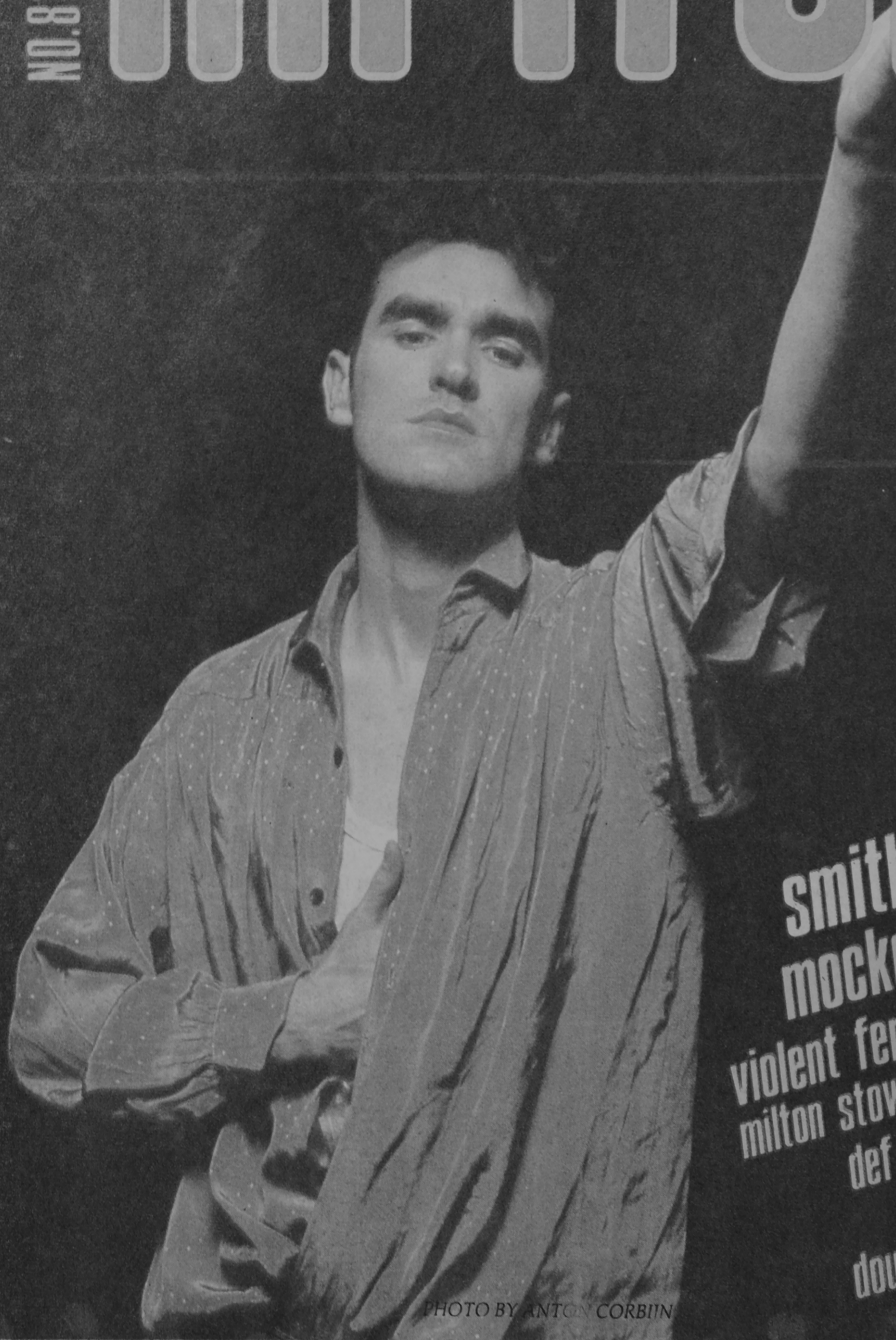


NO. 81 APRIL 1984

RIP IT UP



smiths
mockers
violent femmes
milton stowaways
def leppard
chills
doublehappys

PHOTO BY ANTON CORBIIN



SHIPWRECKED

It was a surprise to everyone, the jolly old SS Caribbean going down like that, and halfway through the ship's ball too! Fortunately though, lifeboats were plentiful and tropical islands frequent.

One of which had not gone unnoticed by the observant Rupert. "I say chaps" he beamed, catching first sight of the sun soaked atoll, "I think we've struck lucky."

"Too right" said Tommy the sailor, as he encouraged his faithful dog Toby back to the lifeboat.

A case of Coruba and a tropical island all in one day. What a marvellous find!

And so our brave adventurers headed smartly to the sandy shores and once on land, celebrated with a modest glass of their favourite refreshment.

Coruba Jamaica Rum.

And, as you can imagine, they all lived happily ever after. Mind you, in their situation, wouldn't you?

CORUBA
JAMAICA RUM

WYNTON MARSALIS won two awards at the recent Grammy bash — *Think Of One* was named Best Jazz LP and he also took the Best Classical LP award, for an album of three concertos not released here.

Marsalis is 22 years old and has lived and breathed music all his life. He was born in New Orleans, and his father, Ellis, is a widely respected musician, composer and educator. Wynton was given his first trumpet at the age of six (by Al Hirt), but didn't start taking it seriously until he began classical lessons when he was 12. His musical education later continued at the Berkshire Music Centre and at Juilliard.

At 18, Marsalis was being compared to Clifford Brown, and was playing with the legendary Art Blakey. He was soon signed as a solo artist. His debut LP was produced by Herbie Hancock. Marsalis was soon touring across-country and around the world with his own band.

What makes Marsalis so special is his sense of

tradition which combines so easily with his modern visions. His compositions balance both, to produce a new jazz that has the freshness of youth, the wisdom of Cool and the intensity of Bebop.

Says writer Stanley Crouch of Marsalis: "He is a man whose learning isn't interfering with his understanding."

DISCOGRAPHY: *Wynton Marsalis* (CBS) and *Think Of One* (CBS). Marsalis can also be heard on *Fathers and Sons* (CBS), with father Ellis and brother Branford, as well as Chico and Von Freeman, and on the double live LP *Young Lions* (Elektra Musician), an essential concert recording, featuring up-and-coming musicians.

DC

● NICK CAVE AND THE CAVEMEN (Mick Harvey, Hugo Race, Barry Adamson and Einsturzende Neubauten's Blixa Bargeld) have made debut performances in London. The lineup has helped Cave with his soon-to-be-released solo LP.

● DAVID BOWIE was best man when IGGY POP wed a young Japanese lass recently. The couple have disappeared into the Orient to honeymoon.

● CULTURE CLUB will provide three songs for *Electric Dream*, a film by Steve Barron, the maker of the 'Billie Jean' video. Half of backing singer Helen Terry's solo album has been completed and there is also an upcoming Club LP, described as "raunchy".

● The announcement of the new MOTORHEAD lineup leaves the incomparable LEMMY as the only original member. Drummer Philthy Animal Taylor has left amicably and his replacement is Pete Gill (ex Saxon) while there are two (count 'em!) new guitarists, Phil Campbell and Wurzel. He of the Smirnoff, Schlitz and sundry white powders has promised a return to the band's roots: "Loud, fast and dirty."



Every Secret Thing (52 Longfellow St, Christchurch, 60 cents per issue)

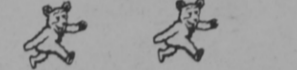
EST is mainly the work of Robert Scott (once of the Clean, now of the Bats) and features lots of his distinctive comic art. The December issue also has details of a photo competition, cassette and live reviews, a profile of the Axemen and music news as well as a couple of odd pieces of writing in which strange things happen. I've only got the one issue so I can't tell if all the "serials" actually follow on but that doesn't matter — the open ended stories are fun on their own. On the musical side, EST is a valuable tap into the TV Eye/Onset-Offset/Axemen/Prototype side of things. A great South Island compilation tape called *Songs From the Lowland* has also sprung from this mag (reviewed in this issue R/U).

RB



● PETER MURPHY and MICK KARN, formerly of Bauhaus and Japan respectively, are working together on a record. Oh dear.

● Drummer to the stars, CARMEN APPICE has left the current OZZY OSBOURNE US tour, officially for medical reasons. "He was making me sick," explained Ozzy.



SCRITTI POLITTI always were more or less their singer-songwriter GREEN, so it's no great surprise that, after an absence of almost two years, the return of the "group" should be with Green as sole member. Green has written 'Wood Beez (Pray Like Aretha Franklin)' which has just been released here. The Aretha connection doesn't end with the title. The song was recorded in New York with her long-time producer Arif Mardin and features some top session musicians. Meanwhile, Green is busy preparing for a new album.



PHOTOS BY TERRY MOORE



The Flying Nun tour was in many ways a story of new faces with the Doublehappys making their first tour proper and the Chills and Expendables featuring new lineups.

Singer-guitarist Jay Clarkson has been joined in the Expendables by drummer Robert Key and bass player Michael Kime.

"The new lineup's working well," she says. "But the main difference is that I'm playing less myself. The new sound is much sparser."

Attention on the band tends to be very much focused on Jay and she admits that this was part of the reason for former members Nick Strong and Dave Toland leaving.

"But it was also financial — they got sick of playing and having no money." The new lineup took the opportunity to record at Progressive Studios while in Auckland at the tour's end. They will be shifting from Christchurch to Auckland permanently later this year.

RB



This is the GREAT UNWASHED (L-R: David Kilgour, Peter Gutteridge, Hamish Kilgour) bearing astonished but quietly proud expressions as they watch from a safe vantage while queues form to obtain a copy of their debut record. And small wonder — each double single package includes two pieces of hi-gloss vinyl, five songs and a hand-painted plastic sleeve. The grubby threesome will be touring in May.



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Soul music's man of passion is dead, a victim of the violence he so despised.

Marvin Gaye was shot at his parents' home in central Los Angeles on April 1st, and later died of his injuries. It was the eve of his 45th birthday. His father, 71-year-old Marvin Snr, has been charged with murder. Police allege the two had a furious argument over arrangements for the birthday party.

Gaye, a minister's son, came to prominence in the 1960s with solo hits including 'Stubborn Kind of Fellow' and 'Can I Get A Witness'. He also had a number of duet hits with female singers, such as Tammi Terrell and Kim Weston.

At the end of the 60s he was named top R&B singer by Cashbox, mainly on the strength of 'I Heard It Through The Grapevine' — his remake of a song originally done by Gladys Knight and the Pips.

In 1971, Gaye surprised the music industry by switching his attention to global matters, releasing the stunning *What's Going On*. It was the first time a pop performer had made such an overtly political statement, a lament on war and prejudice.

That having been said, Gaye returned to human relationships two years later with *Let's Get It On*, an album which epitomises human sexuality. This was Gaye at his most sensual, an LP packed with magical singing, and songs that ached in their intensity.

The next 10 years were

something of an artistic and personal wilderness for Gaye, with severe financial strains, plus the breakup of his marriage to Anna Gordy. The latter crisis was dissected rather bitterly on the 1978 release *Here, My Dear*.

Gaye finally split from Motown in 1982, switching to CBS and hoping for a fresh start. Last year, it came, dramatically. A number one world-wide smash, and a Grammy Award. 'Sexual Healing' utilised an absurdly infectious synthesised discobeat, and Gaye the lover was back with a vengeance:

Baby, I got sick this morning I need some loving...

In subsequent interviews, Gaye spoke candidly of the pain he'd been through, and which still dogged him. His marriage and his family relationships left him in a state of semi-permanent sorrow. Wryly, he admitted that in sorrow he found some of his greatest inspiration. The tragic circumstances of his death somehow seem ironically inevitable. A man of peace and love, who never seemed to get enough of either.

Duncan Campbell

In an industry geared for the palatable and clean, certain bands have problems — Christchurch's ECF are one of those bands.

Right from their debut gig, where they were hauled off stage after a couple of songs at a 3ZM-sponsored outdoor concert, ECF and authority have had a strained relationship. Individual brushes with the gendarmes aside, they've somehow developed a reputation

which has made hiring halls and the like difficult at times. And then there was the fuss over what the initials in their name stood for.

"People can do what they like but we're not going to change what we're doing," says guitarist/bassist Shayne.

What about the name?



ECF in a tight spot. Missing is Ljimon.

"Basically, it's there for people to take what they want from it. The name you're thinking of, the one that caused all of the fuss, never came from us. It came from a 3ZM promoter."

Probably the main reason for prejudice against the band has been its predominantly hard core punk audience. Do you consider yourselves a punk band?

"No," says singer Chris. "We never used to know what to call our music but now we've got a name for it — undisciplined jazz."

"We experiment with different tunings and that sort of thing, just to try and find our own sound," explains Shayne. "We're really only now, after a year, starting to find that sound."

Does it disappoint you, then, that you mainly only attract punks?

"Yeah," says Chris. "But in the paper in Christchurch that came out as us saying we didn't want punks to come at all. So for a while *no one* came. Our music's for all sorts of people."

ECF are in the midst of their first tour. It's a casual affair — few gigs have been booked in advance and they "found" their soundman Klaus in Palmerston North on their way up to Auckland.

"Our van only does 40 miles per hour but we're in no great hurry. We want to enjoy ourselves."

Russell Brown

"We've got this problem in Christchurch. Almost all the bands and audiences there fit into little cliques — we don't, so we tend to attract the people who aren't into a certain image."

The band is YFC, the speaker is bassist/singer Johnny Ogilvie: "We're not part of the punk set and we're not one of the Velvet Underground-influenced bands. I



Jonny: No, I'm not hungover — I always look like this in the mornings.

quite like that. I think there are only four or so real independent bands in Christchurch — I'd include the Haemogoblins and the White Boys in that."

YFC have a six-track EP entitled *Between Two Thieves* out soon on Hit Singles Records. They went with the label after its boss John Doe heard their tape on Auckland's Campus Radio and was moved to make enquiries. The recording was done mainly live at Progressive Studios.

In case you didn't realise, YFC stands for Youth For Christ. Their adoption of the name has driven genuine Christians into a frenzy, with Ian Grant of *The Herd* threatening legal action and, no doubt, divine retribution unless the name is changed. There have also been episodes of poster defacement and even threats of action against a pub manager if he let the band play.

"I didn't think they'd be so humourless about it," he says. "All the fuss was quite unexpected but I find it quite amusing."

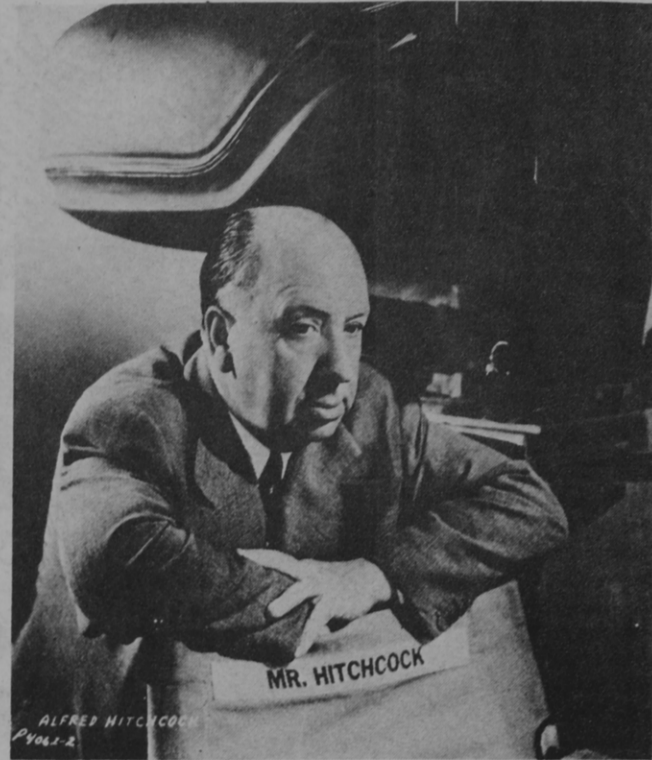
The name was born when drummer Michael Daly was evicted from his Chester St flat after the Youth For Christ organisation bought the block to turn it into their base for the city. In an effort to soothe the organisation the band always tries to refer to itself as simply YFC.

Young Farmers' Club?

RB

ESSENTIAL HITCHCOCK

One might criticise the French economy or their almost paranoid xenophobia, but one can't deny their taste in cinema. It was the French, after all, who started to take Hitchcock seriously. Writer-directors like Goddard, Chabrol, Clouzot and Truffaut found more in the Englishman than just a master of suspense. Their faith was justified. Working within the confines of the thriller format, as well as within the structures of the Hollywood studio system, Hitchcock produced films which retained their integrity and individuality, as cinematically literate as they were eloquent statements on the Human



Condition.

For well over a decade, many of the films of the 50s were withdrawn from circulation. France seemed to be the only place where they surfaced, and I know of one acquaintance who made a special trip across the English Channel to see *Rear Window* in the late 70s. Such is the passion of a true cineaste. Now, five of these classics have been re-released in a season of Hitchcock films.

Two of the five are flawed films. The 1948 *Rope*, based on the Leopold-Loeb murder case of the 20s, was the director's first colour film. It was also an experiment in using a series of uninterrupted 10-minute takes to convey the "real time" of the film's action. The result is a rather static film, in spite of the fine ensemble playing of John Dall and Farley Granger as the two murderers. Three years later *Strangers on a Train* would treat a similar subject more incisively as well as lashings of Hitchcock's characteristically macabre sense of humour.

The 1955 *The Man Who Knew Too Much* has Doris Day rather uncomfortably moulded into a Hitchcock heroine even singing 'Whatever Will Be, Will Be' at one point in the movie. Most of the film's impact lies with the brilliantly choreographed finale in the Royal Albert Hall, in which a political assassination hinges upon the crash of a cymbal during a choral performance.

Rear Window and *The Trouble with Harry* use a humour in completely different ways. Harry is resolutely tongue-in-cheek, and autumnal Vermont landscapes prove an ironic background for a plot in which a body

keeps on disappearing and re-appearing in the most unexpected places. This marked the debut of Shirley Maclaine and was one of Hitchcock's favourite films. It was also the progenitor of such later comedies as *North by Northwest* (1959) and *Family Plot* (1978).

The humorous element in *Rear Window* is rather darker in tone. Whether in Thelma Ritter's wise-cracking nurse or the witty banter between James Stewart and Grace Kelly, it forms an effective counterpoint to the more disturbing aspects of the film. Stewart's apartment-bound photographer becomes a voyeur, escaping from his own frustrations into the lives of the other characters in Hitchcock's carefully manipulated microcosm. One remembers in particular the cool finesse of Kelly as a comedienne and Robert Burks' precise and evocative camera work.

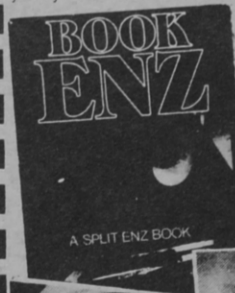
Obsession is the key to the last film of the series, *Vertigo*, as James Stewart pursues Kim Novak in both her incarnations. Highly stylised, *Vertigo* has a brooding power that comes from an astute balancing of various aspects of the film from Bernard Herrman's edgy score and Novak's undeniable presence to the film's wealth of detail and its shrewd use of colour.

We don't yet have Repertory Cinema in this country along the lines of those in Europe and America, or even in Australia. Perhaps this selection of films, with their crisp new prints, might pave the way to other similar revivals.

William Dart

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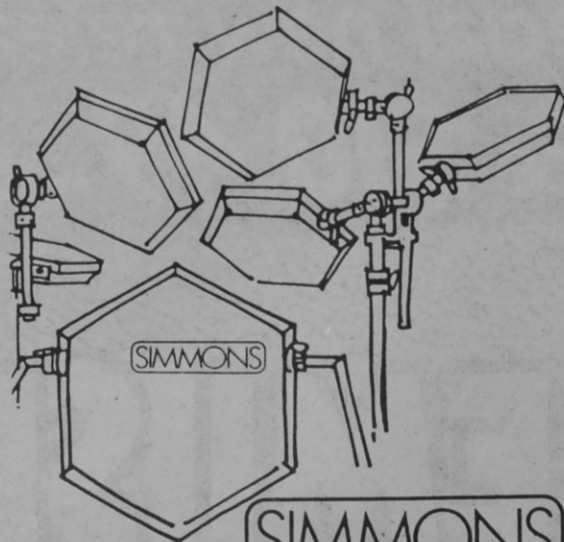
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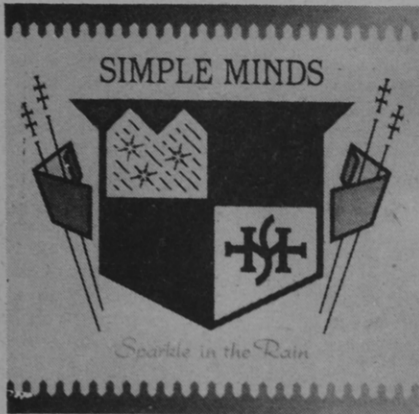
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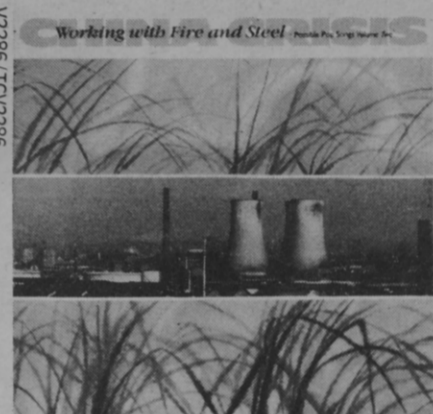
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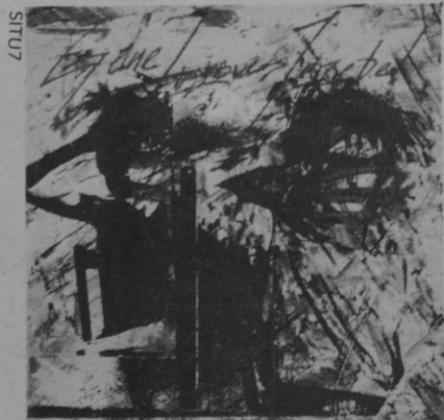
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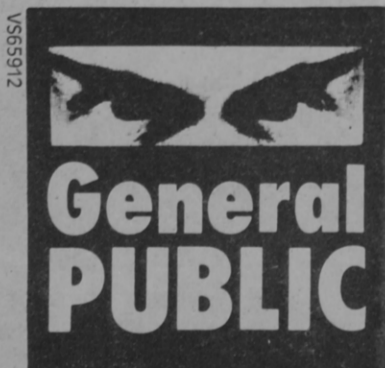
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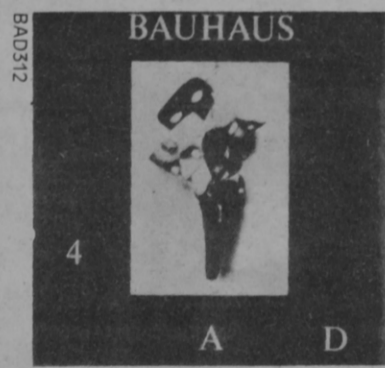
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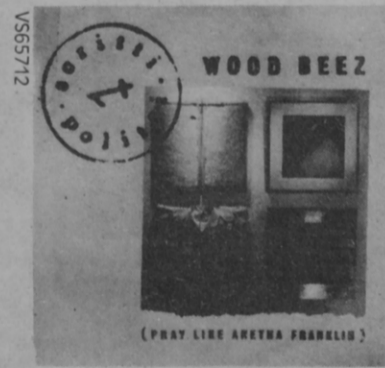
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12" SINGLES

The Man Who Would Be STAR

It's been a long time coming. Six years, four moderately successful singles and several line-up changes on, the Mockers have completed their first album, *Swear It's True*.

We're entering familiar territory here. New versions of the three earlier singles are there, together with the new one ('Swear It's True') and eight other equally accessible numbers.

According to lead singer, Andrew Fagan, it's a "milestone" for the band.

"It amounts to what we've always wanted to achieve. In 1977 when I started out with the Ambitious Vegetables we simply could not write melodic songs. It wasn't like we were brilliant musicians who jumped on the bandwagon when punk came along, we just could not play! Our aim was to write good pop songs and we've reached that goal."

Swear It's True was recorded at Mandrill and is out on the studio's Reaction label. Fagan feels producer, Trevor Reekie, has come up with a far better sound than the band could have got themselves.

"My only criticism, and it can be a good point too, is that

the album's down on raw live energy. With records the music is the main thing, you can incorporate live energy but it can cause problems. We don't want to be raucous on record because that's what we used to be — a thrash guitar band."

The Mockers' career has been repeatedly interrupted by lineup changes but Fagan seems confident that they've struck the right combination at last.

"To have some awareness of what constitutes a good song is really important. In the past, we had a lot of conflicts and that was our downfall. Now, everyone has the same idea. If a new song feels right, it just gels and everyone goes for it."

They have a new recruit on keyboards, Tim Wedde, who Fagan describes as an "18-year old whizz kid."

He feels the music has matured. "The arrangements are much more intricate than they used to be."

The lyrics are his department and his favourite themes concern the sea (probably his main passion — he lives on an 18ft yacht moored at Herne Bay) and the unsung hero.

"The way society works is really false. The people who are pushed to the public eye are the ones people respect which is a shame because often they're worthy of very little. It's the lone adventurer types who fascinate me. They're the ones

people should say, 'what a wonderful person' about, not some drugged-out rock star who does fuck all."

Fagan is hopeful that *Swear It's True* will provide the big break the Mockers have waited so long for. The timing of its release augurs well, The Dance Exponents have left New Zealand and the country's youth are hanging out for a new pop idol.

"That gap hasn't been there before and if we persevere with what we're doing then we probably will start doing a lot better in terms of crowds."

Mention the Exponents and Fagan is instantly fighting the green-eyed monster.

"There's obviously an element of professional jealousy. I've got nothing but respect for the Dance Exponents, they're the only band in the history of New Zealand music who've managed to use the industry for themselves and not get used. But they've had good guidance. Things fell into place, the timing was right and it all happened."

The Mockers somehow got left behind.

"You get frustrated when nothing happens in terms of chart success and while it doesn't really worry me, chart success is important to people in the industry who can further your career."

He clearly feels his band has had a raw deal. TVNZ's handling of the 'Swear It's True' video is a case in point.

"According to the powers that be, it's quite a lightweight song so it doesn't get on *Radio With Pictures*. If the single does well it'll get on *Ready to Roll*. If it doesn't you're on a 15 minute programme called *RTR Video Releases* and as far as exposure

goes that's minimal.

"You get a bit worn down dealing with that side of things, especially when you see what could be happening if you had all those elements on your side."

Fagan's been forced to change his personal view of success.

"I used to think success was to have a number one hit. Now that I see how many other factors are involved in a hit single, I realise that you have to confine your own visions of success to just writing a good song that you're happy with and that's it."

"Like with this album. I've done my bit and I'm happy with it and if it does well the guy to pat on the back is the guy who markets it."

That rather despondent view of the industry aired, what keeps him in the business?

"Partly taking for granted the music and performing... that and competitiveness. Sometimes I think 'shit, we've got good songs, why aren't ours getting played, why aren't we drawing big crowds?'"

"I don't think in terms of money anymore. I used to, y'know, we all have our master plan. The Dance Exponents lived mine and did it so well, the big bite from Mushroom... a big bite would have made it so much easier for us."

"But if we persevere, things will definitely happen. Split Enz are the great example, you just have to keep believing your day will come."

And when it does, the next step has to be overseas.

"After the album tour, beyond about August, we can't sustain it here anymore. We'll have toured the country so many times, had the biggest bullshit we've ever had from the album, after that we'll never have that much hype again."

"But we want some bites before we go. It'd be ridiculous to start from square one again."

Madeleine Sheahan



The Mockers backstage at the Logan Campbell Centre. (L-R): Geoff Hayden (bass), Andrew Fagan, Dean Hazelwood (guitar), Tim Wedde (keyboards) and Steve Thorpe (drums). Trying to get in on the picture are Dance Exponents Dave, Harry and Brian.

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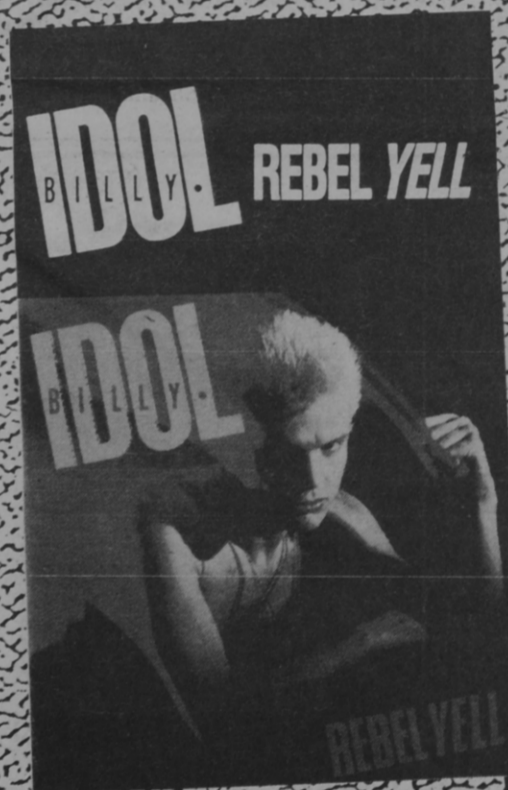
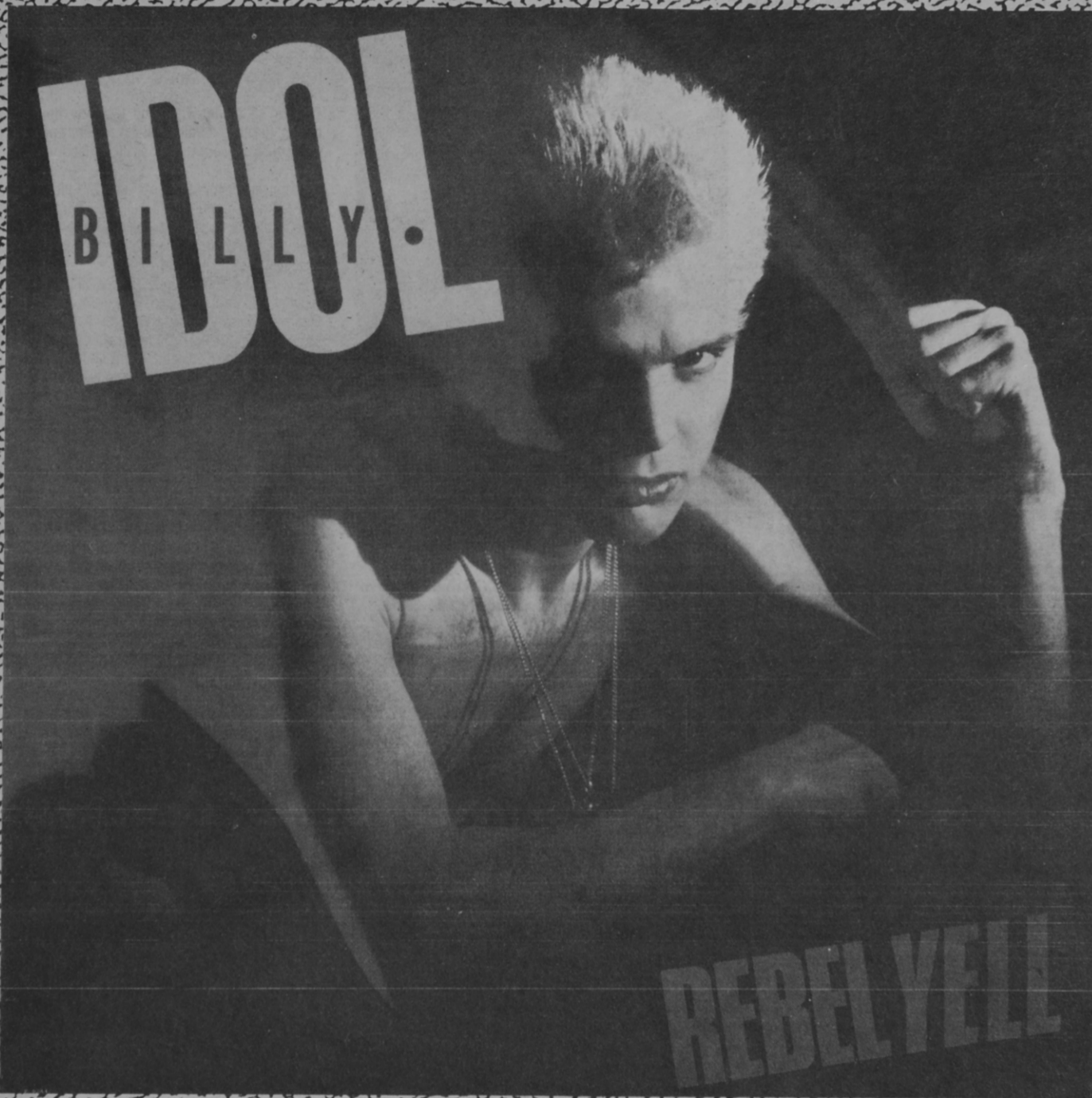
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Broken Limbs Fond Goodbyes

Join the Miltown Stowaways on tour Ben Staples suggests one night in the Windsor Castle. Band manager Johnny Green produces an itinerary for the 'Invitation' tour — four weeks round the country before the band leaves for London and learning.

The tour opens at the Gluepot with seething new material and enriched arrangements of the more familiar. The sound is strong and true, the lighting bold, the clothes new and I am excited.

Thirteen days and thirteen gigs later I plan to rendezvous with the band at the Gladstone in Christchurch. The crew—Mike Neilson (sound), Sue Hazeldene (lights) and Shane Davy (road) have set up, but the band is stuck with engine trouble five hours up the road. Four hours later, and right on show time, the band bursts out of the van, on to the stage. The early minutes are filmed by a 'Kaleidoscope' crew then the rapt crowd is wrapped in another unique Miltown's performance. Again it's the new songs that really bite. Just where did this revitalisation come from?

"Five days in rehearsal," says lead singer/saxophonist Kelly Rogers. "We hadn't rehearsed for four months, just been on the road, but individual ideas came out in very loosely structured forms. There were some strong textures and sketches. We got 'The Yard' first and the others followed."

"The older songs haven't been consciously rearranged," says drummer Ben Staples. "Mainly they've changed live. Ideas have filtered down through our live shows and they've added to the new songs, firstly the *Invitation* EP and then another five on top."

As I realise this band is stronger than ever before, a call is made on my strength. The start of my roadie career. Now let me get this straight. The band travels five hours to the gig, plays a barnstorming set, then faces a heavy lug-out before the party?

"Touring is something we've got used to," says trumpet player Grant Hughson. "There's a routine to it."

"Hell, we're just getting into it," says guitarist Sid Pasley. "This is our last tour here; I'm making myself enjoy myself."

"We've really got something to deliver this tour," says Ben. "We've put a lot of thought into it, the songs, the clothes, the backdrop and lighting, the whole presentation, the entertainment aspect. It's getting to be a real pleasure doing the show."

Thursday morning and it's destination Dunedin. The band van has a couch slung diagonally over the back which gives a funny view of the world. However, there's good company with King Sunny Ade and Aswad on the blaster and Ben has purloined from his mother.

Another five hours journey and we arrive at the Oriental Tavern in Dunedin. Everyone's happy to be here, a great town they tell me.

The gig tonight is slower paced as the band incorporate darker layers into their sound. 'Reptiles', from the first EP, is a barometer of how the band feels each performance. Tonight it uncoils round the bar and just menaces. Offset against the rejuvenated reggae of 'Acid Rain', the buzz of



Miltowns and crew (L-R): Standing; Mike Neilson, Shane Davy, Jeff Smith. Sitting; Grant Hughson, Kelly Rogers, Ben Staples, Syd Pasley.

'The Bush' and the weird 'Yard' I am once again pinned to the wall.

Next day, no travelling. Time for an early morning visit to Larnach Castle, a spa and the long drive with Mike to the airport to pick up a replacement amp. The big PA is causing a few problems. Later we visit Radio One at the university, a short-term FM station with a staff largely comprised of Netherworld Dancing Toys and Sneaky Feelings. The Stowaways return to the pub to do some recording on a Porta-Studio. They listen intently to a tape recorded off the mixing desk last night.

"We haven't been happy with our studio work up till now," says Ben. "We always run out of time before exploring all the changes. Our first strategy with this band has been to write songs and then put them down on tape so we've got them. We wanted to avoid the situation we had with the Newmatics where we wrote about 30 songs and now there's only nine on vinyl."

"When we get to London," says Sid, "we'll have all the new songs on tape so we can concentrate on rehearsing and getting them so we're happy. Then we can make demos and go and see record companies."

In the meantime there's another packed pub to play to. The Friday night gig turns out to be pure professionalism. The band know it's the best show so far and appreciate the audience knowing it too. I search for superlatives.

"You can't describe it," says Grant, "you have to see it. But we know we're doing good gigs because more and more people are turning up. It's largely been word of mouth."

Again no lug out. The band and crew meet friends in the crowd, another sardine party upstairs and later we keep late-nite cafe people up past their bedtime.

Saturday morning and still wet and gloomy in Dunedin. I realise people must die here in the winter. There's a break in the weather though and we set off to battle the Dancing Toys at soccer. We don Doc Martens and studs and Shane plays the Fall in the van to get the aggro flowing. It is a friendly match though. But at three-all the plug gets pulled. Bass player Mark Dansey and Netherworld's guitarist/singer Malcolm Black collide going for a 50/50 ball. Mark is stricken, in pain, his right leg damaged. Johnny takes him to Accident and Emergency and we hope it's a bad bruise.

We walk to the hospital in the rain. There's no definite news only bad rumours. Back at the motel we finally hear the leg is broken in two places, a full plaster job. The band hopes he can still play. Shane finally breaks the unreality. "I hope you guys realise you're not playing tonight."

The pub is contacted. In the event hundreds turn up to find only a sad note on the door. Johnny tells me it's the first time on tour he's felt angst. Mark arrives and says he is "very disappointed." No one has much to add.

Pragmatically Nick Samson from the Dancing Toys suggests a bass player he knows that could possibly fill-in. The next gig is the Radio One concert at the university tomorrow. We find John Dodd bemused at this sudden request on a Saturday night. The band doesn't score its

music so if John's to do the job he must learn from the two records and the tape of Thursday's show. He seems confident though.

"Even if I can't add much to your songs, I think I can at least hold the part down for you." He has about 20 hours. I marvel at the musical ability found in unlikely people in cold flats in wet Dunedin.

Late on Saturday night the band hits town to drown collective sorrows.

An early morning call from John says he's already learnt five songs but needs a practise with the band. We lug out of the Oriental, past a rueful hotel manager, and lug into the varsity. A steep, narrow ramp and a high stage. A roadie's life is tough but Mike and Sue have hours more hard work getting the mechanics right in a much bigger space than usual. The band and John rehearse in the hall and finally come up with a 60 minute set.

Gig attendance is disappointing. Kelly says this could be the last show in New Zealand. In the event though it's lots of fun.

Ben: "I start this song." Staples grimly leads the band. Sid breaks out of his familiar guitar pose and John just grooves on. It works so well we wonder at the possibility of continuing the tour. John offers to do the next weekend but I can see from the faces of regular band members that another decision has been made. The realisation of the sudden damage they've run into is fast draining the energy and commitment to keep the "routine" moving.

We will go home two weeks early, without any money, with travel plans to Britain looking dicey. Somehow though I never expected the Miltown Stowaways to stay down for very long.

Back in Auckland they recruit another ex-Newmatic, Jeff Smith, and prepare for final concerts. Another momentum has been found. All are still determined to get to London.

"It'd be really good to get Mark over too," says Kelly. "He's a great bass player. Collectively and individually we are strong enough to crack it. We've been wanting to go for so long, it's natural. But I don't think we'll be going as a New Zealand band, well we won't be taking any butter or flax skirts. We'll just be another band, but hopefully with a different vitality."

"But," says Sid, "if people don't hear from us in six months they shouldn't think we've gone down the tubes."

"We're not going to London to be pop stars," says Ben.

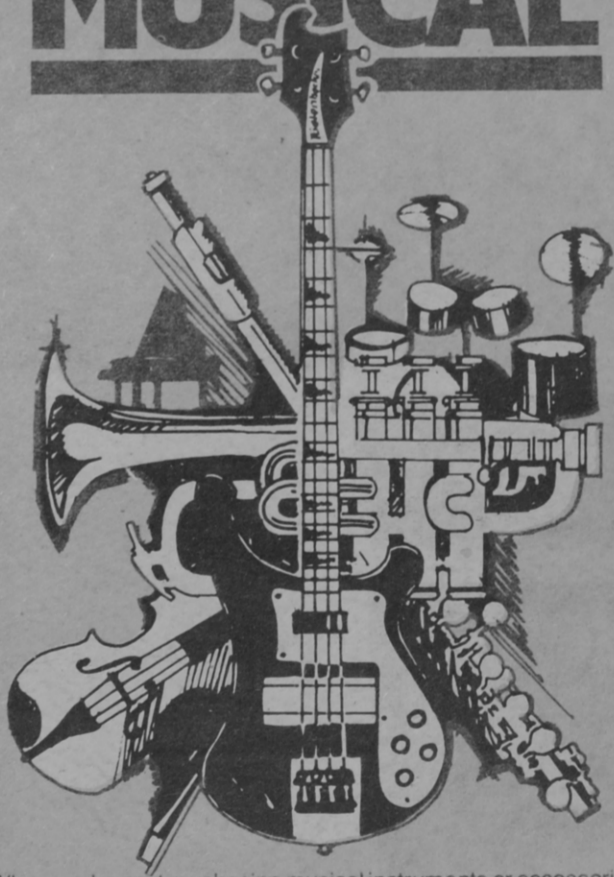
"We're going to learn. I want to learn where there's many more millions of people round."

"Everything we've done over the last 18 months has been a buildup to now, but I still think we've got a little way to go. You can always keep on learning and writing better and better songs, if you want to."

Goodbye Miltown Stowaways. It's been a great pleasure to watch you create, develop, refine and now finally own your music. You are the best New Zealand band I've seen. You're leaving the country stronger than ever. Expect major things.

Mark Everton

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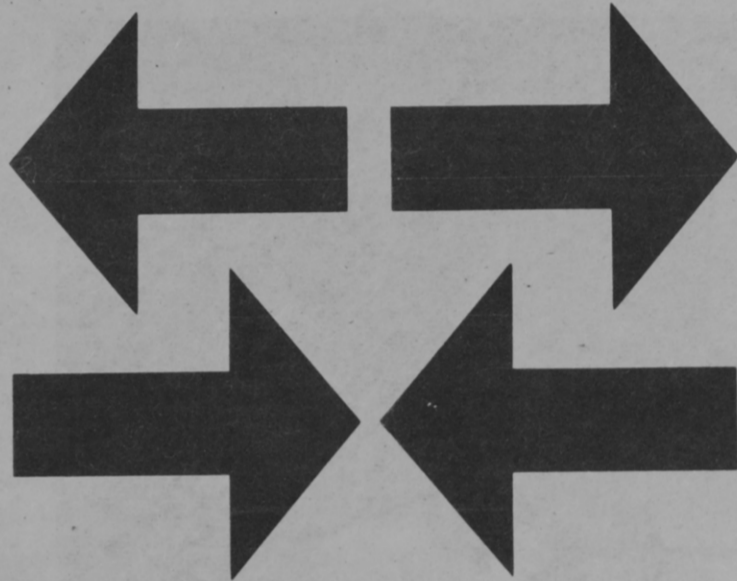
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Letters

Dissent From A Loyal

I've just finished reading your March issue. One lousy story on a New Zealand band. If you are now just a fanzine for overseas artists why don't you just change the name to *Smash Hits*?

Sure, your Motown lowdown was good and the John Peel story essential but we are living in New Zealand and we still have a music industry that is struggling to survive. Your continued support is vital, and, by the way, of great interest to your loyal readership.

What about more stories on newer bands — there are still some working for bugger all.

You could also put a Kiwi band on the cover occasionally (and yes I do remember the Dance Exponents — and even the Newmatics). Here's to another six years.
Peter Bennett Auckland

Hair And Other Styles

I see the same small group of critics repeating their own personal philosophies in *Rip It Up* every month. What about getting some more writers who are fascinated by music, not just in justifying Jordan Luck's hairstyle (just because Russell Brown met him and he's not as bad as he thought he'd be) or Martin Phillips' dream-like qualities.

It's time *Rip It Up* crawled out of its dull perspective. The Rumours column in particular is a pathetic excuse for informative journalism. The same crappy small-time coverage has never been extended. Local music is still treated as unimportant compared to the treatment given to overseas acts. For instance, where was the coverage of the Great Unwashed tour in your February issue?

Irate Member of Reading Public South Island

Speaking as the scribe who painstakingly constructed a suitably

salivatory piece on the Unwashed I can assure you that the omission was purely accidental. It got lost ... RB

Rough Logic

It is most heartwarming to see that support for New Zealand music is still running high. Even My MYX's sad attack on Mark Bell (March *RIU*) failed to conceal his underlying admiration.

His metaphors give him away: "Parasites ..." — a parasite is an "interested hanger-on that uses its source for nutriment." Coconut Rough, on the evidence of their work are a particularly healthy parasite.

"Aural deodorant ..." — well that one's obvious. To deodorise is to "rid of smell." With all the "smell" on our airwaves at the moment the aural deodorant is a welcome thing indeed. My sympathy to Jenny.

The Plot Thickens Auckland

The Voice of Sweet Reason

Who the fuck do these record reviewers think they are? I'm talking of course about the reviews given for the Cure's *Japanese Whispers* and Glove's *Blue Sunshine*. If you don't like the sound of Robert Smith's voice don't listen to the fuckin' records.
Irate Cure Fan Te Puke



UK & USA

The Cramps continue to have guitarist problems. Axeman of one month's standing, Ike Knox, has left the band ... rumours are that Mark E. Smith has been turning down film roles ... Aretha Franklin has been prevented from touring by a curious ailment that makes her unable to fly without getting vertigo ... Alternative Television are back; or original leader Mark Perry is anyway ... the British Phonographic Institute appears to be making headway in its campaign to have a levy imposed on blank tapes which could as much double the price of cassettes in Britain ... Gang of Four have reunited briefly for farewell gigs before going their separate ways for good ... singer Guggi has left Ireland's Virgin

Prunes. There will be no new member brought in and Gavin Friday will take over vocals ... the Adicts have signed up with Sire Records and at the same time adopted the more marketable name ADX. They have a single 'Tokyo' out soon ... robot maker Mark Pauline is to build an eight-foot walking machine for an Einstürzende Neubauten video. The clip will be filmed in the Mojave Desert ... Virgin UK has brought out a music industry board game called Hype. Lots of bribery, corruption and rock'n'roll but no sex or drugs.

Elvis Costello is playing one-man shows with only an acoustic guitar in the american clubs and colleges at the moment but there's a good chance he'll team up with the Attractions again for a sortie into this part of the world. His new album (on which Richard Thompson helped) is due out in June ... the long-awaited second Human League LP has been completed and the first single is 'Lebanon'.

Albums: Style Council *Cafe Bleu*, Dire Straits *Alchemy* (live), Scott Walker *Climate of Hunter*, Soft Cell *This Last Night in Sodom*, Cars *Heartbeat City*, Dollar Brand *Zimbabwe*, Bobby Womack *The Poet III*, Doctor John *Such A Night*, Robert Gori *Night Full of Tension*.

Auckland

About 2900 fans packed into Auckland's Logan Campbell Centre for the Dance Exponents' farewell gig recently. Both the Exponents and support the Mockers were received enthusiastically and the concert culminated in something of a stage invasion. The Exponents are now in Australia seeking their fortunes.

With the Neighbours no longer a going concern, Sam Ford has reformed his Verandah Band for a short, light-hearted tour. He will be joined by former Neighbours' singer Trudi Green, Brill Garar (bass), Paul Hewitt (drums), and the Topp Twins. As well as good ole country music the show will feature costume and comedy. It begins May 18 in Tokoroa ... new Mockers' keyboardist is Tim Wedde, formerly of the False Gods. He replaces Gordon Costello, who is now tinkling the ivories with the Blimeys ... Gerry Moran (ex Swerve) has taken Peter Towers' place as singer for Infectious.

The Car Crash Set have a five-track EP nearing completion and will make another rare live appearance at Zanzibar, April 18 ... The Kiwi Animal album *Music Media* is at long last completed and ready for cutting and pressing ... Ian Morris (of Dudes, Dickheads and DD Smash fame) is moving to Wellington to work for Marmalade Studios, producing and engineering NZ bands. He is keen to hear tapes of good songs and good singers. He can be reached c/- Marmalade, PO Box 27-266, Wellington.

Perfect Strangers recorded track for a single at Azimuth Studios recently. Lineup is: Clive Sheridan (guitar), Warren Richardson (drums, vocals), Dianne Swann (lead vocals, guitar, keyboards), David Manning (bass guitar and vocals), Bruce Sheridan (guitar, keyboards, vocals) ... AK punkzine *Anarchy*, Outrage and Serious Intent has made available at cost price trapes by English bands the Apostles and Corpse and a compilation called Daily

Dose of Misery (see *Tapes Only* for details). The third issue of the magazine is out now and can be obtained from PO Box 25-004, St Heliers, Auckland, for 30 cents and SAE ... those of other cassette maestros, TV Eye, have broken silence with *The Brainshake*, which features one side each of Say Yes to Apes and the Impeccable Nasals. Coming up are *Beetroot Orbit* by Legacy of Ears and the compilation *I Just Flew In From Invercargill and Boy Are My Arms Tired!* (features SYTA, Avacadoes, Netherworld Dance Exponents, Blank Sabbath, etc). The label's second actual vinyl release, Hyphen-Smythe's *Badass* (say it "Bard Arse") should be on the streets soon. Following that will be a SYTA EP *Knife* and a Hyphen-Smythe single 'Man/Monkey'. All tapes are \$6 from 506 Queens Drive, Invercargill.

Maryan Allen has left for England but Ray Castle will take over the running of the Soul Bar and will introduce visual art as part of his "environs" concept. Russell Brown.

Dunedin

A new live venue has appeared called The Lair — it's situated in the Robbie Burns Hotel. The Blind Venetians have been playing there twice a week.

Student Radio One 91 FM has been well received and is due to go back on air on April 9 ... on May 1 there's to be a Glitter Party at the Cook featuring Look Blue Go Purple, Double Happies and possibly the Rip ... bassist Richard Ram has left Love In A Gas Oven consequently they are looking for a new bassist.

The Idles (nee Pretty Idles) are to undertake a national tour later this year. The Jetsons have a tape out soon and the Verlaines are going up to Auckland in Easter to record an EP and in May they hope to do a national tour.

George Kay

Wellington

From April 1 the second national festival of new and experimental music took place in Wellington. About 80 musicians from throughout NZ presented a week's interesting and provocative music at Thistle Hall in Cuba St.

TOM has just celebrated its first birthday and is continuing to provide an essential fortnightly service to local music fans ... Two Armed Men are currently recording at Auckland's Harlequin ... Body Electric have entered the studio to re-record 'Zanzibar' without the "heavy metal guitar" so the song can be released in England. Ian Morris is producing ... Blue Rock have recorded a cassette at RNZ and are searching for a company to record them.

Jayrem tycoon Jim Moss is off to Australia to increase sales of NZ music there. As he says, "You can't make money selling the records in New Zealand." ... Flesh D-Vice are recording for Jayrem and have a South Island tour lined up ... Circus Block 4 are still working on material for a forthcoming EP ... Vanguard's have recorded tracks for an EP of studio and live material ... sales talk: Naked Spots Dance album *Falling* and *Banana Dominion* are selling well ... Dunedin's Idles are set to fly to Wellington to film a video for RWP.

Artattack is opening in Mt Victoria. There is a performance area as well as room for exhibitions and good food on sale.

David Taylor

THOMPSON TWINS

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Going DEF for a Living

The statistics scream out from the sales sheets. Closing in on quintuple platinum in the US (that's five million copies, Jack), and it still won't go away. The aptly named *Pyromania* continues to burn hotter than Ray-gun's trigger-finger, and the boys in Def Leppard aren't yet fully aware of the dimensions of the metal monster they created.

"It probably won't sink in until it totally disappears, and we can sit down and look at what it did," muses lead singer Joe Elliott, tracked down in the midst of a European tour. Could be a long wait, Joe. *Pyromania* is now Polygram Records' most successful rock album ever, and in its wake the earlier Leppard records, *High And Dry* (90 weeks) and *On Through The Night* (36 weeks), continue to hang on to the charts.

The numbers may be a tad confusing, but what they boil down to is the (unpalatable to some) fact that this young heavy rock band ship more units in North America than all the trendy Culture Clubs, Spandau Ballets and Flock Of Seagulls combined. Could this be the real British invasion?

The sustained success of *Pyromania* can obviously be attributed to its skillful blend of classic heavy metal with a melodic, commercial sound reminiscent of the Foreigners of the rock world. So spill the beans, Joe. Was the record a carefully calculated crack at establishing a foothold on American radio, and then on to world domination?

"No, we never thought like that. We just write songs. I'm convinced that lots of American bands sound like that because they try to write commercially. We always write our music in England, and you can't hear American radio there. It's totally different in Britain and so you always tend to have a rougher edge to your music. The only thing that may be slightly aimed at American radio is the production and that wasn't so much aimed at it, it just seemed

to fit in well.

"We wanted to take things further, and make it heavy. Not meaning any disrespect to him, but we don't like that Rick Springfield sound. It's very well-produced, but rather lightweight. We wanted the guitars to CUT, to be HEAVY, but still keep the vocal harmonies. That's something that hasn't really been done since Queen did *Sheer Heart Attack* back in 1974. We go for a big guitar, big drum sound, huge everything. It's a heavy sound, but it also fits on the radio. We have the best of both worlds."

It's hard to consider these friendly young guys from Sheffield capable of the cold-blooded strategems of their American peers, but Def Leppard's North American success has brought on the cries of 'sell-out' from their original English metal fans.

"It's not a case of selling out. If we wanted to do that, we could make it a lot more bland. We're a hard rock band, not Laura Branigan!"

The desertion of young Anglos from the Leppard pack obviously pained Joe Elliott and he can't suppress a touch of bitterness when he notes that they're now returning to the fold.

"We did very well in England when we started off, then lost it totally because they all accused us of selling out to America. Now we're a 100 times bigger than we were then in America and the fans are now coming back. It's a bit hypocritical in a way, but the American thing has recently brought good press and people are now begging us to do shows in England."

Def Leppard's recent Euro-jaunt apparently went well, despite the language barrier. "The crowd reaction is totally different. They go really quiet between songs. I think that's because they don't understand a word I say, but they do go loopy during the songs. The language thing doesn't bother me much. It's not what you sing, it's the way you do it that counts."

Their current rest in England is well deserved. "We've been touring since Febru-

ary and everyone is dying! We'll break until the end of January, then write some more for the next album. Hopefully, we'll begin recording in April," says Joe.

Aaah — the new album. Just how do you follow an album that will soon need a new metal to denote its status? "The only reason it is difficult is that people always say, 'you're never going to be able to follow it up'. You can start worrying about it too much, but we already have some good songs written."

"We don't want to just copy *Pyromania*. We want it to be a natural progression on what we've already done."

For guys so young (19 to 25), Def Leppard seem surprisingly level-headed about their new status as a heavyweight act.

"None of us think we're God's gift to music. You're only as big as your last record. The fact that we're all from a working-class environment really helps. To us, it's not a business, it's just a bit of fun we get paid for. It's an alternative to working in a factory, and when you see it like that, you'll never take it for granted."

Still, the pressures of life in the limelight can lead to explosions. There was that recent



Def Leppard's Joe Elliott

incident in Texas where Elliott stupidly referred to an El Paso crowd as 'dirty Mexicans'. As Elvis Costello discovered a few years back, such outbursts can have severe repercussions.

Without referring directly to that incident, Elliott acknowledges that "because we are so popular now, a lot of people are trying to jump on the bandwagon and accuse us of certain things. They'll catch you on a bad day, and suddenly you're seen as an ego-tripper."

Along with their accessible brand of hard rock, the youthful good looks of the Leppards have contributed to their popularity, and Joe makes no attempt to deny this.

"We're conscious of it as a factor, and we do play on it, but it's all very tongue-in-cheek. Image is slightly secondary to the music. We'd never go on stage looking like tramps. We think it's important to look good when we play live."

This accent on appearance can be traced back to the impact English glam rock had on Def Leppard.

"Our influences are basically all English; from Queen and Zep to Sweet and T. Rex."

"The reason I wanted to be in a rock band was basically that I thought Marc Bolan looked brilliant!"

Young groups like Leppard and Iron Maiden are being hailed as heirs apparent to the aging dinosaurs of hard rock, but Joe Elliott refuses to slag off the balding, beer-gutted brigade of old rockers.

"The main thing is for people to forget about age. Something as stupid as age can put people off your music. There was a definite need for young bands like us, but there's no harm in we young bands growing old. You'll get another new young band coming along to get a new audience. It's the cycle of events."

Even if their phenomenal success continues, don't expect to see Def Leppard as tax exiles in the South of France. For one thing, they don't like the food.

"We just went out for cheese and ham toasted sandwiches, and got a piece of dry bread and three slices of cheese. I can't wait to get back to Sheffield for fish 'n' chips and mushy peas!"

Kerry Doole



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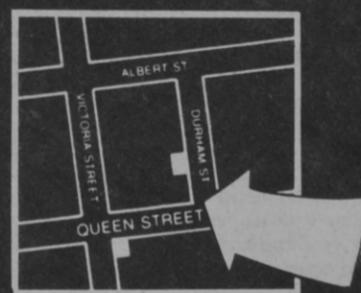
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Violent Femmes

by Russell Brown

Vox Pop

Violent Femmes? Weird name.

Vex Pop

"Someone said we sounded like the Clean. Do we?"

Not really.

Sex Pop

"I am CONVINCED that this Gordon Gano is the sexiest dude ever to walk on the face of this earth. I may be a boy but I'm not. Gordon, I love you!! I just hope you're not gay, 'cause if you are I'll have no chance!"

Bev (Wellington)

"How did she know which one was me? Our names aren't next to our pictures on the back of the album."

It's easy Gordon. You look like your voice.

Shox Pop

"I'm not allowed to have pictures taken with my glasses on. It ruins the image as a real rock 'n' roll, sex kind of band. Too intellectual ..."

"Actually it's really handy wearing glasses sometimes. Like, after we've played I can put them on and wander around in the audience, among people who've been staring at me only a few minutes before. I like that."

Enough Kidding Around

Gordon Gano is 20 and plays guitar and violin and sings and writes songs for Milwaukee's Violent Femmes. He is small, unshaven and bespectacled and wears a raincoat that probably looked old and grubby when it was brand new. I shouldn't say it but he reminds me a bit of Jonathan Richman. Victor de Lorenzo plays drums and percussion, is 29 and thoughtful in manner. Brian Ritchie plays bass, is tall with a sonorous voice and is elsewhere.

But If They Don't Sound Like the Clean, Who Do They Sound Like?

It's already become a cliché to portray the Violent Femmes as the offspring of some unholy marriage of the Velvet Underground and Jonathan Richman. Does that annoy you?

"Very, very much, yeah," says Gordon.

Is it accurate in your opinion?

"Yeah, there's a connection there but I think there's been way too much importance placed on it. I think some people would think we were trying to sound like those bands, but I don't think we sound that much like them. I think we stand on our own musical merits."

"But I try and be patient with them because when you come up against something you're not familiar with it's natural to compare it to something you know. But I think when our second album comes out all those comparisons will fade away."

Are there any other influences you can put your finger on? What were you listening to when you were 13?

"Thirteen? I'm sure I was listening to Dylan, the Grateful Dead ... well, after Dylan and the Dead there's really no point in going on ..."

Ah, so you're hippies.

"Yeah! No, not really. I think I've always listened to a wide range of music. I grew up hearing country music — Johnny Cash, Hank Williams — and Broadway show tunes, through my involvement in theatre ... and hymns. I grew up in a church, hearing hymns. I still love that music."

Hook, Line and Thinker

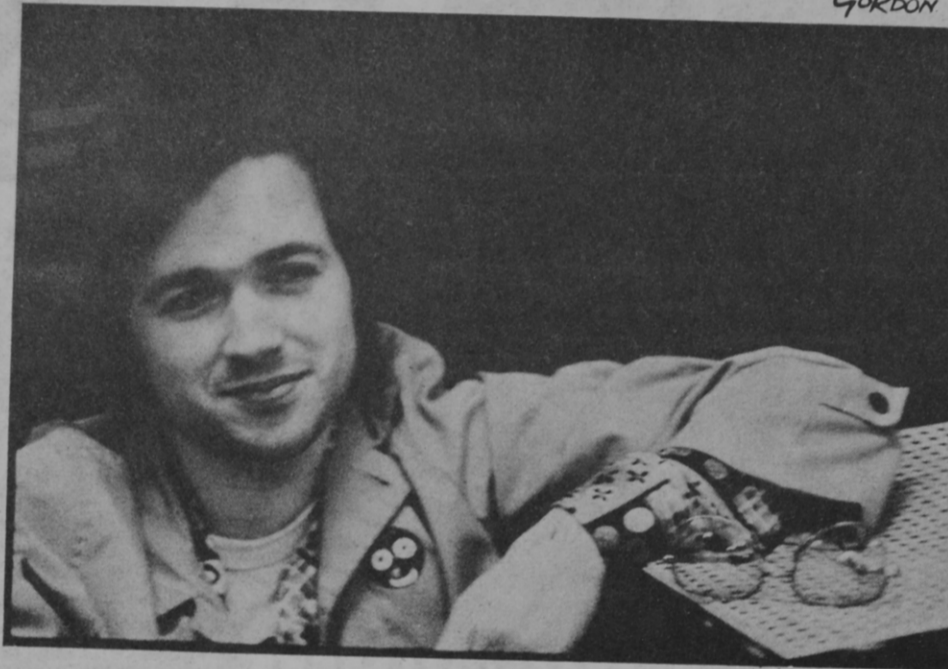
Gordon, one critic has suggested there are enough hooks in a Violent Femmes song for a whole album from another band. Do you think in terms of hooks when you write?

"I don't think in terms of hooks or anything like that. I don't even think that way. With most of the songs I've written I don't even think of melodies. Someone might say 'that's a really great melody,' but I don't think of it in those little sections, it just all comes together."

So what's the element that makes the songs catchy and appealing?

"The hooks. Slaved over ..."

"I wonder about that too," chimes in Victor.



"I think it's because the songs, in and of themselves, are very exciting. They're little complete plays. They tell little stories and also you have a very clear picture of the character who's singing the songs. I don't think Gordon is ever ambivalent towards any of his material — he always has a stance, even though it may change from night to night. But that's what makes it interesting and what keeps it fresh."

Snatches of Songs

"Oh, Big Hands, I know you're the one."

"Vague sketch of a fantasy; Laughing at the moon like he's been up all night; Ooh, slippin' and slidin'; What a good time; But now I find a bed; That can take this weight."

"Why can't I get Just One Fuck?"

"I ain't no Kid Chicago; I ain't no Al Capone."

"I feel so lonely; Feel like I'm gonna hack it apart; I'm gonna HACKHACKHACK it apaaaart ..."

"I hope you realise; This will go down on your personal record; Oh yeah?"

It's Ironic That We Get Paid These Sums of Money to Make Mistakes

Victor, particularly in terms of the lyrical content, Gordon's songs are very much youth music, teen music even. As someone nine years older, how do you feel about that?

"Well, I'd have to say that Gordon fools a lot

of people by his age, because the words he chooses to use, how he tells his stories, can't really be described as the ways a 19 or 20-year-old would express himself. It's very mature music and, as an instrumentalist, playing with Gordon is a pleasure because I consider what I do best is give support to people and if I can play behind lyrics like Gordon's and the way he performs them then it's very easy. I'm behind him 100 per cent because I'm all for truth and trying to communicate some kind of emotion to an audience."

"I'm not the kind of performer who likes to do things by rote because that's when I really start to suspect myself. If I start to feel too safe then I know I'm probably not doing a good job."

"As a band we really take risks when we play," Gordon joins in. "For better or for worse, we actively try and stay open as much as possible and not plan our 'spontaneous' things for the night. And sometimes it doesn't work, because if it's a real risk it's not 100 per cent foolproof. Something can bomb and it's like tryin' to ... it's like you've been shot and you're bleeding to death and you've got to get up again. If it works, though, and the audience can sense the danger in it, then it gets exciting."

"It's ironic that we get paid these sums of money to make mistakes ..." muses Victor.

"Of course, some of our best shows are when everything is going wrong, just one mistake after

Victor: "... went out with them."

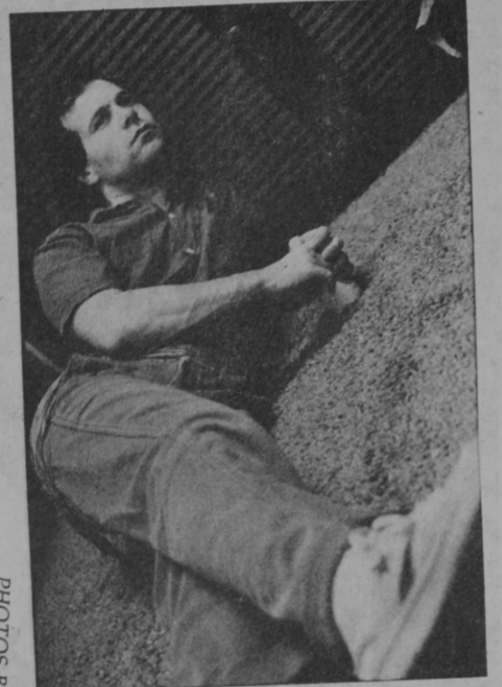
Violent Femmes The Album

You seem an unusual band to be on Slash Records. You're not from LA and you're not a punk band for a start ...

"Yeah, we were virtually the first band they signed which wasn't their friends," agrees Victor.

"Right," Gordon chimes in. "It's really an LA type of thing and we're not at all ... we don't like LA much. I mean, there's some nice people there, I'm sure ..."

"What originally happened was that we sent them a demo recorded in the little home studio



PHOTOS BY ALEXANDRA WRIGHT



that Mark (van Hecke, the album's producer) has and a couple of A&R people liked it but the boss didn't. Then we sent them a tape which was the album," Victor explains.

"We just went out there and financed it ourselves. Everything had fallen through on us — people said 'yeah, we're gonna do this record' and just kept stringing us along," Gordon continues.

"We'd booked time with someone and at the last moment this person pulled the money out," says Victor. "So we thought the hell with it, we'll keep to the schedule, we'll get the money. We recorded it and mixed it ourselves and sent it to Slash."

"Our new album is the same way," Gordon says. "Except this time there was a lot more fighting over it. The relationship between a band and a record company is a real business one and the two parties don't always see eye to eye."

The New Album — A Nightmare

Gordon: "Well, it's so different. You might hate it."

Victor: "Well, you won't but your readers might ..."

Gordon: "That's right. You'll be one of the few who'll be so intelligent and so sensitive that you'll appreciate it for what it's worth."

Okay, guys ...

"Something really struck me the other day when I was listening to a tape of it," ventures

CONTINUED ON PAGE 34

VAN 'THE MAN'

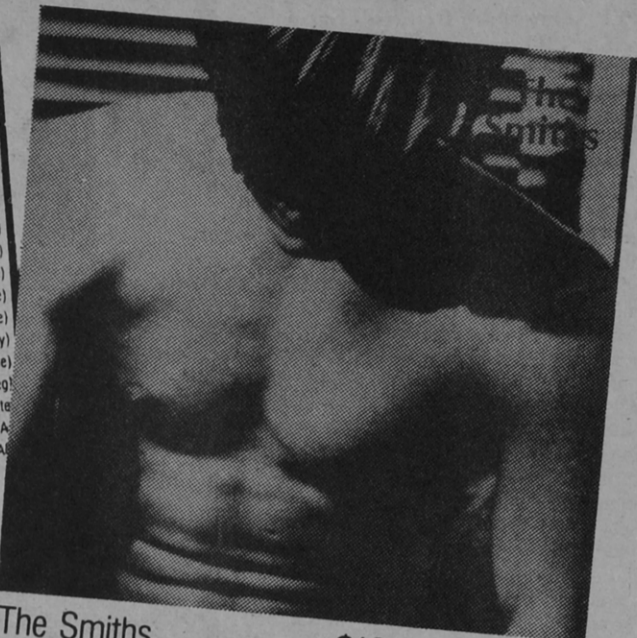
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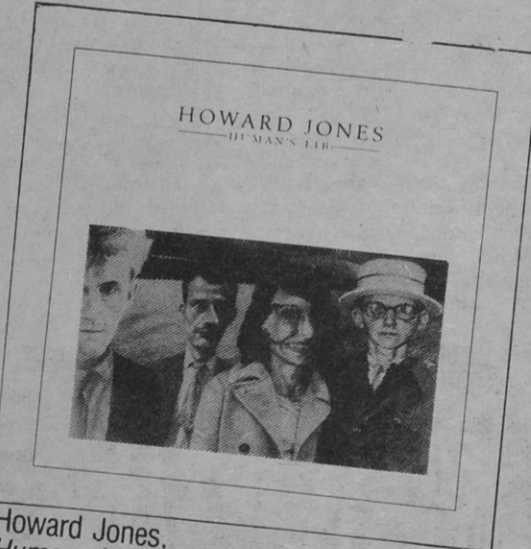
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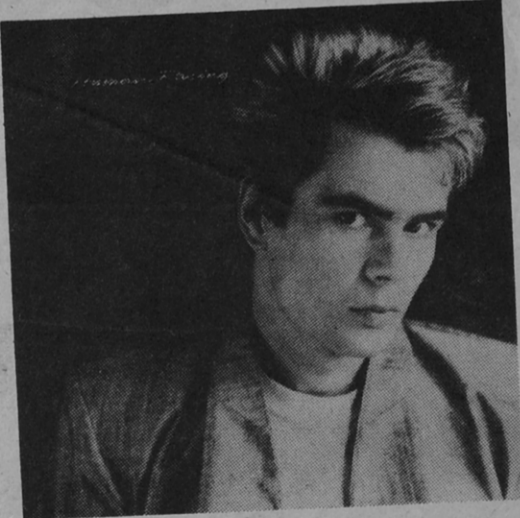
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Fanfare for the Common Man

The Smiths, four young lads from Manchester, seem to be Britain's band of the moment. They were recently voted best new act by *NME* readers and the praises of their debut album and their singer Morrissey are being sung by people from *Smash Hits* to John Peel.

At your party Morrissey would have been the boy on the stairs, head in hands, his eyes reflecting the wistful mood of a tormented soul. But Morrissey (his first name is Stephen but nobody uses it) would not have been at your party. While other lads were out kicking up the dirt, he spent his adolescence closeted in his room, buried in the works of Wilde, Hardy, Lawrence and the like.

He felt ugly.

Ultimately, however, this bleak period was to be the factor to push the Smiths beyond the rest of the pop field. Make no mistake — the 23-year-old Morrissey is the difference between the band being ordinary and great.

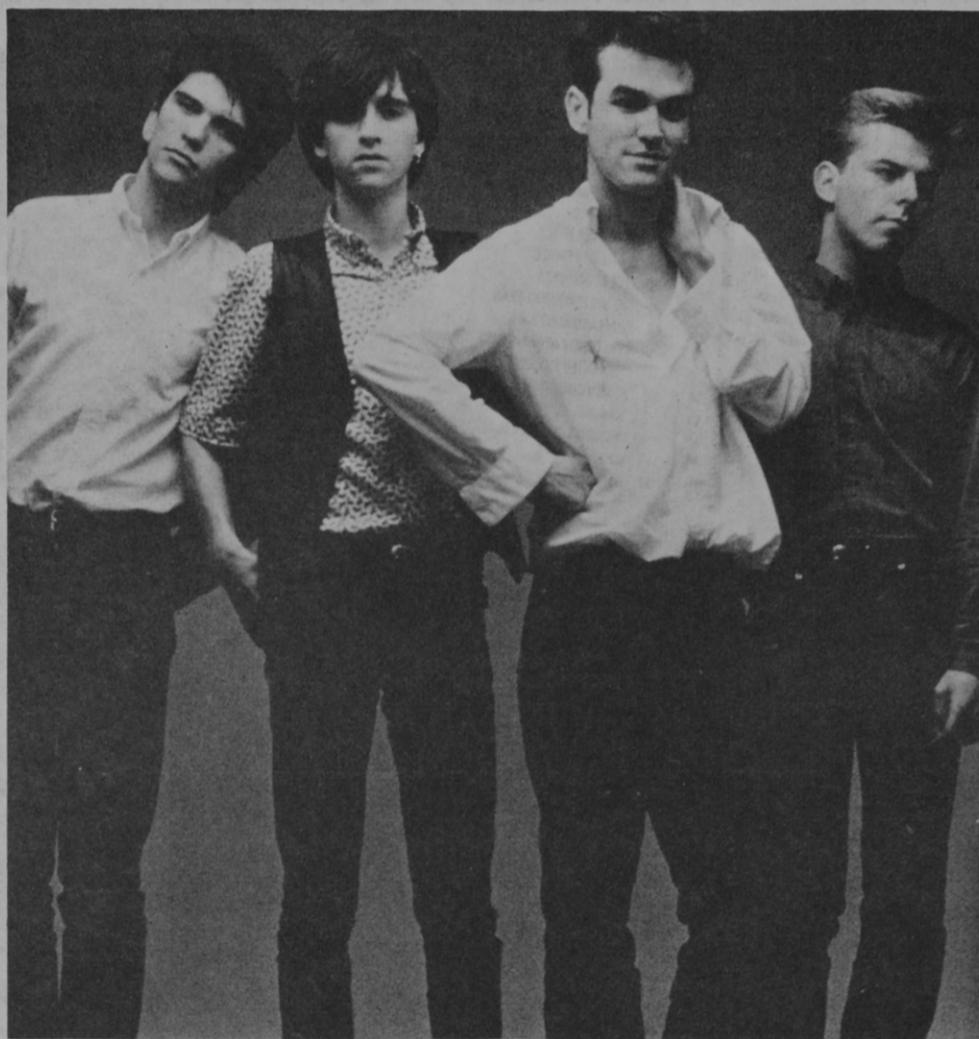
Recalling his youth, he says: "It was really quite a dark period. I didn't go out. I just swam in books. It certainly wasn't pleasant but now everything has slotted into place and makes sense. Everything just seemed to be working its way towards this."

"If I hadn't gone through that period I wouldn't have come out as strong and I don't think I would be in the Smiths. Adversity is the mother of invention and I find that completely true."

"The things that have occurred now I thought about in great detail many years before the Smiths actually began. Things were thought through quite clearly and I know this may sound dangerous because it sounds like a calculation, but always there was the idea I would lead a pop group successfully and differently, rather than just fulfilling a role. It was not a severe business-minded calculation."

The Smiths have shown that the guitar, voice and bass — rock's primary colours — are not a tired old form.

When they first hit the airwaves you reeled at the freshness, at the simplicity. Calling yourself common old Smith — what genius! What cheek! There they were saying our songs can change people's lives. Let's take the ugliness, the pomp out of pop. Burn the synthesiser. They know how to make friends.



The Smiths (L-R): Mike Joyce, Johnny Marr, Morrissey and Alan Rourke.

PHOTO BY ERIC WASON

The single 'This Charming Man' exemplifies the best of the band: Morrissey's vulnerable wail over a ringing guitar that echoes all the way back to the 60s. Morrissey's lyrics are high literature

compared to those of most of his contemporaries. He has brought words like "charming" and "handsome" back into vogue.

"I'm primarily here for the words. I just wanted to hear different words coming out over the radio instead of the usual terminology that we are so familiar with. The world is changing but, lyrically, popular music never has. There has been a very set structure. There are certain things we can sing about and a certain way we can sing them. I find that quite dull."

Morrissey writes the most affecting love songs around. Schoolgirls were playing the single 'Hand in Glove' 20 times before going to school.

"I get all this incredibly deep fan mail about people telling me about their thoughts of suicide, their parents and that they just couldn't possibly wear their school uniform. I couldn't begin to answer these letters because one becomes involved and then almost responsible."

"I wanted people to open their hearts and say this is how they feel but it is distressing that one can't have individual conversations with these people. They think the Smiths are a very private thing and of course they are public. I find that things always become dangerous when people are blunt and honest about their lives."

As serious as he is, Morrissey is not above humour. Observe the couplet "I recognise that mystical air / It means I'd like to see your underwear" on 'Miserable Lie'.

Morrissey is sitting in the musty confines of his London flat, books piled either side of him, a picture of James Dean above the fireplace, looking like some latter-day Oscar Wilde. The urbane, affable gent ready to offer an opinion.

He gave the British press an inch when he let

it be known he is celibate and, of course, they took a mile.

"This is not a crusade and I don't want to sway anybody in any particular direction. It is just something that is necessary for me. I don't think that any relationship can be a harmonious one. Ultimately everybody gets bored."

"My appreciation of beauty is genderless. The sexes have been allowed to become too different. One of the problems of modern life is that there is so much segregation when there doesn't have to be, especially in pop music."

Even your voice is sort of... "Genderless! Ha, ha. That is not contrived — it just so happens that I am a gentle person."

To underline their uncool approach, Morrissey wears beads and throws flowers to the audience at the band's live gigs. They want you to discover yourself, feel handsome.

"Groups had become very detached from their audience and I didn't like that. Because of the times we live in people really need something they can reach out and touch."

"People have reacted just the way we wanted them to. There is this sense at our gigs of immediacy, experiencing something right now and being there. It got to the stage when we formed that people were almost afraid to applaud or afraid to smile. Even at concerts that were immensely successful there was this sense of frozen hysteria."

The Smiths began life in Manchester in late 1982 when Johnny Marr, their impish lead guitarist, pressed his nose up against Morrissey's window. The bright spark with big pop dreams meets the downbeat romantic.

Marr had a cassette of songs he'd recorded in his bedroom. Morrissey liked what he heard, attracted in particular by the simplicity of the tunes. The music has since attracted Byrds comparisons. Marr didn't exactly serve to stem the practice with his 60s haircut and he even managed to lay his hands on Roger McGuinn's old Rickenbacker. It wasn't down to a Byrds fetish, retorted Marr. It was just that he wanted the best Rickenbacker around. Mike Joyce (drums) and Andy Rourke (bass) eventually completed the lineup.

With all the dross in the charts there were scores of ready-made converts to Smithdom.

"Pop has always really been in a dire strait. There has never been a period when I sat back and said well yes, everything is wonderful. At the moment it is quite desperate."

"In a way it is helpful because it means people with some vague mentality shine brightly when they do arrive. I mean, if it was a chart crammed with creased intellectuals with things to say then you know the only way to stand out would be to be as brainless as possible... which I'm sure we could manage!"

A record player is not part of his furniture. "... there's just nobody around..." There is, however, a pile of old singles. "... you have to go back to the 60s for the really good stuff."

The Smiths plan a quick follow-up album to their recent debut.

"I don't feel any obligation to change or throw ourselves into the obvious snares like we must add an orchestra, bring in an oboe or something. Obviously it will be a test of our abilities to utilise the instruments we have now."

Morrissey creases his brow for a final time and bemoans the fact that all this pop success has decimated his reading time.

"It is a constant source of anxiety to me. It is because I read so avidly that I am here. You can quite easily forget the reasons you came into the business but I am trying not to."

Richard Langston

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 RUSH, 'Rush'
 RUSH, 'Rush Through Time'
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 RAY CHARLES, 'Modern Sounds in Country and Western Vols 1 & 2'
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FRANK ZAPPA, 'Hot Rats'
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KING CRIMSON, 'Starless and Bible Black'
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LOVE, 'Out Here'

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JOHN LEE HOOKER, 'Lonesome Mood'
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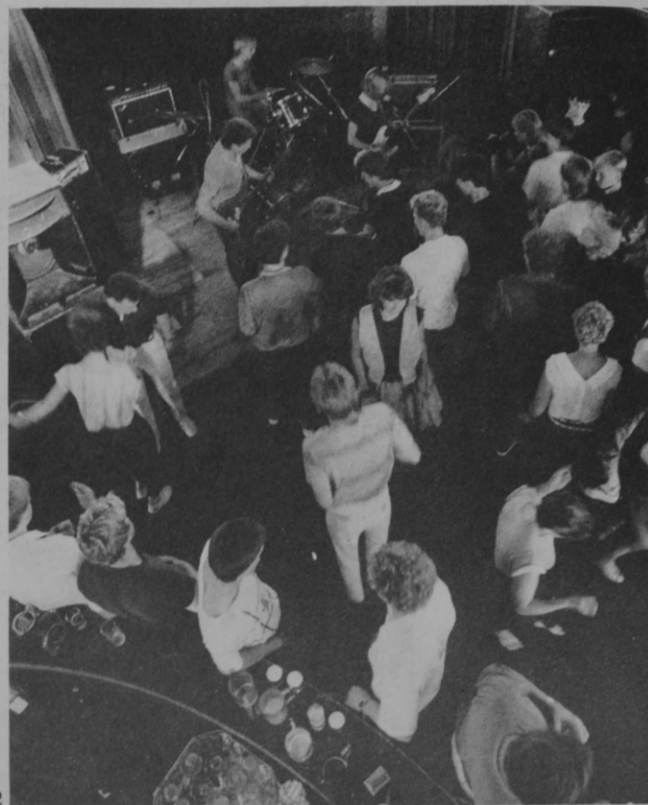


1 PHOTOS BY TERRY MOORE

KEY (Numbered clockwise):
 1. The entourage gets laid back at that oasis of the road, an all-night service station. Behind them is the fleet (including Wayne Elsey's Austin 1100) that took them the distance.
 2. The view from atop the unique circular bar in Gore as the Expendables play.
 3. Two new Chills, Martin Kane (left) and Peter Allison on unfamiliar instruments for the stunningly titled 'Bee Bar Bee Bar Bo'.
 4. On a dull Sunday in New Plymouth what else was there to do but a little busking? They didn't make any money but there was something rather nice tossed from a passing car.
 5. Children's Hour: Johnny Pierce on bass and Chris Matthews with probably the most tasteless of the hats he wore on tour.
 6. Tour manager Dave Merritt winces as (L-R) Johnny Pierce (Children's Hour), Wayne Elsey (Doublehappys) and Bevan Sweeney (CH) demand their survival money in Christchurch.



6



2



3



5



4

OF CHILL & FROST.

The sleeve of the new Chills' single, 'Pink Frost', contains a dedication to the band's former drummer, Martyn Bull.
 Bull died on July 22, 1983, after an extended battle against leukaemia. A donation to cancer research will be made from any profits from the sale of the single.
 "Martyn has left our lives enriched

and we feel lucky to have known and worked with such an amazing and creative man," part of the dedication reads.
 The only remaining member of the lineup that recorded the original tracks for the single in mid-1982 is singer/guitarist/songwriter Martin Phillips. Bass player Terry Moore left the band and is now mixing for

various Dunedin groups.
 "With Terry, after Martyn died, the music sort of lost its purpose for a while, I think. And initially with the new band it just felt so horrible practising without Martyn. So that was enough for him."
 Were you ever close to calling a halt yourself?
 "Well, for a long time the new band

wasn't going to be the Chills — we thought, that's it. It's alright when you change members in a band, but when somebody dies ... and it had just become, for the first time, a proper working unit, Terry, Martyn and I. I thought there was no way I could call it the Chills but there was so much pressure from all Flying Nun and so on to do it. And, as it turned out,

everyone just referred to it as the Chills anyway. No matter what I do from now on it's still going to be called the Chills."
 Why release 'Pink Frost' now, after all this time?
 "Well, it's a long story. When Martyn was ill, at first we thought we'll put it out, then he started getting better — his blood counts were only five points

off normal. So we thought, well, it's not as good as we wanted, we'll record it again, so that was another six months. Then, when he died, we thought, we'll have to do it now. I came up here this year with Terry and we put more guitar and new vocals on it and it's just changed everything. It's exactly what we wanted."
 Playing with Phillips in the new Chills are bassist Martin Kane (ex Blue Meanies), original drummer Alan Haig (who spent some time with the Verlaines) and keyboardist Péter Allison. The new lineup has only been
CONTINUED ON PAGE 22

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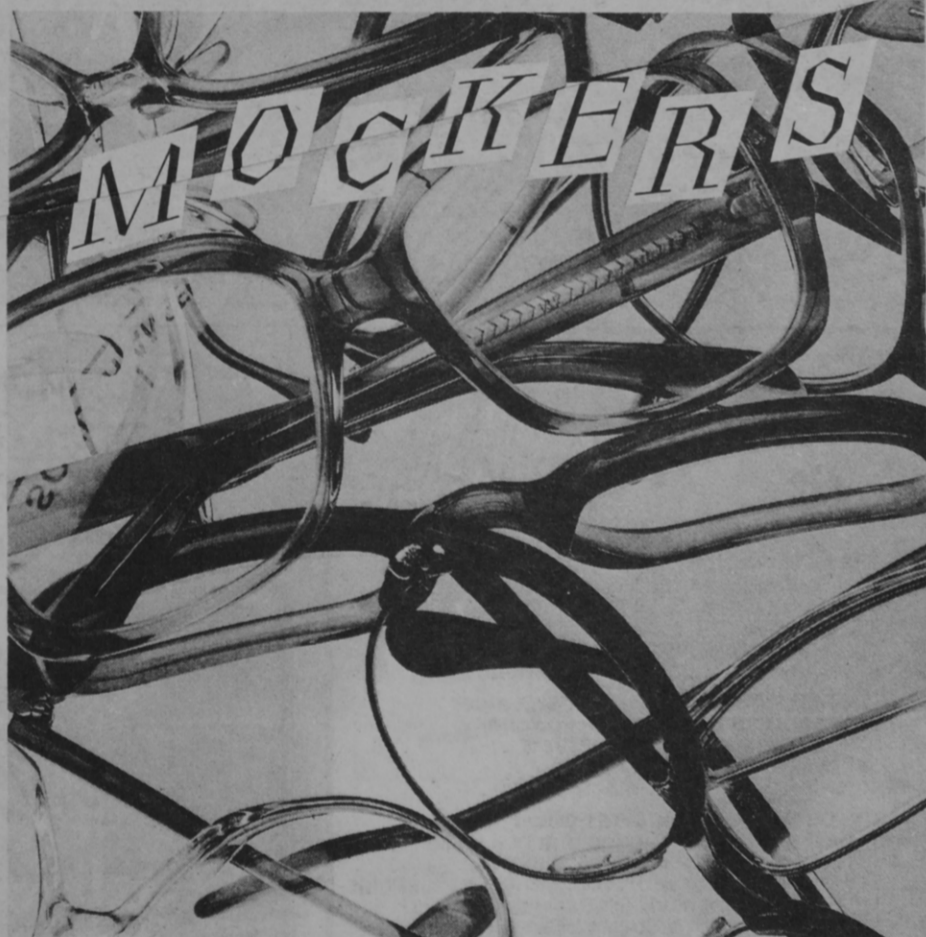
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PHOTO BY TERRY MOORE

Phillips: "And this is me at 14, with my first guitar..."

CONTINUED FROM PAGE 20
together four or five months and, as became obvious on the Flying Nun tour, still has some growing together to do. How long will that take?

"God knows. I thought it would be ready by the end of the tour but it looks like it's going to take a while yet."

Do you feel pressured by the fact that, particularly now, the Chills are thought of as simply Martin Phillips and band?

"Yeah, that pisses me off. It's something I really want to change. At the moment it's horrible, I'm just sort of standing up there and everybody's watching me — including the band. Everybody's watching me for cues — we're just not working properly as a band."

Is there any solution other than to just keep on playing?

"Well that's the best way, obviously, but we've got a few things we'd like to get worked out... he said mysteriously."

How are you writing with the new band? Is it a matter of you bringing songs complete to them?

"Yeah, unfortunately, most of the time it is at the moment. It's not the way I want it, but... Martin Kane is starting to put forward some ideas now. He actually wrote some very good songs for the Blue Meanies. Nothing like that's come forward yet though."

When were the new songs written? During the break between bands?

"Most of them. For years now I've been able to sit down at the piano and play for hours and come up with four or five riffs and put them on tape and the buildup on tape. So one thing I did do in that year was to go through the old work on old, old riffs and when you're doing things like that you come up with new ideas anyway. So I finally got out quite a few really old ones. There's a ton more where they came from too, about four 90 minute cassettes full of riffs."

That seems to be reflected in the very riffy nature of most Chills' songs.

"That's the same point again about us not working together as a band — we're not going past that riffy stage. In a way that's good, because I really

enjoy that sort of music but I'd really like to get into the other side as well."

And you were moving that way with the old band.

"Yes, we definitely were then, that was the first time."

What were the criteria for deciding which old songs to drop and which to keep?

"Well, it's not complete yet. Most of the old ones we'll eventually have a go at. There were another six we wanted to get ready for the tour but we didn't have time. I don't know about any of the stuff on the Dunedin EP, I'm really sick of that."

Something like 'Flamethrower' obviously couldn't be reproduced by another lineup.

"Yeah, 'Flamethrower' is totally out. A monument to Marty's drumming."

The three songs on the EP and 'Rolling Moon' are full of fantasy, escapist even. Do they reflect your own state of mind at the time of writing?

"Oh, yeah, I've always been an escapist. When I was a kid I used to be right into C. S. Lewis and all that sort of thing."

Is that element present much in new songs or are things changing?

"I still feel like that but it's not coming out in the songs now because I was ridiculed so much because of it. The sort of 'kiddy pop music' thing. It made me think about it and think that it was actually probably true, so I'm looking towards the more serious side of myself."

How do you write your lyrics?

"I've got a little pocketful of ideas, just bits of paper I keep in my pocket. Also, if you come up with a good riff it quite often just triggers off a whole new train of thought and the words come really easily. But that's what I've been having trouble with lately, the lyrics. I just can't write them."

Why?

"The same reason, the ridiculing... Why not just write people and write what you want?"

"No, it's not just people really, I looked to myself and I wanted to advance too. That's the good thing about being in the public eye, you undergo criticism."

The common conception of the

Chills is as a pop band. How do you feel about that?

"It really fucks me off. Anybody who's seen us live should know we're not just a pop band. We've got a lot of pop songs but we've got a good array of... big sort of songs as well. I make damn sure we have."

Roy Colbert claimed on TV once that what set Dunedin musicians apart was that they were real record listeners. Do you think that's true?

"Yeah, I suppose so. There are some pretty massive collections in Dunedin, covering a wide range. I suppose the main reason is because the new stuff isn't as available so they can't spend their money on that so they have to go back and search out the good old stuff."

Does it hold true for you?

"Well, I've just been right into music ever since I was about 10, just buying records and finding new sounds."

What was the first record you bought?

"Ah... *Rock Explosion*, it was a compilation, because I was right into the Sweet. Then it was Alice Cooper and David Bowie and stuff and a nasty little binge on Deep Purple and Led Zeppelin for a while and then Kiss and then back on the right track."

Do you have an ambition within music?

"Lots of little things. I definitely want to get involved with some movies in terms of rock music because that's pretty well untouched in terms of what you can do getting music across. Because I think seeing a band on the big screen is second only to seeing it live. Like the Who in *The Kids Are Alright* — that was neat."

Do you think you can accomplish what you want to in New Zealand?

"I think so. I think what we'll do is just travel out occasionally. There's a possible Australian visit this year. I've got crazy ideas... I'd love to just fly to New York — contacts are starting to get closer and closer for that sort of thing. I'd love to just fly into New York for a month and just see what we can do."

If the Chills sometimes failed to come up to their own or others' expectations on the Flying Nun tour it was only because they were judged against their own standard of excellence. Many bands in the country would slaughter to own such songs, or even just the riffs. Whether the current lineup will develop the empathy that permitted the emotional swell of a song like 'Flamethrower' remains to be seen but I think the Chills will find it very difficult to be bad.

"Can I have the interview tape back when you've finished with it? I want to remember that riff I was playing when you switched it on."

And the boy with the faraway eyes is off again.

Russell Brown

hey hey



Doublehappys: (L-R) Wayne Elsey, Shayne Carter, John Collie.

we're the Happees!!

Doublehappys — Towards An Understanding

As part of the already legendary Flying Nun tour the Doublehappys (Wayne Elsey, guitar, vocals; Shayne Carter, guitar, vocals; John Collie, drums) turned more than a few heads. Who?

A History

Shayne, Wayne and John grew up near each other in Dunedin.

"In theory we're all Brockville Boys, which carries quite a legacy of fear in Dunedin," comments Shayne.

Sounds rather incestuous... "Use that word and I'll string you up," threatens Wayne. "The next person who applies the word incestuous to anything from Dunedin..."

Only joking. We skip to the Fourth Form, when Shayne sees/hears the Sex Pistols on *Radio With Pictures* and is inspired to write a song called 'Rich Bitch', about the Queen. He takes Pistols tapes to school, plays them to Wayne and prospective drummer Jeff and Bored Games are born.

Wayne: "We were all about 14, walking around with snot dripping out

our noses, spitting at people and getting beaten up and thrown around because we were all really small and wimpy."

After a while Wayne splits to form the Stones. Bored Games proceed to notoriety and a respectable posthumous EP, without ever playing outside Dunedin. The Stones trace an odd path around the country, industry and expectations.

For a time the two guitarists become sworn enemies.

Things improve and they go to parties, get nostalgic and spit on people again. At such a drunken gathering Wayne moots the idea for a different kind of band — one without a bassist or a drummer but two guitarists. A drum machine is christened Herbie Fuckface and the Doublehappys are born. But all is not well between automation and the pair.

"Herbie was such a fucked drum machine," explains Shayne. "He was just a Farfisa organ drum machine with eight rhythms. And there were only two we could use — the others were samba and that sort of thing. We couldn't work out a way to turn it off or anything. A song would end and Wayne would try to kick the Stop button and instead he'd hit another rhythm and it would change or speed up... and it all came through the PA."

So, mere weeks before the Nun tour started, a real live drummer, John, was co-opted.

Said Wayne: "Suddenly you can put choruses in your songs and stay in time with them! We had great problems with choruses — we'd always speed up and the drum machine would get left behind."

Happy Days

Were lessons learned from previous bands applied to the Doublehappys?

Wayne: "Yeah, the Stones were weird, really. We never really got things worked out. We hated practices. We'd go into a practice and write songs and we wouldn't arrange them properly, we never had the cues properly worked out. When we played the simple songs we could play them really well because we could get some sort of communication going between people but in more complicated songs that required listening to cues and that sort of thing I don't think we really concentrated. Which is something the Doublehappys do a lot more already. All the cues are in the right places, they come off the vocals. With the Stones, before we went into a chorus there'd always have to be a gap of one or two bars — which was probably partly due to the fact that we could never hear the vocals or anything."

Shayne: "I learned how to write songs in Bored Games. I just picked up this old guitar with two strings, tuned those strings into sort of a chord and wrote songs like that. I

think Bored Games were just as good in their day as the Doublehappys are now."

But this band has been different from the start.

"Yeah. The Doublehappys is definitely the most original thing I've been in. Even though we sometimes draw on some obvious influences it really is an original thing."

Make 'Em Laugh

Audiences have met with two dreadful assumed American accents. Shayne and Wayne offering comment, witticism or simple abuse. Two stand-up comedians?

"Yeah," says Shayne. "But we always find it funnier than the audience when we tell jokes."

"Yeah, quite often we're the only people laughing," smiles Wayne.

"I just don't like the idea of standing on stage and being ignored. Like in New Plymouth we played first and it was like being a jukebox. I said something like 'put another 20 cents in and we'll play another song', and all these people just stared at me. I can't handle being a human jukebox."

Shayne: "I thought what happened to us at Auckland University, with people getting heavy and calling us wankers, a lot more enjoyable than having people sit disdainfully at tables 30 feet away and ignore. But then I didn't get beer thrown over me like Wayne did."

Coming to An Arrangement

Something that's struck quite a few people is the good arranging in Doublehappys' songs. Was that a conscious effort on your part(s)?

"Well, it was on mine, definitely," says Wayne. "My idea of a song is something that starts somewhere, says something and goes somewhere. Expanding songs is an easy thing to do, you've just got to think about it."

Do you think audiences pick that kind of effort up?

"There's always a percentage of people in audiences who listen to things like that. The songs aren't meant to be clever. We don't stand up on stage and say, 'We want to be clever, we want people to notice our clever arrangements'. As far as I'm concerned, all I want to do is play decent songs the way I like."

"Actually," adds Shayne, "I think people have an impression of us as a very simple band. They think we play very basic songs."

Sufferin' Artists

Shayne, a lot of your songs seem very bitter...

"Yeah, that's true. There's nothing better when you're feeling really horrible than to go write a song, see it down on paper. 'Don't Want to See You Again' is definitely..."

Very emotional — on stage, anyway. "Ah, you learn to fake it after a while..."

Who Needs a Bass Anyway?

Shayne: "With two guitars you can do so much more. A bass can be very limiting, particularly in a rock format. You get so much more with two guitars interacting."

Wayne: "I think if we get someone else in it will be a keyboardist, not a bass player."

Forecasts

"I can imagine the Doublehappys fluking a record that everybody really liked — a really popular record. A real fluky one. I think when we go back and we have a bit of time to write some songs with drums in mind, by the next tour we could be a really top-notch band," predicts Shayne.

DH Digest

There is no room to relate talk of pop, playing, booze, drugs, sex, parties, Dunedin, people in pubs and songs of sealions.

Conclusion

The Doublehappys probably gained more from the Flying Nun tour than any of the other three bands. Those who knew the name(s) were, on the whole, expecting a good-natured, funny, shambolic three-piece and that they certainly got. But also there for the taking were some wonderful songs, and the glimmerings of something genuinely original. They don't deserve unbridled praise yet, but if they can stay together...

Despite all the clowning the Doublehappys are very serious about what they do. They just don't take themselves quite as seriously and maybe that's the best way to be.

Russell Brown



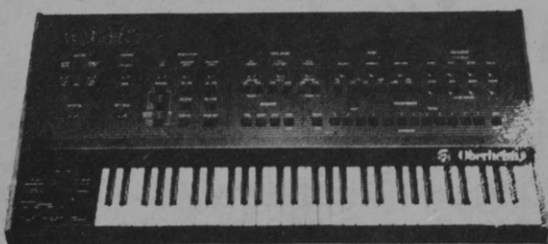
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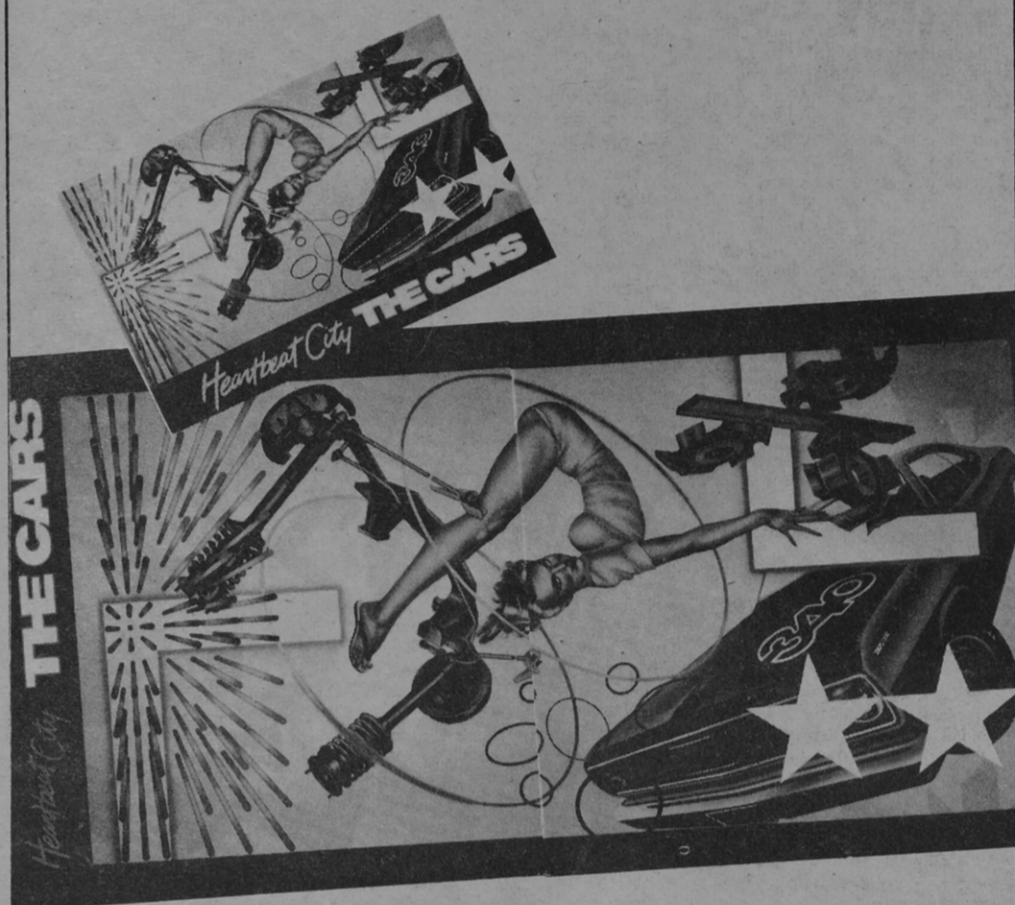
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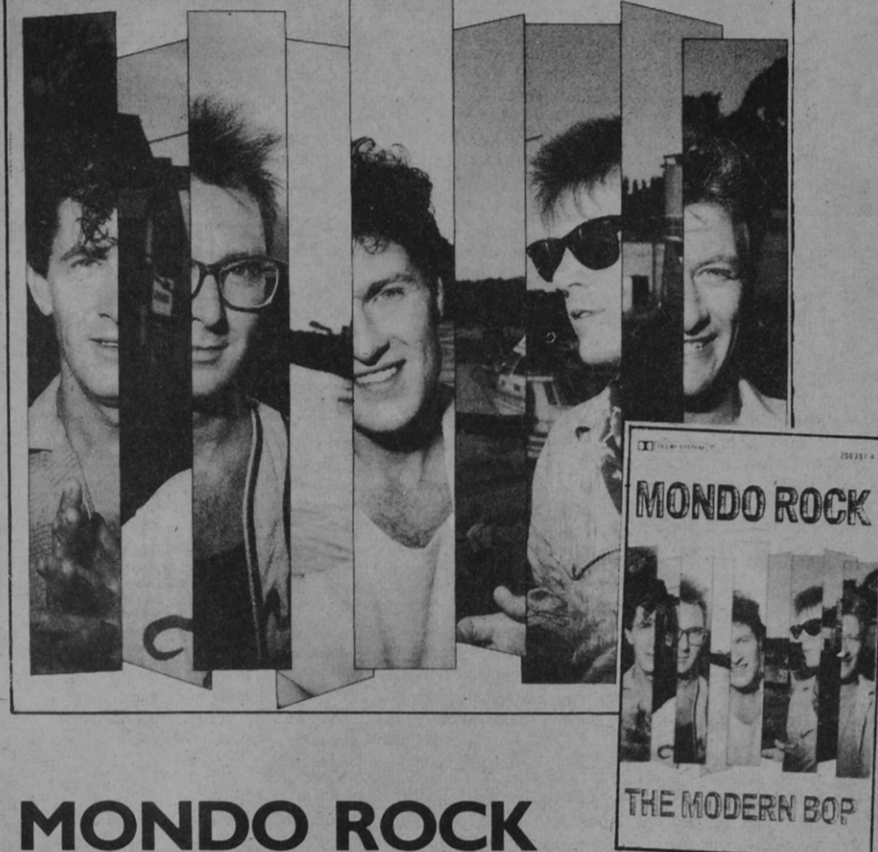
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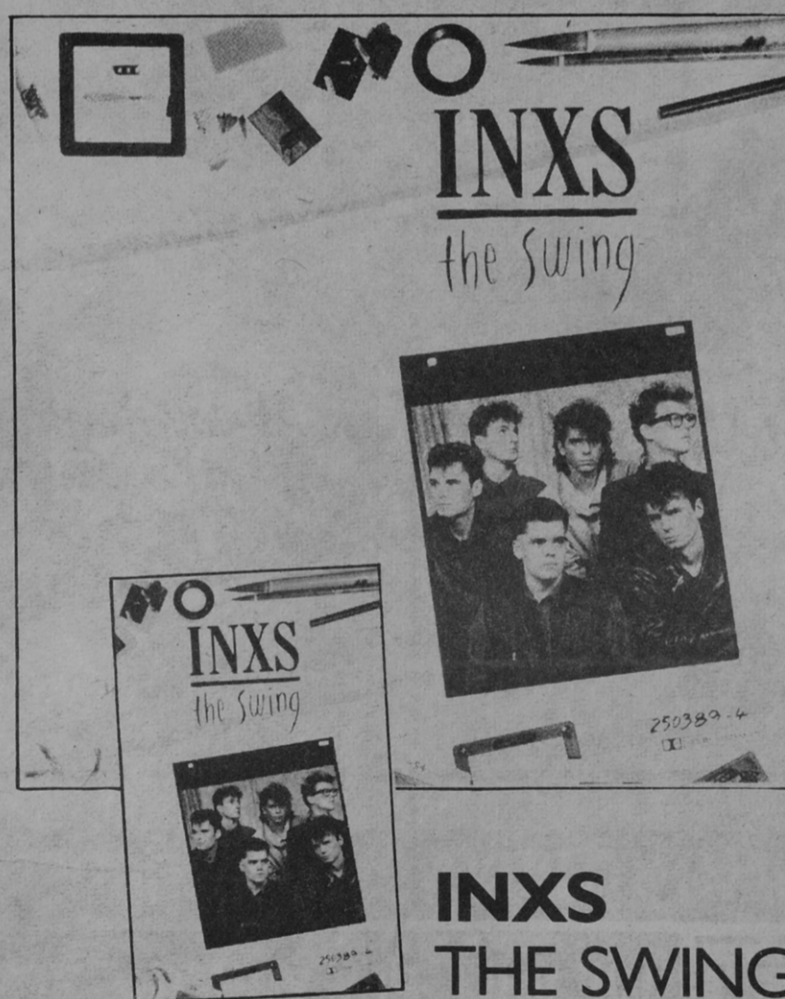


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The Smiths Rough Trade

So, another legend in the making. On the strength of three singles, 'Hand In Glove', 'This Charming Man' and 'What Difference Does It Make', Manchester's the Smiths seem to have been elected by the press and "in touch" public as the band most suitable to plug that gap.

With the self-confessed celibate and non-drinking Morrissey out front the band has a vocalist/lyricist with the essential honesty and fanaticism to engender respect and even worship in those looking for a new religion.

On *The Smiths*, their first album, this charming man sings of lust, guilt, child murders and more lust with a plaintive, doleful mourn that becomes plain weary on 'Reel Around The Fountain' (not the way to begin an album, fellas) and 'The Hand That Rocks The Cradle' and real maudlin on 'I Don't Owe You Anything'.

The band's true talent is guitarist Johnny Marr. He believes in the beauty of simplicity and he gets that clean crystalline guitar sound that has chimed through the best pop songs from the Byrds to early Echo and the Bunnymen. When he gets the tune right and hits stride as in 'Still Ill', 'You've Got Everything Now' and 'Hand In Glove', then the Smiths look like having a future.

But the real strokes of brilliance occur when Morrissey and Marr hit empathy. 'What Difference Does It Make?' is the best up-tempo Smiths because Marr is

pushing Morrissey, and 'Suffer Little Children' is brilliant because there's a tragedy in the song that transcends self-pity and Marr keeps it delicate, sensitive and simple.

Advice: let the Smiths grow without the burden of unrealistic devotion. If Morrissey is one of rock'n'roll's great individuals let him prove it, don't be so damned accepting. The truth is that *The Smiths* is a disappointingly good album from a potentially exceptional band.

George Kay

Van Morrison Live At the Grand Opera House Belfast Mercury

Arguably, since *Into the Music* Van Morrison has entertained his most creative period since his *Astral Weeks*/Moondance heyday. With his adoption of Christianity and his consequent and inevitable return to Ireland and Gaelic soul, his music has refound the direction and passion missing from much of his 70s output.

As part of the homecoming it's appropriate that this album should be recorded in Belfast, Morrison's birthplace and departure point for America after he left Them in 1967. So, in a way, he has turned full circle. Anyway, with his recent studio lineup virtually complete on stage he showcases the fruits of his recent birthplace. *Beautiful Vision*, being his best album since *Moondance*, gets most attention and Van and the band make no mistakes on 'Dweller of the Threshold', 'She Gives Me Religion' and 'Northern Muse'.

Dipping into *Inarticulate Speech of the Heart*, and 'Rave On John Donne', warm metaphysical ravings, is the hub of Side Two and 'It's All in the Game' from *Into the Music* reminds you that the 70s did end well for him.

Van Morrison turns 40 next year, so he's been too long and honest in the game to offer you a bum live album. This record boasts no surprises (except for Pee Wee Ellis' amazing sax) — it just features an on-form Irish soul singer who is still one of the best around.

George Kay

Various Artists Slash: The Early Sessions Slash/Big Time

Listen in you guys — American music is where it's at. Forget Britain, forget Europe, forget Australia — the US of A beats 'em all. It's a great place 'cos we're talking diverse, we're talking expansive. Hell, we're talking independents — like Slash Records.

Slash has released an album of seminal recordings of bands like LA's nihilistic Germs, the Gun Club, Blasters and NZ visitors Violent Femmes. What you get, 'ol buddies, is a little bit of hillbilly, country, pace 'n' power, yer greasy rhythm and blues and whatever else mushroomed within the meretricious beauty of fair California.

These songs are hatched from hearts in constant, turbulent riot: humorous, nostalgic, dirge, splattered. And hey, it features 'White Girl', X's best ever moment, and the most darling song of all, the Dream Syndicate's 'Tell Me When It's Over'. Damn fine.

S.J. Townshend

Hoodoo Gurus Stoneage Romeos Big Time

One of my biggest musical jolts so far this year has been listening to the Hoodoo Gurus' 83 'My Girl' for the first time, headphones, in a state bordering on comatose. I babbled inanely about it for days afterwards, playing it to anyone I could drag into the house.

Thus, great joy at getting to review this. Until I heard it. While 'My Girl' is a great rip-off of 60s pop clichés — 'Hang On Sloopy' bassline (as used on 'Swimming Pool' and other pop rip-off classics), massed harmonies, false ending, etc, the rest of the album steals from less fruitful areas. The opener '(Let's All) Turn On' gives a list of rock signposts, 'Shake Some Action, Psychotic Reaction, No Satisfaction ...' etc, then goes on to point out "That's what I like." Judging by the rest of the album they also liked the Byrds, the Saints, 'Tobacco Road', Iggy (70s), the Cramps, Duran Duran (!), Gary Glitter, Osibisa, the Sweet and the Turtles. As a party

record played real loud or as a "spot the influence" game, this record is almost perfect — an 8.5, say. As a bunch of original music to be carefully listened to, considered and maybe even educated by, it's about 3.5.

'My Girl' is fucking good. Their 1982 single 'Leilani' (also included here) is a Glitterstomp Hawaiian jungle movie and 'I Want You Back' is an R.E.M. soundalike that also has the Saints and the Byrds shining through its poppy haze. These three are good songs.

There's a version of their Cramps' take-off 'Dig It Up' on a 2JJJ FM live LP from Oz that cuts the studio version on this album to shreds, so I suspect they could be devastating live. Oh yeah, guess I should mention they're a Sydney band, that's Australia and that could be the problem. Great cover, though.

Chris Knox

Fear The Record Slash/Bigtime The Barracudas Mean Time Slash/Bigtime

The first of long-awaited local releases of the Slash product via Australian label, Bigtime, features two diverse bands.

Fear are the hard-line punk end of the deal. They come complete with UK Subs and Exploited stun attacks, the difference being Fear have a sense of humour. They appear with gas masks on the reverse sleeve, they write songs with titles like 'New York's Alright If You Like Saxophones', they do a ham blues on 'Beef Baloney' and their version of 'We Got To Get Out of This Place' is the worst ever recorded. They're the redeeming features — the rest is garbage. Don't take them seriously.

Britain's Barracudas have gradually garnered a small but loyal circle of friends, NME's Barney Hoskyns being the most influential. The band has undergone numerous lineup changes since their surf satire, *Drop Out With the Barracudas*, but the most important is the addition of another guitarist in Chris Wilson. Together with kingpin Robin Wills

he's given the band a more garage-Byrds sound, a feel and approach that really pays dividends on a trio of songs on Side Two — 'You've Come A Long Way', 'Ballad Of A Liar' and 'When I'm Gone'. Elsewhere 'Dead Skin' and 'I Ain't No Miracle Worker' make the grade.

Until the release of the first two X albums, the first Gun Club and Rank and File albums should see you through.

George Kay

Various Artists Songs From Banana Dominion Jayrem

It's a typically wet, cold and miserable Christchurch Sunday, and I'm trying to keep warm. The *Songs From Banana Dominion* aren't really helping.

Only Netherworld Dancing Toys' 'Trusted Ones' manages to brighten things up a little but their recording career won't reach a peak until they record the perfect 'Can We Get Away With It'.

The Pelicans, Sonya Waters and Diatribe all deal in remarkably similar merchandise — which is more than a little concerning.

It's getting colder (and older) as I reach for another jersey only to find two old mates, Hammond and Midge, pinching ideas from the right places (unlike the previous threesome) and it feels a little warmer.

But wait! The coldest band around, the Body Electric, really dampen proceedings with their moist drizzle. Turn on the heater, quick ... and here it is! 'I Am the Need' sings Julian Hansen and Terror of Tinytown are the cause. A ray of sunshine.

Another terrifying threesome: Snooze along to 'Sierra Leone', marvel at the superior intelligence of something as wise and talented as the Narcs as they 'Look the Other Way' ('cos there's No Turning Back, so Stay Away, etc, etc). Then hum along to the one song that you have actually heard on the radio, DD Smash's 'Devil You Know' (we sure do).

Wait a moment ... it's stopped raining, guys are swimming, guys are sailing. All because two of the best pop bands around, the Mockers and the Dance Exponents, tie up the loose ends admirably

with 'Cleopatra' and 'Airway Spies' respectively.

On reflection, a patchy sort of compilation, but when is someone going to find the *real* music?

Alister Cain

Thompson Twins Into The Gap Arista

What is "disposable" pop music? Basically, music which is only as good as its current chart position, and which is easily forgotten. Asked for an example, the average cynic would start with Duran Duran and probably finish with the Thompson Twins.

But disposable music simply reflects our disposable 1980s lifestyle. Made to the highest specifications, using the latest technology, and with a certain built-in obsolescence. The thing is, you can guarantee it will be succeeded by something better, and the Thompson Twins are obviously at a creative peak.

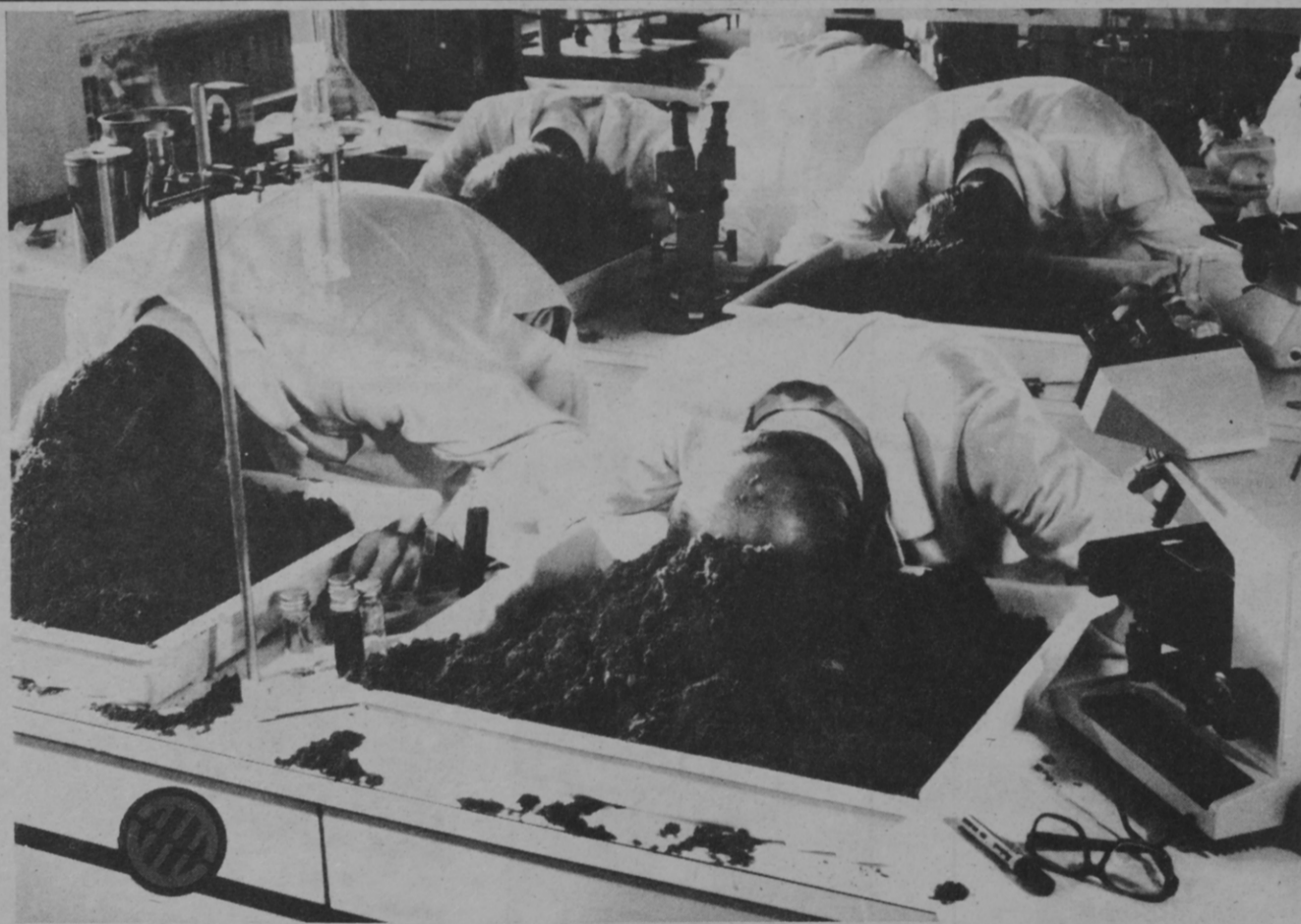
Into The Gap is a huge advance on last year's *Quick Step and Side Kick*. The melodies are stronger, the electronic disco machine more subdued. Where its predecessor found its greatest success on the dance floor, *Into the Gap* is solidly aimed at the radio station, and succeeds admirably.

The songs on this album sound excellent on both AM and FM, and that's no mean feat. Tom Bailey and fellow producer Alex Sadkin mesh a multitude of synthesiser tracks and build layer upon layer of vocal harmonies, creating an almost symphonic effect. Nowhere better is this displayed than on the two singles, 'Hold Me Now' and 'Doctor Doctor', both deserving hits.

There's plenty of variety elsewhere too. 'You Take Me Up' is a spry work song, with catchy harp refrain and call-and-response vocals. 'Day After Day' and 'Sister of Mercy' are both musical soap operas. Alannah Currie is responsible for the lyrics, and has a nicely judged sense of drama and pathos.

The Thompson Twins are craftspeople in a very competitive section of the music market. Disposable pop it may be, but it's no less artistically valid for that.

Duncan Campbell



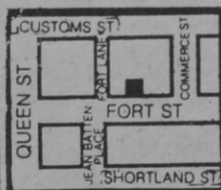
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Records

Dire Straits
Alchemy
Vertigo

This double live album has one big plus going for it — it was recorded with no overdubs of any kind. That should please those who want a souvenir of Dire Straits' Western Springs concert last year.

Recorded live during July 1983 (no venue is mentioned) this is a predictable selection of hits culled from the group's studio albums. Opening with strains of the *Local Hero* soundtrack, the band moves into a series of standards before closing with the film's theme tune, the only track Dire Straits' fans may not already have.

If you have none of the studio albums then this is an ideal purchase in that it includes faithful versions of their later hits (Tunnel of Love, Private Investigations, etc) and significantly improves on the existing studio takes of some old masterpieces like 'Once Upon

A Time in the West' and 'Sultans of Swing'. It's essentially a greatest hits package recorded live, with the added bonus that it caters for the listener craving for the extended guitar solo which is not part of the heavy metal genre. Recommended. David Perkins

Laurie Anderson
Mister Heartbreak
Warner Bros

Laurie Anderson first came to prominence a couple of years ago with the unlikely hit, 'O Superman'. Her debut album *Big Science* was a critical success, if not a consistent or endearingly enduring release and her live multi-media marathons have been widely acclaimed.

Mister Heartbreak, like its predecessor, is brim-full of quirks. Anderson mixes sounds produced by a diversity of instruments in a deceptively simple fashion and matches them with her poetic lyrics, sung half-shy half-disinterested — New York style.

Anderson has come of age; this is a mature work which marks the emergence and acceptance of the 'artist'. William S. Burroughs approves by crooning 'Sharkey's Night' and other luminaries appearing include Peter Gabriel, Nile Rodgers, Phoebe Snow and Adrian Belew.

The ultimate in New York chic this art laps at the grey cells,

teasing without embracing. The lustre of its austere polish cloaks an exercise in form; poetry in motion which will neither ruffle nor disappoint.

Mister Heartbreak is art for art's sake, one of life's tender ironies. David Taylor

Billy Idol
Rebel Yell
Chrysalis

Recipe: Take four cups of punk, blend with two cups of heavy metal, smooth and baste mixture with synth melody. Add two cups of rock'n'roll, allow mixture to stand until video is ready. Cook well. Ice cake with shrewd marketing and watch chart progress.

Jest aside, *Rebel Yell* represents the extreme in eclecticism but it works. If you liked the riff-laden debut album then *Rebel Yell* will satisfy you. The album bristles with stinging chords from Steve Stevens and frenetic rhythms abound (eg, 'Blue Highway'). Hovering throughout is Idol's somewhat lugubrious vocal assault, in keeping with the lyrical content of the songs. This is music that demands you put on your dancing shoes — the only exception is 'Dead Next Door', which evokes memories of Ultravox's 'Vienna'.

A more consistent album than Idol's first but essentially more of the same. Top marks for putting some umph! back into popular music when it was needed most. David Perkins

Various Artists
This Are Two Tone
Chrysalis

Two Tone come, Two Tone go. Is this compilation the old Two Tone's burial? It's not important, just skank to the sound for your feet.

'Gangsters' starts it off, showing what true ska is made of. Madness' 'Madness' and the Beat's 'Tears of a Clown' don't match up to their post-Two Tone material but are still necessary.

The Specials' 'Rudie' isn't a favourite, it reminds me too much of Jagger and Tosh doing duets, but the Selector bring instant relief with 'Too Much Pressure'. One of the most underrated bands here is

the Bodysnatchers — their 'Too Experienced' can't be faulted. Ending this face, 'Rankin' Full Stop' and 'Too Much, Too Young' are typical Beat and Specials' fare, excellent.

Turn over and the Selector show they can perform just as well without Pauline Black with a bit of Latin ska entitled 'Stereotype' — funnily real, we all know one. The Swinging Cats' 'Mantovani'? No comment! What's this? More Specials? 'Do Nothing' still sounds good. Give your feet a rest and listen.

The least typical Two Tone tracks must be those from Rico and Rhoda. 'Jungle Music' is mighty good reggae and Rhoda's 'The Boiler', the chilling story of a rape victim, reaches incredible heights. The song is worthy of such a cause.

Appropriately last, 'Ghost Town' is the representative Two Tone piece, marking the British social depression that erupted three years ago. Listen to it then walk through the city at night. When you cannot walk free in your land it is a sad day. Listen to the message, long live the message. Troy Shanks

Unity
Heat Your Body Up
Virgin

Unity are an English band already in trouble. They've just won a talent contest judged by a panel including Prince Charles (no not that one, Di's husband), George Martin and Pete Townshend. The band is also championed by leading English deejays. They must all be applauding the band's attempt to popify reggae for the mass white audience.

This album steers right away from the unique English reggae sound we know and love from such as Steel Pulse and Misty in Roots. This is pop music, cramped, strident, lyrically irrelevant. While the technical proficiency may attract aging hipsters on judging panels or a piece of the Top 40 market, 'Heat Your Body Up' comes from a band with a commitment to reggae extending only slightly further than the tips of their dreadlocks. Mark Everton

Various Artists
Metal Mayhem, Heavy 2 (K-Tel)
Following the commercial success of Volume One, K-Tel, to their credit, have come up with a different set of groups for their second metal collection. One could carp about the odd selection (good as their tracks are, Free and Cold Chisel could hardly be described as heavy metal bands) and perhaps wonder how the rampant psychedelia of Iron Butterfly came to be included, but on the whole it's a representative collection of modern metal (Y&T, Saxon, Judas Priest, etc) that should please the hordes who enjoyed Vol.1. CC



General Public (Virgin) 12"

Dave Wakeling and Ranking Roger were the songwriting team that brought you the Beat. General Public is their new (dis)guise. In reality, there is little difference between the old and new. The reggae feel is still there, though the instrumentation differs. A funkier bass line, a lot more keyboards, some nice grinding guitar from special guest Mick Jones. All in all, very pleasant, but for some reason I expected more. Scritti Politti

Wood Beez (Pray Like Aretha Franklin) (Virgin) 12"
Those people (yes, all five of you) who bought the Scritti Politti album *Songs to Remember* will in fact probably remember this song. Reworked, revamped, funk up, it floats along, bopping and dipping in key stanzas. I don't understand why they didn't do it like this in the first place. The The

This Is the Day (Epic)
Why I'm reviewing this one, I don't know. If you aren't already

aware of it you obviously have no interest in modern music. Rapturous, ravishing... and a million other words couldn't describe it. Believing is in the hearing. Shannon

Let the Music Play (Polygram)
One of the great disco stomps of the last six months. Shannon delivers this song as if she'll never be allowed to sing again. Instant chorus, tremendous beat, an intense wall of sound that hurls you across the dancefloor then dumps you, exhausted, in a shattered heap. Might even be a hit. Mark Phillips

Shake Summation

Netherworld Dancing Toys
Song and Dance (Flying Nun)

The Netherworlds rack up disco number four (well, three and a half). One side sees their first excursion into a big studio and it's to be expected that the two songs would be a major improvement on previous production. Well it's not. The horns sound tinny and overall it's a bit flat. The songs 'Don't Blame Me' and 'Tears In My Eyes' aren't up to their best either. It's on the live side that the fun's to be had. The oldie 'Where are the Flowers' makes vinyl, complete with youthful expletives. 'Danger' isn't as good but, perhaps predictably, the lovely, surging 'Change to the Contrary' is the standout. Credit is due to those responsible for the eight-track recording. Now if only they could make it work in the studio.

The Mockers
Swear It's True (Reaction)

A lightweight toon that drifts its merry way in one ear and out the other. It simply lacks the wit and precision of previous Mockers' singles. The Mockers have made a mistake in making potentially their most important single their least substantial one. Russell Brown

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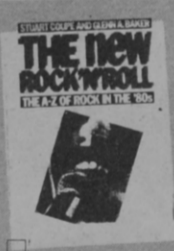
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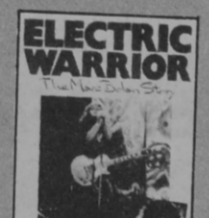
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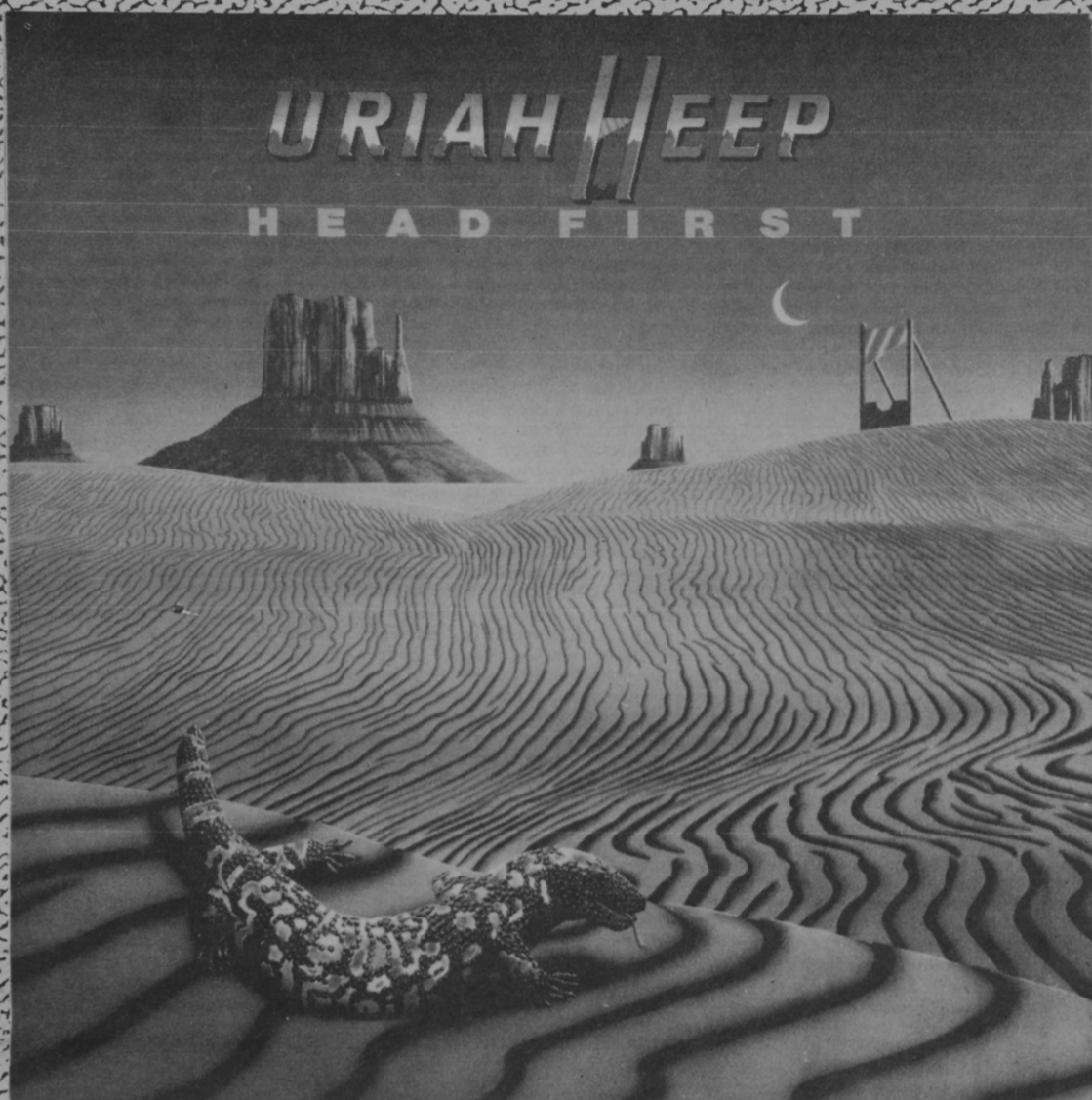
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Records

The Celibate Rifles
Sideroxylon (Hot)

A bunch of Australian surf-punks with an appealing fix on the Saints. Ockers have always been good at this sort of thing and the Rifles are no exception. Fast (very), abrasive, utterly untrendy and hinting at an appropriate sloppiness without ever actually playing badly, they sound like they're getting out of it having a great time. They've a finely dumb sense of humour too — "Tried some surfing in the summer/Got skin cancer, what a bummer..." That said, this isn't quite a classic of the genre and singer Damien Lovelock isn't Chris Bailey but it's still fun. I have a nasty vision of myself getting weird and playing this at 3am, loud. RB

The Pale Fountains
Pacific Street (Virgin)

The Pale Fountains with this their debut album, initially appeal as Prefab Sprout soundalikes peddling pleasant, slightly twee acoustic tunes coloured by touches of orchestration (here brass, keyboards, flute and cello). But *Pacific Street* takes by stealth with subtle hooks and a clutch of strong songs bearing more than a faint resemblance to the work of bands like the Byrds. Recommended. DT

Sonny Terry

I Think I Got The Blues

(Interfusion)

Producer-guitarist Johnny Winter seems to have done for Sonny Terry what he did for Muddy Waters. In Winter's company Sonny kicks along in fine style. Gone is the torpor which so often has marred the records and performances of Terry with his long-time partner Brownie McGhee. Johnny is in

good voice and whoops and blows harp through a set of rollicking blues. KW

Jimmy Cliff

The Power and the Glory (CBS)
The first reggae record I ever bought was Desmond Dekker's 'Israelites' and the second was Jimmy Cliff's 'Vietnam'. That was a long time ago and apart from *Harder They Come*, Cliff hasn't done anything better. On his latest he seems to lack any sense of direction. Some tracks were mixed



Michael Head, Pale Fountains.

in the USA and the others at Channel One and Marley's Tuff Gong studio. It's the smoother and at times bland American sound that dominates the album, with tracks like 'American Dream' and 'We Are All One' sounding very MOR. This is no radical roots session, despite Cliff's exhortations to 'mash it' on 'Reggae Night'. One track stands above the rest — the

political 'Piece of the Pie', where he quotes Marley's 'Want More' and tries his hand at Eek A Mouse vocalising. But overall, this is a disappointing set. KB

The Cars

Heartbeat City (Elektra)

The 1984 model maybe, but it's off the same old assembly line. It still cruises along pleasantly enough but not for any great distance. And considering Ocask's inefficient solo outing last year, it's not enough to simply suggest he needs a new vehicle. After all, he's handled both driving and navigating from the outset. So while the basic formula may remain serviceable, it's soon going to require major overhaul or the whole make will be obsolete. PT

Modern English

Ricochet Days (4 AD)

Thoroughly modern, thoroughly English; New Order leaves the clinic and meets the Psychedelic Furs. *Ricochet Days* features today's gadgetry without the excesses of robotic repetition, plus the guitar-bass-drums-keyboards quadrangle, vocals that echo Rep Butler (Furs) on occasion and the 80s wall of sound production. But it all begs the question, will it wear? As this year's model it's fine; easy to listen to and very competent, but it lacks the originality it needs to stand out from the crowd until 1999. DT

David Knopfler
Release (Polydor)

David Knopfler's bid to break away from the musical domination of younger brother Mark seems doomed by the fact that he sounds like an imitation of Dire Straits. Well, close enough that it becomes irksome. Even with brother Mark on rhythm guitar (David's old role in Dire Straits), this album fails to rise above the average. KW

The Clarke/Duke Project II (Epic)

The press blurb claims that Clarke and Duke's first *Project* was "one of 1981's best received albums." Horseshit! It was a pitiful exercise by two (sometimes) brilliant musicians condescending to an audience they didn't even have. This time out Stanley and George are more fired up, probably pissed off that Herbie Hancock, (another slumming jazzbo), beat them to the monster scratch-dance. Hence, although fully half the album is as flaccid as its predecessor, there's also some considerable improvement. Heroes' is an ultra-produced, hyper-paced workout that, given the breaks, could soon be street-blasting throughout the land. And two or three other tracks provide very active support, popping from the speakers with enough force for you to almost take the Project seriously. PT

Peter Green
Kolors (Powderworks)

Former Fleetwood Mac founder Green continues his retreat from seclusion with another album of straightforward, funky stuff. That eerily beautiful blues guitar is still there, but for some tastes this is too much like mates jamming pleasantly on a Sunday afternoon. On the other hand, to others that will be a key attraction. KW

Auckland Walk

Rhythmic Tendencies (WEA)

Jeff Clarkson

One To One (Toast)

Two releases from ex-members of Kiwi band Flight X-7, that go to show how (gulp) inoffensive most bad overseas acts are. Where Clarkson's catchy, if ultimately ingratiating, tunes almost save the edgy Judd-like vocals and bad lyrics, Auckland Walk down in a sour-cream whip of poor production, weak tunes and Carey Peterson's singing. *One To One* is proof of talent given too much rope, and *Tendencies* of Philip Schofield's plastic ears. File under or behind your Kiss collection. AR

Roy Buchanan

Best Of (Polydor)

Guitarist Roy Buchanan bears comparison with another virtuoso, the late Earl Hooker, regarded by

some as the best of the Chicago-based blues guitarists. Both were influenced heavily by the sound of the pedal steel guitar, both are lauded by their fellow musicians, both have had a recording output frequently verging on the barely adequate, let down by limited vocalists or so-so rhythm sections. Buchanan is no visionary, but he plays one mean guitar and this album displays his fingers at their fieriest. KW

The Big Chill (Motown)
Risky Business (Virgin)

Compiling existing songs into movie soundtracks is always a risky business. The first collection here is for a charming new 'teenage rites of passage' feature, however, the album is a mess. Old time rock'n'roll brackets Euro-modernes' Tangerine Dream, and Prince rub shoulders with Journey and Jeff Beck. Avoid! On the other hand *The Big Chill* assembled 17 GREAT 60s tracks without putting a foot wrong (Three Dog Night excepted). Unfortunately only 10 make it on to the album. Music fans from the movie's generation should already own nearly all these tracks. For anyone younger this soundtrack presents a helluva fine introduction to that musical era. PT

Lita Ford

Out For Blood (Mercury)

Another gal goes gonzo. Ms Ford was once lead guitarist behind Joan Jett in 70s jailbait group the Runaways. Now she's fronting a leather'n'studs trio and handling vocal and writing chores as well. It's the usual stockpot of HM clichés of course, but Lita and the boys storm along like true believers. OK, so the silly fantasy sleeve photos and several song titles suggest as much cynicism as enthusiasm. But at least Ford's brand of gum-metal is free from the monotonously self-conscious bad-girl posturing that marred Jett's last album. PT

Queen, The Works (EMI)

When it comes to cashing in on trends then Queen have no competitors. Their career has spanned heavy metal, glitter/camp, rockabilly, Chic-funk and now synthesiser dance-floor opportunism as in 'Radio Gaga' which opens *The Works*. As well as being a silly dig at mechanised society, the music is typical ponderous Queen with Elvis (that's Presley) swagger on 'Man On The Prowl' and Cabaret Voltaire programming on 'Machines' thrown in for luck. Diabolical. GK

Pointer Sisters, Break Out (Planet)

After at least half a dozen albums controlling the Pointers, is their anything more producer Richard Perry can do with them?

And does anyone care? Well, maybe. Basically it's the usual smooth blend of soul and showbiz but this time it's given the big electro-beat treatment. Also plenty of uptempo numbers from the currently hot hackwriters. *Break Out* may not make it in Aotea Square on a Friday night but it'll sound pretty smart at the barbecue to christen the new patio on the split-level. PT

Billy Joel

Cold Spring Harbour (CBS)

Dear Editor, am I being punished for some misdeed, or am I getting a reputation as a wimp? Either way, you are sadly mistaken if you think I'm going to smile on this pallid piece of plastic. For the record, this is Joel's first ever LP, recorded back in 1971 and now reissued (or should it be resuscitated?). Dreary, maudlin, self-obsessed ballads. No undiscovered gems, no shiny embryonic talent. Even the present MOR monster is preferable to this porridge. DC

Mel Torme

Songs Of New York (Atlantic)

Torme has always been an outstanding musician, right up there with Sinatra as an interpreter of 50s ballads and swing. He was equally responsible for bridging the vocal divide between jazz and mainstream. (Recently he even turned up on a Was, [Not Was] album.) This set is a 50s reissue wherein Torme sings 13 love songs set in New York. Exemplary arrangements too. PT

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 reverberation. There is no filler on this driving, no-nonsense album but I wonder if the band has any audience in Godzone in 1984. DP

Pat Benatar

Live From Earth (Chrysalis)

Despite its title the album includes two studio tracks, one of which is 'Love Is A Battlefield'. And even if — no, especially if — you consider that single the best thing she's ever done you still won't like the album. The rest, a supposed 'best of ... in concert' is the usual stadium range bombast and melodrama. Moreover, the production lacks presence; vocal echoes and murky mix suggest the recording unit was positioned too far back. So buy the single if you must and hope that its bright, pulsating style may at last indicate a decent future for Benatar's undoubted vocal prowess. PT

Gary Numan, Warriors (WEA)

Ho hum, more mechanised

monotones from the man who humps daleks? No! Beyond the stolen hooks, lyrics, Mad-Max-meets-Billy-Idol sleeve and *that* voice, is a quite palatable set of warm, up-funky, dance floor backing tracks. Emphasis this time on Byrne rather than Bowie and heightened by some superb jazz-funk backing. Though there's little here to hum, *Warriors* still outclasses anything fellow gadget clankers Ultravox have done in ages. Now, how 'bout some toons? AR

The Animals, Ark (IRS)

It's almost as if some inverted Dorian Gray syndrome were at work here. The sleeve photo certainly shows that they've aged at least 20 years since 'House Of The Rising Sun' but the music remains time-warped in the mid 60s. The main difference — production standards aside — is that then the songs were nearly all covers; here they're mostly originals, though Burdon's the only band member writing. Most surprising is the rich strength of his voice. Least surprising is the mundaneness of the material. They scored a hit with *The Night* in America though. PT

Philip Glass

Koyaanisqatsi Soundtrack (Island)

This film apparently has no dialogue or narrative structure, instead bringing background elements to the fore to produce 'a unique and intense look at the superstructure and mechanics of modern life.' So sayeth the publicity blurb. The title is a Hopi Indian word meaning 'Life out of balance.' Francis Ford Coppola adds his name to this, and Philip Glass is well known to fans of the avant-garde. So what is the music like? Very gothic, I suppose, full of chanting and wailing and odd noises from various instruments. At the expense of being branded a pleb, I found the whole thing insufferably dull and depressing. DC

Roger Daltrey

Parting Should Be Painless (WEA)

Interesting title, a swipe at his publicised wrangles with Townshend perhaps. Who really cares anymore? This set sounds nothing like the old band anyway, not with a couple of ex Blockheads and various session stars on hand. The songwriting is pretty capable too, ranging from the well-known (Brian Ferry, Eurhythms) to the unknown. But, even with Daltrey containing his tendency to holler (title track excepted), is it enough? Just, and then only if you're inclined to tolerance. Predominantly mid-tempo AOR, competently performed and produced, deserving all the usual adjectives of faint praise. PT

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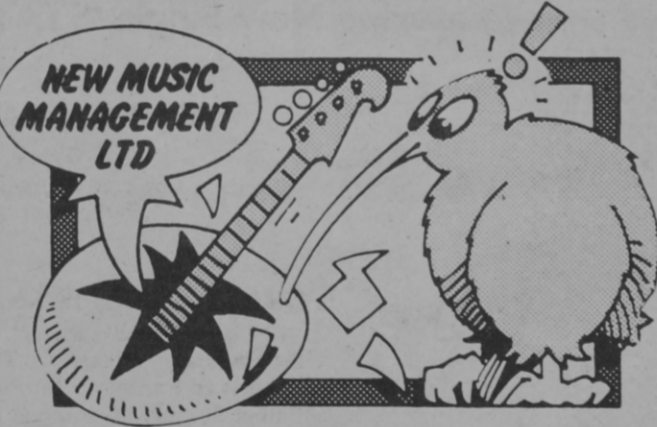
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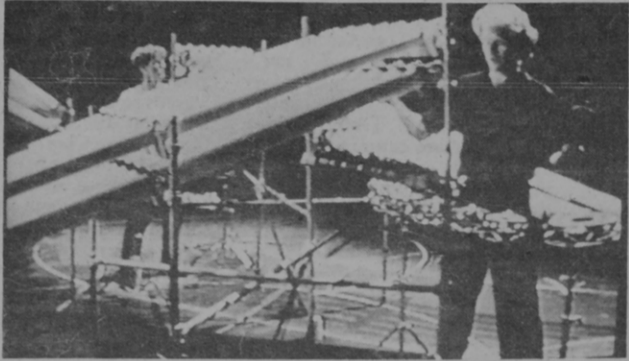
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CORUBA CALENDAR

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



From Scratch, St Benedicts Hall (off Symonds St), April 27-30.

APRIL 12

Jive Bombers Gluepot
Mockers Waikato Uni
Body Electric Hastings
Legionnaires Kaikohe
Perfect Strangers Windsor
Bill Haley records 'Rock Around the Clock', 1954.

13

Gordons Mainstreet
Legionnaires Whangarei
Body Electric Napier
Mockers Windsor
Mockers Avondale College (day)
Flamingos Metropole
Jive Bombers Gluepot
Blues Busters Globe
Al Green is 38.

14

Gordons Mainstreet
Legionnaires Whangarei
Geoff Baxter Gluepot
Body Electric Napier
Flamingos Metropole
Mockers Windsor
Blues Busters Globe

15

Blues Busters Open Late

16

Party Boys Mon Desir
Mockers McLeans Coll
Neophonic Windsor
Body Electric Gisborne
Dusty Springfield is 45 today. What ever happened ...?

17

Party Boys White Horse
Normal Ambitions Windsor
The Kiwi Animal White Hart
Body Electric Mt Maunganui
Jive Bombers Cricketers
Red Beryl Gluepot
Mockers Takapuna
Grammar
Eddie Cochrane dies in a car smash, 1960.

18

Car Crash Set Zanzibar
Jive Bombers Cricketers
Red Beryl Gluepot
Pleasure Boys Whangarei
Body Electric Rotorua
Mockers Rangitoto Coll

19

Party Boys Auckland
Wastrels Mainstreet
ECF White Hart
Jive Bombers Cricketers
Stormbringer Waihi
Body Electric Metropole
Dayson/Day Band Gluepot
Blues Busters Spicers
Albert Einstein dies, 1955.
Quote: "If only I had known, I should have become a watchmaker."

20

Good Friday:
(a) Go to church.
(b) Sleep in.
(c) Organise a party.
(d) Watch TV.
(e) Get comatose.
(f) Get some exercise.
(PS: It's Adolf Hitler's 96th birthday. Weird ...)

21

NZ Steinie Fest (Mockers)
Te Rapa Racecourse
Party Boys Quinns
Jive Bombers Cricketers
Wastrels Mainstreet
Body Electric Metropole
Dayson/Day Band Gluepot
ECF White Hart
Stormbringer Gisborne
Blues Busters Windsor Park
Iggy is 37 today. It's Robert Smith's birthday too.

22

Party Boys Wellington
Mockers Venue
Body Electric Mainstreet

23

Verlaines, Gordons Gluepot
Body Electric Venue
Party Boys Palmerston Nth

24

Party Boys Hastings
Mockers Mon Desir
PC Band Gluepot
Dublin Easter Rising, 1916.

25

Uriah Heep Dunedin
Mockers Whangarei
ECF Hillcrest
Party Boys Gisborne
Bourgeois Zee Windsor
Concord Big Band Gluepot
Ella Fitzgerald is 66.

26

Uriah Heep Christchurch
Party Boys Mt Maunganui
Mockers Quays
Narcs Auckland Uni
Wastrels Whangarei
Body Electric Zanzibar
Blasé Gluepot
Shakespeare clocks up 318 years today.

27

Uriah Heep Wellington
Mockers Mainstreet
Diatribes Gluepot
Wastrels White Hart
From Scratch St Benedicts Hall
Narcs Massey University
Blues Busters Globe
Party Boys Hamilton
Stormbringer Venue
Bowie makes his infamous pro-fascist tirade, 1976.

28

Uriah Heep Palmerston Nth
Diatribes Gluepot
From Scratch St Benedicts Hall
Mockers Metropole
Stormbringer Venue
Wastrels White Hart
Blues Busters Globe
Party Boys Mainstreet

29

Narcs Canterbury Uni
From Scratch St Benedicts Hall
Andrew Loog Oldham signs the Stones, 1963.

30

Uriah Heep Hamilton
From Scratch St Benedicts Hall
Narcs Timaru
Frankie Lymon of the Teenagers ODs 1968. "I'm not a ..."

1

Uriah Heep Auckland
Mockers Mt Maunganui
Narcs Dunedin
Red Beryl Gluepot
Elvis marries, 1967.

2

Mockers Rotorua
Spare Messiah Windsor
ECF Palmerston Nth
Narcs Invercargill
Red Beryl Gluepot

3

Mockers Gisborne
ECF Wanganui
Dayson/Day Band Windsor
Narcs Otago Uni
James Brown is ... 56 ...

4

Verlaines Windsor
Wastrels Metropole
Mockers Napier
Narcs Christchurch
Stormbringer Mainstreet
ECF Snailclamps
Martial Law Gluepot
Knightshade White Hart
Blues Busters Streets Ahead

5

Verlaines Windsor
Narcs Christchurch
Mockers Napier
Stormbringer Mainstreet
Wastrels Metropole
Knightshade White Hart
Martial Law Gluepot
Blues Busters Streets Ahead
ECF Terminus
Karl Marx born 1818.

6

Sigmund Freud born 1856.

7

Mockers Palmerston Nth
Sam Ford Gluepot
Body Electric Invercargill
Narcs Greymouth
Janis Ian is 34.

8

Mockers Masterton
Narcs Motueka
Body Electric Queenstown
Sam Ford Gluepot

9

Mockers Levin
Narcs Blenheim
Body Electric Alexandra
Beatles sign to Parlophone, 1962.

10

Mockers Golden Coast
Martial Law Windsor
Sid Vicious is born John Beverly, 1957.

11

Mockers Terminus
Narcs Metropole
Innocent, Gun Crazy Windsor
Blues Busters Globe
Bob Marley finally succumbs to cancer, 1981.

12

Marching Orders New Plymouth
Mockers Terminus
Narcs Whangarei
Blues Busters Globe
Ian Dury is 42.

13

Peter Gabriel and Stevie Wonder share their 35th birthdays.

Look Out For ...

Metal fans get a rare treat this month with the arrival of 70s 'eavies Uriah Heep. Heep, featuring original member Mick Box will play Dunedin, Christchurch, Wellington, Palmerston North, Hamilton and Auckland on April 25, 26, 27, 28 30 and May 1 respectively ... a visitor with a slightly different sound is American guitarist Geoff Baxter, who plays one night at the Gluepot, April 14.

The star-studded Party Boys hit the road with gigs up and down the North

Island. The lineup is Dave Dobbyn, Dave McCartney, Graham Brazier, Peter Warren, Mike Chunn and Jenny Morris ... the Mockers headline the NZ Steinie Festival at the Te Rapa racecourse in Hamilton on April 21 and continue their gigging in Auckland schools ... Dunedin's Verlaines make their first northern tour in some time, playing Auckland May 4, 5 ... the Skeptics from Palmerston North and Christchurch's YFC converge on Auckland also, playing the Windsor April 26-28 ... Car Crash Set make



another rare live appearance at Zanzibar, April 18 ... another rare occasion is performance from From Scratch, who play Auckland's St Benedicts Hall April 27, 28 ... ChCh lads ECF are terrorising the North Island on their 'Cut the Cable' tour ... also touring are the Body Electric, Wastrels, Narcs and Jive Bombers.

Coming Up ...

Look, don't tell anyone, but Elvis Costello and the Attractions are a tasty rumour to tour here sometime soon ... Australian ska band Strange Tenants are keen to pop over for some gigs in June ... and there may even be a visit from the Thompson Twins around the same time ... locally, look forward to tours from Sneaky Feelings and the Great Unwashed and a farewell (for a while) tour of the South Island by the Wastrels.

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

On Tape

Various Artists
Songs From the Lowland
(EST, 52 Longfellow St,
Christchurch, \$4)
This tape springs from a neat
ChCh mag called Every Secret

Thing, which is the baby of Bat's Robert Scott. It's a collection of short, sharp shots (none over three and a half minutes and a few under two) from 14 South Island bands you might not have heard of. The sheer variety and creative vigour here is truly invigorating. You get Look Blue Go Purple's absolutely marvellous 'Labour Pains', The Bats 'By Night', two pieces of ballistic idiosyncrasy from the Axemen, The World's 'Strange Man' and the Builders' elegant malleable gem 'America'

(already available on record but you really owe it to yourself to own every version you can lay your mitts on). There's two Victor Dimisich songs from 1981 and two Doublehappys' live 'uns of four months' vintage. The only real fault is the occasionally poor sound quality. Wouldn't it be nice if some benevolent millionaire put these bands in a recording studio for a year or so? (PS: You can get a colour cover version for \$6.50. (And the mag is 60 cents an issue). RB

The Final Solution, Casualty Hopper Wasn't Here
(Ima Hitt, Box 407, New Plymouth, \$6.50)
I saw both of these bands at a hall in New Plymouth once. At the time I liked Casualty better — very young punks with fast hands and youthful voices and the good sense to cover a couple of No Tag songs. Here, however, they come across a little half-baked. The energy's still there but bits sound hackneyed and, apart from 'Worst Mate', the songs aren't too memorable. There's still plenty of time. Final Solution (awful name), on the other hand, have carved out an identity for themselves — spirited pop-punk with squeaky but exuberant singing. There's not a whole lot that's new but it's done with some style. The silly calypso bit at the end of their side is a nice touch. RB

The Moa Hunters Strike Again!! (Portobello)
Songs for wiping bottoms. CK
Papakura Post Office
The Woman At the Well
(Industrial, \$6)

Expectations — this tape confounds them. From my experience of PPO I thought I knew roughly what to expect — wrong. Delving in, I thought, ah, I've got this one sussed — wrong. With a combination of imagination, boldness, subtlety and happy fortune, PPO have brought together elements drawn seemingly at random from the musical spectrum. Japanese folk music, 13th-century European opera, the work of James K. Baxter, jazz, Western folk, rock 'n' roll, electronics. If that sounds pretentious, it isn't. One of the major surprises is the use of a Japanese opera singer named Yuko, a friend of a friend, on a couple of tracks. Mr Industrial, Paul Luker, conducted the recording and it's hard to credit that it was done in a bathroom and a lounge on a two-track recorder. A remarkable recording. RB
Kim Blackburn and Sandra Bell Two Metallic Hearts
(Industrial, \$6)

Two women, recorded live from the small stage at Sweetwaters. Sandra has a good, tuneful voice and quite specifically aimed songs. Kim's songs are more generalised and her voice is... is deep. Like Nico, Marlene Dietrich and a small handful of others, she has a voice that at first startles with its 'masculine' resonances but which, once accepted becomes very exhilarating to listen to. If the first two songs on Side One — 'I'm Jane' (Kim) and 'Meiko Enomoto' (Sandra) don't immediately grab you, flip over to 'Lili Marlene' at the end of Side Two and succumb. CK
Nice in the Radiogram
The Beginning of the End of the Resurrection (Ima Hitt, \$6.50)
Scary. I mean it. Two of this three-piece New Plymouth band turned to God after playing this music over a period of time and I'm not really surprised. There is

something demonic about this — an absence of hesitancy or obvious derivation. A variety of instruments played sonorous and sparse, wailing, usually unintelligible vocals. And like good boys, they puncture it with a really silly ending. Wow. RB
Say Yes to Apes, Impeccable Nasals, The Brainshake
(TV Eye, 506 Queens Drive, Invercargill, \$6)

It's nice to see the Teev machine back in motion. Shit, they've even got real live giggling bands now. I know nothing of the Impeccable Nasals. Their side is entitled *Deep Red Albert*, which doesn't help at all. They write songs, real songs, coloured by acoustic guitar and stained by percussion, kazoo (ever heard of psychedelic kazoo?) and other things. They're good, as good as you'd expect someone who devised a title like 'Life Is Short, But Your Legs Are Shorter' to be. Like anyone on TV Eye, what they do is held together by a devious filament of absurdity. The Eh? Factor. SYTA in *Summer of Love 84* are captured in their current(?) (wah-wah abuse) period. The recordings are live so the sound quality isn't up to the standards we've come to expect from the Teev Poststudio but it passes. The number of songs these people have composed in their time is hard to believe and, as they hobble into their early twenties, they seem to be getting more consistent. None of this is bad, most of it is good and a sizeable portion is excellent. From the opening instrumental 'V.I. Lenin' it could only be these people. You might hate it. RB

All Industrial tapes are available from PO Box 8809, Auckland.
All Portobello tapes are available from 18a Grand View Road, Remuera, Auckland 5.

From the local folks who bring ya the mag Anarchy, Outrage and Serious Intent, 'ere come the tapes from ye olde Blighly. An update for the colonies? Read on. ▶
The Apostles
The Fifth Demo (\$2.50)

Blank on one side? How did this get here? Believe me. Recording quality — a bit rough... hang on — that's not too bad — soon forget doubts. Includes three days' philosophy and a guided tour of 'their place.' Not for the faint of heart. The fact that this tape contains unadulterated youthful passion ought to mean it rests in your tape deck. Walkman? Haven't had the courage yet.

Various Bands
Your Daily Dose of Misery (\$2.50)
"A compilation of punk's better bands," it says. Right twice. But bloody hell — can't figure out which band is which of the seven. Better be fixed — it's important. Definitely the hard edge. These people do live this way. On... noise both sides! Stereo? Corpse
The Seven Track Demo (\$2)
Peace, Anarchy and Love.

These people are so restless and angry, no wonder they play geetars so faaast. Seven track demo? If this tape was a No Nukes demo marching down Queen St no submarine would dare.
PARDON?!
Luke Rupa
All of these tapes are available from PO Box 25-004, St Heliers, Auckland for cost and stamped, self-addressed envelope.

Various
Flowers In The Spring
Lurking in Dunedin's lofts and garages is an underground as challenging as it is varied and uncompromising. This C30 compilation boasts studio/live tracks from eight entities in that gloriously murky medium: DIY. Fringe stuff all, but quite addictive because it ranges from Red Orchestra's numbing 'Ask/Question/Decide' through two tonal experiments by Wreck Small Speakers On Expensive Stereos to the more conventional Dunedin drive of Martin The Martian's 'Clear The Air'. Witchdoctors provide the swampbilly anti-epic 'Mudflats' and the Heat weigh in with the superb acoustic 'Penalty'. As important a document as 1982's Dunedin 2x45 (though not nearly as well recorded.) Available from M. Morley, 36A Elbourne St, Taradale, Napier. Dave Taylor

Riverside Band, Riverside Calling
(\$6 from Riverside Records, Riverside Community, RD2, Upper Moutere, Nelson.)

Definitely not city music. This band is based at the Riverside Community, just outside Nelson. They play enthusiastically and reggae and rock'n'roll influences run through the tape. Sometimes the music works well, although the tape suffers from poor production. The acoustic guitar work on 'Life is So Hard' is no less than excellent. The vocals can tend to be a little forced, as on 'Only Dreaming' and the lyrics, often witty, can be a little stereotyped. This tape could easily have come out of the 67 summer of peace and love. It's worth a listen, it's different and it gives a real feel of alternative Kiwi lifestyle.

Miles McKenzie and the Bandits, Try This for Size
(From 199A Russell St, Gisborne.)

Here is a group of really talented musicians. Miles McKenzie's guitar playing, especially on tracks like 'Rock'n'Roll Casualty' and 'If You Feel Like We Do', and Andrew Kirk's drumming are some of the best I've heard from this country in ages. This album comes with thanks to "the Gisborne ragers" and I can see why. These people play solid, foot-stomping rock'n'roll. There is one 'but' with this album and it's a big one. These guys waste an amazing amount of talent imitating the Rolling Stones. Sue Wynd

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Off the record

The Jam — A Beat Concerto
Paolo Hewitt (Riot Stories)
Paolo digs into the Jam's roots and beyond. As a result, there is little left to know about the Woking Wonders — apart from the music, which the *Snap!* compilation covers admirably.

The layout has a smooth and clean approach but tends towards the monotonous, revolving around the same theme. The all black and white snaps (cover excepted) are a mistake commercially, but not artistically. Where does your heart lie?

These pages are not (as you will suss) an excuse to cash in on a name. They are for the devoted Jam enthusiast, for those who have felt, cared and mattered. The Boy Wonder said it best: "There is no more to be said on the Jam's formation and rise than is contained in this book."

Surrender to the beat concerto, enjoy and never forget. TS
The Doors: Illustrated History
Danny Sugerman (Hutchinson, \$27.95)

Danny Sugerman, author of the Morrison biography *No One Here Gets Out Alive*, assembled the paraphernalia from the original scrapbook he kept, encompassing concert and album reviews and significant incidents in the Doors' somewhat stormy career, embellished by a fine selection of photographs. For anyone remotely interested in the Doors this illustrated history, told by the people who were there at the time, is essential reading. Divided into time capsules based around the various albums the book proceeds chronologically through to Morrison's death in Paris. A bargain at the price. DP

Culture Club:
When Cameras Go Crazy
Kasper de Graaf, Malcolm Garrett (Virgin, \$14.95)

As the title suggests, this book is chiefly composed of photographs of Boy George and (to a considerably lesser extent) the boys in the Club. Being a personality long before he actually did anything, George was well

snapped and the pictures are a fine document of the dozens of looks he went through on the way to the Boy we know. It becomes clear that the image that caused such a stir when it was launched was one of George's more conservative ones — the good proportion of colour plates gives an indication of the spectrum of his make-up box. The accompanying biography is concise and sensible, written for fans without the vomit-making gush that can turn up in these books. The use of newspaper and magazine clippings throughout provides an interesting commentary on George's rise and rise. Fine value for fans. RB

HM Photo Book
Various (Omnibus, \$18.95)

Since you never get to see metal bands in Enzed this offers a tantalising glossy glimpse of the biggies on and off stage in Japan. The full gamut of macho metal posturing is featured here. CC

Book Enz
(A Split Enz Book, \$14.95)

Yes, it's true! Split Enz in their swimsuits! But that's only one page of a book crammed full of excellent colour photos.

This book isn't designed as a history of the band, more as a glimpse into the lives of the members. It does this exceptionally well, showing the monotony of constant travel and the inevitable waiting that goes with it. Often humorous, it captures perfectly the spirit which has kept this band together. Along with the photos are brief quotes from each member of the band. Perhaps that of Noel Crombie is the most apt:

"I'm a ferm bee leeva in tha 'a pikchaz werth a thowzind werdz' therree, so I'll le tha pikz tork from here." AC

Rock Family Trees Vol 2.
Peter Frame (Omnibus)

This second instalment of Frame's unique chronicle of rock 'n' roll. Among the 27 family tree titles in this book are 'Marc Bolan and Motley Mates', 'Motorhead and the Pink Fairies' and 'Liverpool 1980: Eric's Progeny'. Madness, the Damned, the Police, and the Dan/Doobies/Little Feat axis are also covered, along with the overviews of the rock 'n' roll era, the "British Invasion" of the 60s and the British pop 1955-1979. Not as interesting or vital as the first book but still fascinating to leaf through. RB

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Jumbo Cluney



When the legends of Kiwi rock are recalled, too often forgotten are the men who made it all roll — the roadies. Road crew feats are legion within the business, but when crews gather round the house bar to practise standing up, one name dominates the stories — that of Jumbo Cluney.

Now time has of course inflated the myths but even the most cynical would have to admit Jumbo was quite a man. He stood over six feet and, although his weight

was never really determined, it was a sturdy hotel bed which survived a Cluney one night stand. Among those to work with Cluney was weathered rock star "Dick" Dribbler.

"I remember Jumbo," said Dribbler, waving his walking stick enthusiastically. "New Year's Eve in Taupo. The whole bloody pub's been condemned for years and we've got 4000 bloody watts and there's bits of plaster falling on the tables and the floor's sagging. Jumbo spends the whole night holding up the stack with one arm and fighting off the local bikie gang who're trying to flog the power amps for their clubhouse. And the whole time he's got a 40-ounce of Johnny Walker clenched in his teeth. What a roadie, why ... gurgle ... splutter ..."

As his reputation grew, Jumbo worked only with the biggest of bands. Indeed, it was only these acts who could afford to keep him in whisky, hamburgers and amphetamine sulphate.

But in all his time on the road no one can ever recall seeing Jumbo shave, sleep or wash. Some claimed he never changed his clothes either, but since he only ever wore filthy jeans and black T-shirts it was hard to tell. He had a habit of disappearing for a couple of months every year, during which time it was presumed he did these things.

But just as it seemed Jumbo was about to make the big time, he drank three bottles of whisky after a Queenstown gig and announced he was going swimming in the icy waters of Lake Wakatipu. Legless band members were unable to stop him. Jumbo never came back.

But ever since then crates of scotch have disappeared with regularity from local pubs and locals tell of seeing a huge black shape break the calm lake surface. But that's just for tourists ...



Peking Man, Step Chant Unit Hillcrest, March 15.

A half-filled pub on a wet Thursday night in Hamilton, the forgotten city. Things can't get much worse — or so I thought.

Step Chant Unit come complete with all the high-tech and mod cons — right down to flashy Simmonds drums. The Music. Well, what can I say? Bland, melodic synth, accompanied by effects-riddled bass, add some crisp synth drums — and promptly fall asleep. A massive wash of new wave melodic noise with songs that were far too long and completely unmemorable. Sorry people — back to the computer bank.

By the time Peking Man came on the pub had filled, the air had thickened and my mood had started to brighten.

Bright, tight, strong funk stuff. The first song was great. The crowd starts to move. As for the second song, wasn't that the first one? 'Sister Midnight' should have been left for Iggy and from here on things went rapidly downhill.

Lack of diversity seemed to be a major problem with both of these bands. They fit into a particular mould and do very little to deviate from it. I know it's hard but, gee, come on and give it a go

Anthony Nevison

The Axemen

Otago Uni, March 2.

Axemen play wet lunch — it

could have been rock'n'roll history — in fact it was vaguely disappointing. McCabe, Brannigan and Kowalski had driven down from Christchurch the night before and had had little sleep. Compared to the potential manic fury of their twin axe attack they were manifestly tame. But no matter — the Axemen are all about being bad — they're a baaad band.

Formed last year out of the rotting remains of a hundred other Sydenham psychedelic sicknesses, the hatchet-handed three recruited a bass player (Mick) and proceeded to conquer the world with NOISE. The Axemen are a sound and a philosophy. Their sound is distortion taken to new limits. Their philosophy is do it yourself, even to the point of making your own equipment (they simply can't buy

gear bad enough).

All this, plus they are pioneers on the home cassette thing — McCabe is a survivor of nearly four years with the Gorillas, Pete and his Pigeons, the Tokin' Blacks, etc. So, if their cassettes aren't in your record shop, write to Axemen, PO Box 2764, Christchurch, for a listing. Be the first kid on your block with an Axemen cassette, play it to your friends and you'll be the only kid on the block.

Bruce Russell

The Rip

Empire, March 9.

After two years of supports, this weekend was the first time that the Rip had ever played as the major act. This reflects more their lack of career-sense than lack of

CONTINUED ON PAGE 34

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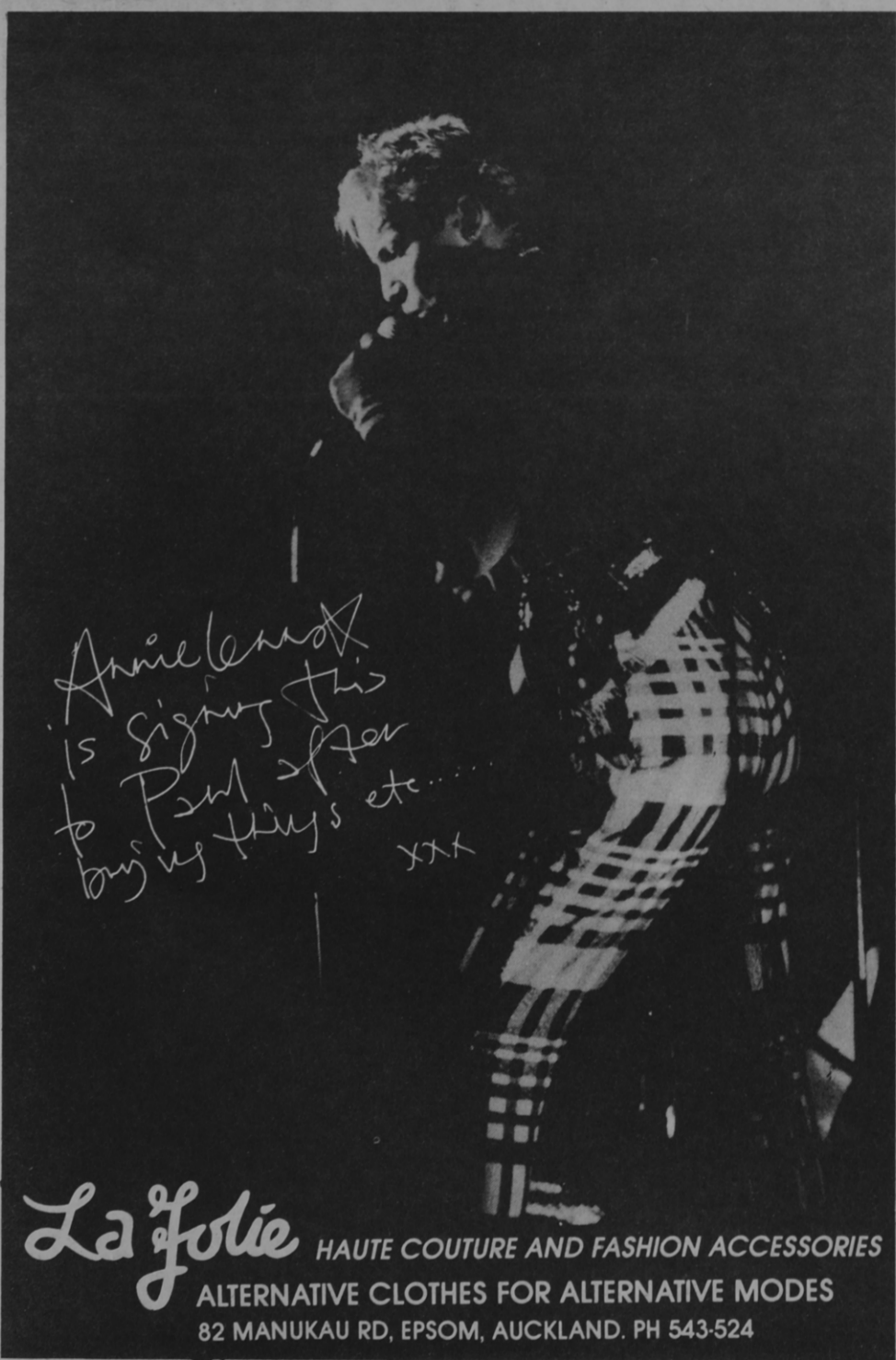
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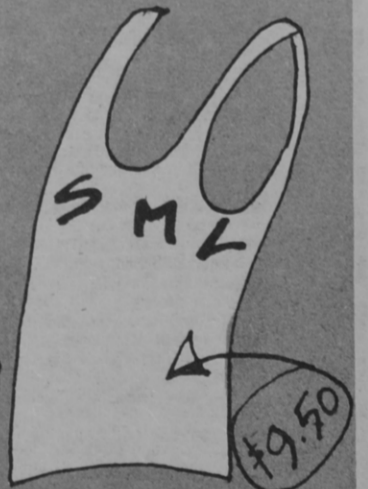
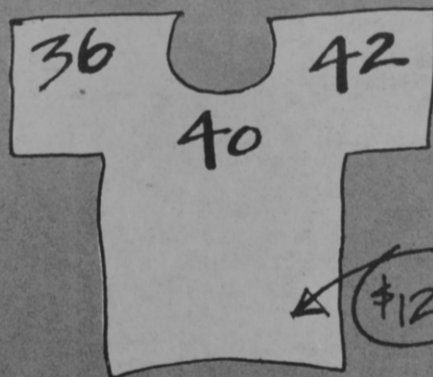
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Street Music Volume 2 (CBS)

Like Volume One, this is a diverse collection of black dance music, some, like Irene Cara's 'Breakdancing', mediocre, and some so good it hurts. The O'Jays in 'Put Our Heads Together' is their best song in ages (and almost as good as 'Backstabbers') — a perfect mixture of politics and music. Delegation's 'It's Your Turn' is a nice Chic copy with a great bassline. Side Two has what most people will be looking for — three exercises in electro-bop, starting with McLaren's 'Buffalo Gals', which we've all heard before but still sounds great. Technofunk's 'Mirda Rock' is similar to 'Freeze-A-Zoid', with all the "space is the place" sound effects and robotic commandments to dance. I like

this one because it's got a good sense of humour and tells an interesting story. West Street Mob's 'Breakdance Electro-Boogie' is already a crowd favourite and has neat percussion.

A good selection — worth checking out for the O'Jays alone. Kerry Buchanan



TO BE OR NOT TO BE

Director: Alan Johnson

The central problem of any Mel Brooks' film is that of integrating the wealth of gags and one-liners into the structure of the movie itself. In many cases Brooks has found some unity by building the film around the satire of a particular genre (western in *Blazing Saddles*, Hitchcockiana in *High Anxiety*); the latest takes this method a step further.

To Be Or Not To Be is a remake of Ernst Lubitsch's classic comedy of 1942 set in Occupied Poland with a troupe of Polish actors

trying to fend off and outwit their Nazi oppressors. The roles originally played by Jack Benny and Carole Lombard have been taken over by Brooks and the real life Mrs Brooks, Anne Bancroft.

While *To Be Or Not To Be* benefits from a beautifully crafted script, there's also much to relish in the cast's seasoned performances. Brooks' outrageously broad acting style has its perfect foil in Bancroft's laconic delivery, Charles Durning blusters energetically as the credulous Nazi colonel and George Wyner's gay dresser is perfectly attuned to the sensibilities of our own Victor/Victorian age.

From the opening scene, when Brooks and Bancroft shuffle and sing their way through "Sweet Georgia Brown" in Polish, *To Be Or Not To Be* has just the assurance to make it the comedy of 1984.

BRIMSTONE AND TREACLE

Director: Richard Loncraine

Dennis Potter's *Brimstone and Treacle* first appeared as a television play in 1976. Deemed too strong for British living rooms, it was duly banned and waited

another six years before it was remade as a theatrical film, as a vehicle of sorts for the rock singer Sting.

A tale which revolves around a satanic visitor raping a paraplegic, brain-damaged girl is strong stuff, and *Brimstone and Treacle* is a black comedy in the tradition of Joe Orton's *Entertaining Mr Sloane*. However, Potter's idiosyncratic juggling of fantasy and reality, familiar to viewers of his *Pennies from Heaven* series, is quite different to Orton's more traditional, though bizarre, farces.

Brimstone and Treacle has its bizzare touches too, even in the more realistic moments — Denholm Elliott scrawling "In Memoriam" doggerel in the Victorian gloom of his London office, or the strange trio around the small electronic organ singing 'Bless This House'. Elliott and Joan Plowright are marvellously quirky as Sting's "victims" although Sting himself, playing an overly ingenuous Beezlebub, is less convincing. Sting's soundtrack fits uneasily on Potter's grim morality tale — Vivian Ellis' 30s number 'Spread a Little Happiness' sung over the closing credits would seem to indicate the direction a score could have taken.

TERMS OF ENDEARMENT

Director: James Brooks

Terms of Endearment picks up where *Ordinary People* left off — a film about the average American family-next door calculated to wrench the very heart from the audience's collective bosom. The cynic might proffer that it's not every family which has a Renoir heirloom, or lives next door to an astronaut, but the advertising slogan is not one to be ignored as it beckons, "Come to laugh, come to cry, come to care, come to terms."

Unfortunately, it is two films with which we have to come to terms. The first two-thirds of

Terms of Endearment bubbles along pleasantly enough as a well-observed domestic comedy — Brooks, the guiding light behind TV's *Mary Tyler Moore Show* has a nice eye for eloquence of the seemingly inconsequential. However, the injection of terminal cancer into the plot is a wrench of unsurmountable proportions. The film never quite recovers.

Above all, it stands as a testament to Shirley MacLaine. Her performance as the dominating Aurora is a tour de force, as impressive in its range as it is in its avoidance of the sentimental or the cliché. By comparison, Jack Nicholson's dipso-histrionics and Debra Winger's self-conscious mannerism left me cold. I suspect at least one of the three will walk away with an Oscar this month — MacLaine deserves it.

TRESPASSES

Director: Peter Sharp

What is good about *Trespases* is very good indeed. One admires Leon Narbey's fine photography of the New Zealand terrain, although once again the film itself almost gets upstaged by the photographic setting. Emma Piper's performance as Katie Wells has an inner truth that we rarely see in local films — every subtlety and nuance being highlighted by the relative crudity of some of the characterisation around her. The inclusion of a Centrepoint-style commune in the plot must have seemed a promising idea, although, again, its potential is not fully realised in the final film.

On the other hand, Patrick McGoochan's characterisation of the father has its unconvincing moments, particularly in the last thirty minutes of the film and this is a serious flaw when he is the crux of the whole plot. And then there is the script itself, which chooses to relinquish character development in favour of some fairly laboured plotting — the

deadly scenes with Terence Cooper and Don Selwyn in the local constabulary are too much in the shadow of *Mortimer's Patch* for their own good. Bernie Allen's tired score also sounds like a television left-over.

Trespases is a good example of the Hamlet complex that haunts New Zealand film-makers. They seem so often loath to pace their work with sufficient action. The one murder in *Trespases* is staged with almost squeamish restraint. Perhaps the answer for our local industry is for someone to make an unflinching splatter movie. Imagine what George A. Romero (*Dawn of the Dead*, *Creepshow*) would have made of *Strata!* If McGoochan had been allowed a few more victims in *Trespases*, it could have been an altogether more lively affair.

William Dart

'LIVE' FROM PAGE 32

musical ability. These performances vindicated the people who have long admired their songs, their sound, and their persistence against the massed indifference of hostile pub audiences.

Founder-members Alastair Galbraith (guitar/vocals) and Robbie Muir (bass) were joined four months ago by Jeff Harford on drums — after the retirement of longstanding skinsman Matthew Ransom — and now they're ready to take off.

The good sized, good natured and appreciative Empire audiences on these nights were evidence of the extent of support which the Rip now command. What these people heard was the songs (which are the Rip, their own experiences and dreams), their distinctive trebly Commodore-driven sound, and their tightness. By closing-time neither they nor the crowd had had enough.

The Rip are here, but they mean art — not business.

Bruce Russell

'VIOLENT FEMMES' FROM PAGE 14

Victor. "It's funny, we go through all these different musical styles in the nine songs and then on the last song you hear Gordon say 'Who, who, who do you think I am?' and it just caught me like 'I wonder who you are?'"

"That song's about Noah's Ark, so that's a little different to the songs on the first album," Gordon puts in.

"Why can't I get just one fuck' to Noah's Ark ..."

Victor ponders. "There's a greater variety in the subject matter and also in the types of music," Gordon says. "Certainly our country roots and our love of country music will come through much stronger. We had some guest musicians so we've got a greater variety of instruments. It's pretty wild, I think ... like a roller coaster from one song to another."

Victor: "The president of our record company described it as a nightmare."

Gordon: "Our bass player Brian described it as demented but that's his way of saying it's good. And yet, for me, I think there's a lot of stuff that's just downright beautiful."

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30 Sweetwaters Issue programme — John Martyn, Elvis Costello, Renee Geyer, No Nukes, Squeeze, NZ Band profiles: Split Enz, Toy Love, Hello Sailor, Citizen Band, Th' Dudes, Street Talk.
31 Sweetwaters, Swingers, Mi-Sex.
32 Police & Split Enz interviews, Sharon O'Neill.
34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles.
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39 XTC, Lip Service, Motels.
40 Martha Davis, David Byrne, Dave McCartney Doors, Bruce Springsteen, Hammond Gamble.
41 Coup D'Etat, Flowers (Icehouse), John Lennon, Clash, Elton John.
42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Bonich/Tilders.
43 Bryan Ferry interview, Sweetwaters report, Flowers (Icehouse).
44 Adam Ant, Associates and Police interviews, Stevie Wonder.
48 Cold Chisel, Blams, Wgtn Zone.
49 Angels, Beat, Lemmy Motorhead, Desmond Dekker, Heavy Metal Guide.
50 Swingers, U2, Psychedelic Furs, the Clean.
51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys.
54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2, Neighbours, Richard Burress.
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.

62 Split Enz on Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.
63 Simple Minds, Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.
64 Icehouse interview, Simple Minds interview, Hunters & Collectors, Alastair Riddell, Dance Macabre, Naked Spots, ABC, John Cooper Clarke.
65 Yazoo, Joe Cocker, Zoo (ex Pop Mechanix), Guriz and Jo Jo Zep interviews.
66 Psychedelic Furs, Dexy's Midnight Runners (Kevin Rowland), Midnight Oil, Neil Finn and Jed Fetalmania interviews.
67 Siouxsie & The Banshees, Toots, Church, Sweetwaters, John Martyn, UB40, Psych Furs.
68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Sharon O'Neill, Thompson Twins, ChCh special (Wastrels, Flying Nun, Bill Dreen etc).
69 Joni Mitchell, Dance Exponents, Who, Neighbours, Dire Straits, Talk Talk, Milton Stowaways, Blond Comedy.
70 Fun Boy 3, Birthday Party, Split Enz, Diehards, Spines, Marching Girls, Body Electric, Wgtn Punk.
71 Marianne Faithfull, Tall Dwarfs, Mockers, Stones, Mental As Anything, Big Sideways, Car Crash Set, Blancmange.
72 Talking Heads, U2, Malcolm McLaren, Netherworld Dancing Toys, Beatles' Photographer Dezo Hoffman.
73 Wham, Dead Kennedys, Coconut Rough, Angels, Marginal Era, Grammar Boys, Fishschool, John Cale, Studio profile.
74 Malcolm McLaren, Heaven 17, Joan Armatrading, Sharon O'Neill, Childrens Hour.
75 Tim Finn, John Cale, Jonathan Richman, Hammond Gamble, Dick Driver.
76 David Bowie Special, Dance Exponents, Hunters & Collectors, John Cooper Clarke, Altered Images, Real Life, Church, Models.
77 David Bowie, Gordons, Dave McCartney, Body Electric, Dave Dobbyn, Machinations, Diatribe, Henchmen, NZ Tapes, John Fox, Auckland Walk.
78 Simple Minds, Boy George, Split Enz, Pelicans, Skeptics, Childrens Hour.
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FROM THE ARCHIVES!



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 favs), why Spelling Mistakes split, Zines 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, Newtons, Heavenly Bodies, Chris Knox pic.

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The Blam Blam Blam Story
with guests the Netherworld Dancing Toys

BLAM BLAM BLAM . . . by no means kaput when they finished.

NETHERWORLD DANCING TOYS . . . brass blast, rhythm guitar and fresh-faced exuberance.

Not that we are likely to forget the black humour of "Depression" and the grandeur of "Marsha," with Bell's soaring guitar, matched by McGlashan's marvellous vocals, surely the best singer in New Zealand pop.

CHRISTCHURCH STAR

No guesses as to who gets top billing on this one — the Blams were the great white hope of this nation two years ago and no one was sadder

The musicianship is nothing short of excellent, but with no showing off — the means and the end are the song.

If only we were there . . . well, that's the reason for this record.

Dunedin's answer to anything else, Netherworld Dancing Toys, are called the guests, but they do get all the side two to play with.

They're a good contrast to the Blam side, with brash young soul renditions to laugh and shake a shoe to.

SOUTHLAND TIMES

Blam Blam Blam of course don't have a current repertoire, and their show included a mix of their standards and new material. The album includes two previously unrecorded songs, McGlashan's "Agency" and "The Beach on 42nd Street".

NZ LISTENER

But it's the two new songs that really make an impression. 'Agency' was the Blams' last new song before The Crash — it's a beautifully paced song, immersed on all fronts with a deadpan humour that's deadly serious. It would have made a great single.

If it's sad that the Blams officially called a halt with these new horizons beckoning then it's also heartening to be shown that they were good enough to carry on and develop had circumstances allowed it. This was not a death of entropy.

RIP IT UP

Following "Agency" is "The Beach on 42nd St" again a new one by McGlashan. This is one of those rare songs that you not only hear, but can *sense* and *feel*. It is a slow rolling and haunting song with vocals that ride the swell of the music.

horn and sings (not at the same time!). "No Depression" has lost none of its brilliance or relevance after three years, and is unquestionable a milestone in the history of New Zealand music. Scott Colhoun and Andrew

CRITIC

and, coupled with the excellent sound quality, this makes it a good investment for those keen on completing their Blams collection.

Despite their status as "guests," the Netherworld Dancing Toys use their vinyl allocation equally as well as the LP headliners.

THE PRESS

cover is great — the front all '50s debonair top trash and, on the back, all the details legibly laid out, with the bonus of an overwrought eulogy on the Blams from the Greymouth Evening Star music writer, Bryce Seraglio.

He only saw them once, didn't get to interview them. was a nervous junk food eater, now aged 22, but he still loves the band, thinks they hit the secret rhythms of the West Coast . . .

It takes all sorts.

But get this record. I never had no faith in th'NME no more after they rubbished the Blams.

SOUTHLAND TIMES

