



Records

The Best Of Louis Jordan (MCA)

Forties bandleader Louis Jordan was the main source and celebration of Joe Jackson's 1982 album *Jumpin' Jive*. Louis Jordan was also an original force behind the genesis of rock 'n' roll, whether through his vocal style serving as inspiration for Chuck Berry, or through the musical structure of such classics as 'Saturday Night Fish Fry' (on occasion Bill Haley simply covered the song verbatim). Jordan's band was also a major influence behind many important jazz big bands of the 50s and 60s. None of which really indicated the infectious delights still to be found in his music today. These 16 tracks offer a joyful survey of Jordan's styles, ranging from hot jump and jive to oddball blues to wacky novelties. A past master indeed — reet petite and gone. PT

Various Artists

Every Man Has A Woman Who Loves Him (Polygram)

Songs by Yoko Ono sung by Nilsson, Eddy Money, Trio, Elvis Costello, Sean Ono Lennon and more. It'd make a passable single. CK

Mark Knopfler, Cal (Vertigo)

Mark Knopfler's music to the film *Local Hero* was an impressive start to the writing of theme music. This, his latest soundtrack, is steeped in traditional Irish music and features some outstanding contributions from Plonxy mem-

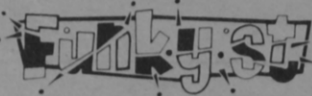
bers Paul Brady and Liam O'Flynn. Underpinned throughout by Knopfler's distinctive guitar style, the music ranges from the majestic to the serene. Highly recommended — the sedative we all need after a hard day. DP

Status Quo

Live At The N.E.C. (Vertigo)

Status Quo have at last called it a day. I can reveal to you now, however, that their recorded career still has several years to run: 1984, *Live At The N.E.C.*; 1985, *Status Quo, The Early Years*; 1986, *All the No.1 Hits of Status Quo*; 1987, *Quo Rarities*; 1988, *Classic Quo*; 1989, *Live At the Budokan*; 1990, *Golden Favourites*; 1992, *Remembering ... Status Quo*. At this stage the release for 1993 is not confirmed but I suspect it'll be *The Reunion Concerts R.I.P. CC Various, Heavyweights (RCA)*.

Yet another heavy metal compilation that loses 10 points right off for including 'Paranoid' yet again. This one's reasonably useful, nonetheless, in that alongside several tried and tested bands (Scorpions, Saxon, Sabbath and Slade) it introduces several new bands. Pick of the bunch is Graham Bonnet's latest band Alcatraz, who as well as featuring the classic Bonnet vocal chords have the added bonus of a real speedfingers guitarist who sounds as if he could give Mr Van Halen a run for his money. Germany's Bullet also sound great; an uptempo rocker is featured here. Four Australian bands are included — the feeble Heaven with their hand-me-down AC/DC riffs, the much-touted Boss who surprise with a pomp-rock sound and Avion and Black Alice, competent and confident yet too derivative of 1001 other metal bands to really stand out. Overall, an enjoyable collection. CC



Chaka Khan

I Feel For You

Warner Bros

Funk wars. Lesser talents would perish beneath the scratchin' and percussive effects heaped on Chaka here. But not Chaka — ultra funk and 80s electro claptrap is no match for the spark of Chaka energy.

The single 'I Feel For You' (a Prince composition also on Pointer Sisters' *So Excited*) is a fabulous meeting between old and new — Mel Melle on rap and Stevie Wonder on harmonica share the limelight with Chaka, yet her vocal edge is the crucial element. Ironically, it's produced by veteran soul producer Arif Mardin, though elsewhere on the album hip producers such as John Robie challenge Chaka with their gimmick funk.

Best Robie collaboration is on 'My Love is Alive' (a Gary Wright ditty). Chaka gets effectualised, oscillating from speaker to speaker. Fun. Not to be outdone, Arif Mardin scores with another exercise in excess 'This Is My Night' a 'Thriller' based romp of immense proportions. My fave track.

It's great to have Chaka in a contemporary context. Few vocalists can compete with the strident power of modern funk. Chaka can.

Murray Cammick

Nile Rodgers

Adventures in the Land of the Good Groove

Mirage

Signature tune of a well-known

Auckland radio show and one of the best albums released in a long time.

Nile Rodgers and Chic created a paradigm for late 70s black music; the subtle and witty 'Good Times', the majestic 'I Want Your Love' and the classic production work on Diana Ross's 'Upside Down' and Sister Sledge's 'We Are Family'.

On this album he presents us with an X-ray of the Chic magic, taking us through different 'good grooves', from the hard, edgy rhythms of 'Yum Yum' and 'Get her Crazy' to the ballad feel of 'My Love Song For You'. Each song is a workout of Chic rhythms and melodies, but also a transition point between his old work and his new production style, with Bowie, Duran Duran and (more successfully) Madonna.

A vital selection for anyone interested in black groove music and a virtual textbook of modern production techniques.

Kerry Buchanan

Bobby Bland

You Got Me Loving You (MCA)

Every home should have a Bobby Bland LP. He's so cool — he's got his very own groove — and this LP has some very fine examples of Bobby Bland cool. The first three tracks on Side One are aces, particularly 'It's Too Bad' an uptempo, old fashioned pre-funk mover. Wow! Bobby at his best. Yet next track 'Get Real Clean' is possibly the worst lyric he has ever sung. Oh, well the rest is great. Remember, you'll never understand cool unless you own a Bobby Bland LP. MC

Available in kiwidom on tape only, this compilation of Slave gold gives you 10 tracks from 'Slide'

(1977) to 'Steppin' Out' (1983). Powerful stuff — Slave have had one of the best funk bass sounds for years and this is an ideal way to sample it. My fave track is 'Are You Ready for Love?'. MC

Bobby McFerrin

The Voice (Elektra Musician)

Recorded live in Europe, this LP features McFerrin vocalising unaccompanied — a oneman Persuasions — performing diverse material from Lennon & McCartney's 'Blackbird' to James Brown's 'I Feel Good' (superb). His own compositions are equally varied, from jazz to the autobiographical 'I'm My Own Walkman'. Very entertaining. Nearly as cool as Bobby Bland. MC



TRIAL RUN

Director: Melanie Read

With a plot that involves Annie Whittle isolated in the wilds of Otago among things that go bump in the night, *Trial Run* might seem a strange feature film debut for a woman director. Superficially, it might even seem to be dangerously close to that genre of sexploitation horror (a long and depressing list, starting with Kubrick's *The Shining*), yet Read's feminist sympathies are clearly focused in this tale of one woman's struggle for survival.

It's very evident that *Trial Run* sets out to be more than just

another horror film but, ultimately, its sheer ambitiousness lies uneasily on a rather sketchy script.

Of course "red herrings" are part-and-parcel of any self-respecting horror/mystery film, but when these take the form of unresolved issues, they become more problematic. Annie Whittle's stand for independence in taking on the photographic assignment and the accompanying sidelights on the environmental issue fit naturally into the plot. Hints of a past affair between Whittle's husband and best friend or the recurring vision of Margaret Blay's ghost in the beach cottage, simply confuse matters. With less distraction from the other issues mentioned above, it may have been crystallised in a more convincing manner.

Allen Guilford's camerawork, with Whangaparaoa Peninsula standing in for remote Otago, is highly effective, as is Jan Preston's music score, much more incisively realised than that she wrote for *Skin Deep* a few years back.

Annie Whittle proves the central force that almost manages to hold the film together, such is the conviction of her performance as a plucky and resourceful heroine. When the script allows her, Judith Gibson displays the same authority that Auckland theatre-goers are accustomed to seeing from the actress.

The scenes involving the family are rather less successful and, to some degree, it's the perennial script problem. Lee Grant's farming neighbour seems too theatrical to ever look at ease on a tractor, although Martyr Sander-son's gruff, laconic "red herring villain" manages to catch a real Kiwi type to perfection.

William Dart

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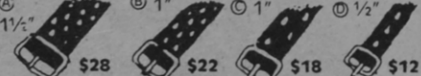
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