

Classy Gillespie

RECORD REPORT
with Colin Hogg

Wayne Gillespie:
New Locations
(CBS)

A vocal local makes very good indeed with a second album that marks a major step from his first.

Then — with the acoustic *Wayward Son* — it was all small budgets and lack of light at the end of the tunnels. Now, signed to a major company and with an album recorded in Australia with a band of classy session players and ex Fairport Convention guitarist Trevor Lucas as producer, the sky is looking a little closer to being the limit.

Gillespie's rich, sad voice and his 10 self-penned songs shine with a dark brilliance here, a long step from the folksy flavour of *Wayward Son*.

His finest moments are the ballads, like *Hear!s For Wrong Way* and especially the languid, touching *Invercorgill*, where Gillespie's lyrical flair really shows.

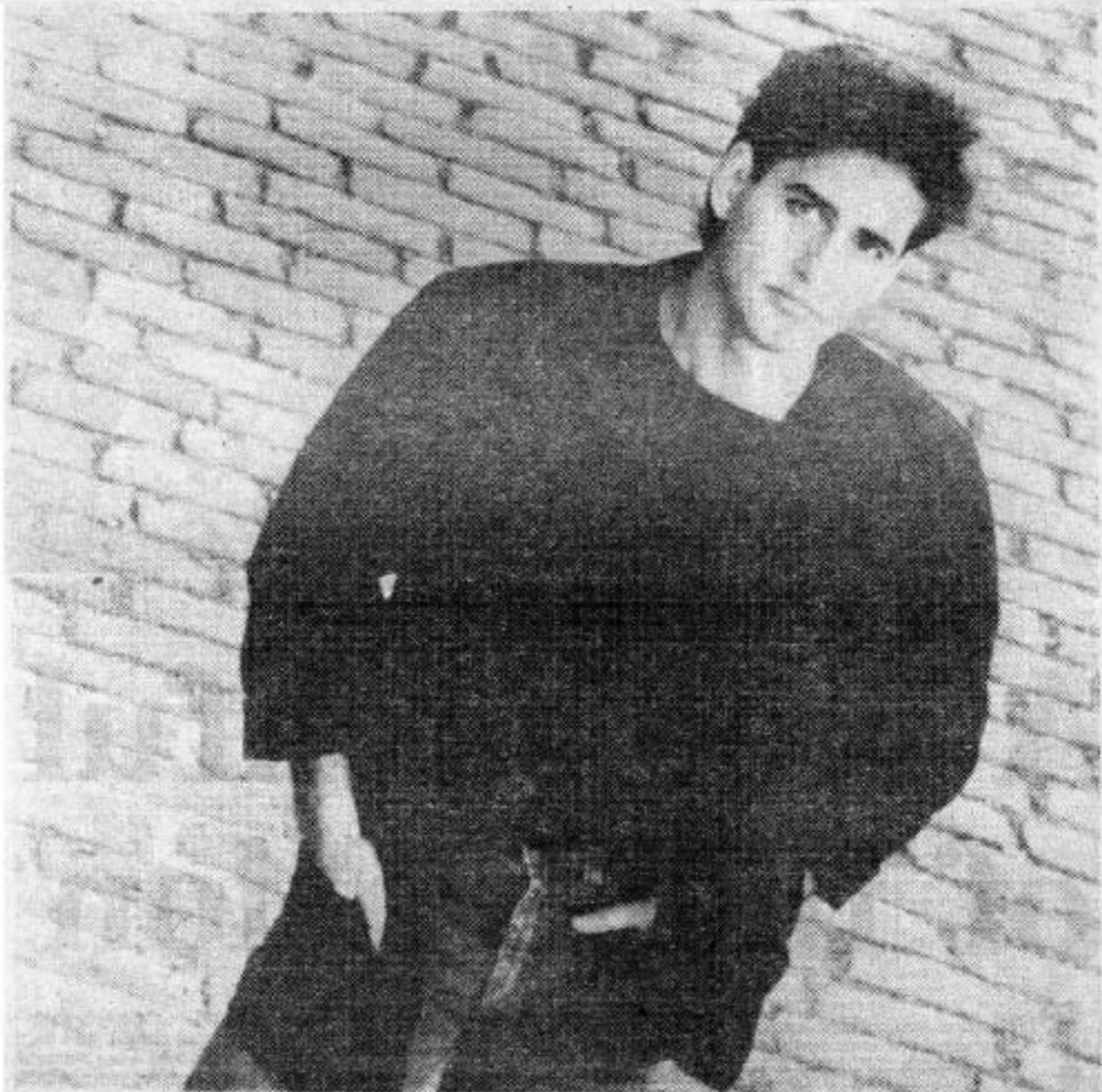
Both *Losing One and Your Heart (Leads You To that Fire)* have the pace and the hooks to make strong radio songs. *Ten Francs* offers a neat cross between Ralph McTell and Leonard Cohen and *Number 37* a touch of reggae.

Honourable mention should go to Denny Stanway, whose excellent backing vocals help Gillespie and his songs retain their character, even recorded in foreign

parts with a roomful of strangers.

An outstanding record.

★★★★★



Wayne Gillespie . . . dark brilliance.

Music Scene

Auckland singer hits right note

By Callban

New Locations. Wayne Gillespie.
CBS Records.

Aucklander Wayne Gillespie's Australian-recorded album shows that this country has developed another impressive singer-songwriter.

His first solo album *Wayward Son* was released in 1984 and led to Gillespie featuring in that year's New Zealand Music Awards contest in the Best Album and Most Promising Male Vocalist sections. Bands queued to cover his songs: *Number 37*, a reggae-tinged item about riot-infected Brixton (the legacy of his busking in London and Paris), became a pub standard; *So Trendy*, a savage social satire, became Auckland's answer to status seekers; and *Away With You* swept into the New Zealand Silver Scroll Awards, taking out runner-up in the Best Song category.

Gillespie attracted the attention of Australian producer Trevor Lucas (Redgum, Goanna) and the pair began talking about working together on the follow-up album *New Locations*.

While *Wayward Son* was recorded with a predominantly acoustic ambience, Gillespie planned a tougher, more electric approach. *New Locations* gives a more exciting urban feeling, without losing the intimacy which is at the centre of his best songs.

Records

He has a voice which has been well described as "a dark strain of smoked-out honey." Comparisons could be made with vintage Van Morrison, or even the deeper tones of Hoyt Axton. But Gillespie is a singer in his own right.

The new L.P. was recorded at Music Farm (New South Wales) between December 1985 and March 1986. It features some of Australia's finest musicians: Greg Lyon, Ian Mason, Geoff Bridgeford, Phil Emmanuel, Brian Holloway, Ralph Franki and others.

There is a new version of *Number 37*, and another song from Gillespie's "OE" is obviously *Tea Francis*, which talks about the Paris Metro. There are a variety of other moods from the synthesiser-inflected pop of *This Place* (New Sensations) to the brooding blues of *Invercargill* — a song about a wife who went to live down south.

Most of the 10 songs are easy listening gently rocking narrative ballads about modern love. Other standout tracks are *That's What Your Heart's For* and *The Wrong Way*. *Sweet Angel*, a rocker in classic mould with its refrain "She's so shoowapdee, shoowapdee sweet" also sounds effective.

Backing and recording are ex-

cellent and the album is packaged with full lyrics on the inner sleeve.

