

Albums

JEAN-PAUL SARTRE EXPERIENCE

The Size of Food (Flying Nun)

Jean-Paul Sartre Experience aim high. They want to ensnare some big space, capture the paradox of a wide vista within the claustrophobic confines of a darkened room. They are enigmatic, pretty damn unique.

This band has had two creative peaks in their seven-odd year career. The first was a debut EP for Flying Nun which saw the band scraping colours away from a spacious, unnaturally broad canvas. The second is this, the late 1988 recording of *The Size of Food*.

Bass player David Yetton returned from brief exile in the northern hemisphere in early 1988, and by the time that JPS got to recording this LP at Wellington's Write studio, the band were grappling with ideas for a new sound within an already established set of songs. Which means that these songs were recorded at just the right time.

Though not as vast a stylistic sweep as the *Love Songs* album, *The Size of Food* is nevertheless an eclectic grab-bag, a lot more angular than the almost-homogenous blast of JPS Experience sets that I've witnessed in recent times.

The good thing is, JPS Experience don't turn this album into anything too obvious. Like the first EP, its edginess keeps the listener interested. The easy ways out are poppy 'Inside and Out', Chilton-y 'Shadows' and bombast-y 'Get My Point'. The only thing I leave is 'Window' (though the wild sound discrepancies between all three formats from brassy CD to murky vinyl

ought to be cause for some concern). That just leaves you to struggle with the existential dilemma of 'Slip' and vertiginous buzz of 'Thrills'. Have fun. PAUL McKESSAR

THE BATS Law of Things (Flying Nun)

The new deal from Flying Nun has been kicked off with a couple of damn good LPs, and if these rustic popsters and those moody young lads from the JPS Experience share not too much besides a Christchurch heritage, a Wellington recording studio, an album title with "of" in the middle of it and an awful long delay in getting released, that must be a great thing. Maybe people will even get tired of Flying Nun clichés.

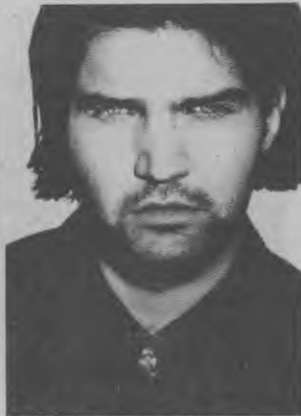
Given all that, the Bats are not big on surprises. They're pretty solid in defence and forward movements are always fluidly wrapped around Scott and Woodward's guitars, propelled from the back by the much-praised in Oz, Grant-Kean rhythm section. But on record, you're not gonna find any gaps through which to slip into the Bat's world. Next time I really want to see them with a producer.

What *Law of Things* has is a similar satisfying glow to that of the last Bats LP *Daddy's Highway* where songs drift or scoot along, quickly settling into a feel and developing an idea within the three minute pop song format. And you can't deny the quality of the best tracks here: 'Mastery', 'Cliff Edge', 'Smoking Her Wings' and 'Ten To One'.

I like the Bats and I like their records. This, like *Daddy's Highway*, deserves to be popular and if there should be room for any Flying Nun band on yer radio it is the Bats. Maybe one day someone out there in radio-land will wake up and smell what's left of the coffee. Meanwhile, slurp up and enjoy. PAUL McKESSAR



Public Enemy's Chuck D.



Lloyd Cole

BAILTER SPACE Thermos (Flying Nun)

Bailter Space's new album is best played very loud indeed, yet there's not a noisy bone in its imposing body. It sounds like the music of a single living organism, drawing breath in as the guitar spirals skywards, exhaling occasionally through resonant major chords. The illusion is only undone by John Halvorsen and Brent McLachlan's rhythmic core which is more monumental than skeletal, too impregably metallic for any mortal creature.

Contradictions like these give Bailter Space the elusiveness that makes them great, the sense of mystery that suggests there's more Chrome in them than Clean, former line-ups notwithstanding. This has been evident in all the band's record sleeves — machinescapes which look familiar but due to angles or perspective are unrecognisable. It's most apparent, though, in Alister Parker's brilliant lyric writing. He knows that as more is

explained the number of implications of each word is reduced. As he refuses to kill nuances of meaning with unnecessary information every repeated phrase is steeped in significance.

Thermos may not paralyse with instant wonder as Bailter Space do live but it fulfils its intentions as successfully as it possibly could and that mean's it's forty minutes of indispensable sound. MATTHEW HYLAND

PUBLIC ENEMY Fear Of A Black Planet (Def Jam)

Chuck D, always the rebel without a pause, articulates on the problems of the Afrocentric point of view. Once again the themes of power, struggle, media exploitation, self-knowledge, education and history get the hardcore groove treatment.

Twenty jam-packed tracks that are flat out funky, not just a collection of samples but self-contained units of noise put together by the Bomb Squad: Shacklee, Ryder and Sadler. There's

everything here, the fast beats to the rhyme of 'Power To The People' and 'Brother's Gonna Work It Out' and the newer, slinky feel of 'Pollywannacracka'. There are also touches of reggae in 'Reggie Jax' and 'Revolutionary Generation'. Terminator X uses his hands like a Shaolow temple Kung Fu master. Witness 'Leave This Off Your Fuckin' Charts' and the intro to 'Anti-Nigger Machine'.

You know that with PE the beat always rocks. The other thing you know is that it's consciousness raising time. Like they say on 'Brother's Gonna Work It Out' — "Here's a music servin' you so use it". It's action orientated, designed to motivate and agitate. They use a confrontational approach on 'Welcome To The Terrordome' with their comments on Professor Griff's statements and the media reaction.

Things like 'every brother ain't a brother / cause a black hand squeezed on Malcom X the man' and this line that caused a problem: 'crucifixion ain't no fiction / so called chosen frozen apology made to whoever pleases still they got me like Jesus'. This is a classic PE song, as is the well known call to arms 'Fight The Power'.

They're hot when on the attack, the metaphors come out quicker than a greased flick knife. Check out 'Who Stole The Soul' about America eating its young; the debasing of black role models in James Brown, Wilson Pickett and Redd Fox. Excellent bit with Flavor Flav doing a bit of the Chi-lites 'Have You Seen Her'.

The title track and the crazy 'Pollywannacracka' are about racial mixing, the 'black seed' and the white fear of 'some colour in your family tree'.

Main surprise is 'Revolutionary Generation' with its look at 'Sisterhood', women in hip hop have never had a reality outside of being an object, a bitch or ho. Not all are guilty of this. PE

come on strong with this unruly rap.

Is this one better than *Nation Of Millions*? Well, only time will tell. Just that this one is a sharpening of their ideas, a new perspective on things.

You're either going to turn in fear or welcome it with an open mind. KERRY BUCHANAN

LLOYD COLE Lloyd Cole (Polydor)

I'm a passive Lloyd Cole listener: when my friends go to play his records, I don't stop them. Lou Reed likes Lloyd Cole, don't forget, although Lou has yet to have me over for coffee.

Lloyd is in relaxed voice on *Lloyd Cole*, which is a relief. Despite a career of attractive singles and sly lyrics, another LP of the sort of singing most of us can muster in the shower is not what the world needs. 'A Long Way Down' and 'Un'dressed' have Lloyd rhyming laconically while the drums and guitars doodle on in a cruisy country style. The harmonica hints at Dylan but the words are vintage Cole: "You look so good when you're depressed / Even better in your current state of undress."

Yes sir, Lloyd knows his niche. Misty ennui, starry-eyed heartbreak and a cynicism that's distant but never detached. He's still pulling the rockist "sweetheart / baby blues / dusty roads" pose out of thin air, but he loves it, so it rings true. The Commotions essayed it; now it fits Cole comfortably, with instinct and grace.

Scriffi man Fred Maher (always a good reason for checking out a record) drums and co-produces with a precious clarity that shows off 'Waterline' and the sweet 'Ice Cream Girl'. 'Mercy Killing' dips into a serious Ry Cooder style. You can't hang a man for that — especially if he was only pretending to be a cowboy in the first place. CHAD TAYLOR

MUSIC FROM EMI NEW ZEALAND

MUSIC FOR A NEW DECADE

MUSIC FROM EMI NEW ZEALAND



MANTRONIX This Should Move Ya

And this album will move ya! Dance album of the year, Mantronix front up with another success. The first single "Got to have your Love" reached No. 6 in England. A hot album!



PURSUIT OF HAPPINESS Love Junk

Wild new album from Canadians The Pursuit of Happiness. Rated by Music Week as one of the best albums of 1989.



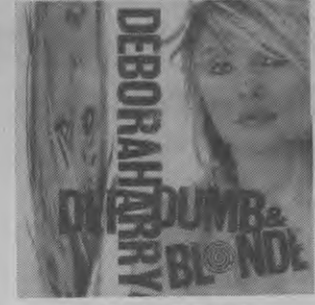
MC HAMMER Please Hammer, Don't Hurt 'em

The talented M.C. Hammer re-appears with another energetic dance floor album that features the hits "Help the Children", "Dancing Machine" and "You Can't Touch This".



NIGEL KENNEDY Vivaldi The Four Seasons

Lively interpretation of the worlds favourite classical pieces by virtuoso young Englishman, Nigel Kennedy, that reached No.3 on the English Pop Charts.



DEBORAH HARRY Def, Dumb & Blonde

Her Top 10 album featuring the highlights of her recent tour — "I want That Man" and the smash "Sweet & Low".



ROXETTE Look Sharp

Crammed full of wonderful songs including their No. 1 single "The Look". Also "Listen to your Heart" "Dressed for Success" and Dangerous. This is the band to watch out for in the 90's.



KYM MAZELLE Crazy

Critically acclaimed dance album from talented songstress Kym Mazelle. With UK chart success, the standout tracks are "Got to Get You Back", "Love Strain" and "Wait".



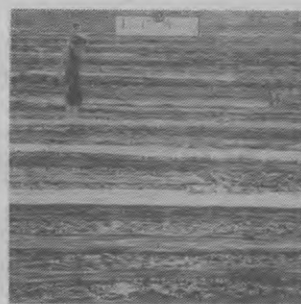
SINEAD O'CONNOR I Do Not Want What I Haven't Got

New Zealand's No. 1 album featuring the sensational No 1 single "Nothing compares 2U". "Consistent, beautiful & touching" — N.Z. Heard.



BONNIE RIATT Nick of Time

An acclaimed album which reached No.1 in the U.S. charts. Bonnie was inner of 4 Grammy awards including best album, and Rolling Stones critics poll named her "Female Artist of the Year".



JOHNNY CLEGG & SAVUKA Cruel, Crazy, Beautiful World

The legendary Johnny Clegg is back with another stunning album tying together African rhythms and Western melodies. A must.



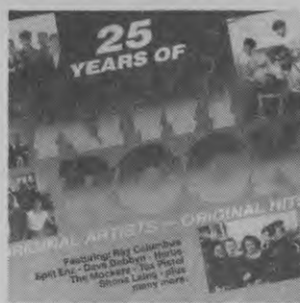
DAVID BOWIE Changes

The collection of the decade. David Bowies ground breaking hits altogether in one deluxe package, with superb digital remastering.



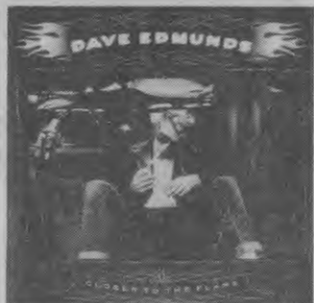
PETER BLAKELEY Harry's Cafe De Wheel

With a voice to make Angels weep, Peter Blakeleys stunning debut is packed with hit singles — "Crying in the Chapel", "First time Ever I Saw Your Face", "Quicksand" and "You Never Heard It From Me".



25 YEARS OF KIWI ROCK

At last the first comprehensive collection of the cream of New Zealand's pop and rock talent. From The Fomylula to the Holidaymakers, Dinah Lee to Dave Dobbyn, Split Enz to When The Cat's Away. It's all here on this specially priced double tape or double compact disc.



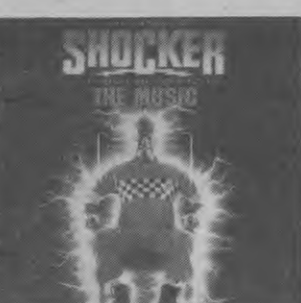
DAVE EDMUNDS Closer to the Flame

Hot-Rocking comeback from veteran Edmunds ably backed by The Stray Cats on several tracks.



QUIREBOYS A Bit Of What You Fancy

This album came storming into the British charts at No. 2, and has been described as fun-filled honest rock. A classic rock 'n' roll band, Quireboys are reminiscent of The Stones and The Faces.



SHOCKER Original Soundtrack

The incredible heavy metal soundtrack to Wes Craven's (Nightmare on Elm Street) new film Shocker. Standout tracks include Megadeths cover of Alice Coopers "No More Mr Nice Guy".



RED HOT CHILI PEPPERS Mothers Milk

Do your ears justice and give them a blast of the years wildest album from L.A.'s premier Funk/Rap/Metal Skateboard Band.



TRASCH Flourish & Decay

Superb debut album from New Zealand's foremost 'Industrial Band'. "Trasch are innovative, powerful, alternative but entirely accessible" NZ Listener.