ecords

A Certain Ratio The Flight Double 12" Factory

The re-issue of the Certain Ratio Flight Double 12" is a welcome move, but eclipsed by the fact that Factory themselves have recent ly updated this circa-1981 compilation.

The title track was itself the crowning release of two years of ACR singles and E.P.s, all of which slotted neatly into a stylistic chro-nology of the band's moving from industrial landscapes through to a more American funk influence ('Shack Up', 'Do The Ducasse'). 'Flight' itself was a haunting and innovative blend of the two styles, and the 1981 album To Each ... (also released in NZ around the same time) capitalised on this crucial halfway dance/industrial fetish. Sextet fol lowed as ACR explored more bigband rhythm possibilities, but it was not until 1982/3's I'd Like To See You Again that they gave themselves completely over to dance. That album was recorded in Moderna, Italy, and the country's tradition of light, percussive melodies showed through.

Like period-cousins Cabaret Voltaire, ACR seem to steadily improve themselves via a faultless ability to recall their past when it is most needed when they're changing. The Double Twelve Inch's seven songs alone are evidence of their dextrous recyclings; 'The Fox,' in particular, is stretched from its timid To Each version to a sparse essay in mood change. Similarly, 'Flight', 'Shack Up' and

'Do The Ducasse' are real gems, but if there was a choice to be had, the new ACR compilation *The Old* and the New, just out on Factory (and topping the UK independents at No 3) would win hands down. It not only includes the best of the Double 12" but also the two latest A sides. The breathlessly good 'Life's A Scream' and 'Wild Party' do, after all, make every other single on the market seem rather thin. Maybe the company that was daring enough to release this Double 12" and To Each should get really daring and release the singles themselves. **Chad Taylor**

Rain Parade Crashing Dream (Island)

Steering a course between the hard-faced psychosis of Dream Syndicate and the lazy folk meanderings of Green On Red, fellow LA'ers the Rain Parade have been refining their own cascading pop over their three album career. Crashing Dream is the third, but the first to be released here and it's a seductive if shallow easy listening exercise that either lopes like 'My Secret Country' or lurches up a gear as in 'Don't Feel Bad' and 'Mystic Green'. Worth special mention is 'Fertile Crescent', a sumptuous little beauty worthy of REM. But overall the album alternates between Crashing Dreams and crashing bores

Jane Wiedlin (Illegal)

Ex Go-Gos guitarist Jane Wiedlin co-wrote that group's finest moment, their hit 'Our Lips Are Sealed'. That doesn't mean her writing is equally good here though. Blue Kiss' is a reasonably solid track, good enough, say, for the last track on a strong side one. The fact that here it's the first track, the single and it also suggests the sleeve design indicates the general songwriting standard

 competent but far from in-spired. The catchiest number as it happens, 'I Will Wait For You', is not hers at all. (Of local interest is that in amongst the big-name instrumental credits — Bill Payne, Russ Kenkel, David Lindley et al you'll also find Dance Exponent Chris Sheehan on guitar.)

Stormbringer Life Sentence (Jayrem)

This Dunedin band is one of the few Kiwi groups to take the metal approach. Guitarist Lee Wood has been the only constant member in the various line-ups that appeared over the years and certainly makes his Strat be heard. The final four piece recorded these tracks and split up last year, so if you saw Stormbringer on one of their pub tours, this album serves as a reminder of their performances. GD **David Sylvian**

Words With The Shaman

(Virgin) Dronedronedronedronedoodledoodledoodlethumpthumpthumpthumpthumpthumpclick. End of side one Dronedronedronedoodledoodledoodlethump thumpthumpthumpclick. End of side two. Warning: At no stage on this record does David Sylvian open his mouth.

Starpoint Restless (Electra)

I kinda like this one, kicking off with the super fine 'Object of My Desire' with its ultra-serious lostin-lust lyrics and hip rhythm. The whole first side works well, espe-cially when the lead vocals of Ms Kayode Adeyemo are in control, the male vocals are good but she's the real star. The effectiveness of the album is in the thoughtful sparse production, a case in point

being the ultra-sparse 'What You Been Missing' — an English club favourite. It's a pity such a good al-bum is marred by the bad 'Don't Take Your Love Away', which sounds like something Pat Benatar would have even discarded. KB

Twisted Sister

Come Out and Play (Atlantic)
All right New Zealand! Put your
hands together for the latest from
Dee Snider and the team. We've got 10 tracks here for you, including the biker's classic 'Leader of the Pack' plus a star-studded 'Be Chrool to Your Scuel'. There's a special limited edition pop-up cover for collectors too. All riiiight!! Let's rock 'n' roll!

The Church

Heyday (EMI)
One of the things I've long found pleasurable about the Church is the quiet anger of Steve Kilbey's lyrics and his peculiar way of mak-ing misery sound almost attractive. Unfortunately this seems to have been lost on this latest offering. There are no 'Unguarded Moments' here, although faint echoes may be heard on 'Disenchanted' and 'Columbus'. The latter is the single exciting track on side one, and although side two is much better — with great string and horn orchestration on 'Night of Light' and 'Youth Worshipper' nowhere is this band's early anguished optimism to be found.

Singles Kar

Kiss (WEA)
Returning to the minimal funk

of Controversy days, Prince tell us: 'You don't have to watch Dynasty to have an attitude ... I just want your kiss." A grinding rhythm with an evil falsetto that screams S.E.X. Pure dynamite.

The Bangles

Manic Monday (Liberation)
A lilting vignette written by that Prince man and performed in a grand pop style, by this all-women band. With classic melody lines and fine singing, this has the edge on most current pop. Lovely stuff. The Damned Eloise (MCA)

Neat neat neat cover of Barry Ryan's huge-sounding camp classic. Compared to the original this is quite subtle but there's still a lot of fun going on with Dave Vanian's vocal being a standout. In fact the more I play it, the more I love it.

Goon Squad Eight Arms To Hold You (Epic) 12"

From the Stimulant LP of dance hits comes this monster beat machine. Featuring Arthur Baker and his wall of sound production in full battle armour. This is big in more ways than one. Must be played real loud to get the full effect — ask my neighbours.

Full Force

Alice, I Want You Just For Me (CBS) 12"

This sure is The Place To Be essential electro backing with ultra-hip vocals. This 12" gives three mixes and has a great glossy



cover with the boys displaying a sense of style that comes second only to the Isley Brothers. A won-derful record. Check out bowlegged Lou's 'LIGHTS OUT' rap on side two for make-out hints.

Evelyn 'Champagne' King

Your Personal Touch (RCA) 12" Like her powerful 'Shame', a great soul-stirrer with an extra punchy production that sounds hot on any dancefloor. Two ver-sions, with the album cut having a smoother feel. Soul-funk with distinction.

The Special A.K.A. Nelson Mandela (Chrysalis) 12"

An American re-mix and the first time on 12". Still one of the greatest protest songs ever made a song of joy and optimism. The re-mix retains the directness of the original and adds the melody from Richie Valens' 'La Bamba'; a merging of Tex-Mex and ska that

Grace Jones Pull Up to the Bumper

(Island) 12"
My favourite Grace song remixed in a modern style by Paul 'Groucho' Smykle. Sly's open hi-hat is pushed up front, sliding over that irresistible rhythm. The flip features the gay 'La Vie En Rose', just right for that early morning glass of Campari.

Hoodoo Gurus Death Defying (Big Time) 12"

Same cut as the album, but with a nice pic cover and the lipsmacking 'Turkey Dinner' on the flip. Essential for Guru collectors. The Art of Noise

Legs (Chrysalis) 12"
Well I don't know much about art, but I know what I like. And this isn't it. A nasty bourgeois fantasy about pop music. Burn it down. **Kerry Buchanan**

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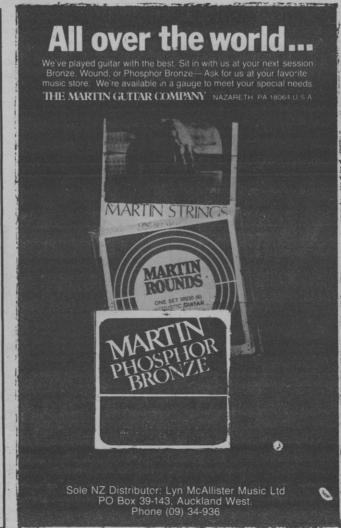
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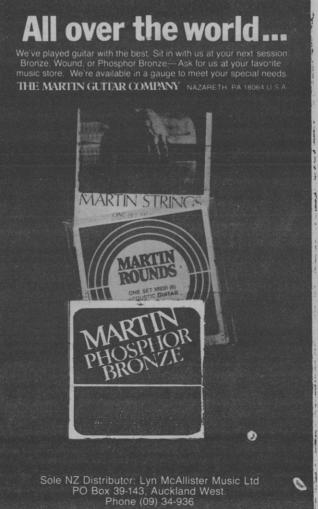
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