



Indeep
Last Night A DJ Saved My Life (RCA)

It's month's like this I'm glad I don't have to single out the best release. This month's crop is uncommonly good.

This is disco at its smoothest. Steady base beat with jangly guitar and whistles and a sexy female vocal. A huge hit in clubs all over the world.

The Go-Betweens
Cattle and Cane (Rough Trade)

An Australian band that grew up strange. A beautiful lament with lotsa acoustic guitar and a bassline that refuses to leave your head. As for the harmonies, they give me goose-bumps all over. This band is the future of modern music (ere, that's a bit over the top innit?).

Nick Heyward
Whistle Down the Wind (Arista)

Mr Yellow says goodbye to his Haircuts and goes mellow. His first solo single is lush, romantic and commercial. Not only that, he's sucked me in totally. A song to play to your girl as you fumble for the lightswitch. Long live love and thankyou Mr Heyward.

Fun Boy Three
Tunnel of Love (Chrysalis)

Meanwhile, down in social comment street. Nobody makes records like this better than FB3 and this is one of the best they've

done. Terry sneers his way through a lyric that builds on the 'Done too much, much too young' theme. Stirring stuff and there's even a Beatles' harmony in the middle. On the other side, we get treated to reworked (no instruments) 'Lunatics', entitled The Lunacy Legacy.

Culture Club
Church of the Poison Mind (Virgin)

Hands up if you thought Boy George would never make a really good record. I must admit I never thought he was capable of something like this. A searing blast of Motown, complete with harmonica and girlie back-up. The most obvious hit record you could ever hope to hear. Even if you hate it you'll still sing along.

Pete Shelley

Telephone Operator (Genetic)

The affable Shelley chap gets his wires crossed. Those of you who thought his next offering would be disco, cop a listen to this. Rock is the only word that fits - if it was guitars instead of keyboards it could be the Buzzcocks. Only average.

Thomas Dolby
She Blinded Me With Science 7" & 12" (EMI)

Some of you may remember 'Europa and the Pirate Twins', Dolby's only local release to date. This one is by far his most successful yet, having done extremely well in American boogie halls. Co-written by some geezer called J. Kerr, it incorporates gadgetry with a Talking Heads feel. Of course you can dance to it.

New Order

Blue Monday 12" (Factory)

This is the one you've all been waiting for. Go on, admit it. I'm not going to review it - so there. Dun dugga dun dugga dun dugga dun.

Depeche Mode
Get the Balance Right (Mute)

Depeche Mode have written some good pop tunes over the past year. This is among the best. Infectious and highly danceable, it builds into a fine crescendo before fading into the distance. Check out the 12" for one of the cleverest remixes around.

Delmontes

Don't Cry Your Tears (Rational)

No, not Del and the Montys. This is a delightful Edinburgh pop song, very much in the South Island vein. Sixties keyboards and guitar sound give it a strange surreal feel. Couple that with a female vocalist who is all over the place and what have you got? Bugged if I know, but I like it anyway.

Shriekback

My Spine is the Bassline 12" (Y)

Shriekback are Barry Andrews (ex XTC), Dave Allen (ex Gang of Four) and Carl Marsh. Hard funk is their angle and they do it well. Allen's bass is obviously the key to this song - a carefully structured semi-rap piece. Definitely not one for the radio but worth hunting out for your own collection.

Malcolm McLaren
Soweto 12" (Charisma)

So 'Buffalo Gals' is finally out (a state of the art record that, by the time the NZ record company discovered it, became outdated and almost irrelevant). So on to Talcu Malcy's newie. Heavy African feel with a disco overtone and violins. Sound strange? It is. Lots of fun and you also get 'Zulus On a Time Bomb' and 'Red River Gals' (second cousin to the 'Buffalo Gals').

Mark Phillips

45s

Sneaky Feelings

Be My Friend (Flying Nun)

Out at last. Sneaky Feelings have come on since this was recorded and a few flaws show, but it's saved by the quality of the songs. I still prefer the flip 'Amnesia' - it was the song that touched me the first few times I saw the Sneakies play and it still sounds good. The main problem here is with the vocals, which don't quite click. Not as good as it could have been but I have a feeling it's going to become one of my favourite NZ singles. Just wait for their next effort - it'll be on 16-track!

Dance Exponents

All I Can Do (Mushroom)

The Exponents go downmarket studiowise and come up with the goods. The eight-track production has plenty of presence and it's dead clean. Jordan Luck is writing some of the better songs that never got written in the sixties, but the arrangement of this one isn't all that inspired. Still, this is the best local pure pop this year and I hope it's a hit. The B-side is a country song called 'Empty Bunk' but I can't comment on that because I've got the dud pressing with a rough version of 'I'm Not the One' on the flip instead. If you have, keep it - it might be a collector's item some day.

Narcs

No Turning Back EP (CBS)

It's good to see the Narcs get their act together at last. From the Serge Clerc-type cover up this is a well put together project. The only low point is 'The Beach', a distinctly unexciting instrumental. The other three tracks are good metal pop, not entirely my cup of tea but there's a big market for it out there. All three do go on somewhat longer than they should, however. I can't help thinking that the Narcs should head for Australia at the earliest possible opportunity. That's advice, not insult.

Hip Singles

Typewriter (Hit Singles)

Instantly catchy, ultimately irritating. Typewriter has the potential to reach outside that cosy little clique who buy New Zealand records. In fact, that's where its chances of success lie. If it reaches enough people, it'll be a big novelty single. The flip 'So Strange' is better (seems to be a habit with the Singles), in fact it's

KING SHAG COLUMN

The Birthday Party had never really been one of my favourite bands but when the circumstances cropped up for an extra lugger to join the touring party, I wasn't one to say no.

After learning there wasn't enough room in the truck for yours truly I set off 'itch' iking to Palmerston North, this proved to be about as boring as the Meemees on a good night - bar one incident when I became one of the stars in a remake of *Goodbye Pork Pie*.

Now Parmesan cheese and Palmerston North 'ave one thing in common - they both stink. If there's one thing I 'ate it's 90% of all students and 100% of all Massey students. You know the type, sweatshirt, jeans and track shoes with a big thirst for 'orrendously brewed DB.

probably the best thing the band has recorded.

The Henchmen
Do The Maelstrom (Cadaver Records)

Radio Birdman dedicated records to the Stooges, the Henchmen dedicate records to Radio Birdman. This is a thunderous bit of Stooges-style pop that ends with a searing lead break (God, what am I saying?). What heavy metal used to sound like before it all went bad. The flip is nowhere near as good. Available from Cadaver Records, 11 Hanui Place, Massey as a limited edition 12".

The Bronx, Streetfighters

Well, for a start the last thing we need is another song glorifying violence. But the main thing is that this record is unforgivably bland, bland, bland. It sounds like something radio programmers might like. The flip is an overlong, flat version of Golden Earring's classic 'Radar Love'.

Mole Manne EP (Jayrem)

OK, the first single was fine, but isn't this stretching things a bit far? There seems to be a big shortage of musical ideas here. The major mistake, however, was printing the lyrics on the sleeve - they don't bear up to it at all well. The interesting thing here is that the band (a Wellington outfit) chose to record four of the six tracks at Christchurch's Tandem Studios - and the sound's fine. A pointer for Christchurch bands? But this is only an average record, just.

KD3, Subway

A pleasant tune with echoes of the Jam, among others. The sound quality is good for a bedroom recording too. The flip is 'Captain Earth' - I've always been a little wary of songs about starships and space and things but again, a good tune. Singer-guitarist-songwriter Paul Campbell seems to have a fine sense of melody and a good voice - what he needs to work on is his lyrics.

Russell Brown

Best funky vinyl value has to be the Prince 5 track, 24 minute 12" with '1999', 'Uptown', 'Controversy', 'Dirty Mind' and 'Sexuality'. Almost a *Best Of* for half the price of an album. Prince is mister big of eighties funk. Essential.

Also on local release is the Dramatics' 'I Can't Stand It'. This single features the two best tracks from their unavailable Capitol LP *Live It Up*. Fine modern dance music from a veteran vocal group. The imported 12" is extraordinary. Murray Cammick

Yeech. But at least some of them 'elped with the lug in and it was onto soundcheck.

Both Nick and Tracey were trying frantically to accustomise Des to the job of drumming and trying to lengthen the short 40 minute set. But the poor bloke just didn't seem to be cut out for it. The Skeptics opened and the students got drunk, making absolute pigs out of themselves. I really didn't think they knew what they were in for. They were ready to "rage" but not ready for the Birthday Party. Through the set, pissed, they kept falling over and wondering what the 'ell was 'titing them - they just didn't understand or maybe it was just a capping stunt for them.

Next day, Wellington, not my favourite town. The last contact I had with the place was a punch in the nose and a few other places, last New Year's eve, New Plymouth. Lugging in and out was a real

Letters

Post to 'RIU', PO Box 5689, Auckland 1.

The Battle Continues

'Arry - you must have been drunk to write such a load of old cobbler in your so called 'Battle of the Blands' blurb.

'Arry old boy it is tuff when you can't judge in such memorable events, but you have to know something about music to judge. Obviously you have square ears. I think these triers and tryhards deserve a lot more credit than a drunken cretin of your breed. Why don't you save up for that bottle of tempting whisky for Mr Corless next year if it's a judge you want to be.

LR Auckland

'Arry replies:

Thank you for your letter. I scored it six out of 10 (marks off for the spelling mistakes). But full marks for the flash typewriter - it's obviously worth more than a bottle of Chivas Regal. Jest keep dem letters rollin' in.

Under Rage

It is ironic that all the underage citizens who are getting kicked out of pubs for under age drinking are not there for that, as much as to hear the bands and socialise.

We need permanent underage venues! Isn't anyone interested in making a profit? There are so many of us bored on a Friday or Saturday night.

Anyway, why aren't 17-year-olds allowed to get drunk? It is a scientific fact that they have more brain cells than a 20-year-old. Why not let them lose a few, if they want to? But to get back to the point, I don't want to get drunk, but merely hear a good band live.

Esther Christchurch

A Rome of Our Own

As a reader of *Rip It Up* and an avid member of the Eketahuna Hash House Harriers I would like to reply to Eric and Tania's (the Tauranga Intellectuals) letter in the March issue of *RIU*.

I support NZ bands - but only the good ones. Being up-and-coming doesn't excuse a band from criticism. If you want to hear some real outback fuckwits, why not try our song 'Don't Cry For Me Eketahuna' which was recorded at the time of the Falklands crisis last

CONTINUED ON PAGE 26

bastard. Four flights of stairs, straight up. Fish School opened to a fairly small crowd which was later to swell to only 500. Next up was Marching Girls - a band I thought might improve the more I saw them. Alas they didn't.

Due to an incident a while back, alcohol was not served at this gig and I watched Birthday Party straight for the first time. Fuck it was good. From the first notes of 'Deep in the Woods' I knew this was to be one of the best concerts I 'ave ever seen. Nick Cave and Co just pissed over the support and the supporters leaving them wondering what had they'd just seen. A beast finally unleashed on Wellington, rather than the large booted beast of Wellington unleashing itself on the band - as usually happens. Pity I can't go to Christchurch. If they've slowed down now, what were they like two years ago.

SWIM SWIM SWIM

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