b> Hot Lava Cafe, Ohakune <b>Book of Martyrs, Calamari Bushmen</b> Wanganui <b>Lils</b> Rockafellas, Hamilton <b>Freakpower</b> Hamilton <b>Ted Clarke &amp; Backdoor Blues</b> Invercargill <b>Sonic Twisters</b> Cactus Jacks <b>Soundz Promotion</b> Powerstation	<b>11</b> <b>GW McLennan, Dave Dobbyn</b> Alexandras, Tauranga <b>Headwaiters</b> Wanaka
<b>12</b> <b>Martin guitar clinic</b> Wgtn	<b>13</b> <b>Bob Mould, Chris Knox, Martin Phillipps</b> Gluepot.	<b>BOB MOULD</b>				

- On tour this month: **Push Push**; **Grant McLennan** and **Dave Dobbyn**; **Backdoor Blues** and **Shihad**.
- **Hoodoo Gurus** play Hamilton July 15 and Auckland's Gluepot July 16 & 17.
- **Moana & the Moahunters** play Waikato University July 17.
- **NRA** return to Auckland after a national tour to ply the Gluepot July 19.

- Wellington's **Six Volts** venture north to the Gluepot on July 25. On the same night **S.P.U.D.** appear at Wellington's New Carpark.
- **Grant McLennan** and **Dave Dobbyn** stage a double bill at the Esplanade July 25 & 26.
- At Waikato Uni there's **House Party** with DJs Sam Hill, Payback, Freddie V & T Dub MC.
- **Sperm Bank Five** "Slave To The Momba" tape release party at

the Gluepot with special guests **Hallelujah Picasoes** and **MC OJ & Rhythm Slave** on July 27.

- Boston's **Lemonheads** play a one-off show at the Gluepot supported by **Freak Power** and **Lester Bangs** on August 5.
- The **Freak The Sheep** record release party is at the Gluepot August 8.
- Ex-Husker Du **Bob Mould** appears at the Gluepot with support

acts **Martin Phillipps** and **Chris Knox** on August 13.

- **Jane's Addiction** are rescheduled to Sept 14 with **Rumblefish** opening.
- In August the **Lils** embark on a South Island tour with dates in Christchurch's Subway August 16, Dunedin's Crown Aug 17 and Canterbury University Aug 20.



Hoodoo Gurus on tour.

# RHEINECK DRY. IT'S WHAT'S GOING DOWN



# ROCK POWER!

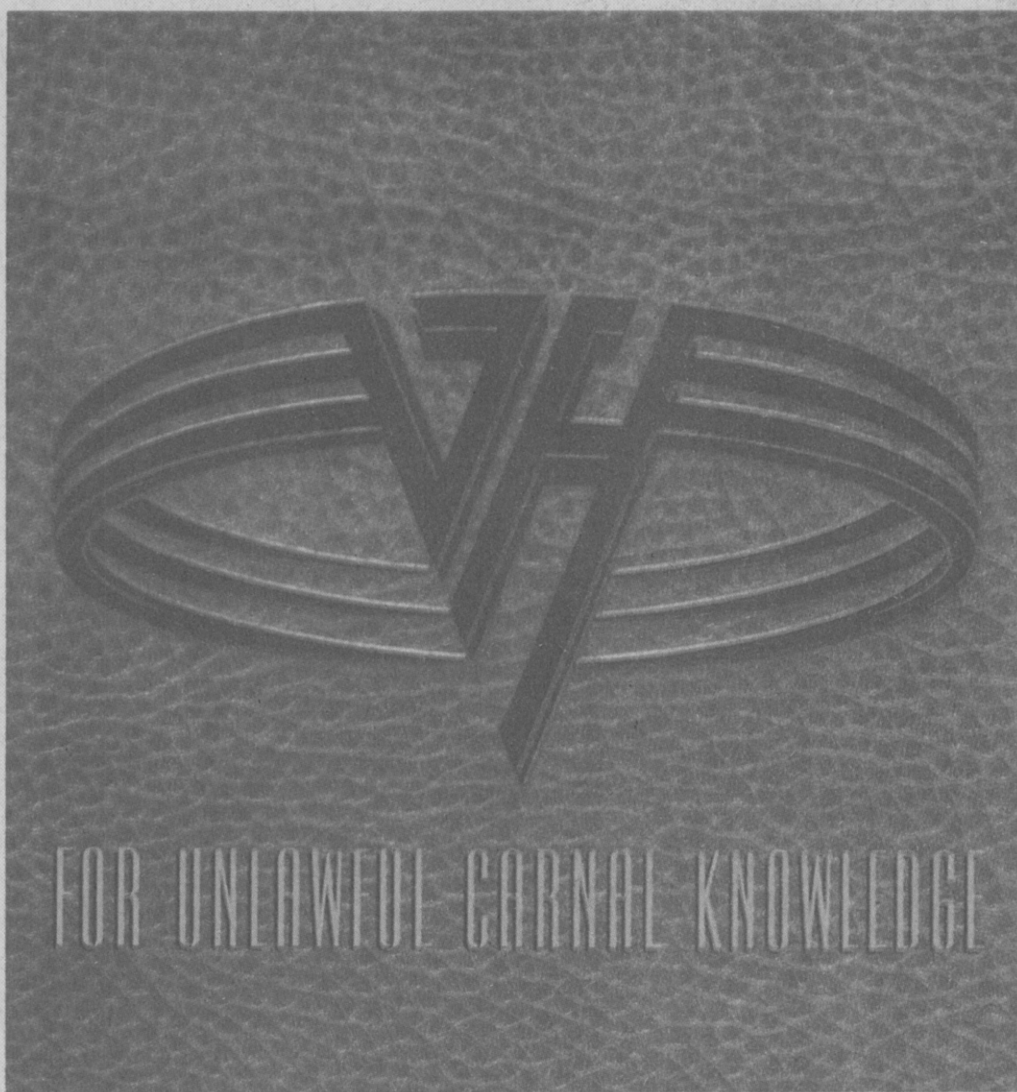
## HARDER THAN THE REST

### VAN HALEN

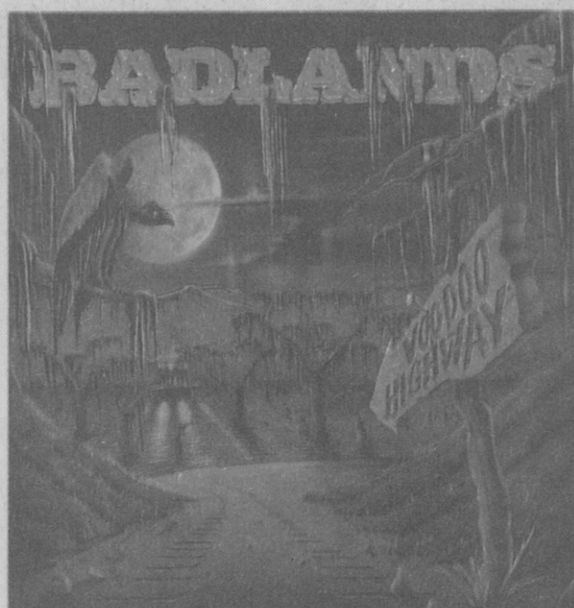
New Album

FOR  
UNLAWFUL  
CARNAL  
KNOWLEDGE

features  
'Poundcake'.



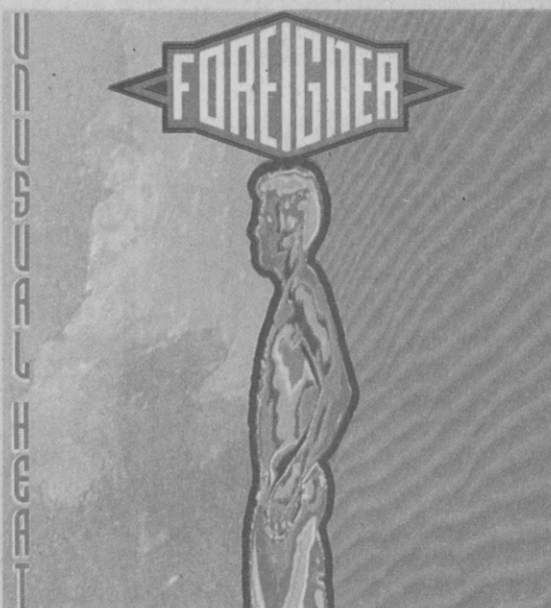
An almost unique event occurred with the release of Van Halen's new album — it debuted at #1 on the U.S. charts. Hear Why!!



#### BADLANDS

##### Voodoo Highway

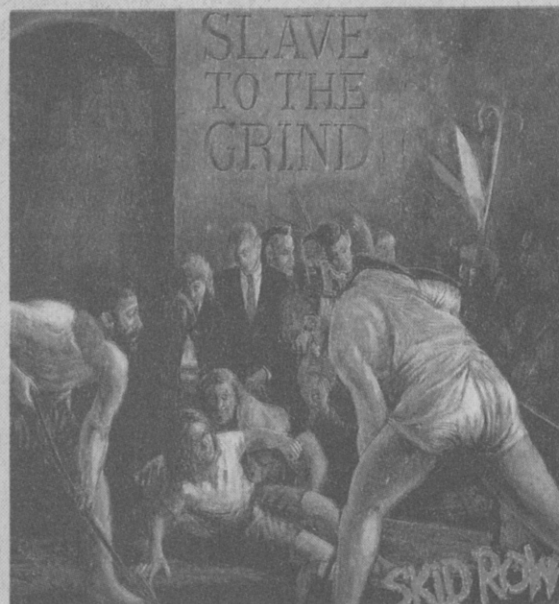
Guitarist Jake.E. Lee is back with Badlands' second bluesy, rockin' album.



#### FOREIGNER

##### Unusual Heat

Mick Jones and team deliver some powerful anthems on their hardest-rocking album ever.



#### SKID ROW Slave to the Grind

The new Skid Row album features 13 new rockers including 'Monkey Business'.

#### OH SAY CAN YOU SCREAM!:

Behind the scenes & live, 120 minutes of SKID ROW on tour mayhem.



PROUD TO BE LOUD!



WARNER MUSIC  
NEW ZEALAND