

'45s' FROM PAGE 23  
 die Cliff, the flip side is just the Young Ones.  
**Fabulous Thunderbirds**  
**Tuff Enuff (CBS)**  
 Fabulous they sure are, and Jimmie Vaughan supplies the toughness with some meaty guitar bursts. Texas bar-room music for your living room.  
**Kerry Buchanan**

## Shake Summation

**Otis Mace and the Psychic Pet Healers**  
**Heavy Petting (Ode EP)**  
 Never not fun, veering from the sublime to the totally silly, Otis Mace and the Psychic Pet Healers

are always worth turning an ear towards. Here, 'Screaming' is best — Otis and Sarah Franks can't help sounding benign over the top of a mean ol' rock 'n' roll toon. 'Julie' could've come from the Residents' *Commercial Album*. And 'Telephone Sex'...? It's carried away by the totally corny vocal inflection... Lawdy! Lawdy!  
**Working With Walt**  
**Five Sides (Jayrem EP)**  
 This I like. Working With Walt are sounding very indigenous and interesting with a pleasing lack of pretentiousness. Five songs showing five sides of the band, with my favourite profiles being 'Christine', the jaunty 'Bus in the Suburbs' and the acoustic politicising of 'Pound of Flesh' — this time the lyrical concern is Pakeha land-grabbing. Working With Walt come across strongly indeed on this record.  
**Dead Sea Scrolls (Jayrem EP)**  
 Not a local record, but one made by a group of expatriate

Kiwis in London, released here by Jayrem. Frenetic and strange funky noises from Tim Mahon, Carol Varney and Sid Pasley, once of Blam Blam Blam, the Gurlz and Newmatics respectively. 'Triumphphant Day', 'Heat Loss', 'Wind' and 'Salmon', all very unusual but sounding pretty damn good with the added bonus of Kelly Rogers (another Newmatics man) and his sax quartet. That Auckland in London sound...  
**Orange**  
**Fruit Salad Lives (Flying Nun EP)**  
 Somewhere, beneath the restraint and held back (well, what is it?) wistful pop of *Fruit Salad Lives* there lurks Andrew Brough with songs that are going to reach us one day. But apart from 'Fly', which is a masterful dreamlike pop song, the Orange have little to offer here. Brough's sounding too much like Morrissey detracts from a couple of the songs, smothering the mysterious edge, and all in all, the

Orange have not done themselves much good with most of this record.  
**Scorched Earth Policy**  
**Going Thru a Hole in the Back of Your Head (Flying Nun EP)**  
 Dark and discordant, Scorched Earth Policy do have a tendency to go a bit over the top, but there's something about 'em, especially on this record. There's a sort of black humour about all their songs, from the Southern preacher to the frog drinking formaldehyde, and the manic finishes with tortured violins are a winner... White Heat indeed.  
**World's Apart**  
**Time Will Tell 12"**  
 World's Apart are from Christchurch, but could be from England — electro and power pop influences are worn a mite too obviously on their collective sleeve. *Time Will Tell* leaves a bland impression — the territory on which they tread is well-worn. I'd be look-

ing for a bit more spark from Christchurch's "latest original Pop Rock Dance Band" next time. (Send \$5 to Box 2382, Christchurch).  
**Five Year Mission & Armatrak**  
**Together as One (PYP 7")**  
 This is a good idea. Two bands with one side and two songs each, sharing the costs of a record. Mostly it's yer 83mph punk from both, with Armatrak going for a bit more variety and subtle irony by claiming not to be depressed while playing 'New Dawn Fades' in 'Inner Space'. Melody? Poetry? Nah, leave that to the Smurfs... This comes from Positive Youth Promotions, Box 8809, Symonds Street, Auckland 1.  
**Paul McKessar**

**The Rapture**  
**Cry For You Only (Pagan 12")**  
 Peter Solomon's solo project startles with its opening violin, then it's straight to the dancefloor

with a funky bassline. He stays within his vocal limitations, thankfully, and there's a catchy koto-like instrumental hook. A good song, dominated by the production however — and so serious. Po-faced funk? On the other side, 'Prey For Tomorrow' is high-tech zzzz — and I hate those over-used Klaxon horns every couple bars.  
**Desire**  
**Desire (WEA 12")**  
 Suzi Devine slips into some leather and leopard skin and writes four songs with Gary Havoc. I like the 'Hard Day's Night' chord that starts 'Jennifer', and it sounds better at 45rpm. A heavy early 70s sound, with anguished, panting vocals — good, if you're into Pat Benatar or the Airplane. Havoc has a pure guitar sound with few effects, but I can see the dry ice from here. This is made for Upper Hutt — sleaze with *stoile*. Here he comes, down my street/Tight jeans with boots of leather/I dare  
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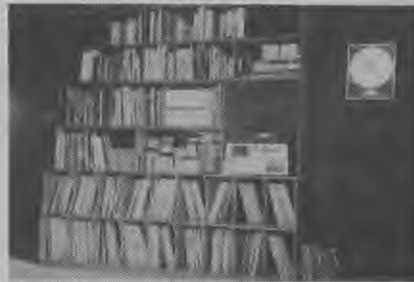
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