

SHAKE SUMMATION

Jenny Morris
'You I Know' (WEA 7")
Ah, this is more like it. After the INXS domination of her last two singles, Jenny Morris finds her own voice with a great Neil Finn song. And what a voice — upfront, as it should be, with only subtle acoustic guitars and a touch of horns supporting. A verse to cry to, a chorus to sing along to. The album *Body and Soul* now bodes well, as long as it's not mixed

by the guy who did this 45's B-side: 'Broke the Leather' is by Morris, but you can't hear her above the drum sound. Ah, but what an A-side.
Shona Laing
'(Glad I'm) Not a Kennedy' (Pagan 7" & 12")
A hook-filled song, sad violin, quirky bass and innocent, sympathetic vocal. Three mixes: Martin Rushent 12" (good drum sound), Peter Wilson (no mucking about), Rushent again (vocal seems to take off). Plus on the 12", the morose 'Resurrection' and reflective 'Sally Gap' (tasteful Bruce Lynch production), and on the 7" 'Neutral and Nuclear Free,' a jaunty humorous number like a throwaway Beatie

song: great harmonica and French horn, at moments like a rugby sing-along or an ad for cheese.
Debbie Harwood & Johnny Bongo
'Blue Water' (Pagan 12")
An odd dreamlike song that eventually captivates you with its drifting vocal. There's an underwater feel to it well captured by the Felus video. Upbeat backing with excellent Tim Wedde keyboards, it's at its best when the melodies work against each other. 'You Drive Me Out of My Mind' has a strident repeating vocal to a scratch/funk Bongo backing, a curious pop hybrid but you eventually need some rhythmic relief. 'Blue Water (Hang 10 mix)' is good fun: synth harmonica, 60s organ, heavy

guitar, plenty of offbeat touches.
Guava Groove
'Who's That Girl?' (Onslaught 7")
This four-track EP shows so much promise it's a shame the Guavas are no more. 'Who's That Girl?' is their standout live, with a Spencer Davis bassline and confident hiccupping vocal by Craig Bracken, who is also an excellent harp-player. Very much the sound of North Shore Two Tone, on 'Boot Girl' especially. 'Liquor Lover' and 'Fight' are also good dancers. The simple production (hand-claps, a touch of horns) and Montage's clear sound is spot on.
Tim Finn
'With You I'm Alive' (WEA 7")
Once more from *Les Patterson*

Saves the World, the limp verse tempted me to write this off as 'Who Saved the World' part two, until the fun chorus took hold with its witty mid-70s Lennon/Ringo/Nilsson sax riff, plus the Enz-ish timpani break. B-side 'Hacia El Sol' is an easy listening acoustic guitar instrumental. 'Stairway to Heaven' goes didgidiridoo.
Chris Bourke

The Builders
'Cup' (South Indies 12")
This six-track EP was recorded in four different locations on the Builders' national tour late last year. It marks another different direction taken by Bill Direen with another team of Builders — Greg Bainbridge being the only long-serving sidekick, on bass guitar. Interestingly, the main focus of the songs appears to have moved away from previous preoccupations with rhythmic structure towards sharpening Stuart Porter's saxophone.
The prevalent mood is an arty one, though the goodtimes funk-up of 'Sunday News' (a better version than that on *CoNCH* adds levity. Direen's lyricising is, as always, obscure and occasionally nonsensical, but fits into the textures of the songs well. 'Chah Hun Run' sounds like another history

lesson a la 'Opium and Gold,' but the instrumental 'Shortwave' is the high-point; at 8' 20" most indicative of the experimental, freeform jazz/*Art of Walking* mood of the record. To say the least, the most interesting release yet on Direen's South Indies label; a fine one.
Jean-Paul Sartre Experience
'I Like Rain' (Flying Nun 7")
A little taster from the forthcoming JPSE album, complete with orange or green dayglo cover. 'I Like Rain' is a further example of the Sartre's ability to come up with pleasant surprises on record. In their live set, it stands out as pop single material, but here it has a subtlety that reaches beyond initial listenings to the record. Although it could have done with the exceedingly delicate production touch of the first side of their EP of last year, it still works in a fun, simple, Casiotone way.
The other side is the perennial R&B stomp 'Bo Diddle' put through the JPSE masher. Straightforward, but energetic and humorous. Add these two to the RWP-aided 'Crap Rap,' and can you hold onto your seat long enough to stop the boogie when their album arrives?
Paul McKessar

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