



PLASTIC PASSIONS

NEW ROSE COMPILATION '87 - Play New Rose for Me (New Rose)

I like compilation albums. For one thing, they're generally cheaper than regular discs since companies often put them out for promotional purposes. The main reason though is that they offer a great opportunity to experiment and hear new bands and sounds.

For both of these reasons, "Play New Rose for Me" is a great record. A double-album consisting of artists on New Rose's 1987 roster, it cost me about 16 bucks, which is a pretty good price for imports in this town (New Rose, by the way, is a French indie that signs mostly American bands!!) Most of the songs on the record seem to be new versions of old classics, recorded specially for it. Despite this, however, the record is much more than a collection of boring rereads.

What we have here is some new and some fairly well-known bands paying tribute to some of the artists important in the formative years of 'new wave.' The more notable acts covered include: The Cramps, Chrome, R. Stevie Moore, Suicide, Bo Diddley (who has 8 songs covered

here!), Roky Erikson, and The New York Dolls. I won't run down every cut on the album since there are so many (26!); instead, I'll just mention the best (in my opinion).

On side one we have Alex Chilton with a wonderful, 'beat generation' version of "With a Girl Like You," and a brilliantly sleazy version of The Cramps' "Voodoo Idol" by Chris D.'s Divine Horsemen.

Side two starts off with the Dead Kennedys doing "I Fought the Law" with new words by Jello and played at roughly a million miles an hour! This is followed by Blood on the Saddles' version of "Rawhide" ('rollin,' rollin,' rollin,' rollin,'...). The much-respected Sky S. Saxon turns in a great, power-popped-up cover of Roky Erikson's "Don't Slander Me," while Sweden's, The Bangsters, cover Roky's "Bermuda" with equal style (although a lot more noise!)

Moving on to sides three and four, which are my personal faves, we have Dramarama doing Willie Alexander's greatest tune ever: "Hitchhiking," Warum Joe doing The Gun Club's "Sex Beat" (in French!), roots-rockers, The Slickee Boys doing "Misunderstood" (revved-up Saints at a trillion miles an hour...it just about blows itself off the turntable!), and my all-time favourite cover ever (!), Charles de Goal's rip-your-heart-out-and-stuff-it-down-your-girlfriend's-t-hroat (Hmmm...Nice!-Ed.) version of "I Wanna Hit You" by R. Stevie Moore ("...and you're beautiful to me...you're sexual to me, and I love you/ain't it misery when you're walking to the door/What's it for?/I wanna hit you/I wanna hit you!...") And there's so much more: Willie Alexander, Chris Bailey, Tav Falco, Psyche (from Quebec!)...the list goes on.

Since it seems that cover-versions are 'in' this year it's not a bad ploy on the part of New Rose to release 4 sides full. Not a song here will crack the top-40 however, and for that we can be thankful. Buy this record, get drunk and turn it up LOUD. To quote the liner notes: "Making this record was fun." That just about says it all. Essential Underground, especially for fans of revivalist rock/power pop, but there's stuff here for everyone.

Buy it in a store or direct from New Rose (New Rose Records, 7 Rue Pierre-Sarrasin, 75006 Paris, France...pronounced Pareeee...)

ITS ALIVE!

VOGONS

MY ROOM ARMS PUB

It must be said that the last time I was to witness a performance by the Vogons, I was left largely uninspired. Some of you will remember the show that was put on up at the Social Club towards the end of the last school year. Here a combination of poor location (up on the pinball podium) and poor acoustics did not alleviate my first experience with their alarming tendency to make blood curdling stops and changes in the middle of the same song. Moreover, Danny Silk's efforts to otherwise entertain the audience were somewhat hindered by the awkward presence of those blasted roof supports. As a result the whole affair was a trifle gauche.

Saturday night's performance, however, was a different kettle of protoplast and I actually surprised myself by having a damn good time. While that choppy style still prevails, the boys really did surpass themselves by kicking out chunks of neo-acid as well as letting loose small biting things into the audience that bore an extraordinary resemblance to thrash a la Kennedys.

Throughout the evening musical competence and the wicked (but fair) humour shone through the cave-like ambience of the venue. During the two sets of solid fun, the Vogies kept an enthusiastic crowd bumping any available appendage to a tight rocking beat. But wait! Yes! (a city gasps in horror!) This is a dance band! Throughout the evening the lads kept a faithful coterie of impromptu hoofers bouncing away on the floor for all they were worth and, by Godfrey, laffs were had by all.

As for the selection of tunes, I was personally delighted to hear one of my favorites of 87, the appallingly disrespectful *In Idaho* (don't forget to include plenty of idiots jumping around in potato-suits for the video, men!) which, dadblast it, could still be made even better. Other treats included the blithe sociological commentary of *Slave to my Dick* and a hilarious rendition of the Pistol's bodies.

I'll be there next time or I'm a King Edward.

UNCLE STEVIE

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Various Artists

Lonely is an Eyesore

This is a brand-new compilation of eight bands from England's influential 4AD label. The sounds represented here are quite diverse (while still being uniquely 4AD), and although the overall sound is more upbeat and accessible (with a few exceptions) than on past releases, the music is of very high quality. All of the usual 4AD production tricks are in play here - lots of echo and reverb and heavy electronic processing can be found here. The album opens with the one bad cut, an obnoxious dance piece by Colourbox that, despite some interesting tape effects, falls short of the other more innovative material on the album (*I think*

it's great - Ed). Australian band Dead Can Dance contribute the two most experimental (and, in my opinion, the finest) cuts on the album; "Frontier", originally released on C.D.C.'s first album, found here in its original demo form, and "The Protagonist", a long, gothic instrumental. Throwing Muses, a new addition to the 4AD roster, contribute an excellent folk-influenced piece, and Scotland's Cocteau Twins contribute a rather upbeat tune. Other bands included are This Mortal Coil, The Wolfgang Press, Dif Juz, and Clan of Xymox. Altogether, this could be one of the best compilations I've heard this year (it is - Ed).

James H.

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