



Cry'): All this sung in very good English by a pair of on-key tonsils buried in a mess of guitar/drums/ bass. And as the album cover suggests, there's a sense of humour in there somewhere too.

Write to Christian Muller, Schonegg-Platz 10, 8004 Zurich, Switzerland 1/ 241 29 44 or buy the album at their NZ shows.
DONNA YUZWALK

DRINKWATER
Three Murky Vibes (Fetch CD)

Two years on the Auckland circuit have now paid off. Drinkwater have unleashed an album of well orchestrated slap-happy and super positive white boy funk. It could become a yardstick by which other independent local releases are measured. Six hundred people at the Powerstation can't all be wrong.

Drinkwater have obviously discovered their murky vibes since becoming a three piece (fol-

lowing in the footsteps of Watergate's own power trio). However, don't let the title mislead you as the record is brimming with sentiments from the sunny side of life. 'Don't Look Now' is a great example, blending the obvious spicy vegetable influence with an early spicy 80s Godzone pop sensibility.

The group should watch that their kindergarden lyrics do not become too comical, for the depth of writing on the final track, 'A New Start', shows where their musical maturity lies. Chill out brussell sprout — catch them at Ned's Nuclear Trashcan before they venture across the murky Pacific.
LUKE CASEY

THE CHRISTIANS
Happy In Hell (Polygram)
Nurse (A&M)

Don't let the album title fool

you. The Christian brothers are the goody two shoes of pop. They just sound so nice. Nice in the way the Communards used to. Happy in Hell is lusciously smooth, all pop/R&B vocal harmonies, funky keyboards, lively beats and some beautiful orchestral surges. That's on the upside. On the downside, their "clenched fist" love song imagery and "give peace a chance" optimistic superficiality can get a bit much. Still, pop thrives on silly love songs and the Christians aren't trying to change the world. Though they're not up there with visionaries in the field like Massive, on tracks like 'What's In A Word' and 'Slip Away' they're catchy, very slick and very pleasurable listenable.

Those qualities would make Irish hardcore trio Therapy? want to throttle them, which is a very weak link to introduce one of the most interesting albums I've heard in a while. Therapy? understand, as do bands like Lung and many of the Wax Trax stable, that guitars have an intensely malevolent side to their nature. And though similar, their brand of psychopathic metal hardcore is far more colourful than say, Helmet's greyish churning, more melodic than Ministry's gut wrenching rhythms, and far easier to get your ears around than most in the industrial/metal genre. Standout tracks like 'Disgracelands' and 'Perversonality' certify their ability to rock out — absolutely enormous sounding, throbbing and relentless chords, coupled with a prudent use of sampling.

'Nurse' is a hurricane of sound throughout, the wake of which leaves you wondering how three people could make so much noise. But the eye of the hurricane — and possibly the best track — is the much calmer, mourning melody 'Gone'. What makes Therapy? so exciting is the tension in their lyrics, and the anger in the dramatic structure of their instrumentation. They build up into bassy, climactic maelstroms of noise, and then lurch into pregnant pauses that bloat with anticipation of the next blast of sound, or change

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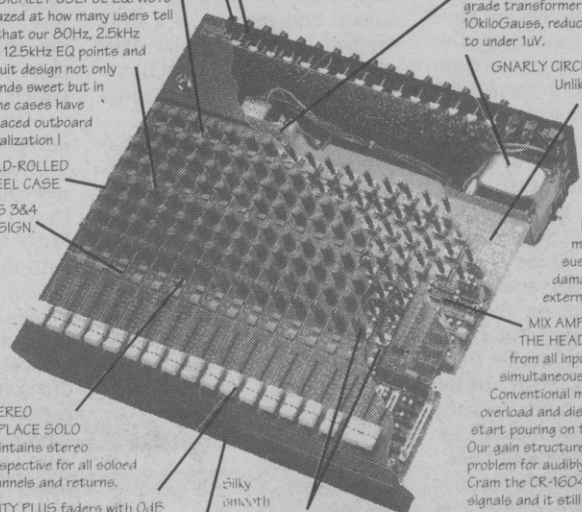
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