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45s FROM PAGE 18 the people. Not bad value for \$3.99, though.  
**Surf Side 6**  
**Can't You See The Sign** (Phantom)

A seven-piece from Aussie making lots of noise on a fast rocker that sounds like the Sunnyboys with balls. They may not set the charts on fire, but it's a worthwhile effort. 'Beach Party' is much as you'd expect, a rampant singalong. 'Baci! Baci!' is a slightly warped instrumental.

**Machinations**  
**Average Inadequacy** (Phantom)  
 Classy synth-pop with a very English sound from Australia. Strong vocals and clever playing make this a prime candidate for radio air time. The B side, 'Arabic' continues the theme without doing it quite as well.  
**Mark Phillips**

**Bob Marley**  
**Reggae On Broadway** (WEA)  
 Now begins the big cash-in. Between 1968 and 1972, the Wailers were tied up with Johnny Nash and his business partner, Danny Sims. They recorded a series of demos, and the backing tracks for Nash's 'I Can See Clearly Now'. The other tracks stayed with Sims, who's now releasing the LP, *Chances Are*. This single is a sample. Whatever spark it may have had is buried amidst great heaps of messy, overdubbed drums, Las Vegas horns and some positively hideous heavy metal guitar. Marley is in good voice, but is ultimately drowned out. Contentable.  
**Duncan Campbell**



**Newmatics**  
**Broadcast o.r. EP** (Furtive)

The third part of the Screaming Blamatics put out their EP. Unlike the other two bands, the Newmatics have worked in an area with a definite set of rules — ska. This EP shows them at last moving into a more individual style in their recorded work. 'Doobie Do Boy', in particular, shows a whole new side of the band and as radio fodder it is every bit as good as Screaming Meemees' 'See Me Go' or Blam Blam Blam's 'No Depression'. The other tracks cover a range of styles and this record should go a long way to getting the Newmatics safely away from being labelled last year's thing.  
**Furys**  
**Rare Record EP** (Muchmore)

Surprise packet of the month, sort of. Listeners to Radio B last summer heard plenty of 'Auckland Fun', but it has taken this long for it to reach the shops. While the rest of the EP is pretty much your standard raunch

stash, 'Auckland Fun' is definitely something else — someone here has worked out what happens when you turn the drums way up. Great thumping funk.  
**Hercos Pilots**  
**Double EP** (Rem)

The Hercos seem to have grown a synthesiser since the last time I heard them. While this doesn't exactly make them the Residents, it is some evidence of the rather higher, um, cerebral content in this record compared with the weedy buzz-saw sound of their debut. An impressive eight-song package from a truly independent outfit.  
**Swingers**  
**One Track Mind** (Ripper)

Someone should be getting a little worried at Swing Central. After Phil Judd and pure pop collided with 'Counting the Beat', anything seemed possible but it seems that they are continuing on their way pretty much untouched. Another fascinating exercise in layering, but some-

how it doesn't sit there and say 'buy me'.  
**Techtones**  
**T.T. 23** (Ripper)

The Techtones have fled and left us with this single and its parent album. The home-recorded A-side is a little murky but it has a strong tune and a gratifyingly sophisticated arrangement for a near-live recording. Along with 'Too Young' on the flip though, it could do with a lot more volume on the vocals.

**Broken Models**  
**Inside the Maze** (Custard)

Another blow for Dunedin. The Broken Models' record is even better than 'Tally Ho', with a good meaty production added to all the other band's virtues. If someone hadn't given me all these records, I think this is the one I'd buy. Then again, if someone hadn't given them to me, I might never have heard it.  
**Beat Rhythm Fashion**  
**Turn of the Century** (Bunk)

Another BRF record? So soon? This one is sort of like the last one, only slower. I sort of liked the last one, slowly. 'Turn of the Century' is moody and perhaps gloomy, might be just the thing for you.  
**Spaces**  
**Got Me at a Disadvantage** (Epic)

I've just noticed that this is the only record in this column that is released by a major record company, and it shows. This is the new music of middle New Zealand. Owing plenty to Mi-Sex and their chief admirers Flight X7, bands like the Spaces pump out stomping synth-heavy pop to pub audiences who jump up and down — just like clockwork.  
**Francis Stark**

L I V E  
**D.D. Smash**  
**Blind Date**  
**Broken Dolls**  
**Mainstreet October 3**  
 Broken Dolls nearly blew it on the first number, Otis Redding's 'Dock of the Bay', when they screwed up the lyrics. Inexcusable, and Roy Orbison's 'Pretty Woman' fared little better. The Dolls improved as they went into their own material, soulful pop with a cutting edge which has improved since the lineup change. Typical 'Girls', one of my favourite singles this year, was played early in the set, and I felt a little kinder towards them.  
 Blind Date are on their way up even if their live sound still escapes them in the studio. A live EP might not be a bad idea. A fast, enjoyable rock band, in days when the term 'rock' enjoys the notoriety of words such as 'wireless' and 'aerodrome'. Not that this trio is outdated (no pun intended). Mike Caen and Andy McDonald are far from over the hill, and their songs are as contemporary as any. It's that lingering trace of rhythm and blues, and their strong, innate sense of melody, that sets them apart.  
 Dave Dobbyn seems such an unlikely star attraction, yet the little guy is, no mistake, a star. Shirt untucked, ginger curls happily askew, face contorted into a happy leer, he's obviously a born frontman. He also has a voice many singers would give their right arms for; strong and full of character, tons of range, and a very useful falsetto. The youthful appearance of Revox belies his years of experience, and when he

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