

What they are saying around the world about NIK KERSHAW

CHARTBEAT MAGAZINE

"A total original ..."

SMASH HITS

"Kershaw's talents are shining through and even the critics will have to admit 'The Riddle' is a stunning song."

PATCHES MAGAZINE

"This album is so alive with ideas there is always something there to rivet your attention."

SOUNDS

"At it's best the album is everything the music of the 80s' should be — powerful, rhythmic, melodic, refined and above all cuttngly articulate — Kershaw is three times as inspiring as Wham, four times more enjoyable and five times more intelligent."

SAN FRANCISCO EXAMINER & CHRONICLE

"Surrounded by a sumptuous synthesizer sound, Kershaw fashions beaty tuneful songs that mark him as a songwriter of serious distinction."

RIP IT UP

"Nik is Pretty."

"Nik wears designer jeans."

"Nik is sensitive."

... Since this review appeared thousands of New Zealanders have bought *The Riddle* suggesting that this reviewer besides being out of step with the rest of the world lacks credibility with Rip It Up readers. Perhaps he should review records instead of their covers.



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Records

Dream
Syndicate



Dali's Car The Waking Hour Beggars Banquet

No easy target, this, despite the fact that many will avoid *The Waking Hour* on the basis of its aerosol exoticism alone, let alone because Mick Karn used to be in Japan and Peter Murphy in Bauhaus. Then again, those are exactly the reasons why a lot of people will pick it up.

Once picked up, where to place it? Nowhere near any member's past work, save perhaps 'Sons of Pioneers' (off Japan's *Tin Drum* album). Dali's Car succeed in the genre created by The Stranglers' 'Feline'; subtle luxury too good to be dismissed as simply cocktail muzak.

Pete Murphy is persistent rather than manic and the lyrics are mercifully obscure. The best part of the album is the music (not such a common thing in this age of post-Frankie pop), where Karn maps out drowsy funk in a series of quirky, individualistic riffs. The title track and 'Moonlife' are the most accessible examples; also surprising is the necessity for a lot of playing before much of 'The Waking Hour' begins to appeal.

And appeal it does. Dali's Car are calmly resourceful in the face of an obvious critical and public response; I expect their greatest moments will be on Walkmans at early hours of the morning. Which is a bit of a shame; such a good album should really achieve more.

Chad Taylor

Billie Holiday 16 Classic Tracks MCA

These tracks are taken from the period when Billie had become well-known and before her voice started to fail — along with her life. Consequently, most feature orchestras — Toots Camarata, Bob Haggart, Bill Stegmeyer, Billy Kyle,

John Simmons and her own.

Maybe the album should be retitled *16 Classic Tracks — About Love*, because all the songs are about love ('What Is This Thing Called Love?', 'That Old Devil Called Love'), not being in love ('No More', 'Good Morning Heartache') or the wrong man ('Don't Explain', 'You Better Go Now'). P'raps that's why 'Strange Fruit' isn't included.

In terms of Billie's life(style), however, her poor relationships with men and the fact that there will always be love songs, these songs will never date. It's the unexpected phrasing, the delivery and beauty of her voice that makes them — ahem — timeless. From the painful 'Good Morning Heartache' to the up 'The Blues Are Brewin'; this is a black woman expressing herself as an artist, both captive and powerfully creative.

This record does deserve better packaging though — names, dates, places instead of the easy sleeve notes. The contents, however, more than make up for the lack of information.

Fiona Rae

Eartha Kitt I Love Men RCA

Anyone who went nightclubbing last year couldn't have missed Ms Kitt's witty and beaty 'Where Is My Man'. All growls and double entendre from the evergreen chanteuse, against a monster disco beat, over-produced by the aging Jacques Morali, former svengali of the late and lamented Village People.

It was a great single and it's included here in its 10 min 8 sec mega-mix form. But can you stand a whole album of synthetic Continental disco with lyrics like "I just need someone to spank me/I just need someone to bank me"? Cute, very cute, but not for the sexually faint of heart.

I imagine this is the sort of music you would hear in the disco on board the *Love Boat*. If that sounds good to you, buy the album and growl along with Eartha.

Kerry Buchanan

Dream Syndicate Medicine Show A&M

I fell for the Dream Syndicate when I first heard 'Tell Me When It's Over', a burning Velvet-inspired gem, borne through by Karl Precoda's devastating guitar. The affair continues.

Medicine Show seems at first to be a less intense, more commercial effort than the debut, *Days Of Wine And Roses*. It's not. There's something deliciously evil about the title track. And who can resist a first line like "I've got a page one story buried in my back yard"? Or the swamp stomp and guitar improvisation of 'John Coltrane Stereo Blues? Dirty and lowdown, this is music your folks would not warm to. Then there's 'Merrittville', a Hitchcockian nightmare complete with Precoda's unspeakably expressive guitar lines.

Back on side one things aren't quite so tense. 'Still Holding On To You' is about fighting bitterly after the love is gone. 'Daddy's Girl' is all wry role reversal. Pointless destruction features in 'Burn'. Shake the shellac away and it's into 'Armed With An Empty Gun', a song about empty posturing. Finally, Wynn snarls 'Bullet With My Name On It'. The future's written son, you just walk on into it.

These are mighty songs, rampages through tawdry American heartlands. Lancing pretty pop's (mis)conceptions about society, the Dream Syndicate strike home in a blaze of tight guitar glory.

Medicine Show is simply great.

David Taylor

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