

Depeche Mode
The Meaning Of Love (Mute)
After 'See You' comes Martin Gore's second attempt at a hit single. Not as vivacious as the last one, it lacks the necessary oomph. However, if you can get a 12-inch it's a totally different story, as there's a whole dub passage totally surpassing the rest of the song.
Yazoo, Don't Go (Mute)
Vince and Alf follow up the



wistful 'Only You' with a slice of pure dance music. Taken from their debut *Upstairs At Eric's* album, 'Don't Go' leans towards the disco of their club hit 'Situation'. Fun, white funk with a powerful vocal from the large lady, could be one that makes them here.
Simple Minds
Glittering Prize (Virgin)

Second single to be culled from *New Gold Dream*, an album that demands intensive listening. Not as immediately accessible as 'Promised You A Miracle', 'Glittering Prize', on repeated playings, proves to be subtle and engaging.

Roland Howard & Lydia Lunch
Some Velvet Morning 12" (4AD)

Birthday Party lungs and Ms Lunch of Teenage Jesus and the Jerks fame combine on an old Lee Hazlewood/Nancy Sinatra duet. Treated by the likes of these two, the song becomes compelling, macabre, even faintly masochistic. With its sudden time changes and harsh vocal differences, you're given the impression of two songs awkwardly meshed together with neither winning. Whether you love or hate it, it causes a reaction.
Kid Creole & the Coconuts
I'm A Wonderful Thing, Baby (Interfusion)

I have a lot of respect for August Darnell and his ability to hang in until style came back into fashion. Exuding plenty of it, he launches into this like he means business. But somehow his garters fall loose and his tie comes undone — it goes limp — buy the album instead.
Fashion, Love Shadow (Arista)

From Birmingham, Fashion made their name supporting Duran Duran. There are similarities, but they're not really evident on this slick effort. Smooth, Americanised radio funk, but still distinctly British, it sports a great bass line, a strong

chorus and precious little else.
Mark Phillips

Otis Mace
Legend of Otis Mace/Kitten (cassette only)

Two Mace classics. First up, the self-deprecating 'Life Story' of Otis, tracing his passage from NY city to wherever. Humorous lyrics over excellent guitar lines. Flip is 'Kitten', Otis' version of the Kitty toilet paper advertisement (hope all working in advertising agencies take note). Once again, nice guitar picking, but secondary to the lyrics. One of the more intelligent (and funny) local releases this year.

Midge Marsden Band
Shooting In The Dark (Polydor)

This one just doesn't cut it. Taken from the album *12 Bars From Mars*, it has predictable, cliché lyrics (try a chorus of 'Yeah, yeah, shooting in the dark' ad infinitum) over standard tune. Clean production though. Flip is two non-LP tracks, 'Never Wanna Lose Your Love' (was on RWP and is much more catchy) and 'Upright Man'.

Barry Morris
The Netherworld Dancing Toys, 4 track tape.

Recorded at Dunedin's private radio station 4XO's studios, this tape represents the free studio time the band won as runners-up in the Battle of the Bands.

It falls well short of showing the band in their true form. The horns are tentative and off-key and the sound in general lacks the punch/dive of their live performance. But that said there are more than enough redeeming features. Malcolm Black's singing on Sam and Dave's 'Hold On I'm Coming' is sterling stuff and the three original songs, 'Without You', a ballad and 'Max's 8'69' and 'Sheer Thrill', all sung by Nick Sampson, are classy tunes. The potential is definitely there.
George Kay

LETTERS

Post to 'RIU Letters', PO Box 5689, Auckland 1. Best letter each month will now receive an album of your choice.

There aren't many places left in Auckland to see bands but there are plenty of places to record a record — with great dreams of fame and fortune as you do it. To sell the record you must get known. Playing gigs is a good way. Buy a radio station is another.

We've just done a record. We're happy with it. We had a choice of about 15 bloody studios to do it in, yet we've only got a choice of three venues to play in. Two pubs (Reverb and Windsor) and Mainstreet (\$3 a jug to see us?). Dances are a nice idea but get people with low IQs who think it's clever to be heavy.

So if you're thinking of opening a new studio to help us struggling musicians, please don't! Spend your money and time opening a safe, well run club. We've got too fucking many recording studios.
Gary Rodent Auckland

What blatant hypocrisy JC & BH spout in their epistle in the Sept *RIU*. Whilst running *RIU* into the ground they have no qualms about advertising their book in it.

It's all very easy to hide behind your initials and sling insults at all and sundry, some of whom are the most hard-working and poorly paid people in this country. Those who have attained any financial security have only done so after years of hard slog and dedication.

Certainly the music situation in this country has much to be desired, but knocking all those involved won't achieve much in

the way of change.

So JC & BH, if you're so greatly endowed with talent, as your letter implies, get off your butts and do something instead of moaning and slinging off at those who are.

Robyn Harris-Iles Colville

Dear JC & BH — it's a rather boring Sunday evening and I've just read your rather boring letter in Sept *RIU*. The people you call has-beens and tired, old swindlers and the magazine itself have spent the majority of the last five years making it possible for jerks like you to have venues, local records and a magazine to write one sided put-down letters to.

A Music Loving Heroin Addict Auckland

One big yay! for JC & BH. They are so right. I'm glad someone has finally told the truth to the establishment. Radio B you can wipe your smug grin off your face. Congratulations JC & BH.
DWW

In the Sept *RIU* I was surprised to see in your brief review of *Hysterical Rochards* that Crossfire is a "now disbanded Sydney-side sextet." Surprised, because I heard Crossfire playing their usual Saturday afternoon gig at a Double Bay pub last week.

They were playing as a quintet (no sax), their usual percussionist replaced by Sunil de Silva. The Australian magazine *Jazz* (August) gives the current line-up as Mick Kenny (keyboards), Greg Lyon (bass), Jim Kelly (guitar), Mark Reilly (drums), Ian Bloxson (percussion) and Tony Buchanan (sax).

Phil Scorgie who played bass with Crossfire for two years is now touring South-east Asia with the Errol Buddle Quartet — a Dept of Foreign Affairs sponsored tour.

Lorna Dunningham Avondale

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