

long since lost is his musical eccentricity.

*Unplugged and Seated* won't hurt Stewart's career one jot. It's a robust album, nothing like the soporific Clapton set. Yet for those of us who love the greatness of his early work it's an album we probably won't find a great deal of use for.

PETER THOMSON

**MOTH MACABRE**  
(Interscope)

Imagine a bright light fuelled by the genius of the Pixies. The shadowy winged insect flitting about the edge of the glow is San Francisco's Moth Macabre. Lead Moth Daniel Presley, like the Pixies' Black Francis, shares a penchant for seemingly nonsensical lyrics which roll fluidly off the tongue. If Black Francis wanted to 'Bossanovawitcha' then Presley wants you to "become a saladofwatchmacallit".

Yes, occasionally they do veer too close to the source, burning their wings on tracks such as 'Pale' — the closest thing you'll hear to the Pixies this side of the (Frank) Black stump. However, the occasional overt influence aside, Moth Macabre is an often stunning debut. Opening track 'All Great Architects Are Dead' (great title!) leaps from

the speakers with a searing, exuberant glee. Elizabeth is a truly macabre piece of black humour about the victim of a prank gone wrong returning from the grave.

Moth Macabre really hit their stride over the centre section of this album. 'Blow', 'Two Days', 'Malibu' and 'Screwdriver Girl' are brilliant — good enough to be the highlights of most band's careers. The fact that these tracks are contained within a debut album bodes well for future recordings. I just hope that Moth Macabre don't dive too close to that flame. By focussing their vision and cartwheeling off in their own direction they could light a few fires.

MARTIN BELL

**PRIMUS**

**Pork Soda**  
(Warners)

Despite their protestations to the opposite Primus are, or at least were, a funk rock band. But the "industrial Chili Peppers" image that the drawn out percussionist funk on *Frizzle Fry* earned them has gone. On *Pork Soda* Primus take their incongruous oddball bass and twangy vocals to the edge, then smother funk labellings with wild arrays of weird sounding crashes and bangs.

The major label signing has

driven them more to extremes rather than limited their progressive indistro rock experimentation. Hence eight minute, heavy bass driven epic jams on the album like 'Hamburger Train' rest beside what amounts to a stomping instrumental rip off of 'The Teddy Bear's Picnic' and 'My Name Is Mud' has kind of a Butthole Surfers feel to it.

It's the lyrics and vocals of Les Claypool, the man Chuck D called the Mr Magoo of rock, that really characterise *Pork Soda*. He lives in a world where Ren and Stimpy are revered philosophers, where everyone seems to be called Alowishus, and where fishing is a recurring point of personal reference. Primus have always had a very warped view of music and culture and *Pork Soda* continues that, more emphatically than ever.

TONY MILLER

**GEORGE MICHAEL AND QUEEN**

**Five Live EP**  
(EMI)

There's no denying that 'Somebody To Love' was one of the best songs that dear old Freddie Mercury ever wrote and here it is tackled by George Michael and Queen in a manner that would have had Freddie well pleased. George belts his way



Primus

**MARIA MCKEE**

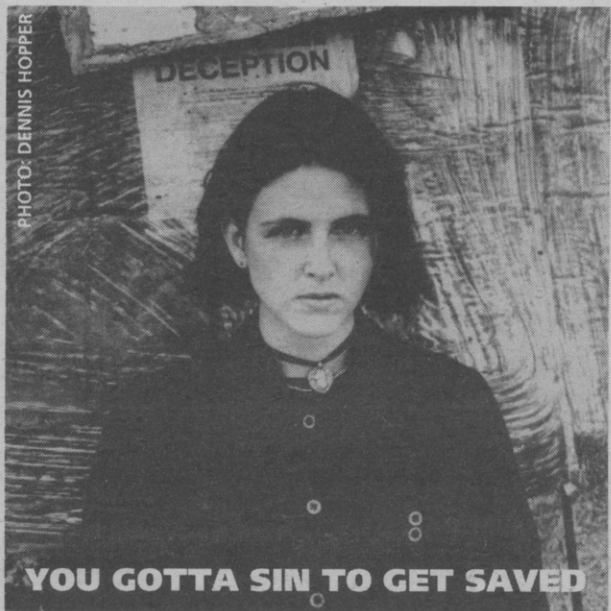
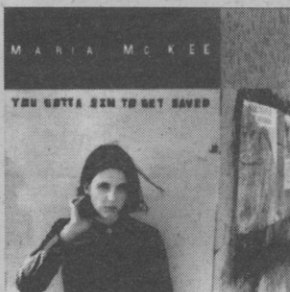


PHOTO: DENNIS HOPPER

**YOU GOTTA SIN TO GET SAVED**



Produced by George Drakoulis (Black Crowes, Jayhawks)

The Band:

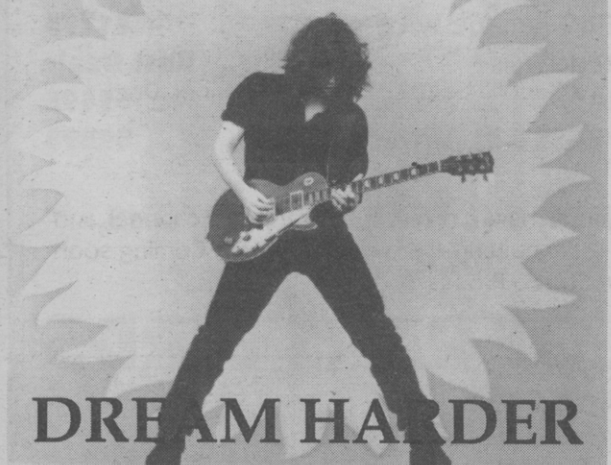
- Marvin Etzioni (Lone Justice)
- Don Hepfington (Lone Justice)
- Bruce Brody (Lone Justice)
- Gary Louris (Jayhawks)
- Mark Olson (Jayhawks)
- Benmont Tench (Tom Petty)
- Jon Aver (The Posies)
- Ken Stringfellow (The Posies)
- Don Was (Was Not Was)

After fast but ill-fated success with Lone Justice and a piercingly personal solo album, Maria McKee has come full circle: on her new album *You Gotta Sin To Get Saved* McKee revels in the music she loves, knows and does best.

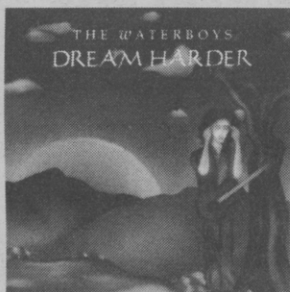
**THE WATERBOYS**

"I've burned my bridges, and I'm free at last, all my chains are in the past... the new life starts here"

*The New Life Starts Here*



**DREAM HARDER**



"It only takes those first few words of exclamatory intent and a triumphant smash of guitar to tell you the fire of life is burning within Mike Scott's soul again."

MELODY MAKER

"C'mon over, Mike Scott's having a party..." NME

Dream Harder is a psyche-altering explosion of spiritual fireworks... It's so brilliant to have him back."

MELODY MAKER



**"Always different, always the same, they are the reason that I listen to pop music."**

JOHN PEEL



**"The Fall, better than Suede!"**

SELECT

**LOVES UGLY CHILDREN**

'PURGE' E-P AVAILABLE JUNE

NATIONAL TOUR JULY



UGLY PERSONS SUPPORT GROUP:  
103 BARBOUR ST, CH.CH.

through the vocals and the band are as tight as one thing. You even get one of Brian May's questionable lead breaks. Of course with 'Don't Let The Sun Go Down On Me' George has already proved he can do justice to other people's songs. As further proof there are versions of Sly's 'Papa Was A Rolling Stone' and Seal's 'Killer'. 'Somebody To Love' though demands constant replaying and that's more of a tribute to Freddie than anything else.

ALISTER CAIN

**VAN MORRISON**  
**Best of, Vol II**  
(Polydor)

Van Morrison has been making records for nearly 30 years, and his career has had an extraordinary consistency shared by few of his peers. The first *Best Of* barely scratched the surface of musical treasure available, but it gave an adequate overview for a new audience bamboozled by the sheer quantity of records Morrison has released (few of which have ever gone out of print). However the variety of musical styles sat awkwardly together, and newcomers may have left with a confused portrait of Morrison.

This second volume, chosen by Van himself, concentrates on his work since the mid-80s and is consequently more even in tone. After his return to form with 1979's *Into The Music*, Morrison settled back to make a series of languid, spiritual albums that were almost interchangeable. He seemed to have got lost in his own wistfulness and

turned his ethereal, mystical niche into a rut. But Morrison's 1988 collaboration with the Chieftains reinvigorated him, and the albums since — particularly *Avalon Sunset* — have been a satisfying mix of ecstatic R&B and lushly orchestrated nostalgic contemplation.

This compilation reflects that, though there is still too much space given to the mid-80s languor of albums like *Sense of Wonder*, *No Guru... and Poetic Champions Compose*. Two selections from Morrison's mid-60s band Them (covers of songs by John Lee Hooker and Bob Dylan) show how long he's been struggling to express the inarticulate speech of his heart, though inarticulate is the last word I'd choose.

CHRIS BOURKE

**PAUL UBANA JONES**

**I Need A Storm**  
(Flying Fish)

This has to be a first. A Kiwi ex-pat Cockney releasing an album on the prestigious American Chicago based roots label Flying Fish. *I Need A Storm* was recorded at Trax Studio in Hollywood only weeks after Jones completed his last NZ album *Things Which Touch Me So*, recorded at Marmalade in Wellington and released on Pagan. *I Need A Storm* is all different material and has a more straight ahead traditional folk blues sound as you would expect from Flying Fish, less embellishments that engineer Nigel Stone and producer Trevor Reekie put around the superb *Things* album.

US producer Mitch Greenhill

**RECORD AUCTION NO 2 Closes 31 JULY 1993**  
**Send Bids to OFF THE RECORD, 116 Cuba Mall, Wellington. PH (04) 801 6620.**

All items are EX or better.

BIDS

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2. AC/DC *The Razor's Edge* (LP Picture Disc)
3. ZZ Top *Sleeping Bag + 1* (Shaped Picture Disc)
4. DAVID BOWIE *Aladdin Sane* (LP Picture Disc)
5. DAVID BOWIE *The Rise and Fall of Ziggy Stardust* (LP Pic Disc)
6. MADONNA *Like A Prayer* (Extended Remix) + 2 (12" Pic Disc)
7. T REX *Metal Guru + 2* (Shaped Picture Disc)
8. THE RESIDENTS *Freak Show* (LP Picture Disc)
9. THE CULT *Sweet Soul Sister 93 Versions* (12" Picture Disc)
10. PEARL JAM *Jeremy + 2* (12" Picture Disc)
11. THE POLICE *Don't Stand So Close To Me + 1* (Shaped Pic Disc)
12. THE POLICE *Roxanne + 1* (Shaped Picture Disc)
13. THE POLICE *Message In A Bottle + 1* (Shaped Picture Disc)
14. OBITUARY *Cause of Death* (LP Picture Disc)
15. MOLLY HATCHET *Flirtin' With Disaster*
16. BRUCE DICKINSON *Tattooed Millionaire + 1* (Shaped Pic Disc)
17. NIRVANA *Sliver + 2* (Blue Vinyl 12" with Picture Sleeve)
18. SPLIT ENZ *I Don't Wanna Dance + 2* (12" Picture Disc)
19. SIMPLE MINDS *New Gold Dream* (81-82-83-84) (Gold Vinyl LP)
20. DEAD KENNEDYS *Frankenchrist* (Blue Vinyl LP)
21. SEX PISTOLS *Never Mind the Bollocks* (Red Vinyl LP)
22. MORRISSEY *Interesting Drug + 1* (Laser Etched)
23. FREDDY MERCURY *The Great Pretender + 1* (Shaped Picture Disc)
24. THE ROLLING STONES *Brown Sugar + 1* (Shaped Pic Disc)
25. THE JESUS LIZARD/NIRVANA *Puss/Oh The Guilt* (7" Picture Disc)
26. MADONNA *Gambler + 1* (7" with Picture Insert) (Deleted Jap Import, V. Rare)
27. MOTORHEAD *Orgasmatron* (LP Pic Disc)
28. NAPALM DEATH *From Enslavement To Obliteration* (LP Picture Disc)
29. QUEEN *The Miracle + 1* (7" with Hologram Sleeve)
30. NEIL YOUNG *Southern Pacific + 1* (Red Vinyl Shaped Disc)
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32. KISS *Peter Criss* (LP Picture Disc)
33. KISS *Paul Stanley* (LP Picture Disc)
34. KISS *Destroyer* (LP Picture Disc)
35. JIMI HENDRIX EXPERIENCE *Radio One* (White Vinyl Double LP + Poster) Numbered
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5. All Bids must reach Here by Closing Date. In case of Tied Bid - First Bid received will win.

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