

RIP IT UP

NO. 79 FEB 1984

PHOTO BY KERRY BROWN

RHYTHMICS

AFTER THE RAIN
ANNIE LENNON
DAVE STEWART

NEIL FINN ROBERT PLANT NONA HENDRYX SWEETWATERS



Southern Comfort. The Most Unusual Taste On Earth.



David Byrne, Sweetwaters North.



Jim Kerr, Sweetwaters North.

PHOTOS BY KERRY BROWN

WHO'S BATTING NOW ?

Look, the only way to survive these things is to make sure you enjoy them. Haul in the entire consumer society if that's what it takes. It's better than dying of a Big Miserable. Your reporter was taking no chances. I did the steak very rare ...

FRIDAY: The early afternoon crowd seems very thin — or to put it another way, there's plenty of space. The row of stalls sells clothing, sun-screen, comics, special Sweetwaters frisbees (a dubious idea that seemed to fail), badges, hats and the usual array of marijuana paraphernalia. Poet Bruce Bisset mounts his apple crate to begin orating, sees he hasn't really got an audience,

and stands down.

The day wears on, more people arrive and it rains again. Hard. Mud puddles trace out giant holes in the crowd. They're not going to wet their feet for rock'n'roll — not yet anyway.

Backstage, people find their caravans, the roar of a couple of powerful stereos begins. Ungainly casual cricketers echo the test match unfolding on the radio. The ball gets lost quite often.

By the time the Eurythmics take the stage the mud seems to be taking over. The Monster That Ate Pukekawa. It doesn't matter. I spend most of their set ankle deep in mud, sort of wearing jandals, oblivious to all but the show. Fab, and even the sceptics said that.

The ongoing establishment of our caravan as the site of a permanent party begins — but it's a damn fine party. Jordan Luck meets Roger Shepherd and drinks lots of our beer, a bundle of faces cram themselves in. Doug Hood has arranged 200 watts worth of stereo. Across the way Sandii and the Sunsets look politely uncomfortable in the WEA caravan.

The lady from next door comes in and says she has two exhausted film crews trying to sleep and could we keep it down.

SATURDAY: There's a knock on the door and it's someone from WEA threatening to tip our caravan over if we make as much noise when they've got Talking Heads there that night. Sounds like a fight ...

The film people respond frostily to our cheery smiles.

Netherworld Dancing Toys come and play cricket and are better than anyone else. A couple of rainstorms make the mud even worse — it's an effort to get anywhere. The food is proving to be average at best and not at all cheap. That's what a monopoly does for yer.

A naked man rolls and dances ecstatically in the mud in front of the stage. At first people take pictures and, later, inevitably, throw cans. It's called intolerance.

Nobody seems to know whether Talking Heads have arrived but the JoBoxers wander about, pale and friendly. Would have invited

them to play cricket but figured they probably didn't want to even think about the game with their lot's current showing down south.

Plastic Pegs are a most pleasant interlude on the often tedious small stage and leaving them for the Pretenders proves to be a bad move.

The crowd has firmly established itself as (mostly) benign — a distinct change from last year. Thefts are reportedly well down and there have been no rapes reported. The big police presence is making people a lot more careful with their drugs. Those in the know point out plainclothes cops.

This fucking mud is getting me down. Talking Heads aren't doing interviews, never mind.

The show is great, if occasionally a little uptight. David Byrne assumes a very weird character on stage. He knocks over a lot of microphones and doesn't talk.

As promised, Talking Heads are at a barbecue at WEA. We attempt some kind of decorum but it doesn't really work. David Bryne's not there

CONTINUED ON PAGE 4

THE PRIME MINISTER ON
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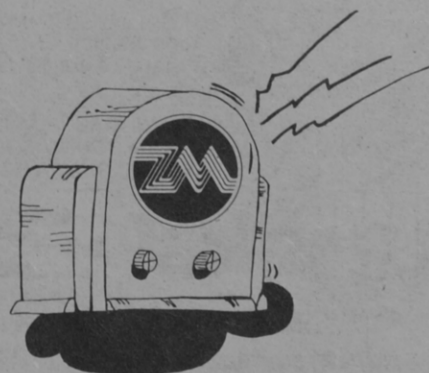
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Dance Exponents' Jordan Luck

Legionnaires' Graham Brazier

Aiya secures backstage

Allstar, Midge Marsden

Sandii of Sunsetz fame

PHOTOS BY KERR BROWN

WHO'S BATTING FROM PAGE 2

The lady from next door comes and asks if we could keep it down because she's got two exhausted film crews trying to sleep.

We turn the stereo off but then the singing begins ...

SUNDAY: Fatigue is beginning to cloud a few minds. Paul Rose starts repeating himself. Hammond Gamble does something that sounds like Jimi Hendrix from back here.

The cricket ball is lost for good but the real cricket, which has formed a patchy backdrop to the entire event, is developing almost psychedelically well. Roars of triumph dot the compound with each wicket. Probably none are happier than festival promoter Geoff King — the early finish to the test match means it won't compete with Sweetwaters South in Christchurch tomorrow.

Dance Exponents play a typically infectious set on the main stage, while Simple Minds watch from the wings. It's time now for The Interview. The Virgin people are creditably nervous but eventually Mr Kerr and I sit down only to be

interrupted 10 minutes later by a kick on the foot. No time, try again Tuesday. It's not fair ...

Simple Minds are enthusiastically great, quite heartwarming.

Many choose to pass up on Rose Tattoo and head for home or bed — dummies! Not so much a concert as a sustained bomb blast, this was the perfect end to three days of inexcusable excess.

Angry Anderson: "C'n ya understand what I'm sayin'? Well that's good, 'cause I fuckin' can't!"

EPILOGUE: Angry has drunk to our good health, Rose Tattoo are gone and there's silence apart from the ringing in my ears. On many fronts this has been the best Sweetwaters I've attended — drawbacks like the ludicrous detours to get from behind the stage to in front, never once seeing toilet paper in a portaloos and the MUD couldn't change that. I'm still glad it only happens once a year.

There's been an exodus, the caravan is quiet, it's time to sleep. But there's a noisy party nearby. I think it's the film people.

Russell Brown

THE SCORE...

The MAORI CONCERT PARTY got things off to a good start, even if their audience was small. The singing, especially the boom of male voices, was impressive and would have benefited greatly from a more efficient miking arrangement. But then I suppose that wouldn't have been convenient. RB MARTIAL LAW played traditional but invigorating rock to an appreciative crowd. The best moments usually involved Sonya Waters' inimitable wailing but the whole set was rather good. RB NEIGHBOURS didn't quite seem to get across as well as they have to previous festival audiences — it was hard to pinpoint what was wrong but it was just a little flat. A highlight was their cover of the Temptations' 'Get Ready'. RB BODY ELECTRIC very sensibly

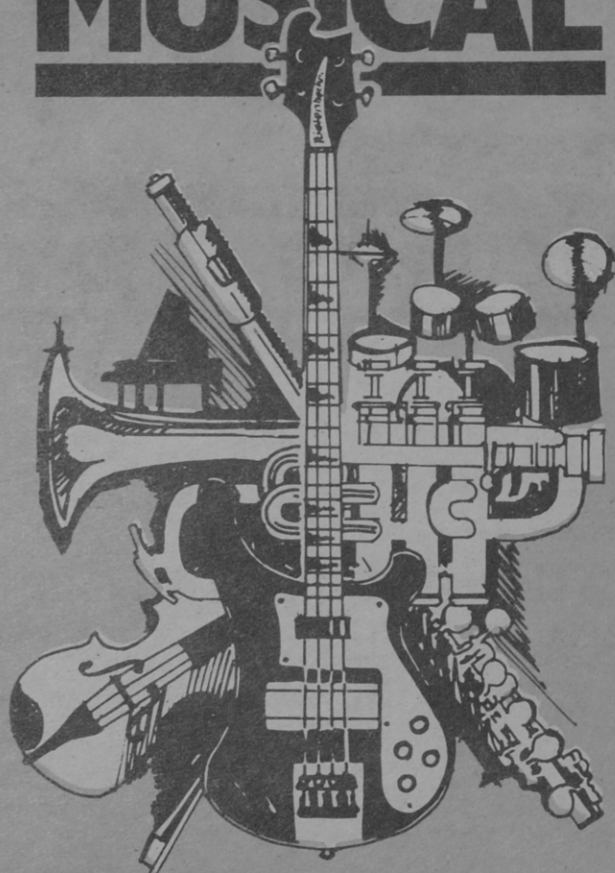
dispensed with 'Pulsing' early in their set and they seem to be working away from that song's silly legacy. The show as a whole was still too pompous but towards the end they hit a genuine electric dance groove here and there. Shame they blew it by coming back and fiddling with their machines for five minutes trying to play an encore.

PEKING MAN sounded impressive but I'd have to opine that was more to do with the mixing than the music. Still, they were popular with the crowd and they are getting better at what they do. RB LEGIONNAIRES: Graham Brazier certainly looked and sounded right, the snake-hipped dude in black leather, with four tight and very professional Legionnaires behind him. He has enough of his own songs to leave the past behind and the retread of 'Latin Lover' will probably soon disappear. A hit single wouldn't hurt now, to turn a survivor into a winner.

SANDII & THE SUNSETZ: "Japanese saki-drinking disco music," Sandii said so. Well, more a high precision, techno-funk bounce-around actually. All good, energetic, if slightly silly fun. Or else irritatingly arid cleverness, depending on how drunk and/or wet you were getting at the time. And the Debbie Harry comparisons certainly were there in some of Sandii's vocal phrasing early in the set. The touches of musical Nippon didn't offend, seemed quite novel in fact, but then I know nothing about Oriental music. However, nearly all the numbers went on too long, as did the between-song chatter. Encoring with a saki-ed up 'Jimmy Mack' I found an enjoyable giggle; not so the similarly treated 'Dancing In The Streets'. PT EURHYTHMICS: Friday was the night many people found out that their 'waterproof' coats were about as much use as a negligee. The heavens opened during the first

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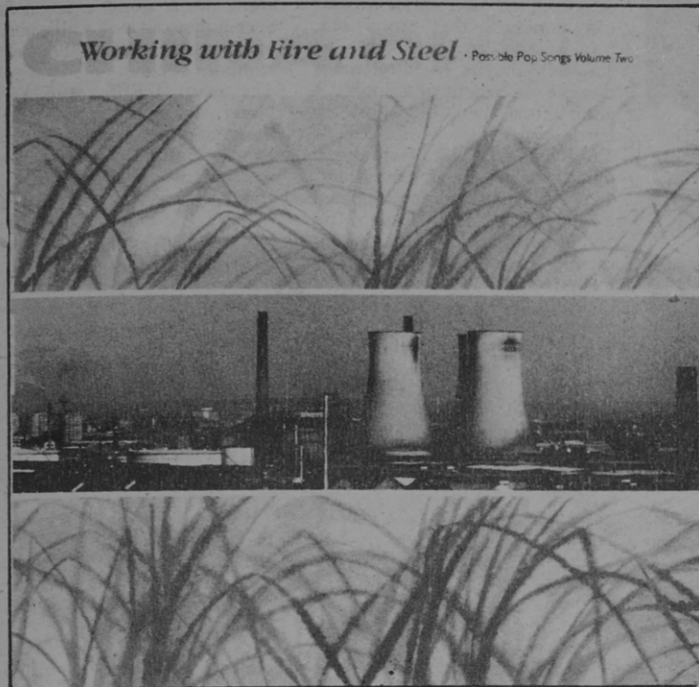
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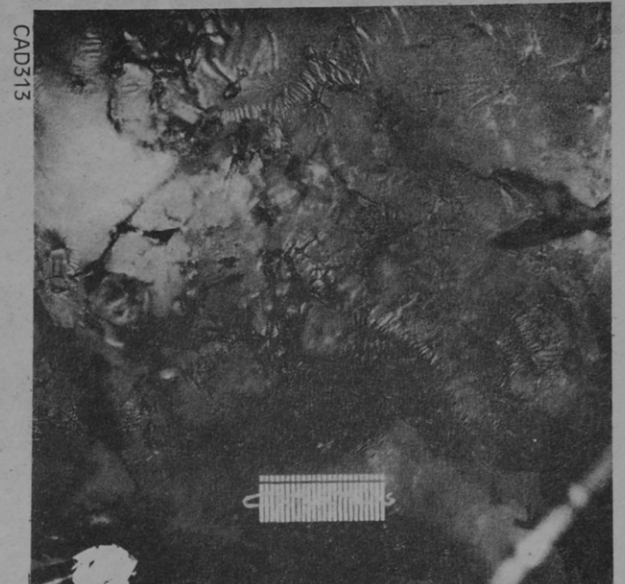


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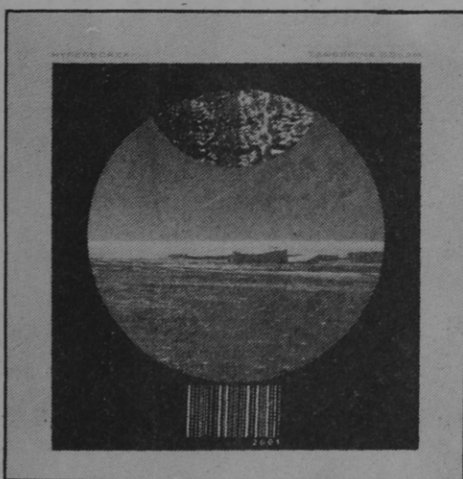
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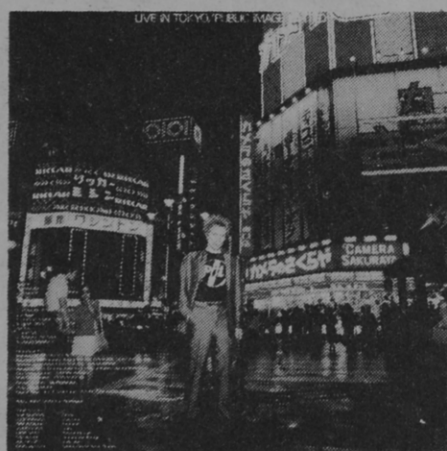


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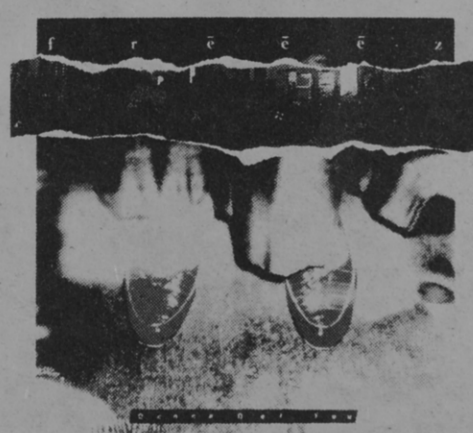


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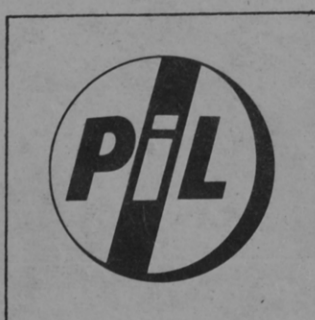
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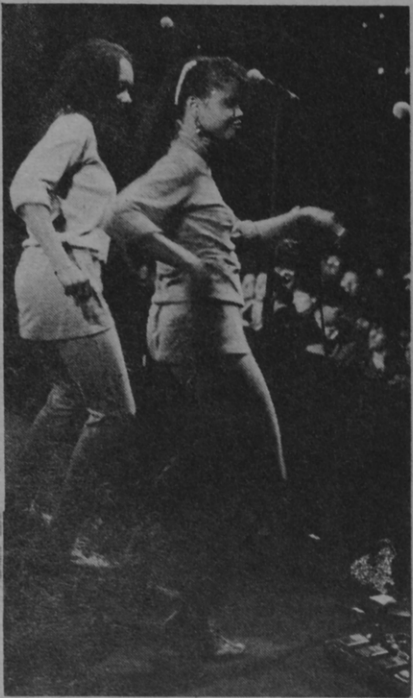
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'THE SCORE' FROM PAGE 4
two numbers of the Eurythmics' set, and Annie Lennox praised the hardness of those out front. The Eurythmics then proceeded to dry everybody out with a set that was nothing short of stunning. Their

meticulous recordings give little hint of their onstage power. Lennox is supported by three backup vocalists, while Dave Stewart heads a formidable six-piece band that includes ex AWB saxist Molly Duncan. The live

sound is rich and full-blooded, boosting the considerable strength of their songs, and Lennox is a captivating performer. Highlights? 'Cool Blue' and the spellbinding 'Jennifer', with a gut-wrenching guitar solo from Stewart. Worth getting wet for.

DC **MARCHING ORDERS** have changed their tack somewhat and I'm not certain I like the new Thompson Twins-ish sound. There didn't seem to be enough meat on some of the songs. On the plus side, however, they still have Jacqui Clarke's sheer on stage amiability (which got them out of a sequencer malfunction with a good deal more grace than the Body Electric the previous day) and some neat pop songs.

RB **MOCKERS**: Fourth time on the main stage and Andrew Fagan was funnier than a piece of string. Articulate and amusing, his between-song banter was the festival's best. Some of the other bands could have done with songs half as good.

AC **NETHERWORLD DANCING TOYS**: Relaxed and in high spirits (very high spirits later on!), NDT bounced along admirably, though

Malcolm Black's vocals weren't as forceful as usual. At last the originals overshadow the covers and if they continue to write songs like 'Can We Get Away With It' (no relation) their future is assured.

AC **NARCS**: What game are the Narcs playing? At one stage you knew exactly where they were headed with songs like 'No Turning Back'. But these new attempts at love songs are as dumb as the gumboots on Andy Dickson's feet. They played well enough but it's songs they need — badly.

AC **AUSTRALIAN CRAWL**: Standing in the pouring rain isn't the best way to judge any band but Australian Crawl made it easier by at least trying to enjoy themselves. It's a shame they too haven't enough standout songs to substantiate their strong claims. 'Reckless' excepted, their set never scalded any great heights.

AC **PRETENDERS**: Those fortunate enough to see the Pretenders last time little realised how lucky they were. Two months later, James Honeyman-Scott and Pete Farnon were dead. Musicians of that

calibre are never easy to replace, so Pretenders Mark Two had some proving to do. No complaints about replacements Rob McIntosh and Malcolm Foster; the band sounded as tough as ever and Chrissy still looks great, if a little reserved this time. The problem lies with the new songs, or lack thereof. 'Chain Gang' and 'Middle of The Road' are mere echoes of the past, and it was the old standards that stood out. Given the traumas they've suffered, maybe the Pretenders deserve the benefit of a doubt. A good effort then, but must try harder.

DC **TALKING HEADS**: David Byrne on a bare stage. Psycho Killer. Tina Weymouth gorgeous pixie. I think this will be Heaven. By 'Slippery People', four songs in, the nine-member line-up have all filtered on. Five back-up musicians including long-time explosive percussionist cum crowd pleaser Steve Scales.

The songs from the latest album are routinely brilliant except for 'This Must Be The Place' which I'm sure does not need to be screamed. Not enough songs from *Remain in Light* for a fan but 'Once In A Lifetime' is remarkable. Furious funk is 'I Zimbra', 'Take Me To The River' and the encore 'Life During Wartime'. The Tom Tom Club make a brief appearance with 'Genius of Love'.

It's a wonderfully loose performance. But David Byrne defies description. At once he is a demented schoolboy, a guitar player and singer, a maniac stalking a domain where his whim is his command, a victim crouching in terror and amazement. The intensity is watered down with unfathomable angst. I am happy to find out he is beyond my comprehension.

ME **THE JOBOXERS** play live because it's their profession. There's no star kick here. They know they're unknown to most of this audience and launch into 'Boxerbeat' to give us a general idea. The song's far too basic to be representative of their sound and soon they've moved on to mixing and matching as they dip and swerve between jazz, R & B, soul and especially swing. 'Crosstown Walk Up' and 'Johnny Friendly' have the crowd feeling for the different levels and finally 'Just Got Lucky' rouses everyone and must rate as one of

the best songs performed at Sweetwaters.

Dig Wayne as frontman has his coolly restrained rambling down pretty well. The rest of the band bristles with energetic poise and generally give us an object lesson on working for a living. And doing it damn well.

ME **DIATRIBE** had some dirty weather to contend with but they were never quite extinguished, even if they did look a little uneasy at times. 'Gift of Cruelty' was the standout for me.

RB **THE NEW HERBS**, with Willie Hona, somewhat removed from the band of two years ago but they appeal in different ways. They were sunny under the grey skies and as long as they play songs like 'Them's The Breaks' they'll never lose that hard edge.

RB **HAMMOND GAMBLE**: Helped out by one of the best sounding bands at the festival, Hammond Gamble surprised a few people. A safe enough set but played with the necessary feel. Highlights were 'Should I Be Good', and 'Leaving the Country'. There's life in the old boy yet.

AC **ALL STARS**: No surprises here. Playing obvious covers, the All Stars were as predictable as Little River Band and about as exciting. These matey reunions might be okay at the Windsor on a Monday night but not at Sweetwaters when bands like the Miltown Stow-aways are left at home.

AC If the **MACHINATIONS** don't want to be called a one-hit band they shouldn't play their one hit ('Pressure Sway') twice in one set. Elsewhere, song quality seemed embarrassingly thin at times. Singer Freddy Loneregan's dive into the mud was entertaining but this was one set that seemed to last a long, long time.

RB **DANCE EXPONENTS** got the best response of the local bands and they did so without really trying. Lively love songs played by faces straight from your sister's bedroom wall. Two newish songs, 'If Only I Could Die' and 'Sex and Agriculture', promised a slightly new direction but the main thing was that for 45 minutes these chaps made me feel like I was 14 again.

AC **COCONUT ROUGH** had the crowd at their fingertips but somehow lost hold of them. The songs are good enough and individually

CONTINUED ON PAGE 30

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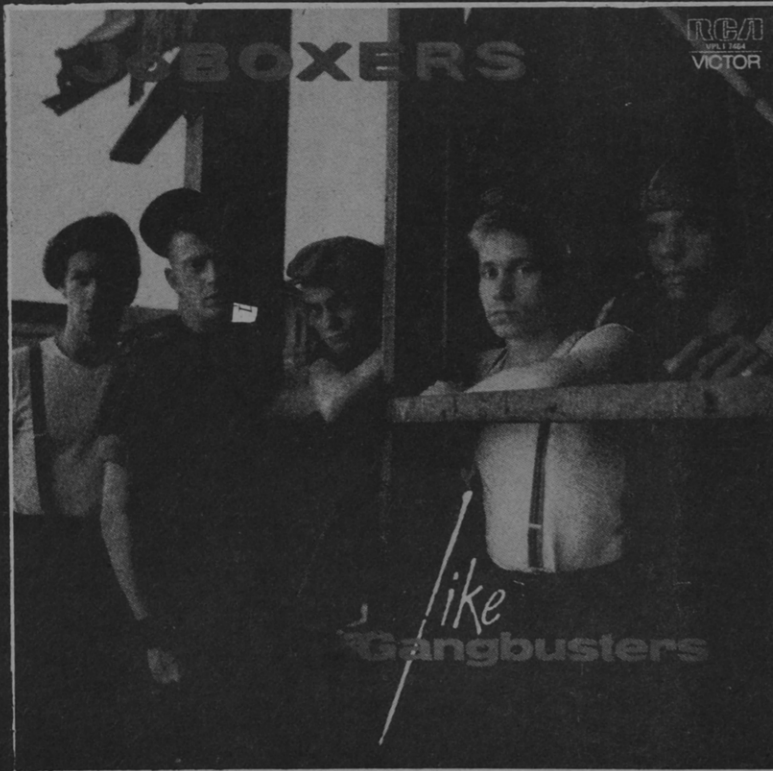
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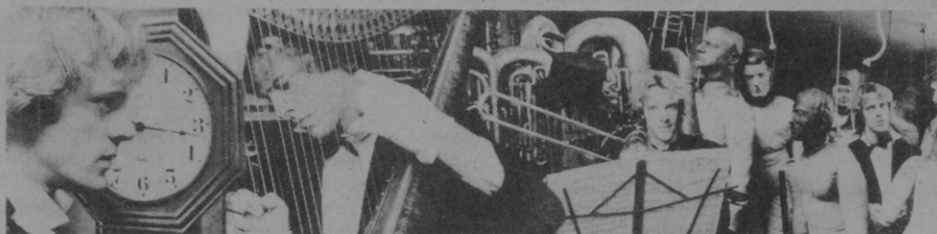
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JUST JUICE



BSI/AG

Across the formica table of the caravan, Jim Kerr's all accommodation. He's approachable, ready to answer any question, often extending on his own answers without prompting. His face is almost too soft and kindly to be that of a rock star, especially one who reportedly hasn't done much sleeping in the past few days.

His voice has a soft Scots lilt that is appealing and amusing to these antipodean ears. The dialectical rise in tone at the end of sentences strengthens the impression that this man wants you to understand what he says. He speaks readily and at length without a hint of verbosity.

Simple Minds are in the country to play Sweetwaters and promote their new album *Sparkle in the Rain*. The album has been released here before anywhere else in the world.

The new album bears a range of moods, from the relatively quiet beauty of something like 'East of Easter' to the irrepressible boisterousness of 'The Kick Inside of Me'. Where do you think it'll get played most — in bedrooms or at parties?

reaching out and touching



PHOTO BY KERRY BROWN

"I don't know really. It's too noisy really even for parties on some tracks. I think people should take it in the morning, like a pill. It'll lift them up — it certainly did to us. I've got a feeling radio will like it. It makes even the tinniest radio sound good, that's Steve Lillywhite's production. It's not all down to him of course, when we play live the guys we've got get a good sound anyway, but he really captured the spirit of it."

Is the sound essential to the songs or would they work through a small PA in a pub somewhere?

"From the early days we've always had a lot of debt to good equipment, so I think the sound is quite important. The sound tends to determine the colour of the instrument's sound and I think our music is very picturesque, we're not just an R&B boogie band. So the sound is important."

So do you think someone in five years' time will be able to pick up an acoustic guitar and play a Simple Minds' song?

"Yeah, I do. That's a good question, we were talking about that recently. I think, apart from the sounds, there's actual strong chords in there, that if you are playing an acoustic there's still a depth when you change from one chord to another. They're chords that we've been using for a while, I don't know which ones they are, but I know them when I hear them. They're the chords that a lot of bands who've influenced us have used, like the Velvet Underground and the

Doors and Iggy — on the other hand there's a lot of Motown chords in there, Magazine chords ..."

Another impression from the album is one of overwhelming confidence. Is that a reflection of the way the band feels at the moment?

"Not really, it kind of took us by surprise as well. The band has just grown every year and, like everything else, when you grow you don't know you're growing. It's only when someone shows you the last thing you've done that you realise. It's just that the standard kind of gets higher every time. And we've always set ourselves a standard and we've always managed to reach it."

"*New Gold Dream* opened a lot of doors for us. It's been a really strong album, a lot of people have spoken about it. I just see each album like a movie, once it's made, it's finished. We played live after that and we started writing songs that were sort of *New Gold Dream* Part Two-ish and that's no good. So we just kept playing live. We're fortunate because we're one of the few bands that can keep away from putting out records because the live thing will keep the wolf away from the door. And by the time we went into the studio we felt like it was our first album or maybe our last album. It was just 'we're here and this is it'."

Each of your albums has been a real shift from its predecessor. Do you feel *Sparkle in the Rain* is as great a move from *New Gold Dream*?

"Yeah, I think so. Don't get me wrong, I love *New Gold Dream*, but this is a whisper to a scream. I'm not saying one's more important than the other, because a whisper can be as powerful as a scream if what you're saying is right and it's said in the right way. With *New Gold Dream*, if there was any concept there it was really the idea of the dream becoming a weapon. The weapon being some strange kind of willpower, that you can rise above it all. This album, its heart's still in there but it hasn't got the time for willpower — it's much more physical."

Throughout your career you seem to have signposted turning points in your music — *New Gold Dream* is the most obvious example. Is that deliberate or unconscious?

"It's just really instinct I think. To be honest, if we tried to plan, I just don't think we're the sort of band that could do it. We're not from a background of music that you think about and study, like, say, Martin Fry ... I'm not saying that's bad either, it's good. But with us, everything we've done has been on an instinct and to an extent that's still the driving force."

A couple of times on *Sparkle in the Rain* there are distinct echoes of other people's songs, songs from the past. Is that something you were

conscious of?

"There are a lot of ghosts, a lot of echoes. I think 'East of Easter' is Van Morrison and I don't even know which track because I don't know him that well, but I hear it and I think, that's fucking Van Morrison. There's things in it like 'We will rock you, rock you little a child', I can remember singing that at school. I don't remember the name of the song, but I recall singing that line. That sort of thing, we know it when we hear it, but it always turns up and people say 'That's like ...'."

What's the songwriting process that comes up with these things?

"I write every day almost, just fragments. And then we'll go and jam and someone will come up with an idea and one little piece will have an atmosphere and and I'll look in my book and think 'this line matches the atmosphere of that and it goes that way.'"

The feel of much of the music seems to be very optimistic. Is that how you feel?

"I think the music has been optimistic in the past two albums, but some of the earlier albums are more nihilistic. But to be optimistic you've got to be pessimistic first, just to smash all the crap out of the way, and I think that's maybe what we were trying to do. But I'm conscious of people saying, like 'optimistic sound' or 'romantic sound', because it's true, I agree, but I'd hate to feel like a grinning fool — kind of 'everything'll be alright'. I think it is optimistic, but only through mixing it in the poison of real life and still not being afraid."

The new album seems harder than *New Gold Dream* in that way more streetwise.

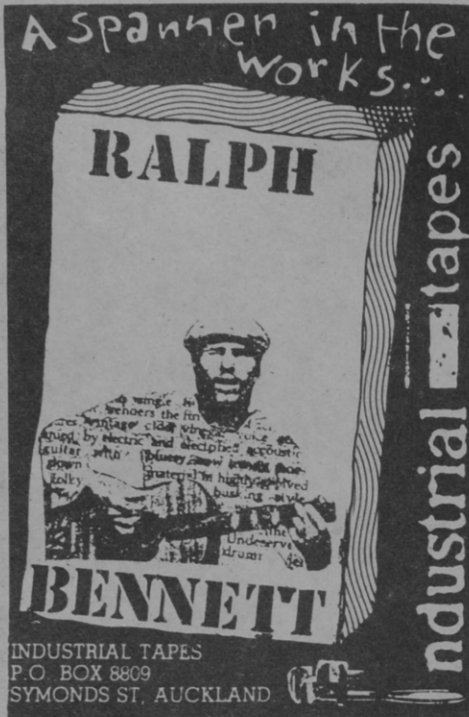
"Yeah, *New Gold Dream* was definitely gazing out the window, but this album ... just kind of walks down the street."

You've expressed an admiration for U2 in the past. Much of their music has an explicitly political content — is that something Simple Minds could do?

"I think we do do it, but it's like politics with a small 'p', personal politics. I'm wary of soap-boxes and of simplifying really intense and tricky situations. A lot of people in rock have done that and then had to eat their words. And it just comes over as patronising sometimes. I'm not saying that in the case of U2, don't get me wrong — Bono just can't help but say what he feels. Whether he's said it the right way or the wrong way doesn't matter to me, I just know that he's 100 per cent good. But having said that, like everyone else, including me, he's vulnerable. I just think we're growing up and we're still young guys, the both of us and we're going to make mistakes. We shouldn't be afraid of that."

I think there's something special going

CONTINUED ON PAGE 26



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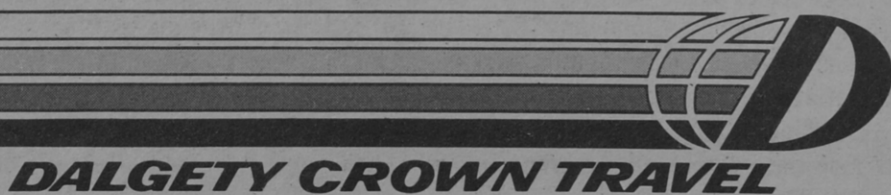
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Eurythmics go Platinum at Record and Cassette Warehouse!

AUCKLAND, Friday: Famous UK duo, the Eurythmics were today awarded a Platinum Disc for their hot new LP 'Touch'.

At the same time, the Record and Cassette Warehouse received the distinction of being the venue of the Eurythmics' first EVER in-store promotion.

Record Sales!

Eurythmics' Annie Lennox and Dave Stewart were clearly delighted to receive the award, which marked an amazing 15,000 sales of 'Touch' in New Zealand.

The award, presented by Morrie Smith of RCA Records New Zealand, and Michael Dow of the Record and Cassette Warehouse, was televised by TVNZ.

Customers ecstatic!

The Eurythmics took over an hour out of their busy schedule to autograph their albums for ecstatic Record and Cassette Warehouse customers.

In that hour alone, 325 copies of 'Touch' were sold at the Record and Cassette Warehouse.

Said Mike Dow, "Sales of this scale attest to the phenomenal success of this truly amazing duo."

Grins of delight all round as Eurythmics' Dave Stewart holds up the prestigious Platinum Disc.

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Who's that girl?



None other than the beautiful and talented Annie Lennox, here signing a Eurythmics poster at the Record and Cassette Warehouse. Her message?

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**This person is highly dangerous!
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Signed, Annie Lennox."**

This poster was promptly displayed in the Record and Cassette Warehouse's front window.

Who's that girl in the photo?

None other than that well-known Annie Lennox look-alike, Kerry O'Connor of the Record and Cassette Warehouse. Who else?



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Eurythmics triumph at Sweetwaters!

The Eurythmics had just the right touch with Sweetwaters fans on Friday night. That nobody in the 15,000-strong crowd came away disappointed was certainly a credit to the talent and stage presence of Annie Lennox and Dave Stewart. Even poignant 'Auckland Star' critic Colin Hogg was enthused.



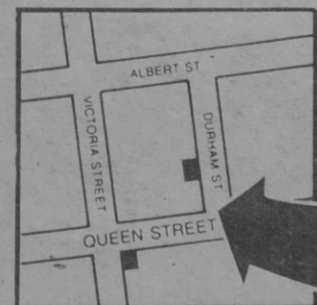
Such a feat is hardly surprising when you consider the sheer breadth and power of songs like 'Here Comes the Rain Again', 'Who's that Girl?' and 'Right by your Side'. These are songs that put the Eurythmics at the top of the contemporary 'new music' league.

You can still experience the magic of the Eurythmics on their classic albums 'The Eurythmics' and 'Touch'.

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THE NEW YORK GROOVE Nona Hendryx

Nona Hendryx is one of those New York names you should know — like David Byrne, Arthur Baker, Luther Vandross and Sidney Lumet.

You might have come across her as the songwriter in the glam-but-politically-conscious vocal group Labelle in the mid-70s or as a vocalist on Talking Heads' *Remain in Light* and live albums.

When, with the 80s, the dancefloor again became the focal point for musical transition no tracks were hotter than Nona Hendryx's work with Material ('Bustin' Out' and 'It's A Holiday' are both on Ze compilations) or with Rusty Egan's the Cage ('Do What You Wanna Do').

Stylistically similar, these manic dance grooves appeared to define the 80s Nona Hendryx. But last year's RCA album *Nona* is a major shift in terms of sound and lyrics.

Why the distinct change from those earlier gles?

"The album was more of an effort from me instead of just coming in and singing songs that I didn't write the lyrics for and I wasn't a part of the birth of. So there was more of an input from me than somebody else."

With those singles, how did you come to work with so many different people?

"I liked their music when they played it to me

and I liked them and I really do enjoy working with other people — maybe it comes from being part of a group for so long. It's a very comfortable situation for me to collaborate with people. I didn't have a recording contract at the time and I wanted to record — I enjoy recording."

Did you collaborate with the musicians who formed the Cage in New York or England?

"In England. They already had the song and they sent me the track. I really liked it so I went over and sang on it."

In *Interview* magazine you referred to some songs having been shelved. Were they from this time?

"No, they were from an album I did on Arista in 1979. I was in a transitory position; I wasn't sure what I should do. I had the album out on Epic that was a rock 'n' roll record and there wasn't much response economically but critically it was very well received. I was finding out what I needed to add to it to make it successful. Some of the things I chose to do I would not do today. I'm glad that it didn't come out."

After the 1977 Epic album *Nona* next emerged on Talking Heads' recordings and Jerry Harrison's solo *The Red and the Black*. Was her work with the band a positive input for her career?

"Oh, yes. I really enjoyed working with them and enjoy anything I do with them now. It came about through Jerry Harrison — I was looking for someone to work with, to produce some songs to get a record contract and someone suggested Jerry. I'd thought about all the name people to do it and I just sort of felt that I might

end up with the same problem again, people producing me based on my past rather than just saying 'forget your past, let's do something else'. That's pretty much what Jerry did.

"That was the beginning of that relationship and then he suggested to David Byrne and Eno that I come and sing on *Remain in Light* and I later did some live dates with them."

Were you able to let loose with the enlarged lineup? On the live album it sounds a though everybody was a bit restrained ...

"When you're singing, backing up for someone else, you don't take over. And that's what I'm good at, at times, just supporting someone. I felt that was the role to play."

My attempt at equating the current New York sound with a heavy synthesised bass was misunderstood. Nona obviously felt I was referring to the British toytown synth sound. She disagrees:

"I think the New York sound is much rawer and has more to do with bass, drums and guitar. I don't think anyone has heard the New York sound for a while. I think it was much more prevalent in the 60s, coming from Atlantic Records and things like that. It's an urgent sound."

Eighties' examples?

"I think the group D-Train, it's much more urgent music. A lot of the music over the past four years or so has become very synthesised-sounding and that to me is not it. Material do it on some of their records, like with Herbie Hancock's record. It's that edgy sound I'm talking about. 'Rockit' is New York."

How important are Material to your recorded sound? Much more important than your live band?

"Oh, yeah, much more important. The people I work with live, I work with because they're really good live musicians and performers and the people I work with in the studio I work with because they're very good in the studio and they know how to get the things I want."

Do you write all your own lyrics?

"Yes. I write the melody and lyrics and other people work with me on arrangements, usually. A couple of people I've worked with lyric-wise, including Carol Pope from Rough Trade. It's difficult because what I write mostly comes from my own life, my own experiences and I find what I have to say personal in a way and I guess no two people think alike."

The single 'Keep it Confidential', not a Nona Hendryx composition, was written by Ellie Greenwich and Ellen Foley.

"Ellie Greenwich played the song for me. I liked pretty much what it was saying — what I liked most was this end repeating thing they had — and something kept reminding me of the song so I asked if I could try and record it. Then I worked with my band on it and then with Bill Laswell and Michael Beihorn (Material) and that's where the arrangement came from. But when I first heard it, it was more like a country rock song — totally different."

How did you come to get together with all the different musicians for 'Design for Living'?

"I just thought about people I wanted to work with, who would be interesting to work with or who I, under the guise of working with, could get to know. I think recording should be fun, music should be fun — the great way of meeting people and really getting to know them is through music."

With so many people I'd have thought you'd do more than one track with that lineup.

"I would like to do a whole album that way and hopefully that's something in the future. I've come up with the concept for it and some songs but that's all in the future."

Was it important to you that it was an all-woman lineup?

"It was important because I wanted people to ask me about female musicians; they just don't get that much recognition and so one more column somewhere talking about female musicians is good. There are a lot of very good ones and more and more are coming up and shedding a lot of the old myths and stupidities about women as musicians, especially women as drummers and electric guitarists. The days of a woman just having to be a folk singer are gone. Equality on all levels is important."

How did you feel about taking people from such different musical backgrounds? Like Ann Wilson from Heart, she's from a heavy rock background.

"Some songs they did had R&B elements. All the music comes from the same place. It all started way back with the blues and gospel and I think at some point musicians play all kinds of music when they're just sitting around playing with their piano or guitar or whatever."

Do you see your music as a mixture of various musical styles?

"Oh, yes. It couldn't be anything else."

Since leaving Labelle have you tried to get away from any categories that Labelle have been placed in — people would think of a black female vocal group ...

"I think for a while I did but I realised people are going to categorise me anyway. If the record company thinks 'She's a black female singer that does weird music' then that's their problem. I just decided I'd go on and record the music I enjoy and feel at the moment — and how other people see me, that's how they see me. I could lose a lot of time and energy trying to paint myself white ... and lose my mind."

Were you reacting against Labelle's sound on the 1977 Epic album?

"No. That album was really an album I wanted Labelle to do. A lot of those songs I began to write with Patti Labelle in mind singing them. Wherever I am today, because I was the principal writer of Labelle, that's where Labelle would be today."

New York black radio is dominated by dance mixes, exclusive remixes for airing on WBLS or KISS-FM. Did you like their remixes?

"Yes, it was interesting, but I don't really listen to the radio so I probably only heard a remix once or twice."

Do you like the idea of someone else taking your song and remixing it?

"I don't particularly care. When I finish with it I'm finished with it — it's no longer in my possession. I think it's great that people want to be creative and expand on something someone else has done. When you hear it, it might push you to think of something else. I like that."

Do you find the mixing of your 12" dance singles an exciting part of the work?

"Oh, yes, I love mixing. It's like painting a picture — each time you can paint it differently."

Did your 'Keep It Confidential' video get aired on MTV?

"No. There was a whole big problem because one of the New York news shows came to watch me film it and they also — by co-incidence, I guess — went to MTV the day they were having their meeting about what new videos they were going to play and the first video up was mine. When they showed it on the news they said they thought it was good for their format but they had too many new videos that month. There was also a problem with a show I did for a programme called *The Cutting Edge* and somebody asked them to take my segment out because I wasn't rock 'n' roll, or something like that. I don't understand and I don't even try to understand."

I saw an interview once where you said "I love power chords." Were you referring to the sound of 'Busting Out' or just ideas for the future?

"No, sounds like in 'Busting Out' — and I like very strong music, very powerful music. Rock 'n' roll ... well, more rock than rock 'n' roll — the guitars that the Who would use. Just a lot of guitar."

When we spoke to Nona she was at Electric Ladyland studios in New York, about to commence mixing her new album, once again co-producing with Material. Any major changes?

"It's more aggressive and it's very rhythmic, very edgy. A lot of guitar, not very much synthesiser and a lot of percussion, very chantlike but still with melody and lyrics."

The *Nona* album was quieter. It was yet another period of searching. It was my first time working with Material on a whole album and I think the qualities we were bringing to it had not transferred yet and melted into one perspective, which it has now."

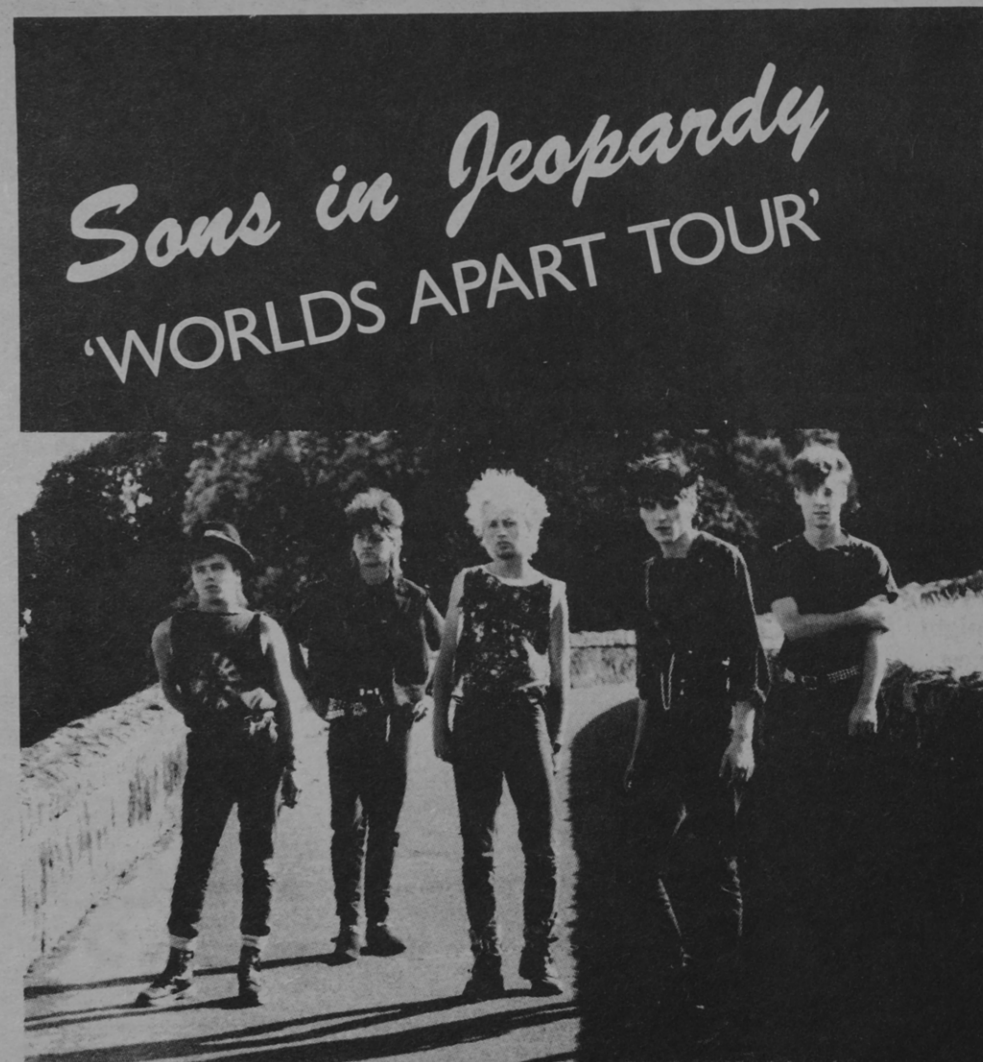
Do you find rock guitar compatible with your musical heritage, your soul background?

"Yeah, it's according to where you place it and how you use it. It's something I feel very comfortable singing with and it has the power that I need underneath."

Do you like the Eddie Van Halen solo on 'Beat It'?

"Oh, yes, I thought it was great. I thought the guitar on that whole song was one of the best guitar tracks I'd heard in a long time."

Murray Cammick



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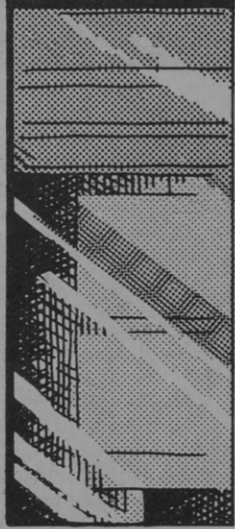
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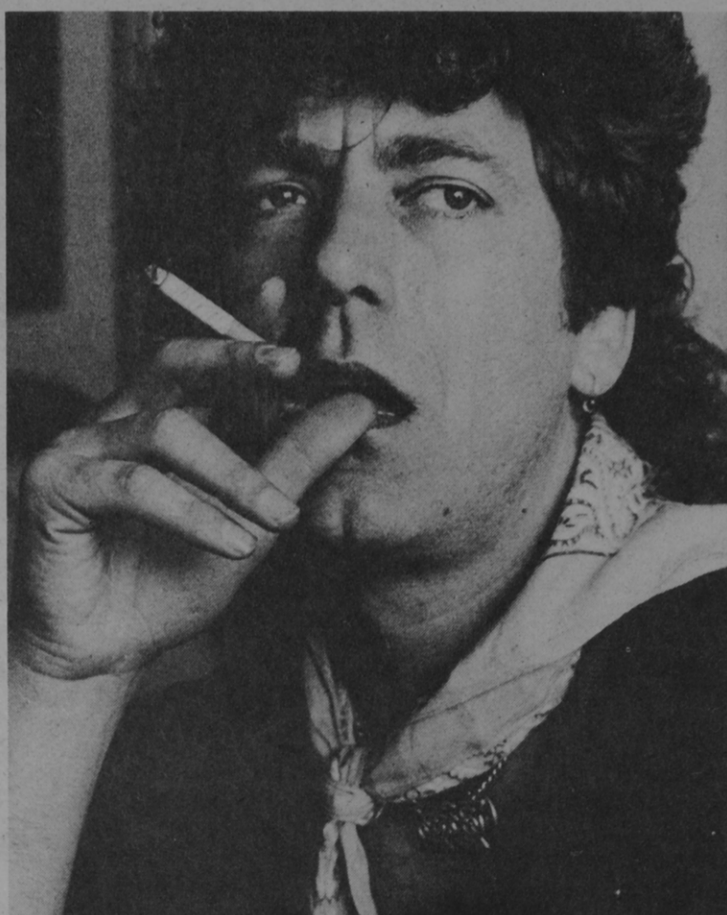


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ROBERT PLANT

Indulging in a near-primal scream approach to vocalising, Robert Plant, with Led Zeppelin, belted out a series of heavy classics which made the band a household name in the 70s.

On the death of drummer John Bonham the band ceased to exist and Plant retreated into the clubs, playing blues-orientated material with a bunch of musicians called the Honeydrippers. With that band's guitarist, and long-time friend, Robbie Blunt, he opted for a more challenging venture and recorded the fine solo debut *Pictures at Eleven*. Out of that album came the nucleus of his new band and they recorded the highly successful *Principle of Moments* before taking to the road on an exhaustive tour through the UK and the States.

I spoke to a relaxed and cheerful Robert Plant at the new stop-off point for visiting artists, the Sheraton Hotel, prior to his only New Zealand concert at Mt Smart Stadium.

In contrast to your days with Led Zeppelin, have you found the transition to taking your new band on the road for the first time difficult?

"I'm far more conscious of what I'm doing now. Led Zeppelin was just a natural reaction to getting up in the morning. People in the equivalent position to myself, perhaps Townshend and McCartney, who go off and do something on their own may choose to carry the flag of the past directly into their new work, like Townshend using some of the better Who material he wrote, but I wanted to make it a virtually clean break."

So no Zeppelin material?

"I'm never gonna change that."

Have you run into problems with audiences wanting the Zeppelin standards?

"A little bit in England. All being well, within 10 minutes the show has a momentum of its own — whether they want to hear 'Whole Lotta Love' or 'Communication Breakdown' — this compensates because of its intensity and dynamics, which is the only thing that is akin to the past."

Your last album has a more mellow feel. Are we going to see a more mellow Robert Plant in future?

"I doubt it. It's pretty much a mirror of the emotions I felt at the time. There has to be change. I can't write 'Big Log' a thousand times."

'Other Arms', the opening track, seems like a hangover from the first album.

"It's a piss-take. It was written intentionally to take the piss. It was like having a sarcastic nudge at all that adult-oriented radio rock in the USA, where there's no style, no distinction at all — it could be Loverboy, it could be REO Speedwagon. We mean it when we play it, but at the same time the whole mental approach was yeah, let's get on that bandwagon and then we'll start the album."

Principle seems much more a group effort.

"That's pertinent because it means the band is becoming more and more a band. I have a good time with those fellas. It's more comfortable writing together, whereas before Robbie and I knew each other and the others were virtually strangers."

You've used a variety of drummers on your recordings and you started the tour with Phil Collins on drums and now Richard Hayworth is with you.

"Yeah, Richard's with us more or less permanently. Phil wanted to be a drummer in a rock 'n' roll band but we are not a rock 'n' roll band — the music never actually takes off. Besides, his Genesis commitments take up his time. Richard fitted in instantly, even with the Barriemore Barlow stuff, which is not easy to play. Barlow's contribution to the last record is probably the most imaginative drumming I've ever heard — it was like musical geometry."

Zeppelin's concerts were always dominated by a standard — like 'Stairway to Heaven'. Has a new standard emerged from the current repertoire?

"I think 'In the Mood' is actually doing that, because it has a kind of hypnotic quality. None of the stuff is lightweight, straightforward pop. I'm noting reactions — 'Horizontal Departure' seems popular, 'Slow Dancer' is probably the most popular."

Are you presenting new material in the current show?

"No. We've got lots on the shelf but it has a different feel again. I mean, I might as well be back at that place we played 11 years ago because I've some stuff that would make people's

hair curl. Those who like the thunder and lightning approach. I want to draw on a whole new crowd of people."

How about your stint with the Honeydrippers?

"It was just a fun thing. I was in a position where in the imagination of the public I was locked in my ivory tower, which is where I've never been. I've seen it and I've seen people waving from windows of ivory towers but I've only waved back and walked off. The only place I could start again was in bars and clubs, to go out and play without any bullshit and advertising. Lots of people do it, but if you're Mick or Keith you can only do it one night in one town and then you've got to scarpers again. But I did it because I had to, from the time we lost Bonzo, I had to free myself. I couldn't hang on with Jimmy waiting to find the right drummer and trying to write songs that were a bit different."

"People said you're mad and I said 'yeah, but I'm playing and having a good time and getting paid 25 quid for it'. I had to start shaping and getting to know people without the kind of massive psychological disadvantage that I had, coming from such a gargantuan beast. 'Sons of thunder', it said in your newspapers the last time we left. I've danced with the sisters of mercy."

In Led Zeppelin you were writing with Jimmy Page. Is it the singer-guitarist collaboration again?

"No, it's not. In fact, it never really was like that. In the latter days, it was me and Page, because I used to be at the rehearsals and he would still be in bed. And it would be me and Jonesy and Page would come along and say, 'Oh why don't you do that?'"

"When we did *In Through the Out Door* it was Jonesy and I and Bonzo in the main. Now we get in a room and just play and if anybody comes up with anything at home it's always embellished by the team. Everybody's really keen, it's not a closed shop."

Would you describe yourself as a traditionalist?

"No. The one thing I can't be is a traditionalist, otherwise I might as well just go off and play with Ten Years After or something, but I'm not of that ilk. I come from the corner of the room and the side of the dish, if you like."

You haven't dabbled much with synthesisers?

"The keyboards are far more prominent on the present album but you can't use keyboards too much without becoming unemotional. You have to have the guitar to give it some feel. I suppose when Big Country brought guitar back into modern music we were all saved, although we hadn't been anywhere."

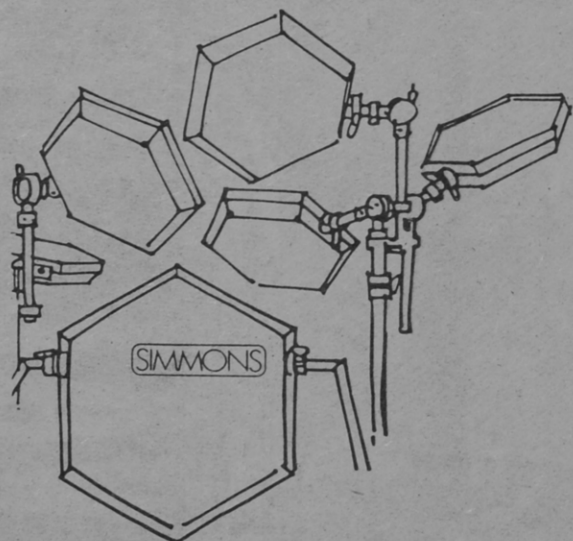
How about the rise in recent years of bands that are clinical in sound and depend on flashy videos?

"Absolutely, yeah. A lot of bands must have broken up because they got bored stiff with it, a lot of it was so uninspiring. As far as video goes, I agree that flashy videos, or state of the art, as they call them in America, have become the order of the day. I think 'Big Log' was among all that."

"Our current video for 'In the Mood' takes the piss out of the whole thing. I thought well fuck all this big cars and emotive women dripping all over the screen. You can only go so far with three minutes of video. So long as I can feel comfortable with how I'm representing myself on video then I'll play the game. If I don't lose so much potential exposure for my songs."

David Perkins

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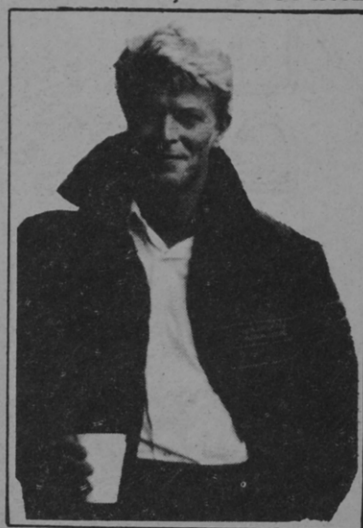
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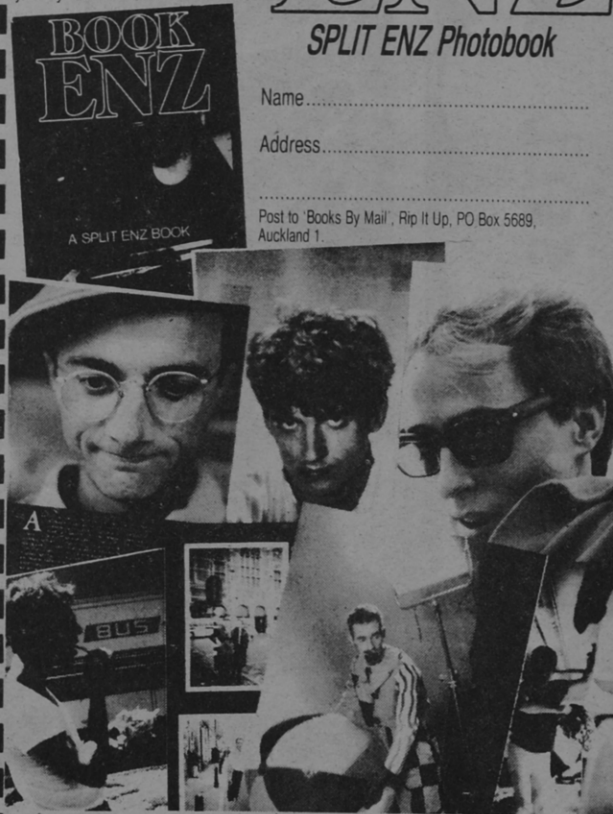
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NEIL FINN

"I think it's crunch year actually," said Neil Finn buttering another piece of toast in his motel room in Dunedin's Leisure Lodge. "The band's at a crucial stage of its career. We've been going for a long time and we need new challenges and we need to arrive somewhere definite."

It was the morning after Split Enz's first Dunedin concert. Finn had slept in and had to phone room service for a late breakfast and so inbetween mouthfuls of tea and toast he unravelled the current state of Split Enz.

There's a strong feeling within the band for what we're doing but it's getting harder to keep committed to the unerring Split Enz trail. Tim going off to do his solo album sparked off thoughts from the others of what they could be doing without Split Enz. Eddie could write great music scores for films and sometimes I find the idea of being in a two guitar band appealing. And you become aware when you have a long history of, shit, what can we do now? We need unequivocal international success as that would be a real spur to us now and we'll re-evaluate our position when we come to record. We don't want to spoil the memory of what we've had by continuing too long."

Conflicting Ideas

Neil Finn's disillusionment with the band's present position sprang mainly from his dissatisfaction with the latest album, *Conflicting Emotions*.

"The album was confusing because we hadn't communicated as we usually do before an album and we all had different ideas. So overall *Conflicting Emotions* hasn't got a band sound or feeling and, for me that was the biggest disappointment."

"It's important that on our next album we sound like a real live full of energy type band again. I like the songs on *Conflicting Emotions* but we're being very self-critical at the moment, analysing what we are, wanting to stay relevant."

We wanna put out a record that's up there with the best anywhere otherwise we don't want to bother. If we can achieve that then the future's assured. We don't want to accept any compromise on that, we don't want to be confused again in the studio and we want to record the next album very soon around April or May."

Conflicting Emotions concluded what had been a frustrating and comparatively fruitless year for Finn.

"At first we thought we'd have about six months off, just long enough for Tim to do his solo album and then back into the studio. But as in all things it ended up being longer and I didn't adequately prepare myself to do enough things. So I sat around, did a bit of production for Karen Ansell who used to be in the Reels. Dance Exponents rang me up and asked me to produce their album and I might've if I'd known I was going to have so much time."

So the only things I had were my songs so I was determined that they were getting on the album. Tim, on the other hand, had a very full year and although I don't like some aspects of his album, I can appreciate that it was great for him to do."

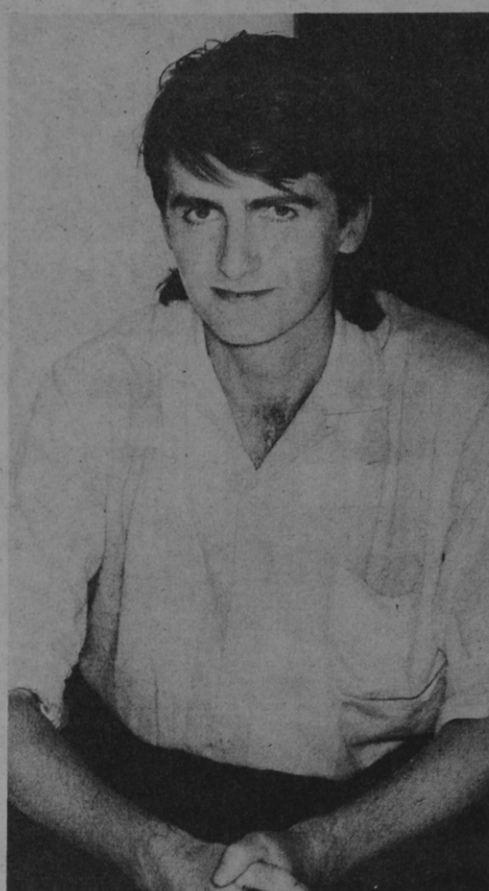
Live Ch-Ch-Changes

Not only is the band in a state of flux with its recording philosophy, but their live approach is also under revision.

"We decided after the album that we needed more strength in the bottom end of the band. Noel did tremendously well on drums but he's really a percussionist and although he had a good feel, the rhythm section was on the light side."

All the best dance music these days has this very solid drum sound and, although we don't want to jump on that particular bandwagon, we felt that we weren't capable of doing that even if we wanted to. So we chose Paul Hester (from Australian band Deckchairs Overboard) because he was so simple and dynamic and he has an enthusiastic personality."

The band's first Dunedin concert was played to a packed town hall. What was immediately obvious was Hester's drum kick and the fact that the band was closer to a lean, tough rock 'n' roll sound than they'd ever been.



"That's a conscious movement. We are very conscious of breaking out of old patterns and we'd like to pare the sound down quite dramatically. So we are different but we'll be even more different once we record with Paul."

The show was well received and the band seemed to be enjoying themselves on stage. But this wasn't the impression gained by the *Otago Daily Times* reviewer the morning after who believed Tim Finn seemed unhappy ... disinterested ... he wandered off stage at odd intervals' and who concluded Tim did earn something of a reprieve on standards such as 'Dirty Creatures', 'One Step Ahead' and 'My Mistake'." Whose mistake?

Neil read the review and smiled.

"That faux pas undermines the reviewer's credibility a bit. Last night was pretty relaxed. As the guy said Tim felt relaxed enough to wander off stage. He was in a good mood last night so that was a misinterpretation."

"Tim is moving into a stage where he wants to feel more relaxed on stage and so let the show flow more rather than jumping around like a maniac with over-the-top energy. It's great on some songs and great when he's in the mood but he enjoys a balance more now."

Do bad reviews annoy the band?

"Tim and I tend to take more notice of everything probably because we write the songs and because we're a bunch of Irish whackers (laughs) from Te Awamutu whose family are pretty intense about various things. They always hurt, it's like being called names at school, but there's the occasional negative review that's quite justified where the person is making some constructive criticism."

The warmth of the Dunedin reception was typical of the response throughout Split Enz's whole tour.

"People are used to having a good time when they come to see us and the band does create a happy atmosphere. This is borne from the fact that we see ourselves as entertainers as important as anything else."

Has the band ever thought about performing without costumes and props?

"We've done it really. The costumes we're wearing at the moment are causing some controversy as not everybody likes them. I think they're good costumes but Tim feels more inclined to be dressed in casual clothes now on stage. And we've become more like that. These costumes are more extreme than anything we've had in years but there again there's a tradition of coming to see Split Enz which is that we're gonna look completely different from anybody else. At the moment, we can't make up our minds as to how we want to look."

From conflicting costumes to covers, namely the airing of 'Dock of the Bay' as an encore. A fine treatment, but why bother?

"It's always been one of Tim's favourite songs. He did a series of shows in Australia last year playing his solo stuff and he did that song and he enjoyed it. It's quite a good song although it's a bit slow but we thought we'd chuck it in when we felt like it."

On *Conflicting Emotions*, Neil Finn's songs are easily the best. 'Strait Old Line', 'Our Day', 'Message to My Girl' and the superb 'The Devil You Know' are proof enough of his growing craftsmanship. Yet 'The Devil You Know' never made the concert. How come?

"We haven't played it yet on stage as it's a difficult song to arrange live. We used a drum machine on record and we didn't want to use one on stage, we don't believe in that as drum machines are for solo artists not for bands where a drummer is still better. So when we tried to arrange it for stage it didn't have the same feel with real drums and it's always more difficult to fit slow numbers into a set as you're always conscious of keeping things up and everybody bopping around."

"It's a shame because as a song I think it's one of the best I've written. I wrote the whole song in about half an hour and that's always a good sign because the lyrics are very focused and fit the flow of the song."

The Split Enz live performance centres around brotherly sword-crossing. A series of verbal skirmishes that seem rehearsed.

"They're never rehearsed. The verbal sparring is spontaneous. There's a tendency on stage for things to go over the top but sometimes these exchanges get out of hand when somebody makes too smart a comment. It's amazing the number of people who think we don't like each other as we can make it look quite real."

Has performing live been difficult?

"No, but I found it difficult playing guitar as I'd never played electric guitar before I joined Split Enz — which is crazy — but at the time they couldn't find anybody else who had the right ideas. I'll never be a technical wizard on the guitar but I feel competent enough to relax. As a live entertainer I was naturally inclined to jump around a bit but sometimes that's my undoing as I topple over mike stands and things."

When all's said and done it's the live Split Enz performance and the corresponding immediate positive feedback that has kept the band trucking.

"As long as we're enjoying it and we feel united then there'll continue to be a band. So we wanted to make sure with this tour that we did that and I think we've achieved a fair bit. We're much more in tune with each other now after a couple of months on the road. We wouldn't continue out of sheer stubbornness or comfortableness. We don't want to be a cabaret version of what we used to be. That's why every time we come back we want it to appear that we've done something in the last year."

Going For A Song

"I'm committed to being a songwriter the rest of my life, that's the most important thing for me. The band's right up there but my songs come first. I know when I really click that I'm capable of writing a damn good song and I wanna get better and better."

On the tour Finn had been carrying a four track portable tape recorder which he'd been using to put down the bare outlines of songs. Does he find the process of songwriting a hard road?

"It comes in phases. It sounds corny but it's still a magical thing for me. I can't figure out where it comes from. Ideas come easily but I still find lyrics, finishing and arranging hard work. When I joined the band and started writing Tim initially helped me with the lyrics and I still find that the hardest part of songwriting."

Is there a brotherly rivalry in songwriting?

"Yeah, a healthy rivalry. It's never been negative but there is rivalry. If Tim comes along to rehearsal after he's written a really good song and it clicks with the band, I think shit, I'll have to write something now. I think that's good."

Finn's commercial baptism into the songwriting scene was the mighty 'I Got You', a great song in any year and the required confidence booster for the Judd replacement.

"Back then I thought it wasn't an extraordinary song. We just did a good arrangement of it in the studio and it was right for the times. At the time I was a bit embarrassed by it because it was so basic but the band thought it was great. We feel now that it should've been a world-wide smash a la 'Who Can It Be Now?' as it was bigger than both Men At Work records in Australia and New Zealand."

As it was, that single and the album *True Colours* gave Split Enz the breakthrough that they had worked for during the 70s. Would the band have survived if *True Colours* had flopped?

"That's hard to say as at the time we said to ourselves that this album had to do it or that was it. Mind you, we said that a few times and still continued. It was a crucial point for us and we needed success. We had bloody credibility up to our ears, and that's the most important thing when it comes down to it, but ultimately your survival depends on selling a few records."

"A lot of bands over here tend to justify the fact that they're not commercial by saying that they don't want to be commercial. The art of making a good single, of connecting with everybody with something that's got quality, is one of the biggest challenges left."

A quick scan of Neil Finn's lyrical slant reveals a victim frustrated with his lot. From 'I Got You' to 'The Devil You Know' he's been on the receiving end. Somebody's always kicking sand in his face.

"I'm a fairly reserved and conservative middle-class sort of guy because of the way we were brought up. So underneath me, like many other people in New Zealand, there's an undercurrent of frustration. I'm very aware of it so I'm trying to come up with a different angle for my next batch of songs."

"But my songs are honest. For example some-

CONTINUED ON PAGE 26

PHOTO: MAX THOMPSON

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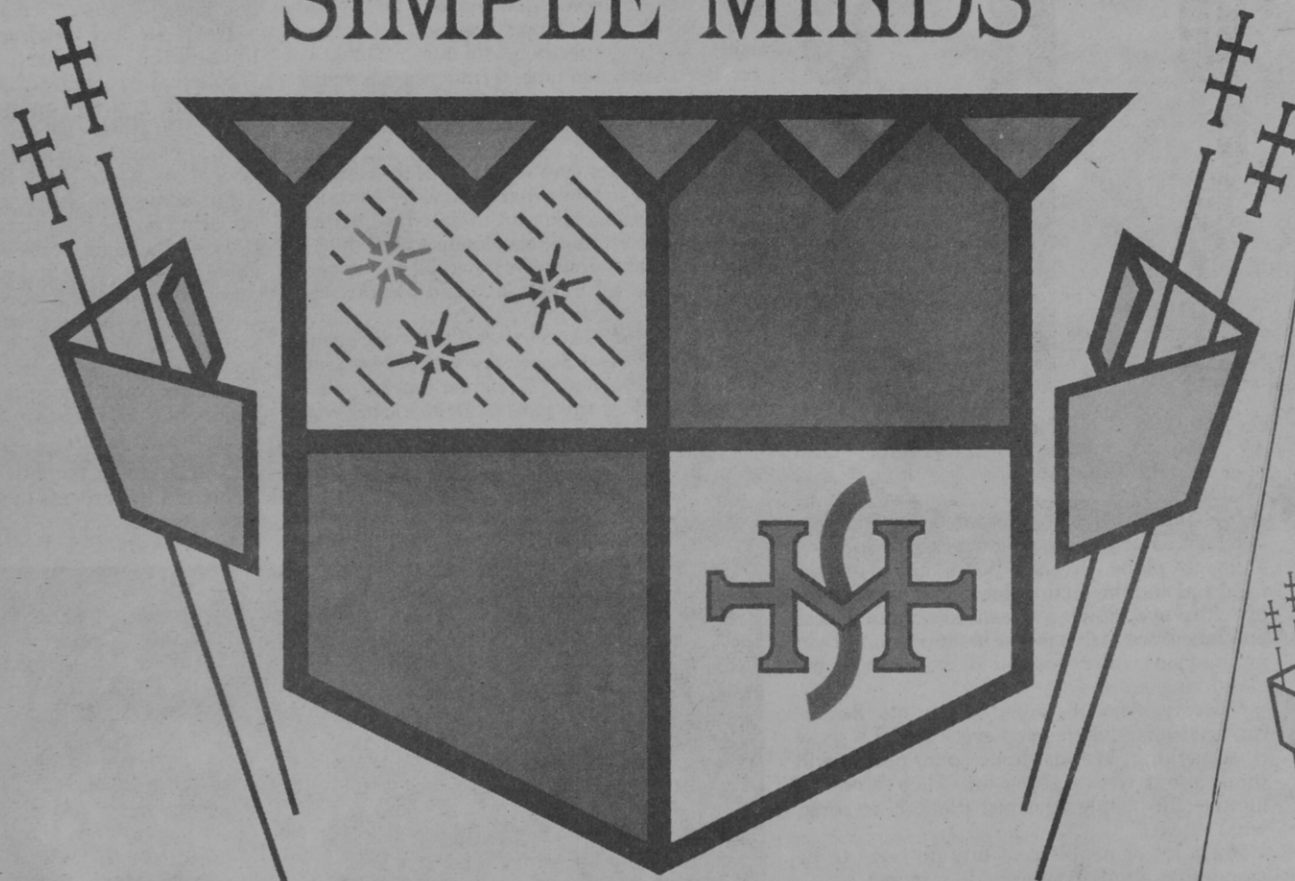
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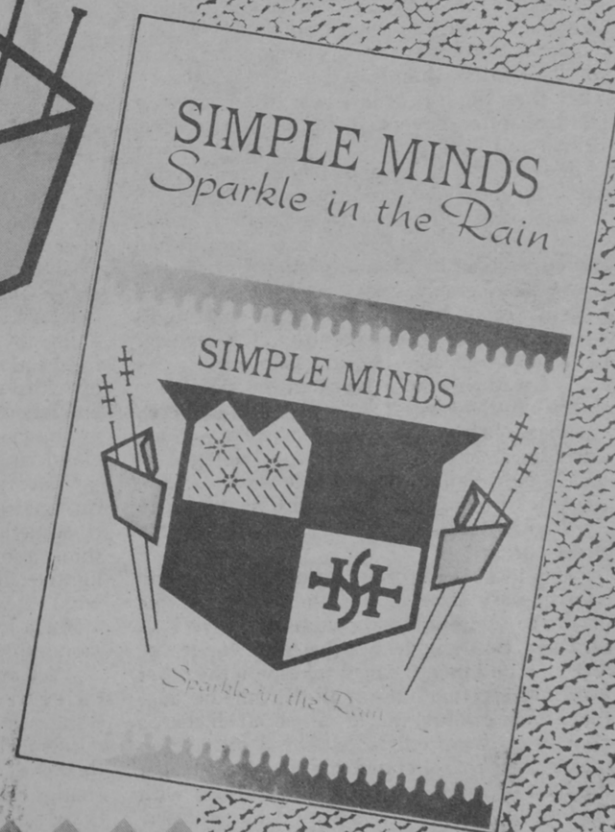
SIMPLE MINDS

Sparkle in the Rain

SIMPLE MINDS



Sparkle in the Rain



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"Oh I'm very aware of current fashion alright. I read everything, yes. I'm very much an information Hoover. But then I go. 'So that's what they like is it? That's interesting'. But I'm very independent. I know what I like."

Annie Lennox talking, but her comments are only indirectly about clothing or makeup, despite the fact that she's just spent ten minutes giving detailed instructions to her wardrobe keeper ('Check up on the silver shoes'). It's barely an hour after the Eurythmics' stunning performance at Sweetwaters and another assistant is busily packing things for the drive from Pukekawa back to Auckland. The entire entourage has the chance of only a few hours sleep before their 9 am flight to Europe in the morning. Lennox, however, seems oblivious to the bustle as, sartorial considerations put aside, she discusses something far more important — her music.

"If I were to sit down and make a list of music that really moved me it's got nothing to do with cults or movements. I've always been sort of open. But I have got very strong tastes. I know what I like. And it can include, oh, Siouxsie and the Banshees and then Glen Campbell. And why not? In the past, back to the Tourists, we were put down you know, for having eclectic tastes. Now I think people are starting to own up. Everybody wants to identify themselves with somebody or something but sometimes they're afraid others will laugh. It's all about other people's opinions. You've just got to be yourself and not worry too much about what others might think. As soon as you can do that with confidence most people will accept you and then you're one step ahead. Even the press can come around."

Both Lennox and her partner Dave Stewart are well experienced in handling the press by now. After the years of critical flak in England over the Tourists not being 'credible', there came a quiet turnaround with Eurythmic's first album *In The Garden* (unreleased in New Zealand). Then their big hits of last year brought major features, often covers, in virtually all the big British and American music papers. So it was understandable that Dave Stewart should greet *Rip It Up* with quiet confidence when the paper's reporter was ushered into a small crowded caravan backstage at Sweetwaters. Stewart had smiled, shaken hands and gestured towards a corner seat. Looking very much the tousle-haired Regency elf he had happily begun chatting as soon as he saw the tape-recorder. The reporter hadn't even phrased his first question.

"The way we see the world at the moment is that it's in the biggest clash of cultures there's ever been. In places like Bangkok we're walking down the street and there'll be a girl doing traditional dancing and right beside her there'll be a cop with a gun, all underneath an advert to fly Thai Airline. I filmed that exact scene on a street corner."

"This idea of two things clashing is behind nearly every song of Eurythmics, from love affairs to socio-political situations. 'Love Is A Stranger', for example: one line takes you in one direction and then the next takes you the other way. We create a tension all the time because that's what exciting music's all about. If there's no tension it's predictable, like a lot of pop music. You hear a chord and you know what the next one will be. You can also do it with the words. You hear 'Hey baby let's get down' or something and you go 'Oh yeah — blah, blah'. But we like to make one statement and then when you think you know what you're expecting ... Whap! Because that's what's happening to us when we're walking down the street. So that's the way the records are."

There is certainly a measure of the unexpected in the lyrics to 'Sweet Dreams (Are Made Of This)'.

Stewart nods: "Right, and what we're saying in the middle part there is that, in the midst of all these diverse things that are happening, all you can do is (and he begins singing softly) 'Hold your head up — Moving on. Keep your head up — moving on'. When you're living in the society we're living in you've got to keep your head up and not crumble before things, thinking of the bomb or the massive starvation or whatever. Otherwise you'd probably commit suicide or something. You've got to hold your head up and use your energies to push through."

But if Eurythmics intend such a definite social-consciousness raising in their songs, do they really expect their audiences to pick it up?

"Well a lot of people see Annie as a very attractive lady and the videos are nice, but they're not reading enough into it because we do give them a glossy front. But I believe the best way is by infiltration, not winning the war from the trenches but by slipping in the back door. I think we get in the back door sometimes. Like with 'Sweet Dreams', everyone singing along to it and then thinking 'Hang on a minute; what's going on here?' Then you get people thinking, I try and do it in the arranging a bit too. It'll suddenly go left."

Yet there's a sense too, particularly on the new album, that although these opposites and tensions are still present, there's also a

coherence, a synthesis. For example, it's there in the way some expectedly divergent instrumental sounds work so well together.

Stewart nods again and holds his hands out. "Yeah, and of course that's what's happening all around us as well isn't it — different things integrating. Like in the part of London where we live there's Greek Cypriots, Asians, Italians, tons of nationalities all with their shops and different foods and languages and in among it is some old guy from, say, Wigan wandering around. Once he would've been shocked but now people accept the strangest things. It happens to me all the time."

"So what we're doing in the lyrics is a bit like Andy Warhol with his paintings of soup cans. Everybody sees these things every day, but when they're in a form of art it makes you look at them again. So our words are very simple but there is something underlying them."

Presumably that also applies to the videos for the songs?

"Oh, yeah. A lot of people think that, say, the 'Sweet Dreams' video is just a funny video — cows wandering around and so on — but it's meant as a totally surrealist comment on man's quest. You know, (singing) 'Everybody's looking for something'. Annie's pointing at a screen on which rockets are going off to the moon, yet the cow is wandering around doing the same

THE ART OF PART

things he was doing 50,000 years ago. No matter what we do, nature was always there and always right anyway. It's a Zen thing really. We're just here. If you see the video again, Annie and I are sitting cross-legged on a table in boardroom. We're meditating, trying to reach a higher plane. Annie's got a mark on her forehead and the picture goes in through there, her third eye, down a stream of consciousness and where we arrive is just in an ordinary field as musicians with cellos and all these cows come wandering around."

"I always write the video filmscripts. But we can't go explaining them on every kids TV show or something. We just hope some people will think about what's going on. They're not all lightweight people who just think 'Nice song; what's next?'"

But a lot of people certainly do seem to be wondering about Annie's public image.

"Well everybody talks to us about image but there isn't one image like Duran Duran or something. In the videos Annie plays all these different characters: blonde wig, then short hair, then she's a man. The image is one of constant change because all you can rely on is that everything's going to change. So the way we look, the music, the band, they all change."

Stewart begins to sing again, quoting from his lyric, 'Everything changes'.

Nonetheless, despite the emphasis on change, Eurythmics do seem to be establishing something like their own sound, their own approach.

"Sure. Take, for example, 'No Fear, No Hate, No Pain'. There it's as if classic Dionne Warwick is getting mixed with Ultravox and ... so many influences you have to give up. What we've deliberately done is try to create an atmosphere where no one knows what to expect and we can go anywhere. You know, on the next album I might try any combination of instruments and Annie might sing like, say, Francois Hardy, or get the Staple Singers backing her or ..." He smiles and shrugs.

Suddenly someone important looking interrupts requesting Stewart's presence elsewhere. With a gentle apology Stewart rises to leave but the reporter is not left alone as Annie Lennox, having dealt with her wardrobe assistant, slides on to the seat directly opposite. She peels a banana and calls for red wine. Up close her spiky orange hair and fine facial features are no less striking, though considerably less harsh than most photographs suggest. Enlivened by bright blue eyes and a husky Scottish voice Eurythmics' female partner is capable of transfixing any reporter.

Had she enjoyed the Sweetwaters performance?

"It was great, a gas, very easy. It was a holiday tonight. Some gigs are painful for me, physically painful, if I'm conscious of being under scrutiny. But tonight we were really up to do the gig and then there was the hour's delay with the rain. We were standing here in the caravan with our hands out the door praying

the rain would go away. The dangers are very serious with electrical contacts in the rain. It is possible for someone to get killed. The delay wasn't because we were scared of getting our hair wet."

One of the things about the show that surprised a lot of people was how very soulful and punchy it was. Had that soul element always been there?

"It's come out, out of the closet," she chuckles. "I didn't really know it was there for a long time. It was under cover. When I was a kid about fifteen — I wasn't a hippie because I was too young — I used to go to the Beach Ballroom in Aberdeen where they played Tamla Motown. But I never knew what that was. I was just exposed to those songs: 'Tracks Of My Tears', 'Dock Of The Bay', 'My Cherie Amour' ... all that repertoire was played there. And then I went to study classical music which I really regret. It was a waste of time for me."

"And then I had my first revelation about music. It was a toke on a joint ..." She laughs, "really getting stoned and listening to Stevie Wonder's *Talking Book* on a set of headphones. After listening to it, the whole album, I knew what music meant. I knew what it was I'd been searching for my whole life. I knew what had attracted me back at the Beach Ballroom. I hadn't seen the wood for the trees. And although I don't take drugs anymore — I'm a very healthy person really — I'm very grateful for that experience because it opened my mind to the enormous potential music has. The way it gets you on very different and basic levels — sexual, danceable, etc — and ultimately it gets you at your very core. And if you realise that ... well! It's the most important thing I ever learned in my entire life, that there is that core to me, to every single person. I don't have to be anybody else but me. If I walk on stage and I get in touch with that, tune everything else out ... Bang! I'm on. But if I'm not in tune, if I'm trying to impress, to be different or something, people know and they go 'Oh you're so phoney'. You don't stand a chance."

She smiles, her eyes sparkling at the reporter. "So it's great for me what we do. It's fantastic. It's so inspiring. I'm intimidated sometimes before we go on stage, absolutely scared shitless. I'll pace up and down. But then I'll go, 'Fuck it. I know what my function is and I know what Eurythmics' function is'."

"Not all groups know that. I think the groups you've got here at Sweetwaters this year know it though. 1984 should be a great year for music, being kicked off this way. A fantastic package. Very potent. I'm proud to be part of it."

Was she also proud that there were other Scots (Simple Minds) appearing as well?

Dave Stewart, Annie Lennox, Sweetwaters.



PHOTO BY KERRY BROWN

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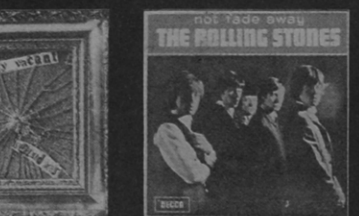
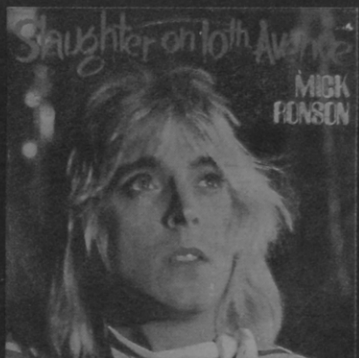
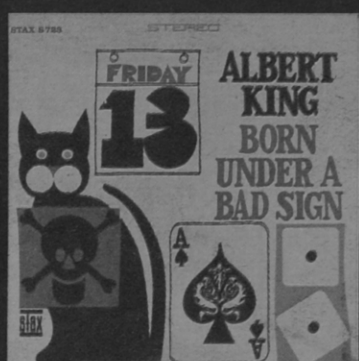
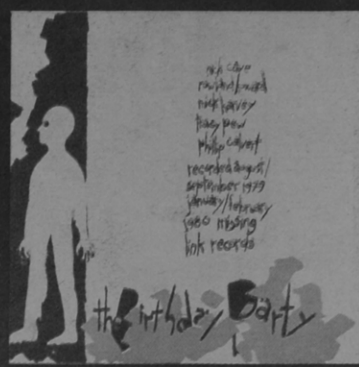
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Records

Simple Minds Sparkle In The Rain Virgin

When a band reaches its sixth album these days then you know it must have a special chemistry. When Simple Minds inked contracts in 1979 and embarked with the Magazine besotted dramas of *Life In A Day*, few people would've risked betting that they'd be one of 1984's big wheels. But that's the band's position and burden as *Sparkle In The Rain* makes its world debut in little old NZ.

Following *New Gold Dream* would be a problem for any band. It oozed hope and beauty when the masses seemed content to dance to death. So wisely Simple Minds have decided not to follow its kind but copy its nature. That means they've retained the same spirit and melodic emphasis but by hiring producer Steve Lillywhite they've opted for the amplified sentiments of U2 and Big Country rather than continuing the defter strokes of *New Gold Dream*. And

that's good news because unlike the two aforementioned bands, Kerr and co have a much finer grasp of dynamics and pathos and so Lillywhite is used to enhance their qualities rather than over-riding them with his own.

For dynamics, 'Waterfront' is unstoppable, a tidal wave of rhythm; 'The Kick Inside of Me' borrows banzai from U2 in its breakneck rhythm and 'Up On the Catwalk', 'Book of Brilliant Things' and 'Speed Your Love To Me' provide the resilient, tuneful core of the first side.

For pathos, 'C' Moon Cry Like A Baby' and the shivering 'Shake of the Ghosts' have feeling to spare; 'East at Easter' is a creeping loss and 'White Hot Day' is the album's 'Glittering Prize' in more ways than one. And that leaves the only failure, Lou Reed's 'Street Hassle', which although pared to the bone, still can't escape the author's rap.

A smart ending would quip something like 'album of brilliant things' and curiously enough that's not too far short of the mark. Scottish soul rules, OK?

George Kay
The The
Soul Mining
Some Bizarre

Matt Johnson has been on the verge of a solo career for several



Matt Johnson, The The.

years now. At one stage he had two bands, a studio unit, the Gadgets, and a live two-piece, The The. It was as The The he chose to release his debut solo album, *Burning Blue Soul*, in 1981. Though it didn't sell, it did create enough interest to coax Some Bizarre Records boss and Soft Cell manager Stevo into securing a £40,000 advance from CBS. After a year's work, the result was *Soul Mining*, a very novel record.

Many of you will be aware of Johnson's unique vision through the single 'Perfect'. A pessimist supreme, he tears at the very centre of human hopes and emotions. Both 'Perfect' and the second single 'Uncertain Smile' are

key moments in the Johnson theory, yet he has vividly remixed them. It is this adventurous instrumentation that gives Matt the edge. Warm and inviting, his music and the lyrical decay he couples with it are somehow at odds. The result is resoundingly fresh.

There aren't really any musicians on *Soul Mining*. Matt Johnson is the whole band. He writes the songs, plays the instruments, he understands his own boundaries. He knows an accordion is right for 'This Is the Day' or that 'GIANT' must have vibes and tambourines. He probably even knows he has made a great album.

Mark Phillips

U2 Under a Blood Red Sky Island

Bono thrusts a clenched fist heavenward and the Edge picks out a ringing theme. Drums complete the familiar U2 assault and the audience goes wild. U2 live — got the picture?

With that failsafe approach to live work and earnest anthems with a dash of religious fervour to perform U2 have become one of the world's top live acts. Sad to relate, *Blood Under a Blood Red Sky* doesn't adequately capture U2 live.

The rebel rousing capacity of U2's songs is muted by a production that unnecessarily and unnaturally balances Bono's vocals and the music. The guitar hasn't been given free rein to rise above the musical melee and stir the blood. Without that sound-board Bono's vocals seem to lack the triumph that he's managed to impart to a string of singles.

The greatest hits are here ('Gloria', 'I Will Follow', 'Sunday Bloody Sunday' and 'New Year's Day') together with four lesser numbers and will sell accordingly. As a compilation of likeable moments this mini-LP is fair enough but as a live record or document of U2's undoubted stage presence it's a disappointment.

David Taylor

Daryl Hall & John Oates Rock 'n Soul Part 1 RCA

Daryl Hall & John Oates make the American Top 10 so regularly that a kid I know thinks they're two of the *Solid Gold* dancers. This album is subtitled 'Greatest Hits' and for once the old cliché comes close to the truth. Over the past eleven years Hall & Oates have charted far more singles than these twelve tracks indicate. And of the two new numbers included, 'Say It Isn't So' has already earned its rightful inclusion here.

The other new one I find particularly welcome because, even if not a hit (yet?) it helps counter the sort of criticism we've all made about Hall & Oates in recent years. You know: too calculated, too cute, all smooth surface and empty emotion, blah, blah. Yeah, the cold competence of such as 'Maneater' irritated me too, but dammit, I still ended up singing it while washing the dishes.

'Adult Education' this new track's called and it shows that, when they care to, Hall & Oates can still make an honest claim to a title like *Rock 'n Soul*. Not the sleek, 70s Philly soul of their very early hits ('She's Gone' et al) but a thumping, lurching funk that could have brought a slow smile to the late Lowell George.

The rest of this collection, provided you've been around radios since 1973, you'll know all about anyway. It's the expected mixed bag of styles. Personally I could've done with a greater sampling of their push and punch — X-Static's 'Portable Radio' for example, and why nothing from *Beauty On A Back Street*? But maybe, in strict definition of the term, these weren't among the greatest of Hall & Oates' hits.

Peter Thomson

China Crisis Working With Fire And Steel (Possible Pop Songs Vol. 2) Virgin

China Crisis market the sort of happy-go-lightweight aural wallpaper that makes a) the British charts go round, and b) Human League sound like Motorhead. Producer Mike Howlett saves the day to some extent by turning up the rhythm section and reducing the vocals to just another noise in the mix. Just as well. Lead bleaters Gary and Ed can hardly carry the melodies with any character, let alone the politics with any punch. Lyrically y'see, they fall somewhere between a politically conscious Abba and Enid Blyton on speed. Needless to say the word-sheet's a mistake.

That said, however, Side Two is musically quite a success, picking up from the last album's fine 'African White' and 'Christian'. Effortless melodies, set off by some superb arrangements and understated playing, drift over imaginative (!) rhythm tracks. Then again, these boys want to be pop-stars not James Last.

Still, if they can get past the rather bizarre Simple Minds comparisons and their own self-consciousness, there may be a future yet. Meantime it's still MOR synth-soap for menopausal punks.

Andrew Rockell

Gene Loves Jezebel Promise Situation 2

Ambiguous darlings these, Gene Loves Jezebel is a five-piece with the focus on Welsh twins Mike (aka Gene) and Jezebel Aston. Their history is impeccable: Wales, London, Jensen/Peel sessions, several singles and now *Promise*, a worthy debut produced by John Brand (responsible for Aztec Camera).

Initially begging comparisons with the Associates, Bunynmen and U2 the album yields its treasures bit by bit. 'Bread From Heaven' features banked choir-like vocals and 'Influenza' and 'Scheming' — love the screaming — difficult rhythms and complex shapes. The catchy 'Bruises', 'Shower Me With Brittle Punches' and 'Psychological Problems' are more frantic affectionate punches. 'Wraps and Arms' is more ethereal, gliding along on a simple line and echoing vocals.

Gene Loves Jezebel's bitter-sweet novelties are worthy of close attention.

Dave Taylor

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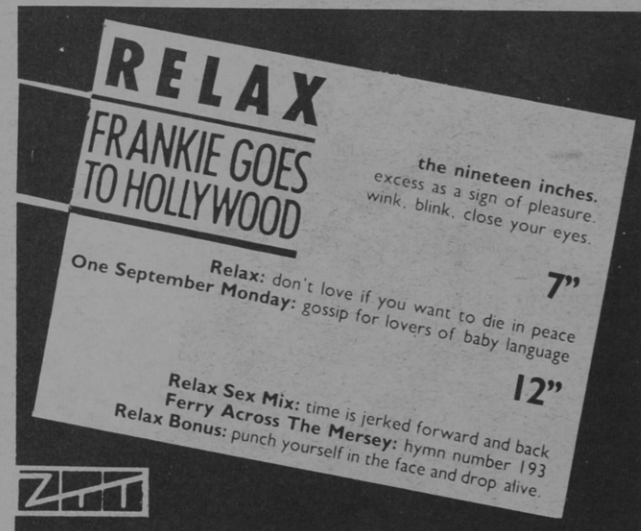
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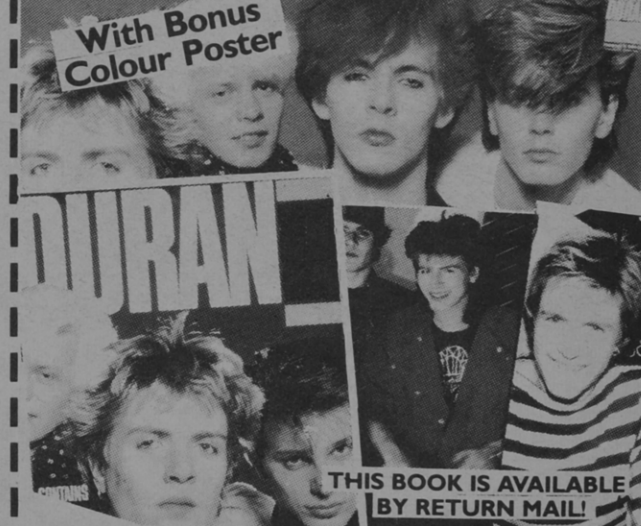
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Benatar

L I V E F R O M E A R T H

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Records

Joan Armatrading
Track Record
A&M

A sort of 'Best Of' — so far. Nothing wrong with that except there's a lot of us who think that such a package would necessitate a double album at least. As it is we get a smattering of singles and others drawn from her third album (the eponymous 1976 breakthrough) to last year's *The Key*. There's also a couple of new Steve Lillywhite-produced numbers which probably date from the *Key* sessions. Both are fine additions, yet — besides performing the function of suckering the many fans who already own all Armatrading's work and now have to weigh up spending eleven bucks for two tracks — the new songs do tip the balance of *Track Record* towards her more hard-edged, rockier material.

Sure, the gorgeous delicacy of 'Willow' and the swinging exuberance of 'Show Some Emotion' are here too but — good grief! — there's nothing at all from *To The Limit* (which some folks regard as her best ever, certainly her most flowing and spontaneous sounding).

Enough complaining. Every track drawn for this record is a wonderful song and performance by a very special, very talented woman. One of the great singer-songwriters in fact. Peter Thomson

SINGLES

Tina Turner
Let's Stay Together 12"
(Interfusion)

It's sort of sad that one of the great vocalists of all time has had so few hits. Tina's last one was 'Nutbush City Limits' and we all know how long ago that was. The Heaven 17/BEF boys put this one together for her. Originally one of Al Green's finer moments, only

someone of Ms Turner's capabilities could get away with it. This better be huge or there's gonna be trouble.

Frankie Goes to Hollywood
Relax (Zang Tumb Tuum)

Funny how funny boys always get away with shock tactics. The ad in the UK music press said "music to fuck too" and they really mean it. Thumping great everything, lots of moaning, chains, leathers, innuendos. What there's most of though is Trevor Horn's production. There might even be a song in there somewhere. Grandmaster Flash and Melle Mel White Lines (Don't Do It) 12" (RCA)

Song of the year so far. Intense but fun babeee. Flashy G spreads a healthy line in anti-cocaine propaganda over a bass line that almost shatters your spine. Irresistible dance music with more laughs than Richard Pryor free-basing.

Blancmange
That's Love That Is (London)

Last year's debut album from these two certainly had its merits but subsequent singles seem to

have lost that spark. 'Blind Vision' went on too long and 'That's Love' is sadly lacking in the tune department. Extremely average.

Lotus Eaters

You Don't Need Someone New (Artista)

Two more young wimps. Not as sickly sweet as 'The First Picture of You', which probably means more people will take notice of it. A good choice for China Crisis lovers.

The Assembly
Never Never 12" (Mute)

Vince Clarke's third working ensemble in almost as many years differs very little from his last. If you can imagine Yazoo's 'Only You' with the Undertones' fearless Feargal Sharkey warbling away then you've got the picture. Mark Phillips

BRIEFS

Monte Video (Mushroom)

The trouble with "good fun" records like this is that if you don't like them you end up as the party pooper. Aw, come on, can't you enjoy yourself? Monte Video is the Kiwi Cockney spiv who's sold a few records with his 'Shoop Shoop' novelty item and followed it up with the equally irritating 'Sheba'. Even "straight" songs like 'Hypnosis' and 'All Night Long' make Joe Dolce sound like paradise. Sale bin silliness, piss off Monte. I'm only joking. GK Bauhaus, 4AD (4AD)

Let's make this brief. Bauhaus were a pretentious, pithy little band remembered for a brace of singles of varying quality ('Bela Lugosi's Dead', 'Telegram Sam', 'Ziggy Stardust', etc) rather than for their indulgent, boring albums. In this respect you will probably find this assortment of six songs digestible because it includes 'Rosegarden Funeral of Sores', the aforementioned 'Telegram Sam' and two versions of its B-side, 'Terror Couple Kill Colonel' — one with the menacingly cryptic, strangled vocals and, by the same token, one without. It's all quite unnecessary and it's on that wretched 4AD label. Enough said. Ian Dury SIT 4000 Weeks' Holiday (Polydor)

The Billerica Kid seems to be floundering these days. *Lord Upminster* was a brave attempt to try a fresh approach, using Sly

and Robbie, and Dury would have done better to capitalise on the better parts of that experiment. Instead, he seems to have been put off by the generally negative and unfair reaction. This has sent him back to try and recapture the old glories of the Blockhead days, assisted by various up-and-coming musicians, who also co-write all the material. Still the odd flash of lyrical cleverness, but no decent melodies to speak of, and the whole thing smothered in a morass of slushy orchestration. Even Ian sounds bored. DC

LIVE

Robert Plant
Mt Smart, Jan 26.

This concert provided an interesting contrast with Led Zeppelin's gig at the Springs 11 years ago. Gone was the blistering bombast and in its place was a sound which was relatively low-key, anchored by a strong rhythm section. Robbie Blunt's staccato lead guitar style was similar to Jimmy Page's but the volume was down. Plant's voice sounded as majestic as ever, but the hysterical sound of the past was nowhere to be heard.

'Big Log' drew the greatest response from an audience which appeared to be unfamiliar with his current repertoire. Sticking to his policy of playing no Led Zeppelin covers, despite the calls from the audience, the band worked its way through material from the two albums plus a couple of covers — including Bob Marley's 'Lively Up Yourself'.

A thoroughly professional act but Plant has some way to go in taking the audience with him in his new direction. Here's hoping he returns. David Perkins

Blam Blam Blam
Netherworld Dancing Toys
Mainstreet, Jan 27-28
Tim's Going Away Party
Hobsonstreet, Feb 8.

The Blam Blam Blam reunion wasn't starting something again — it was winding up something unfinished. Doing it properly, with style. Like a happy funeral.

Two gigs at the Gluepot worked admirably, with good crowds, but the real excitement was to be

focused on Mainstreet the next weekend.

Netherworld Dancing Toys played last but let's deal with them first. Their confidence is growing, and well it might — they're getting better and better. Their biggest asset is indigenous soulman Malcolm Black. He's learning how to use his voice and when he wraps it around songs like 'Change to the Contrary' and the new ballad 'Can We Get Away With It?', welllllll ...

Friday night was supposed to be the big night but the presence of the cameras on stage made things a little uptight. That's not to say it wasn't good — but Saturday night was better.

It was a weird feeling seeing the three come on stage and hearing the old songs. 'Marsha' sounded as good as ever, so did 'Last Post'. It was good to shake to the rollicking 'Battleship Grey' again too. The PA was bigger than those the Blams used two years ago and the sound was good and the playing was often more sophisticated but the songs were still the songs.

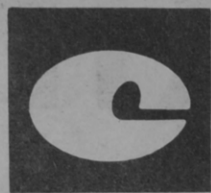
Horn-blowing guests Scott Calhoun and Andrew Clouston were used with far more verve and imagination than they ever were in DD Smash and Ivan Zagni's guitar antics on 'Call For Help' defy description. With the guests came new songs. These songs were a revealing pointer to the way the Blams would have gone had they carried on — they were different in character, inextricably linked to the larger lineup. 'Here At the Agency' was elegantly ironic and the cover 'Joanne' (about a young woman in America sentenced to life imprisonment for killing a prison guard who raped her — she later escaped) was quite stunning.

That said, the performance perhaps lacked some of the edge of the ones back then but that's understandable. It was still a better weekend than you've got a right to expect.

Of course the other aim of the reunion was to raise some money for Propeller Records. After all the costs had been paid, Simon Grigg's dad received \$3000 dollars towards the loan he made to pay the company's debts.

Of course, after the funeral came the wake. On a Wednesday night a whole lot of friends gathered in the Blams' practise

CONTINUED ON PAGE 34



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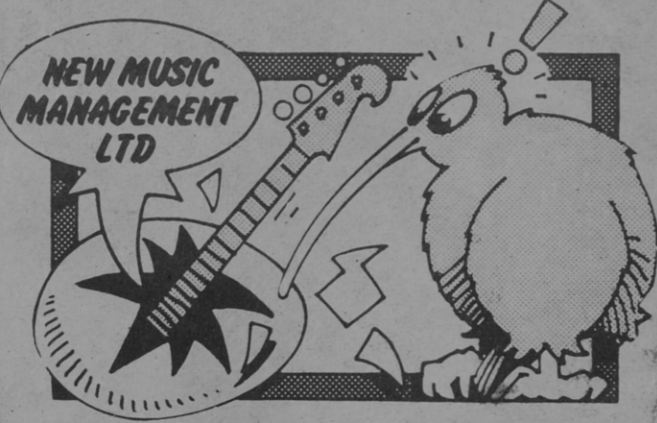
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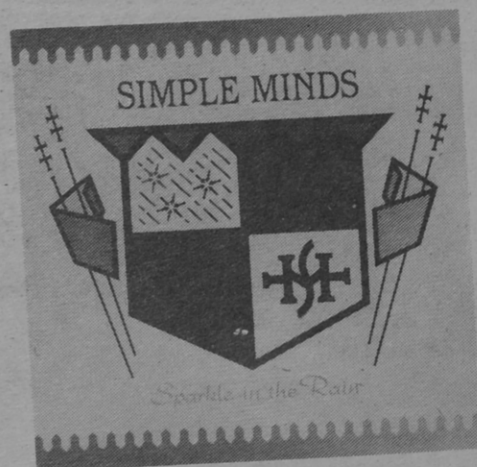
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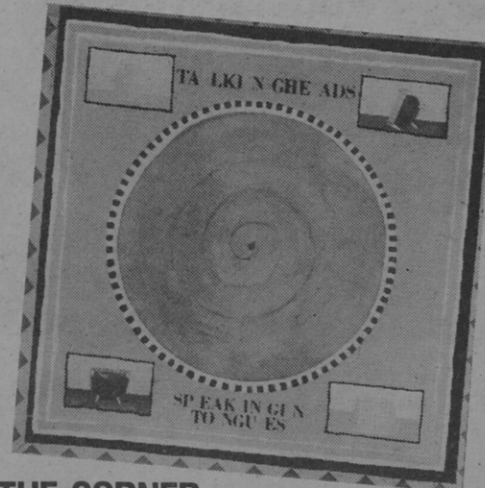
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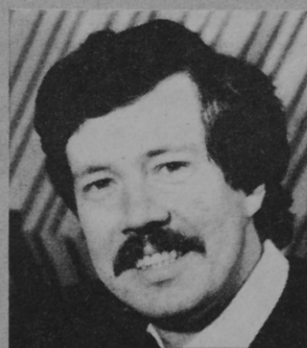
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MINDS MAY

Simple Minds are highly likely to return to New Zealand in June or July to record a live album and video.

It's also likely that the recording will be done at a free concert featuring several other bands.

Why New Zealand? Because Simple Minds like us — and well they might. NZ is the only country where they've had a chart No.1. They've gone one better than even that by topping both the album and singles charts simultaneously. RB

THE VENUE

From the unhappy ashes of SPAM, a new unlicensed club has risen in Auckland.

The SPAM premises at 134 Symonds St have been taken over, thoroughly redecorated and renamed The Venue. The man behind it is singer-songwriter Russ Le Roq.

The Venue won't have the same "alternative" slant as the previous club and will feature mainstream pop bands, booked by Le Roq. Up-and-coming acts aren't forgotten, however, and every Sunday sees a Liberty Stage ("I know it's been used before but I like the name") which will feature five or more newish bands

competing for a \$100 prize, to be decided by audience vote.

For bands, the PA will be about 300 watts a side, with a 10-12 channel onstage mix. That's comparatively small by today's standards but:

"A lot of bands use more than they need. It'll do them good to play with an onstage mix," says Le Roq.

Playing will be for a set fee — as determined by Le Roq "on merit."

When it's not a club, the The Venue will double as practise space for bands and whoever else wants to use it, at a (negotiable) rate of \$10 an hour. The PA and some backline gear will be available for a small extra charge.

PACIFIC PLAY

New opportunities in the Pacific are being opened up thanks to former Herbs manager Will Ilolahia.

Ilolahia is keen to hear from any bands or record companies who wish to travel the Pacific Islands circuit (already successfully toured by artists like Herbs and Prince Tui Teke) or have their records played on Island radio stations and in discos and fun parlours. Write to him c/- Talieva Theatre, PO Box 22, Nuku'alofa, enclosing records, demos and relevant info. Ilolahia says some NZ acts

receive more airplay in Tonga than they do in NZ, but Australian culture tends to get a lot more exposure because of the decision to cut Radio New Zealand's external service to the Pacific. He points out that any act that decides to tour the Pacific will be eligible for tax incentives — "one way of retrieving the 40 per cent sales tax." RB

MANAGEMENT

About 12 months ago Dave Moule and Brian Richardson got talking about starting a professional, comprehensive artist management service — the result was Harrington Ford and Associates.

The venture was made possible when Chappell Music Publishing got wind last year and offered the pair's proposed company the chance to take over its sheet music division in this country. This gave the enterprise a "backbone" and soon the reputations of the two men (Moule has been in the record industry for 12 years, the last six as promotions manager for RCA and Richardson has an impressive background in organising and promoting entertainment) were enough to attract a healthy stable of mainly country/MOR artists purely by word of mouth.

"Many of the people who contacted us said this was the sort of thing they'd been looking for

ages," Moule said. "They'd been doing a lot for themselves and they were sick of the phone going at home."

Richardson said the company was the first to encompass personal management, publicity and promotion and (through Chappell) offer publishing.

The pair say the new service is not looking to gun down anyone else in the field. It was for this reason that they left pop-rock artists to the agencies handling them at present. They also hope to work with record companies, rather than against them.

Harrington Ford and Co is situated on the top floor of the Polygram Records building, 77 Grafton Rd, ph 793-323. RB

RADIO BLUES

The RIU ad carrying a petition form calling for the reinstatement of Barry Jenkin and Andrew Page and their midnight to dawn alternative show in the ZM network appears to have been too effective for the Broadcasting Tribunal.

The tribunal has sent a terse letter to the ad's sponsor, Record Warehouse Managing Director Michael Dow requesting him not to sponsor another ad "as there is little value in more such paper being received in this office." The letter disclaims any ability on the tribunal's part to act on the matter.

It does not say who can do anything.

The unsympathetic tone is echoed in the standard letter to those who signed the petition — if you put pen to paper you should have received one by now. It directs unhappy radio listeners to official complaint procedures, as detailed in the Broadcasting Act 1976, a copy of which can be bought from the Government Print Bookshop for \$3.75. RB



Coalition Collaborators (Industrial C30, \$5)

I've seen this lurching, gangling outfit a couple times and loved 'em. Lots of irreverence and neat bits in wacko instruments, etc. Y'know, just my cup of tea. This is a totally live tape and as such you miss out on the great facial expressions and bodily contortions but get most of the music. Side One (wherein are found most of the "songs") is great, especially 'Fish' and 'Red Tape' and Side Two (looser, jammy stuff) is more self-indulgent and correspondingly less approachable. Be that as it may, buy it (and their earlier C90 epic 'Untied Shoelaces Are Dangerous') OK?

Ralph Bennett
Sitting in Silence/Drowning in

Screams (Industrial C30, \$5)
Curiouser and curiouser. Ralph (also known as Sonny Monday and Blind Turkey McPalmerston), a shrivelled old blueshound with stringy goatee and a hat appears sporadically on Side One, with Ralph (also known as Jimmy Plague), a hard rock throwback and Ralph (also known as Bjorn Toobiwild), a pop craftsman of some note. Side Two features Ralph (aka Jazzbo Loon), a sleazy club entertainer and Ralph (aka Cap'n Goofheart) a cut-up modern, modern sound sculptor. Ralph's great, but I'm not so sure about Ralph. Buy this and decide for yourself.

55/3 Polish Workers (Industrial C20, \$5)

I never managed to see these guys live during their 15 minutes of fame so I don't know if these five songs are faithful recreations of their musical spirit or not. If they are, then I'm not too sorry I missed 'em. But if, as I strongly suspect, these recordings are rather stodgier and lumpier than the real thing I wish I'd seen 'em. Because ... the ideas are good, especially on Side Two, where there seems to be a sense of humour struggling to cut through. Buy, if a fan. Have a listen if not.

Chris Knox
All Industrial Tapes are available from PO Box 8809, Symonds St, Auckland or Real Groovy Records in Mt Eden Rd.

RELAX

FRANKIE GOES TO HOLLYWOOD

CHAPTER ONE:
Frankie Goes to Hollywood Are Coming.

CHAPTER TWO:
nineteen inches to be taken all ways ... featuring the return of heroic pop, masters, slaves, slaughter; an understanding of the symbolic vitality of Liverpool from 1963 to 1983, a history of Amsterdam bars, the fake coming of Jesus, courage with generosity, then left, then some might, then doing it right, this ideal will grip especially those who are at home in the giant cities and in the web of their numberless interconnecting relationships.

CHAPTER THREE:
keep in mind that time's a rapid gambler who wins always without cheating — it's the law!

CHAPTER FOUR:
Tough Shit, critics.

CHAPTER FIVE:
Holly Johnson: one voice, flames, secrets.
Paul Rutherford: two voice, desire to be repeated as often as desired.
Mark O'Toole: bass, greed, speed, twist.
Peter Gill: drum anxiety, immoderation.
Brian Nash: guitar, judging eye.

CHAPTER SIX:
Frankie Goes to Hollywood are coming ... making **Wham!** seem like **Pinky!** and **Perky!**

Bogart, Casablanca.



VIDEO Bogart

More than a quarter-century after his death Humphrey Bogart remains a cult movie idol, not just in Britain and the U.S. but here too. Last year a city cinema screened *Casablanca*, initially as a four-day fill-in. Despite the print looking like blown up 16-mill and being full of jumps and scratches, this 40-year-old monochrome movie ran to good houses for over four weeks. If you were silly enough to miss it then or simply want to 'play it again', the good news is that it's released on hire-video. And not just *Casablanca*, but a selection of Bogart's other major movies too.

Although he actually made 80 films in his career the Bogart legend is built very largely on a mere handful of roles: four films with director John Huston, two for Howard Hawks, and of course Michael Curtiz' *Casablanca*. Four of these seven are currently distributed on videotape in this country by Warner Video.

The Maltese Falcon (1941) is a brilliant adaptation of Dashiell Hammett's pulp thriller and the character of private eye Sam

Spade (a role originally refused by George Raft) gave Bogart the prototype of his famous screen persona: tough but honourable, wise-cracking but wary, cynical but brave, the idealist who mocked establishment compromise and corruption, the loner who belonged only to himself. Such a persona could, and did, tip easily into self-parody — as shown in the shoddy *Dead Reckoning* televised here last month — but it didn't happen with Huston. Besides, Bogart was quite willing to step outside this character on occasion, often with brilliant results. See for yourself on the video of Huston's *Treasure Of The Sierra Madre* (1948). Here Bogart plays a petty drifter corrupted by gold fever.

Nonetheless Huston quickly brought Bogart back to his established role in *Key Largo* (1948). Here, apart from Bogart's off-screen partner Lauren Bacall, the main sparks fly from the clash with another great acting stylist, Edward G. Robinson who plays a megalomaniac mobster holed up in a dilapidated hotel during a hurricane.

And then of course, we'll always have *Casablanca*. By rights it should have been a disaster; the script was being written as it went along and even the director didn't know who eventually 'got the girl'. It is, however, a masterpiece of casting, not just in the lead roles but right down to the smallest parts. *Casablanca* now seems to have gone beyond being a mere movie and achieved the status of cultural icon. The reason has nothing to do with it being profound — it's not — nor is it simply a matter of nostalgia for a time when ethical choices were less complex. It's something to do with that rarely visited quality, the magic of movies.

OK, OK. Now for the bad news. It's extremely likely that none of your local video-hire stores stock any of the abovementioned goodies. The reason is that the proprietors claim that no one wants to see old black-and-white movies anymore. (*African Queen* is in colour.) What people want, I'm told, is ultra-violence, porn and car chases. So the remedy to this dear consumer, lies in your own hands. Demand Humphrey Bogart today.
Peter Thomson

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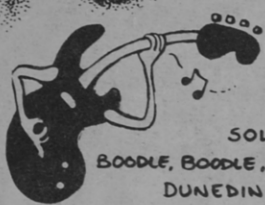
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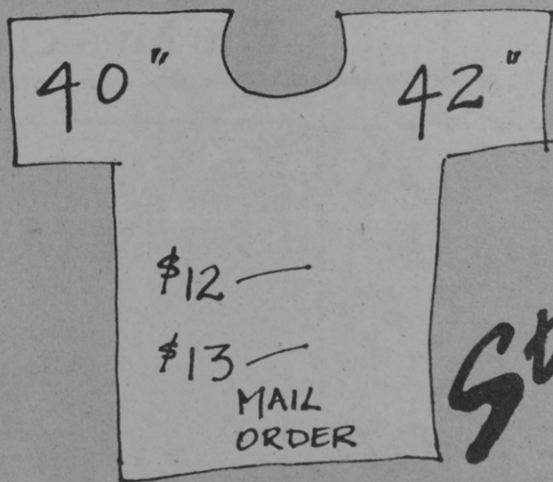
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'NEIL FINN' FROM PAGE 14

thing like 'The Devil you Know' is about what would've happened if ... It's conscience too. I envy people who don't have a conscience, who can just race through life and do whatever they like without feeling guilty about hurting people on the way. Because we grew up in a very close family and there was a religious thing there, no matter how much I rebel I'm still locked into that conscience thing. Most of the time I think having a conscience is pretty good but you get these frustrations that I can get out through songs like 'No Mischief' and 'Bullet Brain' and 'Cactus Head'.

Both of those songs are about politics? "Yeah, they're both general because I don't know enough about politics to be specific. I hate musicians who write about issues they don't know enough about. I wanted to get an every-man frustration across about politics. So there is a lot of frustration in my songs and one would ask why I don't do something about it instead of whinging all the time."

Would the Real Neil Please Stand up?

Introductions and personal assessments have been left till last.

Neil Finn now twenty-five, joined Split Enz as a result of, "pure nepotism" (his words, he was joking) back in 1979. His songwriting talents have saved Split Enz's sales although he couldn't salvage the wrecks of *Waiata* and *Time and Tide*. *Conflicting Emotions*, by his own admission, was confused despite containing some of the best songs Split Enz has ever recorded. Just over eighteen months ago Finn was married and last year he became a father. Consequently 'Our Day'.

"The song itself, like most things on *Conflicting Emotions*, became something different in the studio. Originally it was quite up but we discovered that the verse had a really unusual atmosphere by leaving it empty."

Marriage must have restricted the freedom to tour?

"No. I would resent it if it did. Sharon's very

understanding and she has no desire to come on the road and I don't want to have a traditional marriage in that respect. A lot of bands break up when people get married but I was determined that wouldn't happen."

What would Neil Finn have done without Split Enz?

"I would've been a musician. I've often wondered that. Joining Split Enz means I've learnt a lot of lessons that probably would've taken me years to learn otherwise."

"I wonder if it would be good for me to do something else, to start something with my own stamp."

George Kay

'SIMPLE MINDS' FROM PAGE 8

through a good band. I don't believe in the vanity in rock — the 'this is us and this is our songs'. I think either you're a band and good comes through you or it doesn't. It comes through them and recently I've been thinking it comes through us. You get a strength from that. Music's a force and inspiration's a force as well. I can't stand the vanity in rock — I don't like Ian McCullough or people like that. I think his band's great but I think he's a joker because he thinks it's him and I know it's not. That's just vain to think that."

This interview could have rolled on for a good deal longer but it was interrupted when Kerr was called to go backstage to prepare for the show. I was a fan before I started but 15 minutes with him engendered a new respect.

Simple Minds' unfocused spirituality shapes their music. It's a bright, youthful philosophy but it's not empty-headed. It's a simple matter of being sure never to reject anything out of hand, don't work on prejudice. The sheer joy of reaching out and touching everything there is to reach out and touch expressed in 'Up On the Catwalk' evokes its new face.

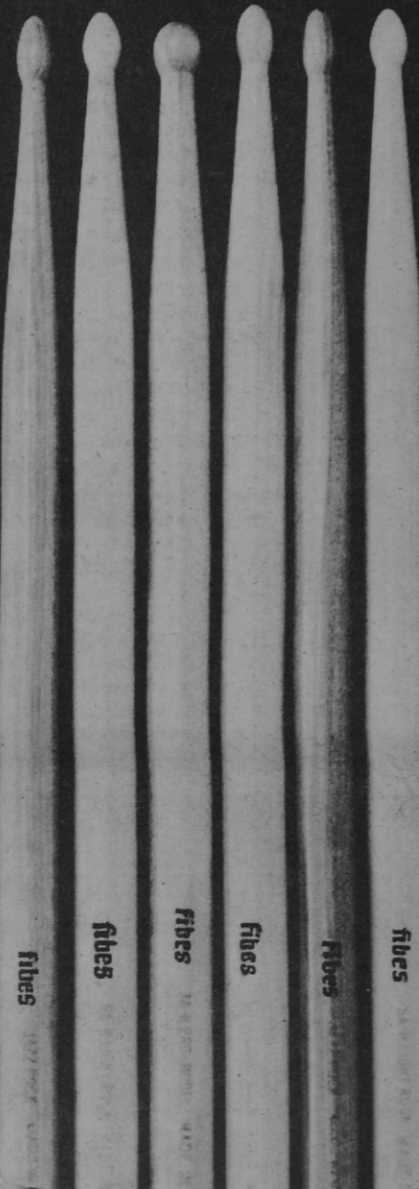
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Russell Brown

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'THE SCORE' FROM PAGE 6 the playing is superb but collectively it still didn't quite come together. An unexpected treat was Phil Judd's 'Magic Hour', which came across better than some of the originals.

AC SIMPLE MINDS: Jim Kerr jumped! ran! crouched! danced! talked! sang! had fun! He did all these things and the rest of Simple Minds joined in to make this a concert of express good humour. Said good humour wasn't achieved at the expense of hardness, though. 'The American' and 'Love Song' were surging examples of the biggest in Big Dance music and 'New Gold Dream' and 'Someone, Somewhere in Summertime' were rousing and graceful. Perhaps the only reason this performance wasn't truly brilliant was the sound — all scratch and no boom. But Simple Minds proved that they deserve better than to be lined up alongside the pale Bowiephiles who make much "modern music." The moves are derived from enthusiasm, not cool. And one more thing — the audience contact was quite phenomenal. OK? RB ROSE TATTOO ensured that Sweetwaters '84 ended with a bang rather than a whimper. Marred only by Angry Anderson's prattish verbosity, the Tatts wall of noise riffing and guitar solos that stunned even the most hardened eardrums. Ideal festival fare. AC/DC next year perhaps? CC

MOCKER: "my my"

The Mockers used to be an unassuming band who played likeable pop songs. Singer Andrew Fagan wore baggy shirts, bare feet



Andrew Fagan

and tousled hair.

Then there was a lineup change. In the new Mockers, Fagan took the stage with heavy makeup, tall hair... and a bright pink feathered suit. Some people liked it, some people got upset, some people thought it was funny. Why did he do it?

"We'd just done the 'Alvison Park' tour, I was pissed off with doing the pubs again, I felt like a prostitute. I dressed like a prostitute."

Were you pleased with the reaction?

"Well, there wasn't much aggro, which was a bit of a let down in a way. I thought guys would abuse me and call me a queer, make it interesting..."

"But seriously, a lot of people misconstrued it, I felt. They took it on face value, that it was just someone jumping round in a chicken suit, they didn't really appreciate why I was doing it, because I felt that way."

With hindsight, would you do it again?

"Yes, it was what I wanted to do at the time. But I'd make it a lot more clear as to why I was doing



Jordan Luck

it. I thought people would take that in but obviously they didn't."

Do you like the idea of intimidating an audience a bit?

"Yeah, I enjoy it. It's good to stir them up. For me, we play the same songs every weekend and I enjoy playing but it can get a bit boring. The part that interests me is getting a reaction."

Russell Brown

EXPONENT: "my hair"

In that sounding board of social action, that very focus of radical youth culture, the *Rip It Up* letters column, one issue last year dominated all others. More letters than we could print streamed in on this hot topic. And what was it that our readers felt so strongly about?

The Jordan Luck Haircut.

We bailed up Jordan in the backstage bar at Sweetwaters to quiz him on the controversial coiffure. Did he anticipate the reaction to the new style?

"I never really expected the out-



Angry Anderson

rage that was sparked off, I just grew my hair really..."

Has this made you reluctant to experiment further with your hair?

"Well, no it's actually given me the motivation to carry it on, just take over..."

And how has the reaction been live?

"In a live sense, basically the hysteria it's created is phenomenal. I just never anticipated it..."

How did the haircut actually evolve? It obviously grew during the hiatus in the band's career last year?

"Yes, it was mainly in Australia. It was sort of a mixture of influences... skiing, surfing, boots, an amalgam of all those different things."

So you did have the surfie idea in mind?

"Oh, yes, I mean seeing surfies in Sydney and of course the Timaru influence — there are a lot of surfies in Timaru. Of course, I mixed that with the ski set from Mt Hutt thing..."

Ski set? Was that an attempt to go upmarket?

"Yes, a definite move on our part."

Heading for the Metro crowd? "Exactly."

And what is the actual hair process? What was the secret?

"Let me tell you, it was quite hard really. I started off with a growth tonic, Williams I think it was called... no, McWilliams, and I mixed that with Free and Lovely and a new dressing based on kangaroo shit that I was introduced to by some Melbournites. It took a long, long time and I was very proud of it. But I think it's reached its peak."

So where does the hair go next? "I think, perhaps a 1967-68 look, a little longer perhaps..."

Perhaps dropping the bleach? "Perhaps dropping the bleach... but if I go back to black I'll look like Ron Wood."

So you're a natural brunette? "Rat brown, rat brown..."

And finally, Jordan, how do you see your hair in terms of Rock's Rich Tapestry?

"Oh, right up there with Solomon as far as influence is concerned. I think it was a wealth of talent. I have very talented hair."

Thank you Jordan. A nation of schoolgirls awaits you. Russell Brown

ROSE TATTOO

Thinking and drinking

Rose Tattoo were quite outrageous at Sweetwaters.

They were twice as loud as anyone else for a start. The Eurythmics, Talking Heads and Simple Minds coped with the size of the event with power tempered with intellect, dynamics, pacing... the Tatts turned the fuckin' amps up.

But still more excessive than the sheer wonderful noise was the behaviour of singer Angry Anderson. Beginning — appropriately — by coming out and telling a joke, he went on to raves about drink and drugs, repeatedly drank to our health and told us if we didn't like rock'n'roll we could fuck off. He just couldn't shut up. Quite the behaviour of a man doing what he bloody well wanted and to hell with restraint.

He's not much different on the phone from Sydney. Getting answers is no problem — asking questions is.

"I sometimes can't keep my mouth shut," he admits. "But that's just a natural fact of life."

So that's the way you always act?

"Yeah. Well, I've always believed in the old 'no business like show business' and a lot of things that I hold as truth I learned from movies and biographies. I've been to Las Vegas, New York and all the supposedly hip places and the real pros I've seen knew not to change the basic realities of the business, the rules that were established years ago in theatre and vaudeville."

"I think once you stop talking to an audience on an intimate level, an affectionate level, you've lost not only part of yourself but a really, really lovely thing."

Not everyone can get away with it the way I can. Some guys have to almost barter with the audience before they can establish some kind of rapport. Whereas I can go out and verbally bludgeon someone into listening or abuse them into paying attention. People accept that — that it's partly the bravado of the image and partly my good-natured bully way of getting them to warm up to the situation."

You talked about drug laws during your Sweetwaters gig — is that something that concerns you?

"Oh yeah — well I smoke drugs. There's a lot of things like social welfare, national funding for cancer and leukaemia research,

national funding for sending our teams away, the hypocrisy of the courts and the law that concern me personally."

"I'm lucky in that I can write about it if I want to, in precisely the kind of language I want to use. But I don't profess to be spokesman for everybody, I just write what I feel. Like we got criticised over 'Revenge' on the last album, which people said was bigoted and abused Asian culture but I can only write what I think."

Do you think the way you express your feelings might stop you becoming as big as, say, AC/DC?

"Well you've just got to accept the fact that I can't shut up sometimes. But we do look at the lyrics when the album demos are finished and prune out the odd 'shit' or 'fuck' that gets into it. I always say 'okay, okay' and change the word or the outright false accusation or whatever for the sake of the rest of the band or the management or the publishers or the record company... or the sensitivity of the whole race."

"But what you've got to be able to do is live with what you've recorded. If I've got to compromise a little and not say some of the things I want to because I want the rest of the band to eat for the next few years then that's not selling out or being a coward. That's being realistic and practical."

People have predicted very big things for Rose Tattoo if you can crack it. Do you think there's such a thing as becoming too big?

"Yeah, I've talked about this at length and I think you'll never really know until you experience it. I think megastardom would certainly destroy a part of what makes Rose Tattoo tick at the moment but I think if it happens gradually you can accommodate the changes. But I'm a little bit old now to change my values and the way I feel about the world and people — that'll never change."

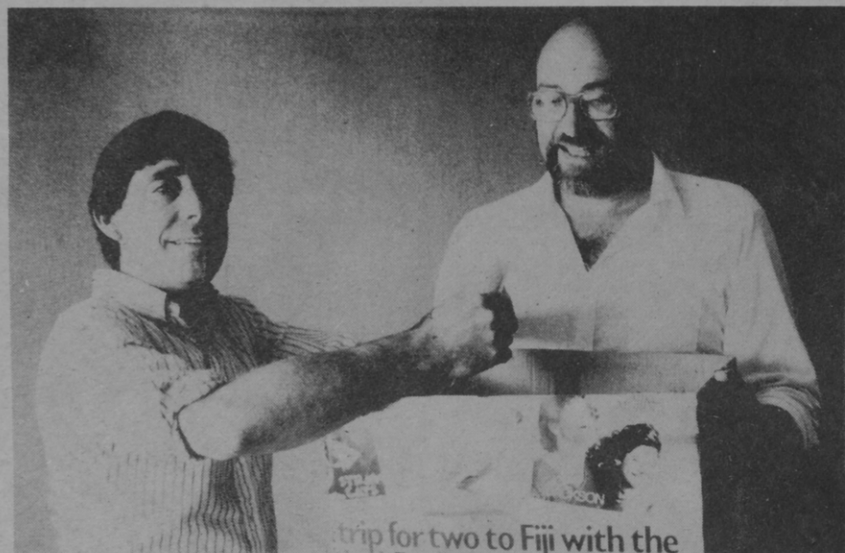
"But I think if it happens your friends should allow you the room to become a bit obnoxious for a while and buy an expensive house and two cars and a boat you don't really need and throw ridiculous parties and flaunt your wealth. I mean, if you get \$500,000, so long as you keep your head about you, you've got a right to act like a two bob laird — you owe it to yourself. You've taken years of obscurity and hardly any money."

What stage do you think you're at now?

"We're in that really scary transition from being a total cult band, loved and revered by the people who reject all that kind of thing because they've never had it. They find in their own consciousness and values that they can still like Rose Tattoo because they've never made a cracker. They're a famous band, everyone knows Rose Tattoo, but they're still struggling."

"When we do get more than comfortably off, which people are saying is going to happen, I think most of those people are going to turn around and say we weren't much good anyway. But I think the kids who've stayed with us

CONTINUED ON PAGE 31



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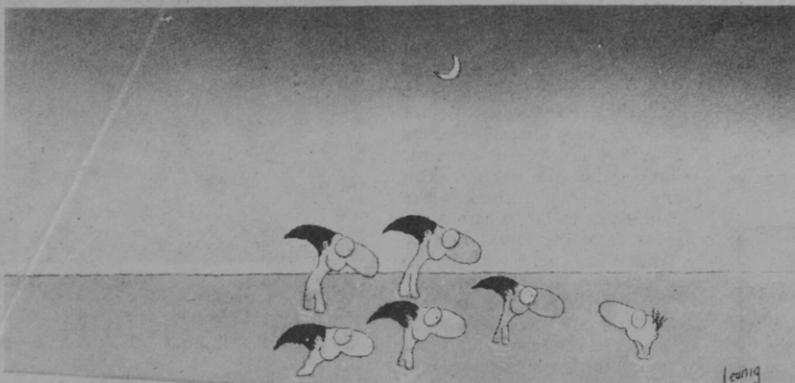
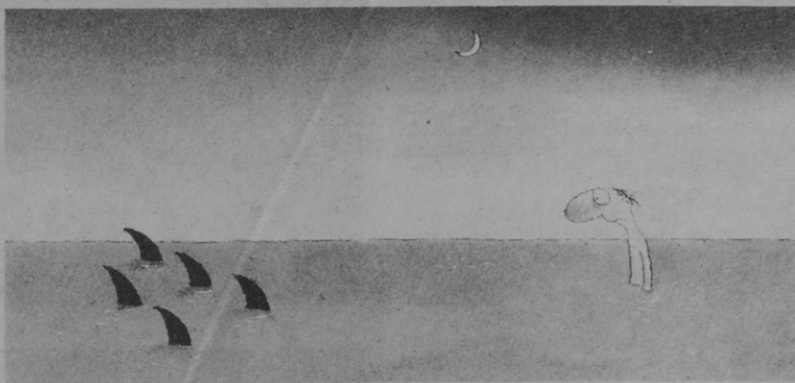
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Louie Louie
Errol
Reckless
Boys Light Up

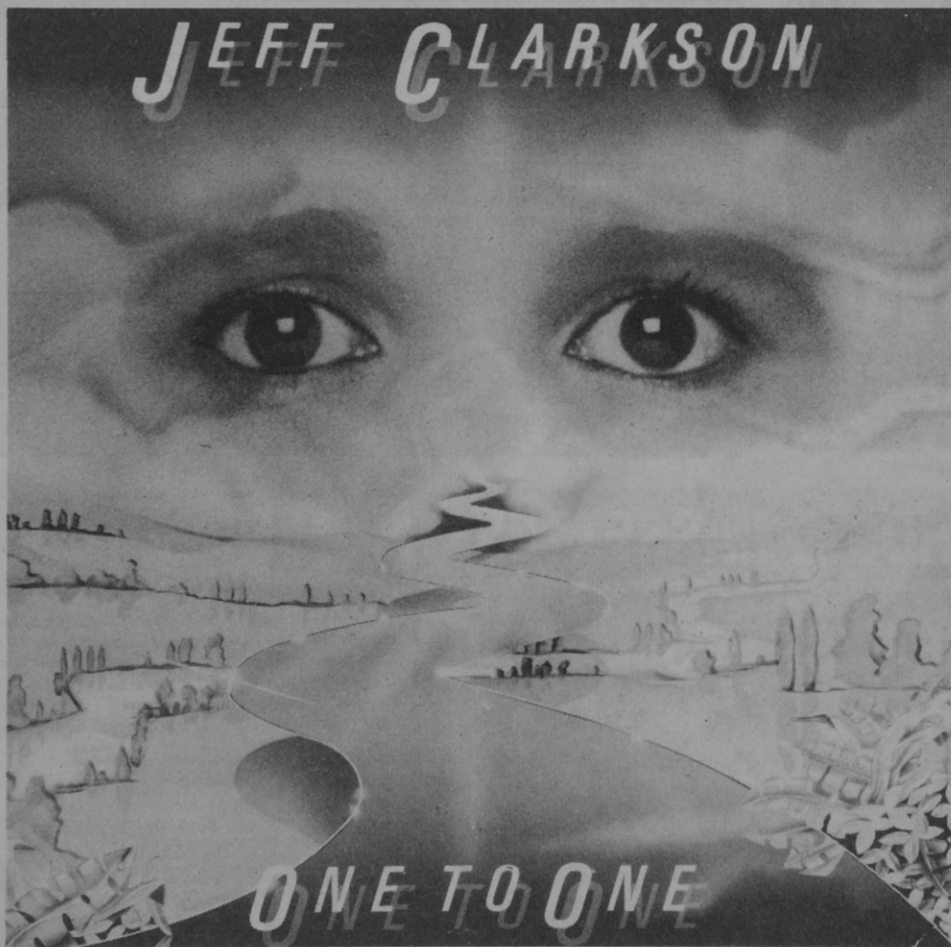
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NEW
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The Pro Fighters

The JoBoxers aren't hard to spot. The cloth caps, the braces, the trousers, the image. They sprawl under the awning of their tent backstage to avoid the sun. They're bemused by three different weathers in one day. So far. They've a long time to wait till their scheduled 12.30am start and look like seasoned pro musicians. Which they are.

Back in 1982 four-fifths of the band were swinging it behind London crooner Vic Godard as his Subway Sect. Keyboardist Dave Collard squints from under his cap and remembers.

"We had a fairly loose set-up as club band at the Club Left backing up just about anyone who sang there but mostly Vic. We played fairly cool bob and swing and wore bow-ties and cocktail smiles. One day this guy (points at sprawling Dig Wayne) turns up from New York, played a set with us, and as we were a bit sick of Vic not turning up for gigs and such



Vocalist, Dig Wayne.
Drummer, Sean McLusky.

like, we decided to give it a go." You've got a reputation as a hot live band.

"Well it's more fun than doing interviews." A surly Dig Wayne springs to life. "It's what we do you know. Live I think we're seen as

pretty tough and they say I'm a brawler but I'd like to think that live we get across the subtleties in our music as well. You know there's more going on than basic hooks and dance steps."

So how do you like your first studio album *Like Gangbusters?*

"Hey, are you the guy who reviewed it in your magazine?" More Dig Wayne charm. "What's your name again?"

Irish drummer Sean McLusky soothes in.

"Yeah, we think it's pretty much us. The studio is possibly less fun than playing live but we had quite a bit of control on what was recorded. Like Dig says the music is more intricate than first listening gives away and I think the album captures that."

Your image and perhaps your music could be seen over here as linked with ska and suchlike. Any connection?

"We've toured with Madness but that's about all. People say these clothes are an image thing but we're not stars. You know critics say we've had our 15 minutes worth already but this flitting from fad to fad is crazy. You just turn your back in London and there's something new. Gospel music was supposed to be the next big thing but there's been only one song to my knowledge. You've just got to keep doing what you're doing, keep up the commitment, keep up the live energy. You know, you might think we're blown away to come across the other side of the world to play here but it just comes with the job you know."

A comment like that and you know these guys, average age 23, have played the traps and won't be giving this game away easily. Quietly spoken bass player Chris Bostock sums up.

"I don't know if there's more success in store for us. We're writing lots more songs and the ones we have now are going over well in concert. We've played you know like to four people during our career and there's thousands here tonight. It doesn't make any difference to us really. The music will keep us going."

We talk of a few technical things, then of the girls in Newcastle and then of New Zealand beer. Dig Wayne even smiles. I leave intact.

Mark Everton



Dance Exponents



Jim Kerr, Simple Minds.

THE SOUTH...

Sweetwaters South beckoned on a gloomy Monday morning. Expectations were high for a Christchurch public deprived of top entertainment. Here then was a chance to see six bands of diverse national and international acclaim.

We entered the QEII stadium to the boldly assured sound of Netherworld Dancing Toys, followed by the pop veneer of Dance Exponents. Both bands attempted to shift the crowd from its grey weather torpor and by the numbers dancing they succeeded.

The break that followed allowed the crowd to take in the stalls on offer in the park, where those driven by gluttony waited in serpentine lines to take in the delights of Mexican, Greek, health, fast and liquid refreshments. Others

simply sat around and talked or, under various influences, passed out. Typical festival behaviour.

The first rays of sunshine welcomed in the JoBoxers, who chose to parry rather than punch. Only their stage presentation and the hit 'Just Got Lucky' saved them.

Simple Minds foraged for audience response and got it with a combination of artful swagger and seductive cheekiness. However, as my astute companion Little Weez reminded me, the transition between indoor and outdoor venue had yet to be breached by the bands.

The Pretenders at last breached that barrier. Their arena-oriented show, with guitar onslaught, was effectively aggressive and provided the first real highlight of the day. Hynde was superb, lavishing old and new material on a riveted crowd. The shame was that their set only lasted just over an hour.

Just after 9pm David Byrne sauntered on stage with acoustic guitar and backing tape for 'Psycho Killer' and with such austere beginnings began the Talking Heads revue. Each song saw a new member enter. They were simply great. The celebrations lasted on stage and off for over two hours. A break during the performance saw two Maori women address the crowd about the implications of Waitangi Day but they were poorly received.

The stutter in mood was quickly overcome and Talking Heads encored with 'Born Under Punches' and the crowd milled out. The question lingers — was it all worth it?

S.J. Townshend

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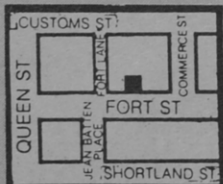
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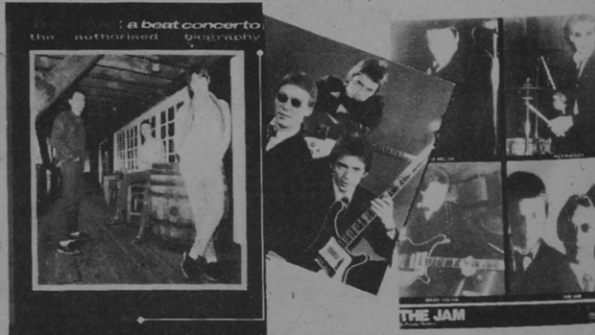
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Dig Wayne, JoBoxers.

THE SCORE...

NETHERWORLD DANCING TOYS: As the gates opened at the same time as Netherworld Dancing Toys began their set I had to be content with listening from the frustrated queues. Despite the distance, the band sounded fine; fiery with punch in the right places.

DT DANCE EXPONENTS: Now that they've learnt their way round a large stage, Dance Exponents can foot it with anyone. They're assured, professional and entertaining (qualities assisted by being able to work with a superb sound system and a home crowd). And as they're still on the up their weaker material ought soon to be weeded.

DT SIMPLE MINDS: 'Like a glittering prize, I saw you up on a (nearly) clear day.' Simple Minds have proved to be masters of the recorded moment with their past three albums and in Christchurch fast set about establishing that their unique talents are not studio bound. Jim Kerr shone in the limelight, enthusiastic and entertaining, while the others more than minded their roles. The music shimmered and soared, driven hard by the Forbes-Gaynor rhythm axis. Twin peaks were 'New Gold Dream' (which included snatches of 'Light My Fire') and the sole

encore, 'The Kick Inside of Me'. A dream, I only wish it had lasted longer.

DT JOBOXERS were the first of the starring overseas acts to take the stage. Their music and stage presence lurched and skanked between Madness and UB40 and songwise, they had excess baggage. But on the plus side they had vocalist Dig Wayne, the wonderful 'Just Got Lucky' and trousers like Coco the Clown. They just got by.

GK THE PRETENDERS at 7pm, effectively opened for Talking Heads, a less threatening prospect for Byrne and Co as Simple Minds were originally drawn to play in this slot. Still, Chrissie Hynde is gangly and packs a guitar well. Weaned in the age when guitar heroes were gunslingers, she led the band on a hard rockin' (euphemism in these parts for heavy metal) Greatest Hits. The highs were her best songs: 'Back on the Chain Gang', 'Talk of the Town', 'Brass in Pocket', etc. Tight, clean and professional — the ideal support band. Jim Kerr liked them and so did most people.

GK TALKING HEADS: Since their '79 tour this band have changed — an hour to prepare the stage proves that much. And Byrne has changed. In five years he has gone from the haunted man to the confident, blue-suited metropolitan neurotic. Everybody's hidden twitch. But there's humour there. The nine-piece band squirts beer, Frantz pops balloons, the Tom Tom Club gets to play 'Genius of Love' and Byrne wears a stuffed suit. There's fun in psychotic funk. There are new songs — no titles known — and from the old songs, 'Once in A Lifetime', 'Burning Down the House', 'Life During Wartime', 'Slippery People' and 'This Must Be the Place' win the honours. Watch that lamp. Talking Heads may be part of the established face of rock'n'roll but Byrne remains an outsider. His delivery of songs, like his solo spot on 'Psycho Killer', may have lacked the desperate sting of the early days but his feeling or personal disorientation remains genuine. And that's the core of the band's credibility. So, '84 Talking Heads were mayhem, rhythm, colour, pain and joy. All that David Bowie should have been and more.

'ROSE TATT' FROM PAGE 28 through the years will be delighted that it does happen, that we do get something back.

"When we get back from overseas they're rapt that the band they've believed in is finally getting somewhere and kickin' ass and telling people. When you're into a thing like Tattoo as a punter it's like a passion. They've really got to be staunch — we're socially unacceptable to like. I've talked to schoolgirls who say 'we've got Rose Tattoo written on our bag or something and all the other girls have Moving Pictures or Duran Duran on theirs and they put shit on us but we tell 'em to get fucked because at least these guys are real men'. That's what they see in us."

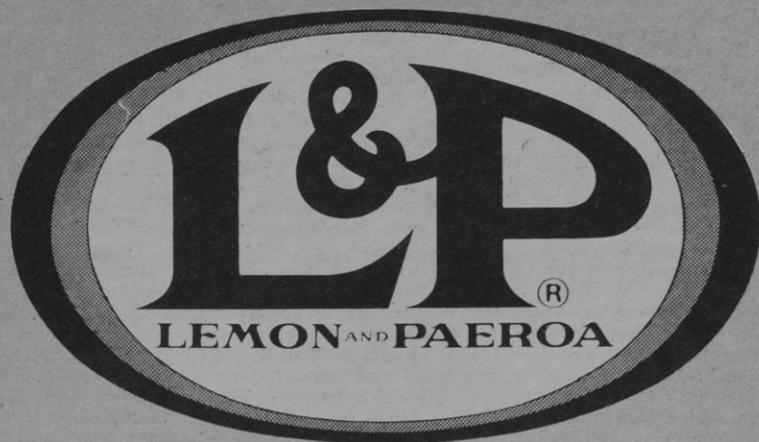
Angry reportedly had a spot of trouble coming into the country — he abused customs officers, policemen, the car hire people who wouldn't give him a car to get into Auckland city because they didn't like the look of him ...

"We get that everywhere we go, I think it's like judging a book by its cover. But it's been delightful going back into Australia the past few times. We got a real hard time at first but now they say 'How's it going Ang? Ya killin' 'em? Got a pound of coke in your suitcase have ya?' and I say, 'If you can find it, it's yours'. The customs got to know that we were more renowned for our drinking prowess than our drug taking — I mean, no one in the group has been publicly busted for drug offences but just about everybody has been put in jail for drunken brawling and so on. We have a fairly strong and colourful image as a heavy drinking band. Which we are — I mean, we drink an awful lot."

That's as good a way as any to close on Angry Anderson, thinking drinking man. He's the sort of guy you'd expect to be hiding a university degree somewhere underneath the tats — and he does; in soil biology or something equally obscure (I didn't get a chance to ask the exact details). But he'll never be at home in a research lab or an academic lounge — he's charmingly loud and verbose and indelicate and he drinks far too much.

But — as he might say himself — if ya don't like that ya can just fuck off.

Russell Brown



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Rumours

UK & USA

Doing the splits: **Altered Images** have gone their separate ways. Clare Grogan will carry on singing but will concentrate on a film career ... **Gang of Four** have called it a day ... the **Raincoats** have split on the eve of their new album *Moving* ... **John Williams** has left Sky, saying he can't contribute any more to the group ... new **Clash** lineup is Pete Howard (drums), Vince White (guitar), Nick Sheppard (guitar) and of course Paul Simonon (bass) and Joe Strummer (vocals). That's right, Joe's not playing guitar ... **Jackie Wilson** has died aged 49, after being in a coma since suffering a heart attack on stage eight years ago ... **Iggy** is to be directed by long-time pal **David Bowie** in his film debut *Repo Man* ... **Tom Waits**, meanwhile, will star in two movies this year: Francis Ford Coppola's *The Cotton Club* and another called *Stone Boy*. After those he plans his own off-Broadway show based on Frank's Wild Years' from the *Swordfish-trombones* LP ... **Eartha Kitt** has worked with megadisco techno-

crat **Giorgio Moroder** on her new single 'Where Is My Man?' ... **Frankie Goes to Hollywood** single 'Relax' has been banned by BBC Radio One because of its "obscene" lyrics ... **Bow Wow Wow** are back, minus Annabella, as the **Chiefs of Relief**, with guitarist **Matthew Ashman** on vocals. Albums: **Lou Reed** *Live in Italy*, **John Cale** *Carribean Sunset*, **Luther Vandross** *Busy Body*, **George Clinton** *You Shouldn't Nuf Bit Fish*, **Julian Cope** *World Shut Your Mouth*, **Evelyn Champagne King** *Face to Face* and (for all you lightweight pop fans) **David Lynch** and **Alan R. Splet** *The Eraserhead Soundtrack*. Singles: **Madness** 'Michael Caine', **Bananarama** 'Robert De Niro is Waiting', **23 Skidoo** 'Coup'.

Christchurch

The **Coca Cola Band War** starts at the Gladstone, April 2 and winds up April 14. It is being run along the same lines as the war the **White Boys** won last year. Prizes include money, clothing and record deals. Any bands or solo artists interested contact **Mark Cassin** at PO Box 12-015, ChCh, enclosing a photo, resumé and tape before March 17. **Gordons** will play their last gig before leaving for Japan via Melbourne at the Gladstone at the end of the month ... **Dunedin's**

Pretty Idles have signed to **Jayrem**. Their bookings are now handled by ex **Mother Goose** member **Steve Young**. Orientation festivities run at **Canterbury** and **Lincoln** from Feb 27 to March 10. Ten "foreign" (non-ChCh) bands are playing. Among the performances is a final one from the **Miltown Stowaways** before they take off to the UK to seek fame and fortune. **Young Doctors** are splitting ... drummer **Kevin Emmett** (ex **Pop Mechanix**) and guitarist **Brent Williams** are leaving **Blades** and will form "a ragey, uptempo dance band" with **Brent Wilson** (guitar) and **Simon Rich** (bass). There seems likely to be an all local concert at the town hall in early March plus an Easter special with **Netherworld Dancing Toys**, **Legionnaires**, etc. **Geraldine Gerrard**

Dunedin

The **Verlaines** have a new drummer in **Robbie Yates**, a student from **Gore**, and they begin live work again this month. Still on drummers and the **Double Happys** have sacked drum machine **Herbie Fuckface** and replaced him with **John Collie**, a person, so it's believed. From the **Believe It Or Not** department, **Wellington's** all girl cuddly **Barbaric Bunnies**, while

singing 'Hey Big Wanker' to the tune of 'Hey Big Spender' in the **Empire** last month, incurred the wrath of the barman. A fight ensued during which the barman was bitten and had to go to hospital for a shot of antibiotics. We kid you not. **EMI's** shop manager, **Ken Muir**, has been promoted to **Lower Hutt** and his replacement will be local bassist **John Dodd**. Ex **Mother Goose** **Steve Young** has taken over the bookings at the **Captain Cook**. Getting serious again and **Sneaky Feelings'** new album, released very soon, is called *Send You*. Drummer **Martin Durrant** returns from **Scotland** this month. **George Kay**

Wellington

Victoria Uni Orientation programme this year (27 Feb - 10 March) has music to suit everyone's tastes with acts ranging from **Flying Nun's** prize package (**Chills**, **Expendables**, **Children's Hour** and **Double Happies**) through locals **Pelicans**, **Body Electric** and **Circus Block 4** to the establishment: **Legionnaires**, **Mockers** and **Hammond Gamble** ... **Two Armed Men** are to record an album at **Harlequin Studios** in March. While in **Auckland** the band will do some live work ... **Ra** and the **Pyramids** are losing vocalist **Jenny** and are looking for a replacement. There are also murmurings of an expanded lineup and a three disc concept release, *Banks of Denial*. Soul food?

Jayrem are looking for tapes of "interesting new music radio stations wouldn't play" for a planned 16 track compilation, especially from unrecorded **Auckland** and **Christchurch** acts. **Wellington** is to be represented by **Vietnam** and probably **Barbaric Bunnies**, **Flesh D-Vice** and **Yellymen**. Send tapes to **Jayrem**, PO Box 3054, **Wellington**. Forthcoming releases include: **Body Electric's** 'Imagination' in 7" and 12" (2ZM has put this on their playlist); **Naked Spots** *Dance Falling LP*; **Neighbours** *Vocal At The Local* and *Freudian Slips 4* track EP will be in the shops Feb 20; **Mole Manne** *Obituary LP*; **Spines 5** track EP; *The Idles 5* track EP *Agroculture*; and another compilation *Songs From Banana*

Dominion.
David Taylor

Auckland

The everlovin' **Neighbours** will split after farewell gigs at the **Gluepot** next month. Singer **Trudi Green** will pursue a solo career ... **Tally Ho Tours** is now **Looney Tours** because a **Hamilton** company had first claim on the former name. Business as usual. Next tour is **America's Violent Femmes** in **Auckland** on March 16 ... **Otis Mace** and **Flying Grey Matter** (**Gavin Muldoon** and the **Mad Kiwi Ranter**, **David Eggleton**) have collided and formed the **Membrains**.

Low Profile (**Phil Bowering**, **Steve Garden** and seven others) has recorded an EP called *Stripes* at **Garden's Basement Studios** which is due for release soon. **Garden** is also completing an album with **Ivan Zagni** called *A Series of Trouble Spots* and has finished an album *Zig Zag* with **Graeme Gash** and **Tom Ludvigsen**. Both are due for mid-year release. **Phil Bowering** wants to hear from anyone interested in participating in "a large and colourful multimedia event" on March 17. Phone 763-215 or 865-570.

The **Great Unwashed** recently recorded songs including the fine 'Can't Find Water' at **Progressive** to be put on a double 7-inch ... **Exploding Budgies** have recorded an EP at the same studio ... and, after some years of struggle, **Progressive** has finally paid for itself.

The **Kiwi Animal** debut album is now called *Music Media*. It was recorded at the **Old Synagogue**. Out in March ... **Car Crash Set** are currently writing material for recording at **Mandrill** in March. A live gig soon? ... **PR Bar** is back to a disco format and is now called the **Choice Bar** and is under new management ... **Adam Holt** (who has worked with the **Meemees** and **Miltowns**) has joined **Sons in Jeopardy** on guitar. The band undertake a national tour this month.

Mushroom proudly proclaim **Dance Exponents' Prayers Be Answered** as the fastest-selling NZ rock album ever. Album went gold a little while ago and is now looking very closely at platinum.

The band plans lunchtime school concerts ... issue two of the conscientious punkzine *Anarchy, Outrage and Serious Intent* is out now and available from PO Box 25004, St Heliers, **Auckland** for a mere 70 cents ... **Ima Hitt** has very kindly compiled a list of all available NZ cassette releases and how to get 'em. Available for 50 cents or sent out with all orders. Write PO Box 407 **New Plymouth**. Let them know if you are releasing one yourself.

Bourgeois Zee are **John Key**, keyboards (ex **Rough Justice**); **Sleepy Geoff Hughes**, guitar and vocals; **P.Z. Ewing** (ex **Precious**); **Joe Allen**, vocals; **Pita Watson**,
CONTINUED ON PAGE 34

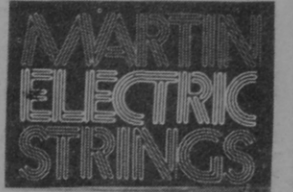
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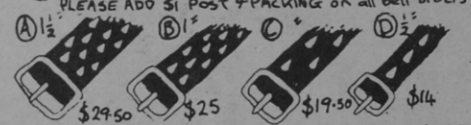
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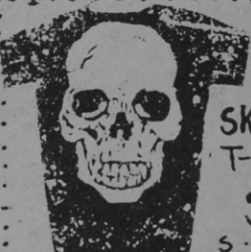


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CORUBA CALENDAR

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.

Look Out For ...

The international action is (almost) all outdoors this month, with the Police stopping in for one night at Auckland's Western Springs on Feb 29 and Elton John playing Addington Showgrounds, Athletic Park and Mt Smart Stadium on the 19th, 22nd and 25th.

Cultish American band the Violent CONTINUED BELOW



Elton returns Feb 19-25.

20
Children's Hour,
Expendables, Chills,
Double Happies Otago
Uni
Pelicans Oriental
Newphonic Orchestra
Windsor
Bourgeois Zee Hillcrest
Radio 1FM (Otago), Radio
Contact (Waikato) and
Radio U (ChCh) all
commence broadcasting.

21
Mockers White Horse
Pelicans Oriental
Bourgeois Zee Hillcrest

22
Elton John Wellington
Flying Nun Tour Oamaru
Mockers Mon Desir
The Kiwi Animal Otago
Uni
Bourgeois Zee Hillcrest
Sid and Nancy charged
with possession of
dangerous drugs 1978.

23
Flying Nun Tour Timaru
Mockers Windsor
Student dance Gluepot
Bourgeois Zee Hillcrest
Russian revolution begins
1917.

23,24,25
Gordons Gladstone
Body Electric Cricketers

24
Flying Nun Tour Star and
Garter
Marginal Era, Beat
Souldiers Aotea Sq
Skeptics Windsor
Herbs Terminus
Diehards Gluepot
Marching Orders
Metropole
Dance Exponents
Metropole
Mockers White Hart
Pelicans Cauty Uni
Bourgeois Zee Hillcrest

25
Elton John Auckland
Dance Exponents
Mainstreet
Mockers White Hart
Flying Nun Tour Cauty
Uni
Marching Orders
Metropole
Skeptics Windsor
The Kiwi Animal Gore
Hall
Herbs Terminus
Diehards Gluepot
Pelicans Lincoln Coll
Bourgeois Zee Hillcrest

26
Dance Exponents, etc. ATI
North Shore

27
Mockers Victoria Uni
Pelicans Gladstone
Narcs Massey Uni
Liz Taylor is 52.

28
Flying Nun Tour Victoria
Uni
Freudian Slips, Marie and
the Atom Gladstone
Mockers Terminus
Narcs Quinns Post
Big Sideways Cook
Glen Matlock sacked from
Pistols 1977.

29
Police Western Springs
Big Sideways Cauty Uni
Flying Nun Tour Terminus
Chills Oriental Bay
Mockers Massey Uni
Freudian Slips, Marie &
Atom Gladstone
Miltowns Napier
Narcs Terminus
Legionnaires Waikato Uni
Bourgeois Zee Wanganui
Irish Band Windsor
Fightback Forum - Aotea
Sq.

MARCH 1
Flying Nun Tour Albert
Miltowns Napier
Neighbours Gladstone
Legionnaires Hobsonville
Billy TK Gluepot
Gary McCormick,
Hammond Gamble
Victoria Uni
Legionnaires Hobsonville
Bourgeois Zee Massey Uni

2
Dance Exponents
Metropole
Flying Nun Tour Ngamutu
Miltowns Victoria Uni
Mockers Mainstreet
Plastic Pegs, Ja Ja Jacket,
etc Aotea Sq
Wastrels Windsor
Pelicans Gluepot
Big Sideways Cricketers
Backdoor Blues Band
Gladstone
Legionnaires New
Plymouth
Bourgeois Zee Otaki

3
Flying Nun Tour Ngamutu
Dance Exponents Waikato
Uni
The Kiwi Animal Old St
Paul's Wgtn
Pelicans Gluepot
Mockers Mainstreet
Legionnaires Victoria Uni
Big Sideways Cricketers
Narcs Gisborne
Back Door Blues Band
Gladstone
Vincent Van Gogh born
1853.

4
Chills, Expendables,
Children's Hour, Double
Happies Beneficiaries Hall,
New Plymouth
Mary Wilson (Supremes)
born 1944

5
Miltown Stowaways
Gladstone
Narcs Palmerston Nth
Neighbours Cricketers
Pelicans, Wastrels Victoria
Uni
Eddie Grant born 1958.

6
Flying Nun Tour
Metropole
Miltowns Gladstone
Narcs Masterton
Neighbours Cricketers
Ourselves Alone Victoria
Uni
The Grateful Dead's
Pigpen dies of alcohol
poisoning 1973.

7
Miltown Stowaways
Gladstone
Narcs Victoria Uni
Coasters Gluepot
Bourgeois Zee Ngamutu
Pistols sign to A&M
records 1977.

8
Flying Nun Tour (Double
Happies, Children's Hour,
Chills, Expendables)
Auckland Tech
Narcs New Plymouth
8,9,10
Verlaines, Great
Unwashed Gladstone
Hammond Gamble
Gluepot

9
Dance Exponents, Body
Electric Victoria Uni
Flying Nun Tour
Auckland Uni
Diehards Hillcrest
The Kiwi Animal
Snailclamps
Narcs Metropole
Knightshade White Hart
Big Sideways Cricketers
Martin Fry born 1956.

10
Dance Exponents, Pleasure
Boys Massey Uni
Flying Nun Tour Windsor
Diehards Hillcrest
The Kiwi Animal
Snailclamps
Diehards Windsor
Big Sideways Cricketers
Narcs Mainstreet
Knightshade White Hart

11
Miltown Stowaways
Otago Uni
Gene Vincent born 1935.

12
Pleasure Boys Palmerston
Nth
Miltown Stowaways
Invercargill
Baby James Taylor born
1948.

13
Pleasure Boys Terminus
Miltown Stowaways
Invercargill

14
Pleasure Boys Masterton
Miltown Stowaways
Oamaru
Two Armed Men Gluepot

15
Pleasure Boys Napier
Miltown Stowaways
Timaru
Two Armed Men Gluepot
Bourgeois Zee Foxton

16
Pleasure Boys Gisborne
Big Sideways Metropole
Freudian Slips Hillcrest
Neighbours Gluepot
Dayson-Day Band White
Hart
Neighbours Gluepot
Bourgeois Zee Hawera

17
Pleasure Boys Gisborne
Big Sideways Metropole
Freudian Slips Hillcrest
Neighbours Gluepot
Bourgeois Zee Hawera
Clare Grogan born 1961.

18
Radio 1FM (Otago) goes
off air.
The Clash release 'White
Riot' 1977.

CONTINUED FROM ABOVE

Femmes play Auckland March 16. The band's music little known here at the moment but they're reportedly a hell of a lot of fun live.

Locally, Flying Nun Records and Looney Tours have gotten together (not that they were ever very far apart) to put the Chills, Children's Hour, Double Happies and Expendables on the road together. The 'End of the World Before It Happens' tour will scale the country, playing pubs, universities and colleges. Other bands,



Police play leap year day, Feb 29.



like the Pelicans, Dance Exponents, Mockers, Legionnaires, Narcs, Body Electric and Miltown Stowaways will be popping up at various Orientation hoedowns. The Miltowns, Gordons and Neighbours all farewell the punters this month - the first two because they're heading overseas (the Gordons for a jaunt to Australia and Japan and the Miltowns to seek their fortune in Britain) and the Neighbours because they're splitting up.

The Auckland Youth Festival carries on, featuring a welter of events large

and small, including the National Breakdance Finals, to be held in Aotea Square Feb 17-18.

The Whiterocks Music Festival in Oamaru on Feb 19 features a bundle of South Island talent, including Netherworld Dancing Toys and Roca Coca.

With Auckland's Campus Radio, Palmerston North's Contact FM and Wellington's Active FM already underway, the student radio stations at Otago, Canterbury and Waikato hit the airwaves Feb 20.

Never ask for dark rum by its colour. Ask for it by the label.

LIVE FROM PAGE 22
rooms to send Tim and Carol Mahon off to merry England. They laughed, danced, drank, talked, played music and did other things. The ghost of Blam Blam Blam rose and played a spirited, chaotic Greatest Hits, with Don McGlashan, Yoh and Ben Staples spraying themselves over two kits. The songs still shone through and in some ways seemed better, more touchable, this way. Sure beats moaning and rattling chains ...

Anyone who thought they could play or sing (including the odd Simple Mind) had a bash at every old standard in the book or just participated in horrendous, hugely enjoyable drunken jams. Paul Rose celebrated Propeller's impending windup by falling over and cracking two ribs. They had to carry Syd Pasley out. Greg Blanchett good-naturedly abused Simple Minds in an outrageous Scots growl. People smiled.

Damn fine way to go.
Russell Brown

Accoustic Performance
Old Jewish Synagogue, February 5.

A deserted church, flickering candlelight, a toy piano, performers in dress-up evening clothes. For about 55 people it had \$3 of romance. We haven't really had this sort of thing since Warwick Broadhead went bush. Zed Pig begun with poetry and guitar accompaniment. I missed this.

Marie and the Atom, Gill Civil and Sarah Westwood, played with viola, accordion, percussion, voice and help from Patrick Waller (cello), Caroline Somerville (violin), Brett Mason (percussion). Marie and the Atom have the impact of a perfect Lascaux cave-drawing on a demolition site wall. They give masterly work sketches of musical compositions, precise harmonious tone poems, despite Satie-like random factors (broken glass and door keys, watering can) and raw edged rendition. Very interesting.

Next: Damon Druggerson declaims dreadful poetry eg 'The Cutlery of Intent'. Dreck. Also a soundtrack and movie worse than your mother ever took of the 10 Art Beats at AK University Mardi Gras '83 with Warholian time exposure. Very comparable to NZ First Films Festival offerings.

Brent Hayward and Julie Cooper, The Kiwi Animal, gave a quiet, reflective sample of most of the material on their forthcoming album. Their songs are concerned with language expressing ideas and the meaningfulness of experience, the gaps between what we say and what we do. This is Absurd Theatre and reaches people on a level below conscious rationality. Brent Hayward's comic presence is stronger, timing and intonation developed, Julie Cooper's voice finer and more ethereal. Like Talking Heads they communicate the ills of a lost civilisation (ours). My reservation is that unlike TH their rarified mode of persentation may reduce

their channel of communication to whispering in a corner.

Marie and the Atom and the Kiwi Animal plus accompanists give fine performances, distinguished by wholeness of concept and purity of intent. A little Night Magic.

Jewel Sanyo

'RUMOURS' FROM PAGE 32
bass, vocals. They're touring the North Island this month and have recorded enough material for an EP at Marmalade Studios.

Stephen Bailey has his single 'One Up' out on CBS soon. He was due to go on the road with his band Soho but plans were rudely interrupted by the theft of a quantity of gear from his home. Stolen were: A Juno 60 Keyboard (No. 280-238), a Roland JX3P kybd (No. 355-519), a Zettwitz left hand blue Strat guitar (the only one in the country), a Drummatix 606 and a Sanyo cassette (M777OK).

Russell Brown

'ARRY

This month 'Arry went to Sweetwaters. 'Arry doesn't usually like Sweetwaters but this time 'e did.

'E didn't see many bands because 'e doesn't like being in crowds full of fuckwits.

'E stayed around the Flying Nun caravan because that's where all the fun was.

'E also enjoyed the backstage bar because there was fun there too.

'E means real fun, like bursting the sprinkler system and soaking lots of people.

Or using a pair of dice to get eight cans of beer out of Graham Brazier.

But back at the caravan there was more fun.

'Arry stole steak off WEA.

'E threw an egg into the back of the Narcs' truck and 'it a snoozing roadie (pity it wasn't one of the band).

'E watched Russell Brown play cricket with watermelons and lettuces.

'E listened to England not play cricket.

'E listened to how Steve Diehards popped into the 12H caravan for a quick chunder cos 'e was so ...

'E listened to Jordan Luck sing 'I Was Born Under a Wandering Star' (orrible).

'E got told to shut up because there was a film crew trying to sleep.

'E just sat and watched a certain Mockers drummer.

And 'e can't remember much else.

Except.

'Arry drank beer.

'ARRY

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2 Mark Williams, Joe Cocker, Mike Chunn interview (Split Enz in Europe).

24 Talking Heads Part 2, Citizen Band, Swingers bandfile, Dragon.

26 Devo, Knack, Mi-Sex, Wellington Special.

27 Bob Geldof, 'Kids Are Alright', Sheerlux, Ry Cooder, Radio Radio.

29 Graham Parker, Members, Mother Goose, Radio Radio 2.

30 Sweetwaters Issue programme — John Martyn, Elvis Costello, Renee Geyer, No Nukes, Squeeze, NZ Band profiles: Split Enz, Toy Love, Hello Sailor, Citizen Band, Th' Dudes, Street Talk.

31 Sweetwaters, Swingers, Mi-Sex.

32 Police & Split Enz interviews, Sharon O'Neill.

34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles.

35 'Quadruphenia', Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles.

36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stones.

38 Howard Devoto, Tim Finn interviews.

39 XTC, Lip Service, Motels.

40 Martha Davis, David Byrne, Dave McArtney Doors, Bruce Springsteen, Hammond Gamble.

41 Coup D'Etat, Flowers (Icehouse), John Lennon, Clash, Elton John.

42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Bonich/Tilders.

43 Bryan Ferry interview, Sweetwaters report, Flowers (Icehouse).

44 Adam Ant, Associates and Police interviews, Stevie Wonder.

48 Cold Chisel, Blams, Wgtm Zone.

49 Angels, Beat, Lemmy/Motorhead, Desmond Dekker, Heavy Metal Guide.

50 Swingers, U2, Psychedelic Furs, the Clean.

51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.

52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys.

54 Dave McArtney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.

55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.

56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2, Neighbours, Richard Burgess.

57 Clean, Pretenders, South Island Bands, Joan Armatrading, Mental As Anything, Chas Jankel.

58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews.

59 Human League, Men At Work, Chills, Tim Finn, Motels, Elvis Costello live, Furtive EP.

60 Split Enz in Canada, John Hiatt, Narcs, Dance Exponents, Lindsay Anderson.

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FROM THE ARCHIVES!

EXTRA 1
Split Enz 2 page pic history, Cramps, Toy Love (pic, last neg photos, TL by Toy Love), Ramones (interview, pic, NZ faves), why Spelling Mistakes split, Zwines Family Tree (2 page history AK bands 1977-80, by Simon Grigg), Cure, XTC, Tom Petty, Life in the Fridge, ChCh band history.

EXTRA 2
New Wave dates (75-80), Last Weekend in Auckland (Newmatics, Pop Mx, Penknife Glides, Techtones), Kinks profile, mod Ray Columbus, David Bowie pic, UK Scene by Jeremy Templar, Newtones, Heavenly Bodies, Chris Knox pic.

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