

Video



MUSIC WITH PICTURES

The ways of using rock music in cinema are many and varied. Two of this year's hottest movies have adopted the common technique of using old hit records to help re-create the story's time period. *The Big Chill* boasts a terrific 60s soundtrack while *Terms of Endearment* utilises an

album that dominated early 70s radio - Carole King's *Tapestry*.

With so many movies from previous years readily available on videotape it can be interesting (and fun) to check on how the period pop as soundtrack concept has been used. Here's just a few examples:

Nicholas Roeg's *Performance* (1970), a pretentious movie in many ways, wasn't trying to recreate a past, yet through its casting and music, certainly conveys a taste of what was then the present. Mick Jagger (with very long hair) plays Turner, a reclusive pop star living in post-hippie retirement. Anita Pallenberg, at that stage still Keith Richards' partner and still beautiful before her lifestyle bloated her features, plays Turner's girlfriend. Both become involved with a vicious gangster-on-the-run played by James Fox. During an hallucinogenic sequence Jagger performs the self-written 'Memo From Turner'. (Ry Cooder and Randy

Newman also worked on the soundtrack under then-influential producer Jack Nitzsche. Unfortunately only snatches of Newman's work remain.)

John Milius' *Big Wednesday* consciously seeks to invoke nostalgia for the past. The story is divided into four separate periods which together span 12 years. The first section, '1962', contains virtually all the old music, a flawless selection of classic R&B well suited to the action. Ray Charles' 'What'd I Say?', for example, provides the beat for a Saturday night punch-up. *Big Wednesday* is handsomely crafted and if it begins as just another surfing party-up, it develops into a moving study of friendship before tipping over into semi-mystical machismo at the end. The film has good performances from a number of actors who have since achieved fame on both small screen (William Katt as The Greatest American Hero, Jan-Michael Vincent in *Winds of War*) and large (Gary Busey in *The Buddy Holly Story*, Patti D'Arbanville who not only once inspired Cat Stevens to write a decent song about her but further showed her attributes as David Hamilton's Bilitis).

Coming Home (1978) is director Hal Ashby's polemic of pain over the USA experience in Vietnam. And while the screenplay is undoubtedly over-ambitious - attempting to dramatise women's consciousness raising, the development of anti-war sentiment and a love triangle - Ashby's direction avoids most potential pitfalls. *Coming Home* is also enlivened by the superb acting of John Voight, Jane Fonda and Bruce Dern. Set in and around a Southern California military base in 1968, the film not only employs rock to set the period but also to comment upon the action. Sometimes this works - Paul Simon's 'Bookends' quietly suggests what the crippled war

veterans must feel about the way they entered the war. Often, however, the result is absurdly literalistic and heavy handed - the paraplegic John Voight prepares to attempt intercourse with Jane Fonda to the accompaniment of Neil Young's 'Expecting To Fly'.

A much subtler, and therefore more successful way of using old music to contribute more than mere period background is shown in Martin Scorsese's extraordinary *Mean Streets* (1973). In the self-enclosed world of New York's little Italy the characters drink, brawl and hustle to a rhythm charged with popular music. There's 50s doo-wop from the Aquatones, Chants, Chantells and so on. (Harvey Keitel, always brilliant, gets drunk while the Chips romp through 'Rubber Biscuit'.) And then there's groups such as the Stones, Marvelettes and Shirelles representing the early 60s. (To see Robert De Niro as a manically self-destructive young punk jerking around in a darkened street to the strains of the Miracles' 'Mickey's Monkey' speaks volumes about the character and his lifestyle.) Yet throughout the film this music is contrasted with extracts from Italian opera and traditional brass bands. This in turn helps underline the tension between the characters' Catholicism and their small-time underworld. *Mean Streets* is undoubtedly a brilliant film, sordid yet stunning, however, it was also made in a highly personal style and as such never succeeded in the mass market.

In 1974 Scorsese went on to make *Alice Doesn't Live Here Anymore*, another very fine film, though one made in a more generally palatable style. Again Scorsese extracted marvellous performances from his actors - Ellen Burstyn deservedly won an Oscar for the title role - and again he used rock on the sound-

track. Alice, newly widowed, is fighting to re-establish her self-esteem, economic independence, long-dormant sexuality, and to raise her pubescent son Tommy. Alice wants a job as a bar-room chanteuse while Tommy stays at home watching TV and playing rock'n'roll radio. The difference between Tommy's Elton John, T. Rex and Mott the Hoople and the music Alice sings for her supper helps highlight her problems of middle-aged starting over.

Throughout his films Scorsese has used music in masterly fashion, from records-on-the-soundtrack through to - in *The Last Waltz* - filming rock on stage and staging rock for film. But they're different approaches again. Peter Thomson

CRASH 22

Crash 22 is a Wellington-based magazine that takes the work of young, unknown artists, and writers and puts them in an unexpectedly sophisticated context. The paper and printing are of high quality and things have been done with care - the rough edges that remain are meant to be there. It reflects the traditional themes of capital city counter culture politics but without the tedious, hypocritical ranting that can issue forth from some in that sector. The quality of the work in the first (Autumn) issue varies but most of it is good and also identifiably youthful. My only real complaint is of the magazine's cryptic nature - nowhere is there any introduction or explanation. It does no good to be deliberately uncommunicative in such an important venture. And it is important. A government grant has made it possible to buy this for only \$1, plus large stamped-addressed-envelope from 20th Century Disorder, PO Box 1057, Wellington. It's worth it. RB



Records

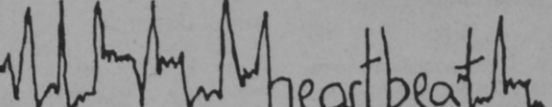
The Celibate Rifles (Jayrem)

The second album from a bunch of rustic young Sydney-siders. It's a noisy, two-guitar jungle in the tradition of certain Sydney bands. This is more adventurous than the debut *Sideroxylon* and as well as cleverer guitar there are studio effects like the talkover in 'Thank You America'. It's also more pointedly political, that track being a good example. But for all that, it's just not as much fun as the previous album. Before buying this I'd recommend you seek out the rough surf punk of *Sideroxylon*, which is also available here. RB

Gary Moore Victims of the Future (Virgin)

Young Gal (as he's affectionately known by the UK scribes) has something of a reputation in the guitar hero stakes and judging from this album they're not too far wrong in predicting he'll be the next big thing in the world metal stakes. With Ian Paice on drums and seasoned campaigners Neil Murray, Bob Daisley and Mo Foster sharing bass duties he's turned out an album par excellence. Check out their version of the Yardbirds' classic 'Shapes of Things' - it's devastating and every other track isn't too far behind. Other goodies include 'Murder in the Skies', a poignant number about the Korean airliner tragedy, and 'Empty Rooms', a slower number where he really lets his fingers do the talking. Buy it. Jimmy Nail did alright bonny lads! GC

Smart Russians



Cassette single (4 songs) out now \$3.50
Available from: P.O. Box 13411 CH. CH.

Also from the following CH. CH. outlets:
C.J.'S MUSIC STORE, THE RECORD JOYNT,
ECHO RECORDS, UNIVERSITY BOOKSHOP
Lots of Love Smart Russians

GÖTTERDÄMMERUNG

45 mins of High Quality Recording

send \$5.00 + \$1.50 POST + PACKAGES TO - the SWISH Foundation: PO Box 305 PAPERUA.

This cassette has NOT been made for profit.

89FM.

Turn it on for Bali.

Win a trip for 2!

ALAN JUDD & ASSOCIATES

WE ARE THE BRONX POLITICIANS ECHOES MADE IN BRITAIN THE AGENTS PANAMA

WE BOOK THE HILLCREST TAVERN AND THE LADY HAMILTON AMONGST OTHERS

BANDS, ACTS, MUSICIANS IF YOU'RE LOOKING FOR WORK PHONE US AT HAMILTON 76-635

New Rock Record \$13.95
719 page directory of LPs and musicians of rock era.
"If you prefer facts to theories and opinions, then this is the one to add to your library... unrivalled in its sphere."
New Musical Express (listings not reviews)

Duran Duran (revised) \$9.50
Features, biography, dates and discography. B&W and colour photos. \$9.50

David Bowie Black Book \$22.50
127 pages of remarkable colour and B&W photos, all the key dates and discography.

Heavy Metal Photobook \$18.95
Large format, 134 pages, as many colour as B&W. All the top HM acts including Led Zeppelin, AC/DC, Deep Purple.

Velvet Underground & Lou Reed \$11.50

Siouxsie & Banshees \$11.50
Photos, clippings, comments (1976 to 80s) collated by Ray Stevenson, author of Sex Pistols File. \$11.50

Split Enz Photo Book \$14.95
120 intimate colour snapshots by Enz bassist with witty comments by band members. \$14.95

Encyclopedia Metallica \$11.95
AC/DC: Hell Ain't No Bad Place \$13.50

Spandau Ballet \$9.50
In Their Own Words

1988 Punk Rock \$14.95

Culture Club \$9.50
In Their Own Words

The Jam: Beat Concerto \$18.95
Authorised bio by Paolo Hewitt. The inside story, 134 pages. Paul Weller said "there is no more to be said on the Jam's formation and rise than is contained in this book."

Led Zeppelin \$19.50
The Final Acclaim
Extensive compilation of articles, by Dave Lewis, 144pp, B&W, colour pics.

AC/DC PhotoBook \$19.50
Large format, 100pp of B&W/colour photos with essay by Chris Welch.

Life & Crimes of Iggy Pop \$9.50

ALSO AVAILABLE
Kate Bush \$13.50
Toyah \$11.25
Stiff Records Story \$8.95
Whitesnake \$6.95
Sex Pistols \$11.50
Neil Young \$13.50
Book With No Name (New Romantics) \$14.95
Blondie \$14.95
Illustrated Bio by Lester Bangs

New Rock'n'Roll A-Z of 80s Music \$14.95
The Who \$18.95
Large format Illustrated Bio.
Pink Floyd: Visual Documentary \$22.50
New Wave Discography \$22.50 736 pages - all labels, 45s, 12"s, fanzines etc.
Complete Synthesiser \$18.95
Punk Words and Music \$15.95
Rock Family Trees (Pete Frame) Vol.1 \$14.95, Vol.2 \$22.50

BOOKS BY MAIL
To order any of these books, or to request a catalogue (enclose standard stamped-addressed-envelope), write to: Books By Mail, Rip It Up, PO Box 5689, Auckland 1.

MORE BOOKS PAGES 28,36

Name: _____
Address: _____
\$ _____ enclosed

Title/s required: _____