

albums

VARIOUS ARTISTS Out Of The Yellow Eye (Yellow Eye Records)

In 1981 the newly-formed Flying Nun put out the *Dunedin Double EP* featuring four young bands. At the time it embodied the burgeoning sound of Dunedin. Over the decade that followed the 'Dunedin Sound' was rebuilt, rediscovered, recreated and rededicated by any one of the subsequent bands that sprang up in the wake of that early release.

Now in 1992 with the continued reluctance of Flying Nun to experiment widely on a lot of new bands, Yellow Eye records has filled the subsequent gap that has formed in Dunedin's music scene. Their main desire is to put a lot of deserving Dunedin bands on record, the first being Funhouse, Cynthia Should, My Deviant Daughter and the Wheelbix Boy; the four bands that make up the *Out Of The Yellow Eye* compilation. All the tracks are relatively recent and, to a large extent, still part of the bands' current live sets. This gives the listener an accurate picture of each band, something most other compilations can't claim to do, as they are often released more than a year after the recording of each song and the band may well have moved on in artistic style and development.

The oldest of the groups are the Wheelbix Boys and this shows through in the fine production of their six songs. The best of are 'In The Grey' and 'Full Cream'. Funhouse incorporate a nice wall of sound with slight melodic tendencies that leave the listener wishing for more. 'The Clown' and 'Rescue 911' are shining examples of this. In contrast, Cynthia Should impress upon us their smooth perception of jangly pop. Strong rhythmic bass lines dominate and make up for any deficiency they have in recording technique. 'Holiday' though is a well polished song.

The 'youngest' of the bands in terms of how long they've been around is My Deviant Daughter. A three-piece that have occasional appearances from local musician Victor Bilot, they occupy a niche of ambient noise distortion in white heat grunge that seems to effortlessly cut you in two from the tip of your mind to the crux of your stomach with no apologies. Sadly, the lead singer has just departed so this may be the last we hear from My Deviant Daughter in a while.

Yellow Eye records has done itself



Buffalo Tom



N'Dea Davenport, The Brand New Heavies.



Green On Red

and the music of Dunedin justice by releasing this well packaged compilation. It is a neat little time capsule of the Dunedin sound circa 1991-2.

RHYS BONNEY

DEF LEPPARD Adrenalize (Bludgeon Riffola)

After the much delayed dynamic *Hysteria* album in 1987, Def Leppard had planned to return to the studio and quickly got a new LP completed for the following year. Unfortunately when they eventually got off the road 18 months later they realised that one bandmate was coming apart quicker than the new songs were coming together. On January 7th 1991 there was tragic news — Steve Clark had died at just 30 years of age and once again Def Leppard looked like they were finished forever. With admirable determination they started afresh, recording the material they had written with Steve along with some new songs and now *Adrenalize* is here at last.

The finished product is very good and a welcome fifth release from the group though it does fall short of matching the power of *Pyromania* or the heights of *Hysteria*. The harder edge guitar of Steam'n' Steve is noticeably missing but Phil Collen plays all guitar parts well and it was obviously the right thing to do. Songwriting is of typical Leppard style as heard on the great new single 'Let's Get Rocked' and other highlight tracks 'Make Love Like A Man' and 'Stand Up'. Some songs are perhaps more

commercial than ever before but there's still heavier pieces like 'White Lightning' and the previously released rocker 'Tear It Down' (B-side of 'Animal'). Rick Allen does a fantastic job, utilising his specially designed drum kit for the first time in the studio and of course Joe Elliot's voice is in fine form. Steven Maynard Clark will always be sadly missed but it's gonna be a treat to see Def Leppard live down here in July, complete with guitarist.

GEOFF DUNN

BUFFALO TOM Let Me Come Over (Situation Two)

Evolution is great thing really, not just on the level of us being at the top of the food chain and all that, but also because it works with bands and stuff. Buffalo Tom are a fine case in point. Not so long ago they were a nice sounding band, it's just the nice sounds had all been done by Dinosaur Jr. already. Now they've got a new record, and what do you know, they've got a new sound that's all their own without being too drastically different to the early stuff.

The term that springs to mind on hearing *Let Me Come Over* is 'college'. The Buffalo boys have toned things down a lot, made the melodies more upfront and gone overboard with the acoustic guitars. There's still strong reliance on the trusty old waves of feedback and general punk rockness, a track like 'Porchlight' or 'Staples' is a classic of the genre with noise and wistful vocals coming together nicely, but things don't get

totally out of hand. There's a whole lot of the stuff you'd call sensitive acoustic swill if you were feeling cynical, but in the context of the album it all works nicely, especially as it usually leads into something more raucous.

The whole feel on *Let Me Come Over* is just fine, there's echoes of all your favourites from Dinosaur Jr. to the Replacements to the Lemonheads and a whole heap of things, but it doesn't actually sound like any of them, it sounds like Buffalo Tom have found their feet. If you don't believe me, play 'Saving Grace' about 10 times really loud, you'll love it to death.

KIRK GEE

THE CHARLATANS Between 10th And 11th (Situation Two)

Who would have thought the Charlatans had another album in them? Certainly not I, and especially after Baggydom's rapid fall from grace. *Between 10th And 11th*, however, with its swirling guitars, Hammond organ and breathy vocals, is an album that shouldn't be dismissed.

Some Friendly was a 'scene album', in the right place at the right time with the right sound. Their latest offering is a definite change of tack, bounding out of the Manchester stereotype like Super Ted on amphetamines. Despite the occasional mediocrity (such as 'I Don't Want To See The Lights') the Charlatans' sound has matured and expanded, with tracks like 'Subtitle' and '(No One) Not Even The Rain' focusing more on atmosphere than commercial hooks and hits.

Some of the improvement is due to

producer Flood, the chap who gave U2 a bit (just a bit mind) of street cred on *Achtung Baby*. Some of it is due to the Charlatans' inherent brilliance on tracks like 'Can't Even Be Bothered' (apparently a tribute to Teardrop Explodes), and 'The End of Everything', the best anti-war song since the Farm's 'All Together Now'. But it doesn't really matter why they've progressed. *Between 10th and 11th* is the sound of a band taking risks and succeeding.

JOHN TAITE

THE BRAND NEW HEAVIES The Brand New Heavies (ffrr)

A year or so back, there was this burst of British bands who actually played instruments, but weren't self-important shoegazers, they were basically funk/jazz ensembles who had rediscovered what guitars and Hammond B-3's were. The 'style' magazines hyped them then quickly forgot them, which meant they could get down to the business of actually making records. The Young Disciples were first off the block with a very wonderful record, and now the Brand New Heavies have followed up with their offering, and it's a far more traditional item indeed. The Heavies have got that 60's jazz/70's funk schtick nailed down perfectly, there's elements of everyone to Jimmy Smith to James Brown laid out neatly throughout this record, in fact so neatly it's almost a tribute. There's a great clean sound to the album, these folks might be lifting from old records, but they do it so well they can be forgiven.

Vocals are largely handled by N'Dea Davenport, and it's great to hear her with material that gives her voice a chance to do what it does best. Tracks like 'Dream Come True' are just fine, N'Dea warbling beautifully and the band setting up a great little groove, tight and funky, but without being flashy. *Brand New Heavies* may not be a creative milestone, but it's a very pleasant listening experience, and just great for that late night sophisticated jacuzzi listening I know all our readers are big on.

KIRK GEE

DOC SAVAGE (Doc Savage Sounds/ Metro)

Well what's this? A local AOR album with class. That's adult orientated for those of you under twenty, but don't let that put you off. Doc Savage has style and a massive talent in songwriting, arranging, producing and performance. High praise, yes deservedly. His voice sounds like Tom Waits after a heavy night, raspy but eloquent, almost in a swamp pop vein. He sings about the hard side of life as all good blues does. Bad love, bad drugs, bad drunks and he does it with the feeling that he feels it too. Honest songs to ease your downs and bring you up again when you realise that you are not the only person on the planet feeling that way.

Varying between slow mb and full-on rock, Doc and his band have a tight punchy sound lead by his quite exceptional guitar, shifting from electric to acoustic and at times reminding me of Lee Clayton (for those of you with soul). Initially the soft

OUT OF THE YELLOW EYE

DUNEDIN'S OWN COMPILATION

FUNHOUSE

WHEELBIX BOYS

CYNTHIA SHOULD

MY DEVIANT DAUGHTER



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DOC SAVAGE



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