

to keep the sparse, bleak feel that songs like 'All God's Children' have. These guys seem to have found the link between the Saints (who they also cover) and Dave Brubeck and that in itself is worth buying their records for.

KIRK GEE

M.C. 900 FT JESUS
Welcome To My Dream
(Netwerk)

Not, as expected, an intense heap of industrialism and drum machines and bits of metal, but rather a surprising blend of jazz and hip hop. Mr Jesus has no end of oddball lyrical trips going on here, but the music remains pretty solid, kind of atmospheric funk really. There's plenty of samples and sequenced beats, but this is all overlayed with live musicians doing their thing. At times this veers off into long jams that lost me, they were too 'background music' to really pull your ears out of shape, but when things were more down to earth, *Welcome To My Dream* is great. 'The Killer Inside', not surprisingly the first single, 'Hearing Voices Inside One's Head' and the instrumental 'Dancing Barefoot' are just fine, great beats and plenty of hooks with a nasty feel running through the songs. The whole M.C. 900 Ft Jesus deal seems to happen on these tracks, a mix of accessibility and just a little weirdness.

KIRK GEE

THE JOLLY BOYS
Beer Joint And Tailoring
(First Warning)

The Caribbean is a melting point for 'World Music' which has influenced traditional and contemporary styles on every continent of the planet. The Jolly Boys are a true roots band playing an indigenous style known as 'mento', based on the oral and musical traditions of Jamaica mixed with calypso borrowed from neighbouring Trinidad. This has in turn directly influenced ska and reggae with a follow on through jazz, blues and soul.

This four-piece band have been around long enough to have had Errol Flynn as a fan. They used to play at his ranch parties for Hollywood stars. The current line up features original member Moses Deans on banjo with Allan Swimmer lead vocals and bongos, Noel Howard acoustic guitar and Joseph Bennett on rhumba box. The giant kalimba or rhumba box is a traditional percussion instrument and is central to their rhythmical music style that uses repetitive vocal chants and lyrical melodies to tell folklore.

They sing traditional songs in this set,

with the exception of 'Before The Next Teardrop Falls' popularised by Freddy Fender. Other titles range from 'Never Find A Lover Like Me' through to 'So Long Babylon' to 'Ba Ba De Ya'. Swimmer's vocals have the timbre and accent of Toots Hibbert rather than Marley, and these and the backing vocals flow in and out of the rhythms and simple strumming of the banjo and guitar.

Beer Joint is only the third album the Jolly Boys have done in several decades of playing. The BBC's Andy Kershaw recorded the band live to DAT over several days and nights in their home town of Port Antonio, only 50 miles, but a tortuous two-and-a-half hour drive from Kingston. The arrangements and sound balance are a bit rough and ragged in places, but overall *Beer Joint* captures the feeling of balmy Jamaican evenings, Red Stripe beer, herb and big Jolly smiles. The new generation of field recordings.

JOHN PILLEY

BOOGIE DOWN

PRODUCTIONS

Sex And Violence

(Jive)

Although BDP have long been acclaimed as crucial rap listening, I've never really been a fan. KRS-1 has always sounded didactic and never had the sort of voice or backing tracks that carries someone like Public Enemy. His weak rap with REM seemed like the end, but no! Here he is with a new album, and it really hits the spot. The whole deal kicks off with a regga beat, 'The Original Way', which suits KRS-1's voice perfectly and things stay that good pretty much the whole way.

There are moments where things get a bit mundane, but they're few and far between. *Sex and Violence* veers between some hard raps that use great beats and hooks to keep them interesting and some pretty cool regga stuff. Best of all, this is distinctive and original sounding in a genre that's fast becoming as generic as any mainstream music. As the harsh liner notes prove, BDP have certainly not grown complacent.

KIRK GEE

SCREAMIN' JAY HAWKINS
Black Music For White People
(Possum)

Unfortunately the title pretty much sums it up. Screamin' Jay, who has long been one of the more interesting and entertaining personae in rock, has made an album that at times tries to

cater to the mass market and thus is downright ugly. It's not Jay's fault really, he certainly hasn't lost his touch as his tour last year proved, in fact he's sounding better than ever. It's just you've got to pay the bills somehow, and let's face it, the likes of Bonnie Raitt and co are more interested in crusading for polite and preferably dead bluesman, not live psychos. As far as the masses go, I can't see it happening there. R'n'B is largely bought by the thirty-something generation who can't really deal with rock's excesses, and they don't get much more daring than Roy Orbison (It's O.K., David Lynch digs him) or maybe some zydeco. So where does that leave the likes of Screamin' Jay? Making albums that are less than satisfying. Do we need a dance version of 'I Put A Spell On You?' or a cover of 'Strokin'?' Not at all. All is not lost though, there's a few great moments here, some classic Hawkins gibberish and covers of a couple of Tom Waits tracks, 'Heartattack and Vine' and 'Ice Cream Man' that show there's no shortage of life left in the old guy yet. Maybe not what I would have liked from Screamin' Jay, but at least he's getting some royalties finally.

KIRK GEE

MACAULEY SCHENKER

GROUP

M.S.G.

(Electrola / EMI)

It would be no exaggeration to describe Michael Schenker as the most gifted and tasteful heavy rock guitarist of the last 20 years. From U.F.O. to M.S.G., his masterful touch has graced over 15 albums, all without a hint of repetition.

This is the third album with the new resident singer / songwriter Robin Macauley and the only criticism one could make of this union is the underlying 'American' sound. Schenker seems to have lost the European edge of his early 80s classics, replacing it with competent, but somewhat sterile Bon Jovi similarities. The opening cut 'Eve' has a ferocious bite, but the album gradually loses energy. 'When I'm Gone' is a rather corny ballad redeemed only slightly by the excellent drumming of former Kingdom Come skinsman James Kotack. Repeated listenings do glean other tracks worthy of merit, 'Nightmare' and 'Crazy' in particular, but a great deal of the material, although proficiently executed, is rather soulless.

Michael Schenker has done well to re-establish himself and quell the drug

/ alcohol addiction that nearly cost him his career. He would be well advised to bring some of the dark side of his personal life to his future musical outings.

LUKE CASEY

NZ

OLLA

Septic Hagfish

(Flying Nun)

Crunchy, raw, dirty low-fi recording like old-style Flying Nun, demented guitar scoring itself into the ground, vocals strung out to dry, the whole intense couple of minutes ending in a weird staccato sonic scrawl, ten out of ten. Three tracks on the B side ('Bitch', 'Don't Fall Too Hard', 'Olla Putrido') also highly interesting.

QUEEN MEANIE PUSS
The Beauty of Dogs

(Flying Nun)

A four track seven inch EP from this group of four women from Grey Lynn who reject the cliched implications of such definitions. They're aiming for a heavy sound but still, there's no getting around the fact that this is not Black Sabbath. Some of the lyrical preoccupations and the mood of suppressed rage can't help but give this record a Woman's Show flavour. Putting aside my sexist prejudices for a minute, the music is interesting — strange guitar lines, elusive drums, vocal styles fluctuating within the songs, the mood flaring up into unsettling bursts of aural intensity. Definitely one of Flying Nun's more thought provoking recent releases, but not as thrilling as expected.

SHONA LAING

Walk Away (42nd Street)

(Sony)

Not exactly her most distinguished outpourings to date, these songs suffer from lack of inspiration. Title track 'Walk Away' boils down to one refrain endlessly repeated while the mood on all three tracks is downbeat, if not downright depressing on 'Rainbow'. These tracks might pass as choruses, but I imagine Shona Laing fans would expect something more incisive in her songs.

DONNA YUZWALK

Dancetones

'Frankie Cutlass presents the Uptown Boys — Hot' (US Mascot 12") a big New York groove thing from a new Brooklyn label, sampling the same title piece that Pal Joey used in Soho's 'Hot Music'.

Bas Noir 'Superficial Love' (US Atlantic 12")

Steve Hurley off sider Maurice must have been raking it in recently with all those remixes. This is a sort of unoriginal rap thing over that, by now, cliched Hurley sound, the real goodie on this being the great Hurley dub mix featuring some cool scat vocals and a real dirty spoken bit.

'Shut Up and Dance' The Green Man (UK SUAD 12")

Hackney's finest, and one of the best and most original groups on the planet, come up with another weird and wonderful track, coupling hardcore techno with an orchestral piece that could be Mantovani or Mozart (what's the difference). Also, essential listening is the great 'Fuck Off and Die' label compilation.

Kathy Sledge — 'Take Me Back To Love Again' (US Epic 12")

Two years ago Kathy would've been making swingbeat records but in 92 the former 'We Are Family' vocalist has enlisted Roger "Underground Solution" Sanchez for a gorgeous contemporary garage track in six mixes. Check out the piano mix, we could almost forgive her for 'Frankie'.

Shawn Christopher — 'Don't Lose The Magic' (UK Arista 12")

This record, from a Chicago House pioneer, almost defines catchy. The perfect pop dance record with a superb DJ-friendly mix from David Morales, should be huge.

Liquid — 'Sweet Harmony' (UK XL 12")

A well groovy techno track that utilizes the classic piano break from De Ce Roger's 1987 anthem 'Someday'. Number one in the UK dance chart for ages. The latest hit from this reliable label.

Mass Order — 'Take Me Away' (UK Columbia 12")

An absolute monster from the Basement Boys, this record reached number one in the UK and NY club charts a year ago as a bootleg. It uses Loleatta Holloway samples without sounding embarrassing. Get the UK version as the B side mixes are the best.

Urban Soul — 'He's Always' (UK Cooltempo 12")

Roland Clarke's follow up to the big hit 'Alright', this single really is the goods, especially in the New Jersey mixes version (which are much superior to the dodgy UK Sasha mixes). Moody and infectious you also get the previous single on the flip.

Nice and Smooth — 'Sometimes I Rhyme Slow' (US RAL 12")

Wicked old-school hip-hop with a great mellow vocal, this single also features the Partridge Family sampling 'Funky Hip Hop'.

'Positive K' — Nightshift (US 4th & Broadway 12")

Big Daddy Kane produced single which, while it has slightly dodgy lyrics (not the first time for him) has a really funky groove of the sort you used to hear lots a few years back.

Juice (Soundtrack)

Released locally, and absolutely essential. These rap movie compilations really are getting very good. Great tracks from Eric B & Rakim, Aaron Hall, Brand New Heavies and others, the only real dog coming from Salt n' Pepa.

SIMON GRIGG

GROOVE YARD

Once known as Red Tapes and run by local music impresario Matthew Teitel Jones, Groove Yard is a music mail order business now run by Peter of the Hallelujah Picassos. Peter's been releasing cassettes for years, from his earliest bands like Smarts Legless and the Worst. Groove Yard is linking up with the folks at Frisbee Studios and will be carrying tapes, CDs and all sorts of music related stuff. They'll be publishing a newsletter catalogue every couple of months featuring new releases, collector's corner, gossip etc. Send a stamped self-addressed envelope to: Freepost 3254 Groove Yard, PO Box 1869, Auckland, if you want a copy. They'll also be promoting Frisbee's coloured 7-inch single series, starting with the Psycho Daizies, Gestalt and SMAK. Look out for a release from a couple of 'ragga crazy techno heads' called Two Thieves and a Liar rumoured to include a couple of Picassos.

MUSIC NEW ZEALAND CONVENTION 1992 — TRANSCRIPT

A Transcript of the 1992 Music Convention are available at the cost of \$20. The transcripts are professionally bound and include the speeches and the question and answer sessions from all four panels.

THE PANELS . . .

1. MANAGEMENT — Getting Started!

MIKE CHUNN, chairperson.
MURRAY CAMMICK, Southside Records.
STEVE MORICE, Manager PUSH PUSH.
TIM FINN, Artist.
PAUL ROSE, Manager 3Ds.

2. RECORDING & PUBLISHING — Making A Deal!

IAN JAMES, Mushroom Music.
MALCOLM BLACK, Entertainment Lawyer.
TREVOR REEKIE, Pagan Records.
GRENVILLE TURNER, Polygram Records.

3. MEDIA — Getting Exposure!

JEREMY MILLAR, IBC.
ROGER CLAMP, 91FM.
ROGER MARBECK, Marbecks Retail.
PAUL ELLIS, Sony Music Promotions.
COLIN HOGG, Music Journalist.

4. OVERSEAS MARKETING — Getting There!

PHIL TRIPP, Immedia (Sydney) Chairperson.
NEIL FINN, Artist.
ROGER SHEPHERD, Flying Nun.
CHRIS MOSS, Sony Music Australia.
JEREMY SPANJAARD, Trade & Development Board.

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