



Monty Python, Contractual Obligation Albun

(Charisma)
Stop it, it's filthy. Anyway, you're not even a proper woman. And put that albatross down when I'm talking to you. Look, I'm the senior officer here, and I haven't had one decent laugh yet. And I don't care if Mrs Doris Dirt of Taihape thinks it's "quite nice." I don't. Well, the block track they covered is rather amuse. Taihape thinks it's "quite nice." I don't. Well, the blank track they censored is rather amusing, I suppose. But the rest of it is just an affront to ordinary, decent men who dress up as ladies. Like me. And by the way, this was definitely not written by Duncan Campbell. DC Night, Long Distance (Planet)

Our own Chris Thompson has been associated with some pretty good radio rock since charting first with Manfred Mann, and 'Love On The Airwaves' continues the trend on this second Night album. Nice lyric, fine hook.

this second Night album. Nice lyric, fine hook. The support is beefy muscley rock, strongly sung always by Thompson and Stevie Lange. The songs however are little more than competent, skilled direct performance notwithstandard.

Moon Martin, Street Fever (Capitol)

Martin's credibility as someone who had songs accepted by everyone's favourite underrated genius Willy De Ville takes a bit of a dive on this nevertheless utterly accessible Los Angeles rock exercise. Martin says album three owes more to England and less to Membio the tree before it Martin Parking Par phis than the two before it. Maybe. Radio rock, the band pumping and feisty, the hooks easy to find. File beside Bob Welch — better than that perhaps, but not better enough.

Billy Burnette (Epic)
Both Rocky and Billy Burnette are offspring of the Burnette brothers, rockabilly greats of the fifties, but, unlike cousin Rocky, Billy Burnette's debut is less of an attempt at parently and a man with roots. tal necrophilia — more a man with roots, recognising and coming to terms with them. This debut is impressive enough to warrant a second release inspite of (because of?) the man's background. At least he knows what a

Newmatics, 'Judas'. Screaming Meemees, 'Can't Take It' (Ripper)
A true double A sided single. 'Judas' shows

how quickly the Newmatics' material is coming together. Dynamic sax, tasty guitar and pumping rhythm section combine for a truly exquisite

'Can't Take It' opens like Elton John, then becomes the tightest song the Meemees have done yet. Vibrant, excitable music for an eighties' pop generation. Together they make by far the best single to come from Ripper.

Markenix **Lumping Out A Window** (XSF)**

Pop Mechanix, 'Jumping Out A Window' (XSF)
Pop Mechanix surpass themselves on their
third single. Eddie Rayner has produced a
joyously full sound that includes a brass section. If there's any justice, it will be number
one. Flip is the bright 'Way I Dance', and an un-

credited acoustic version of the lyrically ma-jestic 'Private Military'. Great stuff. Swingers, 'Counting The Beat' (Ripper) First Australian single for the Swingers, and it's gone straight to number one. Thunderous

it's gone straight to number one. Thunderous piece of swing, instantly memorable, and there is no reason for it not to repeat the success here. The B side is a re-mix of the classic 'One Good Reason'. A real bonus.

Six Impossible Things (Sausage)

This is an EP from a Wellington-based band featuring ex-members of Vacuum and Kaziportico. The four one-take tracks are; 'Moderation', 'Alien', 'Summer On The Nullabor' and 'Dirty And Disgusting'. They are sparse and simple, with a nod to early Velvets. If that's your cup of tea, write to them at 95 Wallace St, Wellington.

Coup D'Etat, 'Permanent Hire' (Vertigo)











Your Medicine' with another reggae-style cut from their debut album. Although it has its moments, it doesn't have the saleability of 'Doctor'. The flip is the latin-influenced 'Doctor' Allende'

'Allende'.

The Beat, 'Too Nice To Talk To' (Arista)

First single from the Beat since their Just
Can't Stop It album. It's highly produced, with
rumbling jungle rhythm beefed up with searing
sax. The flip is 'Psychedelic Rockers' the
closest thing to psychedelic ska I've heard. It
appears the Beat aren't slipping like the
Specials seem to be

Roxy Music, 'Jealous Guy' (Polydor)

Bryan gets into the tribute market with a Lennon song that should race up the charts.

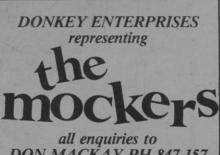
B-side is a new song, 'To Turn You On', just another indication of how slick Roxy have

The Go-Betweens, 'I Need Two Heads' (Missing

The Go-Betweens are Australians who have lately been in Britain. This was recorded in Glasgow and released on Postcard Records. Recently voted Single of the Week by Sounds, 'Two Heads' is well worth writing to Australia for. Seemingly nonsensical lyrics twist and turn through jangling guitars and thundering bass drums. 'Stop Before You Say It' is equally im-

Ray Columbus and the Invaders, 'She's A Mod'

(Epic)
Classic blast from 1964. Still a great single and handsomely presented in a picture sleeve, with Ray and the boys looking sharp. B side is another old hit, the R'n'B-based 'Yo Yo'. Mark Phillips



DON MACKAY PH 847-157 Coup D'Etat, 'Permanent Hire' (Vertigo)
The Coup follow up their hit, 'Doctor, I Like *29 NAIRN ST, WELLINGTON*



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The Reels go for a clean looking stage setup. Karen makes the contrasting stage costume, while headsets do away with microphones. They were hoping to pick up a computer mix down desk and a computer lighting rig when they went home. Dave feels the headsets enable him to move more freely, but demand more voice control than the nor-mal microphone because you can't move the headset to regulate voice level, and you can't shout too much

He agrees with the "over 50's" consensus

of loud music hurting your ears.

We have speakers in all four corners. You so many dead spots in a room that way, and people in the back can hear better. It's not loud, it's more present. You don't go home with a headache after that big rock and roll bass boom. We're trying to leave that behind because we don't want to be deaf when

Looking for inspiration in the pop area, the Reels all have the Beach Boys in common as a favourite pop vocal group. ("Seventies Beachboys, *Beachboys Love You* is our favourite.")

'As far as pop songs go, they're all cliches, because they've all been done before. It's virtually a joke. We're also influenced by jazz, country music, and classical. At first we tried to put all that stuff in, but people couldn't accept it, so we went back to playing flat out rock and roll, and slowly developed back to what we were, and audiences understand it better

Commenting on differences between playing here and in Australia, Dave points out our telephones are back to front. We are given credit for being more polite, however there is a similarity with Queensland in the numbers of police hanging around at gigs. (The Reels were particularly dismayed when the paddy wagons were loaded up at the end of one Gluepot

"It's just like playing another state of Australia."

Annlouise Martin