

FROM PAGE 30  
this musical vein (which, after all, the PMC pretty much *invented* with 'Poi E') have yet to be fully explored. The record is finished with Dalvanius singing on 'Hei Konei Ra' and he still has a sweet, soulful tenor voice.  
**Flesh D-Vice**  
**Flaming Soul (Jayrem)**  
A slice of hard-edged crooning

that's more romantic than punks were ever supposed to get. The playing is good 'n' noisy without swamping the song and it all works rather well, especially if you follow the "play loud" instruction on the sleeve. On the flip, 'Coolin' Down' is an odd mixture of elements and the older recording, 'F.O.E.' just sounds out of place. With this kind of progression, the

album'll be interesting.  
**? Fog**  
**7" Round Black Thing (? Fog Enterprises)**  
Sam, vocalist on three of the four tracks here, is a helluva singer — she's got an ability to whack down a phrase right on (or off) the beat. "Move ya brain ... or ya just might *lose* ya brain," she declaims as the music hurtles and crashes along. I don't so much care for the one she doesn't sing, '5 Heads of State'. If ? Fog are a punk band then in quite a few ways they're a fuckin' good one.  
**Wentworth Brewster & Co**  
**Welcome to the Club (Pagan)**

And just for something completely different ... I predict 'Welcome to the Club' will tinkle out at all the better soirees this summer. But not mine, thanks. It's a big modern-sounding version of a Nat King Cole standard that's too full-some, and sounds merely inoffensive, which isn't really enough. 'Smoke Me (I'm A Cigarette)' is quirkier and jokier, and everyone gets their chops on an instrumental version of the A-side. Ah, but this isn't really my kind of thing anyway, is it?  
**The Remarkables**  
**Waiting For A Wave (Meltdown)**  
Palmy North crowd the Remarkables show similar strengths and weaknesses on record as they do

on stage. They recorded this without a bass guitar and it all sounds a bit lightweight and thin. Songs like the surf-poppy 'Swing King' could definitely have better things done with them, but it sounds like there was a bit of a case of first-recording hesitancy, especially on the vocals. I trust they'll loosen up a bit melodically (and perhaps work on the odd lyric) and be a much better band by the next record.  
**Jamboree**  
**Melt Down (Jayrem)**

Sort of heroic-sounding music, maybe because Jamboree are Christians, which they state without fuss in the lyrics. The title track is bustling Simple Minds-ish, but the good track is the poem-instrumental 'A Familiar Quietness', which walks neatly between atmosphere and melodrama and ends up quite richly effective. The other three tracks don't work as well and sound a bit strained, particularly in the vocal department.  
**The Backdoor Blues Band (Jayrem)**

Bands like the BBB generally only work properly when they're actually up there on the boards and choosing four cover versions to make up an EP would seem to be foolishly flying in the face of that truism. But singers Ted Clarke

and Ainsley Day steamroller through any technical deficiencies with such sheer boisterousness that, whilst not startling, the record actually works, especially on 'Be Cool, Be Calm, Keep Yourself Together' where yer actual storm is getting whipped up by the end. 'Respect' is the one that doesn't come off, although it's not really (as might have been expected) the singing that lets it down, but a tepid effort from the band. For people who just wanna be entertained.

**For Crying Out Loud**  
**Only One Thread (F.C.O.L.D.)**

For Crying Out Loud Are From Wellington and they probably don't go out very much. What they have here are three pieces of economical, subtle guitar/bass/drums music highlighted by lovely lines on cornet and (on the best song, 'The Ladder') clarinet. The vocals are a bit wobbly but they've resisted the temptation to bury them in echo or anything, which is good. A graceful little record. Costs \$4.50 from Po Box 6234, Wellington.

**Roman Antix**  
**What's The Difference (Jayrem)**

Part of the problem with Russ Le Roq's records in the past has been that he's had them played on by people who could play just a little too well and far too politely. But

this one opens with a gloriously messy smear of guitar which settles down to be the riff for this kinda silly glitterbeat romp. Like the ? Fog record, another good recording out of Last Laugh too. Great ending.

**E.S.P.**  
**E.S.P. (Big Beat)**

An attempt to make Strong Female Vocal record that just doesn't come off. It's all a bit overdone and the song's pretty naff. And I really dunno about the flip, 'Kids From Mars'.

**This Is Heaven**  
**200 Variations (Flying Nun distribution)**

Not just a record, but a whole package, every one different, which includes a small book, a sheet of home-made paper (lemon scented, even!) and various other bits and pieces. The record itself is a mysterious little thing. Having been squeezed in and out of a Portastudio seems to have given the sounds that kind of gentle, ethereal distortion you'll find on parts of the Velvet Underground *And So On* and *Etc.* LPs. Four songs, batty words, and honestly one of the *nicest* records I've ever owned. I don't think the 200 will last long, so you better send \$15 to Paul Luker at 265 Papamoa Beach Rd, RD 7, Te Puke.  
**Russell Brown**

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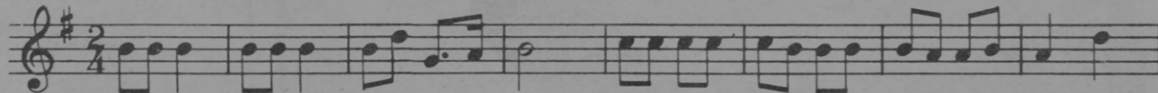


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