

Briefs

Marshall Crenshaw
Field Day (Warner Bros)

Opinions vary concerning Mr Crenshaw's first album, from those who found all the consciously 50s pop simplicity rather irritating, to those who believed him one of the best new things since, well, Buddy Holly. *Field Day* probably won't resolve the argument either way. From an alliance with the NY street-smart Richard Gottehrer to placing total production control in the hands of Steve Lillywhite (U2, etc), Crenshaw has deepened and broadened his sound while still retaining his three-piece line-up. However that just results in the Holly allusions being subsumed by those of mid-60s McGuin. Furthermore, the once concise, snappy songs have here lengthened to over three minutes apiece — over four in a couple of cases. The lyrics remain pretty much bittersweet romance and hold the maturity (but, uh oh, he's supplying word sheets now). Still, for all the reservations about cloying historical chic, the man (lad?) can certainly write a terrific tune or two. Try the first and last on Side One. PT

Mike McGregor Band
Take It Fast Make It Last (Warrior Records)

New Zealander Mike McGregor doesn't exactly bow to the current musical fashions, and that's to his credit. On *Take It Fast* he's blended his own guitar inclinations with some fairly strong material in 'Fantasy', 'Lovers' and 'Winter Song'. Ignore the country wimpishness of the single 'Alone Again', there's more marrow and muscle here than that. GK

Sol, Set Your Love Free

If your ideal listening conditions involve a handwoven hammock on the back porch, joints and wine within reach, then Mr Sol will certainly complement a mellow Sunday afternoon. Produced by local keyboard whiz Matthew Brown and recorded at Harlequin with some fine local musos, this cassette can be obtained for \$11 from Tara, Kereta Hill, RD 3, Thames. PT

Rickie Lee Jones
Girl At Her Volcano (Warner Bros)

Everyone's entitled to fool around with great classic material in late night blowing sessions with a few friends. What they're not allowed is to then foist them on the public as serious interpretations. This 12" mini album shows Rickie Lee Jones murdering four wonderful songs with a self-indulgence that is all the more horrifying because she's being serious. Maybe she was trying to make them sound as execrable as her two original numbers. PT

The Steve Miller Band

Live! (Mercury)

Steve Miller makes a fair stab

at shaking off the doldrums of his last few albums. This is an exceptionally crisp, driving sound, powered by the three-way guitar attack of Miller, Kenny Lee Lewis and John Massaro. Drummer Gary Mallaber holds down the bottom and it's good to hear Norton Buffalo blowing harp for Miller again. But even at its best ('Rock 'n Me', 'Fly Like An Eagle', 'Mercury Blues') this is no more than an extremely well-crafted "greatest hits" session. Many would say that is more than enough, but Miller used to take lots more chances. For "live" Steve Miller, the bootleg *The Midnight Toker* is still the best buy, if you can get it. KW

Crossfire
Live at Montreaux (WEA)

The title says it all. Recorded a year ago, after ex-Auckland Phil Scorgie left to be replaced by another excellent bassist in Greg Lyon. These performances neither add to or detract from the original versions — too much cleverness and not enough passion. PT

Everything You Always Wanted to Hear By Dion and the Belmonts (RCA)

The Chiffons Sing the Hits of the 50s and 60s (RCA)

These are being reviewed together because their covers are absolutely identical. There is no information apart from song titles. Big record company shoddiness hits a new low. Both records are rereleases of compilations put together by Laurie Records, a small label that enjoyed several hits in rock'n'roll's first decade. The Dion record has twenty songs, some of which are from the schmaltzy, doo-wop era of the Belmonts ('Teenager in Love', 'When You Wish Upon a Star', etc), most being close to dire, and the remainder from his macho, streetwise solo career ('Runaround Sue' and 'The Wanderer') which sound much better. It is a thorough, mostly enjoyable collection which misses none of his early hits.

The Chiffons' record is weird. It consists mainly of cover versions of other people's hits, none of which are as good as the originals and, strangely, their second big success of 1963, 'One Fine Day', is not included. I shudder to think that anyone will actually buy these cheap rip-offs but I guess the Dion album will satisfy those who want his hits. Beware though, don't buy the wrong one by mistake! CK

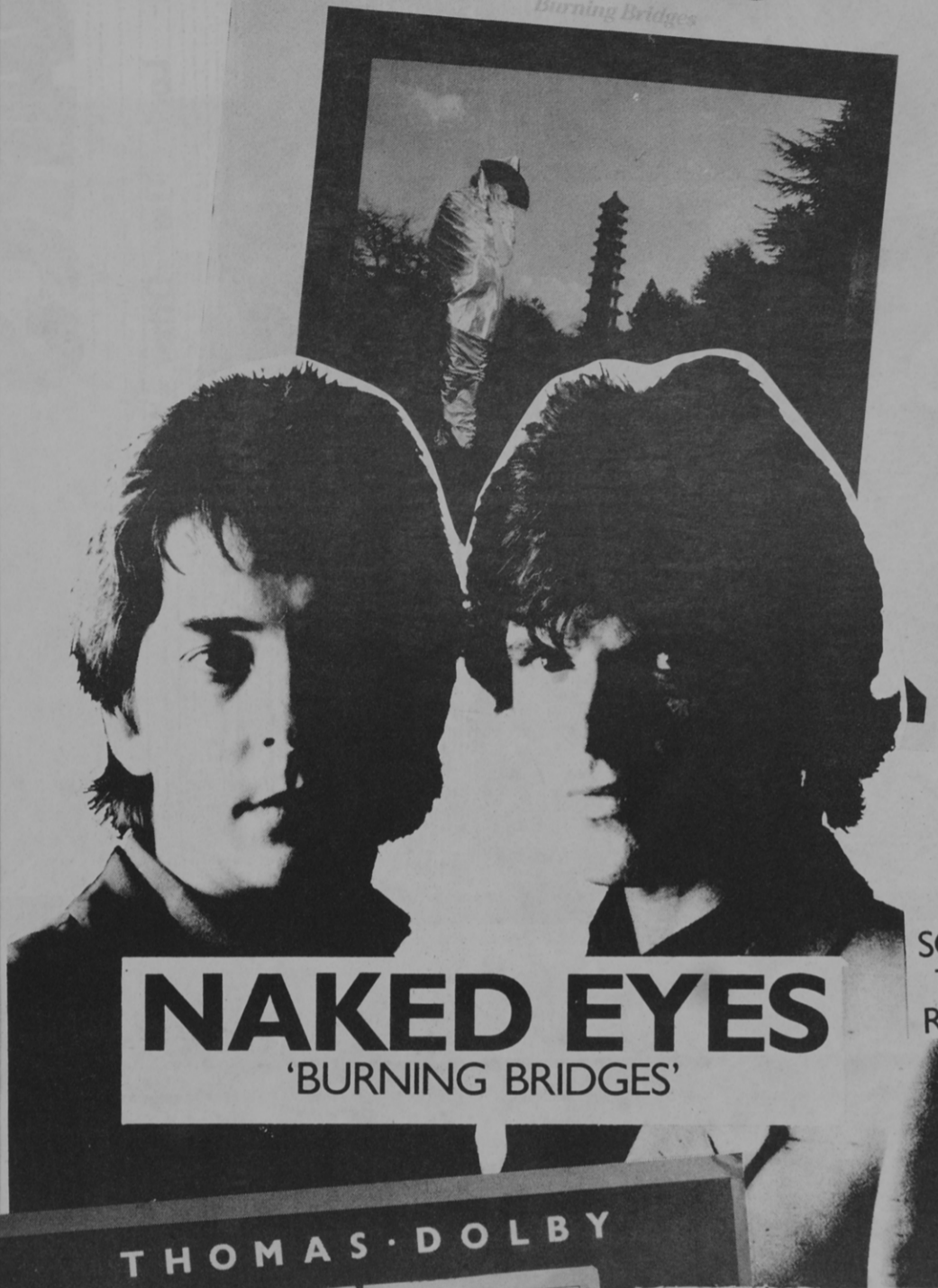
Jack Mack and the Heart Attack
Cardiac Party (Full Moon)

A 10-piece (five brass) good-time soul band that's been letting loose around Los Angeles clubs for the past two years. The musicians are all daytime studio slickers, but you'd never know it here. With sweaty abandon they rip through a serviceable set of songs that, while technically original, remain pure 60s Memphis and Stax/Volt in arrangement and presentation. Max Gronenthal and Lee Thornburg may not be Eddie Floyd or Sam & Dave but they get by. PT

get it 2gether

NAKED EYES

Burning Bridges



NAKED EYES
'BURNING BRIDGES'

FEATURES
'ALWAYS
SOMETHING
THERE TO
REMINDE ME'

THOMAS DOLBY

THE GOLDEN AGE OF

Wireless

THOMAS DOLBY
'THE GOLDEN AGE OF SCIENCE'

FEATURES
'SHE BLINDED
ME WITH
SCIENCE'



NETHERWORLD
DANCING TOYS



new single
'THE TRUSTED ONES'
b/w
'BORED TO DEATH'

TOYS head north:
Hillcrest August 12,13
Windsor Castle August 18-20
Gluepot August 25-27