

# Albums

## AR KANE

### (Rough Trade)

AR Kane are East London's answer to everything. Alex Ayuli and Rudi Tambala have covered damn near every musical style in God's little acre in their lead-up to this double album. Early observers had these guys sussed as a black Jesus and Mary Chain duo and then they were held responsible for MARRS' 'Pump Up the Volume' and then they did jazz/disco on 'Listen Up' and then...

'Pop', a single that with its cunning, ingratiating funk was in the form of an introduction to the wonderfully varied double feat of *I*. It boasts twenty-six tracks, but forget that 'cos half of them are mere ten / twenty second fragments dividing the real songs and these cover whatever's your fancy. 'Love From Outer Space' and 'Snow Joke' are the pick of what makes you dance and shit they're sumptuous and beguiling. 'Supervixens' is strung out on a guitar-vocal intensity that's reminiscent of Straitjacket Fits and they finish that side with reggae dub, 'Catch My Drift'. Next to 'Pop' is the rediculously catchy 'Miles Apart' — the opposite in sound and intent to 'Conundrum' and 'In A Circle' which are typical of the light-hearted experimentations of Side Two.

If variety is the spice of life then these guys are spice pushers and ironically it's the varied nature of this double that is its strength and weakness. There's probably too many ideas and directions here for it to be a potent single-minded entity but you'll enjoy almost every inch of the ground it covers.

GEORGE KAY



A.R. Kane

experienced after that long tour yet still young and hungry players. First track 'Hurting Kind' is a perfect blend of nineties pop and hard rock and should have been a number one single. Likewise 'Big Love' with its big sound, loveable chorus and wailing guitar masterfully weaving in and out of the mix. The collage of sound and dynamics continues with 'SSS&Q', 'I Cried' (focusing on his lyrics and singing), and 'Nirvana', a sparkling pinnacle of expression (it's ace!). Other highlights include the dramatic march of 'Anniversary' and the album's closing crescendo 'Watching You', packed with eastern drum rhythms and those unbeatable vocals.

Robert Plant is at the top of the rock not least for his up to the minute awareness and commitment to perfection. Without a doubt, *Manic Nirvana* is the best album for 1990. So far.

GEORGE KAY

## DAVID BOWIE Changes Bowie (EMI)

With the grotesque aggression of the Tin Machine being the most recent manifestation of Bowie's decaying process, it's worth refreshing the memory as to what the world's greatest assimilator and manipulator was capable of during his fifteen years of polishing the crown.

This double album is basically an amalgamation of his *Changes One / Two* compilations with some track changes and up-dates that include

'Fame 90', a re-mix from *Young Americans*, an album that (along with the Average White Band's second) brilliantly helped define Britain's response to American soul in the seventies.

That decade belonged to Bowie — 'Golden Years' when he created glam rock (*Ziggy, Aladdinane*), or crossbred USA with Europe via *Young Americans*, *Station to Station* and everybody's masterpiece *Low*. For the convenience of some rational perspective, the eighties was the decade when Bowie's earlier initiatives paid commercial dividends and he became as big as the *Muppets*.

Concluding this compilation is 'Blue Jeans' from *Tonight*, the album generally regarded as Bowie's descent into disposability yet I for one would argue the point. Whatever, this album may have been better served by concluding with another single from *Tonight*, 'Loving the Alien', which in some ways can be construed as his acceptance of the various characters that drove his personality for fifteen years at the top.

GEORGE KAY

# Singles

## THE WEDDING PRESENT (Brassneck) 12"

The first track from the extra-fine *Bizarro* has been re-worked and roughened up by new producer Steve Albini giving the song a furious,



Wedding Present

venomous aggro that the album version never reached. This is pulverising stuff and Gedge, who was worried about how to avoid repeating the *George Best* formula, has hit on a new direction for the band. The other three tracks take no prisoners either: 'Box Elder' sounds like the Fall on form and if 'Don't Talk, Just Kiss' and 'Gone' open like polite Wedding Present songs don't be fooled — they slip up a sonic gear just when you think they're slipping into predictability. Absolutely mandatory for all lovers of applied kineticism.

GEORGE KAY

## THE STONE ROSES Made of Stone 12" Elephant Stew 12" (Silverstone)

As Stone Roses mania sweeps Britain a little adoration for the band has filtered through to the colonies promoting gatefold re-issues of their album and guitarist John Squire's paint-splattered series of their 12" singles.

'Elephant Stew', produced by New Order's Peter Hook, came out in 1988 and it's a classic piece of Rosery. The A-side is a typical 12" mix — drums providing an intro and platform for Squire's charming guitar and Brown floats over a mix that echoes in space. Flip over and the 7" version offers a more compact, concrete scenario. 'Full Fathom Five' is all phased simulation of what it's like to be thirty feet below. Curious, but really leaves any hidden joys to the tingling 'The Hardest in the World.'

Loovely stuff, as they say in

Manchester, but not enough to inspire mania. 'Made of Stone' is lifted directly off the album and it has an insistant, spiralling melody that's made it their most impressive, substantial single. The B-side gives you 'Going Down', which is way too nice and innocent to dislike and 'Guernica' is the aural equivalent of what it was like being bombed by fascists in Spain fifty years ago. It should've sounded more harrowing. Stone Roses freaks will already be drooling over their singles. The rest of the country should sample now before this band becomes yesterday's heroes.

GEORGE KAY

# Film

## THE HONEYMOON KILLERS

Director: Leonard Kastle

"The incredibly shocking drama you are about to see is perhaps the most bizarre episode in the annals of American crime" — so we are warned before *The Honeymoon Killers* gets underway. Leonard Kastle's film has become a cult favourite in the two decades since its original release and now it's back for the jaded '90s with a few details restored that the censor deemed unsuitable for the innocent eyes twenty years ago.

The film is based on the Lonely Hearts Murders of the '50s. Shirley Stoller, as the overweight and decidedly grouchy Martha Beck, joins forces with Tony Lobianco as the greasily dapper Ray Fernandez to con a succession of spinsters and widows with often fatal results for the ladies concerned.

The movie's brutality still has the power to shock, even in black and white with remarkably little explicit gore. Yet the shot of Marilyn Chris's body in the bus with the tongue protruding or the slow drugging of Kip McArdle are extremely disturbing scenes. It's only in the hammering and clumsy strangling of Mary Jane Higby — a 'difficult murder' in the style of Hitchcock's *Torn Curtain* — that Kastle lets physical violence come to the fore.

Perhaps for some Kastle's satire of the characters will be too cruel — the Catholic obsessions of the Higby character or the patriotic zealour of McArdle's young moral majority matron — but both are such beautifully

turned performances.

Kastle has a nice eye for detail: the first shot of Beck's mother on the bed could be a portrait by Diane Arbus and the heavy oppressive feel to the film is underlined by a shooting style which has the immediacy of '60s television.

In the twenty years since *Honeymoon Killers* was launched upon the world we've been introduced to the trash aesthetic of John Waters. There seems to be common ground here. Certainly Donna Duckworth plays Stoller's mother with a sense of over-the-top hysteria that Waters would applaud. I'm tempted to imagine *Honeymoon Killers* played for laughs with Divine as Beck, Milk Stale as her friend, Edith Massey as one of her victims and David Lochary as Fernandez. Now that would be a cult film to end all cult films...

WILLIAM DART

## EARTH GIRLS ARE EASY

Director: Julian Temple

*The Honeymoon Killers* earned its cult reputation over two decades; Julian Temple's latest movie strives too hard for instant cult credibility. It's Temple's first feature since the disastrous *Absolute Beginners* which struggled for its life in between sequences that would have worked better on MTV. Scriptwriter Julie Brown may give the *Earth Girl*'s best performance as the owner of the Curl Up and Dye salon but her script is little more than one-liners and quips. Even the musical numbers haven't anything near the attack of Brown's own 'cult' record 'Homecoming Queen's Got A Gun'. The nearest to successful is 'Brand New Girl', the Beauty Shop sequence, but the lyrics fail miserably.

The film offers the silliest of fantasies. Three aliens fall to earth in their space-ship and after a major Nair treatment in Brown's salon, turn into two Californian hunks and Jeff Goldblum.

The Valley Girl phenomenon was satirized much more sharply years back in Martha Coolidge's *Valley Girl* but then Temple seems unwilling to let it work as a straightforward farce, bringing in clips from Jerry Lewis's *Nutty Professor* and Jean Cocteau's *Beauty and the Beast* to lend his film intellectual pretensions. In just a few short sequences, Lewis's Buddy Love character shows everyone on the screen what classic comedy is.

WILLIAM DART

# SILVIOS AUCTION N° 41 Closes May 26

Send bids to Silvios, P.O. Box 14-434, Wellington 3. Tel: (04) 857-450

## BIDS

1. DEBORAH HARRY I Want That Man 12" Pic Disc. Good pics of Deb.
2. SAMANTHA FOX I Wanna Have Some Fun 12" Pic Disc. 2 pics of Sam.
3. U2 1987 Interview LP Pic Disc. Lmtd Edtn of 1000. B&W pics.
4. KISS Hotter Than Hell LP Pic Disc. Pics like LP Cover. Rare.
5. PETER GABRIEL Peter The Angel Gabriel LP Pic disc. 10 live tracks. Exe pics.
6. METALLICA Creeping Death 12" Pic Disc. 2 different colour pics.
7. THE BEATLES Sgt Pepper CD. Lmtd Edtn 12" Box Set with booklet & bits
8. SPLIT ENZ True Colours LP. Laser-Etched Special Edtn of this classic LP.
9. BUZZCOCKS I Am the Amazing Buzzcocks 12" Clear Vinyl w/P/S. 1978. Neat.
10. THE FALL Creep/Pat-Trip Dispenser 12" P/S in Green Vinyl, UK.
11. THE CURE Between The Forest & The Sea LP. Smith Interview. Blue Vinyl & P/S.
12. THE SMITHS Strangeways, Here We Come LP in Grey Vinyl. German. Nice.
13. ROLLING STONES Satanic Majesties Request LP in White Vinyl. Dutch.
14. ROLLING STONES Same. Unique East German Compilation LP of early tracks.
15. LED ZEPPELIN III LP with Lmtd Edtn Spinning Front Sleeve Insert.
16. GOLDEN EARING Switch LP. Long deleted 1975 LP. German pressing.
17. PINK FLOYD The Man LP. 'The Man' Suite Mini Opera rec. live 1969. Rare.
18. THE CHURCH Reptile 12" P/S Fully Autographed by the band. Nice.
19. U2 2 Date LP. Promotional only compilation of 8 tracks. UK. Rare.
20. U2 Boy LP. US issue with totally different cover. Sealed.
21. KATE BUSH On Stage Mini LP. 4 tracks rec. live 1979. Canadian. Sealed.
22. THE SPECIALS Ghost Town plus 2 12" P/S. Classic 2 tone item.
23. REM The One I Love plus Fall On Me & So. Central Rain. UK 12" P/S.
24. BAUHAUS Bela Lugosi Dead/Boys 12" P/S. 1979 release.
25. CABARET VOLTAIRE 2x45. 2 12" 45s in fold-out black envelope P/S. 1982
26. QUEEN Radio Ga Ga (2 versions) & I Go Crazy 12" P/S. NZ. 1984
27. ROLLING STONES Jumpin' Jack Flash plus 2 12" P/S. UK. Exc cond.
28. IRON MAIDEN Stranger In A Strange Land plus 4. Jap 12" P/S w/Etched Vinyl.
29. ALICE COOPER House Of Fire plus 1. 'Alices Head' Shaped Pic Disc.
30. AEROSMITH Janies Got A Gun plus 1. Aerosmith logo Shaped Pic Disc.
31. GUNS N' ROSES Sweet Child O' Mine plus 1. Cross with faces Shaped Pic Disc.
32. MARILLION Uninvited Guest plus 1. Shaped Pic Disc with insert.
33. DAVID BOWIE Loving The Alien/Don't Look Down. Shaped Pic Disc. Nice
34. CURE Just Like Heaven/Snow In Summer 7" Pic Disc. Great.
35. TRANSVISION VAMP Sister Moon plus 2. 7" Pic Disc with good pic of Wendy.
36. DEPECHE MODE Never Let Me Down Again plus 1. 7" P/S. Red Vinyl. German.
37. JOHNNY DEVLIN Hit tunes-Coca Cola EP. 7" P/S. label autographed by J.D.
38. ROY ORBISON Only The Lonely EP. NZ Orig. Mono. 7" P/S. Exc. cond.
39. DAVID BOWIE Sorrow/Lady Grinning Soul 7" P/S. Spanish issue.
40. CREEDENCE CLEARWATER Green River EP. 4 tracks. 7" P/S.
41. ELVIS PRESLEY Promised Land/Blue Suede Shoes 7" P/S. Blue Vinyl. German.
42. THE CLASH London Calling-Armagideon Time 7" P/S. Dutch.
43. THE JESUS & M. Chain Just Like Honey-Head 7" P/S. 1985.
44. THE MISSION Serpents Kiss/Wake 7" P/S. 1985.
45. THE RAMONES Swallow My Pride-Pinhead & Lets Dance 7" P/S. UK. 1977.
46. SEX PISTOLS Anarchy In The UK/I Wanna Be Me. 7" P/S. French, 1977.
47. REM Dark Globe 5" Flexi disc. Lmtd Edtn release. US only.
48. SISTERS OF MERCY The Spiral Scratch Interview 7" on Clear Vinyl. 1988.
49. PRINCE Partyman CD Single. Promotional only picture CD. US.
50. ERIC CLAPTON Bad Love Boxed 7". Lmtd Edtn w/postcards & Family tree.

# samick



A few more reasons why SAMICK is the worlds largest guitar and amp makers...



335 Available in Cherry or Vintage Sunburst \$435.



LES PAUL DELUXE Some say better than the original only \$640.



YARC-PJ BASS Has the sound, style, feel, unbeatable at \$399.



WARLOCK Famous Metallars Guitar, Several Variations, from \$430.



SW-215E Acoustic/Electric Incredible Value \$199.

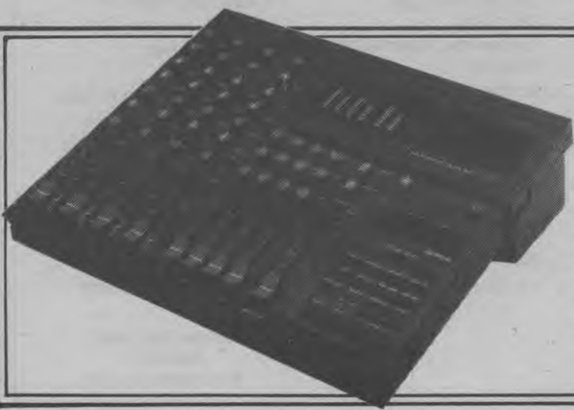


BABY B (Guitar) & BABY B (BASS) Amps. Powerful 5 Watt battery or mains (no adaptor required) \$175.



STACK 20 Huge sound for just \$675.

For the name of your nearest dealer contact: SOUTH PACIFIC MUSIC DISTRIBUTORS P.O. Box 29131, Auckland. Ph (09) 443-1233. Fax (09) 460-874, 443-2529.



# Fostex

THE LATEST & THE GREATEST 4 TRACK RECORDER FROM FOSTEX. THE FOSTEX 280 WITH OPTIONAL MIDI ADAPTOR.



For more information, contact: CUSTOM MUSIC LTD P.O. Box 9648, Newmarket, Ak. Ph (09) 520-0535 for your nearest supplier