

# Shake Summation

## Dance Exponents

### Caroline Skies (Zulu 7")

With a subtle opening and simple rock sound, 'Caroline Skies' promises more than it delivers. The chorus is good; pure Monkees singalong, but the verses in between are rather aimless. Jordan's vocals are in fine form though. Overall, 'Halcyon Rain' has a stronger melody line, but it lacks the distinctiveness of 'Caroline's' chorus, with the band chugging along and the vocals mixed back. Mixed in New York, but in truth, this is a non-event.

### Peking Man

#### Between the Lines (CBS 7")

There's a colourful opening to this slow, downbeat song; Margaret's vocals are strong while the power builds underneath. This is a plodding epic however, which crescendoes into mid-air. On the self-produced 'Whirling Circles' Pat and Margaret's vocals work well together and against each other, highlighting their individualities. Loud, but not a dancer; good ending though, in which everything plus the kitchen sink builds against the snare. Lighten up, Peking people — and let's have some smiles on the cover!

## Dave Dobbyn with Herbs

### Slice of Heaven (Magpie 7")

This proves you don't need overseas mixes to make great music or hit singles. From the *Footrot Flats* soundtrack, you know from the woody flute opening that here's another quirky Dave Dobbyn winner. It's another warm 'n' cuddly love song; a sleeper, which means its gonna last and grow on you. It swings with a light touch, Dobbyn's voice is as charming as ever, and the acapella chorus with Herbs is infectious. The music-mix B-side highlights all the little bits 'n' pieces, and has fun without becoming indulgent. No one wants NZ's mainstream to become as clonish as Australia's, but for a lesson in how to write pop songs — without losing creativity or individuality — go no further.

### Low Profile

#### The Cutting Edge (Flamewave/Jayrem 12")

Phil Bowering follows the wonderful 'Elephunk' up with a very busy oddball number with smooth multitracked Zappa-esque vocals, and comes up with the most exciting single so far this year. Fascinatingly diverse, longterm listening will repay excellent dividends.

This polyrhythmic piece of "exuberant eccentricity" is sure to be the quiet hit of 1986 student radio, but is probably too challenging, and therefore threatening, for wider airplay. The B-side is an extended mix — turn it up and revel in the sounds as the top-class musicians develop their ideas. Superbly produced, and a lovely pressing too!

### Columbus

#### Till We Kissed (Pagan 7")

A revival of the old New Zealand No 1 hit from that giant of the industry, Ray Columbus. Superb passionate singing of the great Barry Mann melody, which takes off as it lifts to the upper register, with Liam Ryan providing warm keyboard work (though the Simmons drums are a bit incongruous). The flip, 'Angela' is fast 'n' furious rock 'n' roll to the sound of '64 — Hammond organ, great drumming, and help from Ritchie Pickett. A little beat band gem.

### Last Man Down

#### Missing (Ode 7")

A light jazzy cruise, very reminiscent of 'State House Kid', particularly the sax hook. A New Zealand flavour in the lyrics (about hitchhiking to Takanini in a stolen Mini), with its pleasant harmonies, perfect for Auckland summer radio. On the flip 'The NZ Party Girl' leaves the typing pool for her OE to a blues very similar to Ray Charles' 'Night Time is the Right Time'. Excellent electric piano, with solid horn lines and plenty of feel from the top class players, only the

voice lets it down. More bite is needed, or a faster tempo.

### Gerry Otimi

#### and the Inventors' School Kia Kaha David Lange

A do-it-yourself singalong patting big Dave on the back ("Keep your head up in the air / And don't let the big boys bully you"), melodically similar to 'E lpo'. With accordion, synth and simple drum machine, this proves "if a Kiwi can, anybody can" (it says here). The flipside is an instrumental version, kind of *Miami Vice* played by Phil Spector on a Casiotone. Nice one, Gerry!

### Johnny Batchelor

#### Work and Save (WEA 12")

Can an ex-Hooker get an even break? JB's big-budget shot at the big time is faceless, sweaty corporate rock. An Australian production by Murray Burns with a great drum sound and not much else going for it. Unfortunately Johnny's voice gets swamped and the three songs are anything but memorable. Made for Triple M.

### Shona Laing

#### Drive Baby Drive (Pagan 12")

The synths chug along with more warmth than the vocals, but by hell the melody grows on you. A high tech commentary on our road toll, with a metallic feel to it. Love that car crash going into the frenetic guitar solo. On the B-side 'Somebody Found You' (from the *Genre LP*) is another synth-driven piece, with lovely double-tracked vocals backed by Tony Waine. A much more human song, though

drum machines get a bit tiring. 'Drive Baby Drive (Don't Drink Drive Drub)' is a more relaxed workout of the A-side's synth riffs and bits and pieces, explosions, guitar solos, car crashes ...

### The Lounge Lizards

#### Kathleen (Ode 12")

I've always been crazy about Irish girls too. Randy Newman has trodden similar ground, but that's by the way. This upbeat piece of light rock, slickly produced by Billy Kristian with a West Coast/Toto sound, deserves ZM airplay. Rotorua's Lounge Lizards (great name), look and play like seasoned pros. On the flip are two lesser tunes with anti-nuke/peace-nik themes: 'The Victims', an easy listening freeway cruise, and the dancey 'We are the Ones'. Both could do with some tightening up, but overall this is a very respectable release.

### Blitz

#### Key to Your Heart (Jayrem 7")

This might be raw heavy metal, but with a commercial production, these tunes wouldn't go amiss on Australian radio. What Blitz has got over Johnny Batchelor is their tunes. Cliched they are, but they're also memorable. The only dodgy part is the end of the B-side 'On the Run', where singer/songwriter/guitarist Richard Offsokke struts his licks and his histrionic vocals while Gary, Dave and Steve play around with the rhythms. Produced by Brent Murphy at Frontier.

Chris Bourke



'Poi E' wins the award for best Polynesian recording, 1984. Dalvanus with the lead singer Hui Kahu.



## Our Leading Pink Sparkling



CA 5558

## 'DAL' FROM PAGE 20

Hawaii bringing the Maori to Aotearoa. 'Taranaki Patere' is a pan-tribal history of the migration, mentioning all the canoes. 'Nga Ohaki' relates how the elders are dying. "Are young Maori prepared or able to take their place?" While the emphasis on this side is on the traditional adapted with contemporary sounds, 'Ngakau Maru' is a blues/love song.

With 'Haere Ra', Dalvanus wanted to pay tribute to Ngai Pewhairangi, saying "return to your ancestors." "It includes a reprise of 'He Konei Ra' and a taped excerpt of Ngai saying we have to make today work for us." It's one of the few occasions she was recorded speaking in English.

Side two is the dance side. It opens with an introduction by a black DJ from New York before 'E Papa', the reggaefied Maori stick game song. More New York influence can be heard on 'Kohanga Reo Rap'. "The kids were fired up by what they saw in New York. The lyrics are a collection of catchphrases in Maori about their lifestyle." It's designed for use in the kohanga reo classes. The record is completed with 'Poi E', 'Aku Raukura' and 'He Tangata Tini Hanga', an action song about a macho man-about-town.

The opening track features a traditional Maori flute, played by an elder, Joe Malcolm. Also playing on the album are Fred Faleauto and Dilworth Karaka from Herbs, Mike Farrell, Stuart Pearce, Gordon Joll, Brian Glamuzina and Willie Dayson.

In November, the Patea Maori Club goes to Australia to perform, and next year is another major world tour. They'll perform in Asia, the United States and Britain, with the tour climaxing at the Edinburgh festival. (Speaking of festivals, Dalvanus digresses, where were the Maori and Polynesian acts at this year's Wellington festival?). Before Christmas there will be a New Zealand tour, and a television special is being filmed for broadcast in Australia and America ("It will probably never been seen here"); the film will include footage of critics of 'Poi E'.

"The Patea Maori Club is not the be-all-and-end-all of Maori music," says Dalvanus. "We're just one niche, we hope — a base to build on. People say, oh it's a fluke ... it's not. It's planned, marketed. We're marketing the Maori language. The Patea Maori Club is just a vehicle by which the language can be heard."

Through the survival of the language comes self-esteem, pride and, significantly, employment. "The Patea Maori Club is just stage one of a five-year plan." Apart from the cultural trust and other music groups Dalvanus hopes to establish, there are the many schemes and dreams he has for the "Maui empire" — to be based, naturally, in Hawera and Patea.

"If anyone thinks there was money in 'Poi E', they can look at this car," says Dalvanus of his rusty, damp Valiant. "Everything goes back into the collective." Visiting the Pariroa marae near Patea, he says, "The success of the Patea Maori Club has worked because I'm engulfed in traditional Maori culture. We live it, we're not just weekend Maoris. In my childhood this marae was the hub of life. We grew vegetables here, swam in the swimming hole, caught freshwater crays and eels, it even had its own store."

It's a living culture, and a living language — and both are being revitalised by initiatives such as the Patea Maori Club and dynamos like Dalvanus. On the way out of Hawera is a symbol of the rebirth. The old home of Hawera's other great communicator, Ronald Morrieson, is now a kohanga reo centre for teaching the Maori language to a new generation.