

Shake Summation

Onaweta
'Dance Little Children' (7")
 This is a rollicking little song heading in its own direction for two minutes then stopping, having

led us nowhere. Both it and the B-side 'Escape' showcase Roy Mar-
 ty's meaty bass, and I like 'Es-
 cape' best for being more interest-
 ing. But hey — I stepped on a weta
 and it stung me in the foot! Appall-
 ing, eh?
Armtrak
'Oh Bungo' (PYP 7")
 More refreshingly un-
 straightjacketed punk from Ar-
 matrak (tho' only their tight attack
 belies that title ...). Lotsa good sen-

sibilities about this band, and shit,
 things start looking funky on
 'Friends'. Plus 10 points for the line
 "land of the long woolly rainbow"
 too. Available from Positive Youth,
 PO Box 8809, Symonds St,
 Auckland.
Nikkola & Ford Street
(Ruru 12")
 Four songs recorded in Mel-
 bourne by West Coast-ite Nikkola
 Donovan and friends. The home
 recording lacks nothing in clarity

but fails to let the songs develop
 fully, leaving the instrumentation
 to fall flat on all the tracks.
 However high romance on (and
 for) the West Coast is engagingly
 mixed with a mild dose of
 feminism here. Available from clo
 Moana PO, Westland.
If
'Terminal' (12")
 If — Dienneke and Mark from
 Flak allied with Dutchman Rob,
 based in a huge Amsterdam squat
 named Emma. Theirs is a united
 dark vision "it gets a bit claus-
 trophobic here" ("You Have to Un-
 derstand"), expressed in images of
 urban decay — "I don't need
 another clanging town." The best
 of Terminal settles halfway be-
 tween isolation and hell, trapped
 'in City Setting' and funeral urban
 R&B stomps for the 80s named
 'Taking Taranaki by Apathy' ... a
 record with real moments. See too
 the tape Bill (On Tape review this
 issue) and also available is the
 1985 single 'InFormation' — three
 songs: 'Soldiers Sing', 'Grit' and
 'Left Hand Path', most obviously a
 Ubu dance party, but good all the
 same. Kontakt M Webster, 132 Is-
 land Bay Road, Auckland 10.
Paul McKessar

Graham Brazier 'Fight'
b/w Dave McCartney
'Same Old Deal' (Pagan 7")
 Solo sailors back to back for the
 Queen City Rocker soundtrack.
 Graeme (sic) Brazier's full-chested
 vocals give more beef to Simon
 Alexander's 'Fight', originally done
 by Chrome Safari last year. Before,
 it was competent Australian rock
 — now it's good Australian rock.
 The highlight of 'Same Old Deal'
 is McCartney's characteristic
 adonoid vocals; it's got an un-
 usual slow pace and scratchy gut-
 tar, though the middle eight
 seems familiar. Atmospheric, but
 needs the visual support.
Cheek to Cheek
'Colonial Reggae' (Pagan 7")
 The standout of the new materi-
 al for Queen City Rocker, this has
 really grown on me. It's the feeling
 in the simple bassline, very evoca-
 tive of the movie's Auckland street-
 kids. Strong vocals, though over-
 echoed. A "South Pacific sound"
 was the aim, and they've succeed-
 ed. B-side (yet another instrumen-
 tal) has the pleasant flitting flute
 mixed forward.
Hammond Gamble
'Jewel in the Sea' (WEA 7")
 The cover hints at some Ameri-

ca's Cup tie-in, but the connection
 remains unclear. Hammond's
 familiar voice returns to quirky
 hard rock/reggae hybrid backing.
 Quite fun, unusual, but lacks a real
 melody to carry you away. B-side
 instrumental brings Walter Bian-
 co's sax and Beaver's vocals to the
 front — if they'd shared the
 limelight on the A-side, things
 would be greatly improved. Today's
 inspirational verse: "He ain't no
 loser / Sure ain't no cruiser / In
 these mighty and southern seas /
 And if you know what I mean /
 He's a survivor."
Jamboree
'Independence Day'
(Hit Singles 12")
 Excellent production, playing,
 singing and packaging. Though
 the Comsat Angels' original had
 more punch, this is fine and a
 good choice. Would work well live
 with an atmospheric light show,
 however the same moody tenden-
 cies dominate the B-side. 'The
 Longing' rests on Edge-like guitar
 lines, and 'Cloak and Sickle' goes
 further into U2 territory. Again,
 well-crafted, with crisp playing but
 more personality needed and less
 length. Superbly engineered.
Chris Bourke



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