

Shake Summation

Tall Dwarfs
Slugbucket Hairbreathmonster
(Flying Nun)

I'd describe the music here as sounding like the cover looks, were it not for the fact that C. Knox has already done so and, more importantly, that you can't see the artwork in all its fluorescent splendour anyway. Soooo ... 'The Brain That Wouldn't Die' is another song involving Knox and Bathgate that's inspired by a cult horror movie — and I think it's better than 'Bride Of Frankenstein! It throbs along complete with trashy monster mix. From the point of view of the headless corpse? Let's say now that this is a record about things wrong with people, of which the mere forgetfulness described in 'I've Lef' Memories Behind' is the least horrible. 'Phil's Disease', casebooked on the first day on side one (pain) and fourth day on

side two (resignation) is particularly nasty. And lots of fun. Eh? 'Crush!' opens with familiar Dwarfs percussion (ie: sounds like hitting furniture, kitchen utensils, old leather suitcases, the floor, kneecaps, etc.) and moves into a heavenly guitar sound. The lyric (the only real one on the record) is an intelligent, sitting-on-the-toilet-seat kind of muse about self-image v public image. Another record like *Canned Music* might have sounded preachy; this *certainly* doesn't. Postcards and poster make this an all-round great record.

Phantom Forth
The EEP(Flying Nun)

It's often a good idea to kick off with your best track and this Phantom Forth (whether consciously or not) have done. 'March' is a perfect intro, with whimsy vocals, neat guitar and bass that melts around the other instruments. Things drift in and out of the listener's attention as the song progresses (that happens throughout the record but it's used to particularly good effect here). Of the others 'Double Negative' is good apart from rather inappropriate guitar. 'Caroline' is a little messy and lacks its live starkness. 'I Don't Know You' has lovely vocals unfairly submerged by the other instruments. 'Liar' and

'Saw You Hide' don't work at all and 'Dead Dream' is another real goodie, led by the singing, which perhaps a little more of the record should have been. So ... a good record, but one with weaknesses in execution. Okay?

The Hyphenears
Garden Of Lycanthropy (TV Eye)

To misquote, in explanation, from an earlier Teev tape: "We're two thirds of Say Yes To Apes and you're five eighths of fuck all!" Get picture? Lycanthropes is werewolves 'n' the two ordinary lookin' young men on the cover is musical lycanthropes; somethin' weird inside 'em grows. Six songs, all good; all (cept 'Rubadub the Crimson Crazies') based on some kind of heartpain; all using established words, sounds and styles in personal and idiosyncratic ways. Great. My partickler faves are the soft, incisive 'Friend On A Flying Visit', the neo-psychedelic 'Blueberry Girl' and the depressive 'Animal Song'. Yeah! Music without ulterior motive!

The Mockers
Forever Tuesday Morning
(Reaction)

This looks like being the Mockers' biggest single yet and I'm not surprised — it's so full of Mockers trademarks it sounds like

all their other singles crammed into one. But it also sounds like a hit-by-numbers; craftsmanship without edge. The flip is a live 'I Don't Want You', complete with guitar bit nicked from Magazine's 'Feed The Enemy' — in fact in places the song *sounds* like Magazine. Really!

Peter King
Lately (International)

Peter King is an Ashburtonite who's done it all himself on guitar, harmonica and vocals. These are a couple of odd little songs, mainly because of his habit of jumping into a falsetto for the choruses. But while the straightforward rhythmic strum and harmonica are probably fun around the fireside they'll need a bit of work to sound good on vinyl. Available from Peter King, No.5 RD, Ashburton.

Nick Cave and the Bad Seeds
In the Ghetto (Mute)

I read an interview where Nick Cave said we here in NZ who witnessed some of the last wriggings of the Birthday Party were lucky. He compared it to Elvis Presley's last televised concert — we got *real* degeneration and *real* desperation. All of which has little to do with this single except that the song was one of the first of the Big Fat Elvis period which fascinates the tall, literate,

theatrical one. I understand and admire him doing it straight as a die but unfortunately he simply doesn't sing the song well enough. It's still somehow a useful thing to have around the house. 'The Moon Is In the Gutter' is a likeable drawl in the style of American Melancholy Drinking Song.
Russell Brown

On Tape

A Handful Of Dust
A Fortnight Dead
(154 Forth St, Dunedin, \$3.50)
Crystal Zoom and Gamaunche
Live At The Ego Club
(27a Montgomery Ave, \$4.50)

A Handful Of Dust is Bruce Russell, who seems to be the long-lost missing link between Sam Hunt and Fetus Productions. Guitar, tapes and a good line in speed-poet lyrics are the essentials, which, when they gel, are worth several listens. I'd really like to see him live (that rhymes with "jive", thank you).

Crystal Zoom have already blitzed a few braincells with the deliriously packaged *Uptown Sheep* and here show their more "serious" side. Any band with a classy intro like the one on this tape (lotsa crowdnoise, a demented announcement of the band and an almost word perfect recitation of the *Take No Prisoners* prologue, followed by a few bars of 'Sweet Jane') has gotta be ahead on points before they even start. Two covers (Gary Glitter's 'Rock 'n' Roll' and Jonathan Richman's 'Pablo Picasso') plus seven originals of varying quality make up a pretty satisfying side. They say they're gay and anyone who sounds so much like Tom Robinson has every right to be.

Gamaunche have more music, less humour and appear to have a guitar hero lurking there somewhere; inventive creature it is too, but let's bear in mind that the Idles are a "Dunedin Band" too. No, no, they don't sound like the Idles, sorry. God, I'm gonna get shot for this ... by someone ... hmmm ... A good cassette with above average recording quality and they promise a lavish Christmas package too. Keep an eye out for a suspicious looking Christmas stocking. CK

Loving Homes for Rotting
Gnomes

Sepulchral
(159 Frankley Rd, RD, New Plymouth)

A very new band (whose name even had the imperturbable Topp Twins a little nonplussed on *RWA*) with three songs. I don't much like the long one, 'Prayer for That Good Night', but only because it reminds me of some of the dipshit "progressive" bands of the very late 60s, which isn't really the Gnomes' fault. The other side works much better and once the obvious influences are assimilated and/or ditched they're going to be really interesting. Could've sworn there was a woman's voice in there, too, but I'm wrong, just some guy whose vocals sound very interesting. Don't stop. CK

Dada Club
Ennuuennuennui ... (From God knows where ...)

I knew what this would be like and I was right. Repetitive, background loopmusic. I like it, but I like *Metal Machine Music*.
Chris Knox

Legless Brownies
Brain Food? (Acneman, \$5)

Well, bloody hell, another "punk" band. Sheesh. Hold on! What's this? ... put an end to male domination, why should only women pay? Strike me! They're Saying Something! Admittedly, some of the songs are very clichéd ('Novelty', 'Safety Pin') but there's definitely something here. Praps the Brownies have set themselves too limiting a framework. There's an average version of 'Armalyte Rifle' and a reasonable

'Sweet Jane'. Standout originals are 'Carnal Knowledge' and 'The Brain'. It's not a bad recording either. From 116 Rugby St, Christchurch. Me, I'll be waiting for future recordings.

Fiona Rae

Peter Haeder, Gao
(\$8.50 from Box 44-096, Auckland or Real Groovy)

Peter Haeder is a German-born guitarist now living in New Zealand. This tape was recorded with his four-piece band (two drummers, trumpet, flugelhorn and bass) in a studio in Kassel, West Germany and contains seven numbers with a jazz-rock feel. The band is tight and the sound very polished, if a little cluttered at times. My main criticism (a small one) is that the tracks could have been a little longer, particularly 'Wind Spirit', and ideas could have been a little further developed. Nevertheless there is no doubting Haeder's ability. There's some excellent bass work and a nice use of Eno-esque backdrops. Standout tracks are 'Swinging Elephants' and 'Watch Out I (Rhinos Fight Back)'. It won't appeal to everyone but if you're a jazz-rock fan, Gao is worth checking out. Personally, I'd like to hear this man do some solo work.

Mark Di Somma

Various Eject It (Rites, \$5)
Self Abuse

Teenage (Rites, \$5)
Chumbawumba/Passion Killers
(Rites, \$5)

(All Rites Tapes available from PO Box 8809, Auckland.)

So here we have Rites' Christmas package — buy them for the Duran Duran fan in your family.

Thirteen bands feature on *Eject It* from big names like Flux Of Pink Indians and Political Asylum to lesser-knowns Kulturkampf and Stress. All British, some represent new hope for the decaying UK punk scene — 23 songs in all, worthwhile.

Self Abuse have two tracks on *Eject It* and a cassette of their own, made up of demos and live recordings, put together by the band when their record label (laughably called Radical Change) refused to let Rites release a cassette version of S.A.'s EP here. The best thing with this band is the clear lead guitarwork throughout their music, which, coupled with some good catchy mid-tempo songs gives them a clean, original sound.

While punk flourishes internationally, the scene in Britain seems drab and lifeless, split into pointless divisions, bands lacking spirit and originality. But some don't fall into this trap. Chumbawumba (along with the Redskins) are about the best thing going in the UK at the moment. A collection of about eight individuals, Chumba incorporate theatrics into their music in an attempt to get their message across. It would take too long to go into it fully, but just let me say that that anyone who considers themselves a "thinking punk" should check out this band, one of the best anywhere. Their compatriots Passion Killers use acoustic guitars for an appealing sound miles away from the dead zone. An inspiring release.

Touch Sensitive, Moving
Technicolour
(£7 from Tom Woods, 2 Hopetown St, Auckland 1)

Boiled Owls, Drive In
Vegetables (£7 from 52B Hay St, Oriental Bay, Wellington)

Using a portastudio, micro synth, doc rhythm, analogue delay and other bits and pieces, Touch Sensitive have managed to produce a cassette full of electronics instrumentals, some 20 of them in fact. Very much mood music, as that it works quite well for fans of electronic music.

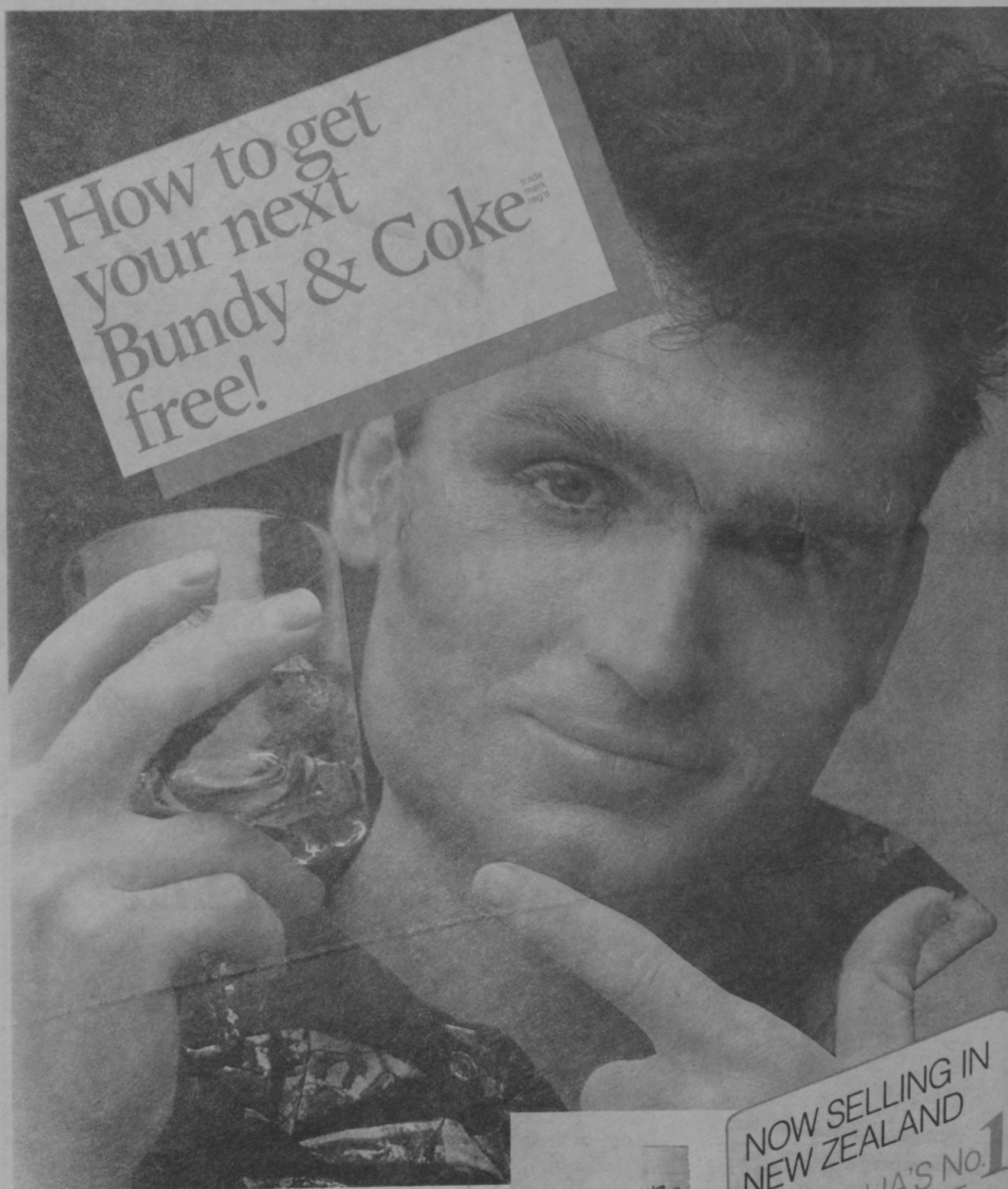
Boiled owls have more bite, great cover. Again using a variety of instruments and objects, but with an overall nastier electronic sound — and vocals too. 'Brian' is great. Far from commercial (a good sign), this duo (a couple of Skeptics in disguise) are perhaps a little indulgent at times but still worth checking out.

Neil Cartwright

CROSSWORD ANSWERS

ACROSS: 1 FRANKIE GOES TO HOLLYWOOD. 10 IOU. 11 IT. 13 TOM VERLAINE. 15 & 63 LUTHER VANDROSS. 18 OH. 19 DIVINE. 21 SIRE. 22 ALCOHOL. 26 PINK FROST. 28 & 52D TROUT MASK REPLICA. 30 SEX. 31 DREAM. 32 WEEKEND. 34 SAILOR. 36 DIE. 37 CHILE. 39 BASS. 42 FABULOUS. 46 SUR. 47 HUSH. 48 AGE. 49 STATION. 50 TOTO. 52 MEAT. 53 TO. 55 LOLA. 56 NEW SENSATIONS. 58 OVERKILL. 60 WELLER. 66 OR. 67 NEED. 68 EON. 73 RITES. 75 LIAR. 78 LE. 79 SORRY FOR LAUGHING. 80 FACES.

DOWN: 1 FETUS PRODUCTIONS. 2 KEEP. 3 GLAM. 4 SHE CRACKED. 5 OIL. 6 HOUSE. 7 OUT. 8 YARDBIRDS. 9 DION. 12 THE UNFORGETTABLE FIRE. 14 MOON. 16 HEAD. 17 IVY. 20 LOOSE. 21 STAX. 23 FROM HER TO ETERNITY. 24 SHAKE! 25 ITAL. 27 LONG AGO. 29 PENIS. 33 EIGHT. 35 IQU. 38 LUSTS. 39 BITES. 40 SHOUT. 41 SUN. 42 FAT. 43 BE (Brent Eccles). 44 LOBO. 45 SUE. 51 OYSTER. 54 FOOL. 55 LIVE. 57 & 71A WAYNE GILLESPIE. 59 SS. 61 EC. 62 LOVE. 63 VENUE. 64 DOG. 65 SHEER. 69 TRAIN. 70 STAGE. 72 PLAY. 74 SOFT. 76 ALSO. 77 ART.



This is the scene.

You're down at the local, checking out a couple of bands and having a few drinks with a few friends.

Now you know how the conversation always goes ... albums, videos, groups, that sort of thing. Casually you ask someone, "What's your favourite group?" It's a sure thing that they'll ask you, "What's yours?"

That's your cue!

"I'll have a Bundy rum and Coke, thanks!"

It works every time.



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