

Singles Bar

Run DMC

Walk This Way (Polygram 12")

B-Boys raising hell on this metal rap killer, truly this is one nation under a groove. The sort of thing to play so loud it hurts, very nasty and very dangerous.

Ben E King

Stand By Me (Atlantic 7")

Taken from the forthcoming movie, a slice of beauty that leaves most modern music to shame, one can not love it enough.

Womack and Womack

Soul Love/Soul Man (Manhattan 7")

A statement of being from the Womacks, that incorporates Sam and Dave and their own distinctive sound. An ebullient celebration of the philosophy of soul.

Sylvester

Someone Like You (Warner Bros 12")

This sounds like older Sylvester given a modern touch-up, a lot more muted than his recent high energy workouts, but all for the better. Four versions with New York fave Larry Levan mixing up a storm on the flip.

Kraftwerk

Musique Non Stop (Warner Bros 12")

This goes "boing-boom-chukka" a lot, and then funny voices chant the title over the traditional Teutonic beat. This is either very clever or really dumb — make your own mind up.

David Lee Roth

That's Life (Warner Bros 7")

I'm not too sure how Uncle Frank will take this, but I think it's real funny. The Las Vegas standard taken with over-the-top panache by the golden one.

The Anti-Hero Project

Live in World (EMI 12")

A worthy cause but such a bad record. A cast of thousands from Bucks Fizz to Psychic TV making such uninteresting mainstream noise. Most interesting is a Ringo Starr monologue with a very class reference to John Lennon.

The Drifters

White Christmas (Atlantic 7")

Classic black vocal arrangement of Bing's perennial hit. Featuring the glorious vocals of Clyde McPhatter which make this the best version ever. A vital record no matter what season. On the B-side, another Drifters' classic, 'Save the Last Dance for Me'. Both taken from the Atlantic Rhythm and Blues 1947-1974 set.

George Clinton

Do Fries Go With that Shake? (Capitol 12")

P-Funk that cuts the hell out of most recent hardcore beatbox anthems. Taken from the wild R&B *Skeletons in the Closet* album, with Gorgeous George in a ribald mood — "Don't I deserve a break today ... Them buns, I like the way you bake." Truly awesome.

Freddie Jackson

Tasty Love (Capitol 7")

Another great deep soul production from Paul Lawrence, with Mr J crooning in a ballad style similar to Saint Marvin. Cool and

sharp like a good martini.

Jesus and Mary Chain

Some Candy Talking (WEA 7" EP)

Once you get past the artifice erected by those who should know better, this is just great adolescent pop music. Similar to 'Just Like Honey' and just as sexual. The flip features two songs not on the album.

Human League

Human (Virgin 12")

Jam and Lewis supply the trademarked groove and save the League from certain pop death. Surefire hit with some classic hooks, including a talking bit that gets a little awkward near the end.

Lana Pella

Pistol in My Pocket (Liberation 12")

As in "Is that a pistol in your pocket, or are you just glad to see me" ... by far the best sex change artist of the month. Plenty of big boytown beats to beat boys to.

Atlantic Starr

Freak-a-Ristic (Festival 12")

A tale about the "finest thang, I'd ever seen" set to an intense rhythm. Like most songs about sex, great to dance to.

Wasp

95 — Nasty (Capitol 12")

You can't really dance to heavy metal sex songs, but you can throw your fist into the air a lot. The lead singer screams about "I'm yours to do what you please ..." and there's one of those guitar solos that strangles the frets.

Housemartins

Happy Hour (Chrysalis 12")

The poor man's Style Council

in a pedestrian four-tracker.

Highlight is an attempt at the world's most horrible song 'He Ain't Heavy (He's My Brother)', acapella no less.

Saints

See You in Paradise (Mushroom 12")

Apparently a great bar band and this Rolling Stones type of ballad should slot in well. I like Chris Bailey's nasal vocals and the guitar has a nice lilt to it.

Grace Jones

I'm Not Perfect (But I'm Perfect For You) (Capitol 12")

The stylistic extravaganzas of the last album have been pared down by latest Grace producer Nile Rodgers. As usual great sound with Rodgers' distinctive guitar. The vocals don't sustain much interest, but the rhythm is the thing.

Timex Social Club

Rumours (Festival 12")

Already duplicating the overseas club success, and with four loud mixes it's a mover and shaker. The combination of almost reggae vocal styles and a slight hip hop beat make it interesting. But not quite the bone crusher I thought it was going to be.

Kerry Buchanan

Shake Summation

The Chills

I Love My Leather Jacket/The Great Escape (Flying Nun 12")

This double-A side is probably the only vinyl we'll end up getting from the Chills "Mark Eight" line-up — a team that did an awful lot for Martin Phillipps' songs in the live arena, but who had an unfair quota of problems in the studio setting.

Perhaps that's why 'The Great Escape' works so well as a live recording from October 1985. It really does hum along on the live electricity of the Windsor concert. Terry Moore's slide bass oozes out the essence of the song which gels perfectly with "no-one can hear me / no-one comes near me"

... aah ...

Guitars overdubbed at Mandrill finally do justice to 'Leather Jacket' which seems to have been waiting for a good recording for nearly as long as the yet-to-surface 'Oncoming Day'. The original recording was done in a London studio last Christmas — consequently it's the biggest sounding Chills record yet. It's one of the very best too — hopefully a hit for them to head out on tour with in January.

Goblin Mix (Flying Nun 12")

Apparently the Goblin Mix EP lost heaps of dynamics in the compression to vinyl. Ultimately and unfortunately this fact shows through in the flat sound that ensues, spoiling a couple of great songs in the form of 'The Unusual Wish' and 'The Water', and two lesser, but damn good, others. The EP seems caught halfway between the melancholic acoustic poetry of the Goblin Mix of old and the later, more harshly rhetorical band they became. 'Travelling Grave' (actually recorded more recently than this) stands as their greatest achievement, but there's still an LP to come yet ...

The Fold

Woman in Red (Flying Nun 12")

'Woman in Red' is a tightly controlled passage in terror from the Fold. Neither sprawling nor messy, the song's presence is kept tightly in check throughout as the bass riff is dissembled and reassembled before being ultimately unleashed in the angry finale. The "drums and bass only" approach of the Fold (aided here by sparse atmospheric keyboards) enables them to create dark moods directly and without diversion. Powerful and harrowing listening, once more.

Paul McKessar

Ardijah

Your Love is Blind (Pagan 7" & 12")

Cruisey and elegant, like their slick live shows, this has light, heartfelt vocals by Tony Nogotatama. This grows on you, the chorus makes it, and there are plenty of interesting little touches provided by producer, arranger writer and instrumentalist Ryan Monga. It might be a bit subtle for our pre-programmed radio programmers, but I think it has more staying power than the rockier 'Give Me Your Number', an instrumental version

of which is on the 12". The extended mix has a very precise percussion passage, and cooing BVs from Betty Monga.

Car Crash Set

Another Day (Reaction 12")

Although as 'Another Day' starts off it's very sombre, it builds and builds until by the 'dah da da dah' chorus you end up liking it. Car Crash Set's sound is appropriately very metallic, and the song starts to explode by the end. 'Talk to Me' is positively industrial, with many bits and pieces thrown in held together by Pat Roxburgh's bass. Very tense, and it's about two minutes too long before it gets to the more relaxing ending. 'The More You Win's best feature is Roxburgh's melodic walking bass, that's what I found most listenable about this record, plus the echoing BVs and trumpets which sweep in and out. 'East and West' is a multi-track exercise for sequencers — plus, of course, Nigel Russell's brooding vocal. Recorded at Mandrill, mixed in London by John Fryer, *Another Day* is a challenging, and not always pleasant, experience in sounds rather than songs.

Haere Mai

Kara Pewhairangi and Dalvanius (Maul 7")

A slow lullaby in the Maori language from the upcoming film *Ngati*, with a haunting clarinet to the fore, tenderly sung, assisted by a soothing chorus. Rarely among singles, this could do with another minute to develop further. With restrained flavouring by electric piano and woodwinds, which along with the slightest of guitar touches and lovely clarinets in harmony (heard to best advantage on the instrumental B-side) make this perfect for the older radio audience, if they're given a chance to hear it. Over to you, radio programmers.

Aotearoa

E Hine/Positive (Jayrem 12")

'E Hine' is a sweet ballad in the Maori language, crisply produced by Dennis Mason, who provides a pleasant sax solo. Very simple, with lovely chorus vocals. 'Positive' is more indicative of the energy of Aotearoa live; it has a lot more bite. A piece of very clean reggae, with a catchy bass and "scratch" guitar, it's very confidently sung, and again the backing vocals are su-

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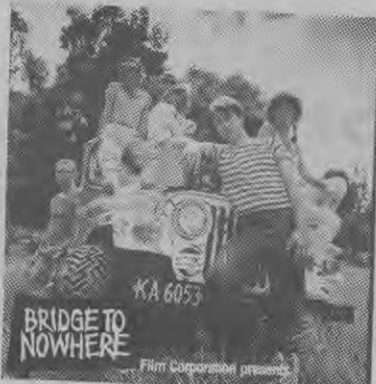


ALSO AVAILABLE:



Mini album (7 tracks) from
OBSCURE DESIRE remixed in
London's Red Bus Studios
'Sex At The End Of The Bar'
currently playing in all good
clubs.

BRIDGE TO NOWHERE Album Local
soundtrack includes unreleased
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Set, Obscure Desire, Ardijah,
Peking Man, Marginal Era (now
deleted) and Low Profile (remix),
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