



SHAKE SUMMATION

Herbs

'Rust in Dust' (Warrior 7")

Lilting reggae from *Sensitive to a Smile* warning of herbicide pollution. Once more Herbs hide a message behind a melody even Ross Meurant would sing along to. 'Tahu's Song' has the sax and percussion-led Pacific sound of Herbs' *Long Ago* period, with a seductive chorus and slinky upbeat flow, it hits a groove and stays there.

Jenny Morris

'Are You Ready'/'Lighthearted' (WEA 7")

Funky remix of 'Are You Ready' off *Body and Soul* is, like most remixes, full of catchy bits and pieces that get in the way of the song — and Morris's ever-capable vocal. Why isn't she the dominant feature? Her own 'Lighthearted' is a fine song with an Enz-ish feel, moody verse and catchy chorus, but again the great vocal is swamped by the band. A vision for '88: NZ's finest pop voice rediscovers Sandy Shaw and has a Christmas hit with the Ronettes' 'Sleighride.'

80 in the Shade

'Heatwave' b/w 'Shark Attack' (CBS 7")

You've all heard this on TV: the heavy rock version of Martha and the Vandellas' classic that kills the meanest thirst. Spirited vocals from Annie Crummer, Peter Morgan, etc, fight to be heard over the band. 'Shark Attack' (live and raucous, at break-neck speed) has the same drawback: the Cats was primarily a vehicle for the women's voices, but the heavy-handed band sometimes forced it all into overkill. Hint: two vocal showpieces for the reunion tour could be the Tempts' 'The Way You Do The Things You Do' and Labelle's 'All Girl Band.'

(PS: why are no composers or publishers credited? Overwork? Laziness? 'Heatwave' is by Holland-Dozier-Holland, published by Jobete. 'Shark Attack' is by one Tim Finn, published by Mushroom. Post those royalties care Berry Gordy and Michael Gudinski!)

Satellite Spies

'Only Here for the Rock & Roll' (Reaction cassette)

Ah, rockanroll, doncha love it. My favourite groups are the Barron Knights and recent Rod Stewart. Stuff that makes T Rex look impotent.

'Private Detective' is the meat in this white bread 'Rock & Roll' sandwich. It's what Satellite Spies are good at — hook filled pop, with Mark Lovey's very acceptable voice. Sure, it lacked spontaneity, so does 'Rock & Roll's forced attempt to get down, but 'Detective' was unfairly ignored when first out. Radio programmers are turning talented New Zealand musicians into cover bands and cabaret acts.

John MacRae

(Jayrem cassette)

'I Don't Want to Spoil the Party' was a Beatle throwaway. Here it's sung sweetly and in tune, but devoid of any teen angst, with a naff backing that sounds like lounge organs going crazy in a music store. 'She's Sweet, She's Somebody' and 'As Long as There's Laughter' are more successful: MOR ballads soppily sung that would suit the old National Programme or a Travel Lodge lobby.

Chris Bourke

The Jonahs

'Bills of Happiness' (Lost in Space EP)

Although slightly uneven in terms of the vocal quality, this Wellington band's debut EP nevertheless has its moments of bright sparky rock 'n' roll. 'So Leisurely,' with its Dunedin rolling riff feel, and 'Doctoring' (a tribute to a grandfather) are the highpoints — plus the brilliant cover, with its Elvis American dollars.

Tim Byrne

Dead Image

'1984' (Onslaught 7")

Songs recorded at Mascot in 1984, in their raw unmixed state: fingernails down the blackboard of hate, etc. 'Change for Change' attacks the soaped-up mohawk image and the energy never lets up for the other three songs. Ain't nuthin' mild here man; even the dedication to the Henchmen is fearsome — "true rockers!" If yer local diskerie's too scared to stock it, head for the source: Onslaught, PO Box 35-469, Auckland. Only 200 slabs of this angry vinyl pressed.

Bygone Era

'Twisted Days' (Onslaught 12")

Easily the best NZ punk record I've heard this year, 'Twisted Days' sounds fucking huge, and that's what sets it head and shoulders above the pack. Recorded at the Lab with Richard Aspden's guitar chopping through the heart of the song; a winner. On the other side, 'No Blasphemy' climaxes well and 'Something's Gonna Happen' attacks apathy in a positive way. Intelligent, well made product.

Paul McKessar

SINGLES **bar**

Barry White

'Sho' You're Right' (Festival 7" & 12")

Barry White, the man, the legend, returns as if he's never been away. The master of the meaningful mumble, the voice that defined an era and created the best "make out" records ever. The beat is modern but the voice is timeless. Check out the flip for Barry in a more classical style.

Taja Saville

'Love is Contagious' (Paisley Park 7")

Produced by Bennett, whom I assume is Prince in disguise. Nice subtle Paisley Park sound with the emphasis on the vocals, and the picture sleeve with its emphasis on the lips. Fairly aggressive sexual image, but this song has more sweetness than sweat.

Amazulu

'Mony Mony' (EMI 7" & 12")

More dancefloor smart than Mr Billy's version, and they've got better tattoos. Nice stomping production from Barry Blue, and lots of mindless chanting.

Natalie Cole

'I Live For Your Love' (Manhattan 7")

The big ballad from 'Everlasting,' and it has a nice lilt to it, perfect for slow jam fans and lovers of classy soul.

Terence Trent D'Arby

'Dance Little Sister' (CBS 7" & 12")

Another James Brown song without James Brown. TTD gives every Brownism in the book — from "good God" to "get on up," the bod delivers the lot. Great funk beat but slightly annoying vocals.

Cabaret Voltaire

'Here to Go' (EMI)

The Cabs had one idea and keep on repeating it. This one's no different, the machine funk with the charts over the top. Even top producer Adrian Sherwood seems bored.

The Eurythmics

'Beethoven (I Love to Listen to)' (RCA 7" & 12")

Sleazoid cover and heaps of conceptual weirdness make this an off-the-wall work of art. I don't know what the hell it's about, other than Annie flips her wig for the German guy. From the interesting *Savage* album.

Kerry Buchanan

THE CHRISTIANS

WHEN THE FINGERS POINT



A toe-curling twelve inches worth of the finest Britain has to offer.

