

Records

Tall Dwarfs
That's the Short and the Long of It
Flying Nun

Looking at the gatefold cover, it seems that the main event on the record is going to be the 45rpm side, which carries the monster version of 'Nothing's Going To Happen'.

But it's the 10 songs on the other side that really take the ear and stretch it. After a typically grisly kid's joke from the sub-five years Miriam, there are two 1982 tracks, a mostly instrumental called 'The Hills Are Alive' and a different take of 'Clover'.

Even though they're eight fractured little songs full of odd sounds and twisted melodies, these songs stick together in the mind like glue, from the twangy guitar and falsetto harmony of 'Sleet' to the ragged band sound of 'Gone To the Worms'.



Robert Smith

voices the condenser mike picks up are as much part of the track as the song itself.

Overall, this is easily the best Tall Dwarfs record and it gives lie to the silly generalisation that you get worse as you make more records and clock up years.

The Cure
The Head On the Door
WEA

"Come in Robert. Lie down on the couch and relax. Tell me this year's problems."
"Yesterday I got so old I felt like I could die."

SILVIOS

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fantastically well-produced record, one on which a sheet of shimmering distortion seemed to hang out in front of everything else.

For Flip Your Wig, the band has ditched longtime producer Spot and done the job themselves. And at the same time that this record sounds dirtier and denser than its predecessor, it's also possessed of some remarkable melody.

Literally, the songs divide roughly four ways: the edgyness about being this person in this band epitomised in the title track; what is this world/country that I can't identify with?

Without fuss, Husker Du remind you what a powerful sound a guitar can make. They also show you can be loud without being stupid and angry without being ugly.

Guadacanal Diary
Walking In the Shadow of the Big Man
Elektra

This album has created quite a stir in the import business here, so much so that WEA have decided to take the risk and home press it.

sense of adventure, respectful yet ambitious, just on the right side of self-importance.

It's safe to say that they've yet to be bestowed with the art of making Great Rock 'n' Roll, but there are some classic strains of long-lost but newly re-found American rock mythology echoing through these songs.

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Aretha Franklin
Who's Zoomin' Who?
Arista

Okay, let's get this straight. This is not a "comeback", a re-emergence from the land of lost souls. Aretha has never left us, and to many she is and always will be the ultimate hip soul queen.

This is destined to be her biggest-selling album, partly due to the attempted "younger sound" that apparently seeks to grab those American MTV watchers' wallets. That's where the trouble starts — the dialectic between commerce and art is a hard one to fuse.

standard material and Aretha still sings the songs with elan, but subtly isn't part of producer Narada Michael Walden's vocabulary. My favourite Aretha albums are those done with Arif Mardin and the two done with Luther Vandross — always inventive and never blatant.

Yes, it's a great record, but check out the back catalogue for even finer.

The Mockers
Culprit and the King
RCA

1980, and an "ambitious" Fagan starts on a musical career that leads, five years on, to a Sydney recording studio with an Australian record deal, an English producer (David Richards) and a band of musicians who have the same dedication as their beloved boatie.

The decision to record the band as naturally as possible on this, their second album, was obviously the right one in retrospect and has succeeded in capturing their magic with just the right amount of hi-tech studio colouring.

Well, here we have 11 tracks of pure pop for now people. The singles are here — 'Forever Tuesday Morning', 'One Black Friday' and 'Seven Years Not Wasted'.

There you are, an album full of singles! Well ... maybe there's a couple of B-sides in there, but I'm sure the rest will stand up to radio.

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