

TOP FIVES

KRUDER & DORFMEISTER'S TOP BLUNT-HOP EXCURSIONS

TRIBE OF ISSACHAR
'Junglist' (Congo Natty)
BEN GRIMM 'Step'
(24 Karat Gold)
APHRODITE 'Tower Bass'
(Aphrodite)
TRUE PLAYAZ *Volume 2*
(Promo)
TOSCA 'Fuck Dub Remixes'
(G-Stone)

AUCKLAND

DEAN WEBB OF THE BOX'S TECHNO STOMPERS

DERRICK CARTER
'The Innocent'
(Confusion Records)
KARNAK 'Calypso Breakdown'
(Twisted)
TESOX 'Sex'
(Plastic City US)
BUSH INC. 'Boom' (Bestry)
LAST GENERATION 'The Spirit Man'
(Sonic Mind Records)

ID'S BRUTAL BREAKZ

NICO VS. FIERCE *Crystal 12*
(No U-Turn)
DILLINJA 'Brutal Bass'
(Metalheadz)

SKYSCRAPER 'Liberty 1'
(Emotif)
ED RUSH 'August (Remix)'
(No U-Turn)
ADAM F 'Metropolis'
(Metalheadz)

WELLINGTON

CODA'S TECHNO-SIS - REVOLVE TO EVOLVE

PUMP 3 'Adam Beyer'
(Primitive Recordings)
EVE RECORDS #9
IN YER FACE 'Wax Scientists'
(Future Wax)
ELECTRIC SOULS 'Drax V'
(Drax Records)
OXYGEN 'Acid Abeyance'
(Important Records)

GOOSEBUMP'S SUN-DRENCHED SUMMER SEDUCTIVENESS

LES RYTHEMS DIGITALES
Liberation EP
(Wall of Sound)
HIGHER SENSE 'Everything'
(Moving Shadow)
ROCKERS HIFI 'The 8th Shade'
(Different Drummer)
UNIVERSAL 'Groove Therapy'
(Looking Good)
GOLDIE 'Manslaughter'
(Reinforced)

(who?). There are some dope tracks involved like Bootman's 'To the Hip', and DJ Rags' 'Yes, Yes, Y'all', but that's the problem. Every track sounds the same, a phat beat underlines repeated choruses that go something like, 'He we go, yo,' or 'New York's in the house,' and so on. Frankly, it gets boring fast. I guess in the context of an actual outdoor block party this could really rock the spot, but for home listening, don't even go there...

SALMONELLA DUB

THC Winter
(Curious)
It's been interesting listening to the progression of Christchurch-based Salmonella Dub. From psychedelic dub-rock, they've slowly incorporated more and more drum 'n' bass into their sound, which culminates here in

a wicked EP of top notch remixes from David Harrow (Technova), and locals like Projector and Rotor. The Technova mix of 'THC Winter' is very cool, starting with classic squelchy techno chords and rocking pulse beats, and then into a vocal break that has one of the lads exclaiming, 'I'm a feeling a whole lot better, 'cause I got THC winter,' it's very charming and very kiwi. I'm not sure how it would go down in London, but as techno with a New Zealand bent, it's awesome. The Projector vs. Rotor mix of 'The Spaceships Unshaven' is a cool mission into chilled, brooding drum 'n' space, while David Harrow's trance mix rocks the spot once again. Salmonella Dub are going places fast, and as our local dance artists start to come through with some real quality, these are the guys to look out for.

ANDY PICKERING



The Mutton Birds

PRINCE
Emancipation
(NPG/EMI)

If you have to name reasons for the collapse of Prince's relationship with his former label Warner Bros, the primary reason was probably the failure of Prince's Paisley Park label. Commonly known by the term 'vanity label', an artist's label is usually considered as a mere indulgence by a major corporation.

In its time Paisley Park released cool flops by Sheila E, Madhouse, Jill Jones, George Clinton, Mavis Staples, and Mazerati. The accumulated Paisley Park losses were reportedly in the tens of millions and probably Prince found he had to pay the bill from his own artist royalties. No wonder he tried a bullshit name change.

The distance between the corporate world and Prince's world proved too great for him to continue his relationship with the Warner Bros label. With *Emancipation* Prince still remains securely distant from both the corporate world and reality as we know it. Some consumers will value a three hour baptism in his reality but many would prefer a less challenging listening experience. What happened to the days when R&B records had two sides, 15 minutes each — one labelled *Dancin'* and one labelled *Romancin'*. Times were simpler then (You may have only had to keep one side of the record clean).

With *Emancipation*, Prince mixes *Dancin'* and *Romancin'* up while achieving new career highs in both grooves. You'd need a multi-disc player to achieve the ultimate funk-overload programming of these discs, but Disc 2 has a clear, probably purposeful *Romancin'* bias.

Best of the fast or funky numbers are 'Jam of the Year', 'Get Yo Groove On', and 'We Gets Up', from Disc 1, and a bit of a screamer 'Joint 2 Joint'

right smack in the middle of Disc 2, and from Disc 3, 'New World', 'The Human Body', 'Face Down (Dead Like Elvis)', 'Sleep Around', and appropriately 'Emancipation' cooks.

The *Romancin'* groove is best represented on Disc 2 by 'One Kiss at a Time', 'Soul Sanctuary', 'Curious Child', 'Dreamin' About U', and the beauty of 'The Holy River', 'Let's Have a Baby', and 'Saviour'.

On *Emancipation* there are several nods to the past — Sly Stone on 'Sex in the Summer', blaxploitation film themes on 'Style', a big band groove on 'Courtin' Time', and the Enio Morricone vibe of 'The Plan', and vintage sweet soul vocal style is acknowledged with covers of two songs originally recorded by the Stylistics and the Deltonics.

Three discs means prolific to me, and prolific means Prince is one of the few contenders in modern music for embalming in the category 'genius'. But that's a silly word to throw around due to its association with dead people.

Here we get a very big dose of Prince's insular take on reality. There's plenty for all groovers here, too much plenty, maybe. And remember, like bogan rock albums, Prince moves you best if you *play loud!*

MURRAY CAMMICK

DIRTY THREE

Horse Stories
(Anchor & Hope)

It's one of life's cruel hiccups that often the most beautifully gifted artists exhibit the extremes of loser behaviour. Last month, while the Dirty Three were on tour in the USA, Warren Ellis OD'd before being revived, thus in one foul action, almost depriving this world of future servings from one of the most crucial rock groups of the 90s.

Horse Stories is the Melbourne instrumental trio's third album, a collection of remarkable tunes that sees them come across with the energy and swagger of a garage band, and the grace and power of a fully decked-out orchestra. Ellis on violin, against a backdrop of drummer Jim White's characteristically inhuman tempos and rhythms, and guitarist Mick Turner's sympathetic distorted guitar, works quiet, folkish melodies into crescendo-drenched, sonic improvisations that stretch and strain to the point of trauma. The overall mood is one of melancholy and demented angst, laced with the occasional moment of sweetness, as heard to particular effect on 'Sue's Last Ride', and the tortured beauty of *Horse Stories*' most affecting song, 'Hope'. Where Dirty Three truly excel is in their ability to express a range of moods within one sprawling composition. 'I Remember a Time When You Once Used to Love Me' explores the absolute limits of despair, elation, and fear, while the mourning and despondency pouring from the album's closer, 'I Knew it Would Come to This', makes it painful to hear.

With *Horse Stories*, Dirty Three effortlessly drag you, with or without your permission, right into the centre of their moody existence. And once there, no one could doubt their unmistakable majesty.

JOHN RUSSELL

THE MUTTON BIRDS

Envy of Angels
(Virgin)

It's only taken the Mutton Birds three albums to become an institution. Come to think of it, it only took them one really, but they never rested in the warm antipodean haze formed around 'Nature' and 'Dominion Rd', and with

Envy of Angels they have added more dimension to their entity. The joy of Don McGlashan's writing is in his ability to take a single image, reference, or thought and turn it into a more encompassing creation; as in the case of the single 'She's Been Talking', situations might only be a single pin prick of memory, yet he manages to force them into everybody's here and now. 'Trouble With You' and 'Ten Feet Tall' both get inside the listener, as if offering an insight we shouldn't be privy to — and it is relished, but we feel ashamed.

Musically, the Mutton Birds are forever solid, purring like the engine of your Triumph. Forever within the comfort zone — but never too close to take it for granted.

JESSE GARON

JOHNNY CASH

Unchained
(American)

You don't even have to listen to this (but you're a sad fool if you don't) to know Johnny's gone the second-to-last step towards conquering the tastes and claiming the hearts of everyone with a soul on the face of this earth.

With covers ranging from Soundgarden's 'Rusty Cage', like you ain't never heard it played before — featuring one of those dirty tempo changes that makes you damn near poo your pants, and sounding like it was written with Cash in mind when you can actually make out the lyrics — to standards like 'I've Been Everywhere' and 'Memories are Made of This', I'm loathe to mention a stand-out. However, I will say, one track is never gonna be enough when an album opens with the kind of slow burning, soul-searing take on Beck's



Johnny Cash

1000

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