

Shake Summation

Children's Hour Ya Ya Ya (Flying Nun)

During Children's Hour's last tour one of the band was told they were "the biggest boot band in the South Island". If unwelcome and unwise, the statement was perhaps understandable. The *Flesh* EP was angry and jagged, often undisciplined. 'Go Slow' even sounded like a punk song. The sort-of A-Side of this record, 'Washed Away', might have been (it wasn't) written as a reply to those who saw CH as a thrash band. It's eerily measured, keeping itself in check until expectations dictate a guitar rave should begin and gleefully trailing off. Balance, economy, a lovely lyric ("Red eyes blind with anger / Don't understand / Walk across the water / On your hands"), fine singing and a little naivete. ... Already there have been qualms that t'other side, 'Stuck Pig', is a sexist tirade. It isn't. It's certainly not nice — a savage sexual comedy in which the singer sticks more pins into himself than anybody else. But if you wish to take a side it's actually damning macho male attitudes towards sex — "If she's old enough to bleed then the pig will feed." And again the playing, although in places demonic, is thoughtful. If it lacks the emotion of *Flesh* this is still a better record. A very, very good record indeed, in fact.

National Anthem

Chapter One (Mushroom)

This song apparently sets out to be a slice of Grand Rock, a la Big Country — and succeeds ... partially. The successful part is the lovely horn/guitar arrange-

ment of the chorus. It really is stirring and that's from someone wishes Bono would just piss off. In between the choruses, the song flags a little, however, and the singing's not up to much. It's brought to you by ex New Entrants, Craig and Tony.

The Narcs Heart and Soul (CBS)

The Narcs make a bold leap from one format to another ... But they actually carry off this rock ballad quite well, even if it gets heavy-handed towards the end. Certainly a much better record than 'Look the Other Way'. Shame about the flip, 'Mic Technique', though — now that's embarrassing.

Marginal Era You Fascinate (Reaction)

Neat melody, good singing, dead catchy ... and a severe case of hackneyed lyrics. A moratorium is hereby placed on the use of "fascinate" and "fascination" (and for that matter "imagination" and a few others ...) in modern pop songs. 'Breaking My Heart' is appealing too — and also let down by secondhand lyrics. These are good songs but they deserved more care. As it is, with 'This Heaven' now enshrined as The Theme From Radio With Pictures, this might go a step further to be the hit single Marginal Era need.

The Idles Agricuture (Jayrem)

It's to the Idles' credit they haven't fallen into the experienced musicians' trap of setting out to play Boring Old Rock Music. Right from the opening 'Great White Snakes', the textures aren't what you might expect, some of the song structures are interesting. But then you listen harder, hear Ross McKenzie's strained singing, the competent but tepid playing ... you get to be able to predict what'll happen next ... you realise you've still got boring rock music ...

The Politicians Baghdad

"The weather is hot, like the girls / Down in Baghdad."

Yeah.
Russell Brown



AGAINST ALL ODDS

Director: Taylor Hackford

It is ironic that so many films which tackle themes of great significance should so often fall rather short of their aim. *The Day After* was one recent example, the current *Against All Odds* is another.

Against All Odds sets out to expose the links between the world of professional sport and the machinations of politics. It's a fascinating subject, to be sure, and one that has a relevance far beyond the film's Los Angeles setting.

When he was filming *An Officer and a Gentleman* in 1982, director Taylor Hackford stated categorically that "the bottom-line of the film is the script." Two years on, it's primarily an unfocused script that lets his latest movie down.

Against All Odds starts promisingly enough as injured footballer Jeff Bridges gets railroaded from the team and is then coaxed into finding Rachel Ward, a runaway Deb who is playing the bohemian in the Caribbean. Even if one can overlook Ward's extremely flat performance, the whole Caribbean episode manages to dissipate all the tension that the movie had built up to this point. Only when the film returns to its LA setting, with a veritable kaleidoscope of intrigue being revealed, does *Against All Odds* regain some of its lost ground.

There are some fine performances here — most notably Bridges' resolute hero — and it's good to see Richard Widmark back playing the smoothest of villains. Yet, as a whole, the film represents a lost opportunity. *An Officer and a Gentleman*, for all its sentimentality and questionable attitudes, was undeniably a slick piece of craftsmanship — *Against*

All Odds takes much more intriguing material and fails to make it all come together.

VALLEY GIRL

Director: Martha Coolidge

Superficially, *Valley Girl* might seem to be yet another comedy from the same stable that gave the world such masterpieces of the acne set as *Porkys* and *Meatballs*. Yet what distinguishes this rather amiable comedy is its ambition, attempting as it does to offer some satirical insight into those ultra-bourgeois souls who inhabit the San Fernando Valley.

The plot revolves around Valley Girl Deborah Foreman who falls desperately in love with a stray LA punk (played with gangling charm by Nicholas Cage) and the problems it causes in her social set.

The movie is so enthusiastic in its satire it does not restrict itself to the young ladies of the title, their dialogue laced with all the same jargon that Frank Zappa aired in his 'Valley Girl' single a few years back. Its view of the LA punk set is a fairly jaundiced one, and the sharpest satire can be seen in

Frederic Forrest as Foreman's laissez-faire father, running his health food shop, dreaming of the glory that was Woodstock, and surreptitiously smoking joints in the bathroom before his daughter's Prom.

It may not be the "bitchenist" movie in town but it's fun — "like totally, fer sure."

THE OUTSIDERS

Director: Francis Coppola

Susie Hinton's novel *The Outsiders* is a tale in the vein of such great sagas of misunderstood youth as *Rebel Without a Cause*; her tough little anti-heroes have chips on their shoulders the size of the Empire State Building, they're ignored by their parents, forever slipping into the much more comfortable option of day-dreams, and occasionally proving their machismo by getting into endless rumbles.

Coppola's filming catches both the essential social commentary and the magical fantasy of Hinton's novel, and the director himself described the movie as "the type of film that I really like,

a melodrama with a romantic tone." All is firmly on the side of the young protagonists and the whole affair is imbued with a romantic glow. If *One from the Heart* caught the never-never garish world of Las Vegas with all its bitter-sweet ironies, then *The Outsiders* does the same — these young refugees creating their own territory in an adult world that wants nothing to do with them.

Just after finishing *The Outsiders*, Coppola filmed another of Hinton's novels as the film *Rumblefish*. This is fascinating, if indeed not essential viewing alongside the earlier movie. It explores the same social milieu with many of the same cast (Matt Dillon, Diane Lane, Tom Waits) but it is a more surrealistic vision, shot in a dream-like black-and-white (apart from the hand-tinted rumblefish of the title) and a brilliantly nervy score by Stewart Copeland that is miles away from Carmine Coppola's lush, romanticised orchestrations for *The Outsiders*.

William Dart



THE HOTEL NEW HAMPSHIRE is the second of John Irving's novels to be filmed — the first was *The World According to Garp*. It follows an eccentric New England family which, spurred on by an ever-searching father (BEAU BRIDGES) establishes a new hotel in locale after locale. Pictured above are, left, Bridges and, right, ... NATASSIA KINSKI. Begins July 6.



BRUNO LAWRENCE stars in Michael (Off the Edge) Firth's new film **HEART OF THE STAG**. Lawrence plays a farm hand who arrives at a back country farm and, in striking up a friendship with the farmer's daughter (MARY REGAN) stumbles into a family situation tied up with incest and the fierce possessiveness of a father.

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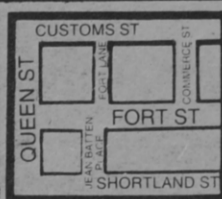
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