

# > ALBUMS <

## OASIS Be Here Now (Creation)

Now the circle is complete. When I first heard Oasis they were but the learners. Now they are the masters of one of the most important rock 'n' roll sounds to emerge out of the 1990s.

*Be Here Now* doesn't need to skate or pander to the few non-believers who

ic pop of 'Welcome to My World' complete with back tracked guitar (cliche, yet still profitable), or the countrified 'Inside' are the best examples of Andrew Brough's reflective melancholy powers in full bloom. Elsewhere the single tracks, 'Circus Kids', 'Old And Blue', and 'Save My Life', round out an album that's 72% successful, and will with its



OASIS



ECHO & THE BUNNYMEN

still don't get it. This is the culmination of everything they said they were capable of. And forget all the easy Beatles comparisons, even when 'All Around the World' is championed as their 'Let it Be'. And ignore the mentions of the Stones when the American courtship of the title track and 'Fade In Out' are discussed.

This album is pure epic Oasis, with enough attitude and Hooj singalongs to level a salivating nation of millions. 'D'ya Know What I Mean' gave the real fans a terrace anthem. 'Stand By Me' will be a 'Wonderwall', though it's so much more in terms of soul squeezing glory with all these strings and harmonies and genius guitar riffer. The hairs on the back of your neck were invented for this song.

Noel has delivered 11 of the biggest, rockiest, emotionally

depth-charged songs we've heard from him. And Liam's voice is in amazing form, with the disengaged sneer now becoming only one of the many vocal personas he has in his arsenal.

They'll create an absolute kicker like 'My Big Mouth', which makes your heart race with every chorus, and be able to change gear and create the equally credible beauty of 'Don't Go Away', a heartfelt ballad that shows a face we hardly get to see: vulnerability.

*Be Here Now* is a classic album of absolute mastery. It should be put on board every spaceship to show aliens what earth is capable of.

JOHN TAITE

## BIKE Take In The Sun (Flying Nun)

Bike's debut album follows on from the preceding singles in the musical continuity stakes. There is no audible change in the formula, 60s guitar pop/rock, chiming jangle with lush honey toned vocals. Nope, no change there. The opening rock bite of *Take In The Sun* gets the theme of the album off to a solid start, matching the sunny sentiment of the deck chaired cover, elsewhere 'Sunrise' backs it up with it's lackadaisical vernal pop. The lackadaisical sensations that permeate *Take In The Sun* work best over the (very) occasional filler track. The Byrds atmospher-

release this month be a decent companion piece to the Stereo Bus for seasonal pop thrills. *Take In The Sun*, and soak in its rays.

MAC HODGE

## ECHO AND THE BUNNYMEN Ballyhoo: The Best Of (Korova)

Hardly a coincidence, surely, that this *Best Of* just pre-dates the Bunnymen's new album *Evergreen*, in what must be an orchestrated attempt at restoring McCulloch and co. to the forefront of British pop.

The 80s have long since been convicted of being crap, but in 1980 Liverpool's Bunnymen, Teardrop Explodes, and Wah! Heat shared enough heady, doom-laden pseudo-intellectual mysticism to be called a movement. The Bunnymen's first album, *Crocodiles*, defined their dark, psychedelic rock 'n' roll and the excellent *Ballyhoo* appropriately contains the great drug anthem, 'Villiers Terrace', and the revolutionary zeal of 'All That Jazz', as fitting representatives from that timeless debut.

From there it was into the existential epic sweep of *Heaven Up Here* and the likes of 'Over The Wall', and then into the metaphorical depths of *Ocean Rain*, and McCulloch kissing tortoise shells on the otherwise memorable 'Seven Seas'. Their last album proper, *Echo and the Bunnymen*, didn't have the daring and grandeur of their classic period, but songs like 'Lips Like Sugar' still showed remnants of past glory.

The almost narcissistic self-belief of McCulloch has already paved the way for the band's current regeneration, but they're unlikely to re-create the majesty of their hey-day that's so majestically captured by *Ballyhoo*.

GEORGE KAY

## VARIOUS ARTISTS Spawn: The Album (Sony)

Like all the best ideas, the concept behind this is so simple — pair up some big names from the rock and dance worlds for the movie soundtrack of the bestselling comic *Spawn*, see what chemistry is generated, and hope for some monstrous progeny. On the whole, it's worked — though nothing

here redefines either genre, and some collaborations don't seem to need half the pairing. Still, the highs are high. Slayer and Atari Teenage Riot work each other into a truly inspired digital speed frenzy that's more than the sum of it's contributor's parts; Butthole Surfers and Moby attempt to weird each other out with floaty hallucinogenics; while Filter and the Crystal Method come off like Perry Farrell fronting Nine Inch Nails on the naggingly poppy track, '(Can't You) Trip Like I Do'. Orbital and Kirk Hammett beef up the former's

they don't care for much beyond "kickin' fuckin' ass" and "going crazy", so of course, the live situation is the ideal platform for them. Therefore *Official Live* ought to present Pantera in as realistic a light as possible.

Recorded on Pantera's *Tourkill 96-97* across the USA, the set list is gleaned from all four studio albums — just the crowd-pleasers of course, and sounds exactly like what you expect if you have ever seen (or even heard) them. The real enticement is the two new studio tracks tacked on the end, of which 'I Can't Hide' is far grittier and punked out than the usual Pantera fare. A change of direction looming? Probably not — they'll be playing the same high-tension, maximum-aggression rock fury until the apocalypse, at least.

TROY FERGUSON

## VARIOUS ARTISTS 15 Years In An Open Boat (On-U-Sound)

You wonder whether Adrian Sherwood knew where it would all end up when he started up his record label On-U-Sound 17 years ago. For all intents and purposes, On-U is the dub label. Serious dub-fans may dispute this, pointing elsewhere to labels such as Blood And Fire, Ariwa, etc, but in terms of consistently taking dub to the masses, no one has done it like Sherwood. Keith le Blanc, African Head Charge, Lee Perry, Prince Far I, Singers & Players, Creation Rebel, Tackhead, are just some of the enormous dub

'Satan' (excellent!), but DJ Spooky's addition of bass and beats to an old Metallica song is a little pointless. Marilyn Manson and Sneaker Pimps just ooze sleaziness together, switching roles halfway through; and Rage Against The Machine's Tom Morello joins Prodigy's 'One Man Army' and comes off a 2nd Lieutenant. Some don't fare too well at all — particularly Rollins, who gets lost in Goldie's jungle — but for the most part, this is a success that should last the distance.

TROY FERGUSON

## ATARI TEENAGE RIOT The Future Of War (Digital Hardcore)

Berlin born and London based digital noise terrorists Atari Teenage Riot return with their second manifesto of hardcore hate. Lead rioter Alec Empire is staying true to his name, and forging an empire of his own, continually distancing himself from all things 'techno', and instead striving to deconstruct digital blandness. Complacency is not a word to be found in ATR's vocab, they want you to get off your arse and riot against racism, fascism, bigotry, boredom, and an increasingly consumerist society. The irony is they recognise that with time they may become part of the consumerism they despise. Musically ATR take the original substance of German hardcore punk rock — violent stabbing vocals ('Fuck the state! We are the resistance!!!!') and distorted, bleeding guitars, and set it to blitzkrieg digital beats and manga samples. As accessible as a breadknife scrapping over a blackboard, ATR want to repulse you or march arm in arm with you to destroy the 'system'. If you're looking to join in, watch your step cause slamming to this slab of chaos, it's likely you'll break your neck, or at least have a solid case for an ACC whiplash claim.

MAC HODGE

## PANTERA Official Live 101 Proof (EastWest)

Pantera are possibly the last of metal's old(ish) school hard men; staunchly uninterested in sulky stories of childhood woes, self-analysis, or incorporating too much electronic technology into their straight-ahead heaviness. In fact,



PANTERA

the Biscuit', which must surely be one of On-U's most bizarre releases ever. Although the disc finishes with relatively recent outputs from the likes of Little Axe, 2 Bad Card and Audio Active, most of the material is actually taken from the 80s. A sign that On-U's best days are behind it? Perhaps, but what mighty fine days they were.

DOMINIC WAGHORN

## BOO YAA TRIBE Angry Samoans (Music For Nations)

Boo Yaa have dabbled in rock/rap crossover since their late 80s debut, on which they were 'Pickin' Up Metal'; and their Faith No More collaboration, 'Another Body Murdered', was one of the highlights of the *Judgement Night* soundtrack.

So to expect big things from a full crossover album, *Angry Samoans*, is not unreasonable; and it's a pity that the hard rock backing sounds on this album have not grown in stature relative to the physical size of the Boo Yaa boys. The guitar 'licks' are even more ham-fisted and dated than Body Count (and without the knowing humour), and are mixed so low as to be totally squashed by the classic Boo Yaa confrontational vocal approach — in your face, tough, and scary.

At least they don't disappoint on that front, even if the rap hasn't evolved much beyond the staunch hoodlum styles they've always circled around. With a better backing band, it'd be way more relevant.

TROY FERGUSON

# NewLoungeHead The

came a weird way.

The New Album  
In-store 12th September  
The debut album from The NewLoungehead  
came a weird way.

featuring guests Sulata and Mark James (AKA Slave)  
...a soundscape of sexy new urban jazz,  
fuelled on natural beats...

On Tour

Sat 6 Sept, Album Release Party  
Leigh Sawmill Cafe, Leigh  
Thu 11 Sept, JBC's, Hamilton  
Fri 12 Sept, Fat Dog Cafe, Rotorua  
Sat 13 Sept, Bar Bodega, Wellington  
Thu 18 Sept, Astrolabe, Tauranga  
Fri 19 Sept, Herzog, Auckland



http://www.deepgrooves.co.nz  
E-mail: info@deepgrooves.co.nz



AUDIO SOUNDTRACKS  
LAID TO CD  
FOR ONLY

**\$1750**

FULL PACKAGE INCLUDES

500 Pressed CD's with screen printed label, 4 page 4 colour booklet 4 colour rear insert packaged and assembled into Jewel Cases.

Note:

Price excludes GST.

Pricing is based on supply of correct master and artwork on film to our specifications

**Hargon International Limited**

15 Woodson Place, Glenfield, Auckland

Ph: 0800 506 116

Fax: (09) 444 3960