

'LIVE FROM PAGE 28
Electric. Everyone searched for some redeeming features in their act but they remained at odds with each other, both visually and musically. Admittedly the great throng of youth wasn't their ideal audience but they could have at least tried to communicate. Once again there was a distinct lack of personality, warmth and vision. The Body Electric are in grave danger of becoming the Narcs of synth-pop.

Fresh from supporting Mr Costello, the Wastrels showed that they are at last beginning to fulfill their promise. Brinson, Hlavac and Cooke have developed into a proficient combination specialising in sweaty, original R&B. This tends to put the onus back on singer Anton Jenner, who unfortunately had voice problems. So, after 'Angels in Silence', they left prematurely, leaving the classic 'All Out to Sea' unplayed and most of the audience disappointed. This could become a problem - let's hope otherwise.

For sheer mania no one else came within a bull's roar of the Mockers. Several young Mockettes were even seen to be sporting black nail polish a la Fagan. But it was the polite, subtle way they performed their songs, those great songs, that impressed me. The massive sea of hands that greeted 'Alvison Park' injected an emotion into the auditorium that even the cynics among us felt. The Mockers are currently the cat's pyjamas and how!

The Netherworld Dancing Toys were always going to have their work cut out but they handled the

situation like professionals. Proving that momentum is often the greatest force in a live performance, the 'soul searchers' tore through their set as though their lives depended on it.

Perhaps a little more imagination and invention from the horn section wouldn't have gone astray but that didn't bother the fans as a horde of them clambered on stage to help out on 'Gimme Some Lovin'.

Afterwards, the stars, the TV people and various hangers-on popped over to the Vacation for a couple of quiet ones. But somehow it wasn't the same without those enthusiastic kids.

Alister Cain

Off the Deep End Festival
Thistle Hall, Wellington, April.

Last week off the deep end ... time for hedonistic splurge ... smuggled alcohol ... joint upstairs ... friendly voices in a phased out circle. Centre of attentions easily changed. Magic moments in the attic ... before the crunching of head on beam spoils enjoyment for the time.

Before being plagued with tears in regards to oncoming madness ... listened to various bands, contra bands ... duos, trios, quartets, cinq minutes and all sorts of Primitive Art groups.

Lots of people to be polite about their talents ... lots of people to be rude about the same ... good chance the crowd might consider the musician a moron.

Sweat ran up and down the strings ... spittle down the reeds ... and for the stomach's dis-

content, good tasting Eno" ... expensive sounds to video surrounds.

Music made clearer when the better craftsmen ... better artists ... better motivated played. Names became faces ... became forgotten. Musicians to be playing were those with their heads down ... muttering grievances ... instructions ... information ... for some even what chords to play.

Late night energy thrivers thrived ... inner city dwellers ... clattering out rhythmic cacophonies of all kinds. Some nights in order, some in disarray ... some nights deserted in the organisers' haste to close before the break of day.

Metaphors a touch premature, but who gives a f... it seemed late.

Private jams stirred in home surrounds ... risking gauntlets of hostile flatmates ... bad reception for abandoned music ... and most houses are the same, there's always someone sleeping nearby ... someone whose mission is not to live and let die. But to constantly ask why ... the butter inner, the bring the shit outer.

And I can honestly say I've never played worse guitar as under the yellow light ... people being what they are, I'm sure someone feels more confidence in their guitar playing now ... by seeing how bad some people can actually play.

From off the deep end ... something gained ...

Lots of musicians can play

Some have a direction to what they say.

Peter Tait

'THOMPSON TWINS'
FROM PAGE 11

are the days when you could put out 1000 copies for 300 quid, like we did with our first record. You have to get a major record deal to make things happen. It's extremely difficult, but then I imagine it would be just as difficult to operate an international band from New Zealand because it's just too far away."

Distance prohibited the Thompson Twins touring in this part of the world, having an entourage of 28 people, along with a very sophisticated sound and lighting rig. For the time being, we must content ourselves with the videos. Alannah Currie, meanwhile, is having the time of her life, can't think of anywhere else she'd rather be, and is looking forward to a holiday soon before the group heads for Ireland, another retreat in the country, and another furious bout of songwriting. Her philosophy is *je ne regrette rien*.

"I've learned loads and loads, because we chose, when we started, not to let a record company and other people take control of things. We've made a lot of our mistakes in

public, and that's the only way you can learn, I think."

Duncan Campbell

'NETHERWORLD DANCING TOYS'
FROM PAGE 12

But I'm not sure if music is the most important thing in my life. Sometimes when I have a break away from the band for a month or so I really enjoy it. Because when you're playing you only really mix with other bands and music is all you talk about, whether it be regarding radio, TV or whatever. Then I have a break and my other friends might be interested in rugby or something and I realise that perhaps music isn't that important or vital to me."

From something that started out on the same level as other Dunedin bands, Netherworld Dancing Toys has grown to be more of an industry thing. For example, I find the Chills and Sneaky Feelings just as enjoyable to watch as the NDTs but they don't have the big light shows, etc. Is that necessary?

"A lot of their charm lies in the approach. We've gone more for the accepted way of what a band should be like. We've conformed but because of our background we haven't gone to the other extreme," Nick puts in.

"That's probably the thing I find most satisfying," Malcolm continues. "We're treading that thin line between selling out and going over the top yet keeping our credibility at the same time. I also enjoy the idea of seven of us who are pretty unpretentious taking what skills and knowledge we have and taking them out into big time NZ and further if we could."

"I want to go overseas and I'd like to go overseas with the band. As long as the band is heading upwards then I'll stay with it. There are a lot of other things I'm doing which are competing with the band. But as long as we are improving, making progress, I think we have potential to do well and I want to find out where it is."

Alister Cain



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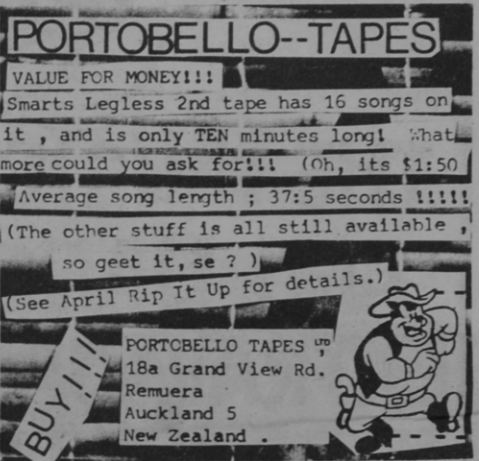
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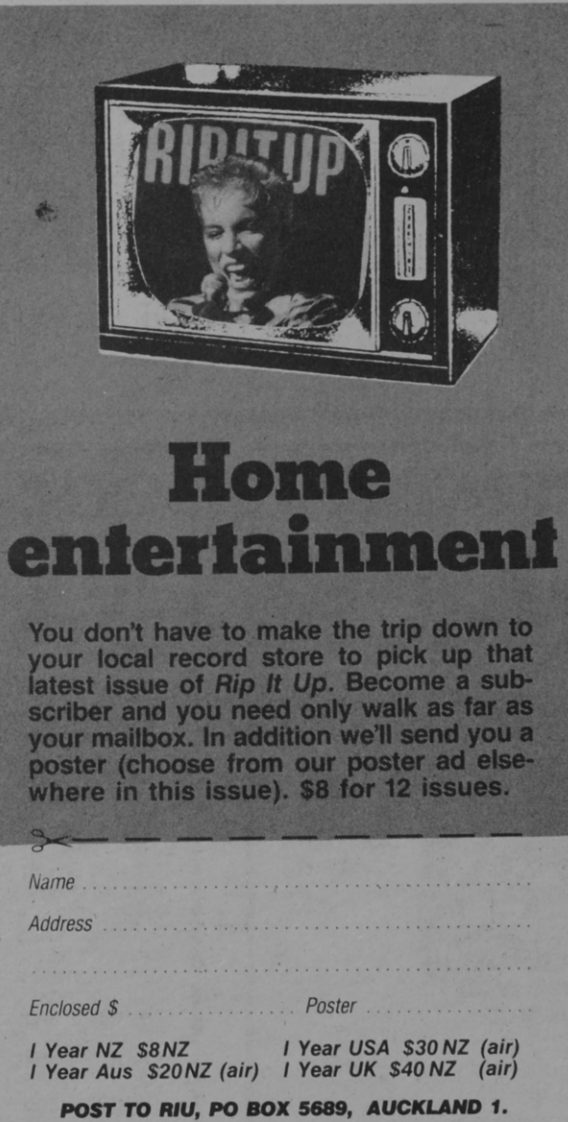
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- 54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS.
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- 57 Clean, Pretenders, South Island Bands, Joan Armatrading, Mental As Anything, Chas Jankel.
- 58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews.
- 59 Human League, Men At Work, Chills, Tim Finn, Motels, Elvis Costello live, Furtive EP.
- 60 Split Enz in Canada, John Hiatt, Narcs, Dance Exponents, Lindsay Anderson.
- 61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & Dickheads, Hip Singles, Dropbeats.
- 62 Split Enz on Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.
- 63 Simple Minds Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.
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- 66 Psychedelic Furs, Dexy's Midnight Runners (Kevin Rowland), Midnight Oil, Neil Finn and Jed Fetalmania interviews.
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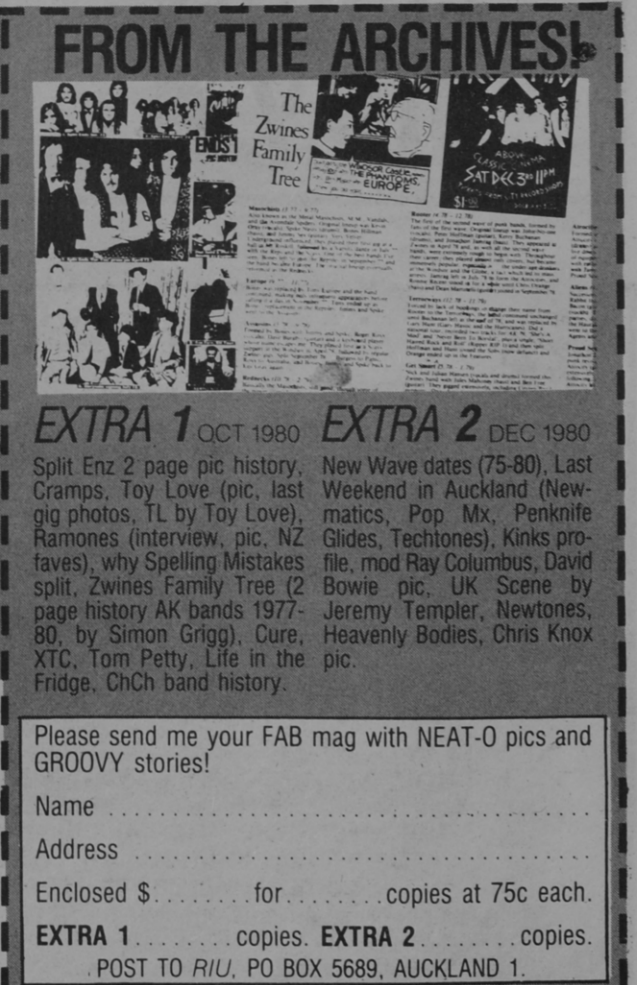
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