



ally fell on his arse.

Floored Genius finds him mainly on his feet as it takes an informed tour through Cope's ten albums. Teardrop Explodes' classics like 'Reward' and 'Treason' still sound ageless as does the unsettling ballad 'The Great Dominions'. In solo terms Cope has always wavered towards cult status, a contradictory state for an artist wanting due recognition for the undoubted splendour of songs like 'An Elegant Chaos', 'Charlotte Anne' and the guitar crazy 'Safesurfer' from last year's *Peggy Suicide* album.

Cope's readiness to fall on his derriere has ensured that he's avoided formula and sustained vitality. *Floored Genius* is the ideal introduction to Cope and his desires.

Orange Juice were the darlings of Scotland's Postcard label, an in-

dependent outlet for young bands smitten by the adventurous exploits of the Velvet Underground. Edwyn Collins, the brains behind Orange Juice and the compiler of this twenty-two track overview, had a charming drone and the nerve to use it on soul standards like Al Green's 'L.O.V.E.' and the Four Tops' 'I Can't Help Myself'. Let's just say he didn't better the originals.

Collins' genius was in his ability to create awkward but breathless pop out of his adenoidal vocals and gangly, jangling guitars. The end product is a flawed charm, an imperfect pop that has character, presence, wit and beauty that avoids polish and predictability. Orange Juice were never better than on their first album *You Can't Hide Your Love Forever* with 'Falling and Laughing' summing up their philosophy and 'Consolation Prize', 'In Nutshell' and

'Felicity' remain irresistibly literate pop.

Rip It Up and the mini-EP *Texas Fever* weren't in the same class but the final *Third Album* was a fine swansong with songs like 'Lean Period' and 'I Guess I'm A Little Too Sensitive' equalling his best. And even though the punkish brilliance of 'Blue Boy' is mysteriously not included, this compilation justifies Collins' "esteemed" sub-title.

GEORGE KAY

CJ CHENIER

I Ain't No Playboy (Slash)

CJ is Clifton's son. The late Clifton Chenier was known as the king of zydeco and generally regarded as the inventor of a style of blues dance music based on Arcadian (French folk) tradition blended with black rhythm and blues that Chenier Sr developed into a unique style in the 60s. This spirited sound is based around the accordion as lead instrument, but hey, don't let that put you off. This is different territory to Lawrence Welk's pap or polka. Zydeco is from Louisiana, initially rural based roots music, spirited, hop til you drop entertainment.

CJ being second generation has infused contemporary r'n'b (more rock orientated) with his father's roots sound to create shit kicking rock and roll with a zydeco base. The purists might not approve (the lyrics are sung in English not French as in the traditional) but his set is crisp and it sure swings. The accordion is up front shared at times with rollicking guitar and foot-stomping rhythms. There's not too much two step or waltz left here but CJ is taking the style one step further and into the 90s.

Producer Joe Hardy (with credits of ZZ Top and Steve Earle) has CJ rocking hard but retaining the backbeat and counterrhythms of the washboard. The title track 'Ain't No Playboy' based on drums, 'board, slide guitar, accordion and strong lead vocals typifies the crossover. If you thought Wayne Tups could swing then check this guy out. A good record to party to but make sure you have a few cold ones handy 'cause this sure is thirsty work.

JOHN PILLEY

DAVE HOLE

Short Fuse Blues (Festival)

Question: what do you call an Aus-

SINGLES

The singles this month have been hi-jacked by grunge and hardcore, a bunch of toxic abusers who've reshaped their acts since Nirvana lifted stones and found commercial life underneath. Life created, however, by the god-like Husker Du.

And so it's fitting that heading the disciples is Bob Mould's new band Sugar, a three-piece guiding him to a more balanced perspective circa *Warehouse* after the bleeding on his solo albums. 'Helpless' (White Records) sounds anything but as it catches Mould in full flight with guitars pushing his vocal insecurities but 'Needle Hits E' is even better with a pop ache under the melodic barrage, leaving 'If I Can't Change Your Mind' and 'Try Again' to let Mould unplug. Welcome back messiah.

Smashing Pumpkins' Gish didn't change my life but the three pronged releases they unleash here shows their best is in front of them. On 12" Peel Sessions vinyl they re-do a crackling version of 'Siva' (Hut) backed up by a snaking Hendrixish riff thing 'A Girl Named Sandoz'. And on ten inch vinyl comes one of the best songs from *Gish*, 'I Am One' to tread on your face. But their best attack is 'Drown' (Epic), an eight minute tuneful build-up to brain-splitting feedback, part of the *Singles* soundtrack.

Another song from the movie is ex Sub-Poppers **Screaming Trees' 'Nearly Lost You'** (Epic) which is probably too mainstream for grungeheads but they have the taste to do a crunching cover of the Small Faces' 'Song Of A Baker'. Sticking with ex-Sub Poppers, **L7** lift another sliver of lead from *Bricks Are Heavy*. This time it's 'Everglade' (Liberation), mean and jerky but not up to 'Pretend We're Dead' or the bonus track 'Freak Magnet' which kicks a few jams.

Prong come highly recommended on the inner sleeve of their six track *Whose Fist Is This Anyway?* (Epic). Nitzer Ebb, Ice-T and Foetus Thirwell all testify to the ferocity of Prong's cunning, monstrous metal/grunge contrivance. On 'Prove You're Wrong' and the Stranglers' 'Get A Grip' they prove there's no life form they couldn't lacerate. Approach with care.

The hardcore half-hour ends at the beginning with the **Sex Pistols** whose world-changing 'Anarchy' (Virgin) gets a deluxe package with poster, 'Anarchy' in its original and demo forms and 'I Wanna Be Me'. Lest we forget.

Above ground and the world is being led for a month by **Neneh Cherry** whose very smart 'Money Love' (Circa Records) bristles with her



Verve

natural sass and a great guitar driven chorus. **Right Said Fred** drag out the strings to camp it up on 'These Simple Things' (Tog) and their version of John Sebastian's 'Daydream is kinda likeable'. Confusion time as **K.D. Lang's** duet with the inestimable **Roy Orbison** on 'Crying' (Virgin) arrives in two separate CD packages with different track listings. Take your pick but 'Crying' is the key song, an ageless peel of angst.

Getting right up to the mark means the very transient, fragile world of Britain's indie scene where reputations come and go at the hairdressers. **Moose** get very breezy and charming if a touch lightweight on 'Little Bird (Are You Happy In Your Cage)' (Hut), leaving **Verve** to add some substance to their reputation with 'Gravity Grave' (Hut).

Techno-time and the **Shamen** go from strength to strength with the formidably catchy dance romp 'Love, Sex, Intelligence' (Liberation) with **Machines of Loving Grace** revealing the harder edge of the electronic industry on the durable, inventive 'Burn Like Brilliant Trash' (White). And talking of burn, the Church's **Marty Willson-Piper** catches fire on 'Luscious Ghost' (Ryko), light years ahead of anything on *Priest=Aura*.

But let's end with a few war cries in the shape of **Hunters and Collectors' 'We The People'** (White), wherein they continue their new-found toughness, and minstrels-of-the-people the **Levellers** mix tradition and Clash on 'Far From Home' (Liberation). Heard it all before. See ya.

GEORGE KAY



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ALTERNATIVE TOP TEN

For Mid October Hosted by Sini

1	-	Prince • My Name Is Prince
2	2	Sugar • Helpless
3	8	Able Tasmans • Fault In The Frog
4	-	REM • Drive
5	-	Tom Waits • Black Wings
6	4	Smashing Pumpkins • Drown
7	-	PWEI • Bullet Proof
8	3	Throwing Muses • Dio
9	1	L7 • Everglade
10	-	Daisy Chainsaw • Love Your Money

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