

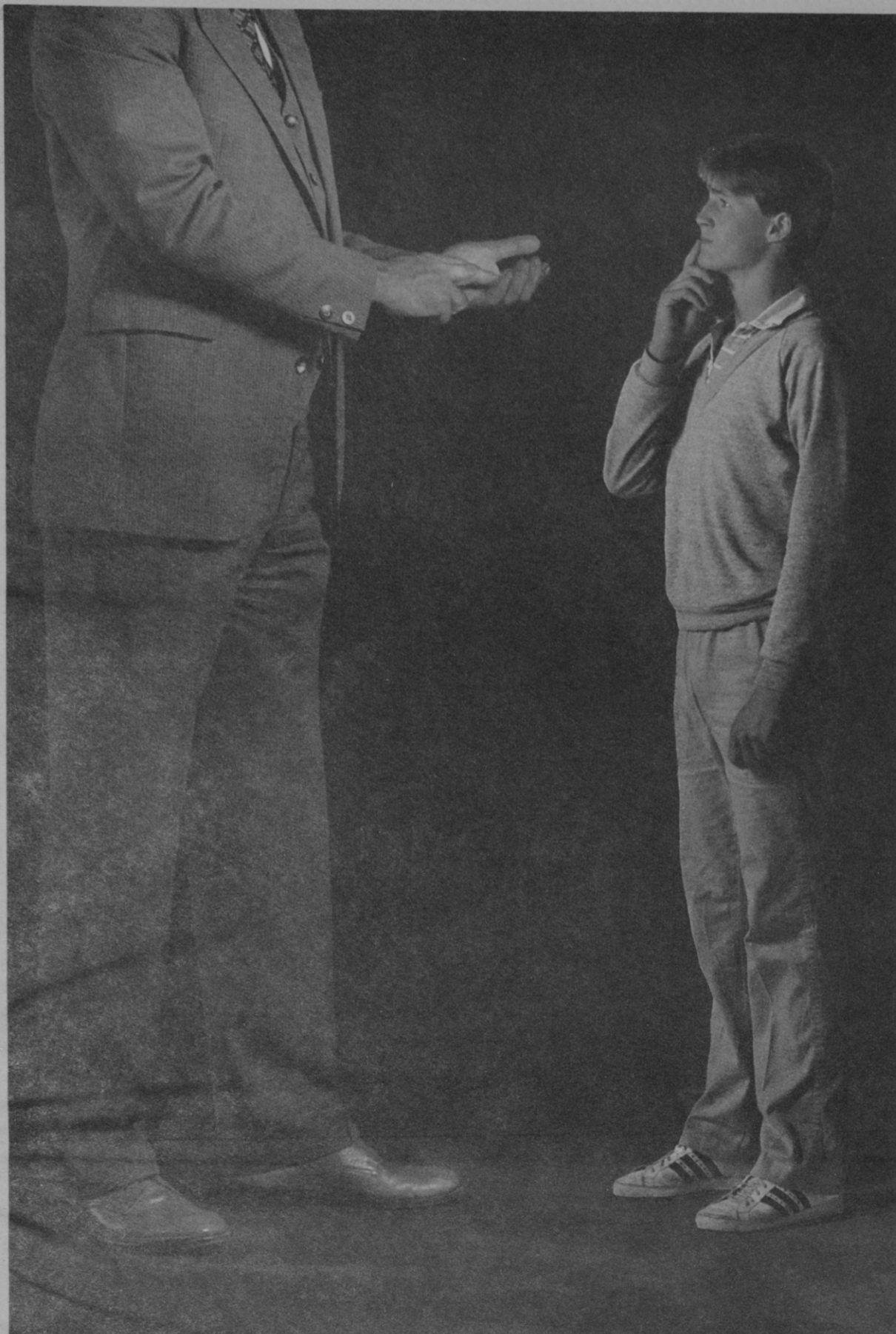
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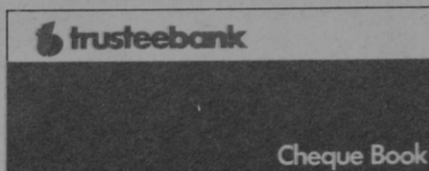
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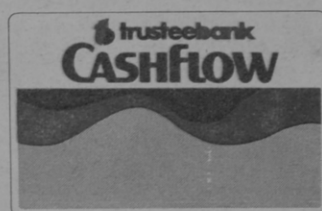
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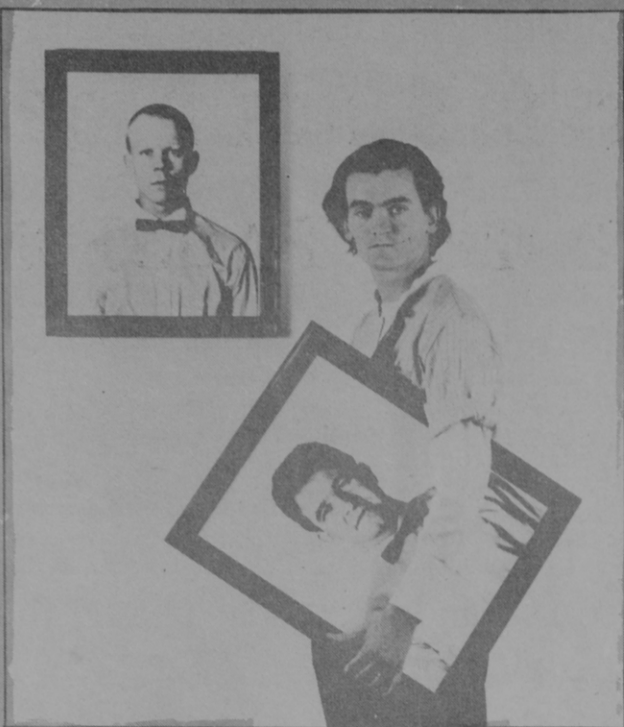
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When VINCE CLARKE (pictured on the wall) and ALISON MOYET broke up YAZOO last year the close-cropped one declared his intention to work with other singers. He popped up this year with fellow sound whizz ERIC RADCLIFFE (under arm) as THE ASSEMBLY. The first vocalist to be recorded by the duo was former Undertone FEARGAL SHARKEY. The resulting single 'Never Never' is in the shops now. The pair plan an album and intend to woo a guest vocalist for each track.



Simultaneous with the announcement that the BEAT were to split last year was the news that main men RANKING ROGER (left) and DAVE WAKELING would carry on as a duo, GENERAL PUBLIC. The pair have just released their first single, entitled, oddly enough, 'General Public'. Aiding and abetting in the studio was ex-Clashman MICK JONES.



The long-awaited third album from the SPECIAL AKA (or the Specials, as they were known for some time), 'In the Studio' is to be released soon. The first single is 'Nelson Mandela', which is dedicated to the 65-year-old leader of the banned South African liberation movement, who has languished in a government jail for the past 21 years. A Jerry Dammers song, it's produced by Elvis Costello, sung by Rhoda Daker with guest backing vocals from Lynval Golding and probably hasn't got a snowball's chance in Hell of being played on the radio.



It took a while but THE CLASH are back on the scene with a new lineup. Not only that but JOE STRUMMER is promising a whole new tack. No more drugs, says Joe, they're bad for yer brain. The new lineup's 'Out of Control' tour has covered the USA and UK sporadically but there's no word yet of any records. Pictured are (L-R) original member Paul Simonon (bass), Pete Howard (drums), Strummer (vocals), Vince White (guitar), Nick Sheppard (guitar).

Just
Pics



Electronic wunderkinds KATANGO have been playing selected gigs in Auckland for some months and head into the studio this month to record their debut single. They can be caught at the Venue in Symonds St this month and next. They are (L-R): Andrew Milne, Paul Eversden, Carl Robinson and Steve Glaister.

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7, 6, 5,
4, 3, 2, 1
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"Ian Botham ... is that you?" says Bryan Adams. No Bryan, he's a cricket star. Willis, Randall, Mosey ... the familiar names pour tinnily from the Sheraton's paging intercom. Cricket seems to be this reporter's karma.

Adams is restless, mischevous, enjoying his first taste of Steinlager. Much better than Fosters ...

Although he's really only known in this country for the 'Cuts Like a Knife' single (from the album of the same name) the 24-year-old Canadian has been around for several years. Dogged touring resulted in airplay for his album *You Want It, You Got It* in early 1982, first in New York State and then the rest of the USA and back home in Canada. He now has a strong following in both countries and in Germany.

"It was fate in a way but in another way it was a lot of hard work and perseverance," he says, explaining his success. "I wasn't about to let my record die. I did an extensive amount of club touring and showcasing and getting up and playing to virtually no one, just to make believers. Looking back now, I'm really glad we did it, because I really paid my dues."

You come across in much of your press as very ambitious. Is that true?

"Yeah, I'm extremely ambitious. Ambitious, workaholic ... you name it. Basically, what it boils

BRYAN ADAMS Pacifica I'm Yours.



Bryan Adams, Takapuna Beach.

down to is that I love what I do and I believe in it. And if I don't believe in it, who will?"

You've written songs for people like Loverboy, Ian Lloyd and

Prism. Are you more ambitious for your songs or for yourself as a performer?

"I've found I'm more ambitious for my songs rather than for me. But it ends up being me anyway. My first love was songwriting but I think I would have been a frustrated artist if I'd been just a songwriter. I found touring was a good base for my writing, a testing ground to see what worked. From touring and playing to different audiences I developed a whole new attitude to songwriting."

Have you had the time to write songs for anyone else lately?

"I have, but it's difficult to discuss them because they haven't happened yet. In the last little while I've had songs recorded by Bonnie Raitt and Ted Nugent and other people. I've managed to keep a lot of my older catalogue in movement because the songs are still good songs, they were just never given a chance. I've written

for a couple of artists lately who I'm very happy about and I just hope they do the songs."

Can you ever see yourself reverting to being solely a songwriter?

"No, not any more. It's getting to the point where people really want to come and see the Adams. They want to come and see the guy play because I give everything I've got on stage and I really enjoy myself doing it."

Foreigner's Lou Gramm sang on several songs on *Cuts Like a Knife* — are you keen to carry on bringing in other people to help on albums?

"Well, the reason I worked with Lou on the record was that I enjoy the fact that I can challenge my own abilities with someone as great as him. Making music is challenge and if you don't challenge yourself you get bored. Lou is a fantastic singer and it was great to have him sing with me. It's an

accomplishment in my career because someone I've admired I can now try and parallel."

For the last five or so years, Adams has co-written with Jim Vallance, who plays bass and keyboards at writing sessions but is on this tour on drums — the first time he's been part of the live band. While Adams looks every inch the modern young rock star, Vallance is slightly balding, bearded and bespectacled.

The pair's songwriting partnership works on a pretty much even basis, with both writing music and lyrics, working off each other. Adams is reluctant to discuss their work until Vallance arrives, which he does, fresh from a trip up to One Tree Hill to survey Auckland.

Many American reviewers have applauded the lyrics on your records. Is that something you consciously work on?

"Well, it's really just about straightforwardness. I find myself writing about situations that are very common," says Adams. "People take them very seriously. For example, there's a song called 'Heaven' that's doing very well in the States at the moment. It's on the soundtrack for a film, a dreadful film, and the amount of mail I've gotten from that song is remarkable, it's not even a single. So Jim and I have a lot to be proud about, that we've been able to touch a lot of people in a lot of different ways. That's the most gratifying thing about songwriting — that you can say something in a song that people can understand and relate to and actually be moved by as well. And that's what I'm trying to do."

You're younger than a lot of the people you've worked with (support tours include the Kinks, Loverboy, Foreigner and Journey) — do you still get treated as a youngster?

"No, people don't really treat me that way. It's time for young blood, I'm sick and tired of hearing about these old farts. It's time for us young guys to go out and do it — bands like myself and Def Leppard."

What to do you think of the youth music coming out of England at the moment?

"I can handle quite a bit of it ... but I get bored very quickly."

With the Top 40 success of 'Cuts Like a Knife' you're beginning to

become something of a pop pin-up yourself. Do you have any trouble lining that up with the more serious aspects of your work?

"I don't really think about it to be honest. Now and then when somebody comes pounding on my door and asks for an autograph I think 'gee, what have I done to deserve that?'"

Is there an ultimate aim in what you're doing?

"Making records is an achievement in anyone's life and I think anyone who's done it will certainly concur with me that there's a certain ... you sort of immortalise yourself doing it ... not that that's necessarily important. You challenge yourself to better yourself each time and a lot of people crack under that pressure — is this better than the last one, are my fans going to like it, am I going to be able to maintain this quality, am I ever going to dry up?"

"My biggest problem is I don't take it seriously. If I took it seriously I suppose I might get down on it. But the reason I'm here in New Zealand and Australia is I think it's a gas. It's a paid vacation as far as I can tell."

And indeed, the energetic Adams is to have a fine time here, making friends and being taken nightclubbing, swimming windsurfing.

He has returned home to begin work on a new album in New York on April 1 ("a very appropriate day for me"). It'll probably be the album that really breaks it for him.

Bryan Adams is likeable, witty and unpretentious. His belief in what he is doing is strong and genuine. But I find it odd to hear him talk about "challenges" in a genre that is so dead and limited; how he can see himself progressing for 20 years amid the soporific sludge that is American FM rock; how he can single out such bands such as Foreigner as "greats."

In his energetic Western Springs Police support glimmers of good songs shone through occasionally but were all too often bludgeoned into oblivion with clumsy, bland, repetitive "rock" playing. It seems a waste.

But then Bryan Adams will probably make more money than I ever will.

Russell Brown

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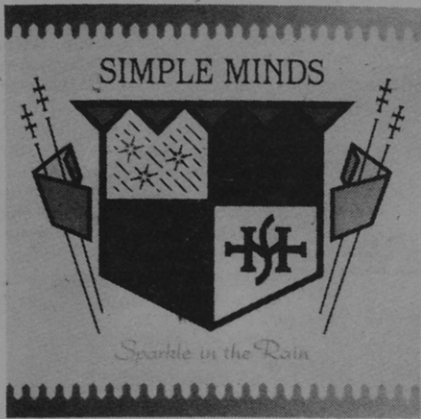
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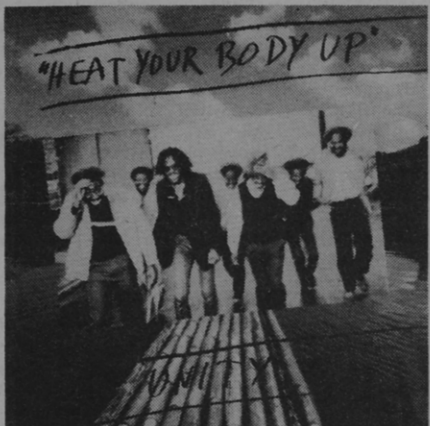
SIMPLE MINDS
Sparkle in the Rain
'Scottish Soul rules, OK?'
George Kay,
RIP IT UP FEB 84

THE *Virgin* PAGE

MODERN ENGLISH
Ricochet Days
"After The Snow" was a
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Modern English could be
one of the best"
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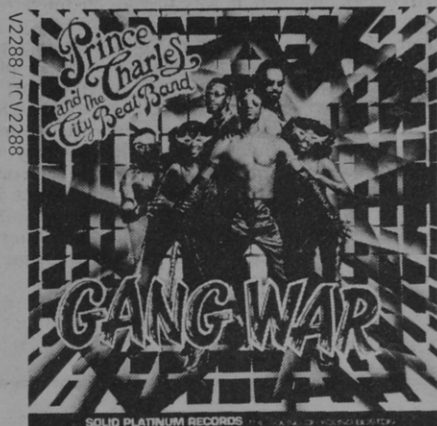
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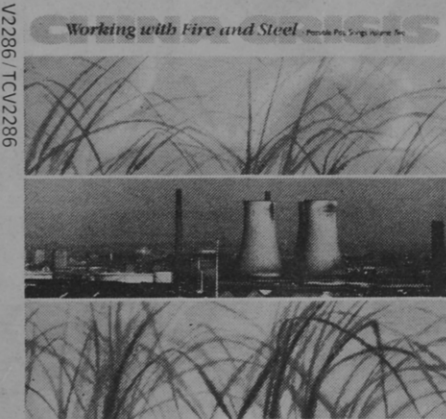
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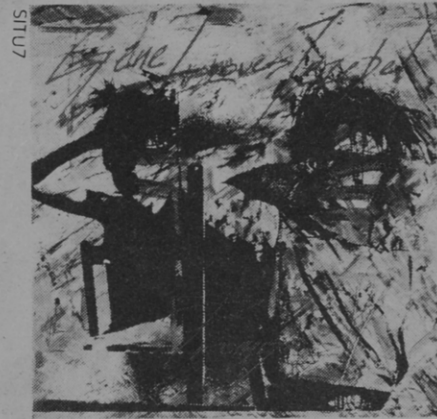
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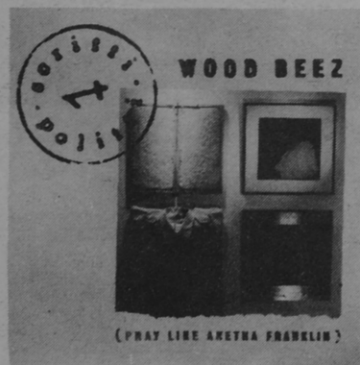
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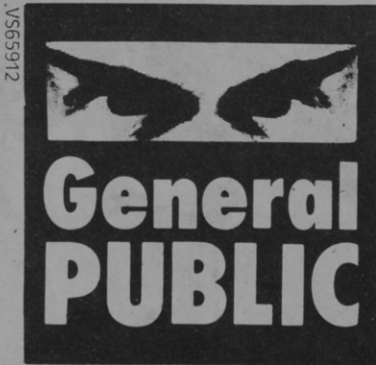
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WASTRELS

Setting sail

It hasn't been a good week for the Wastrels. Their van broke down on the way from Christchurch to Auckland and they were forced to spend a night on the beach at Kaikoura, making extra food money by busking for American tourists. When they got to the inter-island ferry someone had messed up and they were one ticket short. When they got to Auckland their van caught fire and had to be hurriedly put out with jugs of water. Later that night one of the band was picked up for drunken driving and, after being processed, was arrested again for vagrancy while walking home. He didn't have any money in his pockets ...

But singer Anton's still cheerful. "We have a major crisis every day, but we get through them."

Where Dance Exponents have made the run to success almost without faltering, the Wastrels — who won the Christchurch Battle of the Bands in 1982 — have punctuated their way with pit-stops, sliding back and then starting again.

Last year's *Jemmer Affair* became the biggest selling local EP of that time. A legacy of their attention to the South Island tour circuit?

"Yeah, they were almost all South Island sales. It wasn't rigged in any way either. At the time I thought, 'we must be doing something, I'd better have a talk to Lee (Hubber, the band's manager) about it. But we weren't, it was all very natural. It's quite shocking, meeting people you don't know who own the record."

The new Wastrels' record is the melodic 'Out to Sea', available in two versions, a 7" with Time for

A Ride' on the flip side and a 12" with the infamous 'Slutty Mole'. Anton's happy with the songs, apart from his rather pinched singing on the last. 'Out to Sea' features un-Wastrel instruments like a synthesiser and maracas. Why?

"In the name of music, I suppose. You've got a song to record, why limit it to what you can do on stage? Although we're not really into synthesisers it made a nice touch in the background."

"Live, we are looking for a second guitarist, though. But it's going to be hard to find the right person to complement Peter's guitar sound."

Is the music changing?

"Yeah — when we first started off it was just as an interest, a hobby. We weren't going to do any heavy, depressing things and just do happy pub rock, play advertisements and that sort of thing. But after a while when a few people thought we could do something more we thought why not give it a try? So the last few songs we've written have been a lot better. I've been able to express myself better — the limitations of happiness and pub rock are pretty tight."

The Wastrels have built up a strong following in a number of South Island centres and Anton

confesses even he was surprised — and a little unnerved — at the packed houses for their last Gladstone gig. Why has it taken so long to make the move north?

"I think it's been laziness and a certain amount of apathy up till now. But we've got the ball rolling now and everyone's into it. Every time we have a break we just fragment and go our own way. Then we'll play for a while and build up an impetus then always seem to have another break and lose it."

But no more. The Wastrels have been criticised for onstage sloppiness, something Anton acknowledges, but says their last trip to Auckland engendered "a whole new attitude" to playing live.

"There's more incentive up here, I think. We might have been inclined to be a bit sloppy down south because we've played those places so many times. But we're getting our act together."

Still enjoying touring?

"Yeah, but sometimes I wonder what the story is. Like the night we slept on the beach at Kaikoura ... you're driving through all these rural areas in a disgusting old van that keeps breaking down and you can't help thinking that it's all so far removed from the urban rock 'n' roll thing, the sex and drugs and rock 'n' roll. It's more like *Easy Rider* ..."

A few drinks and things and the others arrive to pick Anton up for their gig at the Windsor. But there's a bit of bad news. They've had a ... scrape with a car on the motorway. It was a BMW. Russell Brown

Letters

Post to 'RIU' Letters, PO Box 5689, Auckland 1.

A Bit of Flak

Dearest *Rip It Up*: A special prize to you for your contribution to the New Zealand music industry! Yes, a marvellous achievement. You really do encourage local musicians to take part in the "scene." Tell me something, is it the genetic structure of your writers causing them this most unfortunate problem, whereby they cannot get past a female musician's physical appearance to comment on their musical presence?

"Tina Weymouth gorgeous pixie."

"Chrissie still looks great."

(Page six, *RIU Feb*) The most insulting experience I have ever had was after a performance, when a "progressive, open-minded NZer" came up to me and said: "Your band was great, some really great innovative bass lines, really excellent drumming and you LOOKED marvellous." You treat famous overseas bands in the same vein. Does every female musician have to have major surgery so that you guys can start listening? WAKE UP! It's 1984!

A Concerned and Irritated Human-Musician Auckland

Lucking Out

This is just to inform you that there is one schoolgirl in NZ who thinks Jordan Luck is BLAAAH.

Me.

Akerfan Christchurch

From the Street

As the compiler of *Street Music*

I find Kerry Brown's review (Jan *RIU*) silly in the extreme. To say CBS and I misjudged the audience is absurd. *Street Music* was released on tape only with no TV advertising and yet at the time of writing it is the number three selling compilation on the charts. I suggest that instead of writing trendy put-downs Kerry could help us with SM 2 and join us in the frustrating task of trying to find NZ license holders for tracks like the ones mentioned in his column.

Steve at Gemini Otahuhu

Fall from Grace

S.J. Townshend, you do not deserve to be a Fall fan. You were wrong in your Bauhaus "review" just like you were wrong about Southern Death Cult. If you are going to throw shit, throw it at the right people or you might end up wearing it yourself. Please be more accurate in future or I will make a coleslaw out of your cabbage patch doll. All this and no Barry Jenkin — bah!

A Short Nick Cave The Capitol If you can't spot the difference between the Fall and Bauhaus you're in serious trouble. RB

Aural Deodorant?

Re Mark Bell's letter, Jan *RIU*. Not only did Mr Bell send his feeble justification to the wrong publication but he failed to address himself to the main point made by Mr Stark. CULTURAL PARASITES! If Bell hadn't been living in his self induced coma he might have realised how pathetic Coconut Rough's attempts to justify their existence appears to others. So far they have released two singles that are as relevant to the South Pacific as the *Young Doctors* is to medicine. It's not that people expect you to come up with a good reason for splashing yourself all over the media like some aural deodorant. Shit, what you do in the privacy of your own ego is your affair. So why don't you face up to the cold reality of it all. Coconut Rough are nothing more or less than a POP BAND. My love to Jenny. MYX Wellington

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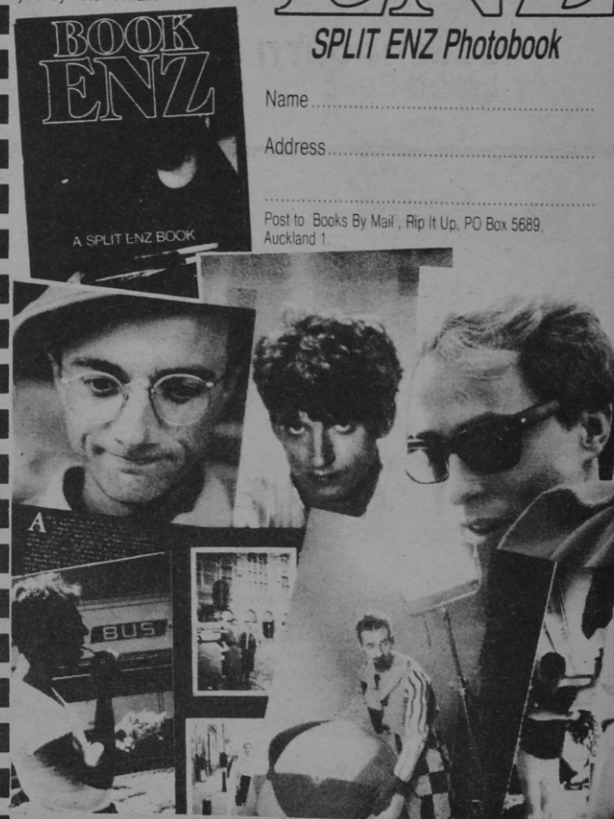
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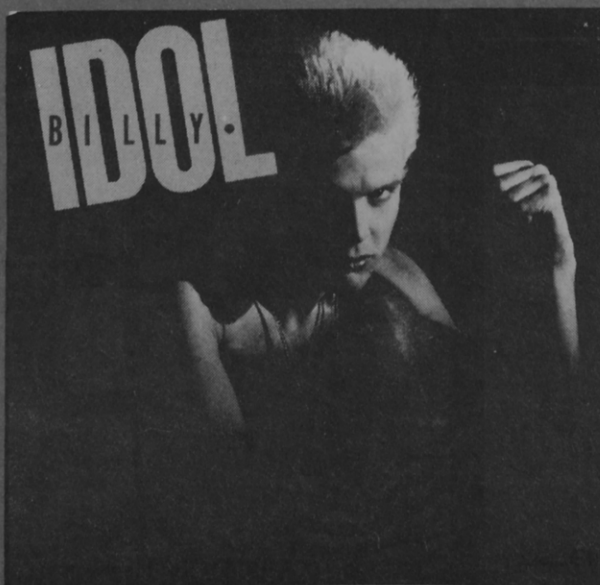
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RUMOURS

UK & USA

Malcolm McLaren has just completed two albums, one very similar to *Duck Rock* and the other quite different. No titles yet but one will be released soonish ... ex Fun Boy Terry Hall has surfaced with a new band, the Colour Field. He is joined by two fellow Coventry lads Toby Lyons (ex Swinging Cats, guitar, piano) and Karl Shale. The three have been working together since the FB3 split in July. Debut single is 'The Colour Field' ... Boy George has reportedly written a song for Barbra Streisand but there will not be a duet ... will Sting play Pontius Pilate in Martin Scorsese's *Last Temptation of Christ* film? ... Sly 'n' Robbie recently celebrated their 10th anniversary as a partnership with a five hour concert in Kingston, featuring Gregory Isaacs, Black Uhuru, Yellowman, Dennis Brown and a host of others. Ooooh ... former Blue Rondo a la Turk members Mark Reilly and Kito Poncioni have teamed up with a female vocalist, Basia, to form Matt Bianco. First single is 'Get Out of Your Lazy Bed' ... sax player Stephen Singleton has left ABC, leaving behind Martin Fry and Mark White, who have new material and are auditioning new musicians to rehearse it with ... J.J. Burnel and Dave Greenfield of the Stranglers have teamed up with Maggie ('Moonlight Shadow') Reilly to record 'Rain Dole and Tea'. In keeping with what they describe as the Phil Spector feel of the record the boys posed for promo photos in drag, with beehive hairdos. Maggie, of course, was having none of it ... the just-completed film starring Prince is entitled *Purple Rain* ... the Vibrators have reformed again, less than a year after their last reunion. This one will be more a long term, they claim, and they have an album, *Alaska 127* ... Spandau Tony Hadley and his wife Leonie have become parents with the arrival of a wee baby girl. Maybe he'll stop singing and settle down.

Albums: Madness *Keep Moving*, Linton Kwesi Johnson *Making History*, the Gun Club *The Birth, The Death, The Ghost*

(live), The Smiths *The Smiths*, Thomas Dolby *The Flat Earth*, OMD *Junk Culture*, David Gilmour *Blue Light*, Fad Gadget *Gag*, Einstürzende Neubaten *Strategies Against Architecture*.

Singles: Tina Turner 'Help' (yes, the Beatles' song), Scritti Politti 'Wood Benz', Style Council 'My Ever Changing Moods' and Captain Sensible 'Glad It's All Over'/'Damned on 45' (yes, really!).

OPPORTUNITY KNOCKS

Auckland's new unlicensed club, the Venue, is to run a competition for new bands which will bear some very worthwhile prizes.

Every second Sunday at the Venue will see a heat of 'Liberty Stage' and the winner of each heat will receive \$50. The Grand Final is set down for June 30 and the winner will receive six free hours time at Mandrill Studios, 12M advertising and a cash prize.

If interested, contact Russ Le Roq, ph 396-766. RB

VIDEO: Cartoons

Bugs Bunny Road Runner Movie Looney Tunes Numbers 1-4 (Warner Video)

Cartoons. Animated cartoons, I love 'em. With a passion bordering on stupidity. Good ones, mind. None of yer Hanna-Barbera-Limited animation - 25 minutes a week, production line TV rubbish. 'Scooby Doo' or 'Super Friends' are not the real thing. Cartoons produced for large-screen cinematic release between (approx) 1920 and 1960 by various American studios are. Walt Disney's the guv nor, it all comes back to Disney's studios, despite technical and artistic advances made elsewhere.

After the 30s, however, Walt and his bevy of gloriously skilled animators turned the bulk of their attention to feature-length cartoons and (God forbid!) live

action and (sufferin' succotash!!) amusement parks. A relatively new studio, under the auspices of the brothers Warner, seized the opportunity and unleashed an astounding array of successful characters onto the cinema screens of the USA and, as night follows day, the world. All of a sudden there wuz Bugs Bunny, Porky Pig, Elmer Fudd, Daffy Duck, Pepe Le Pew, Foghorn Leghorn, Wile E. Coyote, the Roadrunner, Speedy Gonzales, Tweety and Sylvester and even more! The justifiably legendary Tex Avery helped establish several of these characters. 'Friz' Freleng, Robert McKimson and (especially) Chuck Jones were to develop 'em and introduce many new ones.

These five tapes from Warner Video cover the last decade of worthwhile theatrical shorts from the studio (approx 1948-62) which unfortunately does not include any Avery material. Never mind, I'm sure his grossly distorted, manic directorial masterpieces will eventually be videoed. As to what we have here, if you're new to admitting you like the odd cartoon, best you start with the pretty good sampling of gems collected by their creator, Chuck Jones, in the *Bugs Bunny/Road Runner Movie*. The old cartoons are framed by new footage featuring yer urbane host, Bugs Bunny, which fits in fine. If, while watching, you wonder what's happened to the Mr Runner, rest easy, he and the indefatigable Coyote dominate the last quarter of the tape in some classic encounters of the cartoon kind.

If you enjoy this stuff, plunge your greedy little pleasure centres into *Looney Toons 1-4* (actually eight volumes available, I believe) which include some crappy moments but lotsa good ones and the occasional inspired bit of genius. See especially 'Zipping Along' on No.1, 'The Hole Idea' on No.2, 'Eight Ball Bunny' on No.3 and 'Don't Give Up the Sheep' on No.4.

Meanwhile, don't forget *Mickey and Donald* at about 4pm on One, Tuesdays and Thursdays, and ferchrissake don't ever let yourself think that these miracles of impossible motion are for kids only.

Cartoons!! Love 'em to bits! Chris Knox

Lawrence Kasdan and friends.

The Big Chill Factor



You could say that writer/director Lawrence Kasdan runs hot and cold. His directorial debut, the film noir-ish *Body Heat*, fairly scorched the screen, while his current effort *The Big Chill*, has a far cooler tone.

In terms of commercial success, Kasdan is simply the hottest screenwriter around, having been involved with *The Empire Strikes Back*, *Raiders of the Lost Ark* and *Return Of The Jedi*, three of the most popular films ever made.

The Big Chill is light years away from escapist adventures and space fantasies, but its commercial success in North America has helped prove there is still a market for adult films that eschew special effects in favour of well-crafted writing and acting. The title may suggest a thriller or disaster movie on the impending Ice Age, but *The Big Chill* is a highly personal movie that examines the lives of survivors from the 60s generation.

"It's so hard to come up with titles that I've given up trying," admits the affable Kasdan. "Now the title presents itself to me and I then protect it like a child. *The Big Chill* was a sensation I sometimes got talking to people. They'd

say something that was so far out of bounds to me, ethically or value wise, that I'd actually feel a chill pass over my body. I always envisaged that the movie would centre on the funeral, so that reinforced the title. In addition, I thought there was some kind of cooling off in the world from the idealistic fires people had when they were younger," he explained.

Those involved speak of the filming of *The Big Chill* as it resembled a spiritual experience; director and actors form a mutual admiration society that would be sickening if it wasn't so clearly heart-felt.

"Everything about the film was a gift from God! I had enormous respect for Larry; he's also just a wonderful human being. I'm real grateful to be a part of it." - Mary Kay Place.

"I'm proud to be in a film of this quality. I'm thrilled to be in that group of actors." - Jeff Goldblum.

"I love actors, I'm in awe of them. There are so many good ones around, it is frustrating not to be able to use more. The only problem is deciding who to use, it is never a shortage of great people." - Lawrence Kasdan.

The cast reads like a Who's Who of the most talented young actors in America: Kevin Kline (*Sophie's Choice*, *Pirates Of Penzance*), Glenn Close (*The World According To Garp*), Tom

Berenger (*Looking For Mr Goodbar*), Jeff Goldblum (*Invasion of the Bodysnatchers*, *The Right Stuff*), William Hurt (*Altered States*, *Body Heat*, *Gorky Park*), Mary Kay Place (*Mary Hartman*), Jobeth Williams (*Poltergeist*) and Meg Tilly (*Psycho II*).

Kasdan readily acknowledges that the movie is a reflection of his own life. "It is something I've wanted to make a movie about for a long time. It is about values, and the shock I felt when I came into the real world, which was a lot different than what college had prepared me for.

"It is about things that are happening in my life up to this minute, and they continue to be issues."

The voluble director insists *The Big Chill* is not a movie aimed solely at his peer group. "I intended it to be true to people's lives no matter how old they are, because I think the value choices those people are making have to be made by everyone.

"For me, the movie is about mortality. These people now realise that perhaps not everything is possible, that perhaps they don't have endless choices or time. Everybody feels that."

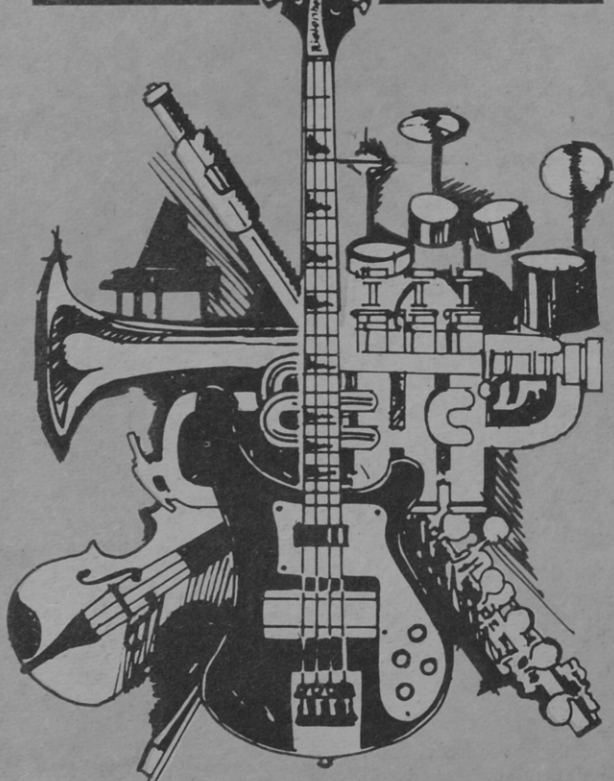
One of Kasdan's comments about his characters can apply equally to the actors and the shooting of *The Big Chill*. "The whole weekend is a pause in their lives. It is a safe place where maybe they can behave better than in their real lives. But in the end, they're going out alone again."

Lawrence Kasdan sees no contradiction in switching from blockbuster fantasies to smaller, more intimate films, so look for him to have a continuing impact on both fields.

To me, it is a meaningless distinction to divide genres and this kind of movie. There's rarely a kind of film that doesn't interest me. There are films I'm interested in seeing that other people aren't making, which is why I make them. There is no genre that is exhausted."

So next stop is a Western. After that? Well, the open-ended nature of *The Big Chill* means he is half-serious when he suggests that "in 10 years time, I'll make another movie about these people." Kerry Doole

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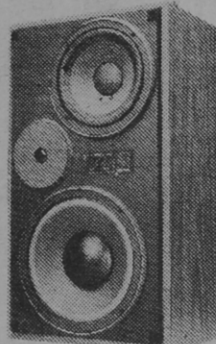
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John Peel is an oddity. In a sphere where style, pretension and hype are prevalent he wears his ill-fitting jeans as readily as his unaffectedness and good-humour. Earthy. Not Carnaby St.

"I'm not a hip bloke. Haven't got the figure for it. I'm a 44-year-old father who is two stone overweight and balding. If you are going to be hip you really need to go back and be rebuilt."

He remembers rushing out and buying a pair of drainpipe pants and luminous green socks after hearing Little Richard for the first time. But he never wore them. Having them in the wardrobe was enough.

"A lot of people look at me and say, 'look at the poor old dear, he's 44' but I was lucky to be born when I was. My whole life was transformed by the sudden and unexpected arrival of rock 'n' roll. The first time I heard Little Richard and Elvis Presley it was like nothing before... it just hit you. Wham! This is what I have been waiting for! Life was never quite the same."

Peel is no product, more a music fan whose obsession carried him on to the radio. There is a deliberately amateurish feel to his two-hour nightly BBC programme (whoops... I'll learn to use this fader yet) and the clubbishness of a university station.

Listeners are as possessive and cultish about his programme as the bands he plays. For the last nine years he has been voted Britain's top disc jockey by readers of *NME* and certainly he is pop's essential man behind the microphone.

real radio

He beachcombs the breaking wave of pop, exposing bands to keep the form constantly on the move. Bands from all around the world send him vinyl and demos. We owe more than a passing debt to him that punk exploded as big as it did.

Where he breaks possibly the most ground is in the sessions he has recorded especially for his programme, the bulk of them young unknowns plucked from the plethora of demos he receives daily (between 15 and 30) or maybe spotted in a club.

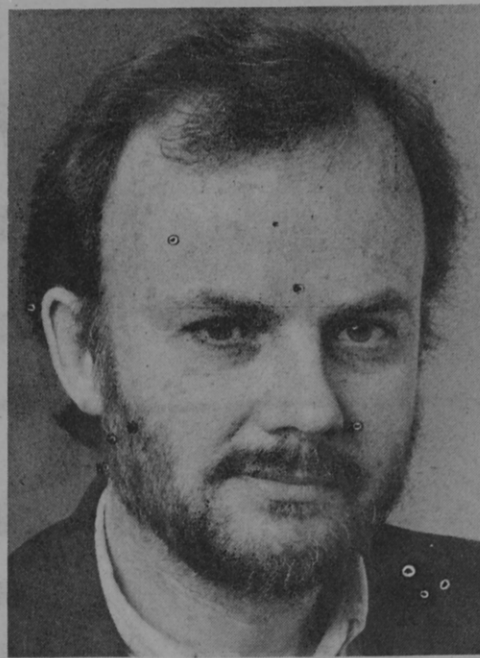
He has a record collection stretching back beyond Noah (with a wealth of anecdotes to match) and his show is further enriched with old soul, blues and rock 'n' roll numbers.

At an age when his peers are content listening to their old Rolling Stones' albums, Peel is still in search of another slab of vinyl to challenge, exhilarate.

"I always relate everything to football when I explain this. I am more concerned with what Liverpool do this Saturday than what they did in their last match and in the same way I am only interested in the records I am going to play tonight or have in the boot of the car."

"Obviously there will come a time when I don't feel like that and I will just want to sit back and listen to my old Fall albums but it hasn't come to that yet. It is not something that is deliberate. It is just a quirk in my nature."

"I think how sad it must be to get locked in a certain time. Quite often people come up to



me and say, 'I used to love your programme back in 1974 but I can't listen to it now!' What a shame, I always wonder if they still eat the same food, read the same books and watch the same television as they did then."

When punk first hit his airwaves regular listeners defected in the droves.

"A lot wrote in saying don't play any more of this stuff it is awful and disgraceful. I enjoyed the music in a rather fearful way. It was just such strong medicine you were rather frightened by it... it was like a snake wriggling out of its tired old skin, it just blew everything away and made it seem redundant."

"I was rather tentative about it but the letters kept pouring in and I was rather excited by this reaction and I knew there must be something here. It was mainly the first Ramones' album and the Damned single."

"The audience dropped heavily but then built back up beyond previous levels and the average age of the listeners had completely changed, from 24 to 16."

"I hate to look back on punk as some golden age but the fact remains there were fewer records coming out and a much higher percentage of them were worth listening to. Out of 10 records four or five of them were wonderful and you couldn't wait to get on to the radio and play them. But now you have to look a lot deeper, dig a lot harder. It is still there but this is part of the whole process of the evolution of popular music where there are periods of things being rather pompous and flatulent which it certainly is at the moment. The new Simple Minds' album is desperately dull and I like the band y'know. I would actually like to be able to find something I like because Jim Kerr is a football fan and when the band warmed up at a festival in Holland a couple of years back they played me

and me wife at football. My wife is very hard on the tackle and she goes in with every expectation of leaving the bugger crippled but I was really impressed the way Jim Kerr rode her tackles."

"You get Siouxsie and the Banshees doing a double live album at the Royal Albert Hall and the Clash have turned into just another stadium rock band and you think 'this is not right! The bad old days, '75 all over again'. In the end things always go so terribly wrong."

He doesn't remember the early and middle 70s being desperately dull at the time.

"There were people like Pink Floyd, Captain Beefheart, Led Zeppelin, T. Rex and Frank Zappa who were doing things that were interesting for the time but a lot of the records that I thought sounded wonderful, now sound terrible and that is the way it should be. The records I like now I am probably going to say in 10 years time, 'Jeez, how could I have ever liked that'. At least I hope I do anyway."

"Obviously there is always stuff that sounds great like the great individual voices of say Gene Vincent, Jerry Lee Lewis, Captain Beefheart, Kevin Coyne, Neil Young, Feargal Sharkey, Robert Wyatt... Little Feat sounded wonderful back then and they still do and I still like those early Ry Cooder albums."

Peel lives in a village of 450 people, 100 miles north of London and such is his distaste for the capital he spends as little time as possible there. He eschews the bar and cocktail trail and avoids spending his time shaking the hands of pop stars.

"I always think it is a mistake to meet your heroes. You meet people whose music you despise and they turn out to be really nice and the people whose music you like turn out to be wankers. I only met Mark Smith (of the Fall) recently. His wife came over to me and thanked me for what I had done for the band. She said Mark would have come over but he is not that type of bloke and fair enough: I find the whole idea of someone like him coming across to me quite tasteless. I met Joe Strummer and he turned out to be a real tosser and one of the Sex Pistols threatened me with violence. Paul Weller and I were once on a programme and when reviewing a Style Council single I commented that Weller didn't seem to have much of a sense of humour. Afterwards he came across and said 'ere, what's this then Mr Peel - think you know more about Mr Weller than me?' which just seemed to prove my point."

He does, however, admit to asking the BBC if he could bring his four children (all are named after Liverpool football stars) along to the studios when star striker Kenny Dalglish was paying them a visit.

The family cottage is awash in records and tapes and before he gets his children breakfast he puts a record on his old mono player. (The way they are heard on radio.)

Among his five favourite singles of last year was a reggae tune 'Picture on My Wall' by the Naturalites. The others were: 'This Charming' **CONTINUED ON PAGE 34**

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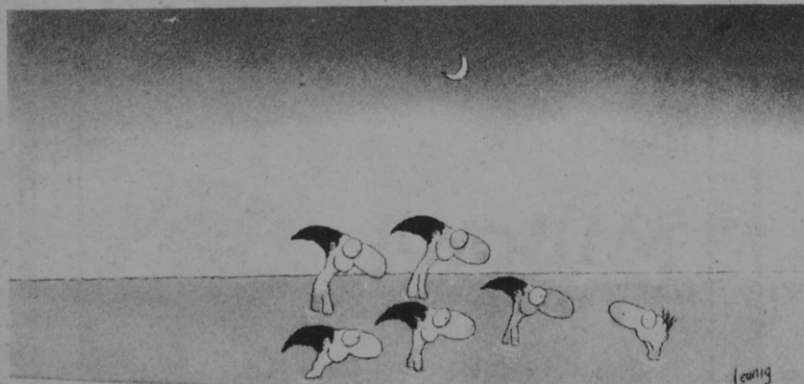
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Phalanx

Recorded live at Bombay Rock, Gold Coast, Qld and the Sydney Entertainment Centre, October 1983, during the 'Semantics' tour

ALSO AVAILABLE 'SEMANTICS' MINI ALBUM FEATURES 'RECKLESS'

EMI

Amid the Sheraton Health Club's homage to clean-edged teutonic fitness Police guitarist Andy Summers is pleasantly crumpled.

His shirt and trousers are baggy and deliberately (fashionably) creased and his brown, dry skin looks weathered, hints at experience. He is, however, a man of not little sophistication.

You're at the end of a long tour — how has that affected the band? Has it reinforced your desire to take a rest from playing together or made you have second thoughts?

"We're definitely having a rest — or sabbatical. You feel like a break anyway — after seven months you start fraying at the edges. You start fraying after two months.

"But this has been a wild tour for us, it's been the most emphatically received of any, in a sense. The album did sell well, especially in the States."

Has playing together changed the new songs much?

"Well, when we came to rehearse these songs we hadn't really played for getting on towards a year, so we had to start from scratch and work it up from there but at this point we're really into the songs, we've gotten them down. These were harder to pull off on stage than some of the other ones, especially as we worked with a sequencer on a couple of songs. I think we're playing as well as we've ever played at the moment, if not better."

And, apart from the three backing singers, you're sticking with the basic three-piece sound.

"Yeah, it's that basic sound but it has changed gradually, with nuances as we go along. We haven't gone off on a tangent at any time, our evolution has always been a natural one. We started off that way and we don't see any need to go off on a tangent."

Do you think the strength of the triangle has been crucial to the band's success?

"It's one of the keys, yeah, but you have to have three strong people. We've always been fairly fierce about keeping it as a three piece. You get more tension out of a three piece, there's the effort of three people trying to make it sound the way it does. The minute you get four or five people the sound changes and you lose that clarity and you start to get a whole middle harmonic that sounds a bit bland."

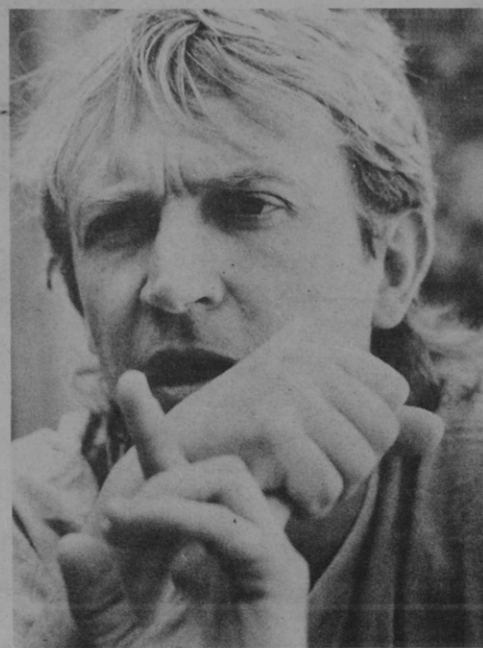
Are you conscious of a need to progress?

"Yeah, but it's more of a feeling thing. You get in there and start playing and you feel like you've done this before, in a sense making a caricature of yourself. You've got to try and be conscious of that. You work on two levels, a conscious and an unconscious, at the same time. You play it then you go out and listen to it and it might not feel right or you might feel you've done that before and try and change it. You have to try and keep the edge in things, that slight uncertainty about where you are. Once you've achieved something you've pinned it down, it's finished."

Can you put your finger on the way Police music is changing?

"It's difficult to say really, because I don't think music should be predictable like that. One of the exciting things, though, is the way technology's changing, with synthesisers and that sort of thing. I think that's going to make music change quite a bit and we're pretty much into that now. I think it's a matter of learning how

ANDY SUMMERS From New York to America.



to take advantage of the new stuff that's coming up and learning how to blend it in with the old.

"We're not going to become a synthesiser-dominated group because it's still essentially a guitar group but we're all getting more into it. I've just got the new Roland thing and I'm particularly looking forward to this year, as we're not playing, to spending time on my own really working with a lot of machines."

"The new thing is midi interface — if you've got that on your instrument you can plug into other instruments. Which means I can work any

keyboard through my guitar, as well as an emulator, a sequencer, a drum machine. Sting and Stewart have some gadgets too so I think by the time we next come together we could have some pretty impressive stuff to link together. And I think you have to do that, you have to kind of force the changes."

With *Synchronicity* you've been written about and recognised not only by, say, *Rolling Stone*, but by magazines like *Time*. Did that acceptance surprise you?

"Well, yes and no. To be written about by a magazine like *Time* means you've really penetrated into the heart of America — it is quite an achievement I suppose. But considering our profile there it's not surprising because Americans do that. They like to institutionalise anybody who becomes very successful and makes a lot of money. They make a religion out of success and money. And, of course, when you are that way it's a matter of course for magazines like *Time* to pick up on you."

Do you enjoy that sort of adulation?

"It has its up side and its down side. It is nice to be treated with all that hoo-ha wherever you go, which happens in America, but of course on the other side you don't have a life of your own. You end up staying in your hotel room. You can't go anywhere without having to sign horrible bits of paper all the time. That kind of wears thin."

Do you live in Britain or America?

"I live in London at the moment but I'm moving to New York in April. I'll probably live in both places though. New York's my favourite place to be."

Many famous people feel more comfortable in America because they can disappear from view and not get bothered.

"In terms of that sort of thing it's probably worse in America than England because English people tend to be more reserved. But what I've found in New York is that you can walk around the streets and people might recognise you but they'll just give you a smile or a nod because they're a lot cooler there. That's a nice feeling — it's when you get out and travel around the interior of America that you really get totally besieged the whole time. People just will not leave you alone. And it really gets a bit of a drag after a while. Not that you don't want to respond to people liking you because of your music but there's something slightly strange about it. The sycophancy gets a bit hard to bear."

So you'll be lowering your profile for a while after this tour?

"Well, none of us are going into hiding. We'll all be going into our separate projects."

The Police seem like workaholics — when you're not with the band you're always doing something else.

"Yeah, I think we are. Fortunately or unfortunately I think we're all driven. I try to think maybe I should go and sit on the beach for a couple of months ... but I think work is what it's all about. The main thing for me is to do work that progresses you as a musician or a person, work with the people you want to and take your breaks when you want them. I don't think I could just go and sit on a lily pad for a couple of years."

What do you have lined up yourself? Another project like the Fripp album?

"Yes, I'm doing another album with Robert Fripp, actually. We meet on March 19 to do the album and then I'm going to be in a movie which

I'm also performing the music for."

What's the movie about?

"It's a sort of thriller. It's about a young girl who goes to live in the city and what happens to her. I play this guy she gets involved with. There are a number of murders."

Are you interested in directing eventually?

"Maybe eventually, but at the moment it's a new world to me. I'd be more interested in making my own 16mm films at first — or videos, I've got a video camera now. But my main interest is in acting and doing film scores at the moment."

How's your photography going?

"Well, I'd like to do another book eventually but it's a very time-consuming thing, you can only do so much."

So you see your photography in terms of work rather than a hobby.

"Yeah — but I love it, it's not work in the sense of a job but it's a lot more than a hobby. It takes space, time and commitment to really pull off anything worthwhile."

Are there any other musicians you want to work with?

"The only other one I'm considering is a black jazz drummer called Jack du Genet, who plays on all the ECM albums. We've been talking about doing an album for ages. I'll also probably do a solo album, with songs, etcetera ..."

Songs rather than instrumental pieces?

"Yeah. Because I've done the instrumental thing, which I loved, but now I'd like to do more of a straightahead album."

Are you writing lyrics at the moment?

"No, but I've quite a backlog."

What about the others — have they got musical projects?

"I would think that Sting will probably do an album on his own this year and I think Stewart's doing another film soundtrack soon (Copeland did the soundtrack for Francis Ford Coppola's just-released *Rumblefish*). I think during the year more will surface."

Has this tour been videotaped?

"Yeah. We already have a live one hour concert show which is being shown in America at present."

A live album seems a logical step.

"That's the next project for the band. We're now talking about going into the studio in December to put the live album together. It'll contain material from all the tours, going right back."

With *Ghost in the Machine* you introduced the philosophical works of Arthur Koestler and on *Synchronicity* dealt with some very dark, painful emotions. Do you find it ironic that pictures of the Police still appear on schoolgirls' walls?

"I do, yeah. But it's very nice in the sense that we play concerts and people are singing all the lyrics to 'King of Pain', rather than some of the more simplistic lyrics which have dominated rock music for years. It's a sort of upward trend. I think if one can achieve anything like that it's something ..."

Do people take it in?

"Well, I think a lot of kids in America learned what *Synchronicity* meant for the first time. And if it sparks their interest in things like that it's much better than telling them to go out and knife somebody ... or that sort of shouting in a bucket about changing systems or the right to work and all that stuff from a few years back. That was a lot of rhetoric really."

Russell Brown

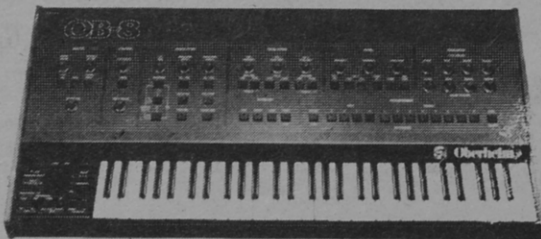


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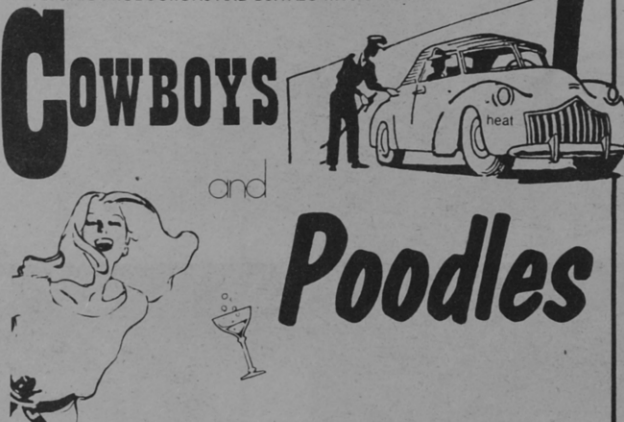


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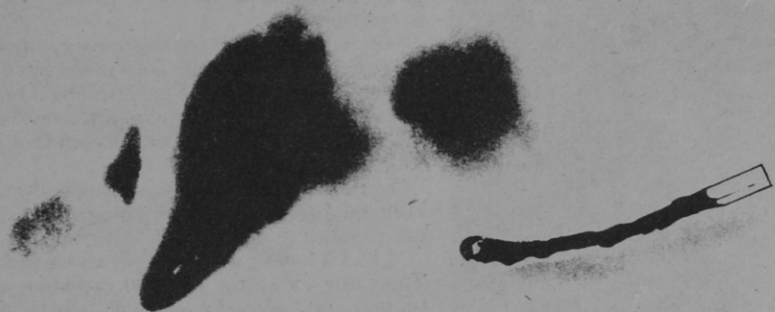
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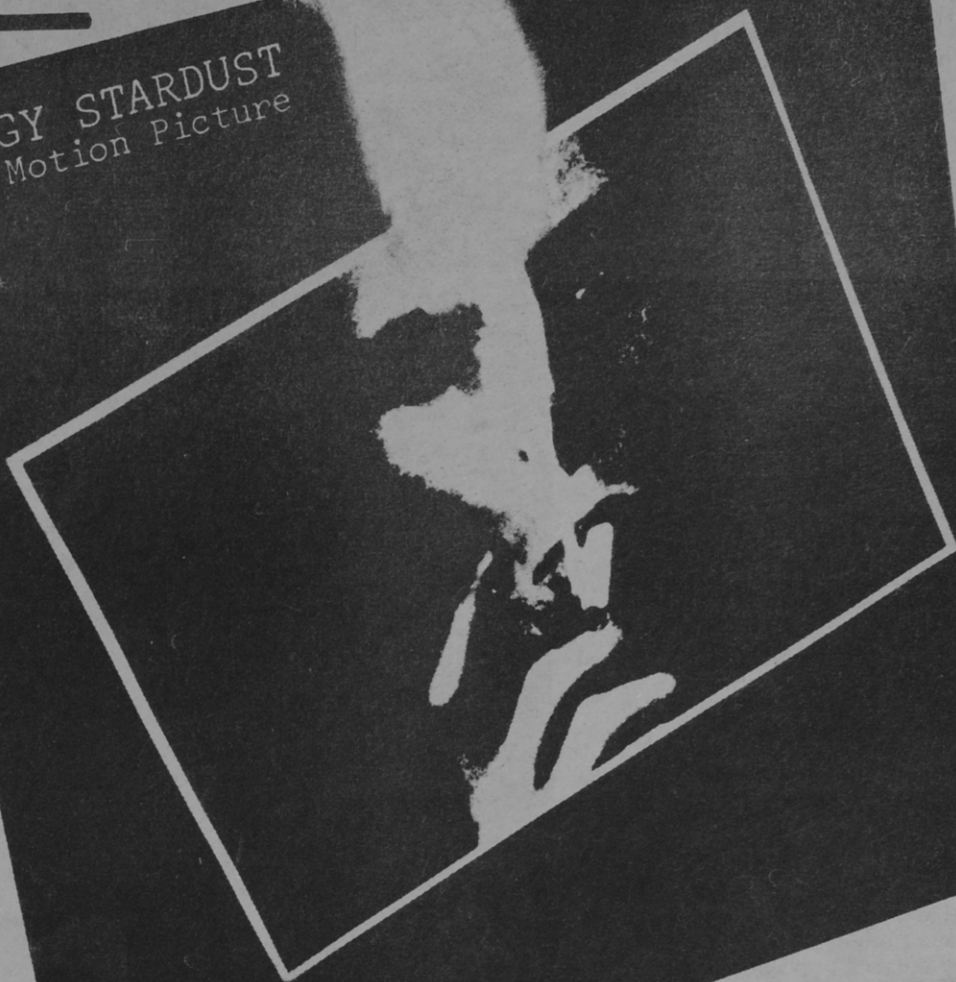
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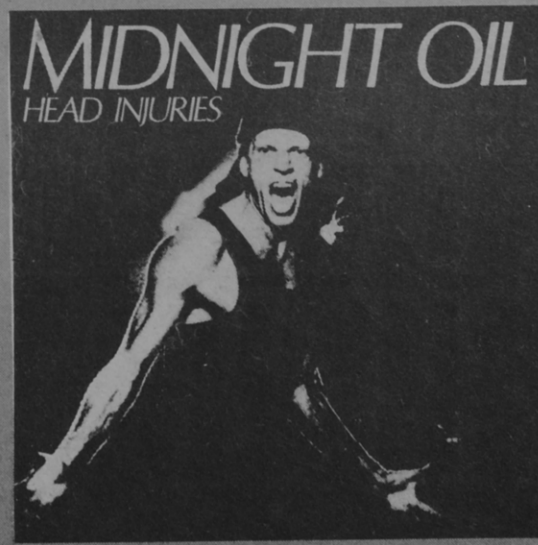
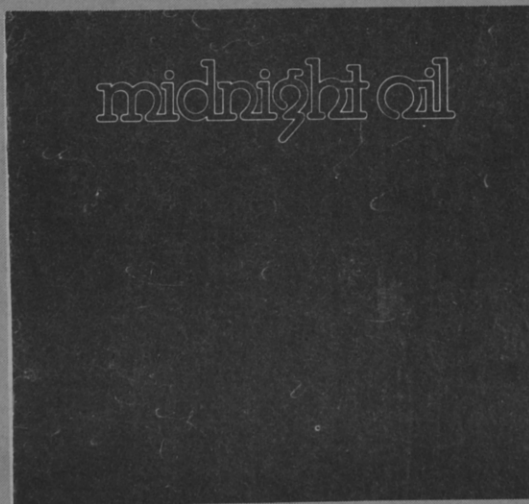
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Like it or not, Paul Young is big business. His mild-mannered, highly polished R&B struck a chord in a chart year dominated by similar marketable black and white propositions. Culture Club, Style Council and Michael Jackson are unavoidable examples.

From 'Wherever I Lay My Hat' through to 'Come Back and Stay' and 'Love of the Common People', Young and his wily record company, CBS, haven't put a foot wrong in selling him as a desirable musical product.

The phone clicks, I'm in Augsburg, Germany, the Alpenhof Hotel where Young is staying during a tour of that country. His album, he tells me, has been number one in Germany for fifteen weeks and his single, 'Love of the Common People', holds a similar position in Holland. But America remains unimpressed:

"It's funny because I thought the album was more of an American taste and yet the Europeans have grabbed it first."

His accent is working-class London, straight from *The Sweeney* or *Minder* and he leaves the 'g's off his endin's. His original hero was the Free's Paul Rodgers whose public statements of influences led Young to seek out the records of Redding and Sam Cooke and later Joe Tex, Bobby Womack and Motown.

Smitten by soul he formed the unknown Streetband and then the slightly better known Q Tips whose keyboard player, The Rev, is still with him:

"I just kept Ian on keyboards because I loved his playing and arrangements and I always thought he was a bit stifled in the Q Tips."

The Q Tips surfaced at the same time as Dexy's:

"Yeah, it was accidental though. That's the strange thing that happens in England — you get these musical explosions that happen in the same time in different areas. I started the Q Tips because I'd had a voice problem. For three months it was out of action, I was in and out of hospital and after I saw an opera singer to train it back I thought I'd better get a band together to get used to playing live again."

The Q Tips broke road records, they played live like it was going out of fashion:

"We did over three-and-a-half years of live work. In the first year we only had sixty days off the road. One night we supported Bob Marley at Crystal Palace and then drove down the same night to a community centre to play to a couple of hundred kids."

In a sense the decision to go on his own seems to have been made for him:

"When I decided to go solo the Q Tips had parted with Chrysalis as they saw us as a little bit of the 2-Tone thing. But our music wasn't that lightweight young people's thing. We just wanted to play soul. So we went out in search for a record deal for the Q Tips."

"A few record companies said they were interested in me if I wanted to do a solo contract. I hadn't thought of going solo at the time but I was writing songs that could never have worked with Q Tips, so I decided to take the chance."

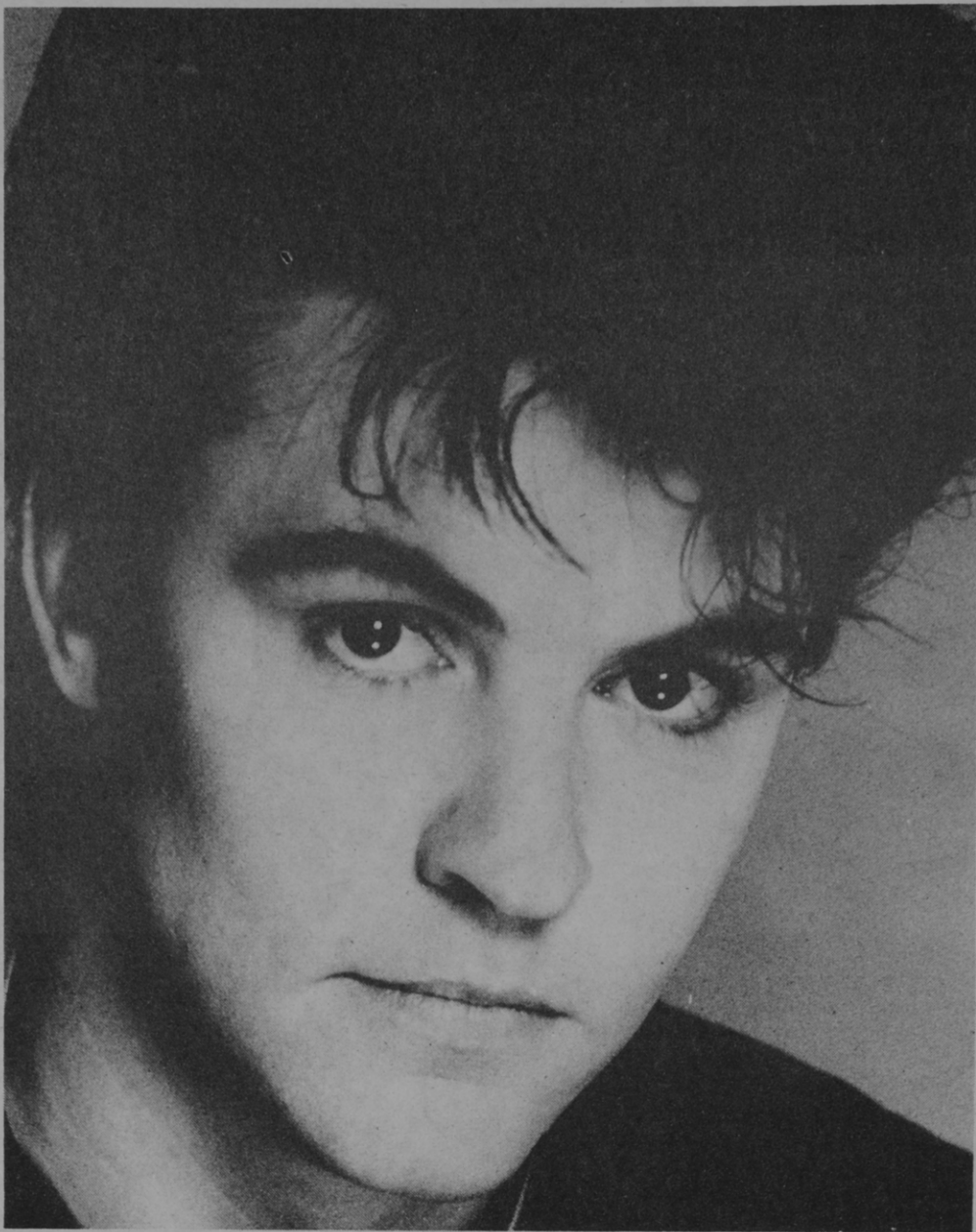
Gloss

To most people Paul Young appeared from nowhere. A fait d'accompli of impeccable grooming and restrained tasteful talent. Someone in CBS had done their homework or was it that easy?

"CBS held back in the beginning because I signed the record deal without ever playing them a demo. They knew what they were getting but I think they wanted to market me in the same way as Shakin' Stevens but when I told them I wanted to do other things as well as soul music they got worried and they only let me record a couple of songs at a time. The first two singles failed ('Iron Out the Rough Spots' and 'Love of the Common People') but the second one showed a lot of promise. So when the third one ('Wherever I Lay My Hat') went they got

Parlez-vous R&B

PAUL
YOUNG



right behind it — CBS have got the machinery and a marvellous spirit."

Didn't you think the promotion was too glossy, too hyped-up?

"It can look like that to an outsider but the first way I was marketed was my idea. 'Wherever I Lay My Hat' was a classy sounding track and I put a suit on to go with the image of the song. I suppose the first image you put out is the one people remember. But I didn't see it as any more than a photo on the front of a sleeve so that was my fault really. I didn't expect the single to be very big for a start."

If The Hat Fits ...

"'Hat' wasn't the first choice as the third single, it was going to be 'Come Back and Stay' but we'd just changed the bass pattern and remixed it so in the end we decided to go for something else."

What prompted you to tackle 'Hat' as it's hardly one of Gaye's timeless moments?

"That's why I chose it. The song's good enough but Gaye's recording hasn't aged very well. It has the stamp of the late 50s with the strings and everythin' being a bit lush. It sounds very old-fashioned and I thought the song had a bit more life in it. If I couldn't have found a good way to do it then I wouldn't have bothered with it. We played around with drum machines and found a different rhythm pattern and then took it from there."

Your interpretation has certainly changed the

sexual stance of the song:

"Yeah, the lyric is a bit of a boast, but because we slowed the track down and did it in a more bluesy fashion it gives the impression that although the person in the song is a bit of a lady killer, he wants to settle down but he's still got that terrible urge to go on pullin' girls."

Is that the way Paul Young is, or is the video of the song just a piece of acting?

"Yeah, the video is not a true impression. In fact if you get to the end of it, and that doesn't often happen over here, I actually get shot for being so horrible."

"In a lot of these videos the girls get the rough end of the deal — all they can do is walk around in stockings. I just thought it would be good to end where the male doesn't get the upper hand."

Let's Parlez

Young's album, *No Parlez*, has that *Solid Gold* finish. I can hear Marilyn McCoo gushing over its "brilliance" and the fact that three "smash hits" have already been lifted from it. Yet for a self-confessed soul and R&B artist the album lacks grit:

"Yeah, I know what you mean. It's such a good production, it's been smoothed out a little. But I'd rather have an album like that than an album of ideas because I'm fed up with not seeing an album through."

In Streetband and Q Tips we never took any care but this time we took a lot of care, and it was the first time that I really worked on the

vocal tracks. Perhaps we were a bit over zealous in the studio.

I love R&B so much that I was tempted to faithfully re-create that sound so I wanted a producer to take me away from that. I thought of Trevor Horn but he was over priced. Laurie (Latham) was the first unknown producer that I tried. Up until then he had only been an engineer with only a little co-production to his credit. I got him to mix a demo and he did such a fantastic job that I told CBS that I wanted him to do the whole album. It's Laurie's odd production ideas, he's a big George Martin fan, that shaped the sound."

Carrying Torches

On *No Parlez* Young tackles Joy Division's 'Love Will Tear Us Apart'. Not just a song but a hymn for a religious movement, the torch song for worshippers of content/honesty over style. Mishandling it would mean that Young would permanently alienate certain factions:

"We knew we'd probably get into a lot of trouble for it, but that was the deciding factor as I was fed up doing what was expected of me. I wanted to take some modern songs and give them some of the old feel and atmosphere. Laurie came up with the idea of doing 'Love Will Tear Us Apart' and we listened to it and got the lyrics out. I thought the lyrics were the main point in recording the song as they were so powerful."

"Because my R&B roots are so strong I saw the song as how the Four Tops might have done it because I can imagine Levi Stubbs doing the vocal. That was the base we started from so it's got a touch of the Four Tops 'Reach Out I'll Be There' rhythm pattern."

To be fair Young treats the song with respect although he hardly adds anything. Any adverse reaction?

"I had a few upset people when we did it on *The Tube* TV show. My first appearance was on that and I played 'Love Will Tear Us Apart' live, and as soon as I got off the stage a bloke came up to me and started to bend me ear and said, 'you shouldn't have done that'. I saw the same guy at *The Tube* a year later, and he's just a member of the public, and I was standing next to him in the toilet and he said, 'I was wrong wasn't I?' He still didn't like it but he could see my reason for doing it."

Of Young's three hit singles to date only one, 'Come Back And Stay' is an original. On the album it made a grand entrance being the best of his self-penned stuff therein, but the 12" extended mix version loses dynamics in its stop-start production gimmickry. Agree?

"That's the first time I've heard that criticism. I don't agree with that. A lot of 12" records lose the song but a lot are only sound experiences. I thought Laurie did really well with the song although a lot of fantastic sounds we recorded were lost in the mix-down. I think you've got to look at the 12" of 'Come Back' as an experience of sound."

"I don't think it's danceable enough but you can't do to it what isn't already there. On the next album there's gonna be at least one track that's gonna be more like a club record, something that's danceable but unconventional."

The next album:

"I've got a couple of me own again but I'm gonna write some more and I'm still looking for other people's. We want to keep experimentin' and there's different styles coming out, like we've done a ballad with a country influence. We've already recorded three tracks in Paris and we'll do the rest of the album in a month's time."

Now that you've reached this level of success, your next concern must be to retain it?

"Yeah, but I don't want to flog the horse until it's dead. I never want it to appear to be work otherwise I'll cease to do what I do well. Success is not important to me as long as I like what I'm doing."

Paul Young — the talent next door, a nice guy with a good voice and a love for R&B that is rapidly being diluted to MOR. When he's finished he'll set himself up in a pub somewhere and ...

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What prompted a Motown special in this issue of *Rip It Up*?

It was the news of the April tour by top soul vocal groups, the Four Tops and the Temptations, who were both with Motown in the 60s and have kept moving on, getting hipper and funkier by the year.

These two groups are back on the Motown label and have recorded tracks together. Some lyrics from 'The Battle Song (I'm the One)' are reproduced here as they aptly describe the qualities of a soul performer.

Temptations' vocalist sings:

*I can sing a melody
Make the crowd beg for more
I can get down funky
Make them boogie on the floor*

Four Tops' Levi Stubbs sings:

*I know how to make them cry and I
can really make them scream
When I sing about the pain all that
good love brings
Ask the lonely
Just ask Bernadette*

Temptations' bass singer replies:

*Hey man, I hear you over there
makin' that noise
But you gonna have to really get down
if you wanna be with the big boys
Get ready ...*

Get ready, 'cause soul is a scarce commodity nowadays and soul with more style than the Tempts and Tops ain't possible.

So this is your chance to get hip to Motown ... MC



The Motown story is often told in terms of a one-man rags to riches story — the American Dream — and, undoubtedly, the label's founder Berry Gordy gained wealth beyond all expectations but more than one man's talent was basic to his label's success.

Berry Gordy came from an enterprising family, who were able to lend him \$800 capital in 1959. He had been a boxer (where he met Jackie Wilson), been in the army and owned his own record shop (a jazz store that failed) before briefly working on the Ford Assembly line in the late 50s.

By 1958 Gordy had written several pop hits for Jackie Wilson and he was not the only Gordy in the music business. His sister Gwen collaborated with him in writing and founded the Anna label, then, with husband Harvey



Fuqua (from 50s group the Moonglows), started the Tri-Phi label, parallel with Motown.

Berry had not met Smokey Robinson in 1957 and both sought greater remuneration for their songwriting. Producing masters and pressing records were logical steps.

The first Tamla productions were leased to other labels; Marv Johnson (United Artists, Top 30 hit), Miracles 'Bad Girl' (Chess, minor hit) and Barrett Strong 'Money' (Anna/Chess, R&B hit).

In 1960 Berry Gordy abandoned leasing and successfully distributed the Miracles' 'Way Over There' nationally.

The Miracles were an integral part of Motown in the early years. Smokey Robinson and Ronald White were important in the finding of Detroit's best talent, including the Supremes and Little Stevie Wonder.

Some Motown acts had recorded before — Detroit's Four Tops and Martha and the Vandellas and later signings, out-of-towners the Isley Brothers and Gladys Knight and the Pips. Others such as Mary Wells and the Marvelettes made their recording debuts while still attending local high schools.

In the early 60s Motown absorbed other local independents, adding more talent. The Tri-Phi label became insolvent and Gwen Gordy and Harvey Fuqua moved to Motown with the Spinners, Junior Walker, Lamont Dozier and Johnny Bristol. With the takeover of the Ric-Tic and Golden World labels Edwin Starr was added.

Implicit in Berry Gordy's thinking was that music by black artists should be able to reach beyond the Rhythm and Blues shops and charts. He followed in the footsteps of Atlantic Records, who successfully sold their R&B acts (the Coasters, the Drifters) to a white

audience. Gordy had already known some pop chart success with his compositions for Jackie Wilson.

Smokey Robinson said of Gordy's concept for Motown:

"His idea was to have black people sing, and not sing the blues ... Berry's idea was to go into the mainstream of music. He told me 'you want your songs to have the possibility of being standards'."

To counter the restrictive categories black music disappears into, Motown sleeves instructed retailers; "File: Popular Male Vocal" and the label promoted itself as "The Sound of Young America".

The two-storey suburban house that contained the early office and studio was emblazoned with "Hitsville, U.S.A." Motown was not to be restricted to a region, a race or a style.

Gordy's concept of integration was to make music that would sell to both white and black American teenagers.

The hit singles success in Motown's first decade was phenomenal. Gordy's enterprise as a small indie in 1960 but by 1970 it was a major label — in that year seven of the 21 Number One singles were Motown Records.

In 1974 Edwin Starr reflected on Motown methods:

"Motown has always been singles-oriented ... Motown have always strung together a bunch of singles to make an album."

"They'd rather pay an artist, a writer, an arranger separately than have a guy do all those jobs and then be able to dictate his own terms like Stevie Wonder and Marvin Gaye can."

By the early 70s each move — whether contracts, dance steps, live appearances or new songs — was no longer in the hands of

the Artist Development Department or the Quality Control Department. The artists had matured, as had the label.

In a 1980 *Record World* interview, Berry Gordy admitted that the autocratic Artist Development Department was history:

"I don't think economics would ever let it be like it was with us again."

Besides economic factors, Gordy recognised that artists were now more independent and that Detroit was a unique "isolated situation".

In the early 60s rock 'n' roll business was less sophisticated and Motown wisely embraced wider functions to preserve its talent. Performers then travelled in variety shows, each artist doing a five to 20 minute set for little remuneration.

Motown organised its own Motown Revue which did one-nighter tours of the USA — sheltering its artists from the rigours of representing their own interests on the live circuit and lessening the indignity of white-only restaurants and service station toilets, and hotels that would not accept the mixed Motown entourage.

By the late 60s a Motown act could tour alone, there was less need to be ushered and chaperoned. Motown's paternalism subsided.

As the 70s progressed, Motown's success lay with artists who took creative control of their own recordings — Stevie Wonder, Marvin Gaye, Smokey Robinson and new acts, the Commodores and Rick James.

By 1976 Diana Ross was the only old-school act still depending on Motown for her material. Accordingly, Berry Gordy lavished time and money upon her career — particularly her film debut *Lady Sings the Blues* (1972). Gordy provided \$3.6 million finance and was present on the film set. He became director of *Mahogany* after three weeks of shooting when his constant presence and suggestions became too much for British director Tony Richardson.

With Diana Ross no longer with the label there is less focus on Motown's film-making side. The most significant movie-related activity is utilising the label's back catalogue for soundtracks like *The Big Chill*.

If one was asked to provide a single reason for Motown's success it would have to be those songs. Even Motown tracks that were not hits in their day are being successfully revived. Paul Young's 'Wherever I Lay My Hat' — for example, is a Marvin Gaye song.

In the first 10 years alone, the Motown songwriters created the most awesome catalogue of songs in popular music (check the hit list) and songs are what it's all about.

Murray Cammick

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EVERY GREAT MOTOWN HIT OF MARVIN GAYE

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IF I COULD BUILD MY WHOLE

WORLD AROUND YOU

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A MOTOWN COMPILATION: 25 NUMBER ONE HITS FROM 25 YEARS

Twenty Five Number One Hits from 25 Years; the title says it all. And although there's not a Number One from every one of those 25 years, it's pretty damn close. So in this document of Motown's first quarter century you go from the clanging of the Marvelettes' 'Please Mr Postman' to the syrup of Lionel Ritchie and Diana Ross' 'Endless Love'.

Inbetween you chart the rise of the

THE MARVELETTES

'PLEASE MR POSTMAN'

Motown's first Number One. Very much a pop record of its day, with its teen lyrics and clamorous sound. In typical Motown never-bite-the-formula-that-feeds fashion the follow-up was 'Twisting Postman'.

THE SUPREMES

'BABY LOVE'

The beginning of the Motown sound. Diana bills, the Supremes coo and the beat is controlled yet insistent. A much more sophisticated record than the Marvelettes', even if only a year separates them.

THE TEMPTATIONS

'MY GIRL'

A classic. The unmistakeable bass intro and guitar figure, Smokey Robinson's delightful lyric and melody and a stunning lead vocal from David Ruffin add up to a song I'll never tire of. Legend has it that Smokey wrote it backstage at the Apollo Theatre in New York during the interval of a show.

THE FOUR TOPS

'SUGAR PIE, HONEY BUNCH'

An unrelenting riff pounded evenly by the drums with Levi Stubbs' wailing vocal on top. Less than classic and followed by the very similar (and aptly titled) 'Same Old Song'.

THE SUPREMES

'YOU CAN'T HURRY LOVE'

Along with 'You Keep Me Hanging On', the Supremes at their best and a far tougher performance than before from Diana Ross. One of the great bass rhythms of all time and appropriated recently by Hall and Oates for 'Maneater' and the Jam for 'Town Called Malice'.

THE FOUR TOPS

'REACH OUT, I'LL BE THERE'

Often rated as the peak of Motown's artistry, this is a record I've always admired but never loved, even if the strength of the

greatest popular music production line of all time, its decline and, in its place, the rise of the artist/producers, as Marvin Gaye, Stevie Wonder, Rick James, Lionel Ritchie and others take control of their careers and steer them into the Top 10.

The track selection here is not unarguable. I mean, does anybody need both 'Three Times A Lady' and 'Still' from the Commodores? In their place I'd take other Number Ones, say Edwin Starr's 'War' or Mary Wells' 'My Guy' or the Temptations' 'Can't Get Next to You'.

But then this record is not a best of Tamla Motown. That record will be

song and the power of the production are undeniable.

MARVIN GAYE

'I HEARD IT THROUGH THE GRAPEVINE'

Now this one I do love. A rearrangement of a song that had been a hit for Gladys Knight and the Pips a year earlier. Gaye's is brooding and ominous; introspective rather than assertive. A classic.

THE JACKSON FIVE

'I WANT YOU BACK'

Michael Jackson's first vinyl squeak marked him as a phenomenon. The exuberance might have been expected but where did a 10-year-old get this kind of authority? The song itself is a brilliantly bubbling construction and anyone who saw the Jackson Five at the time will recall that Michael Jackson was one helluva dancer even then.

THE JACKSON FIVE

'ABC'

A triter rerun of 'I Want You Back'. Still a lot of fun but a fall from the startling heights of their first single.

DIANA ROSS

'AIN'T NO MOUNTAIN HIGH ENOUGH'

Diana Ross' second solo single was a remake of a Marvin Gaye and Tammie Terrell song. While the original was faster and more explosive, Diana gives it a more measured and dramatic interpretation. Prefer the original myself.

THE JACKSON FIVE

'I'LL BE THERE'

A pretty melody and Michael Jackson at his most winsome. Note his quote from the Four Tops' 'Reach Out, I'll Be There'.

SMOKEY ROBINSON

AND THE MIRACLES

'THE TEARS OF A CLOWN'

Recorded in 1967 and discovered by

selected for artistic excellence and not for copies sold. For all that it is remarkable how often Motown's creative highspots are often its biggest hits. Testimony to how well Berry Gordy and his company monitored the taste of its audience. It may be, as one critic pointed out, that Motown has been interested in nothing so much as success, but for a remarkable decade it achieved that success without pandering to its audience.

Indeed, in its heyday it defined the terms of its own success. In 1971 Jon Landau could write "there is still a Motown look to the album covers, a

Motown's London office in 1970, this became Smokey and the Miracles' biggest ever hit. As usual with Smokey it's got a lively melody and lyrics and the dynamic Motown rhythm section is at its peak here.

THE TEMPTATIONS

'JUST MY IMAGINATION'

The Temptations may have gone psychedelic after 1968 but this traditional vocal ballad, led by Eddie Kendricks' falsetto voice was their biggest hit in some time. The Temptations' ability to move with the times yet retain the best of black vocal group heritage has always endeared them to me and this is a delightfully anachronistic and romantic record.

MARVIN GAYE

'WHAT'S GOING ON'

Title song for Marvin's self-produced album from 1977. At the time it was seen as an important musical and political event but in retrospect it seems a little fuzzy in both sound and ideology and a real fall in quality from his marvellous late 60s recordings.

THE TEMPTATIONS

'PAPA WAS A ROLLIN' STONE'

Producer Norman Whitfield is quoted as saying that in the early 70s he "wanted to try some songs that had the scope and feel of a movie." Well, this is his epic masterpiece. It builds slowly but inexorably on a steady bass line and hi hat rhythm to tell the tale of the Temptations' wayward father.

STEVIE WONDER

'SUPERSTITION'

The best clavinet riff ever recorded. And as Robert Christgau said, "hard-headed, hard-rocking political analysis."

STEVIE WONDER

'YOU ARE THE SUNSHINE OF MY LIFE'

Not my favourite from Stevie's many wonderful ballads but unarguably his most

Motown touch to the song writing, a Motown style of singing and, above all, a Motown sound. Anyone with ears can still tell a Motown record 10 seconds after it comes on the air."

But nobody could say that today. Does 'Endless Love' have the Motown sound, or 'Three Times A Lady', or Rick James' 'Give It To Me'?

These days Motown mostly follows and rarely (with the exception of perhaps only Stevie Wonder) leads.

OK, let's look at the 25 Number One hits.

ALASTAIR DOUGAL

popular one.

MARVIN GAYE

'LET'S GET IT ON'

Marvin returns to sensual matters with this ode to the pleasures of sexual love. Tougher and simpler than 'What's Going On' and a real return to form. Note Ed Greene's astounding drumming.

EDDIE KENDRICKS

'KEEP ON TRUCKIN'

Kendricks' biggest solo hit after leaving the Temptations may be a slight song but the insistent rhythm track makes certain it's not monotonous.

THELMA HOUSTON

'DON'T LEAVE ME THIS WAY'

Motown's only flirtation with disco on the album is this remake of a Harold Melvin and the Blue Notes song. Not as strong as the original but a potent single nonetheless.

MARVIN GAYE

'GOT TO GIVE IT UP'

An idiosyncratic, falsetto-voiced song on two of Marvin's favourite topics — sex and dancing.

THE COMMODORES

'THREE TIMES A LADY' 'STILL'

Skilfully constructed but colourless ballads from the Commodores' Lionel Ritchie. The Motown sound? This could be anybody. These tracks are distinguishable from, say, Barry Manilow, only because they're better sung.

RICK JAMES

'GIVE IT TO ME'

James built his following on hard funk and a badass image. This is hard and funky but it's also sadly undermined by James' distasteful lyrics.

LIONEL RITCHIE & DIANA ROSS

'ENDLESS LOVE'

Not pop, pap.

The Motown Hit List

THE CONTOURS

- 'Do You Love Me?' 29.9.62 (3)

MARVELLETES

- 'Please Mr Postman' 6.11.61 (1)
- 'Playboy' 2.6.62 (7)
- 'Beechwood 4-5789' 15.9.62 (17)
- 'Don't Mess With Bill' 5.2.66 (7)
- 'The Hunter Gets Captured By the Game' 4.3.67 (13)
- 'My Baby Must Be a Magician' 10.2.68 (17)

MARY WELLS

- 'The One Who Really Loves You' 12.5.62 (8)
- 'You Beat Me to the Punch' 15.9.62 (9)
- 'Two Lovers' 29.12.62 (7)
- 'Laughing Boy' 30.3.63 (15)
- 'My Guy' 18.4.64 (1)

MIRACLES

- 'Shop Around' 9.1.61 (2)
- 'You've Really Got a Hold On Me' 26.1.63 (8)
- 'Mickey's Monkey' 14.9.63 (8)
- 'Ooo Baby Baby' 1.5.65 (16)
- 'The Tracks of My Tears' 28.8.65 (16)
- 'My Girl Has Gone' 20.11.65 (14)
- 'Going to a Go-Go' 12.2.66 (11)
- 'I'm the One You Need' 3.12.66 (17)
- 'The Love I Saw in You Was Just a Mirage' 4.8.67 (20)
- 'I Second That Emotion' 2.12.67 (4)
- 'If You Can Want' 30.3.68 (11)
- '(Baby Baby) Don't Cry' 15.2.69 (8)
- 'Tears of a Clown' 15.8.70 (1)
- 'I Don't Blame You At All' 15.5.71 (18)

STEVIE WONDER

- 'Fingertips' 6.8.63 (1)
- 'Uptight (Everything's Alright)' 5.2.66 (3)
- 'Nothing's Too Good for My Baby' 14.5.66 (20)
- 'Blowin' in the Wind' 13.8.66 (9)
- 'A Place in the Sun' 10.12.66 (9)
- 'I Was Made to Love Her' 8.7.67 (2)
- 'I'm Wondering' 28.10.67 (12)
- 'Shoo-Be-Doo Da-Day' 4.5.68 (9)
- 'For Once in My Life' 16.11.68 (2)
- 'My Cherie Amour' 5.7.69 (4)
- 'Signed, Sealed, Delivered — I'm Yours' 18.7.70 (3)
- 'Heaven Help Us All' 14.11.70 (9)

MARVIN GAYE

- 'Pride and Joy' 6.7.63 (10)
- 'You're A Wonderful One' 4.4.64 (15)
- 'What's the Matter With You Baby' (with Mary Wells) 4.7.64 (17)
- 'Try It Baby' 4.7.64 (15)
- 'How Sweet It Is to Be Loved By You' 2.1.65 (6)
- 'I'll Be Doggone' 17.4.65 (8)
- 'It Takes Two' (with Kim Weston) 18.2.67 (14)
- 'Ain't No Mountain High Enough' (with Tammi Terrell) 15.7.67 (19)
- 'Your Precious Love' (with Tammi Terrell) 14.10.67 (5)
- 'If I Could Build My Whole World Around You' (with Tammi Terrell) 30.12.67 (10)
- 'Ain't Nothing Like the Real Thing' 18.5.68 (8)
- 'You're All I Need to Get By' (with Tammi Terrell) 24.8.64 (7)
- 'I Heard it Through the Grapevine' 30.11.68 (1)
- 'Too Busy Thinking About My Baby' 24.5.69 (4)
- 'That's the Way Love Is' 27.9.69 (7)
- 'What's Going On' 13.3.71 (2)
- 'Mercy, Mercy Me' 24.7.71 (4)
- 'Inner City Blues (Just Make Me Wanna Holler)' 30.10.71 (9)

FOUR TOPS

- 'Baby I Need Your Loving' 19.9.64 (2)
- 'I Can't Help Myself' 29.5.65 (1)
- 'It's The Same Old Song' 7.8.65
- 'Something About You' 27.11.65 (19)
- 'Shake Me, Wake Me' 19.3.66 (18)
- 'Reach Out I'll Be There' 24.9.66 (1)
- 'Standing In The Shadows of Love' 31.12.66 (6)
- 'Bernadette' 25.3.67 (4)
- 'Seven Rooms of Gloom' 10.6.67 (14)
- 'You Keep Running Away' 14.10.67 (19)
- 'Walk Away Renee' 24.2.68 (14)
- 'If I Were A Carpenter' 8.6.68 (7)
- 'Still Water (Love)' 3.10.70 (11)

THE TEMPTATIONS

- 'The Way You Do the Things You Do' 28.3.64 (11)
- 'My Girl' 30.1.65 (1)
- 'It's Growing' 1.5.65 (18)
- 'Since I Lost My Baby' 28.8.65 (17)
- 'My Baby' 20.11.65 (13)
- 'Ain't Too Proud to Beg' 25.6.66 (13)
- 'Beauty is Only Skin Deep' 10.9.66 (3)
- 'I Know I'm Losing You' 10.12.66 (8)
- 'You're My Everything' 26.8.67 (6)
- 'It's You That I Needed' 28.10.67 (14)
- 'I Wish It Would Rain' 27.1.68 (4)
- 'I Could Never Love Another' 1.6.68 (13)
- 'Cloud Nine' 7.12.68 (6)
- 'Run Away Child, Running Wild' 8.3.69
- 'Don't Let The Jones Get You Down' 28.6.69 (20)
- 'I Can't Get Next To You' 6.9.69 (1)
- 'Psychedelic Shack' 7.2.70 (7)
- 'Ball of Confusion' 13.6.70 (13)
- 'Just My Imagination' 27.2.72 (1)
- 'Superstar' 18.12.71

THE SUPREMES

- 'Where Did Our Love Go' 25.7.64 (1)
- 'Baby Love' 17.10.64 (1)
- 'Come See About Me' 28.11.64 (1)
- 'Stop! In the Name of Love' 6.3.65 (1)
- 'Back In My Arms Again' 15.5.65 (1)
- 'Nothing But Heartaches' 21.8.65 (11)
- 'I Hear A Symphony' 6.11.65 (1)
- 'My World is Empty Without You' 5.2.66 (5)
- 'Love Is Like An Itching in My Heart' 14.5.66 (9)
- 'You Can't Hurry Love' 27.8.66 (1)
- 'You Keep Me Hangin' On' 12.11.66 (1)
- 'Love Is Here And Now You've Gone' 11.2.67 (1)
- 'The Happening' 15.4.67 (1)
- 'Reflections' 18.8.67 (2)
- 'In And Out of Love' 2.12.67 (9)
- 'Love Child' 26.10.68 (1)
- 'I'm Gonna Make You Love Me' 14.12.68 (2)
- 'I'm Livin' In Shame' 8.2.69 (10)
- 'Someday We'll Be Together' 29.11.69 (1)
- 'Up the Ladder to the Roof' 4.4.70 (10)
- 'Stoned Love' 5.12.70 (7)
- 'Nathan Jones' 12.6.71 (16)

THE ORIGINALS

- 'Baby, I'm For Real' 8.11.69 (14)
- 'Bells' 11.4.70 (12)

THE JACKSON FIVE

- 'I Want You Back' 13.12.69 (1)
- 'ABC' 21.3.70 (1)
- 'The Love You Save' 6.6.70 (1)
- 'I'll Be There' 26.9.70 (1)
- 'Mama's Pearl' 13.2.71 (2)
- 'Never Can Say Goodbye' 10.4.71 (2)
- 'Maybe Tomorrow' 21.8.71 (20)

MARTHA AND THE VANDELLAS

- 'Heat Wave' 24.8.63 (4)
- 'Quicksand' 21.12.63 (8)
- 'Dancing in the Street' 19.9.64 (2)
- 'Nowhere to Run' 27.3.65 (8)
- 'Jimmy Mack' 1.4.67 (10)
- 'Honey Chile' 16.12.67 (11)

JUNIOR WALKER

- 'Shotgun' 13.3.65 (4)
- 'I'm A Roadrunner' 11.6.66 (20)
- 'How Sweet It Is to Be Loved By You' 24.9.66 (18)
- 'What Does It Take to Win Your Love' 28.6.69 (4)

THE ISLEY BROTHERS

- 'This Old Heart of Mine' 2.4.66 (12)

GLADYS KNIGHT & THE PIPS

- 'I Heard It Through the Grapevine' 25.11.67 (12)
- 'The End of Our Road' 9.3.68 (15)
- 'Nitty Gritty' 13.9.69 (19)
- 'Friendship Train' 13.12.69 (17)
- 'If I Were Your Woman' 9.1.71 (9)
- 'I Didn't Want to Do Wrong' 3.7.71 (17)

EDWIN STARR

- 'Twenty-Five Miles' 29.3.69 (6)
- 'War' 1.8.70 (1)

JIMMY RUFFIN

- 'What Becomes of the Broken Hearted?' 1.10.66 (7)
- 'I've Passed This Way Before' 14.1.67 (17)

DAVID RUFFIN

- 'My Whole World Ended the Moment You Left Me' 8.3.69 (9)

BRENDA HOLLOWAY

- 'Every Little Bit Hurts' 30.5.64 (16)

FOUR TOPS WITH THE TEMPTATIONS

THE TWO SUPERGROUPS THAT STARTED THE LEGEND NOW KNOWN AS MOTOWN

APRIL 3 AUCKLAND 4 PALMERSTON NORTH
5 WELLINGTON 7 CHRISTCHURCH 8 DUNEDIN

21 PERFORMERS
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Motown Profiles

THE SUPREMES

Although the Supremes were Motown's most successful chart act they were not among the label's first hitmakers and nine singles had failed before the Holland-Dozier-Holland composition 'Where Did Our Love Go' went to Number One in 1964. It was the first of 10 Number One singles penned by the team for the Supremes.

As the pinnacle of Motown commercial achievement, the Supremes were particularly vulnerable to the dictates of the Motown machine. In late 1964 and 1965 their label released seven albums (*A Bit of Liverpool*, *Where Did Our Love Go*, *Country Western and Pop*, *More Hits*, *We Remember Sam Cooke*, *At the Copa*, and *Merry Christmas*). These albums were recorded by various producers while the HDH team worked on the singles.

Florence Ballard left the group in 1967 and was replaced by Cindy Birdsong. A year later they were known as "Diana Ross and the Supremes" as Berry Gordy groomed Ross for MOR superstardom.

Following Ross' departure in 1969, lead singers included Jean Terrell and Sherrie Payne. (The latter excelled on NZ tour mid-70). Original member Mary Wilson continued well after Cindy Birdsong's departure in 1970. Two albums with the Hollands producing in 1976 proved uneventful yet in 1978 Motown compiled an acceptable post-Diana Ross *Supremes At Their Best* collection of recordings spanning 1972-1978. MC

FOUR TOPS

A Detroit act which has managed to keep the same lineup since debuting as the Four Aims in 1954. Although they were a successful nightclub act and had a contract with Chess Records from 1956, success had to wait



Four Tops: At rear, Levi Stubbs and Obie Benson. Foreground, Lawrence Payton, Duke Fakir.

until 1964.

They joined Motown in 1962 and recorded an unsuccessful LP of jazz standards. The Holland-Dozier-Holland team wrote the Tops first hit 'Baby I Need Your Loving' and the many classics that followed. When the HDH team left in 1968 the Tops worked with several producers, without repeating their earlier success. (By the way, they toured NZ in 1970. Fab show — did the Funky-Chicken too.)

In 1972 they signed to ABC Records and returned to the charts with Lambert and Potter compositions 'Are You Man Enough' and 'One Chain Don't Make No Prison'.

Subsequently they tried different vocal styles (Philly, etc.) yet it wasn't until Levi Stubbs was back out the front with 'She Used to Be

My Girl' (1981) that they achieved further success, creating fine LP *Tonight* (NZ creating the fine release, Casablanca).

In 1983 they were reunited with HDH on the Motown LP (NZ release) *Back Where I Belong*. Best tracks are the funky 'Make Yourself Right At Home', 'What We Have to Lose' (with Aretha Franklin) and 'Hang' with the Temptations. MC

MARVIN GAYE

In the 60s, during the Beatles invasion, Marvin Gaye was the biggest-selling popular male vocalist. He worked with Motown's finest writers, adding to their tracks his invariably excellent vocal.

Gaye was brought to Detroit by fellow ex-Moon-glow Harvey Fuqua. He joined Motown in 1961 and later married Berry Gordy's sister, Anna.

By the end of the 60s, Gaye retreated from the Motown hit machine, returning with his self-composed/produced LP *What's Going On* in 1971. It was an album Motown didn't want to release, yet it rendered three hit singles.

With 'Let's Get It On' (1973) Gaye enunciated a more physical gospel. It is a work echoed in his recent writing.

He returned to the stage in 1974, his 60s material almost forgotten. On the live LP that followed he described the 60s songs as "the fossil medley."

Gaye's remaining years at Motown were not productive. His marriage to Anna Gordy broke up and he failed to direct his own career, yet Motown's attempts to motivate him were counter-productive.

Gaye left Motown in late 1981, returning to form in 1983 with the selfwritten, played and produced *Midnight Love* LP for CBS, featuring the single 'Sexual Healing'.

Gaye still captivates as he enters his third decade as one of soul's greatest. MC

THE TEMPTATIONS

Two Detroit vocal groups, the Primes and the Distant, merged, David Ruffin was then added and the Temptations, Motown's Cadillac of the genre, were complete.

Group members were Melvin Franklin (bass vocalist) and Otis Williams — both in the current lineup — and David Ruffin (baritone lead, went solo in 1968), Eddie Kendricks (tenor lead, went solo in 1971) and the late Paul Williams (left 1971). The other present members are Dennis Edwards (ex Contours, since 1969), Richard Street (ex Monitors, since 1971) and Glenn Leonard (since 1975).

The group's initial breakthrough (1964 to 1966) was with Smokey Robinson com-



The Supremes (L-R): Diana Ross, Mary Wilson, Florence Ballard. Circa 1965.



The 'Reunion Temptations' (1982): At rear, Dennis Edwards, Eddi Kendricks, David Ruffin, Melvin Franklin and Otis Williams. Foreground, Richard Street, Glenn Leonard.



Martha and the Vandellas (L-R): Martha Reeves, Lois Reeves, Sandra Tilley. 1969.

positions as diverse as 'My Girl' (1964) and 'Get Ready' (1966).

From 1966 the group worked with producer Norman Whitfield. They enjoyed consistent chart success into the 70s although Whitfield's later explorations ranged from the sublime to the absurd.

The Temptations left Motown in 1977, to return in 1980. Two years later Ruffin and Kendricks returned for a *Reunion* LP, the highlight of which is funk workout with Rick James' 'Standing on the Top'.

Whitfield produced one side of their 1983 album *Back to Basics*. MC

ISLEY BROTHERS

An innovative and skillful vocal group, brothers Ronald (lead), Rudolph and Kelly enjoyed four of Motown's finest 60s albums.

In 1957 the Isleys left spiritual singing and home in Cincinnati, Ohio, for New York clubs and recording. In 1959 they had their first hit on RCA with 'Shout' (RCA). Singles with Leiber and Stoller producing on Atlantic failed. Their next hit was the 1962 landmark 'Twist and Shout' — an inspiration to the Beatles and to Berry Gordy who then wrote 'Do You Love Me' for the Contours.

In 1966 they joined the now flourishing Motown label and recorded with top writers, Holland-Dozier-Holland. Several hits followed — most notably 'This Old Heart of Mine' and 'Behind a Painted Smile' — and several fine albums, but they never reached the sales heights of the label's biggest acts.

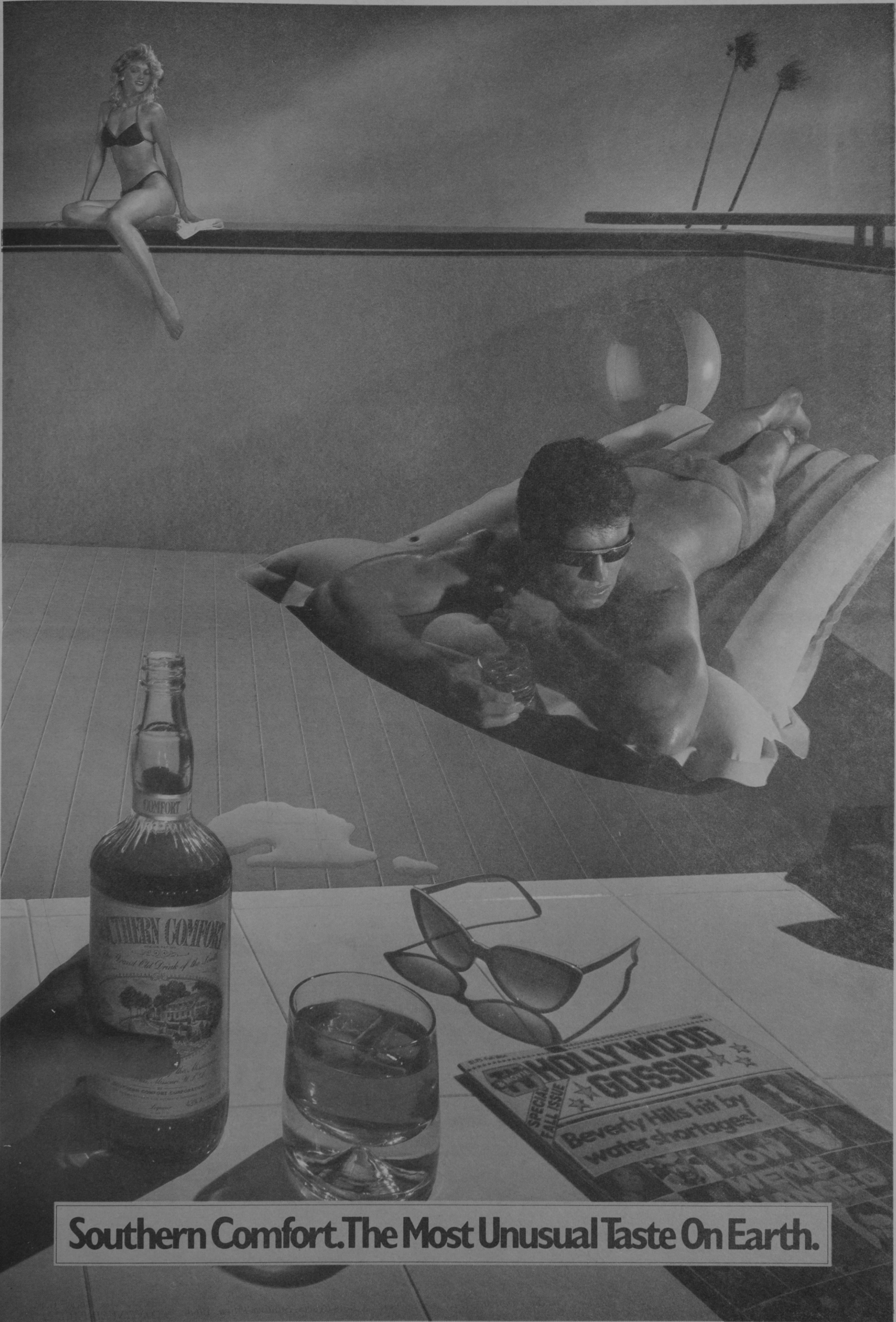
In 1969 they left Motown to form their own T-Neck label, through Buddah Records until 1973 when they moved it to CBS for the hit album *3+3*. After the departure from Motown they abandoned the traditional vocal group format and added three players.

The Isley's most recent chart success was 1983 LP *Between The Sheets*. MC

RICK JAMES

Although James has been Motown's resident funk freak since 1978 appearances can be misleading — this man was once in a band with Neil Young, Toronto's Mynah Birds.

A disciple of both Bootsy Collins and Berry Gordy, CONTINUED PAGE 22



Southern Comfort. The Most Unusual Taste On Earth.

Motown's Who's Who

EARLY ACTS 1960-1963

THE CONTOURS Had a 1962 hit with Berry Gordy's 'Do You Love Me (Now That I Can Dance)', a song where Gordy sought the feel of the Isleys, 'Twist and Shout'. The Temptations had failed to cut the song well so it was given to the Contours' Billy Gordon. Dennis Edwards was in the final Contours lineup when they disbanded in 1968. Edwards then joined the Temptations.

EDDIE HOLLAND Recorded for Berry Gordy in 1959. Released an LP (1963) before pursuing a career as a songwriter/producer. Lyricist in HDH team.

MARV JOHNSON Recorded first Berry Gordy production ever (1959). Leased to United Artists. UK Tamla Motown released his only LP, 'I'll Pick a Rose for My Rose'.

THE MARVELETTES 'Please Mr Postman' was Number One in 1969. John Lennon sang the song at the Beatles' Decca audition and later recorded it on the Beatles' second LP. Had two more Top 20 hits in 1962. Didn't return to chart form again until Smokey Robinson's 'Don't Mess With Bill' (1966) and 'Hunter Gets Captured By the Game' (1967). Original lead vocalist, Gladys Horton, left 1968 and the group split in the early 70s.

THE MIRACLES See profile.

JIMMY RUFFIN Older brother of Temptation David Ruffin. A solo artist, 'What Becomes of the Brokenhearted?' (1966) is his most memorable recording.

BARRETT STRONG Performed Berry Gordy's first hit, 'Money', and then worked as a house songwriter.

MARY WELLS Signed to Motown in 1960 when she called on Berry Gordy with a song she considered suitable for Jackie Wilson. Five Top 20 hits followed, including 'My Guy' (1964), the year in which she was special guest on the UK Beatles tour. After leaving Motown in 1964 she recorded with no success. A song written for her then became the Supreme's first hit, 'Where Did Our Love Go'. In 1984 she rerecorded 'My Guy'.

GOLDEN YEARS
1964-1970

THE ELGINS One album for Motown's VIP label (1966), including 'Heaven Must Have Sent You' (HDH), later revived by Bonnie Pointer (1978).

EIVETS REDNOW Stevie Wonder (spelt backwards) released an instrumental LP with this pseudonym.

CHUCK JACKSON Soul vocalist with Motown 1967-1970.

THE FANTASTIC FOUR Ex Ric-Tic act, recorded one Soul label LP, 1969.

THE FOUR TOPS See profile.

BRENDA HOLLOWAY Joined Tamla 1962. First hit 'Every Little Bit Hurts' (1964). She wrote 'You've Made Me So Very

Happy' (1967) but song failed, leaving Blood, Sweat and Tears to cover it successfully in 1969.

GLADYS KNIGHT & THE PIPS See profile.

ISLEY BROTHERS See profile.

THE MONITORS Recorded with Motown from 1965 until 1969, when their first LP was released. Richard Street moved from Monitors to Temptations.

THE ORIGINALS With Motown from 1965. One of their few successes was a Marvin Gaye production/composition, the almost doo-wop 'Baby I'm For Real' (1966).

DAVID RUFFIN Joined Temptations 1964 as lead singer. Pursued a solo career from 1968. After eight solo LPs for Motown he joined Warners in 1979.

SPINNERS Came to Motown from Harvey Fuqua's Tri-Phi label in 1964 and left in 1972. Highpoint was Stevie Wonder produced 'It's A Shame'. Their success with Motown was minimal compared with their Tom Bell produced Atlantic hits from 1973 on. These featured new vocalist Phillip Wynne.

EDWIN STARR Joined Motown when the Ric-Tic label was absorbed in 1965. Several of his pre-Motown singles appear on the LP *Soul Master*. Although Starr had fewer hits than he wanted (only '25 Miles' and 'War') he recorded several excellent LPs before leaving in 1974.

THE SUPREMES See profile.

BOBBY TAYLOR AND THE VANCOUVERS Berry Gordy produced their 1968 album. Guitarist for Vancouver was Thomas Chong, later of Cheech and Chong. Bobby Taylor recorded solo LP 1969.

TEMPTATIONS See profile.

R. DEAN TAYLOR White Motown songwriter who had two hits 'Gotta See Jane' and 'Indiana Wants Me' (1970).

TAMMI TERRELL Recorded numerous hits with Marvin Gaye (1967 to 1970) but only one solo LP *Irresistible*. She collapsed on stage whilst singing with Gaye in 1969 and died in 1970 from a brain tumour.

MARTHA AND THE VANDELLAS First appeared on record backing Marvin Gaye on 'Some Kind of Wonderful' (1961). Their own hits followed from 1962 and peaked with 'Dancing in the Streets' (William Stevenson, 1964). Recorded successfully throughout the 60s but in the shadow of the Supremes. Despite promising new tracks a 1974 comeback LP consisted largely of leftovers. Martha Reeves left Motown to record solo.

THE VELVELETES Formed found fame and disappeared all in one year — 1964. One of their hits 'Really Saying Something' was recently revived by Bananarama.

KIM WESTON Recorded several singles and, in 1966, LP *It Takes Two*, with Marvin Gaye and produced by her husband, William Stevenson. Left Motown in 1965.

JUNIOR WALKER See profile.

STEVIE WONDER See profile.

THE SEVENTIES

JERRY BUTLER After late 60s success in Philadelphia, recorded for Motown 1976-78.

G.C. CAMERON Spinners' lead singer from 1967 until 'It's A Shame'. Solo LP in 1976.

COMMODORES See profile.

DYNAMIC SUPERIORS Vocal group who recorded three albums for Motown in 1977. Renowned for having a male lead singer who directed his love songs to males in the audience.

YVONNE FAIR Recorded with James Brown for King Records in 1962. Joined Motown in 1968 but didn't have her first hit until 1975 with 'Funky Music Sho Nuff Turns Me On' from the *The Bitch Is Black* LP.

JACKSON FIVE See profile.

JERMAINE JACKSON Left the Jackson Five for a solo contract with Motown. He married Berry Gordy's daughter. The Stevie Wonder composition 'Let's Get Serious' is the only highlight in his career so far.

THELMA HOUSTON Number One hit in 1976 with a revival of the Philly classic 'Don't Leave Me This Way'.

EDDIE KENDRICKS Left Temptations in 1971. Had success with 'Keep On Truckin'' (1973) and 'Boogie Down' (1974) but failed to find enough material to record strong albums. He left Motown for Arista in 1978 and recorded the excellent *Love Keys* LP for Atlantic in 1981.

BONNIE POINTER Left Pointer Sisters to record two LPs for Motown, 1978 and 1979, consisting largely of discofied, (digital) revivals of old Motown standards. 'Heaven Must Have Sent You' (Elgins) was a hit.

VALERIE SIMPSON Primarily a songwriter (with Nicholas Ashford) but released two solo LPs on Motown, 1970 and 1972.

SYREETA Started in Motown arranging department — a lyricist whose writing/marriage partnership with Stevie Wonder lasted 1972 to 1974. Co-written songs include 'Signed, Sealed, Delivered', 'It's A Shame' (Spinners), 'I'm Going Left'. She has since recorded extensively for Motown including tracks with Billy Preston.

TATA VEGA Vocalist, she recorded several LPs in the late 70s.

THE UNDISPUTED TRUTH Norman Whitfield's ultimate vehicle for his chronic psychedelia. Remained faceless even though their impersonal funk was often remarkable and always over the top, whether on Motown (1971 to 1977) or later for Whitfield Records.

THE EIGHTIES

GARY BYRD Had 1983 rap hit 'The Crown', with music by Stevie Wonder.

DEBARGE A popular young family unit produced by older brothers (from 70s act Switch) Bobby and Tommy Debarge. A saccharine version of the Jacksons' formula.

DAZZ BAND Post-Commodores suburban funk unit that scored once with 'Let It Whip' (1982).

DENNIS EDWARDS Temptations' vocalist, has just recorded a solo LP.

HIGH INERGY Signed by Gwen Gordy Fuqua, this female vocal group enjoyed immediate success with 'You Can't Turn Me Off' (1977). Their 1983 LP *Groove Patrol*, produced by George Tobin, featured two Barbara Mitchell/Smokey Robinson duets, including 'Blame It On Love'.

RICK JAMES See profile.

BETTY LAVETTE First recorded 1962. In 1982 released her first LP in 20 years, *Tell Me A Lie* on Motown, Southern soul at its best. More please.

TEENA MARIE Young, white soul-styled singer produced



Stevie Wonder, Gary Byrd.

initially by Rick James. Her albums are a curious mix of funk and melodrama. Left Motown 1983.

BOBBY NUNN Post-Prince party-party funkster. Produced promising album *Private Party* last year.

LIONEL RITCHIE Lead singer with the Commodores until 1983. He already has two hit solo albums behind him.

ROCKWELL New signing. A mate of Michael Jackson's who has attempted a blend of dance music and rock more akin to Prince. His new single 'Somebody's Watching Me' is a hit.

SONGWRITERS & PRODUCERS

ASHFORD & SIMPSON Songwriting team Nicholas Ashford and Valerie Simpson — husband and wife. With Motown 1963-1973. Wrote Gaye/Terrell's 'Ain't No Mountain High Enough' (1967) and 'Ain't Nothing Like the Real Thing' (1968), etc. Since 1974 recorded on Warner Bros.

JOHNNY BRISTOL At Tri Phi he recorded later Motown hits 'Do You See My Love For You Growing' (Junior Walker) and 'Someday We'll Be Together' (Supremes). At Motown wrote with Harvey Fuqua for Junior Walker and others. Left 1973. Own hit 'Hang On In There Baby' (MGM, 1974).

JAMES CARMICHAEL Commodores and Lionel Ritchie producer.

THE CLAN Committee formed to write for the Supremes when Holland-Dozier-Holland team left. 'Love Child' was the result. Included Berry Gordy, R. Dean Taylor, Hank Cosby.

THE CORPORATION Heavy-weight team to oversee Jackson Five's career. Included Berry Gordy, Freddie Perren.

HAL DAVIS Los Angeles-based producer. Motown's LA man from 1962. Produced Jackson Five after 'ABC'.

LAMONT DOZIER Third of legendary Holland-Dozier-Holland team who wrote the Supremes and Four Tops hits 1963-1968. Then the team left Motown to form their own label, Invictus. Has since worked as a producer and released numerous solo LPs.

HARVEY FUQUA Singer/songwriter with Chess Records act the Moonglows in the 50s. Along with wife Gwen Gordy (Berry Gordy's sister) set up Tri-Phi Records. When the label was absorbed into Motown late 1963, Fuqua became head of Artist Development Dept. A significant writer (with Johnny Bristol) and producer. When he left Motown produced Sylvester (Fantasy) and was 'adviser' for Marvin Gaye's 1983 *Midnight Love* LP.

BERRY GORDY Motown's founder. Songwriting credits include first Motown hits 'Money' (Barrett Strong, Beatles) and 'Do You Love Me' (Contours). Despite Motown's growth, still writes and produces on occasions. He worked on

recent Temptations albums, *Reunion* and *Back to Basics*.

BRIAN HOLLAND Brother of Eddie. Prior to HDH team he wrote and produced early Marvelettes. Left 1968.

EDDIE HOLLAND Vocalist who demoed Gordy's compositions for Jackie Wilson. Recorded from 1959, LP released 1963, but writing took over with success of HDH team. Left 1968.

WILLIE HUTCH Producer/songwriter/recording artist. Credits include Jacksons' 'I'll Be There'. Recorded for Motown and Whitfield labels. Producer on new Four Tops LP.

FREDDIE PERREN Produced Miracles after Smokey left. Success since Motown with Gloria Gaynor.

SMOKEY ROBINSON The key Motown songwriter in the early years. Motown's greatest one man team. Wrote hits for Mary Wells, Miracles, Temptations and others. Bob Dylan once described him as 'America's greatest living poet.'

WILLIAM STEVENSON Prolific early Motown producer whose genius was overshadowed by HDH team. He wrote/produced 'Dancing in the Streets', 'Uptight', 'Beachwood 45789' and early Marvin Gaye.

BARRETT STRONG Recorded Gordy's first hit single 'Money' but no LP. Pursued a songwriting career as lyricist for Norman Whitfield. They wrote Temptations hits from 'Ain't Too Proud to Beg' (1966) to 'Papa Was A Rolling Stone' (1972). They wrote 'I Heard It Through the Grapevine'.

FRANK WILSON Worked with Four Tops and Supremes after HDH team departed. Recently left music business. Now an LA church minister.

NORMAN WHITFIELD With Motown from the beginning but first important songs when teamed with Barrett Strong — 'Ain't Too Proud to Beg' (1966) 'I Heard It Through the Grapevine' (1967). When David Ruffin left the Temptations, Whitfield masterminded the Sly Stone-influenced psychedelic sound of 'Cloud Nine', etc. He brought the style to its peak with 1972's 'Papa Was A Rolling Stone'. In 1974, left Motown to form Whitfield Records, where his significant success was 1976 disco soundtrack *Car Wash* featuring Rose Royce. In 1983 he once again worked for Motown producing the Temptations assisted by engineer Norman Anthony Whitfield. When *RIU* asked for a phone interview we were told: 'He's off the wall — he doesn't have a phone.'

THE MUSICIANS

As the musicians were not credited on album covers in the 60s few names of Motown players are known.

Two bands consisting of session musicians recorded albums on Motown:

EARL VAN DYKE AND THE SOUL BROTHERS: Van Dyke, a pianist, was the leader of the original session band and on occasion was band leader on a touring Motown revue. The band released *That Motown Sound* (1965), an album of backing tracks, and Van Dyke also released *Earl of Funk* LP (1970). Van Dyke remained in Detroit when Motown moved to California. Plays on 1983 Temptations LP.

CHOKER CAMPBELL with a 16-piece houseband/roadband recorded *Hits of the Sixties* (1965).

On the sleeve notes of the recent Motown Story boxed set, Earl Van Dyke names his original session musicians: **BENNY BENJAMIN** Drums. Died 1969.

JAMES JAMERSON Bass. Died 1983. Label's main man until mid 70s. Marvin Gaye, once a drummer, said: "Jamerson was a genius. The little group that they had there was the Motown Sound and half the credit for the productions should go to the musicians — who were not only great musicians but great producers and arrangers as well."

American writer Greil Marcus described a Motown compilation as "James Jamerson's greatest hits."

Jamerson told writer Nelson George (*Billboard*): "The Hollands and Dozier used to give me a chord sheet, but couldn't write for me. When they did it didn't sound right. They'd let me go on and ad lib. They'd say, 'Play what you feel' and occasionally give me some bass lines to play, or rather ideas for bass lines."

"I created, man. When they gave me that chord sheet I'd look at it, but then start doing what I felt and what would fit. All of them (the musicians) did it. All of them made hits."

The bassist on the 1983 Four Tops and Temptations LPs is James Jamerson Jr.

EDDIE WILLIS Guitar. Still active, played on LA-recorded Undisputed Truth LP (1975) and 1983 Four Tops LP.

ROBERT WHITE Guitar.

JOE MESSINA Guitar.

JOHNNY GRIFFITHS Second keyboards. Still playing on Gaye's *What's Going On* (1971).

JACK ASHFORD "Percussionist when needed." Who played Supremes' tambourine? Ashford gets "tambourine" credit on both Marvin Gaye's *What's Going On* (1971) and 'Got to Give It Up' 11 min 48 dance single (1977).

Other significant names: **EURIEL JONES** Detroit drummer (60s).

JAMES GITTON Vibes player.

EDDIE "BONGO" BROWN Congas, bongos. Player since Detroit Whitfield days and still present for 1983 25th Anniversary TV special.

CAROL KAYE LA woman bass player. 60s.

EARL PALMER LA drummer (60s).

ED GREENE White 70s drummer. If not with James Jamerson, often played with bassist Scott Edwards. Key live gigs include Gaye's 1974 live LP and 1983 25th Anniversary TV special.

NATHAN WATTS Stevie Wonder's bassist/leader of Wonderlove. Does sessions also.

DENNIS DAVIS Wonderlove drummer. Played on David Bowie's 1978 world tour.

MELVIN "WAH-WAH" RAGIN Busy 70s session guitarist.

MARVIN TARPLIN Smokey Robinson's guitarist since Miracles days.

Ironically, once Motown started acknowledging the musicians on an album, vocalists in a vocal group are not acknowledged. Though we know who played on the mid-70s Supremes LPs, the identity of the lead vocalist is not stated. Likewise on the 1983 Temptations LP.

Thanks to Roger Polhill for assistance with research and illustrations.

ROCKWELL

Somebody's Watching Me*

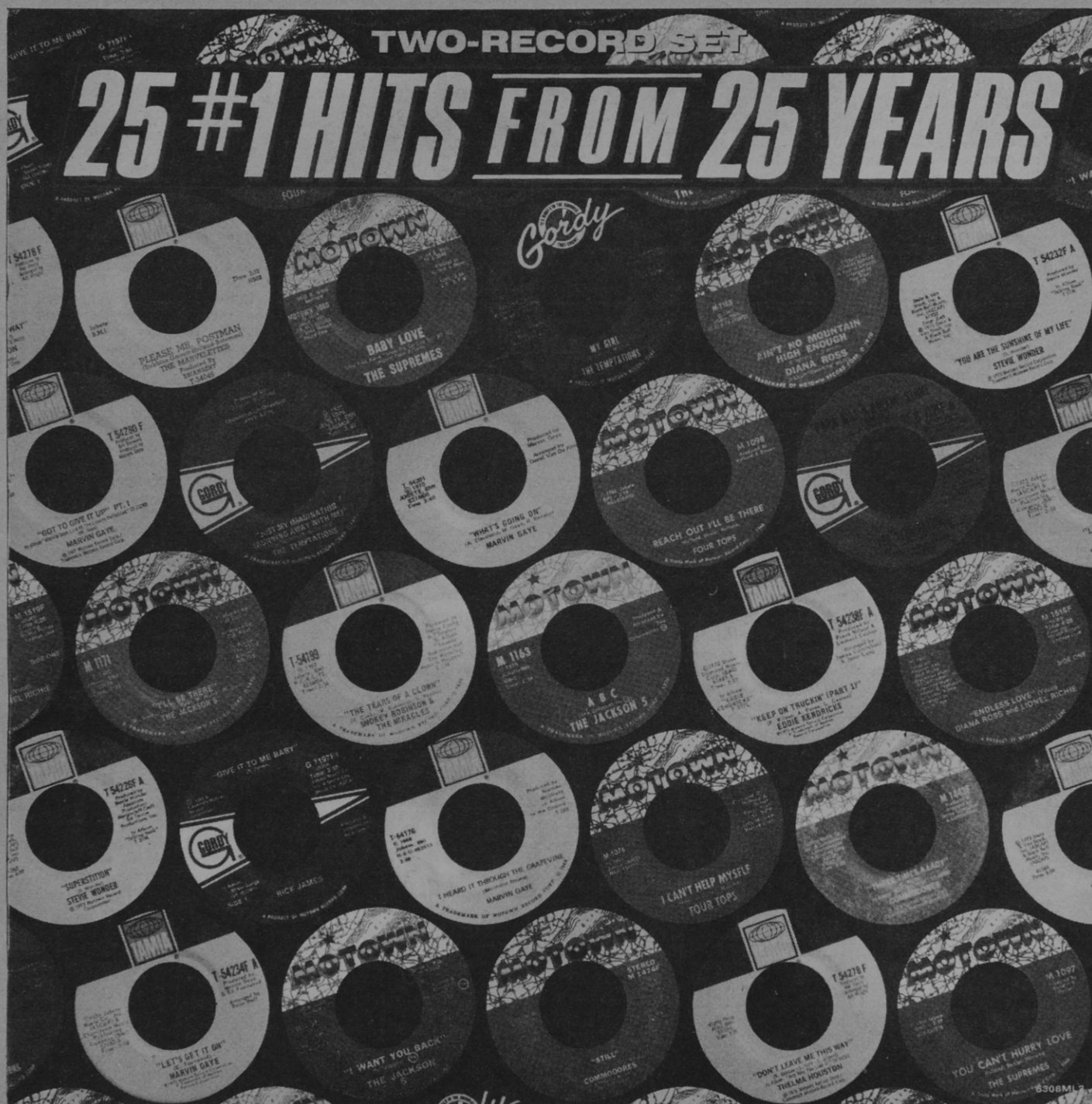
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TEMPTATIONS MY GIRL, JUST MY IMAGINATION, PAPA WAS A ROLLING STONE

SUPREMES CAN'T HURRY LOVE, BABY LOVE **RICK JAMES** GIVE IT TO ME BABY

MARVIN GAYE I HEARD IT THROUGH THE GRAPEVINE, WHAT'S GOING ON,
LET'S GET IT ON, GOT TO GIVE IT UP (Part I) **MARVELETTES** PLEASE MR POSTMAN

STEVIE WONDER SUPERSTITION, YOU ARE THE SUNSHINE OF MY LIFE

EDDIE KENDRICKS KEEP ON TRUCKIN' **SMOKEY ROBINSON & THE MIRACLES** THE TEARS OF A CLOWN

JACKSON FIVE I WANT YOU BACK, I'LL BE THERE, ABC

THELMA HOUSTON DON'T LEAVE ME THIS WAY **COMMODORES** STILL, THREE TIMES A LADY
AND MORE



YESTERDAY • TODAY • FOREVER



Motown Profiles

FROM PAGE 18

James once defined his R&B as "Rhythm and Business".

Like the P-Funk man himself, George Clinton, James is writing and producing for Sattelite acts — Stone City Band and the Mary Jane Girls.

The best Rick James albums are *Street Songs* (1981) (contains 'Superfreak'), *Throwin' Down* (1982), both very impressive and *Cold Blooded* (1983). MC

JUNIOR WALKER

When Junior Walker was interviewed by *NME* recently, the hootin', hollerin' sax player was clear on who sets the pace.

"I wouldn't say because they're young their energy rubs off on me. I got them because they can keep up with me," he said of his current band.

Always more down-home funky than his label mates, Walker recorded hot albums and several hit singles for the Soul label from 1963 through to the mid-70s.

Never subtle in lyric or groove, he's back on Motown with the 1983 *Blow the House Down* album. MC

STEVIE WONDER

The youngest of the label's 60s stars, but never overawed by his Motown success, Stevie left the label briefly in 1971 to ensure that he gained control of his music from the dictates of the company machine.

Wonder signed with Motown in 1962, at the tender age of 12. He hit Number One with 'Fingertips' a year later.

From *Where I'm Coming From* (1971) to new material on *Original Musiquarium*

(1982), largely a collection of his post 1971 material, Wonder explores the commercial, the obtuse and the personal and political.

Although Wonder writes prolifically for himself and others, he releases albums infrequently, following the dictates of his own vision. A hard taskmaster, judging by the standards he achieves.

GLADYS KNIGHT & THE PIPS

Gladys Knight and the Pips didn't join the Soul label until 1967 and, unlike most Motown acts, their career was more one of accomplished albums than popular hit singles.

Although they had initial success at Motown with 'I Heard It Through the Grapevine' sales really picked up with their move to the Buddah label in 1973. Their first album for the label featured 'I've Got to Use My Imagination' and 'Midnight Train to Georgia'.

Their best LP since *Imagination* is last year's CBS LP, last year's CBS LP *Visions* featuring 'Save the Overture for Me'. MC

SMOKEY ROBINSON

The single most important figure in the Motown story has to be Smokey Robinson. His songs launched the careers of the Temptations and the Miracles.

He also wrote and produced key songs for other acts while fronting the Miracles from 1960-72.

Recent revivals of his songs include the Rolling Stones' 'Going to A Go-Go', the Beat's 'Tears of a Clown' and Blondie's 'Hunter Gets Captured By the Game'.

His solo recordings include 'Cruisin'' and 'Being With You'. MC



Gladys Knight and the Pips (L-R): William Guest, Edward Patten, Merald Knight and Gladys. 1967.



The Commodores are now five and up to album '13' for Motown. They graced the cover of the first 'Rip It Up' in June 1977, when they last toured NZ. They are (L-R): Thomas McClary, Ronald LaPread, William King, Milan Williams, Walter Orange.



Yep, that's Michael the singin', dancin' man on the right there, during the Jackson Five's years with Motown 1969-1975. His videos are hot now but he was big news on the Andy Williams show that night in '69. Believe me. Da brudders are (L-R): Marlon, Jackie, Tito, Jermaine, Michael.

MOTOWN COLLECTIONS

Marvin Gaye Every Great Motown Hit

Nice packaging, good selection but the title is a misnomer. Every great Motown hit? I don't think so. This collection ignores the early hits ('Can I Get A Witness', 'Ain't That Peculiar', and so on) in favour of Marvin's middle period (1968-73) with the odd late hit ('Got to Give It Up') thrown in. Still, nobody's going to get all Marvin's goodies on a single album and as this includes plenty from my favourite era from Mr Gaye, I'm not complaining.

Stevie Wonder Original Musiquarium II

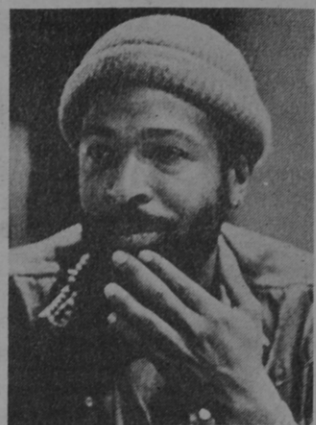
The pick of the Motown compilations available. It's hard not to run out of superlatives describing this record. Perhaps it's simpler to just say that it includes 'Superstition', 'Living for the City', 'Sir Duke', 'Isn't She Lovely', 'I Wish' and many other gems from the last 10 years or so, that these tracks have been digitally remastered and sound better than ever and that the four new tracks do not sound even slightly out of place in this company. Intelligently compiled, nicely packaged and entirely indispensable.

Diana Ross and the Supremes Greatest Hits

Ignore the ugly cover, check the track listing and you'll find that the record you're holding was previously released as *20 Golden Greats of Diana Ross and the Supremes* and is a sanely organised (that is, chronological) history of nearly everything you've ever wanted to hear from the Supremes. Side One in particular is a formidable collection of 10 of the greatest singles of the 60s.

Michael Jackson and the Jackson Five Greatest Hits

The Jackson Five were the last great gasp of the Motown production line. The Corporation, a group of producer/composers, whipped up a stunning funk maelstrom for the Five's first single 'I Want You Back' and managed to nearly equal this



Marvin Gaye, 1972.

standard with subsequent releases. But, as this collection shows, this creative burst was short lived. Motown was soon struggling to provide material equal to Michael Jackson's talent. So, in the end, it's Michael who rescues this record. Whether singing to a pet rat ('Ben') or delivering an overwrought tear-jerker ('One Day in Your Life') Michael nearly always performs with that winning mixture of innocence and authority and even the occasionally shoddy material and eccentric organisation of the tracks don't destroy that achievement.

Smokey Robinson Blame It On Love and All the Greatest Hits

Now this one crept up on me. I had it tagged as a poorly compiled rip-off. You know, take some of Smokey's recent big hits ('Cruising', 'Being With You'), some lesser known hits (of no lesser quality though) and, to lure in the collectors, three previously unreleased tracks of dubious quality. Well, the solid craftsmanship of the new songs slowly impressed itself on me, the quality of the singles is indisputable (though I could do without the mediocre 'Blame It On Love') and it all adds up to the kind of high quality romantic music Smokey's made for over 20 years. AD

THE HEART AND SOUL OF THE MOVIE. THE MUSIC.

ORIGINAL MOTION PICTURE SOUNDTRACK

I HEARD IT THROUGH THE GRAPEVINE/MARVIN GAYE · JOY TO THE WORLD/THREE DOG NIGHT · A WHITER SHADE OF PALE/PROCOL HARUM · MY GIRL/THE TEMPTATIONS · GOOD LOVIN'/THE RASCALS · THE TRACKS OF MY TEARS/SMOKEY ROBINSON & THE MIRACLES · AIN'T TOO PROUD TO BEG/THE TEMPTATIONS · (YOU MAKE ME FEEL LIKE A) NATURAL WOMAN/ARETHA FRANKLIN · I SECOND THAT EMOTION/SMOKEY ROBINSON & THE MIRACLES · TELL HIM/THE EXCITERS

THE BIG CHILL



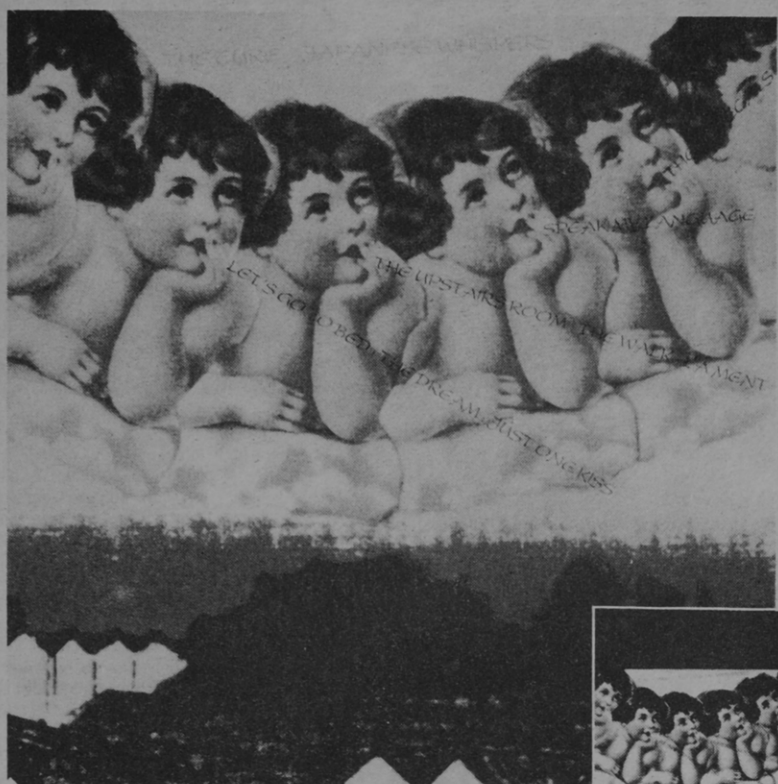
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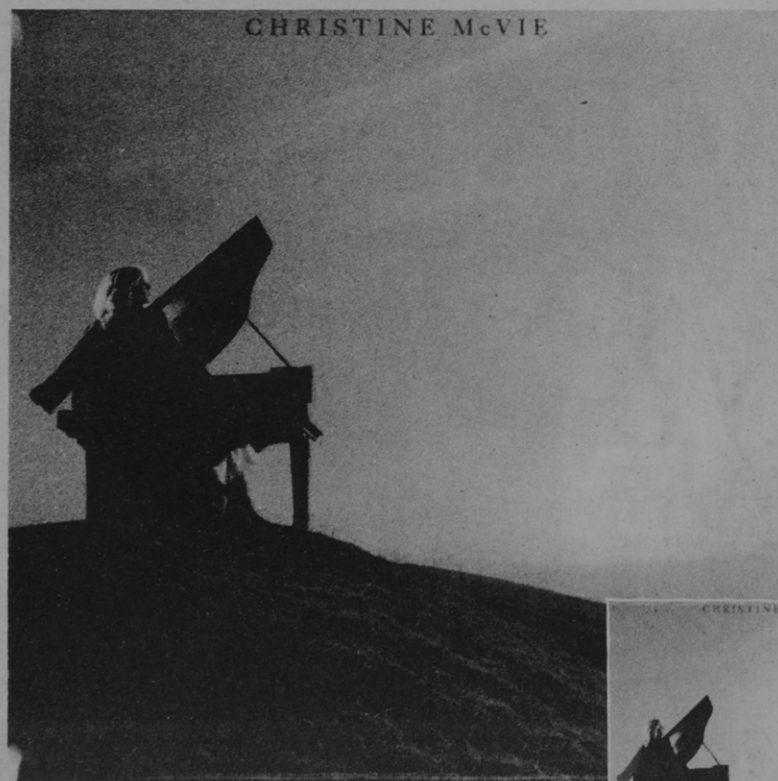
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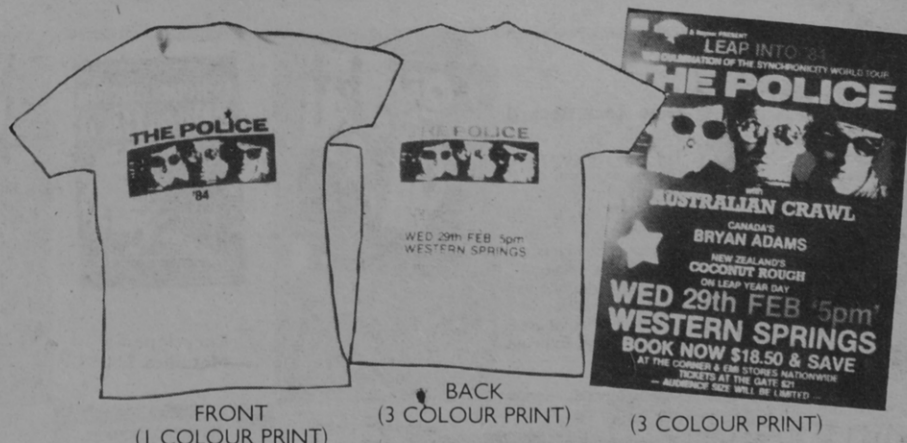
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'RECORDS' FROM PAGE 24
table ditties.

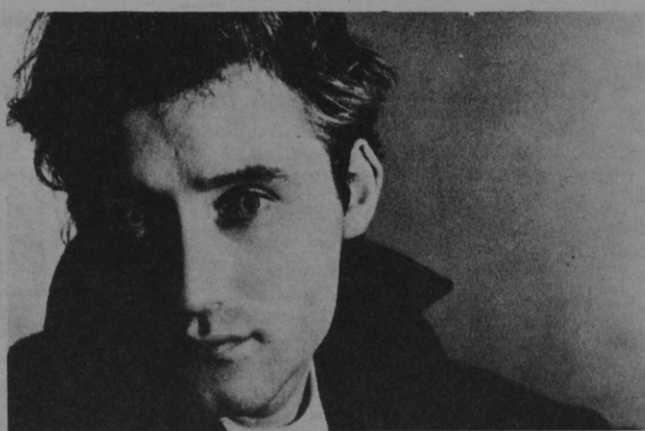
Although Smith does sing, most of the singing is done by an uncredited Siouxsie soundalike. When Smith does "sing" it's that tortured voice of the late Cure style that whines out of the speakers. Early Cure never had such a whinging tone and I just find it unbearable.

John Lennon and Yoko Ono
Milk and Honey
A Heart Play
Polydor
Dear John.

I'm still sorry you're dead but look mate, I think it's about time you stopped releasing records. Yeah, I know Hendrix's been doing it posthumously for 14 years, but rumour has it there's three or four albums worth of your stuff in "the vaults" and, really, y'know, if it's in there, surely there's a good reason and maybe somebody should burn it.

I mean, there's four songs I can live happily with on this companion to *Double Fantasy* and most of Yoko's stuff is real listenable, but it's getting a little creepy. Necrofiller.

It's great to hear your voice



Jah Wobble

loosening up again and your lyrics are mostly pretty good and the melodies, although increasingly simplistic, are still captivating, but the worms are licking yer bones. Maybe just a single every couple years. The good songs on *Milk and Honey* would work better as singles. — remember what you said about *Imagine* — “just a collection of singles.” Reach out with your earth-eaten intellect and tell your wife to quit it while you’re ahead. Just.

And tell her that another interview album like *A Heart Play*, important as some of the expressed ideas are, and you'll spin out of your grave, awful revenge in mind, stalk through Polydor's lucre halls and scare the faecal matter out of their fatuous financial blowholes.

But what do I know? Maybe you really crave immortality, but you're in less danger of losing it if you keep your mouth shut.

Chris Knox
P.S. Yeah, right, I'm not gonna sell the fucking albums but that says more about my nostalgia than their quality.

Various Artists
Atlantic Records History of
Rhythm and Blues Vocal
Groups

Cat Records

Doo wop, or rhythm and blues vocal singing, as Tim Hauser, the compiler of this record prefers to call it, is basically a silly genre.

I guess it has something to do with four adults making nonsense noises in the background while another declares his undying

another declares his undying passion. There's something innately dumb in it. Some of the songs collected here are in fact transcendently silly, like the Bobbettes' 'Mr Lee', some are intentionally silly, like Leiber and Stoller's comic material for the Robins and the Coasters and some (like the Drifters tracks) just totally transcend silliness by virtue of sheer skill and emotional bravado.

The likes of Sha Na Na have plundered and debased a lot of this material by seizing only on the silly aspects and ignoring the artistry involved. So this excellent compilation affords a rare opportunity to give the Drifters, the

Coasters, the Chords, the Cardinals, the Royal Jokers and the Robins the hearing they deserve.

Alastair Dougal

Mink De Ville
Where Angels Fear To Tread
Atlantic

There is some justice. Willy DeVille, once one of the brightest hopes on the late 70s scene, appeared to be in danger of being consigned to the carwash. But, no, after a wilderness period in which he continued to make good music, he has resurfaced on Atlantic Records. What better? Atlantic is the spiritual home of the bleeding heart, street corner ballads which he handles so deftly.

Melodrama is a staple of Willy De Ville's style (remember the "I'm bad like Jesse James" stance of 'Gunslinger'; remember Ben E. King's best moments?), but usually he manages to avoid excess. Songs such as 'River Of Tears' or the surgingly Latin 'Demaisiado Corazon (Too Much Heart)' are songs of (dare one say it?) heart.

Teardrop ballads are Willy's real bag, but he does fine on up-tempo stuff, too: 'Lilly's Daddy's Cadillac' (Willy wrote this and nine of the album's 10 songs) is especially good, a sinewy funky groove underpinning corner-of-the-mouth mean-teen lyrics.

Welcome back, Willy.
Ken Williams

Jah Wobble, Holger Czukay,
The Edge Snakecharmer
Island

Ah, supergroups: From the still-soaring Byrds comes "Wobble" Crosby to join Steve Czukay from Germany's late, lamented Buffalo Springfield and "The Hedges" from Ireland's harmonising hicks, the Hollies. As advertised on Woodstock, the boys are up to the minute, trading instrumental licks to dazzle the listener and making

new fans from old. Gone are the old-fashioned virtues of their previous bands (after all, can you too swallow this bitter pill?) to be replaced by wonderful new anonymity. Yea folks, the band is called by their names but you'd never know they were present! Isn't that so modern. Just like everybody else. And you just know that when "Strummer" Young from fabled but flawed rhinoceros Clashpad joins up the sparks will really start to fly. C. Minus.

This note was found in a bottle addressed to the Music Editor of *Rolling Stone*. We present it here as a public service and a reminder of how lucky we are not to be living through the era of the supergroup.)

Chris Knox

The Cure
Japanese Whispers
Fiction

Have you listened to Robert Smith recently? He *whines* — truly! I learned this while listening to *Japanese Whispers*, a collection of the Cure's recent singles.

In between 'Let's Go To Bed' – the first song – and 'The Lovecats' – the last song – is mush, and these two are the only ones of any note, 'Bed' being the best thing the Cure have done since 'Primary' and the latter being quite different – jazz-blues has not been a Cure trademark.

As for the rest — well, there's that whine again and Smith's "tormented artist stuck in an institution" (as portrayed in *The Walk*) is just *silly*. I'll bet he's no fun at parties, and this record *definitely* won't be.

Fiona Rae
Van Halen
1984

Warner Bros.
For a moment here I thought I'd been given the wrong album. Listening to the huge, orchestral-

type synthesiser intro my mind immediately sprang to pompous twits like Asia or godforsakeit Yes. But no folks, this is just good ol' Van Halen havin' a bit of fun – and not only that, this is their best effort since *Women and Children First*.

'Jump' is the single of the year so far and could take a lot of beating. 'Panama' is VH at their dirty best — pounding bass and drums, dangerous guitar from Edward and el sleazo vocals courtesy David Lee Roth. Top Jimmy' and 'Drop Dead Legs' complete Side One, both OK tracks.

Side Two kicks off with 'Hot For The Teacher', with suitably questionable lyrics. 'I'll Wait', 'Girl Gone Bad' and, wait for it, 'House of Pain' are three VH classics.

No silly cover versions a la the forgettable *Diver Down* either. This album is great American Heavy Rock from a band I'd dearly love to see live.
Greg Cobb


Briefs

Graham Parker
The Real Macaw (Virgin)

Get past the corny pun and we've got a slight return to form here. Not a *Heat Treatment* or a *Squeezing Out Sparks*, but an album with a better quotient of real songs than *Another Grey Area*. Sure Parker has smoothed out, the old fever has subsided but he can still write some moving songs: 'Just Like A Man', 'Sounds Like Chains', 'Beyond A Joke' and 'The Smart Bomb' prove that much. Although Parker is no longer the real McCoy there's enough here to indicate that he once was. GK


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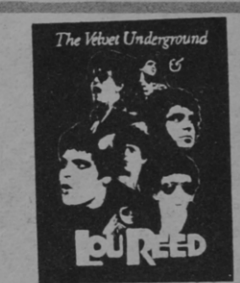
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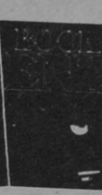

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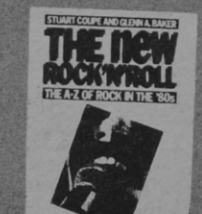
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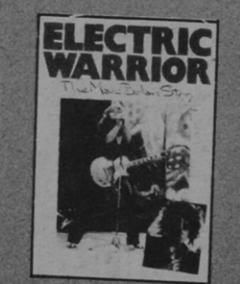
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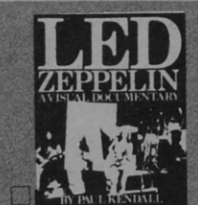
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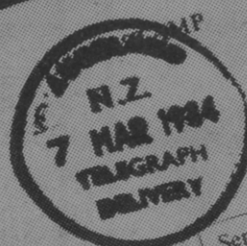
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Briefs

Nina Hagen, Fearless (CBS)
Ms Hagen's newie has nothing new or exciting to offer. In fact, it's hard to imagine that the same "wunderkind" who brought us such classics as 'Auftrummel' and 'Smack Jack' could produce something as uninspired and trivial as this. Quirky rhythms and synthesised vocals abound, but they provide only thin cover for a lack of real substance. What is missing is Nina's old personality and presence which, sadly, she seems to have abandoned in favour of a technically excellent but very bland sound. One or two good tracks excepted, *Fearless* is a non-event. RR

The Neighbours Vocal At The Local (Jayrem)
A disappointment. Recorded from the mixer last August at the Ponsonby Hotel by Doug Rogers and repeatedly remixed by Lee Connelly and Paul Streekstra, the emphasis is on clarity rather than energy. 'Seen It Coming' and 'Down, Down, Down' make the grade but only because pace carries them through. Meanwhile, 'Funky Kingston' is stiff, jaded and boring and 'Love Is Never Cruel' limps under some flat honking. The album lacks virtually everything a good live album needs and so certainly fails to do justice to the typical Neighbours' gig. Not the way to bow out. GK

Alberta Hunter
Look For The Silver Lining (CBS)
Veteran producer John Hammond continues his sympathetic and tasteful collaboration with octogenarian marvel Alberta

Hunter. Pianist Gerald Cook again directs the small-combo settings for Alberta's freely swinging vocals. Songs include gospel, ballads, blues, standards and originals, even a French love song. Alberta Hunter is a treasure. KW

Blue Oyster Cult Revolution By Night (CBS)
A from more consistent album than their last studio outing *Fire of Unknown Origin*. 'Shooting Shark' and 'Light Years of Love' are the standouts and 'Feel the Thunder' is appropriately titled, sending your speakers into reverb plus. There is no filler on this driving, no-nonsense album but I wonder if the band has any audience in Godzone in 1984. DP

Renée Geyer, Faves (Mushroom)
The best soul vocalist in Australasia (and many would extend that accolade further afield) presents a retrospective drawn from a decade's albums and singles. And although it's divided into sides for 'Dance' and 'Romance', Geyer's wide range of recording styles makes the collection a little lumpy. The latter grouping works well enough, partially because the majority of tracks are drawn from 1974's *Ready To Deal*. The dance side, however, veers from 'Say I Love You' to steamy funk to an unfortunate exercise in semi-metal. Nonetheless, individually, the vast majority of these cuts present impeccable evidence of Geyer's marvellous talent. Furthermore we get seven tracks a side, including a fine recent single that never got released in NZ. PT

Willie Nelson, Without A Song (CBS)
Is it five years since *Stardust* put Willie Nelson centre stage? Nelson, who is putting out more albums than seems sensible, is here reunited with producer-arranger

Booker T. Jones for another series of immaculately crafted ballads. As with *Stardust*, Willie shows his extraordinary ability to recast a (too familiar?) song as his own. The feeling is languid, the music delicately textural. Charming, although some will find it sluggish. Clarence Clemons KW

and The Red Bank Rockers Rescue (CBS)
Springsteen's sidekick steps out. (Well one really can't blame him, seeing that Bruce has spent about 18 months mixing his current album.) Yet Clemons is loathe to stray from the format he knows and so what we get is a sub-E Street Band with a second-hand Gary Bonds soundalike on vocals. Clarence, y'see, just blows the solos and does some co-writing. Not surprisingly the best number is the one that Bruce donated. Worst is probably the bashing handed out to 'Resurrection Shuffle'. OK Clarence, back in behind the Boss now. PT

Cocteau Twins Head Over Heels (4AD)
I've always been wary of 4AD bands. It happened a while back with the purchase of a certain horrendous Mass album and from such an unsettling beginning my phobia has increased.

The Cocteau Twins' *Head Over Heels* does little to dispel the unease. For the life of me I know not who the Cocteau Twins are but the female sings in a small, high-backed wailing voice — a twee Siouxsie without the barbs. Around her chime soothing guitars, commencing a lament that attempts to build up some form of atmospheric tumult.

All sounds a bit too much? Well, it is fine in small doses, especially 'Sugar Hiccup' and the more meaty 'In the Gold Dust Rush' but all too soon suffocates

in lachrymose sentiment. The real shame is that the Cocteau Twins envince no real pang, they lack the truthful recollection redolent of, say, the Go-Betweens. In this respect, *Head Over Heels* is just plain drippy. A great flaccid stinker me thinks. SJT

Christine McVie (Warner Bros)
It's easy to dump on this stuff, too easy. After all it's not so long ago that McVie was responsible for many of those *Rumours* running rife around the planet. Here, separated from the corporate personality that encompassed Nicks' feather-brained fantasies and Buckingham's quirky talent, Ms McVie's silken voice and manicured music appear pure poolside L.A. But even with that normally languid approach her talent still glistens. It's a fine line between the coolly relaxed and the simply lazy and Christine McVie is careful not to cross it. This album marks the fifth and final soloist to step out from under the big Mac. It also marks the most consistently successful. PT



Prince Charles

great imitation Mayfield vocals. The closing track, 'Rough', is a neat mixture of scratch and mix with Dunbar laying down nice sparse rhythms — anything but soulless. This is Herbie's most satisfying work to date, with none of that 'I can get down as well as you can' attitude that spoils his earlier work. It also contains that monster 'Rockit', the 'Wipeout' of the techno age. Have some fun with Herbie. KB

Prince Charles & City Beat Band Gang War (Virgin)
This is Prince Charles' first album, but the second to be released here. It's a fusion of Bootsie Collins and George Clinton's P-Funk and the hard street funk of the Ohio Players and early Kool and the Gang. It's

almost a history lesson in 70s funk — he even attempts a Barry White/Isaac Hayes pastiche in the insipid 'Passion', the only real dud on the album. The rest of the tracks are interesting exercises in hard funk. The only other thing I don't like is his use of imagery (sex, cash, streetlife) — when compared to Rick James or that other Prince's 'Lady Cab Driver' it becomes cartoonish. Prince Charles appears to be the Mr T of funk. KB

Natalie Cole, I'm Ready (Epic)
The question is, ready for what? I can understand albums like this, they present a large existential void. There's just nothing there. Ms Cole, with one hit and several lacklustre albums, just can't hit the big time. This record has the required number of uptempo and ballad tracks, each with the prerequisite clichés — patterned Stanley Clarke "funk" bass, "soul" vocal and clever string and horn arrangements. But there's no meaning in the design. For real soul architecture listen to Luther Vandross and Aretha Franklin. KB

Earth, Wind and Fire Magnetic (CBS)
I must admit that I find Maurice White's vision of the universe rather hard to take. But I've always loved the beauty of the music — tracks like 'Boogie Wonderland', 'September' and 'Shining Star' are still great listening. The problem with this album is that there's more Maurice White sermonising than there is good groove music. It lacks that hard cutting edge and due to the predominance of synthetic programming the famous EWF horns have to take a back seat. It's not a great EWF album but it's better than most current releases. Hot cuts are 'Magnetic', 'Moonwalk' and the mid-tempo 'Touch'. KB

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MON. TUES. WED. THURS. FRI. SAT. SUN.

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American cult heroes the Violent Femmes are the interest this month. Looney Tours brings them to the Gluepot, April 10.

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After a couple of smaller film roles the Police's STING plays his first major part in *BRIMSTONE AND TREACLE*. And a good juicy part it is too. Sting plays a demonic young con-man who moves in on and uses a middle class English family.

MARCH 16

Fat Alley Band Cricketers
Dock of the Bay is No.1 in Britain 1968.

16, 17

Flying Nun Tour Windsor
Miltown Stowaways
Gladstone
Pleasure Boys Gisborne
Marching Orders,
Katango, Buckets Full The Venue
Nightshade Terminus

17

Plastic Pegs (fancy dress and Rude Boy night)
Choice Bar
Ourselves Alone
Cricketers
Lunar Lights Event Coyle Park, Pt Chev.
Clare Grogan is a mature 23.

Neighbours Gluepot
Stormbringer Mainstreet
Dayson Day Band White Hart
Coasters Metropole
Auckland Walk Mon Desir

18

Auckland Walk The Venue
Wilson Pickett born 1941.

19

Miltown Stowaways
Cricketers
Free jazz king Ornette Coleman born 1930.

20

Miltown Stowaways
Cricketers
Perfect Strangers Gluepot
Weddings: John and Yoko 1969, Bowie and Angie 1970.

21

Miltown Stowaways
Hawera
All Stars Mainstreet
Perfect Strangers Gluepot
Knightshade Palmerston Nth
Beatles debut at the Cavern 1961.

22

Campus Radio Party
Gluepot
All Stars Metropole
Miltown Stowaways
Hawera
Knightshade Wanganui
Pete Wah Wylie born 1956.

22,23,24

Marching Orders
Cricketers
Gordons Terminus
Diatribie Windsor

23

All Stars Kawerau
Big Sideways, the Shanghai,
the Skint The Venue
Plastic Pegs (free gig 5.30-6.30) The Venue
Miltown Stowaways
Palmerston Nth
ND Toys Gladstone
Skeptics Windsor
Big Sideways Gluepot
Legionnaires Mon Desir
Stormbringer White Hart
Auckland Walk Metropole
Knightshade Taupo

24

Skeptics Windsor
ND Toys Gladstone
All Stars Gisborne
Big Sideways, Shanghai,
Skint The Venue
Miltowns Tauranga
Stormbringer White Hart
Knightshade Taupo
Sons in Jeopardy Choice Bar
Big Sideways Gluepot
Auckland Walk Metropole
Legionnaires Mon Desir

25

Aretha Franklin is a magnificent 44.

26

All Stars Hastings
Noel Coward dies 1973.

27

All Stars Terminus
The Real Band Cricketers
PC's Band Gluepot

28

All Stars Palmerston Nth
Eccentric Men Gluepot

29

Skeptics Otago Uni
Miltown Stowaways
Gluepot
All Stars Wanganui
Eccentric Men Windsor
Great Unwashed Terminus
Lomnie Donegan is 53 and still chewing gum.

29,30,31

Knightshade Napier
Flesh D-Vice Gladstone

30

Gordons Windsor
Skeptics Oriental
Miltown Stowaways
Mainstreet
All Stars White Hart
Miltowns, Sons in Jeopardy,
Plastic Pegs The Venue
ND Toys Gluepot
Legionnaires Metropole
Peking Man Terminus
Eric Clapton is 39 today.

31

Skeptics Oriental
Gordons Windsor
All Stars Gluepot
Pleasure Boys Choice Bar
Miltowns Mainstreet
Miltowns, Sons in Jeopardy,
Plastic Pegs The Venue
ND Toys Gluepot
Legionnaires Mainstreet
Auckland Walk White Hart
Peking Man Terminus
Jimmi Hendrix sets light to his guitar for the first time 1967.

APRIL 1

All Stars Stage One
Skeptics Gore
Martin Gave is 45.

2

Gordons Palmerston Nth
Band War Gladstone
Leon Russell is 43.

3

Four Tops Temptations
Auckland
Band War Gladstone
Gordons Wanganui
Marlon Brando turns pension age today.

4

Four Tops Temptations
Palmerston North
Band War Gladstone
Gordons Wanganui
Muddy Waters would have been 69.

5

Four Tops Temptations
Wellington
Skeptics Timaru
Gordons Hawera
Band War Gladstone
Perfect Strangers Gluepot

5,6,7

ND Toys Cricketers
Dayson Day Band Windsor
Sneaky Feelings Terminus

6

Gordons White Hart
Mockers The Venue
Skeptics Star and Garter
Big Sideways Metropole
Body Electric Windsor
Auckland Walk Gluepot
Band War Gladstone
Pink Floyd officially announce Syd Barrett's departure 1968.

7

Four Tops Temptations
Christchurch
Skeptics Star and Garter
Band War Gladstone
Mockers The Venue
Body Electric Windsor
Gordons White Hart
Knightshade River Bar
Auckland Walk Gluepot
Billie Holiday born 1915.

8

Four Tops Temptations
Dunedin
Liberty Stage The Venue
Jillian Lennon turns 21.

9

Band War Gladstone

10

Violent Femmes Gluepot
Band War Gladstone
Stu Sutcliffe dies in Hamburg 1962.

11

Band War Gladstone
Bob Dylan plays his first solo gig 1961.

12

Mockers Gluepot
Band War Gladstone
Bill Haley records 'Rock Around the Clock' 1954.

13

Band War Gladstone
Mockers Windsor
Knightshade Rotorua
Body Electric Metropole
Pleasure Boys Terminus
Al Green born 1946.

14

Band War Final Gladstone
Mockers Windsor
Body Electric Metropole
Knightshade Rotorua

12,13,14

Jive Bombers Gluepot
Gordons Hillcrest

Pt Chevalier. It begins at 5.30pm with a picnic.

Look Out For

From deep in the mists of the past, worldwide but moving ponderously, as if doubting the results of its own struggle against the creeping Grim Reaper, small pieces of flotsam falling to the ground with the occasionally defiant jerk of the head, comes... Uriah Heep. Yes, the onetime 'eaviest band inna world are set to tour here in May. Lock up your Kid Creole

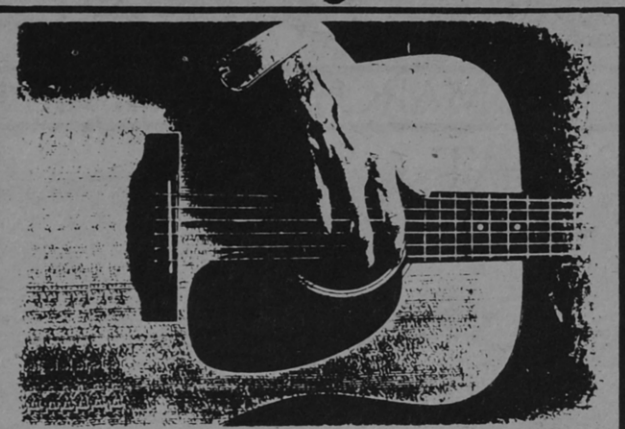
records... and all ya pub faves have composed their own supergroup, the Party Boys, who will tour the North Island in April. The star-studded behemoth features Dave Dobbyn, Dave McCartney, Graham Brazier, Peter Rooda, Mike Chunn and Jenny Morris, who will play each other's and other people's songs and generally have a good time.

And as we go to press comes the news that the two-year old grey Rip It Up has romped home in its race at Ellerslie. Pick 'em by name, folks...



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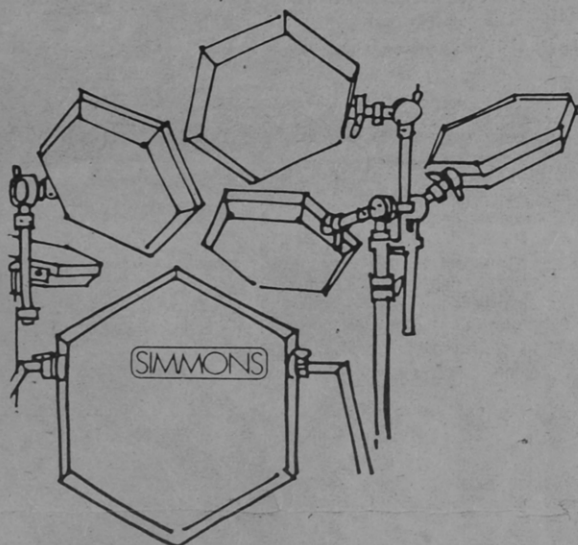


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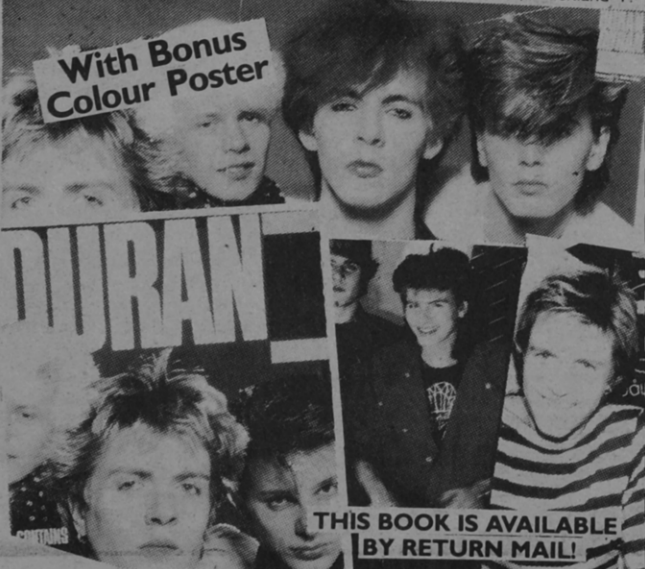
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Rumours

Auckland

A star-studded ensemble under the name **The Party Boys** will tour North Island centres in April. The lineup features DD Smash's Dave Dobbyn and Peter Warren, Graham Brazier, Dave McArtney, Mike Chunn and Jenny Morris. Dobbyn, Warren and Morris return from Australia for the tour ... drummer Paul Hewitt has left **Coconut Rough** and has been replaced by Eddie Olsen, leaving Auckland Walk with an empty drumseat ... **Dance Exponents** leave for Australia early April but before that will go into the studio to record a four or five track EP of older songs that missed out on the album. Next single off the album is to be 'I'll Say Goodbye'. Meanwhile **Prayers Be Answered** is only a whisker away from the 15,000 sales necessary for platinum status.

Milwaukee's **Violent Femmes** play Auckland's Gluepot on April 10. The Femmes have a reputation as a cheeky, messy, highly enjoyable live band ... despite rumours to the contrary. **Moving Targets** are still going and in fact sport new songs, a new sound and new members: Paul Gilbert (guitar, ex Visitors, Gorilla Biscuits), Brian O'Donnell (bass, ex Lip Service, Stark Naked), Will Earlie (drums, ex Low Profile) and Russell Baillie (tenor sax, keyboards) who join guitar/alto sax player John Addison, the only survivor from last year's band ... Hamilton's mighty **Ha Ha Ha** mag may be undergoing a name change for nebulous reasons. The band of the mag may also be retitled ... the same city's **S.H.I.T.** have gone underground for some remodeling after violence spoiled a recent gig.

Katango go into the recording studio to make a single within a month ... the **Aerial Railway** is running courses in sound engineering at its Moehay studio, Port Charles, Coromandel. The six-day courses give a technical background to all aspects of sound recording and will run during April. The \$250 fee includes food, accommodation, tuition and 24-hour access to the studio. Contact 87 Vermont St, Ponsonby, ph 768-913.

The **Fat City Jumpers** are John Malloy (piano), Wim van Bokhoven (vocals), Phil Parker (drums), Peter Future (bass), Phil

Oxenham (guitar). They play Malloy songs, including some Top Scientists' material ... the **Joes** are Brett Power (lead guitar), Kevin Riddell (rhythm guitar), Connal Cowan (bass) and Mark Cranswick (drums). They play blues rock with a few twists ... the reason for the **Sons in Jeopardy** national tour being blown out was politicking at Otago University. Seems the student union went back on Orientation gig contracts that had been signed and sealed. The band, having already shelled out for posters, etc, couldn't contemplate the tour without the Otago guarantee.

Auckland sound team the **Sick Crew** whose six members include, the Marsden brothers, Steve and Eric, and the burly Scruff, were banned from working at the Police gig here after doing Sweetwaters and Elton John because production manager Nigel Hawthorne thought they were 'weird.' Dem's de breaks ... and will we see an **Androids** reunion? Well, not right now, maybe, but keep an ear open in about five months' time. Russell Brown

Christchurch

The **Triffids** head for Auckland very soon to play live and record an EP and accompanying video. If well received, the band will stay in AK for a while after recording is finished and then take in a short North Island tour on the way home ... the **Gordons** farewell tour reaches Wellington, March 22 and finishes in Auckland, April 18. From there it's off to Melbourne and, if all goes well, the rest of the world ... **ECF** have left for Wellington, Palmerston North and Auckland. They'll be back if "everything goes wrong."

At long last the **Millions of Dead Cops** cassette is available. Initial run is going only to ChCh record stores but copies can be obtained direct from the Alternative Entertainment Bureau, PO Box 13-407, ChCh for \$5.50 ... also in the pipeline are another series of Caledonian Hall gigs with lots of famous/infamous bands. The first will be in early April and will probably feature **Southern Front**, **Venetians** (featuring new bass player Mike), **Horizon** and

Straight Out. Usual nominal door charge of 50 cents ... AEB is also negotiating for a couple of hours a week on Radio U with the intention of featuring NZ bands and explaining what the Unemployed Rights Centre can do to assist the jobless. Tapes are welcomed, send to above address.

New Bands: **Southern Front** has been drawn from a long history of local bands (Unauthorised, Desperate Measures, Clients, Evasive Action). Lineup is Harry (vocals), Eric (bass), Gibby (drums) and an unknown name on guitar ...

Sponsorship of the **84 Band War** has switched from Coca-Cola to Izona and Benson Hair Stylists because of fluffing around at head office level. Entries close March 12.

The **Hard Rock Cafe** (ex Swingles Night Club, Lichfield St) has had a change of entertainment policy and will be featuring bands like Art Union, Roca Coca and Louie and the Hot Sticks. Geraldine Gerrard

Wellington

The Victoria Uni radio station **Radio Active** (89 FM) is back on air and will continue all year, a haven from the AM muddle ... **Body Electric** have moved to Auckland for several months so as to better cover the north of the North Island ...

When the **Flying Nun** tour passed through town in February

the **Chills** saw their next single, 'Pink Frost', cut. Also cut recently was **Sneaky Feelings'** superb debut album. Expect a North Island tour by **Sneaky Feelings** around April.

Tin Syndrome and **Circus Block 4** are about to record new material for release by Jayrem ... the **Naked Spots Dance LP** has finally been released and **Banana Dominion**, the follow-up to **Barking Up The Right Tree**, will be released soon ... Hammond Gamble's recent album is to be released in Australia, and Sam Hunt's album also seems likely to be released in Oz to coincide with the bard's waltz David Taylor

Dunedin

The **Rip** with Jeff Harford on drums briefly changed their name to the **Malimas** but wisely reverted back to the **Rip**. They're also headlining at the Empire early this month.

Richard Wallis is back and he's been hanging around with the **Wake** but there are rumours that he'll reform **Gamauche**. **Armchair Thrillers** lost their drummer, Nick Neill, to **Crystal Zoom** who've been offending people with a poster featuring a battered old man.

Netherworld Dancing Toys received an ecstatic reception during the recent varsity hops. They have an EP imminent, as do **Pretty Idles**, titled 'Agroculture'. John Dodd is playing with the **Blind Venetians**.

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Velvet Underground and Andy Warhol, 1966.

Up-Tight: The Velvet Underground Story
Victor Bockris and Gerard Malanga (Omnibus, \$20.95)

Every musical unit should have a book as good as this written about it. Very few in the past have. I can unreservedly recommend it to any of you, whether you like or have heard the Velvet Underground or not. It should be required reading for all those with an artist bent who feel like leaping headlong into the marketplace.

Why is this such a favourable review?

Because rare items ought to be not only preserved but shared.

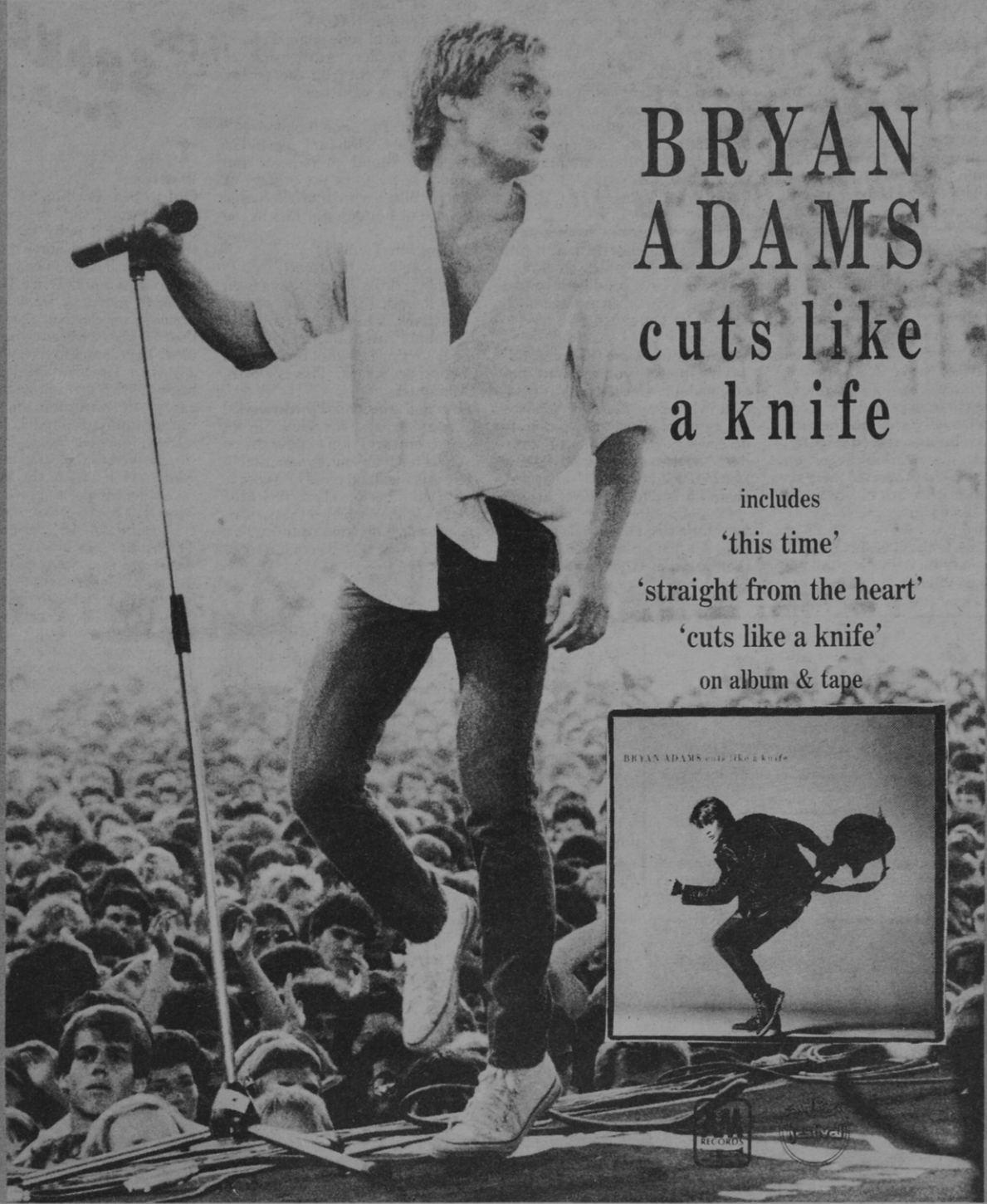
I dunno who V. Bockris is but Gerard Malanga was a part of the Exploding Plastic Inevitable that helped form and nurture the first album version Velvet Underground. He was there and as principal dancer of the Warhole thing was an integral part of the Up-Tight story. It's a good story, constructed with infinite care by very judicious use of source material; interviews spanning two decades; previously unpublished photographs (several by Malanga) and unobtrusive, nicely balanced commentary supplying the necessary chronology.

The first half details (details!!) the formation of the EPI/VU and its weird life between late 1965 and May 1967, the second spans the recording years and slow disinte-

gration of the original band. It's a sorta sad story, but heartening in that it actually happened and lasted four years. Those of you who do not know of the VU may not think there's a lot to be said for a band *merely* surviving for four years but these people would have little chance of doing as much in the 80s and *no* chance of having the extraordinary long-term effect they have had since 1969, their last year. If that sounds like exaggeration consider that nobody has done all the things that Reed, Cale, Morrison, Tucker and Nico did in those years. Some have experimented with white noise, some have written tender, intelligent love songs, some have single-handedly distorted the evolution of our music but have any done *all* these things? Psychic TV are probably about the closest thing we have today and I'm sure they'd be the first to admit that they're slug shit by comparison.

So, search out this great book, buy it if you've got the money, borrow it off a friend if you haven't, but **DONT STEAL IT!** The people who put this together and the publisher who has faith in it deserve every cent they get.

With this and *The Velvet Underground and Lou Reed*, with its 24-page discography (Babylon Books, \$11.50) I doubt if you'd ever need anything more on the subject. CK



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SOS Band

Just Be Good to Me (Epic) 12"

Forget Frankie Goes to Hollywood, this is the real sex music. Hypnotic in-the-groove disco, the sort that moves your spine as well as your feet. Love it.

Big Country
Chance (Mercury)

Milo is really good for helping you sleep but this record is better. Reminds me of Bob Seger on downers. What's worse, there's a desecration of 'Track of My Tears' on the B-side.

Shriekback

My Spine is the Bassline (Y)

This may be a bit old now but it's still as vital as ever. Not only

that, you get 'Accretions', which is reasonably new and not bad at all.

Monyaka
Go Deh Yaka (Powderworks)

Glorious blend of reggae and funk. Urgent and tantalising, it immediately has your attention and holds it to the end. I just hope someone other than me plays it.

Gloria Gaynor

I Am What I Am (Powderworks) 12"

This song must be from a stage show of some description, it just has the feel. An epic disco drama, with some great production and a dynamic vocal on an average song. Should be big at Alfies.

Marilyn

Calling Your Name (Koroua) 12"

This pretty young chap has taken a lot of flak over his association with Boy George. On the strength of this, he probably deserves it. Sounds like 14 songs dissected then reassembled, jig-saw fashion. Maybe the 7" is better.

Ryan Paris, Dolce Vita (Carrere)

Lots of pomp, pomp, pomp but very little circumstantial evidence to prove that this is anything more than another cutesy radio song. Bland.

Musical Youth
She's Trouble (MCA)

A change of style going on here. A far harder, more mature approach. Could be the wrong move at the right time.

Ian Prince

Too Much Too Soon (London) 12"

Average English funk, devoid of that hit sound ingredient. Ian Prince seems to be the protégé of Barry Blue, who himself had a couple of nondescript hits in the mid 70s.

Thompson Twins

Hold Me Now (Festival)

This is dross. It may have been well-intended but it's still dross. **Venetians, Chinese I's (Parole)**

Some Australians with an English singer, who brought us 'Sound on Sound'. This is worse. **Allnighters**

Love and Affection (Powderworks)

More Australians. How this lot got a contract I don't know. Lame ska ballad that sounds remarkably like an Auckland band of a couple of years back called the Blue Asthmatics. Come to think of it, whatever happened to those two girl singers? No ... couldn't be! **Mark Phillips**

the SHAKE summation

Wastrels

Out to Sea (Hit Singles)

A dreamy, sad, melodic little pop song that is by far the best thing the Wastrels have recorded. Lovely vocal harmonies and jangly guitar and a nice lyric. The only thing to mar it is stabs of quite unnecessary electronic percussion that I'd guess weren't the band's idea. This comes in two versions, a 7" with 'Time For a Ride', which begins with a great howl but can't carry the momentum much further, and a limited 12" with a rather, pinched but pleasantly sloppy version of the infamous 'Slutty Mole'. Will the Wastrels take the Mockers' place as the band that makes great singles but can't quite get it together live?

The Spines

Act Your Age (Jayrem)

Six tracks of John McLeary's unique vision, with an ideal cheeky opening by 'Lions', probably the best song here. With McLeary playing bass himself in place of Wendy Calder the music has a different, jerkier feel, the freer style of a self-taught musician. Curious, mysterious, another fine Spines' record. **Freudian Slips**

On the Line (Jayrem)

An odd record, this. Its spirit is strong but at times that spirit seems to leave the music itself

behind. The lively, disrespectful 'Kryptonite' uses wonderful imagery to make its point and succeeds wholly but the warmth and love of 'Intimacy' seems to get lost in the mix. Strong sentiments and songs, just a little blurred in their commission to vinyl.

Carol Woodward and Bill Direen
Feast of Frogs (Prototype)

Woodward and Direen have translated and arranged four songs by 1940s/50s French nightclub performer Boris Vian. The results are charming, witty, poignant and immensely likeable, from the 2am-third-bottle-of-wine philosophy of 'I Drink' to the sexual battiness of 'Hurt Me Johnny' (featuring Maryrose Wilkinson on vocals). A magnificent little record, available, if you're lucky, from Prototype Publications, PO Box 2190, Christchurch for \$4.50. And another thing, when Frank Stark listed the best NZ vocalists in the *Listener* a while back he left out Bill Direen.

The Diehards

Hit That Beat (RCA)

At long last on record. It's smooth, perhaps a shade wimpy but *what a chorus*. I'm not sure if the Diehards will ever quite be able to do that hook justice but it's the best thing they've come up with. It speaks of growing up, throwing up and going up. The flip, 'Love He Cried' is an OK Eddie pop song.

Mole Manne, Obituary (Jayrem)

Eleven-track legacy of a group that never quite seemed to go anywhere. The guitar graunch/synthesiser/strained vocals combination made hard going for me but the cover's neat. For fans. **Russell Brown**



The P-Tahs

Outfunk! (Portobello, \$3)

P-tahs are Peter is rap is is dub is noise is serious is joking — Jack? Yeh! Between 'Infunk' and 'Outfunk!' is three-track wildland of 'Jack Yeh' plus bonus 'track'. Fi not so hi but where did this people get those noise? Sophistication lurks along the simple boom boom ba doom that forms the spine. Funny, perplexing and why? Keep the c in rap! **RB**

Marie and the Atom

(Industrial C30, \$5)

The four pieces here were recorded live at the Old Synagogue. The wonderful acoustics lend themselves to such an ensemble and give the recording a real presence. Chances are all you've heard of Marie and the Atom is the *Yellow Read Aloud* Ep — this tape shows a harder, more percussive side. The order may not be the delicate one of the EP but there is purpose, economy and direction throughout. A live tape is perhaps a halfway compromise between recording and performance but when it's as good as this it doesn't really matter. **RB**

This Is Heaven

Above (Industrial, \$7)

Our own home-grown dome gnome, Paul Luker (aka This Is Heaven) gives us No.12 in his laudable Industrial Tapes series. Subject: himself. Aim: to be as good as Gilbert and Lewis without emulating them directly. Result: Two very good tracks — 'Noc-

CONTINUED ON PAGE 34

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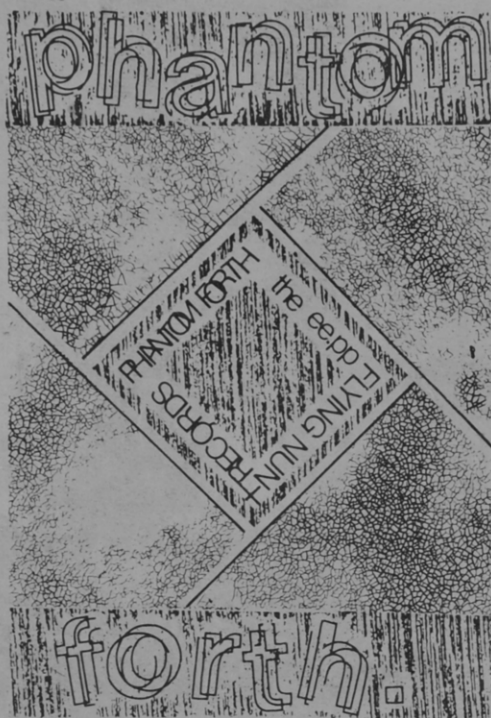
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Live

Chills, Children's Hour, Expendables, Double Happies
Canterbury Uni, Feb 25.

You discern from a Double Happies performance a certain obstinacy. Before you have time to open your lips you know, in particular, that they will never dance to someone else's tune. They play loosely, without a bass, and they write short, rough-as-file pop ditties. They, good readers, represent all that is open, straightforward and charmingly reckless.

The Expendables, now without NZ's answer to Jah Wobble, Nick Strong, lacked the flicker, the sign of any restless fire within them. It was a display singularly outstanding if only for its "50-50" quality, neither great or even fuckin' hopeless. It was, how shall I say it ... decidedly average.

Children's Hour next entered, rattling thunderously, even swaying gently but never moving towards that acme of comfort. The impenetrable denseness of their music grows ever thicker, but not yet enough to let in a glimmering light that shines through the suppurate mood. Children's Hour continue to indulge, to improve, to knock the caps off us bastards in the audience. Essential.

Last on, the Chills. A band of exceptionally harmonious symmetry, led by cherubic wonder Martin Phillips, a young man, the personification of patience ... "Play them faster, play them older," yelled the crowd but Martin just shut his eyes and travelled to that out-of-the-way corner of his song world. Respect this group because they piss all over the loafers and lie-a-beds masquerading as bands in this tiny, tinny land of ours. Clever, dreamy Martin and his Chills move to the top of the class. S.J. Townshend

Miltown Stowaways, Ballon D'essai, Haemogoblins
Canterbury Uni, March 3

Strange chaps these Haemogoblins. Big, bad, loud songs that sometimes make you laugh. Eh?

And they still do a hair-raising version of Donna Summer's 'I Feel Love'. Eh? Now that the two dancin' girls have left, a huge slice of the band's charm has gone and they have to resort to arming the lead singer with a flounder — which could sum up this band better than any review; very fishy! Eh?

This was Ballon D'essai's final appearance. Mutant hopper and singer Mark Rastrick has been trying to provoke audiences for three years with only minimal success. The truth of it all, of course, is that he can't really sing that well, even if he does own the meanest goddam haircut in town. The band itself seemed to be a lot more accessible than usual. Christ, at times they even sounded like a pop group! Perhaps that was always their problem — different but not different enough, apart from Rastrick that is. But I'm sure he and the rest of the band will turn up somewhere like the bad pennies they could be.

The Miltown Stowaways were, at times, stunning. They were perhaps best characterised by the intense light and dark of 'Reptiles' and 'Invitation' and the sheer kick in the face that 'Pinpoint' provided. Kelly Rodgers has worked hard on his oft-criticised vocals and it shows. The lyrics still lack a little in clarity but he delivers them with body and soul. And if you don't know just how well the rest of the band play their instruments then bloody well find out before we lose 'em.

But perhaps the most refreshing thing about the Miltowns is that there is still room for them to get better (and better). And when they do, look out.
Alister Cain

Dance Exponents
Howick College, Feb 28.

There's a red-brown crush outside the gymnasium door, grunts, squeals, protests, laughter. Several hundred of Howick's young are clamouring to get inside to see the Dance Exponents and one grey teacher stands steadfastly, only opening one side of the double door and holding his arm across in a vain attempt at admitting one student at a time. The pressure builds up and periodically a few tumble on to the floor inside, causing the teacher to bark. The lunchtime concert starts late.

When the fans get inside, teachers refuse to allow them to stand up front so there's an ironic migration of the keen ones to the back of the hall, which quickly fills up. Band and fans are separated and teachers scowl. One stands with fingers in ears throughout.

The acoustics are naturally awful and the sound is mush but the playing is typically professional and the kids know the words anyway. The Exponents have triumphantly skipped past the limited horizons they seemed to be stuck with last year. New songs like 'Sex and Agriculture' are not only bloody good but they're a progression.

On this day the concert finishes a little early, with 'Victoria' and 'Airway Spies' unheard. There's a slight deflation but the little girls understand. They're there outside afterwards demanding autographs. One exposes some cleavage and asks David to sign the flesh — embarrassed, he refuses. Another pinches Chris's bottom and tries to undo his belt. Harry is promised "see you tonight" and Jordan and Brian take ages to free themselves from the pen-waving horde. The boys are there too, but they're fewer and shyer.

Even probably the quietest gig on their tour of Auckland schools showed clearly the groundswell of unpretentious, enthusiastic teen fandom the Exponents are sitting on. You might say they were Big All Under. But hey, it's okay for grownups too!
Russell Brown

Miltown Stowaways
Jungle Mice
Victoria University, March 2.

Jungle Mice were one long song with gaps. Sometimes the singer shouted a word or two in between sparse guitar FX, but it didn't really mean anything. No one needs this band. Gone mice? No way!

Yehehah! Yippee Yi Yay! Woah! Yep! Stowaways! This must be the most demanding, insistent band (on limbs and head) you've ever seen. There is *no way* you can ignore the curving and weaving, ducking and diving of their music, and of course, the damned energy.

Don't ask me about song titles; but the ones introduced as 'new' showed marked soul progression from older ones, and don't ask me about names, but they play like they were *born* there.

No review of the Stowaways is complete without a mention of percussionist Ben Staples — bashing an old copper water cylinder must be fun, and the biggest biscuit tin in the world makes good noise.

The Miltown Stowaways are Gone Cats and you had to be there to see their designer clothes.
Fiona Rae

Campus Radio Party: Sons in Jeopardy
Stridulators
Gluepot, Feb 23.

Logically, the Stridulators shouldn't make the noises they do. The pair of them, Chris Burt and Steve Roach, are virtually obscured by drums and electrical hardware respectively — it's a dwarfish profile. But the Stridulators made music that was bolder and more audacious than anything the Gluepot has seen for a long time. Familiar guitar/drum elements were drawn together with tapes, keyboards and simple noise into entrancing, witty songs. Roach and Burt weren't just "interesting" or "experimental" — they were lots of fun. They don't play very often — it would be a mistake to miss them.

I can't say the same about Sons in Jeopardy. Their approach is earnest but laboured and too many ideas sound borrowed. The feeling is they're trying too hard to be something they're not. They're not without talent and they're sincere but they basically need to take a long, hard look at

this self-conscious gothic nonsense. Style is *not* content. On the other hand, they had no monitors this night, which can't have helped at all.
Russell Brown

Pleasure Boys, Plastic Pegs
Mainstreet, Feb 25.

Plastic Pegs have got this song, see, and it's called 'Squashed' and when the word "squashed" comes up in the chorus all their fans leap into each other in a joyful, chaotic mêlée. That usually makes the band smile in an embarrassed but grateful way. The rest of their songs (and the odd cover) are the same — riffy little pop songs garnished with slices of the Velvets, Subway Sect, Byrds, Buzzcocks and Beatles, sprinkled with some *Pebbles* and soaked in a tangy sauce of deadpan humour. Neat. All this and an inspired marketing strategy ...

Pleasure Boys are walking a harder road. They're running pop elements into the vein of rock pumped by such as U2, the Bunnymen and Big Country. They have the elements — the twin guitars are nicely offset by Bernie Griffin's intelligent, twangin' bass. The feel is intense without the hardness of, say, Children's Hour. Sometimes that intensity comes across as mere earnestness but at others it's genuinely gritty. Have a look in at the Pleasure Boys — I've a feeling they'll keep on getting better.
Russell Brown

Elton John
Mt Smart Stadium, Feb 25.

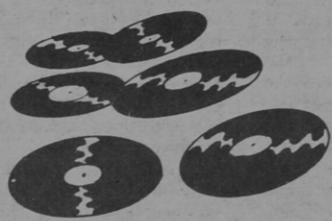
Opens the Narcs, while no real replacement for the Mentals, handle the occasion with aplomb but make little impact on a crowd diffident with dope. The joker from Hauraki gets more applause. Next on, Graham Brazier, slurring his sober(?) way through the standards — again.

Enter Elton at last, dapper in red tails and boater, bewildering the audience both with quirky repertoire and lack of theatrics. The delicate, delightful 'Tiny Dancer' and 'Levon' give way to 'Hercules', and Elton proceed to raunch elegantly through a 2½ hour set tighter than the vinyl across Brazier's crotch.

Elton old-boys Davey, Dee and Nigel spark infectiously, and newcomer Freddy occasionally gets lost in both mix and enthusiasm.

Neither clever set and lighting, superb song reworks nor six encores could hide the fact that Elton's slowing down. While he obviously enjoyed himself, the stage antics seemed tired, the old camp exuberance rare, and he didn't say much.

Excusable all in all, but disappointing for a performer legendary for on-stage eccentricity. So musically superlative but also sadly hindlighting Elton's middle-age spread. The man needs a way out before he becomes trapped as star of his own vaudeville.
Andrew Rockell



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TAPES FROM PAGE 32
turne', blessed with the freshair vocals of Debbie Luker from Phantom Forth and Telt Head, Black Hat', where audio verite and found sound meet rhythm machine to produce an escalating short story of sound that satisfies. The other three are less entrancing and more or less disposable. Mind you, I've only had time to listen once to this tape (and the following one) so there could be more than immediately hits the ear. CK Carlton Heston (Industrial, \$5)

One lump of music recorded nine months ago in Palmerston North. An anarchic, jagged performance made poignant by the recent death of one of the participants. Heart-felt condolences to those who knew Peter Davis.

Impossible to review. It pisses me off at times and sounds insanely fine at others. Sort of sums up Palmerston North in a way. You got a weird town there, people.

PS: Yes, there is a Skeptic or two involved. And some Heper's... whadya mean, "What's a Heper?" CK

All Industrial Tapes are available from Box 8809, Auckland. Smarts Legless

Portobello Tapes, \$3.50
Just about the best cassette package yet. Hand-built with a good deal of obsessive, loving care. It's great to know people care enough about what they're doing to devote a lot of time to making it special. And does it sound special, you bleat? Yeah, of course it does. It's (mostly) low-fi, it's outer tune and it's half-formed and all that crap but there's one track that is utterly unique and resolutely excellent. It's called 'Bop Bop Boogie' from memory (I haven't got the package with me at the moment) and is sorta like the Picnic Boys meet Wham! with

Frank Sinatra at 1.5 rpm off to one side. Worth the \$3.50 all by itself and there's lots of other zany, good, weird stuff too. As far as I can gather, it's put together by a couple intelligent, non-trendy schoolboys in the depths of the unknown jungles and veldts of R.E.M.uera.

The NZ cassette scene is fucking inspiring; support it, you clever little consumers. Even better, make one yasef (you don't hafta know how to play an instrument) and post it off to good ol' RIU and become minimally famous for 30 seconds or so. You might discover something. CK

All Portobello tapes are available from 18a Grand View Rd, Remuera, Auckland 5.

Thin Red Line, Equinox
(\$5 from 34 Birmingham St, Palmerston North.)

This is very political. Lyrically, it's brilliant - 'River Song', for example, gets across its message without falling into the trap of gross sentimentality that so many environmental songs do. The group brings many styles of music together, with Karen Rush's superb vocals providing the continuum. The jazz influence is strong and flute and percussion are used well. Sue Wynd



New York

Three highly-respected and hard to get New York "mediamuch" magazines are to be made available in this country, airmailed from the USA.

Ether Relay of Auckland is bringing in *East Village Eye* ("The collision point of art, music and fashion."), *Raw* ("The hen's teeth-comic-Vogue.") and *Bomb* ("Pre-apocalyptic fine art, poetry and contemporary theory").

They'll be stocked in Auckland at the University Bookshop, Roger Parsons', Record Exchange, The Corner Bookshop, Customhouse Bookshop and Words and Pictures in Ponsonby.

They're also available by mail order at \$6 per issue for the *Eye*, \$10.50 for *Raw* and \$9 for *Bomb*. Send cheque/money order to Ray Castle, Ether Relay, PO Box 47-295, Auckland. RB

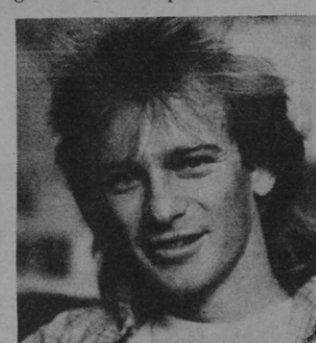


Reaction!

Friday night at Auckland's funky (but chic) club Zanzibar, and among the THUMP and ZING of overseas disco production marvels are the unlikely strains of something closer to home.

It's Car Crash Set's 'Imagination' and, hey, it fits!

Trevor Reekie is Car Crash Set's guitarist and co-producer and is



Blue A

Trevor Reekie

JOHN PEEL FROM PAGE 10

Man, by The Smiths; 'Blue Monday' by New Order; 'My Mother the War' by 10,000 Maniacs and 'Peppermint Pig' by the Cocteau Twins.

Reggae is what he chooses when he is simply listening for pleasure.

"I know only twerps tell you they have a favourite record of all time but mine is Misty in Roots *Live in Brussels* a couple of years ago. I know it sounds faintly ludicrous, me being white and middle class but every time I hear it I am reduced to tears."

During the drive down to London he might put a demo tape on the car stereo. "Demos come in at a terrifying rate. It is not physically possible to listen to them all and this is something what bothers me because people's lives are tied up in them."

"You go through a pile of them and there's one with an amusing name so you put it on and it's good so you book the band for a session and a record company hears them and life may never be the same again for them. So you are in a position... people talk about the power you have on the radio but I have great misgivings about this. I don't think you are as influential as people like to make out, but at a personal level you do have the power to radically change someone's life and not always for the best. I always think of Malcolm Owen of the Ruts and obviously you can't let yourself dwell on these things but I always wonder if I hadn't played their first single which led to Virgin signing them if he would be alive today."

"Going right back, everybody but the Rolling Stones and the Beatles did sessions for us. Obviously there are bands like Yes that you feel deeply embarrassed about. Coming more up to date Roxy Music and Supertramp did sessions before they were signed. Funnily enough the Rolling Stones and the Beatles were paralleled by the Clash and the Sex Pistols. Obviously Malcolm McLaren never agreed with this sort of thing because he saw it as being too conventional which is fair enough. We got the Clash as far as the studio but they were too drunk to play."

"There are also people who are never going to be big names that we have stuck with because the stuff they do is so strong, like Captain Beefheart, the Fall, the Nightingales, the Cravats. These people are not going to be played a lot elsewhere."

He did actually start up his own record label, Dandylyon, in the late 60s and early 70s, but it was a financial catastrophe although artistically, he believes it produced some interesting stuff.

also in charge of Reaction Records. He smiles when asked if he thinks local recordings can foot it with overseas productions.

"You mean the Arthur Baker sound? I know a lot of people think we're clouing it but we're trying to find our own sounds - within the limits of drum machines and synthesisers. Using those instruments you can only do so much and the rest is up to the individual ability of the musicians. I think we're getting close to the sound we want though. There's no New Zealand club sound, that's the thing, and if you put out something using those instruments you're automatically going to be compared to an overseas band. If we were doing the same thing in London we'd actually have a chance to foot it with those big bands."

So local studios can be

competitive?

"Definitely. Harlequin and Mandrill are definitely getting great sounds and I think even some of the 16 tracks are doing it. And even the Flying Nun bands at Progressive, they're getting the sounds they want."

Reaction's thrust centres around the Mockers, Car Crash Set and Paul Agar's Marginal Era. The Mockers' debut album *Swear It's True* is due for release soon on the label. It contains new material and fresh versions of songs like 'Good Old Days' and 'Woke Up Today'. Following that will be Marginal Era's 'Mystery Girl'/'Fascination'. It is Marginal Era's 'This Heaven' that Reekie considers the best-produced record to be released on the label.

Reaction is aligned with Mandrill Studios and almost all its recordings are made there. Is that

"If I had bags of money I would do it again and record bands with funny names. I quite like the idea of recording bands for other than the traditional reasons of them being good or making money."

Peel is an unconventional character in many ways - he believes he had a period of insanity in his late twenties when, living like a hermit in a hut at the bottom of someone's garden, he starting spinning a giant spiders web - and he certainly doesn't share the superciliousness or xenophobia of his countrymen.

"I enjoy playing foreign music. It is good what is happening in Australia, the Birthday Party became quite a favourite at one time. Someone sent me a record from New Zealand a couple of years back and I really liked it and played it a couple of times on the programme but for the life of me I can't remember their names."

Peel got his start in radio in Dallas, Texas after fleeing his native Liverpool over the prospect of a horrendous 21st birthday party.

"It was going to be the marquee on the lawn, you know that type of thing. I'm not the partying type. I am always the bloke on the stairs with his head in his hands."

Initially he was invited to talk about some records he had on the Bluebird label, which represented the period where blues was going from one person strumming a guitar to small acoustic bands.

His big break came with the arrival of the Beatles.

"Dallas adopted me as their surrogate Beatle. It was crazy - I was mobbed downtown, I couldn't go anywhere without girls chasing me. I know it sounds like some masturbation fantasy but it was one of the most wonderful periods of my life." He eventually joined the BBC in 1967.

As unthinkable as it may seem his show has been threatened with the axe but for the present his critics have been beaten off (he has just signed a new contract). This being 1984, the BBC would prefer to lull us to sleep with sweet music.

"They have never been very happy with the programme to the point where they disapprove of some of the people they imagine might be listening, you know because I play requests for people in prison and they don't like that."

But he does pay a begrudging compliment to his bosses: "I don't think it would be possible to do a programme like I do any other place on earth."

A wonderful oddity.
Richard Langston

familiarity the secret to a good sound? Or sophisticated effects racks? Experience? Or sheer time in the studio?

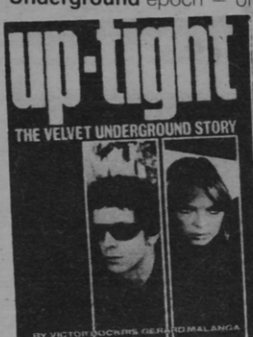
"All those things... but the song is the biggest thing. And then the artist's interpretation of what he wants. In a production situation we never, hardly ever, overrule the artist and in mixing we bend over backwards to give them what they want. The rest of it's a matter of knowing what can do what - that's a matter of the engineers knowing their stuff, which they do at Mandrill."

"But a lot of our work is a trial and error. Like on the Mockers album we used the stairwell for recording a lot - Phil Judd was the first to do that. And on 'Alvison Park', where the guitar line jumps out, that was just pure chance. You miss a lot of that with computerised mixing." RB

up-tight

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- 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2, Neighbours, Richard Burdese.
- 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.
- 61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & Dickheads, Hip Singles, Dropbeats.

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EXTRA 1 OCT 1980

Split Enz 2 page pic history, Cramps, Toy Love (pic, last gig 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 DEC 1980

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 Templer, Newtones, Heavenly Bodies, Chris Knox pic.

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