



course, but they're more to do with technology than spirit and that's what counts. I like this record.
Sonya Waters
No Pain (Tipper)
 The first thing you notice is the voice. A couple of the songs are pretty good, but it's the voice. It's just a pity that behind the singing things haven't gelled perfectly. At times the reggae backing sounds contrived and obvious, the production's good enough but not perfect. That said, 'Feel Secure' is good, haunting. 'We Go' brings the spirit of 'The Passenger' home with impact. Add those to the fact that here is a woman working with talent and determination in a male-dominated business and that's a pretty good reason to invest.

— great chorus) and the desolate 'Angels in Silence'. The only quibble I'd have is with the production, I'd have gone for something a bit sparser and more acoustic, but that's minor. A good debut, now let's hear some new recordings soon.
Miltown Stowaways
Strong and True (Unsung)
 Definitely not the best track off a rather good album, 'Strong and True' is nevertheless a good deal better than the Miltowns' debut EP. Ben Staples' drumming is a pleasure but the horns and singing just miss the spot. 'Don't Show Me That' has considerably more zip. If you can't afford the album, this'll do.



SINGLES BAR

Body Electric
Pulsing Dance Mix (Jayrem)
 This new mix features new bodily electrician Wendy Calder and that was presumably the reason for releasing it. It's not identifiably a "dance mix" to me but it builds on the original. I just don't want to hear the BE moan again about people thinking they only have one song — they've compounded the problem by making basically the same song their second release. It is, after all, basically a silly little ditty. I'd rather have waited for the album.
Russell Brown

Depeche Mode
Everything Counts (Mute) 12"
 This has been out for a while now so what's your excuse for not owning it? Not as immediately intoxicating as 'Get the Balance Right' but still a first-class piece of keyboard organisation. Serious lyrics ("Grabbing hands grab all they can") suggest Depeche Mode have Inland Revenue problems. Give it a few airings and by the fourth or fifth listen you'll be totally hooked.
Elvis Costello
Everyday I Write the Book (F-Beat)
 What can you say about this man? He just continues to mature in the best possible way. Culled from his successful *Punch the Clock* LP, this is a song of immense perfection. Sweet soul melody, heartfelt delivery and

some marvellous backing vocals from Afrodiziak. File under huge hit.
The Lotus Eaters
The First Picture of You (Arista)
 More English geezers aiming for the part of the road with the white line on it. Two boys from Liverpool with nice haircuts and smiles and an obvious desire to fall into the hole that swallowed the Pale Fountains. I like it, but most of you will loathe it.
Cabaret Voltaire
Just Fascination (Some Bizarre)
 The Cabs come in from the cold. A stark departure from earlier material, 'Just Fascination' is a stab at commercial acceptability. Not unlike *Empires and Dance* period Simple Minds, this is a gutsy dance song that should go a long way towards winning them new fans.
Herbie Hancock
Rockit (CBS) 12"
 The name of this modern jazz heavyweight isn't synonymous with the art of dance and this record is a new direction for him. One of the best scratch records around. Break dancing will never be the same. Keep an eye out for the video, you won't see a better one this year.
Kissing the Pink
Love Lasts Forever (Magnet) 12"
 I'm not much of a fan of these art-schoolers from the northern regions but this is probably the best cut from their rather patchy debut album. Some nice bits, bright synths, tasty sax break, it could prove quite popular.
Altered Images
Bring Me Closer (Epic)
 Here's a band with a problem. They write some quite OK songs but their limited barbie doll-voice vocalist always sounds the same. Produced by Toni Visconti (T. Rex, David Bowie), it has a full, almost flashy sound. Could well repeat the success of 'Don't Talk to Me'.
 Previous hot picks that are now out and worth investing your dole money on: Jimmy the Hoover 'Tantalise', a melting pot of summer fun, sort of Afro-Calypto. JoBoxers 'Just Got Lucky', their second and by far the best single, accomplished swing pop. Leisure Process 'Anxiety', unfortunately not released in its full 12" form but still a great track.
Mark Phillips

Tall Dwarfs
Canned Music (Flying Nun)
 Lessee, this reviewing business is about generalisations, right? Um... *Three Songs* had three great songs, pit-pat riddims and echoes of the 60s and *Louie* didn't quite have the songs but was more original and cohesive. I think *Canned Music* is the best one yet. Reasons: 'Canopener' opens, natch, it's like a dub version of the theme from something like *The Young and the Restless* with guest vocals from a paranoid schizophrenic. Real silly. Musically, 'Beauty' is stronger live but on record you can hear the words and take guilt, reassurance or both. This *Room Is Wrong* continues the Knoxian tradition of

self analysis/criticism with a really good bit about the relationship between recording artist and listener. 'Walking Home' stars the salad bowl rhythm section, a nice little song about a nasty little incident. 'Turning Brown and Torn in Two' is the most striking thing on the record, courtesy of a harsh tape loop that the song just rides on. Another song about the singer. 'Woman': and it's good to hear Chris Knox sing words that aren't the least bit clever or cynical. The words might be obvious but they need saying. Alec's 'Shade for Today' is a perfect ending — a minute 47 seconds of understatement and beauty.
 Shortcomings abound, of

The Wastrels
The Jenner Affair (Hit Singles)
 The Wastrels have a good, strong identity — sort of something that's a lot of fun but not too good for your health. And who knows what you'll turn into if you do it too often? Who cares? Five unhealthy songs, the best of which are probably '(I Fell) In Love With Love' ('Not in love with you ...')

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