



SINGLES BAR

Echo and the Bunnymen
The Killing Moon (Koroua) 12"

An old rabbit won't let you down. This is pure heaven. Everything about it is magic. Absolutely essential. Fantastic, wonderful, exhilarating, rave, rave, rave ...
SOS Band

Just Be Good to Me (Epic) 12"

Forget Frankie Goes to Hollywood, this is the real sex music. Hypnotic in-the-groove disco, the sort that moves your spine as well as your feet. Love it.

Big Country
Chance (Mercury)

Milo is really good for helping you sleep but this record is better. Reminds me of Bob Seger on downers. What's worse, there's a desecration of 'Track of My Tears' on the B-side.

Shriekback

My Spine is the Bassline (Y)

This may be a bit old now but it's still as vital as ever. Not only

that, you get 'Accretions', which is reasonably new and not bad at all.

Monyaka

Go Deh Yaka (Powderworks)

Glorious blend of reggae and funk. Urgent and tantalising, it immediately has your attention and holds it to the end. I just hope someone other than me plays it.

Gloria Gaynor

I Am What I Am

(Powderworks) 12"

This song must be from a stage show of some description, it just has the feel. An epic disco drama, with some great production and a dynamic vocal on an average song. Should be big at Alfies.

Marilyn

Calling Your Name (Koroua) 12"

This pretty young chap has taken a lot of flak over his association with Boy George. On the strength of this, he probably deserves it. Sounds like 14 songs dissected then reassembled, jig-saw fashion. Maybe the 7" is better.

Ryan Paris, Dolce Vita (Carrere)

Lots of pomp, pomp, pomp but very little circumstantial evidence to prove that this is anything more than another cutesy radio song. Bland.

Musical Youth

She's Trouble (MCA)

A change of style going on here. A far harder, more mature approach. Could be the wrong move at the right time.

Ian Prince

Too Much Too Soon (London) 12"

Average English funk, devoid of that hit sound ingredient. Ian Prince seems to be the protégé of Barry Blue, who himself had a couple of nondescript hits in the mid 70s.

Thompson Twins

Hold Me Now (Festival)

This is dross. It may have been well-intended but it's still dross. Venetians, Chinese I's (Parole)

Some Australians with an English singer, who brought us 'Sound on Sound'. This is worse. Allnighters

Love and Affection (Powderworks)

More Australians. How this lot got a contract I don't know. Lame ska ballad that sounds remarkably like an Auckland band of a couple of years back called the Blue Asthmatics. Come to think of it, whatever happened to those two girl singers? No ... couldn't be! Mark Phillips

the SHAKE Summation

Wastrels

Out to Sea (Hit Singles)

A dreamy, sad, melodic little pop song that is by far the best thing the Wastrels have recorded. Lovely vocal harmonies and jangly guitar and a nice lyric. The only thing to mar it is stabs of quite unnecessary electronic percussion that I'd guess weren't the band's idea. This comes in two versions, a 7" with 'Time For a Ride', which begins with a great howl but can't carry the momentum much further, and a limited 12" with a rather, pinched but pleasantly sloppy version of the infamous 'Slutty Mole'. Will the Wastrels take the Mockers' place as the band that makes great singles but can't quite get it together live?

The Spines

Act Your Age (Jayrem)

Six tracks of John McLeary's unique vision, with an ideal cheeky opening by 'Lions', probably the best song here. With McLeary playing bass himself in place of Wendy Calder the music has a different, jerkier feel, the freer style of a self-taught musician. Curious, mysterious, another fine Spines' record. Freudian Slips

On the Line (Jayrem)

An odd record, this. Its spirit is strong but at times that spirit seems to leave the music itself

behind. The lively, disrespectful 'Kryptonite' uses wonderful imagery to make its point and succeeds wholly but the warmth and love of 'Intimacy' seems to get lost in the mix. Strong sentiments and songs, just a little blurred in their commission to vinyl.

Carol Woodward and Bill Direen

Feast of Frogs (Prototype)

Woodward and Direen have translated and arranged four songs by 1940s/50s French nightclub performer Boris Vian. The results are charming, witty, poignant and immensely likeable, from the 2am-third-bottle-of-wine philosophy of 'I Drink' to the sexual battiness of 'Hurt Me Johnny' (featuring Maryrose Wilkinson on vocals). A magnificent little record, available, if you're lucky, from Prototype Publications, PO Box 2190, Christchurch for \$4.50. And another thing, when Frank Stark listed the best NZ vocalists in the *Listener* a while back he left out Bill Direen.

The Diehards

Hit That Beat (RCA)

At long last on record. It's smooth, perhaps a shade wimpy but *what a chorus*. I'm not sure if the Diehards will ever quite be able to do that hook justice but it's the best thing they've come up with. It speaks of growing up, throwing up and going up. The flip, 'Love He Cried' is an OK Eddie pop song.

Mole Manne, Obituary (Jayrem)

Eleven-track legacy of a group that never quite seemed to go anywhere. The guitar graunch/synthesiser/strained vocals combination made hard going for me but the cover's neat. For fans. Russell Brown



The P-Tahs

Outfunk! (Portobello, \$3)

P-tahs are Peter is rap is is dub is noise is serious is joking — Jack? Yeh! Between 'Infunk' and 'Outfunk!' is three-track wildland of 'Jack Yeh' plus bonus 'track'. Fi not so hi but where did this people get those noise? Sophistication lurks along the simple boom boom ba doom that forms the spine. Funny, perplexing and why? Keep the c in rap! RB

Marie and the Atom

(Industrial C30, \$5)

The four pieces here were recorded live at the Old Synagogue. The wonderful acoustics lend themselves to such an ensemble and give the recording a real presence. Chances are all you've heard of Marie and the Atom is the *Yellow Read Aloud* Ep — this tape shows a harder, more percussive side. The order may not be the delicate one of the EP but there is purpose, economy and direction throughout. A live tape is perhaps a halfway compromise between recording and performance but when it's as good as this it doesn't really matter. RB

This Is Heaven

Above (Industrial, \$7)

Our own home-grown dome gnome, Paul Luker (aka This Is Heaven) gives us No.12 in his laudable Industrial Tapes series. Subject: himself. Aim: to be as good as Gilbert and Lewis without emulating them directly. Result: Two very good tracks — 'Noc-

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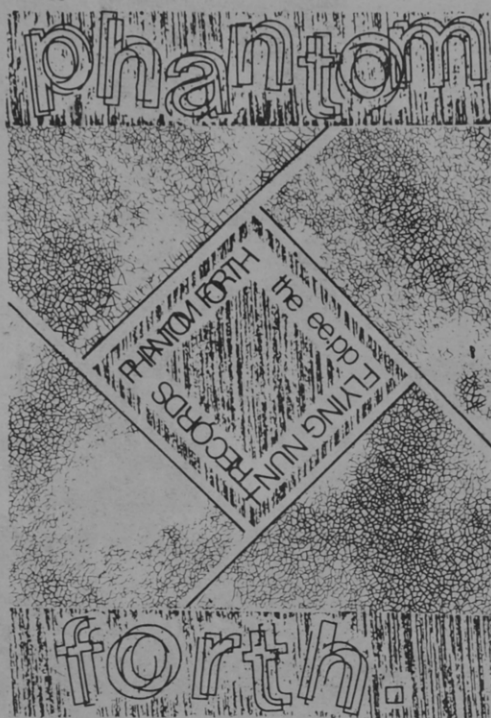
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