

RIP IT UP

NO. 82 MAY 1984



PHOTO BY KERRY BROWN

BILLY IDOL *Blondes Have More Fun* **PAMELA STEPHENSON**



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



After a rather long silence, the **PSYCHEDELIC FURS** are about to unleash a new album, *Mirror Moves*, on the world. First up, however, will be the single 'Heaven', which is climbing the UK charts. And what does it mean that only (L-R) John Ashton, Richard Butler and Tim Butler have appeared in the promotional photograph? Surely Phil Calvert hasn't been thrown out of *another* band?

Party Girl Jenny

Jenny Morris popped home to New Zealand for Christmas in the belief nothing was happening for her Sydney band Q.E.D. Their debut single 'Everywhere I Go' had been released in October and barely caused a ripple.

"I'd given up on it," she says. "But when I got back to Sydney everyone was saying 'Where have you been? We've been trying to get hold of you. It's taken off!'"

The single eventually charted well in most centres and went to number three in the band's home city. The band was keen to bring in an overseas producer for the follow-up, 'This One', but such was the record company's (EMI) enthusiasm that it was dictated that the task go to local aces Ricky Fataar and Mark Moffat, who will now also produce Q.E.D.'s debut album.

Q.E.D. was begun just over a year ago by Morris and guitarist Rex Goh (who had earlier wisely left Air Supply). The pair and bassist Ian Dalton are presently looking for a new drummer and keyboardist after firing the former members because "we decided their musical ideas were not what Q.E.D. was all about."

Morris writes most of the band's songs but one recent song came from fellow former Croc, Fane Flaws, who now works mainly as an artist. She also sees Tony Backhouse, who now resides with the Vulgar Beatmen and Barton Price who, of course, is drumming with the Models.

DD Smash have had something of a problem in Australia in that they don't present an "image." Have you had any problem there?

"I'm still working that out. I'm



Jenny Morris

afraid I'm not a very easy artist to work with in that respect because I don't believe that someone should be moulded into an image and I constantly rebel against that. People in the record company are always saying to me 'You wear so many different clothes — you've got to be able to be identified'. And I'm afraid my answer is 'Why should I? My identity is me, Jenny Morris'."

Morris has now winged her way back to Australia to make a new video, do a short tour and then begin work on the album. She's looking forward to the studio as a rest from constant live work. Q.E.D. play five or six nights a week — par for the course in the big city. She says any NZ band going over can expect the same sort of grind.

"They'll soon find out what we all find out — every single band that's gone over there — you've got to go back to scratch. It doesn't matter how big you are here. Dave Dobbyn's an institution in New Zealand now but he's a nobody over there." RB



Brian, Gordon at Sounds Unlimited.

Violent Femmes

New Zealand made a big impression on Milwaukee's Violent Femmes — so much so that they want to return here next January to record their third album.

Verlaine Again

The Verlaines are back in swing proper after a couple of long periods of inactivity. They've just finished recording a new EP and you might just see them in your town soon.

The band's problems have mainly been with holding on to drummers — both Alan Haig (now back with the Chills) and former Spines drummer Caroline Easther (who had to return to Wellington) joined and left the band. But now Robbie Yeates (a native of Gore, the South's little-known musical mecca) has his backside firmly planted on the drumseat and things have stabilised.

Was it frustrating being out of circulation?

"Not really," says bassist Jane Dodd. "It was frustrating having to start over again but the actual lay-off wasn't really frustrating."

"It was more or less a holiday. I suppose most bands take them anyway, sooner or later," adds singer-guitarist Graeme Downes.

All three are at university, enforcing part-time status for the band because they can only tour during university holidays.

"But as far as I'm concerned that's alright because the work's not too hard so you don't need to take a rest in your holidays,"

Downes smiles.

So there's no desire to go full-time?

"I think this way we might last longer. You play a few gigs and you might go for five years and still retain some freshness. It's better than being a professional and getting sick of it after six months."

If you're talking that kind of longevity do you think you'll have to throw out older songs in order to stay interested?

"Every song's different. A weak song will go but there's no need for a strong song to," says Dodd.

So you don't get sick of playing 'Death and the Maiden', which dates back a long way?

"Sometimes ..." ventures Downes.

Dodd: "It's not really a matter of getting sick of playing it, it's getting sick of *having* to play it. Sometimes you're *expected* to play it."

Downes: "Yeah, it would be nice not to have to play it every time ..."

Yeates: "We have left it out sometimes."

Downes: "Have we? It's not quite so bad in Dunedin because everyone knows the other songs a lot better so they can appreciate the ones that aren't on record. But I think the lyrics of that song are good, so I usually manage to sing it with feeling — because it still means something to me to sing it. That's why I don't write very many songs. The ones that have meaning in them last longer."

Russell Brown

Verlaines: (L-R) Robbie Yeates, Graeme Downes, Jane Dodd.



Ritchie and manager/producer Mark Van Hecke are also interested in ethnic music and stayed on a few days after the tour so Maui Records' Dalvanus could take them down to Patea and show them what Maori music was all about.

The band also made an unusual in-store appearance at an Auckland record shop, playing an acoustic set to a crowd jammed in between the record bins. The performance was broadcast live on Campus Radio, which followed it up with a repeat of the band's chaotic radio interview with a bemused Chris Easther. (When's the bootleg coming out?)

"Y'all come back now — y'hear?"

Footnote: Look out for the new Femmes album, *Hallowed Ground*, which is due out soon. It's quite a change from their first, with song titles like 'Jesus Walking on the Water', and the introduction of new instruments, including a horn section.

RB

Rappers In Court Battle

● Legal action to claim damages on the part of **GRANDMASTER FLASH** from the group going by the name **Grandmaster Flash and the Furious Five** have failed but the group must now be called **GRANDMASTER MELLE MEL AND THE FURIOUS FIVE**. Flash made the claim after leaving the group last year, along with a couple of other members but was granted only the use of the shortened street name Grandmaster Flash. The group's lawyers claimed that MEL had written and performed most of the raps the group had recorded and that Flash had appeared on only one Furious Five record, the 'Adventures on the Wheels of Steel' single.

As Council Boogies Weller Breaks

● **PAUL WELLER** managed to break his left arm during some horseplay on the **STYLE COUNCIL**'s recent German gambit but he played (in some pain) the same night and the band's live schedule will continue.

Stars Shuffle In Monster Mix

● **BRIAN ENO** will produce the new **U2** album. Recording will begin in Ireland next month.
● **MARK KNOPFLER** will be twiddling the knobs for the next **AZTEC CAMERA** platter.
● **PHIL COLLINS** has produced **ERIC CLAPTON** in *Monserrat* recently.
● **ERIC CLAPTON** is among the band former **PINK FLOYD** leader **ROGER WATERS** is taking on the road to promote his new solo LP *The Pros and Cons of Hitchhiking*. The shows will evidently feature a huge production.
● **ANNIE LENNOX** quietly announced her marriage recently to an anonymous but very sweet man and there are rumours that fellow **EURYTHMIC**, **DAVE STEWART**, will wed New York songstress **NONA HENDRYX**.

Uncle Elvis In Soccer Series

● **ELVIS COSTELLO** will make his acting debut in BBC Channel Four's *Scully*, the story of a teenager trying to find fame with Liverpool FC. As well as Costello (who plays the youth's uncle) the series will see the first screen appearance of soccer star **KENNY DALGLISH**. The series is written by **ALAN (Boys From the Blackstuff) BLEASDALE**.

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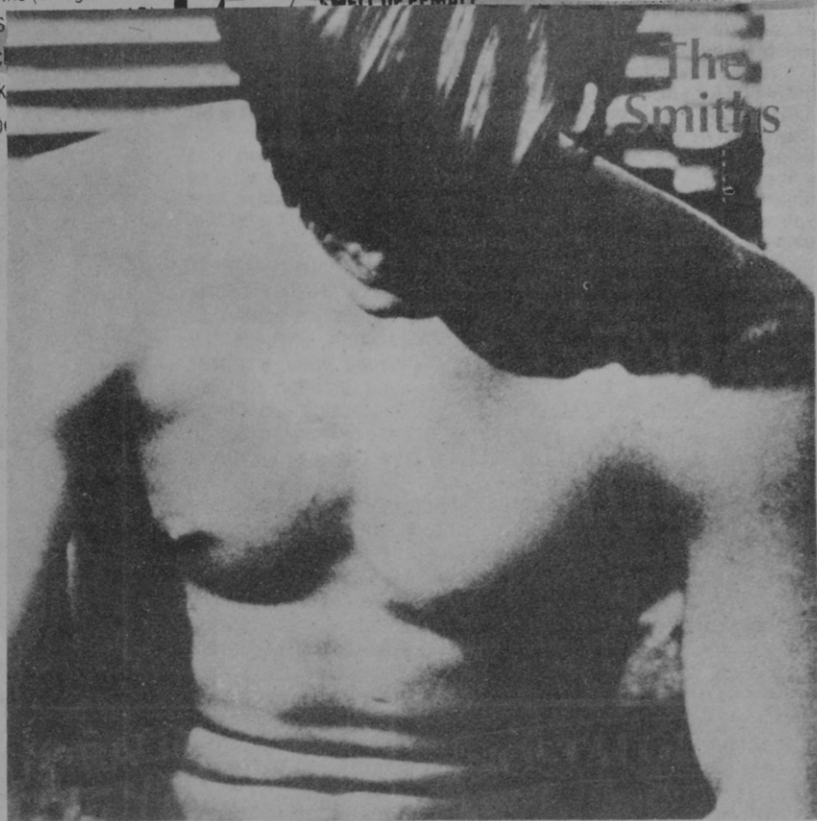
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Mick Gives It Heaps

Uriah Heep hit New Zealand near the end of a nine month global tour. The only respite during that time was a brief break over Christmas ("to check into the hospital") but guitarist Mick Box doesn't seem the least bit tired of the road.

"I love it. It might seem a bit odd to some people but to us it's just our way of life. We've visited 17 countries so far on this tour and some of them have been pretty bizarre. In Indonesia they went apeshit — they hadn't had a rock band there for about a decade.

"Of course we had to play in front of the censors there, just to make sure we weren't polluting the kids' minds or something. So they came along to the soundcheck and we turned off the PA completely and just played thru our back line and did one of our softer songs, at about half volume. They thought that was alright so they went away and on the night we turned it up and everyone loved it."

You've been in heavy metal ever since it was born as a genre — do you think it's continuing to change?

"It's changing but it'll always keep its fundamentals. You can't come out as a heavy metal or hard rock band and then start veering off in another direction, because you start to lose identity and all the people who like what you're about in the first place, you'll lose."

What about metal guitar specifically? Is it progressing?

"I think it's very much progressing. Someone like Van Halen came along and shook up the world for a bit. He came along as a very dynamic player, very versatile, he had every trick in the book. He was like a fresh guitar hero. I'm more of the old school myself. I've noticed that even in places like holiday inn bars in America, every night there's an Eddie Van Halen clone. I don't sway that way. I like to keep my own identity."

So how would you differ from him?

"Technically, we're both as

proficient. I think he goes for a bit more sensationalism in his playing. Upfront tricks all the time, in every song. When I heard Michael Jackson's 'Beat It' I immediately knew it was Eddie Van Halen playing on it."

You use wah-wah both live



and in the studio. I can't think of anyone else who uses it much these days.

"Yeah. I started using it back in the 70s, then dropped it for a little while then started using it again on *Head First*. I enjoyed using it again — all the tones you can get, you can open up, make it talk. I like it because you can be playing along or doing a solo and you just kick

that in on the frequency and it happens, it becomes exciting immediately, to me as a player."

What's your attitude to guitar effects in general?

"I like to keep them to a minimum. At one stage in my career I was getting all these effects racks and everything else and I noticed I was playing more with effects and sounds than with my guitar. And I believe I was a notch down in my playing because I was playing with all these bloody effects. So I cleaned them all out and went back to a straight-in master sound. And then I picked up on it again a little and got the wah-wah going. I've now got a chorus on some of the softer numbers because it's got a lovely 12 string effect and I've got a digital delay. But I don't play around with the delay; I've just got it on so that if I hit the chord it's got that one snap which gives the chord a lovely fat sound. I also put in an overdrive thing to give it a bit of oomph."

He forgot to mention one other technique that's vital to the Heep show. He plays that Les Paul extremely bloody loud. RB

Hallowed Be Thy Name

The guy claims to be from a local music paper called *Melody Maker*. Except then he says it's an Australian rag. Then it's tied up with a six part TV series ...

He'd make a much better spy if he could get his story straight. Spy? Yessir — almost certainly a man on a mission from God. The Youth For Christ organisation's campaign to stop the band YFC, aka Youth For Christ (or Youth From Christchurch, as the ad in the paper had it) is stepping up.

The above conversation took place outside the Windsor Castle, where earlier a nervous grey man had presented YFC's Jonny Ogilvie with a legal letter of intent, threatening action if the band continued to use the name. The letter showed a significant shift from the organisation's previous stance, in that

it forbade the band to use not only the name, but also the initials YFC. Amidst its stern language the document contained a rather curious (and probably unwise) paragraph accusing the Christchurch three-piece of trying to falsely attract fans by using the name.

Letters threatening action have also been sent to pubs around the country. Progressive Studios (where the band recorded their soon-to-be-released EP) and others. The three band members remain a bit bewildered by all the fuss but haven't changed the name yet.

And the gig itself? A damn good hoedown — no frills disco, mate. But let's ask the man who stood out like a sore thumb, the "music writer" ...

"Well ... it's a good night out for the way out crowd, I suppose. But they wouldn't go down very well in a trendy nightclub, would they?" RB

Shake Summation

The Birthday Party Mutiny! (Mute)

A friend prone (all too often discovered prone) to frequent and copious drinking once raved "You don't need to change, just progress," of his former ensemble. The words come back listening to *Mutiny!* blues. The same basic elements were at work on the first BP LP (of 'Mr Clarinet', et al) but this EP's best moments fulfill them with hard grace. 'Jennifer's Veil' is about Nick Cave's fascination with the compelling desperation beneath that which is outwardly "hackneyed", "tired" or "bad". The lyric's rampant melodrama is acceptable because Cave is immersed in it. Like a slice from a fat romantic novel, an elegant

cliche. In some ways the Party's finest moment. Tracey Pew's bass-line drives 'Mutiny in Heaven', a startlingly frank piece of lapsed Catholicism that B Trays B Part. (Percht on mah bed ah was ... sticken a needle in mah arm ... Ah tied off! ... Fucken wings burst out mah back!) Side Two, and Cave again creates himself a scenario in 'Swampland', (Come mah bounty hunters — for ah cannot run no more.) but the music doesn't quite carry it. Nasty but imprecise. Last is 'Say A Spell', the Roland Howard song and it doesn't deserve to be on this record. Unexceptional backing to wet words — Cave doesn't sound interested. If that's the sort of thing Howard wanted to write it's no wonder the Party's over. Cave's work is purely idiosyncratic — another ego really only dilutes it. The year's best record.

The Great Unwashed Double 7" (Flying Nun)

Five songs in the fabbest packaging you can imagine. The sleeve

has been made out of the plastic backdrop used in the neat video for 'Neck of the Woods'. 'Woods' features a great guitar sound but isn't actually the best track. That honour goes to Peter Gutteridge's gotten-past-waiting-now-I'm-looking-for-the-man tale 'Can't Find Water'. Or maybe Hamish Kilgour's curious 'Duane Eddy'. Whatever, even if it doesn't quite have the psychedelic intoxication of an Unwashed live performance, it's a refreshingly brash bracket of songs. Like, no bullshit, y'know ...? Play it, Duane!

Miltown Stowaways Invitation (Hit Singles)

As the Miltown say their good-byes one by one, this record is on playlist at 89FM — and it deserves it, too. The title track is the first time the band has taken a more measured and pared-down approach and let the song shine through the playing. Kelly Rogers' voice sounds a little affected but he is actually singing these days. 'The Bush' and 'Medieval' are more traditional Miltown fare but they're still memorable as songs and that's the difference. Syd Pasley's guitar is notable. Not perhaps an exceptional record but definitely a large step in the right direction.

Marching Orders The Dance (Flying Nun)

This song stands out live but they've played it just a bit slow in the studio — you feel like giving the turntable a helping hand. Jackie Clarke's voice gets a bit thin in places too, and her bubbling personality — an integral part of the band's appeal — naturally doesn't come across on plastic. 'Games We Play' is the better for being faster. A fun, if lightweight, record with a most accomplished production. Russell Brown

Late News

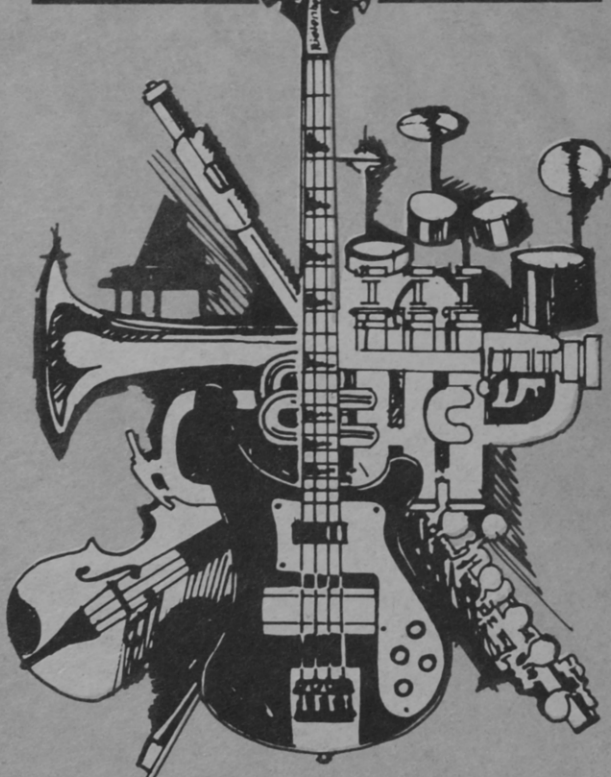
Steve Garden has become first engineer at Progressive Studios. Garden has worked extensively in his own Basement Studio, with artists like Ivan Zagni, Don McGlashan and Phil Bowering ... the new Sons in Jeopardy single 'Sign of Life' / 'Wax' will be out soon on Hit Singles. Expect to see a video too.

And East Village Eye and New York Rocker are now available at Record Warehouse, care of Ether Relay.



Pictured above is the new BIG SIDEWAYS lineup — at rear Tom (trumpet), Debbie Harwood, Stan Wood (bass), Tim Robinson (drums). Foreground, John Bongo (guitar), Jerry (sax). Tom and Jerry are known as the Newton Hoons. Absent is Philby (percussion).

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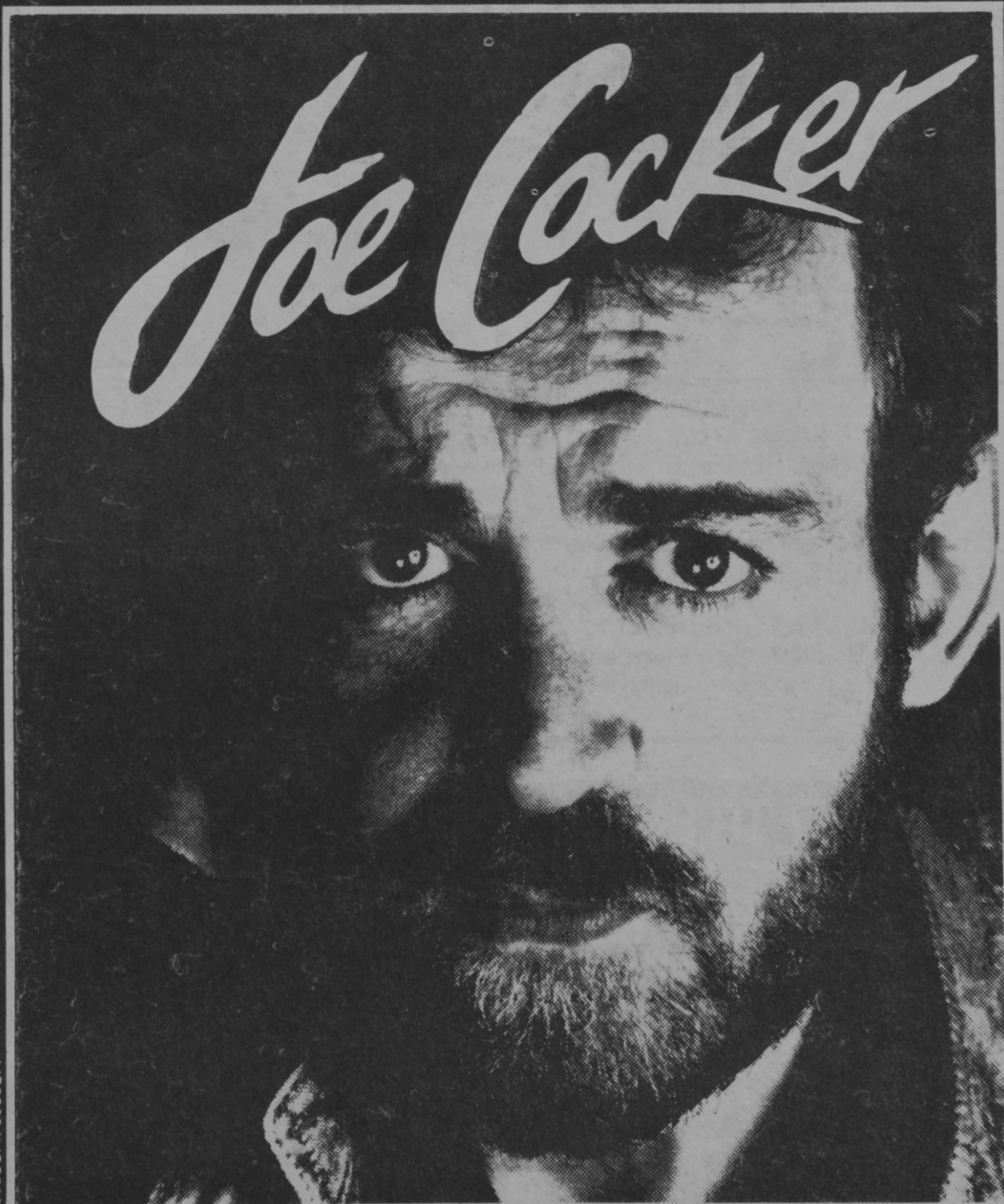
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TENDER MERCIES

Director: Bruce Beresford

A plot involving an alcoholic down-and-out country singer put back on his feet by the love of a young Baptist widow might, at first, seem the subject for the most banal of country ballads. Yet in Australian Beresford's first American film, this tale has been distilled into an exquisite film, as notable for its breathtaking Oklahoma visuals and brilliantly evocative use of colour, as it is for the immaculate ensemble playing of the cast.

Tender Mercies is Robert Duvall's first film since the 1981 *Pursuit of D.B. Cooper*. It has gained him an Academy Award — and rightfully so. This man, whom Pauline Kael once described as "a powerful, recessive actor" and "almost a genius at keeping himself in the background," gives a compelling performance. He can extract more eloquence out of the simple act of hoeing the garden after his daughter's death than some actors could from pages of script.

Although Duvall is very much at the centre of *Tender Mercies*,

one cannot but be impressed by Horton Foote's spare and laconic script, so perfectly complementing the film's stunning images of isolation. Also outstanding are Tess Harper as the young widow and Wilford Brimley as the gruff manager of Duvall's country-singer wife.

Another Australian currently working in America is Fred (Devil's Playground, *Chant of Jimmy Blacksmith*) Schepisi. His recently completed *Iceman* could be another film to watch out for.

THE DRESSER

Director: Peter Yates

Like Willy Russell's *Educating Rita*, Ronald Harwood's *The Dresser* started its life as a West End success. Its vision, purportedly based on Sir Donald Wolfit, of an eccentric old actor touring a Shakespearian troupe around the provinces during wartime, was a pain to the indomitable human spirit as well as the fragile inter-relationships between the characters.

The Dresser has, I feel, been "opened up" more successfully than *Educating Rita*. Most of the scenes still revolve around the milieu of the theatre, whether they be in Sir's chaotic dressing-room or the introductions and tail-ends of various shaky stage performances. It is the tension between these that provide the anchor for the film.

Also at the core of *The Dresser* is the concept of theatricality which is brilliantly maintained in the transition to the screen. All the characters, with the exception of Eileen Atkins' harrassed stage manager, are resolutely larger-than-life. The theatre, at times, seems like a substitute for the wacky chateau in de Broca's *King of Hearts*. Albert Finney's Sir can stop an inconsiderate train with one well-aimed bellow, and his manner in the dressing-room is just as extrovert.

Even more daring is, Tom Courtenay's portrayal of Norman, Sir's prissy and protective dresser. For a while one feels that Courtenay is coming perilously close to caricature but, within the theatrical concept of the film, this is a perfectly gauged and delivered performance — one of the most moving to be seen for some time. William Dart

Letters

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

Expert Opinion

This city must indeed be no more than a small-minded farming community, for the comments and relative comparisons used in your publication indicate an incestuous

nature among your small and cliquey group.

I appreciate criticism, we all need a measure to help us grow. But constructive criticism is a word best left for individuals with some knowledge of the subject they discuss and that just about counts you out.

Well, I'm off to another country where at least Kiss isn't the only band that can be related to as an attempt at musical professionalism. What a ridiculous comment, the likes of which I've come to expect from your so-called music magazine. Why don't you really do something for musicians in New Zealand and get into floral art. Michel Morris (Auckland Walk)

Some Moa

Dear Chris,

Wipe yours!!

Love,

The Moa Hunters Remuera

A Prescription for Happiness

May I make a suggestion in regard to this Coco/deodorant affair? Mark Bell, Myx, The Plot Thickens and this Jenny person (who seems to be getting her fair share of love and sympathy) should get together over a large bottle of aftershave and sort out their differences. It seems there is so much fussing and fighting in the world, so why waste stamps and passion on what has turned into a non-issue? Please try and settle out of court.

Dr Leroy Rintack (MD)
Lower Hutt

Drink Speights and Lose Your Musical Credibility

Having just listened to the Great Unwashed's latest double single, it prompted me to write that Dunedin bands are the most boring collection of talentless, self-indulgent "musicians" hyped up to a totally unrealistic level and should only be compared with their locally brewed beer, Speights — flat, tasteless, watered-down with sugar and bitterness added. REAL Music Lovers Christchurch PS: Flying Nun are a crock o' shit and the Double Happies are an extremely dull, unimaginative and unintelligent bunch of "musos". Suppose I can't interest you in one of the new Shayne Carter dolls, then ... RB



Rock 'n' roll and down-home religion meet head-on in *FOOTLOOSE* the story of a teenager (KEVIN BACON, left) who moves to a small mid-west American town with his mother and finds an authoritarian minister (JOHN LITHGOW) squelching all youth culture in the town. He is ostracised by townspeople but finds himself in a relationship with the minister's daughter (LORI SINGER, right).



It had to happen — and it has. *BEAT STREET* is the first full-length breakdance movie. The storyline involves the friendship between three adolescent boys in South Bronx, but that's probably less important than the soundtrack, which is undeniably hot. It features new tracks from such as GRAND-MASTER MELLE MEL, ARTHUR BAKER, SYSTEM, AFRIKA BAMBAATA and JENNY BURTON.



Singles bar

West Street Mob
Breakdance — Electric Boogie 12" (RCA)

Okay, I know you've had just about as many songs about bopping as you can possibly take. But just wait a second — not only was this one of the first (it was released in the US last year), it's also one of the best. Superb studio techniques and a great gangster theme in the core of the song keep it hopping along nicely. Not sure about that vocoder though.

The Smiths

This Charming Man (New York) 12" (Rough Trade)

Love 'em or hate 'em, there is no denying the strength of this song. That meaty Motown bassline will get you every time and with lines like "I would go out tonight / But I haven't got a stitch to wear," this charming hippie couldn't go wrong. Style Council

My Ever Changing Moods 12" (Polydor)

Cool Weller and Twit Talbot seem to be overdoing everything these days. They make pointless videos, write pathetic pseudo-intellectual hip garbage on the covers of their records and generally make prize prats of themselves. Fortunately they still make great singles and this one has to be single of the month. Makes you feel like you are somewhere else.

Bananarama

Robert de Niro's Waiting (London)

No less than five songwriters worked on this one, including the Swain and Jolley team. For all that, the results are rather dim. Good hum-along chorus but precious little else. If the video's good expect a hit.

Frank Sinatra

New York, New York (Reprise)

Nice tone on this chap's voice and I sort of like the sloppy big band feel. If he gets the right break he may even be the next big thing.

Icehouse
Taking On the Town 12" (Regular)

Glam is on the way back and Iva Davies is taking no chances. If anyone is going to be Ziggy it's gonna be him.

Big Country
Wonderland 12" (Mercury)

Yet another huge yawn from a band that rutted itself after only two singles. This one takes months to get going then limps through, propped up only by Steve Lilly-white's generous overproduction. A huge hit?

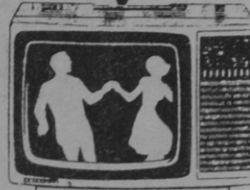
Shalamar

Deadline USA 12" (MCA)

Part of a soundtrack belonging to *DC Cab*. Even Jellybean Benitez can't save this really naff song from its fate of accompanying endless dance sequences.

Mark Phillips

Video



The Making Of Thriller

If you're interested in Michael Jackson and you've got a VCR then you've already taped *Thriller* off air. So why hire *The Making of ...* documentary, especially when it's virtually what you'd expect. Because, along with all the standard stuff — oh you know: finding out why Michael chose John Landis as director, watching the werewolf make-up being applied, seeing the dancers rehearse, blah blah — there are a couple of very worthwhile bonuses. First is a sixties clip of the Jackson Five with a nine or 10 year-old Michael in superb voice. He had extraordinary presence even then. The second, taken from last year's Motown 25th Anniversary special, shows a live performance of 'Billie Jean' that is absolutely dazzling. While neither of these sequences is anything whatever to do with the making of *Thriller*, they alone make the hireage fee worthwhile. PT

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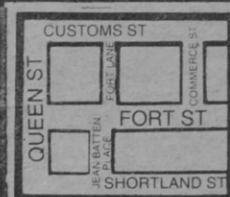
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The Woman Who Seduced Superman Pamela Stephenson

Some of Pamela Stephenson's most endearing contributions to *Not The Nine O'Clock News* were her devastating send-ups of contemporary pop personalities. Those parodies of Kate Bush, Clare Grogan et al had such an effect that, for many viewers, the original subjects could never be viewed straightfaced again.

In Auckland for a few days recently Stephenson met the press, looking not a little like a pop person herself. Her black skirt and top were offset by bright pink earrings, necklace and one sock. The other was lime green. Her eye-catching blonde hair was fashionably teased and straggly. The general image of 'modest punk for the over-30s' was completed by her wide, heavily studded belt.

Stephenson's eyes sparkled when she recalled her pop-star satires. Asked whether the subjects themselves ever resented the treatment, Stephenson smiled, all sweetness and false innocence:

"I don't know. And I don't care." Then the demure tone is dropped and she laughs. "I do know someone who was with Kate Bush when she saw me doing her on television. Apparently Kate went..." and suddenly the mimic has returned in a twee little girl's voice, "Oh gosh, she does me so well. It's really great."

Even when *Not The Nine O'Clock News* parodied male pop performers, (Rowan Atkinson as Marc Almond for example) Stephenson was directly involved. She might have played the BBC-type interviewer, or maybe the screaming fan. But virtually always she was an important contributor to the writing. Those daft song lyrics — from heavy metal to Abba to Two-Tone — Stephenson wrote nearly all herself. It is not surprising that

PHOTO BY KERRY BROWN



she is proud of her association with the programme.

"Of all the sorts of things one could become famous for — being in a soap opera or something — probably the best was to do a satirical comedy programme. It gave me scope to do a lot of different characters, something where I could develop and show what I could do."

She is certain it's that diversity of role playing which has helped her make the crossover into movies.

"In the movie marketing area people aren't

going to say, 'OK we know she's that type'. What they say is, 'That's that woman who's done all those different people. I'm sure she can do this'. So it's a lucky thing."

Increasingly the movie offers are coming from America, especially after her success in *Superman III*. Stephenson is unphased by the observation that Americans often don't relate well to British humour, especially that of a topical, satirical nature.

"Having been born here in New Zealand and brought up largely in Australia I'm very aware of both sorts of comedy. Our movies and television have always had a balance of British and American humour. Because of my background I've not found it hard to do American films. An English person might not have found it so easy."

It was also this background which enabled her to complement the English Oxbridge-style humour of the males on *Not The Nine O'Clock News*.

"It was useful not to be part of that tradition because the girls I've known who've been through that are very restrained — you know, English roses, probably with money. So it's been refreshing being Antipodean because it means I was able to look freshly at, for example, famous people in Britain which I think helped the impersonations and things I did."

Nonetheless, Stephenson's brand of humour, with its taste for the extravagant and the outrageous, has often landed her in trouble. Take for instance her much-publicised speech at the British 'Woman of the Year' presentation. On that occasion she offended a large proportion of the audience and provoked a storm of protest.

"Well there I walked right into it because I thought that 'Woman of the Year' meant people who were young, used the same sort of language as I do and thought the same things as I do." She pauses, choosing her words carefully and slowly. "There were a lot of, um, very straight people indeed there." She stresses that there were women present who did enjoy her cholostemy joke, who came up and thanked her for breaking up a very stuffy lunch. "You could say it was an interesting experience."

The ability to shock has been with her ever since childhood.

"I was always a real little showoff. I think I was a painful child. I wanted to perform all the time. The last time I came back to New Zealand I was thirteen and mini skirts had just come in. I remember one of my aunts asking me how I stopped my stocking tops showing as my skirt was

so high."

This desire to 'show off', to function at the limits of acceptability was, of course, a crucial element in her achieving such fame — though some see it as notoriety — on television.

"On *Not The Nine O'Clock News* we'd make a joke about something and lots of people would write to us and complain. If we didn't have a certain number of complaints every week we considered we weren't doing our job. I'm fascinated by the whole question of censorship. It is extraordinary that people like Mae West and Lenny Bruce were damned and persecuted in the past because they were outspoken and told the truth about different situations. Then in a matter of three to fifteen years it became totally acceptable. Censorship seems so crazy when you can't say certain words on television yet they do show people hacking each other to bits. There are boundaries, however. I'm shocked by certain things, violent cruelty for instance. That's the sort of thing that should be censored, not people trying to break down barriers about things we fear."

Because Stephenson's penchant for "showing-off" had never been confined to a stage or screen, her private life began to make headlines too. She found she was getting less and less privacy.

"I do understand how people think 'How can she complain about her lack of privacy when she takes her clothes off in a restaurant?' But that was a spoof to wind up a papparazzi who'd been bugging me for weeks. It was a nice way of dealing with him. He got such a fright when I did it he didn't know where to point his camera. His hands shook; he ran out of film. It was a joke."

Eventually, however, this approach backfired on her. The Fleet Street press, by now ready to salivate every time Stephenson appeared in public, were hounding her day and night. Imagine their ecstasy when they found that she was involved with Billy Connolly. Stephenson became very bitter.

"The problem was that when I got involved with Billy there were other people involved too: his children, his wife. The press just had no respect. That's why neither of us would talk for a very long time. It's different now we've got the baby. It's much more stabilised. But at that time I was very wild about it."

Billy Connolly, claims Stephenson, is one of only two "really great modern comics. I think he's a genius." She grins. "And that's said without any bias whatsoever. The other is Richard Pryor."

CONTINUED ON PAGE 11

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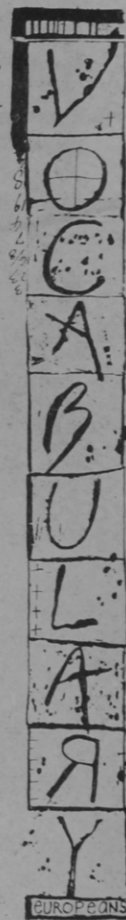
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89 Stereo FM delivers Idol to record crowds

Record crowds at Billy Idol's recent public appearance in a major Auckland record store made the event the biggest ever in-store promotion in New Zealand history.

Promoted by stereo rock station, 89 Stereo FM, the April 19 event attracted an estimated 3,500 people who jammed the Record and Cassette Warehouse and Durham Street for the punk star's autograph, or at least a glimpse of their Idol.

A national television filmcrew and some twenty police officers who also attended seemed to enjoy the proceedings as much as the fans.

Even the managing director of the Record and Cassette Warehouse, Mike Dow, was suitably impressed. "We get a large volume of store traffic, particularly during sales and promotions", he reported, "but never quite like this!"

89 FM programme director, Fred Botica, stated that "the promotion shows how a radio station can link successfully with other areas of the record industry - literally at street level!"

Promotional visit

Idol was in New Zealand to promote his albums

'Billy Idol' and current chart-topper 'Rebel Yell'. To date, around 50,000 copies have been sold in this country over 5,000 by the Record and Cassette Warehouse alone - a staggering achievement for a performer who until two years ago was known only to hardcore punk followers here.

During his two-day stay he managed, in true rock star style, to attract the almost constant attention of the news media, which attached the same importance to his disbarment from a well-known Auckland nightclub as a national disaster and made it the talk of the town.

A single rose among the thorns, Wendy Nissen's article in the Auckland Star brought out the human side of the man, a side that was very much in evidence during his appearance at the Record and Cassette Warehouse with his American song-writing collaborator and guitarist, Steve Stevens.

Idol spent most of his 1½ hours in the store talking to fans and signing autographs, most amusingly on a pair of

underpants presented by a young female admirer.

He stood out in black leather pants, the tattered remains of a 'Rebel Yell' t-shirt and swathes of chains, studs and scraps of leather. During the promotion, the Record and Cassette Warehouse sold over 400 copies of 'Rebel Yell'.

Idol history

Idol first made his mark on modern music in the mid-70s as singer with the punk band Generation X.

After the demise of that group, he headed for New York to pursue a solo career, and met guitarist Steve Stevens.

Since then, it seems, he has never looked back, enjoying commercial success he had never achieved while in Britain. Now his records sell by the truckload in most parts of the world, and there are rumours afoot of plans for a possible world tour, but whether he will perform in New Zealand in the near future is a matter for conjecture only.



Catch both Idol albums for \$19.84

Take a bow, Billy Idol!

In these two offerings, 'Billy Idol' and 'Rebel Yell', you present an ingenious melting-pot of different musical genres. From the power pop of 'Rebel Yell' to the acoustic pop of 'It's So Cruel', from the punk snarl of 'White Wedding' to the moody introversion of 'The Dead Next Door', there is a little something for everyone. The crazy thing is that it works, you clever old Idol you.

It's this eclecticism that is the two work's critical downfall, as well as their ultimate commercial success, it seems. After all, there's nothing wrong with a bit of eclecticism, especially when it's mixed with lashings of healthy cynicism.

The first album injected much-needed energy back into a popular music industry that

was being drum-machined into mediocrity by a floodtide of synthesiser bands. Not that Billy is averse to drum-machines and synths himself, but he obviously believes in keeping them in their place, y'know.

The second album smoothes out some of the inconsistencies of the first but sticks to the same basic formula for success - get 'em going with a hard-driving beat, then throw in more hooks than Lake Taupo in fishing season, and add Billy's hearty vocals to make it complete. Both albums are essentially danceable, and stand out as two of the great party records of the eighties so far. Feature tracks: 'Hot in the City', 'Love Calling', 'Eyes without a Face', 'Blue Highway'.



Last stand of two Jam & Souxsie double encore for \$19.84

So successful was the recently-announced special offer on the brilliant Jam and Siouxsie and the Banshees double live albums, that the Record and Cassette Warehouse is ordering new stocks and continuing the \$20 bargain through to the end of May.

The albums, featured in the last 'Hot News', are the Jam's 'Snap' and Siouxsie and the Banshees 'Nocturne', both limited-edition live recordings available exclusively from the Record and Cassette Warehouse.

You can snap up BOTH albums, normally worth \$17.99 each, for the amazingly low price of \$20, a saving of \$15.98

This month marks the anniversary of the Record and Cassette Warehouse's famous 'Two for \$20 offer.' But price increases to the Record and Cassette Warehouse unfortunately mean that our self-imposed price freeze can't go on much longer...

We're holding on till the end of May, and as a grand finale to mark the anniversary, we're announcing our great new 'Two for \$19.84' offer! This makes this month your last chance to buy any two albums or cassettes for under \$20.

Sadly, prices are expected to average \$13.50 after June 1. However, it appears that record buyers will not be hit as hard by inflation

as have whisky drinkers. In 1976, a bottle of Johnnie Walker Scotch cost roughly the same as an album or cassette. Now the Scotch has shot up to around \$18. In this light, the anticipated record prices don't seem so bad!

Anyway, you'll be pleased to know that the Record and Cassette Warehouse will continue to support the record-buying public with its policy of regular special offers after June 1.

In the meantime, beat inflation by beating a path to the Record and Cassette Warehouse for 'Two for \$19.84' during May!

Three new Record & Cassette Warehouses to open in Hamilton

Until now, Aucklanders have definitely had it all over Hamiltonians in that only they have been able to take advantage of the Record and Cassette Warehouse's price freeze and special offers.

Now all that is about to change!

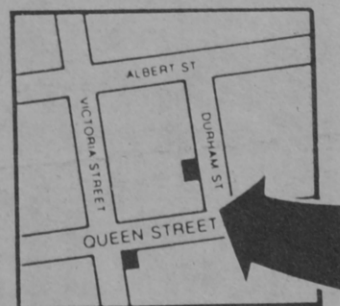
In early May, Hamilton will see the grand opening of not one, not two, but three new Record and Cassette Warehouses. They will be located at: 416 Victoria St (formerly

Landys Records) D.I.C.

Chartwell Square

For the first time, the people of Hamilton will be able to buy two albums or cassettes for \$19.84! Opening dates will be announced soon!

Where else?



Nowhere else but the Record and Cassette Warehouse. Two Auckland stores, Durham St and The Corner, phone 793-819.

The Hunter Gets Captured by the Game

Billy Idol

In Search of Fame

PHOTO BY KERRY BROWN

I was in love with the Beatles
I was in love with the Stones
I was in love with Bobby Dylan
Because I'm in love with rock 'n' roll
 'Ready Steady Go', Generation X, 1978

There's a reminder that Auckland's summer is finally slipping away as Billy Idol shuffles his boots outside the Foundry. This is one nightclub that doesn't want its dancefloor darkened by international rock stars — not if they don't know how to dress decently.

The bouncer stands firm. No way are weirdos like this Idol guy and his guitarist getting in. The pleadings of smartly turned-out record company people are to no avail.

Someone swore that 'White Wedding' was playing on the disco inside. No shit.

"Yeah, we heard that all these guys in bands are gonna get up on stage and just have a big jam and that sounded really great, but these geezers wouldn't let us in. It's great, still not being let into clubs," Billy laughs and shakes his head.

Poor Billy never could get no respect. "Real" punks spat on poor, poppy Generation X, intimated that they were middle-class kitpunks. Galling for a man who, along with Gen X guitarist Tony James, had been in the mythical pre-punk combo London SS. But, as Billy once said himself, there wasn't a name punk band without one or two bourgeois skeletons in the cupboard. And he didn't have a university degree as some would have had you believe.

It's only morning but The Idol is in full regalia — boots, black leather trousers, a colour-splattered shirt ripped into a rag for image, a welter of neck hangings, including rosary beads and, of course, the hair. All clean.

He sips orange juice and smokes. His voice is a hoarse, occasionally slurred Cockney and he has a terrible tendency to ramble uncontrollably. He's enthusiastic but he really does talk some *absolute shit* at times.



He says he's keen to hear some local music. He returns to Australia the next day and plans on trying to see the Hoodoo Gurus and others live.

"That's what's kinda great about coming down here. More than just to sort of propagate my own filth everywhere (chuckle), to actually find out about new music. 'Cause I play music so I'm interested in music."

"Everybody in Generation X generally got the shit kicked out of them, just in terms of kicking round for two years, suing our former manager and not being able to play. We had a kind of legal lawsuit where we weren't allowed to play unless we paid him. We were doing secret gigs and stuff but an inactive group just don't make you very happy."

"Then when we eventually did do the third album, even though I thought that the music was really good, it was pretty obvious somehow that it was the end of the relationship. It was really like me and Tony James with a bunch of friends — Terry Chimes, Steve Jones... which is great, but it's not a group."

"You felt really down, man. I mean, I never wanted Generation X to break up. I never wanted that two and a half years of sitting round doing nothing suing somebody — that was what we were trying to avoid. It left a bitter taste and I never wanted to feel that way about music."

"But I realised it was something I had to face up

to. It was *horrible* — there's horrible things in life. And I realised if I didn't keep doing it I'd be selling myself short. I had to remember my initial reasons for being in music and that was another thing I was doing by going to the States, going back to my original reasons, starting from scratch. I wanted to go somewhere else, find a new guitarist, not just depend on people I knew."

So Billy packed his bags, picked up his guitar and flew to New York. There he met up with Bill Aucoin (who had helped Gen X with management during the legal battle and took Kiss to fame and fortune) and then guitarist Steve Stevens, the first member of his new band.

"Steve's role is similar to what Tony's was in Generation X in the sense that he helps expand my ideas and I help expand his, but Tony used to write a lot of the words and I wrote the music. Now, of course, Steve helps me a lot more with the music and I write a lot of the lyrics. So it's a different relationship in terms of our roles, but yeah, he's my compadre. My assistant in crime."

There's a blue punch (purportedly vodka) and an orange one (allegedly rum) but they both taste pretty much the same. Like sugared water.

This is the big Billy Idol reception at Quays nightclub. The exclusive bit, before the public are allowed to come thronging up the stairs.

Billy and company amble out on to the dance-

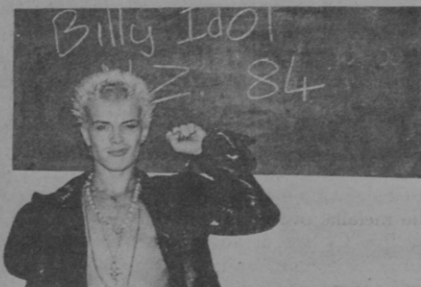
floor, there's a hush. Record company, management and artists all get a turn to say a few words in the ra-ra shop talk sales vein that we outsiders tend to find a little embarrassing. Steve Stevens looks as though he's having to concentrate to remain vertical but he's damn happy.

It's over with a whoop and soon Billy is surrounded by those eager to speak to him. It's ironic that the people who gather round the leather-clad Idol are mainly the most conservative in appearance, the unhip. V-neck jersey meets ripped T-shirt. The "industry" people mill around, waiting to be *spoken to*.

"It's taken me three years to build my group up to something that I'm proud of, that I really feel is a proper group. Now there's no Billy Idol backing group, there was never meant to be. The drummer ain't thinking, 'This is Billy Idol music', it's *his* music. I never really wanted to do a David Bowie, just be solo and not have a group. I really only called things Billy Idol 'cause I was on my own for a while. Now we've got this group it'd be nice to call it Generation X or something but now people know the name Billy Idol so we might as well keep on using it."

I was never a huge fan of the Generation X albums but I'll swear an undying attachment to at least two of their singles: the early, silly and really quite unpunk 'Ready, Steady, Go' (the Jam weren't the only punks to presage the Mod revival) and the swansong 'Dancing With Myself' (you can't lose with a couplet like "With my record collection/And a mirror reflection"). They may have been featherlite but their etching was *vivid*. Now can you tell me what 'White Wedding' and 'Rebel Yell' are about?

"I think the difference between what I'm doing now and Generation X is that Tony was writing a lot of the lyrics and and we wrote a lot more music that had to do with the mass of the populace, like 'Wild Youth'. 'Rebel Yell' is as much about the masses but it's more the individual scream of frustration. I wanted to sing songs that were more personal in the sense that they were about people and individuals. That would mean the music could translate to everybody. Like people of 60 could listen to 'Rebel Yell' and say, 'Yeah, I don't want slavery, I don't sit and beg.'"



The Quays reception proceeds with photos, chat, but no real event. Billy is circulating. He walks up to a certain suave AK dread.

"Reggae!" he cries enthusiastically.

"Yes," comes the cool reply.

"Yeah, I'm really into reggae — Greg Isaacs is a good friend of mine."

"Who are you?"

"I'm Billy!"

No doubt there will be former critics of Generation X turning round and saying, "See? He's sold out and gone for the big bucks!"

"Well I just laugh at that sort of thing. If they really seriously looked into what's going on they'd probably find out I was worse off than I was with Generation X. It's taken me three years to just get people to know that I am still making music. I've deliberately gone for a thing where I don't borrow much off the record company. I want to be autonomous from them. So most of my money goes back into the band."

"People who say that sort of stuff about money, I think they've just got something against me and they're just trying to do something to upset people

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SWEAR IT'S TRUE?



PAUL TAYLOR

about me. But they know damn well what goes on in rock 'n' roll and how much money it takes to make it work. And you don't just make money suddenly. I haven't made a lot of money but that doesn't bother me because that wasn't what I went there for. But it does upset me that people think I *do* do it for the money. If I was doing it for the money I'd probably have stayed in Generation X because I wouldn't have had the brains or the will-power to do anything else."

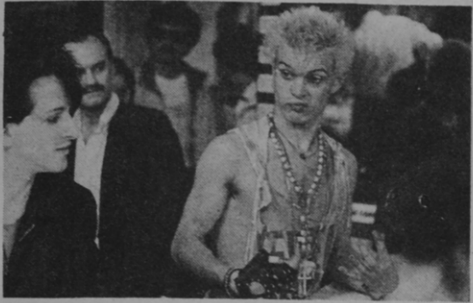


PHOTO BY WILLIAM WEST

There's a riot goin' on!
Durham Lane is packed with fans hoping to get a piece of the action at Billy's in-store appearance at Record Warehouse. Police close the street off and frustration builds among those who haven't a prayer of seeing, let alone touching, the Idol.
This is Double Platinum talking here. No wonder Michael Jackson doesn't do public appearances.

"A lot of people were saying, 'Give up, you bastard'. That's why the first EP was called *Don't Stop*. I ain't gonna stop. And also, don't fuck with Billy Idol — Don't Stop Billy Idol. You can't stop him but don't even try.

"The only thing that's important about the way I look is that it's part of my attitude, it's the way I feel. And I think it definitely says I don't wanna be part of the suited populace who run our world.
"I like leather things, 'cause you can wear them all the time and they get really comfortable and they don't wear out — saves you having to buy about 10 pairs of fuckin' trousers."

Billy ... are you a punk rocker?
"Yeah. The same basic ideals behind Generation X music, behind punk rock, are behind what I'm doing now. I'm still saying what I think. I'm trying to run my own life. I write my own music. I look the way I wanna look. I didn't let someone tell me to brush my hair down and become the new David Cassidy. I just wasn't interested."

The best thing about *Rebel Yell* is its production. The metallic overkill of the title track stands out like Boy George at an Iron Maiden gig among more conventional radio pop. For all that he does that's reactionary, flabby, heavy-handed and occasionally embarrassing, Billy Idol got bad guitars on the radio.
And you have to admire him for that.
Russell Brown

PAMELA FROM PAGE 8
Both he and Billy are able to get up on stage and do a couple of hours, three sometimes, just by themselves."

Another comedian she respects is Alexei Sayle (seen here in *The Secret Policeman's Other Ball* and, more recently, in a cameo role in *Gorky Park*).
"I used to have to follow Alexei down at a club in London called The Comic Strip. It was very hard because Alexei's so tough to follow I had to pick my toughest material. He's very good and I enjoy that sort of aggressive performing."

Stephenson doesn't see herself as a particularly aggressive performer however. "I think it's there in most comics up to a point but I hope there's generosity as well. Because a lot of what's involved in doing outrageous things is trying to be entertaining and also help give people a release. It's so they can think it's funny and alright to accept."

Nevertheless, Stephenson's assessment of what people are willing to accept may continue to veer wide of the mark at times. She has even offended that "august" journal, the *New Musical Express*. A couple of years ago she recorded a single entitled 'Unusual Treatment' and ran an advert featuring her in underwear, fishnet stockings and high heels, all bonded up in a microphone lead.

"People tended not to get the joke. It was very much on the edge. I went to great lengths to explain myself after that one, which I never like to do but I felt it was necessary in that case." Usually, she claims, she doesn't pay much attention to the rock press. "They're very fickle. I know a lot of them. But the *NME* really took me to task about that photo. Then about two weeks later they printed *NME* promotional T-shirts with the picture of a man jiving with a girl. Her legs were up in the air with her knickers showing. I mean there's a total double standard because it was a really sexist T-shirt."

It seems unlikely that Pamela Stephenson is going to tone down her public behaviour in the foreseeable future. After her short stay in New Zealand she was heading back to London to rehearse her new stage show.

"It's a revue of my own incorporating eight midgets and eight big men. It's called 'Naughty Night Nurses Without Panties Down Under (Number Two)'. You should have known."

As she'd so aptly commented earlier in the evening: "I find it difficult to change that part of my character."

Peter Thomson



THOMPSON TWINZ

INTO THE GAP



OUT NOW

ARISTA

Four Tops

It appeared too good to be true — two Motown vocal groups in one show in New Zealand. Yet it happened.

Irrespective of indifferent sound quality and dance restrictions at the Logan Concrete Centre, the nine vocalists, an eight-piece USA band and hired local horns communicate with their irrepressible energy.

In Auckland only three Tops performed but it mattered little that Duke Fakir was absent — the lead singer Levi Stubbs pushed even harder and a keyboard player sang Fakir's part. Stubbs' voice is the emotional essence of the Four Tops — his voice soars above the mix.

The irony of the soul revue is that such great singers could captivate with only a small band, yet invariably insist on the dynamics of a large band.

Due to sensory overload it's hard to review the tour in a conventional sense — so how about some tour awards:

Best Dressed: Four Tops in Wellington (white shoes and trousers, blue lounge jackets), Temptations in Palmerston North (all white).

Best Bass Singer: Temptations' Melvin Franklin, of course.

Best Dancer: Tops' bass vocalist Obie Benson — funky, humorous moves.

Worst Dressed: Tempts in Auckland (pale green).

Best Improvisation: Tempts' Richard Street in Wellington, worrying a line in Redding style on 'My Girl' and the Cooke and Redding tributes.

Best Version Of Somebody Else's Song: New Tempts' vocalist Ollie Woodson on 'I Wish It Would Rain' and 'Ain't Too Proud to Beg'.

Greatest Living Levi Stubbs Award: Levi Stubbs — his voice has lost none of its urgency.

It was surprising to find that the Tops and Tempts were not very interested in doing interviews — by Wellington the chances of a Levi Stubbs interview looked slim.

After waiting at the hotel for several hours, all that was possible was 10 minutes with the first member of each to appear — the Tempts in the hotel foyer and the Four Tops' Duke Fakir backstage at the Michael Fowler Centre, 45 minutes before the show was due to start.



Three Tops: Levi Stubbs, Obie Benson, Lawrence Payton.



Duke Fakir

Duke enjoys touring with the Temptations and compares the current tour to the early Motown roadshows.

"We used to do quite a few Motown Revue tours in the late 60s when Motown was just surfacing strong across the country. We used to tour with Marvin Gaye, the Supremes, the Temptations, the Vandellas and Junior Walker — all at once. It was a lot of fun."

The group performed with only three Tops in Auckland. Is this a first?

"No, we've had other occasions where one guy has missed for particular reasons. Once we were in England when Lawrence's mother passed away and he had to fly home and we did the show with three and once Obie had a death in the family and he had to leave. As much as we would like to be with our brothers at that particular time, you can't disappoint thousands of people. We carry on."

Why did you choose to return to Motown after chart success

with the Casablanca label?

"After we left Motown 10 years ago we had some success with other labels but we didn't really feel as comfortable as we felt with Motown. When we went into rehearsal for the Motown 25th Anniversary TV special, Berry Gordy, the president, was there. The first thing he asked us was if we wanted to come back. We sat there and made a deal. It was just like coming home."

How was it working with the Holland-Dozier-Holland team again?

"It was the first time they'd worked together since the 60s. They've had a lot of litigation. (Motown sued HDH when they left the label in 1968 and the Hollands themselves sued Lamont Dozier when he quit the partnership in 1972.) We've always kept in touch with them and to work with them again was very comfortable, just like sitting in your living room working with someone you enjoy being with."

How did Aretha Franklin come to sing on your new album?

"We grew up with Aretha in Detroit. We've always wanted to do some things together. Two albums ago she wanted us to do a song with her, which we did. In exchange we said would you do a song with us?"

"We always enjoy singing with Aretha — she's probably our favourite girl singer of all times."

Is it hard having to perform material you've been performing for two decades? Would

you prefer to perform new songs? (On the tour the Four Tops didn't perform any tracks from their current album.)

"Well, we perform some new songs we've recorded at ABC or Casablanca. But we know the people want the big hits the Four Tops had in the 60s. We're here to entertain, we're not the type of group to push things on people. We're like servants of the people."

What goes through your mind as you sing 'Reach Out, I'll Be There' every night?

"We have a feeling for all those tunes, simply because the people feel it. When we get to the old songs they really go at it. They give us a feeling of appreciation."

The Four Tops all live in Detroit, though don't record there often. They still work with some of the original Motown musicians.

"There's one of them there, Eddie Willis, who was one of the 'Funk Brothers' at Motown. Sometimes in Detroit, when we need a piano player, Earl van Dyke (the leader of Motown's 60s session band) will come out with us."

"When we're in California Robert White does a lot of things with us on sessions and other engagements. But Eddie is with us for keeps, until he retires."

"Gil Askey (musical director) has been with us on and off for about 20 years. We've known Gil since pre-Motown days — he used to do all our arrangements in nightclubs when we couldn't afford to pay an

arranger."

Did Askey participate in the Motown Revues?

"Yes, he was a part of all that. He was the first conductor that went out with the Supremes. He wrote their first big stage act when they started having hits."

Your pre-Motown Chess recording was very different. What was the crucial factor that caused you to find your mid-60s sound?

"Holland-Dozier-Holland was the crucial turning point. At that time we were young kids — we could sing any kind of song, we didn't have a definite sound. We had a good sound but it wasn't a defined sound. They helped us develop that for recording and for the mass audience."

Will the vocal group tradition continue with a new generation of singers? (Norman Whitfield's and James Jamerson's sons appear on new Motown albums.)

"We do have kids who are capable of doing that but we're pressing them to stay in school and get a college degree. We all have a lot of kids — Lawrence has a boy and girl who sing and write, I have a boy who sings and a girl who acts. We could have a choir actually (laughs)."

Would you prefer them not to go into music?

"Exactly — I'd prefer them not to. We were very fortunate. The music business is a lot harder than it was then. At least get a degree under their belt and then give it a shot."

So what is the basis for your working in music so long?

"We love what we do. It's an integral part of us, we totally enjoy it. It's my whole thing. The music world could get along without me, but I couldn't get along without the music."

Is it easier to find good songs now?

"It's harder to find good songs. No doubt about it. If we could find them as easy as we did then, we'd constantly be in the Top 10."

Eddie Willis

Well, time must be about up — it's near to 8.30. Neither group is in stage clothes yet. I thank Duke and then ask if Motown guitarist Eddie Willis is free to do a brief interview.

Willis nods a yes.

"If you've got questions."

Were you with Motown from the beginning?

"Yep, with the original band, the Funk Brothers, about seven

of us. We were strictly in the studio — we didn't have time for the road."

Did you stay in Detroit when Motown moved to Los Angeles?

"I moved to LA and stayed there three months, then went back to Detroit. LA, it's kinda a rat race out there for musicians."

Willis has been on the road with the Four Tops for seven years but prefers studio work.

"I love being at home but there's not a lot of sessions in Detroit. I'm not there that much but if there's a session and I'm home, I do one."

Did you record live with the Motown artists?

"We did the band tracks first, then overdubbed the voice later."

Did you know which artist would record it?

"Yes, but it had been changed before. It didn't matter if we did tracks for one artist and it ended up with someone else doing it."

Did you work with a particular producer?

"No. All the producers worked with the one band."

By the late 60s there would surely have been a need for more than one band?

"There was a need. But all the guys in Detroit went from studio to studio all day."

What hours did you record?

"Nine to five, nine to 10 ... we had them at 7am, 4am ... the time didn't really matter."

Are there particular sessions that stand out?

"The tracks I did with Stevie Wonder, Marvin Gaye, or the Temptations or the Tops. They all were at the time. There was something new happening — so they were great to me."

Were the songs presented to you finished, in written form, by the producers?

"No. That's where the band didn't get enough credit. No, they came to us with a chord sheet, the chords were written on a piece of paper. We made the feels up as we went — the band really made the track. We just had a guide with some chords on it."

We are interrupted — time for the band to move to the stage and for the stars to get dressed.

I quickly show Eddie Willis his listing in the March *Rip It Up* 'Motown Who's Who'. His pleasure at seeing his contribution acknowledged is obvious.

But for now there's a job to do.

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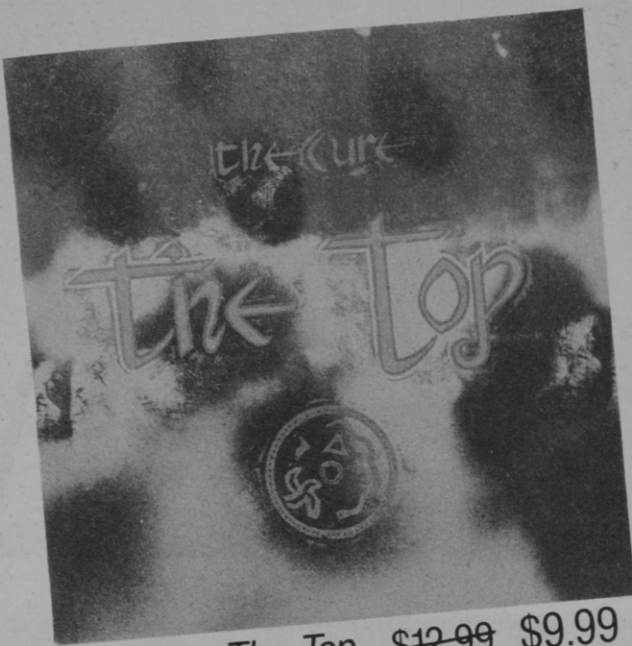
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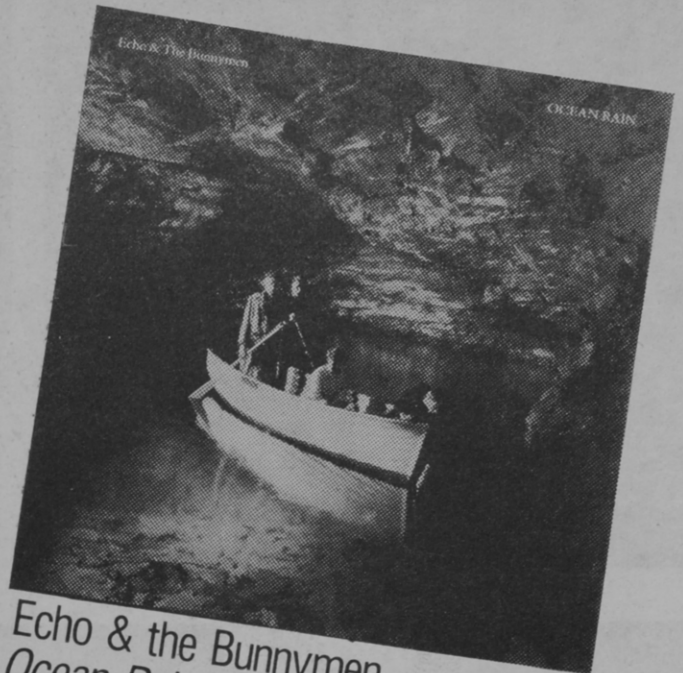
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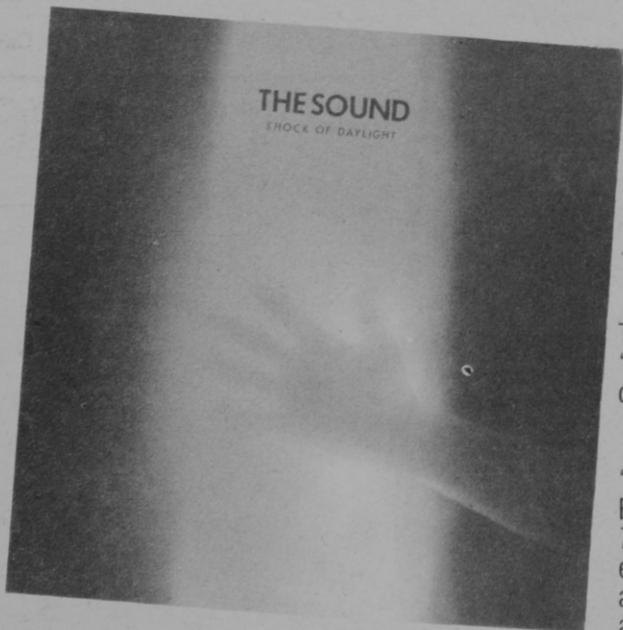
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The Temptations

Times haven't changed. Ron Tyson, falsetto singer with the Temptations (and a relatively new member of the group), remembers that when a Motown act came to his hometown, "it was excellence all the way."

Well, the Temptations are still the dancingest, singingest thing around. When they hit a stage the suits are snappy, the choreography precise, the band well-rehearsed and the singing immaculate.

The Temptations are also still an old-fashioned vocal group — of equals, with featured singers from within the group, unlike say, their tour companions the Four Tops who have one lead singer and a background chorus. The Temptations' approach often allows two vocalists to work freely around the structured harmonising of the other three. The footwork and the patter may not alter from show to show but the singers can respond to the inspiration of the moment.

Melvin Franklin, bass singer for the Tempts, described the show to one daily journalist as

"a trip down memory lane, an infectious atmosphere of joy, nine, handsome, talented guys singing and making merry." And that's the way it was. If the enjoyment was feigned, you couldn't tell.

And like Motown shows since the beginning the combination was showbiz and soul. But even when at times the showbiz seemed to predominate, there was always the stunning voices of Ollie Woodson and Richard Street to bring you back to the earthy.



Ron Tyson

The Temptations' creative peak was between 1964 and 1968 when the two most characteristic voices of the group were baritone David Ruffin and falsetto vocalist Eddie Kendricks.

So how does it feel to replace such a well-remembered singer as Kendricks. Ron Tyson claims he took the challenge in his stride.

"Eddie's my idol, you know, so ... The only part I was a little worried about was the dancing. You know there's the old saying about patting your head and rubbing your stomach at the same time. It's like that. Our choreographer is Charlie Atkins, he's 70 years old. I figured he's 70 and he can do it, I'm 36 I should be able to do something."

Joining the Temptations was not Tyson's first involvement with the group. In 1977 he had participated in the writing and recording of one of their albums.

Tyson recalls: "Prior to that I was writing and producing for a lot of acts. The Four Tops, Curtis Mayfield ... I have a production company with a partner, Norman Harris. We did the First Choice. We used to do a lot of acts on Salsoul like the Salsoul Orchestra."

It's these writing and producing talents that will in future be applied to the Temptations.

"We're writing and producing some of our own stuff now. The next album we're doing will probably be done by the Temptations. Otis Williams (of the Tempts) and myself have a partner, Vic Carstarphen, he helped write all the early hits for Teddy Pendergrass and the O'Jays. We're looking at doing a lot of things in the future especially on the Tempts and other acts we become involved with."

Tyson firmly believes there is still a market for the vocal group sound and the Temptations.

"It's coming back even stronger. I'm not taking anything away from Rick James and Prince and all those guys. But I believe there is a market for groups of the Temptations' status. We're noticing now our audiences are 90% white and they're young too."

"I believe there's a real market. I believe all we need is one real hit record. That would put us back on top."

Luther Vandross has recorded two of the Temptations most well-known songs — 'Since I Lost My Baby' (on his album *Forever, For Always, For Love*) and 'I Wish It Would Rain' with Aretha Franklin. Both are intelligent and affectionate reworkings. But Ron Tyson is less impressed.

"I myself am kind of partial to the original people doing them. To me it's never really like the act that did it, you know, David Ruffin and Dennis Edwards. So somebody covering a song is good but to cover another's song you have to really perform it. Luther Vandross, he has his own style. I'm not taking anything from his style but it just don't match up to me."

The most arresting stage performer and singer in the Temptations today is also the newest member. Ollie Woodson is the high — swooping baritone replacement for Dennis Edwards. Where did this exciting talent come from?

"He's from Detroit. He did work for the Drifters. He's coming into his own. We're just trying to tell him: 'Dennis had his day and David had his time. OK. But now it's Ollie Woodson time. Don't try to be or sound like those people.'"

In Woodson's charismatic voice, the Temptations' future may lie.

Alastair Dougal



Paul Eversden, Katango.



Nigel Russell
Car Crash Set
Zanzibar, April 25.

Car Crash Set have pulled off this "we want to make every gig special, so we'll only play every now and then" bit with style. There's a genuine buzz about Zanzibar this night and those who normally would never dream of ascending those stairs are joining the perennial queue at the slowest bar in town.

The floor clears and attention focuses on the stage. The first song draws approving nods — there's a ring of confidence here. Big, busy, aggressive dance music. But into 'Beat Street' and the cracks start to show. It's a dumb song with dumb lyrics and it's not the only one in the short set. I know the idea isn't really to listen to the words but the banality is intrusive at times. The elegant clarity of 'Those Days' is the main respite here.

If the songs dragged then the sounds partially made up for them. Guest bass player Ryan (plucked, I understand, from a

resident covers band) is a real find. He twangs and plunks in fine, funky fashion but there's a kind of rock element that effectively holds down the bottom end. It was a pity that he often couldn't be heard in the mix. Guest singer Sharon Tuapawa fared worse — her pure voice was the finishing touch on the 'Those Days' single but it was lost to the live version.

Some complained about the volume and it was a little excessive but to my mind a bit of muscle is basic to what (I think) Car Crash Set are attempting. They've picked up the gauntlet to play something more than flaky dance music and they haven't quite held it together. I'd like to see Car Crash Set succeed — they've got more smarts than most of the other synthesiserists put together.

Thus far, the Car Crash Set have had the sounds but not the songs. They're not going to get a lot further until they even things up.

Russell Brown

Katango
The Bell Boys
The Venue, April 21.

Easter Weekend, Auckland's Venue is less than full, and the Bell Boys clear the dancefloor. They're a model support group; competent but uninspiring, playing songs you're familiar with almost before you've heard them. In an overlong set only their mediocrity is impressive and whoever steals their Tom Petty records will be doing them a favour. Boys, open your ears ...

Katango's influences are similarly obvious, potential pin-ups playing synthesiser pop. In the normal run of things you would be well familiar with their records before they started playing live. They come preprogrammed for a receptive audience and start rather shakily. But the dancefloor fills and, technical problems overcome, they find their stride.

Versatility, however, is not Katango's strong point and they clearly promise more from a recording studio than the stage. There they may find their own identity.

One other thing — these Katango guys could be a bit more imaginative. I mean, for chrisakes, every one of them calls his synthesiser 'Roland'.

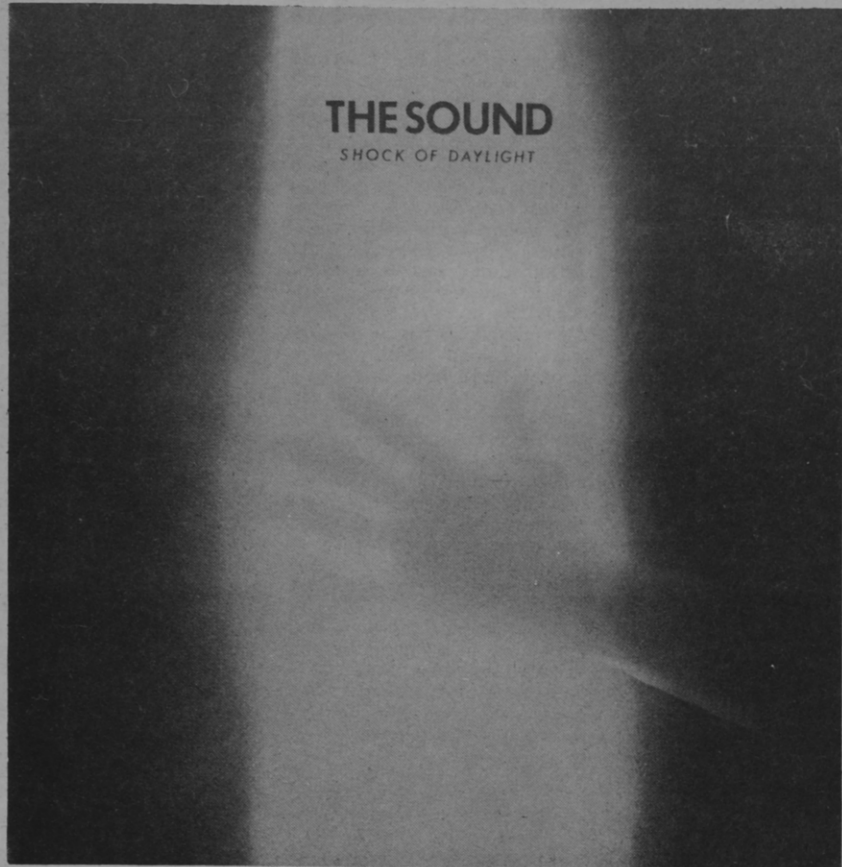
Jeremy Templer

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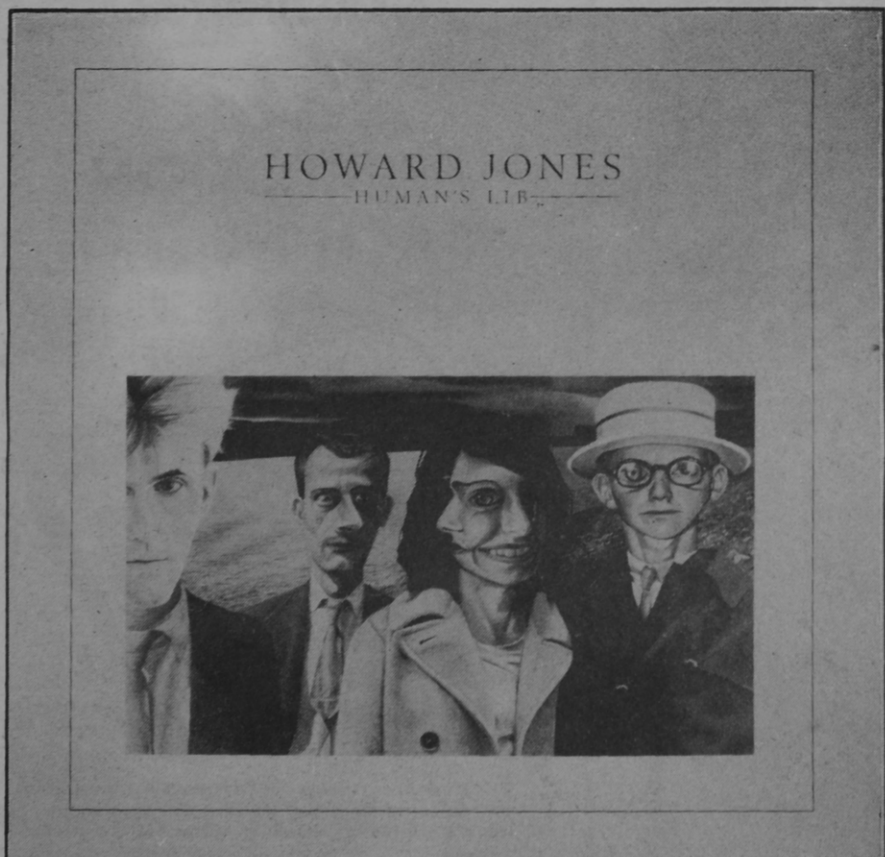
'Ocean Rain' ... following in the Liverpool tradition of:

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'Shine So Hard'

'Heaven Up Here'

'Echo and the Bunnymen'

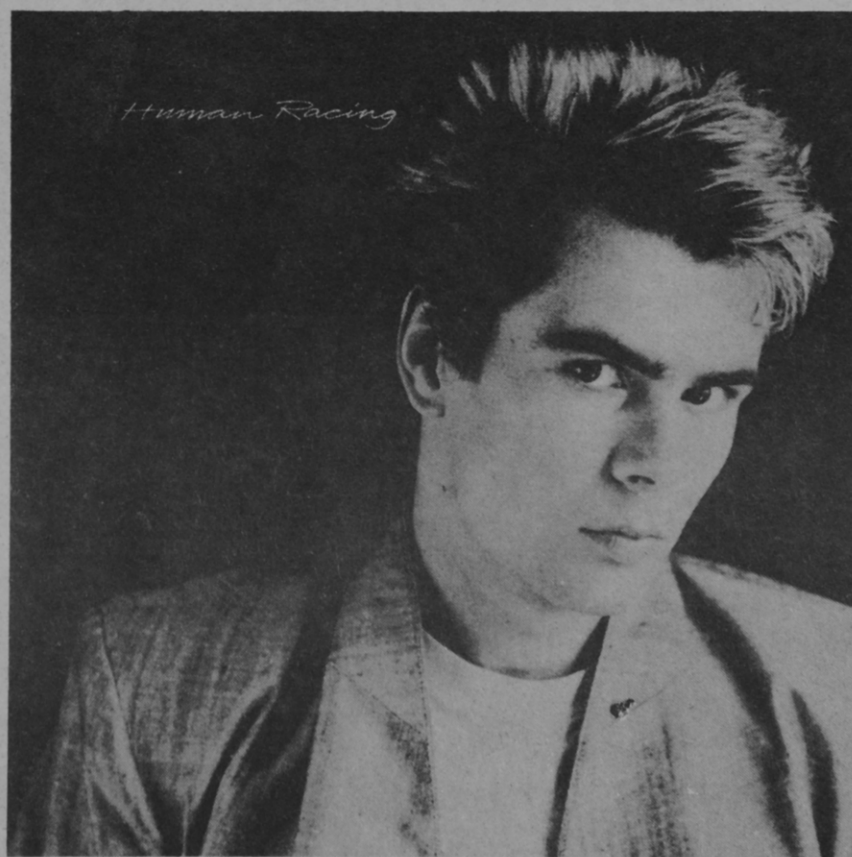


HOWARD JONES HUMAN LIB

Album debuted at No. 1 in the UK charts and stayed there for 3 weeks against stiff opposition.

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Watch for the Howard Jones In Concert TV Special ... Coming soon.



NIK KERSHAW HUMAN RACING

The debut album by England's finest new singer/songwriter. Featuring the UK hit 'Wouldn't It Be Good' which achieved No. 2 on the UK charts.

Includes the 2nd single 'I Won't Let the Sun Go Down on Me'.

ON **wea** RECORDS AND TAPES



The Style Council Cafe Bleu Polydor

So now Weller's trying to take us from the streets to the cafes, the scenes of intellectual cool in pre-revolutionary France (read the reverse sleeve's Marat) and now the ideal imagery for a democratic Style Council determined on maturity and sophistication.

The Jam increasingly saw progression in terms of soulful subtleties. 'Beat Surrender', the last blow, was really a Style Council song and that was no put down considering the classiness of 'Speak Like A Child', 'Long Hot Summer' and even the new cabaret of 'My Ever Changing Moods'.

But as an indication as to the drift of *Cafe Bleu*, the Style Council singles are misleading. Weller and Talbot have focused on feel rather than song content

with the result that the album exudes a mood of soulful submission rather than subversion.

Side One is stylistic flow, a balance of three songs and four instrumentals that use a cocktail charm but you're left holding the ice-cubes wondering what the hell happened to the real stuff. The lemonade arrives in the form of 'The Whole Point Of No Return', 'Blue Cafe' and a slowed-down 'My Ever Changing Moods'.

The second side is designed to be up-time and that's meant to be borne out by the routine political rap-trap of 'A Gospel', the groove and holler of 'Strength of Your Nature' and yet another song sung blue 'You're The Best Thing'. Only a reworked 'Headstart For Happiness' and Talbot's great Booker T. keyboard flurry, 'Council Meetin'' emerge credible.

A Weller apologist could argue that he's adopted Easy Listening as a cover for his dissidence. But that won't wear. His fanciful Capuccino Kid is an alter-ego that shows itself to be glad of the freedom from the responsibilities of the Jam. And so *Cafe Bleu* is an indulgence in style, a reaction against expectations and past restrictions and it succeeds in destroying his links with the past. But as an album of independent worth, *Cafe Bleu* has to rank as

one of the misguided and disappointing of the year.
George Kay

The Mockers Swear It's True Reaction

If the songwriting team of Gary Curtis and Andrew Fagan had grown up overseas they would probably be quite well off by now. And the Mockers, the band for which Fagan is the singer, would be performing and recording their songs for a much wider audience.

However, with exceptions, the wheel of fortune turns rather slowly here and all the Mockers have to their credit is the finest collection of singles yet released by a local band. Despite their longevity and impressive array of songs they seemed destined to remain in the little league. But after listening to this album it's fair to say everything's about to change. In years to come this record could become known as "the Mockers story."

The first thing that ever impressed me about the Mockers was a moody piece entitled 'Good Old Days', their first single. Well, that's been wisely recalled, sounding like it was written last week. In fact, all of the five singles (six if you count 'After the Rain')

sound remarkably fresh here. From the giddy heights scaled by 'Woke Up Today' through to a rather wonderful version of 'Alvison Park', they all have a timeless quality about them.

The other songs are a lot more than just padding around the singles. 'Something's Changed', 'Another Day' and 'George Henry Swan' would do justice to any radio station with an imaginative programme director. (Yeah, fat chance and everything like that...)

For a while some of the lyrics seemed a little ordinary but then I remembered that some of the most memorable pop songs have had simple lyrics — 'She Loves You', etc. Andrew Fagan is also intelligent enough to know what he is doing — it's just a shame it didn't happen sooner for him.

This is an album to be proud of. Congratulations Mockers, your reward awaits you.
Alister Cain

Naked Spots Dance Falling Jayrem

I can recall the first time I saw Naked Spots Dance. It was at the Gladstone in Christchurch. Everyone in the small audience was trying desperately hard to like this band but it wasn't easy. Far too

much puddling about with ideas — more intent than delivery. They were better the next time I saw them.

Switch to 3am radio; 'Governed By You' sounding mesmerising at that hour in the dark. It's source, the second EP, *New*, was NSD really getting it right. Beautiful.

New went off in a number of directions — *Falling* has gathered the leads together. It is cohesion. All the songs are linked by feel — witness 'About But Not Our', smoother and quieter than the way it appeared on the *Certain Ways* EP.

Kate Walker's bass is the propulsion behind these songs — pleasing throughout, it is simply delightful on the title track. Stephen Norris plays no more guitar than the music demands — at times ('Jack and Box') borrowed movie soundtracks have assumed the guitar's role in the song. Neat. Frances Walsh's voice sounds best layered on itself or combined with Walker's. The only real failure is the embarrassing rap attempt in 'Through the Nights'.

But all is not completely well. If the production is inspired on 'Cabaret', overall it has tended to create a feeling of distance — and occasionally, outright flatness. Cohesion occasionally veers close to homogeneity. This is a confident, talented closing statement, a record I'll play again. But it isn't startling and maybe it could have been.
Russell Brown

Cyndi Lauper She's So Unusual Portrait

Despite radio's efforts to thrash it to death, 'Girls Just Want To Have Fun' will survive. Triumph in fact. It's stuttering organ, under-water percussion solo and, of course, Cyndi's chirruping all provide the bouncing melody with the resilience of a classic. And while 'Girls' is certainly the best cut on the album, an audacious remake of Prince's 'When You Were Mine' comes a close second. (In attempting the original's climax of breathless vocal falsetto, Cyndi hits a squeal that teeters on the deranged.) Further delights include 'She Bop', a joyous ode to onanism, and the sprightly, ska-beat of 'Witness' whereon Cyndi sings the title like 'I don't wanna be a wet

nurse'. Time After Time, surprisingly enough, is a successful slice of current American mainstream.

Opinions on some of the remaining tracks (ie, most of Side Two) depend very much on one's personal taste for tack. The title number is just too self-conscious, but on several others the band seems really serious in its klutzy arrangements and sleek production. Listen at your own risk.

Overall then, it's unclear how sure Cyndi and co really are about what they're after. But even if the pop perfection of 'Girls...' was partially the result of luck, that won't stop the conga lines forming when the working day is done.
Peter Thomson

Howard Jones Human's Lib WEA

Lately, I have fervently wished I could take every synthesiser ever made and throw them into a very deep part of the ocean. At least this might encourage a great many musicians to rethink their approach and come up with something vaguely original.

Take Howard Jones. A reasonably talented and personable type from Buckinghamshire, who switched from piano to synth and now seems quite overwhelmed by the technology. His problem is that he tries to imitate a multitude of influences in the synth-pop field, and finishes up with a pale hybrid.

Thus 'Conditioning' sounds like Thomas Dolby, 'What Is Love' like the Thompson Twins, 'Pearl in the Hole' like Duran Duran, 'Hide And Seek' like mid-period Genesis, and three other tracks like Ultravox.

Jones has one of those anonymous voices — the sort used by Alan Parsons. His lyrics are largely trite observations on lack of individual identity (sung from the heart) or what a nice world it would be with more peace and tolerance. So what else is new?

Jones gives his best performance, and makes a pertinent observation on his own dilemma, with 'Hunt The Self', an assertive disco number with some rather proficient drumming. The lyrics speak of the need for change and innovation, something I can only heartily endorse.
Duncan Campbell

Nick Heyward



North of a Miracle

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Whistle Down *the* Wind. Take *that* Situation.
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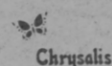
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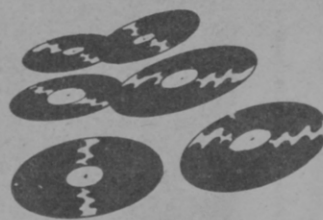
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Records

Cold Chisel
Twentieth Century
WEA

For the considerable number of Cold Chisel fans, their last album, *Circus Animals*, was a disappointment, largely because the band sought to gain mass market acceptance and, at the same time, appease the loyal by throwing them a few crumbs. The result was an awkward posture in no man's land.

Twentieth Century attempts no such compromise and in the context of the band's demise as a live entity is a surprisingly satisfying album. The big plus is that Don Walker, Chisel's best songwriter, contributes most of the songs — 'Hold Me Tight' and 'Build This Love' are vintage Chisel. In addition to fine contributions on guitar Ian Moss gives creditable vocal performances on Walker's jazz-based 'Saturday Night' and the ponderous blues item 'Janelle'.

Jim Barnes contributes three songs but all are ho-hum rockers. What *Twentieth Century* indicates is that Walker's incisive musical arrangements coupled with his looking-glass lyrics give Barnes the scope to exercise his awesome set of tonsils in a constructive way. Barnes' own compositions tend to reduce him to a shouter and he is far more than that. Interestingly, Steve Prestwich, writer of the

ballad hits on *Circus Animals*, plays on only three tracks and to all intents and purposes is no longer part of the band.

Twentieth Century is more than just a leftover artefact of one of Australia's greatest bands. Like the earlier albums (*East* excluded) it is marred by filler but as a curtain call it is far more satisfying than *Circus* — almost a case of putting the record straight.

Dave Perkins
Thomas Dolby
The Flat Earth
EMI

This is the album that saves Dolby from synth-pop and (early) sterility. Better yet, *Wireless*' wide-screen production has here been reduced to more modest features; fleshed out with more ideas per groove than lesser mortals have in whole albums.

'Screen Kiss' and the title track are lush tapestries of sound that float and chatter over sparse rhythms and fretless bass — positively organic. 'White City' is straighter, more typical Dolby — like OMD playing the theme from Thunderbirds. Only 'Mulu of the Rainforest' fails, sinking in over-production and tedium.

Things brighten though with a wry and subtly bizarre cover of Dan Hicks' Texican swing-thang 'I Scare Myself'. This music oozes — then(!) 'Hyperactive!' crunches(!) through your eardrums. Trombones, thundersheets and concussion slapped into a furious dance groove. It is, also, a slyer, funnier send up of Michael Jackson than the terminally silly 'Eat It'.

Sweat, style, and art for art's sake. And all this from the man whose last video made Magnus Pyke the hippest thing since Whodini had crap-attacks.

Pretension with a smile.
Andrew Rockell

Joe Ely
High-Res
MCA

From the State that gave you ZZ Top and Dallas, yeah, that's Texas to you boy, Joe Ely emerged in the late 70s. Four studio albums, a couple of live albums and a pile of praise later and he's still no household name.

Ely is no redneck but that doesn't mean to say he votes Mondale. His songs, mainly, are touchstones for the USA folklore of hard sex ('Lipstick in the Night' and 'She Gotta the Gettin''), good lovin' ('What's Shakin' Tonight' and 'Dame Tu Mano') and outlaw blues ('Letter to Laredo'). But beyond the stereotype Ely shows some worldly sympathy in 'Madam Wo' and some perception in 'Dream Camera'. And his delivery ain't the clichéd good rockin' tonight or the slap 'em down boogie of ZZ Top. He works a neat little pathos on 'Letter to Laredo', a real scenario on 'Dame Tu Mano' and a Springsteenish drama on 'Dream Camera'.

All this means Ely is no dumb rhinestone cowboy and you could do worse than check out *Hi-Res*.
George Kay

Luther Vandross
Busy Body
Epic

In the 70s the regeneration of the traditional soul idiom came with Al Green, a Georgia country boy. In the 80s Luther Vandross, an urban middle class New York resident, is writing new life into the old soul style. Like Green, he has a distinctive sound and is similarly good-humoured, eccentric and innovative.

Vandross mixes modern funk (his bassist/co-writer is Miles Davis sideman Marcus Miller) and a delightfully trivial modern vision with old soul themes.

I'll go 10 rounds with Sugar Ray
I'll eat my Weeties every day
For the sweetness of your love
On *Busy Body*, his third excellent album (both previous albums are available in this country), he uses synth bass with excellent results on 'I'll Let You Slide' and 'Sweetness of Your Love'.

As the greats of soul are never confined to a narrow groove, *Busy Body* varies from fast dance pace to slow ballads (rarely my cup of tea), yet all are clearly in his own unique manner. A remarkable achievement in these modern times.

Murray Cammick

Hyphen-Smythe
Bad Ass
TV Eye

Let me explain. Hyphen-Smythe has sung and played guitar for the Picnic Boys and Say Yes To Apes, those very ova of TV Eye Records. Hyphen-Smythe is not his real name.

This isn't really like you've heard him before. Most of the guitar is acoustic and friends play flute and saxophone. 'Green' and 'Freaks' have a pastoral, almost classical, air and 'Theme From Badass' is sort of cocktailish. Metallic guitar drive surfaces only on the dark 'Running Table', and then only quietly. I'll end the descriptions here because there's too much to describe. Suffice to say my favourite tracks are 'Freaks', 'Toddler Gets Caught in the Rain' and the dreamy 'The Moon Sleeps', which doesn't mean to say I necessarily understand what they're about.

If you want reference points,

say Syd Barrett — but only in that there's the same sense of *where did these ideas come from?* Hmm...

HS has, of course, flaws. But it's his technique that's flawed, not his imagination. I think he and the other Teev mutations will eventually make better records than this but for now this is just fine. And that's *Bard Arse*.
Russell Brown

Whitesnake
Come An' Get It (Liberty)
Slide It In (Liberty)

Come An' Get It is Whitesnake's classic 1981 release reissued and if you missed it the first time around you have been given a second chance. Probably their most consistent album, it contains songs like 'Hot Stuff' and 'Till the Day I Die', which showcase the band at their raunchy best.

Their new album *Slide It In* introduces a new rhythm section and guitarist — Cozy Powell for Ian Paice on drums, Colin Hodgkinson for Neil Murray on bass and Mel Galley for Bernie Marsden on guitar. The band losses little from the change in personnel but the material they are working with is wearing a little thin. There are more notable exceptions — 'Slow An' Easy' has Moody playing exquisite slide guitar and 'Gambler' and 'Standing in the The Sound'.

The Sound have been criticised for playing the role of imitators rather than innovators — their newest effort does little to restore faith. U2 and Bunnymen influences seem rife — I'll leave you to figure out the similarities between 'Winter' and U2's 'October'. If the imitations were well done they might even be acceptable but for the most part the material here sounds rather stale and dreary. To

be sure, the fast and alluring opening track, 'Golden Soldier', is a stunner, but the rest of the album can only limp along in half-hearted pursuit. A fresher and more original approach is sorely needed.
RR

Marillion, *Fugazi* (EMI)
Apparently me and only about 800 other people enjoyed Marillion's first album *Script For a Jester's Tear*. Roughly the same number are going to invest in this one, I'd say. Continuing very squarely in its predecessor's footsteps (English art-rock of a very old fashioned ilk), the cover, production and playing are great and most tracks are right up to scratch. But there is filler here that suggests a major injection of new ideas will be recruited to sustain this band to a worthwhile third album.
CC

Triumph, *Never Surrender* (Attic)
Modelled squarely on compatriot trio Rush, Triumph score with a higher quota of rock 'n' roll. This latest high-tech hard rock bombast continues with their favourite themes of the individual versus the state and rock 'n' roll salvation. Rubbing shoulders with the cream of the metal pack and particularly good for giving your stereo a strenuous workout. (If you dig this one, check out their meisterwork, *Allied Forces* — stadium rock with balls.)
CC

Strange Tenants
Take One Step (EMI)
Strange Tenants are a seven-piece Melbourne band who should be touring here later in the year. Their one claim to fame so far is support on a UB40 tour and they've certainly picked up influences from that direction. The vocals and horns are pure copy-book stuff, however, the jaunty title track here could well be a radio hit.
ME



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Funky Street

Various Artists Street Beat (K-Tel)

The bop that won't stop. A cool vinyl of hot tracks reflecting the state of the art in New York dance technology. From Silverman and Baker's Tommy Boy label we have Jonzun Crew's influential 'Pac Jam' and 'Space Cowboy' (with some lost in space yodelling, no less), G.L.O.B.E. and Whizz Kid (a fun rap over some nice understated electrobeats) and Planet Patrol who have more in common with the Temptations than Grandmaster Flash, which makes the synthesis of vocals and electrobeat more interesting. Imagine the soul power of Motown with the electronic funk of Afrika Bambaata

and you've got Planet Patrol's 'Play At Your Own Risk'.

D Train continue to produce high quality soul with 'You're the One For Me' — this is groove music at its best. Roger Troutman from Zapp attempts 'I Heard It Through the Grapevine' and fails. Kraftwerk have 'Tour de France' but in this collection they are called 10 Speed for a reason that's beyond me.

By far the best street dance collection released yet. KB
**S.O.S. Band
On the Rise (Epic)**

This set has the year's best black dance track — the slow and slinky 'Just Be Good to Me', which features a monster rhythm and wonderful vocals from Mary Davis. Urgent and soulful, this year's 'Sexual Healing'. Thankfully, the album has some fine moments to match that track. Tell Me If You Still Care' and 'Forever Love' have a similar feel, with great production from Jimmy Jam. The second side is more traditional in its hard funk approach, with 'I'm Not Running' and a version of Johnnie Taylor's 'Who's Making

Love'. Some tracks, like 'Steppin the Stones', have an R&B feel, sounding like early Rufus.

A solid black music album chock full of soul. KB
**Rockwell
Somebody's Watching Me (Motown)**

If this is the new Motown, I'll stick with the old one. The Motown sound today seems to be the sound of young black America counting its money and reeking of self-satisfaction and paranoia. In 'Somebody's Watching Me' Rockwell thinks that the I.R.S. are after him and he even covers Harrison's 'Taxman'. Nearly all the other songs are victim-orientated — the self observing the self. The rhythms are heavy and synth-laden and if it wasn't for Michael Jackson's backing vocals he would not have had a hit. KB
**Hot Chocolate
Love Shot (EMI)**

These boys are more of an English institution than just a band. They've been around longer and had more hits than any of the current great pretenders to the pop throne. Past tracks like 'Heaven's

in the Back Seat of My Cadillac', and 'You Sexy Thing' are just pure pop-funk pleasure. Their current work is more in the line of lovers' rock, with the fine, but underrated vocals of Errol Brown telling us sweetly that 'I'm Sorry' but 'Let's Try Again', because 'I Gave You My Heart (Didn't I)'. This is a sweet 'lovers' record; pop music with style and soul. KB
**Kool and the Gang
In the Heart (De-Lite)**

As street/electro funk gets harder and more politically aware (check out Keith Le Blanc's work on Malcolm X's 'No Sellout') mainstream black artists get softer, searching for that big crossover hit. It's sad in the case of Kool and the Gang, who began as a tough ghetto band and now sound like a black Crosby, Stills and Nash. The current hit single, 'Joanna', is indicative of the overall sound — nice, sweet and bland. The Great White Wash, lost and devoid of funk. KB

best tracks are a cover of Otis Redding's 'Don't Mess With Cupid' and a campy 'Jet Boy'. If you're interested send \$10 USA to ROIR Inc, 611 Broadway, Suite 214, NY 10012, USA.
Kerry Buchanan

**Various Artists
Accident Compilation
(Failsafe, Box 3003, Christchurch, 58)**

Now if you haven't got this tape the only person you are fooling is yourself. A huge slice of the once very healthy Christchurch music scene, taken over the last four years.

Most of the contributions come from either demos or live recordings so the sound quality varies somewhat but the spirit is most definitely there. And 27 bands!

Of these, YFC, the Newtons, En Can MA and the Pin Group have sounded better, but the Triffids, Ballon D'essai and the Haemogoblins have sounded worse so it would be a lot easier if you were the judge.

There are some real bobby dazblers all the same, Channel Four's 'You Were the One' sounds like something the Alarm might have pinched and surely Edwin

Collins wouldn't be too proud to borrow the World's marvellous 'Mystery' for the next Orange Juice album.

Androids, Playthings, Gordons, Not Really Anything and more ... they're all here so just send your eight bucks (el cheapo) to wee Rob Failsafe, PO Box 3003, Christchurch.

Lastly, as a wicked ploy to push sales beyond the double platinum mark, various groups involving most of the members of the Dance Exponents have been included on the tape but I'm not allowed to tell you which ones they are. A clue — look very carefully at the free limited edition poster that comes with this tape.

Alister Cain

**Evasive Action
Looking For A Battlefield
(Failsafe, 57)**

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CONTINUED ON PAGE 26



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On Tape

The Boogie Boys Break Dancer (EMI)

A five-track tape of ultimate black urban contemporary music, featuring a murderous beat box rhythm with neat off-beat sound effects. The thing just throbs. The Boogie Boys have sounds to rock the house on their two raps 'Zodiac' and 'Shake and Break'. 'We didn't come to do karate/Or drink Bacardi/Just to help you party.' Boogietronics to beat the street.

K9 Corps, Dog Talk (EMI)

This is really a 12" single put on tape, with the same two songs on both sides. Not quite value for money but at least the songs are good. Rap versions of George Clinton's vision of chaos from his wonderful *Computer Games* album. It's witty and to the beat and features such stars as Pluto, Snoopy, Scooby Doo and Rin Tin Tin. Throwin' down and doggin' the house. Good, funky fun, but I prefer Clinton's 'Atomic Dog' — a better breed by far.

New York Dolls
Lipstick Killers: The Mercer St Sessions (ROIR)

In the early 70s this was what we called punk rock. A hybrid form of urban blues, white boys learning from black street culture (even if that just meant wearing Tina Turner's cast-offs). The Dolls had a grasp of the trash aesthetic — what it means to be young and cheap. This tape shows its genesis. It's no way as good as the first Dolls' album, with production being nonexistent, with a sound lost on Mandrax as opposed to the amphetamine rush of the vinyl. Interesting, but a bit rough and loose for listening pleasure. The

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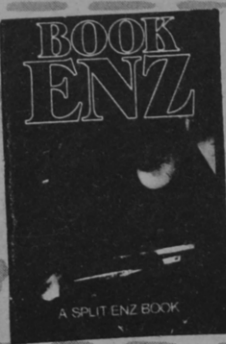


Book Enz
(A Split Enz Book, \$14.95)

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

Rip It Up / April 1984 31



At last, the official Split Enz photobook — 120 colour photographs by Nigel Griggs (the Enz bassist) and Kylie Foster, plus quotes from band members — "The Family Album" with behind-the-scenes snapshots and portraits. Large format (29 x 20cm), \$14.95 post free. Packed ready to post to you by return mail.

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UK & USA

Wham! will be back in action with a new single soon after finally shedding their turkey contract with Innervision and signing direct to CBS... Stevie Wonder's Marvin Gaye tribute 'Lighting Up the Candles', which was performed at Gaye's funeral, will be a late addition to Wonder's new album, which will presumably delay it even further... Phil Lynott has a new group, **Grand Slam**, which he promises is quite different from Thin Lizzy. Only other Lizzy sur-

vivor is drummer Brian Downey... former Fun Boys Lynval Golding and Neville Staples' new project is **Sunday Best**. Their first release is a collaboration with Pauline Black (ex Selecter) entitled 'Pirates on the Airwaves'... David Bowie's latest film role is in a movie based on the Thomas Berger novel *The Feud*. The film will be directed by Robert Altman and shot in the north of England... Sting has teamed up again with *Quadrophenia* director Francis Roddam. In the new pic he plays Dr Frankenstein... Al Jarreau will star and sing in a new biopic on Nat King Cole... Disney studios have announced a plan to remake *The Wizard of Oz*... lead guitarist Kelly Johnson has left *Girlschool* because of musical differences. She will take a long rest and then move to America to form a band. Meanwhile, the others are looking for a replacement... Southern Death Cult singer Ian has formed a new group called *The Cult*. He is joined by drummer Nigel (ex Sex Gang

Children), bassist Jamie (ex Ritual) and guitarist Billy (ex Theatre of Hate)... the *Melody Makers* are a vocal group which includes the children of Bob and Rita Marley. Their debut single is 'I Met Her On a Rainy Day'... Jonathan Richman has just signed a four year, world-wide contract with Rough Trade records... former Jam bassist **Bruce Foxton** is playing his first live gigs and has a new single 'It Makes Me Wonder'... Nick Cave and the *Cavemen* have shown the good taste to cover Screamin' Jay Hawkins' great 'I Put A Spell On You' in their London live gigs.

Albums: *REM Reckoning*, Bob Marley *Legend* (best of), Human League *Hysteria*, Elvis Costello *10 Bloody Marys* and *10 Hows Your Fathers* (odds and sods collection), Prince Charles and the City Beat Band *Combat Zone*, Annabel Lamb *The Flame*, Yellowman *King Yellowman*, *Slave Best Of*, Fela Kuti *Live* (in Europe), Spear of Destiny *One Eyed Jacks*, Severed Heads *Since the Accident*.

National Anthem, alias Tony Johns and Craig Smith. Their debut single 'Chapter One' is due out early May... the new **DD Smash** album has been at last completed and will be out late June... and Coconut Rough have gone back into the studio to record two or three more tracks for their debut album. Among the songs completed so far is a cover of Phil Judd's 'Magic Hour'.

Debbie Harwood (vocals), Justin Harwood (bass) and Tim Robinson (drums) are the newcomers in the latest **Big Sideways** lineup. The lineup's debut will probably be a *RWP* special in June or July. And will they sign to Mushroom?... **K4** have been into Progressive to record two tracks for release on a punk compilation from New York's **ROIR** cassette label. They plan an EP next... all three members of **Eight Living Legs** will soon be in England as drummer Hugh packs his bags. He will meet up with Bryan and Robert and a reformation is quite likely.

Billy TK and the **Eccentric Men** debuted here recently and will be touring. They have a single, 'Prisoner', ready for release and are recording further at Mascot. Lineup is Billy (lead guitar), Piahana Tahapehi (guitar), Steve Premiha (bass), Ara Mete (drums)... winner of the Venue's first Liberty Stage heat was the Skint, with ECF and the Joes filling the next two places.

Southern Music Publishing has set up a small four-track studio for the production of demos and plans to offer free studio time to songwriters who can operate a TEAC 3340s and a mixer, or supply somebody who can engineer for them. All equipment will be supplied at minimum cost, including tapes, drums, Fender piano, synth and amps. Company boss Johnny Fox is looking for good original songs in all styles and ubiquitous

LA producer Kim Fowley is reportedly keen to hear results from the Kiwi connection. Fox says he can produce finished masters and arrange for record pressing if required. Send tapes and information to PO Box 656, Auckland. Russell Brown.

Wellington

Capital events: **Tin Syndrome** are performing again with new lineup. They've prepared a demo tape and will be playing Auckland region soon... Vocalist Jim Scott and the rest of **Circus Block 4** have parted company... **Mangawekas** have restructured as a four piece... **Taita Tavern** has opened to bands, a sorely needed venue in the Hutt area now that Quinn's Post has gone to ground.

June 1 is HM night at Oliver's Cabaret. The metal mania will be captured for *Radio With Pictures*. Bring your own cardboard guitar... **Cosmic Rock's** second Cosmic cabaret will be held at Oliver's, June 23. Mainly theatre this time but a "name" band will close with a 90-minute set... ex **Beat Rhythm** Fashion members are currently rehearsing... A reformation?

Naked Spots Dance New EP (previously on Flying Nun) is now available on Jayrem... **Body Electric** album and single 'Zanzibar' to be released shortly in Oz... **Sam Hunt's** Australian tour has proceeded well with many TV and radio appearances. Tim Finn organised the Melbourne gigs.

Advance warning: in July a national University Battle of the Bands will be held at Victoria. For these be reading same time, same channel, next month. David Taylor

Dunedin

The Wake have split because of internal troubles. Bassist David Ehrhardt is looking for a new band

as is keyboards player Rumi Amarasingham... **Armchair Thrillers** have also split. Vocalist Damian Woodhouse is in the process of reforming the old Chant prompted by recording interests from Flying Nun.

Sneaky Feelings' album, *Send Me*, will not be released until June, almost a year since it was recorded. Fraser Batts, although he hasn't got a band at the moment, has written over 30 new songs recently.

Love In A Gas Oven have a new bassist, Andy Scott, and a new drummer, Nathan... **Look Blue Go Purple**, who've had trouble getting a gig at the Cook, now boast of having a repertoire of over 15 original songs.

Sub Title reached the final of the IZONA Battle of the Bands in Christchurch. The Idles' EP, *Agroculture*, is selling well. George Kay

Christchurch

The Gladstone has had a "clean up" and certain punk bands have had gigs cancelled as part of booker Mark Cassin's "acceptability" campaign. Because of previous problems he is also trying to find a non-pub venue for ECF to play in late May. The Gladstone is now the only city pub having regular band changes. Cassin is looking for bands to play early weeks there. The Star and Garter now has a resident band, **Argus Rock**, after a buildup in violence culminating in a massive brawl at a **Flesh D-Vice** gig which led to a ban on the band by staff.

Cassin's Ezzy Promotions have a number of projects on the go, including "Super Rock" gigs in association with *Shazam* at the Town Hall. The first, on May 17, features **Nethworld Dancing Toys**, **Mockers**, **Wastrels** and **Body Electric** and the next, on August 27, will feature six **SI Band War** finalists, from ChCh, Timaru and **CONTINUED ON PAGE 26**

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Auckland

After an extended constipatory period, **Flying Nun** is back in a better financial state and the various releases that have been stacking up will be released over the next few months. First up will be the **Great Unwashed**, **Marching Orders**, the **Chills** and **Children's Hour** records. Expect, also, repressings of some currently unavailable back numbers.

Katango have recorded four tracks at Harlequin to choose from for a single on the new Zulu label. Likely candidates are 'Something Simple' and 'Pick It Up'... new **Marginal Era 12"** single is 'You Fascinate', on *Reaction*. Meanwhile, former *Enz* stickman **Paul Crowther** has been filling in live for *Mr Agar's* ensemble but they're in search of a permanent drummer... **Mushroom's** newest signing is

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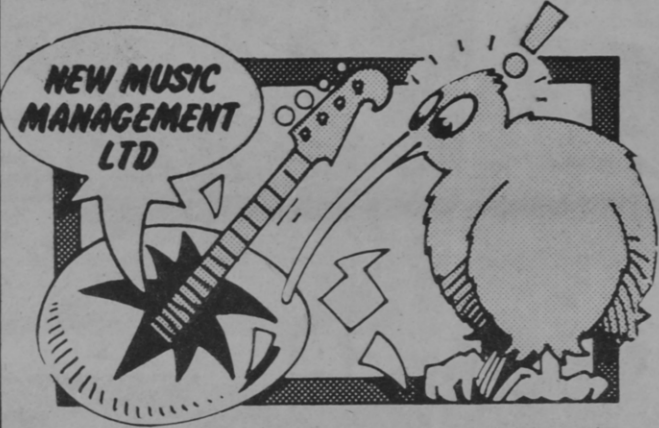
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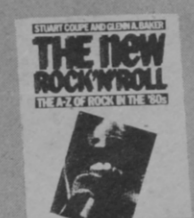
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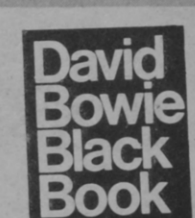


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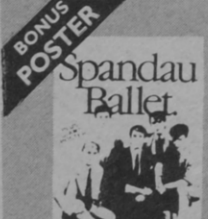
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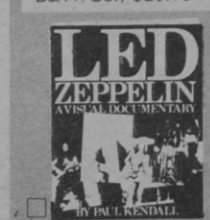
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CORUBA CALENDAR

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

Look Out For ...

Elvis Costello and the Attractions are the prime tourists this month, with gigs in Auckland, Christchurch and Wellington, May 12, 13 and 14 ... Joe Cocker makes one of his periodic visits this month but this time his only concert will be at Auckland's Logan Campbell Centre on May 29 ... and in early June Midnight Oil do Dunedin, Christchurch, Wellington, Palmerston North and Auckland. This time they play no licensed venues - good news for under-20s.

On the local front, Shazam has again gathered together four top local

bands for a Christchurch Town Hall concert. Netherworld Dancing Toys, the Mockers, the Wastrels and the Body Electric will line up on May 17 ... Sam Ford promises a real country roadshow when his reformed Verandah Band hits the road for a brief tour this month, kicking off at the Gluepot ... the Mockers have a national tour to promote their new album *Swear It's True* and will be popping up at record stores en route ... acute influenza has put paid to the Body Electric's plans for an extensive southern tour and

CONTINUED BELOW LEFT

MAY 10

Sam Ford Verandah Band
Gluepot
Mockers Upper Hutt Civic Hall
Legionnaires Forge Cabaret
Eccentric Men Windsor
Karate Nuns Hawera
Sid Vicious is born John Beverly, 1957.

10,11,12

Mangawekas Cricketers
Idles Gladstone

11

Mockers Terminus
Legionnaires Mainstreet
Red Beryl Gluepot
Eccentric Men Mt Maunganui
Karate Nuns New Plymouth
Bob Marley finally succumbs to cancer, 1981.

12

Elvis Costello Auckland
Mockers Terminus
Legionnaires Waiuku
Narcs Whangarei
Eccentric Men Mt Maunganui
Montage Mardi Gras Gluepot
The Sex Pistols and Virgin Records complete a mutually beneficial business deal, 1977.

13

Elvis Costello Wellington
Narcs Foundry
Ritchie Pickett Cricketers
Peter Gabriel and Stevie Wonder are both 34 today.

14

Elvis Costello Christchurch
Karate Nuns Palmerston North
Prince Charles' *Combat Zone* LP and Narcs' *Heart & Soul* 45 out.
Jack Bruce is born, 1943.

15

Mockers Motueka
Brian Peter St George
John Le Baptiste de la Salle Eno is 36.

16

Herbs Terminus
Mockers Blenheim
Concorde Big Band
Gluepot

17

Shazam Concert
Christchurch Town Hall
Herbs Terminus
Pleasure Boys Windsor
Back Door Blues Band
Greymouth
Ian Curtis hangs himself and a martyr is born, 1980.

17,18,19

Jive Bombers Gluepot
Idles Sandridge
Tin Syndrome Cricketers

18

Verlaines Windsor
Sam Ford Tokoroa
Martial Law White Hart
Eccentric Men Cabana & Shadze
Legionnaires Mon Desir
BD Blues Band Blackball
Body Electric Gladstone
Narcs Mainstreet
Toyah is 26.

19

Verlaines Windsor
Sam Ford Tauranga
Mockers Oriental
Martial Law White Hart
Eccentric Men Cabana & Shadze
Legionnaires Mon Desir
Body Electric Gladstone
BD Blues Band Westport
Wuntoofreefore ... Happy 33rd birthday to Joey Ramone (33?).

20

Sam Ford Huntly
Mockers Dunedin Concert Chambers
Joe Cocker hits 40.

21

Mockers Gladstone
Body Electric Cricketers
Karate Nuns Palmerston North
My Husband & I Streets Ahead
Echo & the Bunnymen's *'Ocean Rain'* and Scott Walker's *'Climate of Hunter'* out.

22

Body Electric Masterton
Wastrels Blenheim
My Hisband & I Streets Ahead
Tokyo Terminus
Bob Dylan celebrates his Bar Mitzvah, 1954.

23

Mockers Wanganui
Marching Orders Napier
Body Electric Palmerston North
Skin Dynamix Streets Ahead
BD Blues Band Murchison
Wastrels Hokitika
Tokyo Terminus
John Coltrane's last show, 1967.

24

Marching Orders Napier
BD Blues Band Motueka
Mockers Hawera
Body Electric Wanganui
Patti Labelle is 36.

24,25,26

Marginal Era, Car Crash
Set Gluepot
Moving Targets Windsor
Eccentric Men Kawerau
Idles Terminus

25

Mockers New Plymouth
BD Blues Band Motueka
Wastrels Gladstone
Body Electric New Plymouth
Marching Orders Gisborne
Start! Paul Weller is born, 1958.

26

Marching Orders Gisborne
Wastrels Gladstone
BD Blues Band Nelson
Mockers New Plymouth
Body Electric New Plymouth

27

Big Sideways Foundry
BD Blues Band Mapua Hall
Siouxsie Sioux (1957) and Cilla Black (1943) share a birthday.

28

Body Electric Mon Desir
Skin Dynamix Streets Ahead
Human League's new LP *'Hysteria'* out.

29

Joe Cocker Auckland
BD Blues Band Blenheim
Body Electric White Horse
Narcs Dunedin
Mantra Gluepot
Skin Dynamix Streets Ahead

30

Marching Orders Wanganui
Skin Dynamix Streets Ahead
Narcs Invercargill
BD Blues Band Kaikoura
Mantra Gluepot
Body Electric Gluepot
Topper Headon is 29.

31

Midnight Oil Dunedin
Town Hall
Body Electric Zanzibar
Narcs Timaru
Marching Orders Wanganui

31,1,2

Wastrels Cook

JUNE 1

Midnight Oil Christchurch
Town Hall
Battle of the Bands
Mainstreet
Marching Orders New Plymouth
Body Electric Windsor
Red Beryl Gluepot
BD Blues Band Gladstone
Eccentric Men Rotorua
Narcs Aranui ChCh
Bennett, Bissett & Sol
Streets Ahead

2

Battle of the Bands
Mainstreet
Marching Orders New Plymouth
Narcs Aranui
Eccentric Men Rotorua
Sam Ford Masterton
BD Blues Band Gladstone
Red Beryl Gluepot
Body Electric Windsor
Bennett, Bissett & Sol
Streets Ahead
Tony Hadley is 25.

3

Midnight Oil Wellington
Narcs Olivers Cabaret
Bennett, Bissett & Sol
Waiheke Is
Suzi Quatro is 34 today.

4

Midnight Oil Palmerston North Stadium
Marching Orders Palmerston North
Prince's *'Purple Rain'* and Joe Jackson's *'Body & Soul'* out.

5

Midnight Oil LCC, Auckland

6

Bennett, Bissett & Sol
Morrinsville
Howard Devoto leaves Magazine, ending the group, 1981.

7

Bennett, Bissett & Sol
Te Aroha
Tom Jones is 44.

8

Battle of the Bands
Mainstreet
Bennett, Bissett & Sol
Waikato Uni
Brian Jones announces he is to leave the Stones, 1969. Batts and Elsey devastated.

9

Battle of the Bands
Mainstreet
Bennett, Bissett & Sol
Matamata
Big day for Heavy Metal: Les Paul born 1923.

10

7,8,9

Marching Orders Cricketers

CONTINUED FROM ABOVE
they will now appear only in Christchurch.

Ralph Bennett, Bruce Bissett and Taranaki Sol begin an assault on the North Island in June. They promise "roadsongs, poetry and blues" ... with the Battle of the Bands contests back on a regional basis, the annual Auckland competition begins at Mainstreet June 1, 2 and 8, 9 ... also look out for "Band Wars" in Timaru and Dunedin ... Marching Orders tour to support

their debut single 'The Dancer', out now on Flying Nun ... Billy TK's new band, Eccentric Men also hit the road.

Odds And Sods: The Auckland University Theatre Workshop presents the notable *Persecution and Assassination of Jean Paul Marat As Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis De Sade*, from June 21 to July 1 in the Maidment Little Theatre ... and Ray Castle will give a lecture on 'Currents and Trends in Avant-Garde



Arts (including music) in Europe and America' at the University Conference Centre, 22 Symonds St. Admission is free.

The Body Electric's South Island tour has been almost totally cancelled following keyboard/guitar player Alan Jimson's confinement to bed with acute influenza. The only southern dates played will be two near the end of the tour, the Christchurch Town Hall Shazam concert on May 17 and the Gladstone 18-19 ... the Auckland

Battle of the Bands heat will take place at Mainstreet, June 1-2 and 8-9.

The Bellboys were clear winners in the second heat of the Venue's Liberty Stage contest. They join the Skint in the final on June 30. Heat 3 will feature The Wet Backs, My Husband and I, Bourgeois Zee, Standing Joke, Raunchous Laughter and the Gramme.

Well ... if we hinted that you might be seeing some Charming Men here in July, what would you think?

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

Live

Party Boys Mainstreet, April 29

Sort of an 'All-Stars Sing the Classics', I think 'sing' was a more appropriate term than 'play', given the less than stellar instrumental work at times. Not that anyone was slouching mind — Dobbyn's keyboard work was always there when needed; Chunn and Warren nailed things down with precise assurance — just that some songs could have used a little more lift and a little less hammer. No, the real assets of this band lay in its vocal potential.

The initial question facing any 'covers' band is whether to rework the material to their own style or to simply face up to the originals. The Party Boys chose the latter approach and, thanks to their vocal strength and an astutely

chosen repertoire, generally made a respectable fist of things.

There were some notable solos. Brazier, still one of the country's best rock voices, had no trouble coping with a Springsteen (Hungry Heart) or a Graham Parker (Hold Back The Night' — a great set opener). McCartney has just the ready, urgent tone to handle the Beach Boys 'Darlin'' although his Motown and R&B attempts were not particularly successful. Drummer Peter Warren led a rousing version of the Small Faces' 'Little Tin Soldier'. Even local mate Larry Morris came onstage for his recently recorded Animals' update. Only Dave Dobbyn seemed underutilized vocally.

But the real surprise (for me anyway) was the remarkable command of Jenny Morris. She took on songs ranging from Aretha Franklin to the Supremes and the Pretenders, sounding convincing every time. She was able to capture a dance-oriented audience with a beautifully

rendered 'Goin' Out Of My Head'. She also sang great backup. Australia is lucky to have her.

Then there were the duets: Brazier and McCartney saluting Iggy Pop, Brazier and Morris rejoicing Sly and the Family Stone...

The main criticism of The Party Boys show is that the well-rehearsed highlights contrasted markedly with the thrown-together bluster of a handful of three-chord-thrash' standbys. Still, I'm very grateful that the band eventuated at all. Maybe it could even be made an annual outing. (After all, there's heaps more great old songs that could stand a dust-down and dress-up.)

Izona Band War Gladstone, April 2-14

Let's get this straight from the start. This year's Band War was exceptional only in its mediocrity. In fact none of the bands reached the dizzy heights attained by last year's finalists. Still, it was well organised and, apart from a rather unfortunate decision regarding Southern Front, incident free.

Of the semi-finalists who dipped out, perhaps the Kefflins and Horizon were the most unlucky.

The Kefflins were loud and disorganised yet they had real presence, a rare commodity, and lead singer Sparks at least put some oomph into his vocals. More time spent with the songbook in the practice room could be the making of them.

What Horizon played wasn't exactly reggae, nor was it jazz, but it was very easy to listen to and they've improved greatly since last year's appearance.

If you are going to stick to a tried and true rock 'n' roll format then you require something different to separate you from the competition. Audio Sane had nothing of the sort and they re-

mained faceless, both in content and appearance.

The Milky Bar Blues Band played far too many obvious covers.

The grand finale wasn't exactly eagerly awaited but I've had worse nights.

Sub Title were a rare commodity — a threepiece, non-Dunedin band from Dunedin. They typified the stodgy, stuffy type of music that some of us unfortunately tolerate. Trite, brainless lyrics offset by a bland, uninspiring back-drop of sound.

Under the Rug (aka Frenchette) were rather like the Neighbours without Rick Bryant or Sam Ford and with a pale imitation of Trudi Green singing. A small-time MOR band trying to be something else. File under "resident band."

On the other hand, all-women band Wayward Witches deserved every accolade they received. Now here was a band starting at the grass roots level trying to be just a little bit different. More strength in the drumming department would do wonders for those catchy little pop songs that actually mean something.

In all of these events, someone gets a little further than perhaps they should. Monitor were a case in point. If you crossed Siouxsie and the Banshees with Pat Benatar you would probably end up with something looking and sounding like this band. Singer Suzie worked very hard and was probably the classiest frontperson on display but their set reeked of sameness.

At first glance it appeared that eventual winners Maiden China had sat down and contrived a plot to win the contest. But they were the most refreshing band and they were also quite funny (ha ha). Anybody who plays 'Light My Fire' in the shambolic way they did deserves some recognition. But they definitely need a guitarist to

fill out their sound. The bass/drums/keyboards/brass approach sounded a little thin in places, as did Raoul Bridges' vocals and trumpet playing. If they work at it, Maiden China could be better than average. Madness! Never!

And when it was all over I sat back with a chilled Steinlager and dreamt of the Bats, the White Boys, YFC, the Triffids, the Venetians, the Expendables, the ...

Alister Cain

TAPES FROM PAGE 22

made the Discharge clones look silly. Showcasing this now defunct Chch punk band's talent, from the energetic catchiness of 'Nation Divided' to the slow emotional intensity of 'Agony', this is a winner. Due for release mid May, snap it up quick. Who said "We want Southern Front"?

Neil Cartwright

All Failsafe tapes are available from PO Box 3003, Christchurch. Wreck Small Speakers on Expensive Stereos

Over My Skull

Two of Dunedin's best kept secrets are Richard Ram (bass) and Michael Morley (guitar, organ, vocals), collectively WSSOES. Originally from Napier, they've been spreading their particular gospel in Dunedin long enough to make this their third tape (or fourth if you count Morley's Red Orchestra effort). 'Over My Skull' is a mighty obsession. It's repetitive, nagging, relentless bassline provides a platform for a layer of instrumental and distorted vocal tension. It is ugly, disturbing and purposeful in its pursuit of expression. By comparison, 'Rebel One and Two' is almost playful. WSS are scraping at your nerve ends and for that privilege write to 134 St David's St, Dunedin.

GK Pictish Blood

(Rites, PO Box 25004, St Heliers, Auckland, \$3)

Pictish Blood are (or were, they broke up late last year) angry. They're worried about authoritarianism, violence, repression of freedoms, organised religion, animal welfare, nationalism ... and they've thought it out — there's a lot of eye-straining reading with this tape. It also comes with a lyric sheet (you'll need it). The music is pretty good fast

punk, with the guitar way up front and the singer occasionally sacrificing phrasing and rhythm for the sake of getting the words out. I think they come from Brisbane, which probably explains their stance — resistance music from the right-wing capital of the South Pacific.

Off the record

Homegrown: A Discography of NZ Music
Compiled by Don Macnaughtan (Wellington Public Library, PO Box 1992, Wgtn, \$1)

There's been a real need for a comprehensive discography of New Zealand releases for some time and Mr Macnaughtan is to be commended for taking on the task. His listing is extensive but naturally covers only those recordings the library actually owns so there are some glaring omissions. No 7" singles are stocked but a handful of 7" EPs creep into the catalogue. It's very pleasing to see cassette releases listed alongside records, too. An attempt to date the releases would have given the booklet a far more enduring value, however. And don't forget that all these releases (not just rock but jazz, folk, blues, country and comedy) are actually available to be borrowed from the library. At its minimal cost this listing is worth obtaining.

RUMOURS FROM PAGE 24

Dunedin ... the Band Wars in the southern cities are also organised by Ezzy. The Timaru event will take place at the Old Mill, May 28-30 ... and any North Island bands interested in touring south in winter should ring Cassin on 483-119.

Hardworking Back Door Blues Band will do their Nelson/West Coast tour with new bassist Chris Claridge of ChCh. Former bassman Tim Rowberry is now mixing ... Dick Driver is back on the boards with the Edge, who will continue to play regularly at the Sandridge. The lineup is completed by Kevin Emmet (ex Pop Mx, drums), Charles Rich (bass) and Angus Williams (guitar).

GG

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- 54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS
- 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2, Neighbours, Richard Burgess.
- 57 Clean, Pretenders, South Island Bands, Joan Armatrading, Mental As Anything, Chas Jankel.
- 58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews.
- 59 Human League, Men At Work, Chills, Tim Finn, Motels, Elvis Costello live, Furtive EP.
- 60 Split Enz in Canada, John Hiatt, Narcs, Dance Exponents, Lindsay Anderson.
- 61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & Dickheads, Hip Singles, Dropbears
- 62 Split Enz on Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.

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

EXTRA 2 DEC 1980

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

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