

WAYNE GILLESPIE
Wayward Son (Wizard)
GILLESPIE'S music haunts and hurts in the same manner as the late Nick Drake — it moves beyond bedaits so allowing casual introspection of personality disorder, forelorn lamentation and social nuances. On "Christopher", where he looks at a divorce from a child's eye view, he manages to move the unexpected listener on first hearing.

If the sound is sparse it works in its own uncluttered way by making you hang onto the words until pushed along by a lonesome harmonica wail. And Denny Stanway's spooked backing vocals allow another dimension of emotional disquiet to seep through the speakers. Gillespie may, at times, come across as just lonesome and ornery but justice prevails coz he's never mean.

Personally, I'd like to see Gillespie using more wit, irony and spite, as well as looser piano-based melodies. But, for now, this is charming and affecting in a manner that easily raises it above Cohenism.

Available from Real Groovy Records, 492 Queen St, Auckland for \$12.

GARTH C TOM

Kiwi Cleffer Honored

Wellington, N.Z., Nov. 13.

Auckland songwriter Hammond Gamble has won the 1984 APRA Silver Scroll for his song, "Midnight."

Scroll and check for \$NZ1,000 are awarded annually by the Australasian Performing Right Assn. for the best popular work recorded and broadcast in the year.

An additional award of \$NZ250 was made to another Auckland, Wayne Gillespie, for a composition titled "Away With You."

Wayne Gillespie Wayward Son Wizard



When someone makes this kind of DIY, two-years-in-the-conception effort it's often because they're not good enough to get it released by anybody else — that certainly isn't the case here. This album was financed, written and performed by Aucklander Wayne Gillespie, a respected figure in his own tight acoustic circle but barely heard of elsewhere.

Although Gillespie's voice and acoustic guitar form the basis of these songs, he's aided by a band that never intrudes on them. There are elements of Leonard Cohen (check the reference in 'Ten Francs'), Peter Sarstedt and occasionally Van Morrison but Gillespie's his own man. Much of this work seems to be autobiographical, the lyrics quite frank. It has the feel of an album looking back from the turning point where youth ends.

There's a quiet humour in many songs that breaks out in the open with 'Thank The Lord For Making Me So Trendy', a song about that kind of Ponsonby person: "Though I like to rage, I don't show my age / And I'm well into my 30s / Still I keep pretty fit and I don't fall sick / Although I did once get herpes." The bursts of canned applause between some of the tracks on this studio album is a puzzle, however — presumably it's an ironic device.

The album has its beautiful moments, particularly when

Denny Stanway joins in on vocals — although often, as in 'While The Cat's Away', it's just as much due to Gillespie's melody.

A very good album. A New Zealand album.
Russell Brown

"Wayward Son" Wayne Gillespie (Wizard Records)

Catch the song which closes this album by Auckland singer-guitarist Wayne Gillespie: "While The Cat's Away". It's superb. Gently undulating fretless bass from Bob Shepherd (I could say it sounds like Pastorius in lyrical mood but that wouldn't do it justice — it stands on its own) beautifully complemented by the vocal harmonies of Denny Stanway and Gillespie; takes some forgetting.

Austerity: it makes for the richest listening experiences. Some examples? E.C.M. albums like Jan Garbarek's "Places" or Bill Connors' "Swimming". Brian Eno's Ambient Series. Or, among acoustic singer-guitarists, the tragically small repertoire of the late Nick Drake.

I mention these examples here because Gillespie's album brings them to mind. I've suggested already that one quality they all share is austerity. But another is unity and it seems to me it was the search for these two qualities which lay behind the two-year process of recording "Wayward Son". Get the vocal and instrumental combinations right, don't say too much or too little, make each song complete in itself, give each song a clear identity...

Overall, Gillespie's album succeeds in these terms. There are times when, to these ears, he doesn't make it — the echo on his voice in "Telephone Song" and the South London West Indian feel on "Number 37" sound laboured and contrived — but there are more than enough highs here to override these misgivings. Besides "While The Cat's Away", songs that work particularly well are opener "Ten Francs" with its easy shift from English to French choruses and exquisite balance between Harmonica, guitar and male and female voices, "Christopher" and "Once I was your lover" which reveal the subtlety of Gillespie's singing, and the delightful down-home put-down of Auckland's latest sub-species, "Every night I thank the Lord (For making me so trendy)".

"Wayward Son" demands to be heard. And there's every indication that much fine music is yet to come from this source (meaning not just Gillespie but his friends as well — this album is a co-operative effort). Now that Gillespie has filed a few reports on foreign experiences ("Ten Francs", "Number 37") and buried the Metro set in a suitably shallow grave ("I thank the Lord...") maybe he could begin to dig deeper into local soil. Songs like "While The Cat's Away" deserve to be followed up.

neville byrt

passages September 1984

Variety Mag USA Nov.

BRUCE SPRINGSTEEN: Born in the USA (CBS)

Bruce Springsteen sounded like Bruce Springsteen before anyone else did. He created his own clichés, so to speak.

And the one time he did go out and do something a bit different — with his acoustic Nebraska album of two years back — it was only really the critics that got over-excited.

No one really wanted him to change direction, so I'm not about to knock him for trotting out all that greasy working-class USA romantic schtick that got him on to the cover of Time magazine in the first place. And, back teamed up with his famed E Street Band (a band that sounds like a band rather than a bunch of solo egos), that's pretty much what Springsteen does.

Maybe the lyrics are filled with more "times got hard" regret and bitterness than previously, but he and the band have never rocked consistently hard as they have here.

From two ballads (the doorm

Bruce rocks



Blonder Red Blue, which features lyrics by the late Tennessee Williams and was last sung by Marlon Brando in a movie called The Fugitive Kind. A strange and fascinating record. But be warned, Scott Walker is very much a love or hate affair.

WAYNE GILLESPIE: Wayward Son (Wizard)

Lovely folksy acoustic stuff from a local singer-songwriter. His rich, sad-edged vocals feel for a melodic and lyrical twist and the combination of acoustic guitar, harmonica, fretless bass and the strong clear vocals of Denny Stanway lift this album into the extra-special category. And there's some excellent songs among the 10 Gillespie originals here, ranging from the sad reflective Once I Was Your Lover to an unmythical shot at a certain class of Aucklanders in Every Night I Thank the Lord (for making me so trendy). Extra special.

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