

# RIP IT UP

NO. 83 JUNE 1984

ELVIS COSTELLO THOMPSON TWINS NETHERWORLD DANCING TOYS  
FRANKIE AND PAUL MORLEY

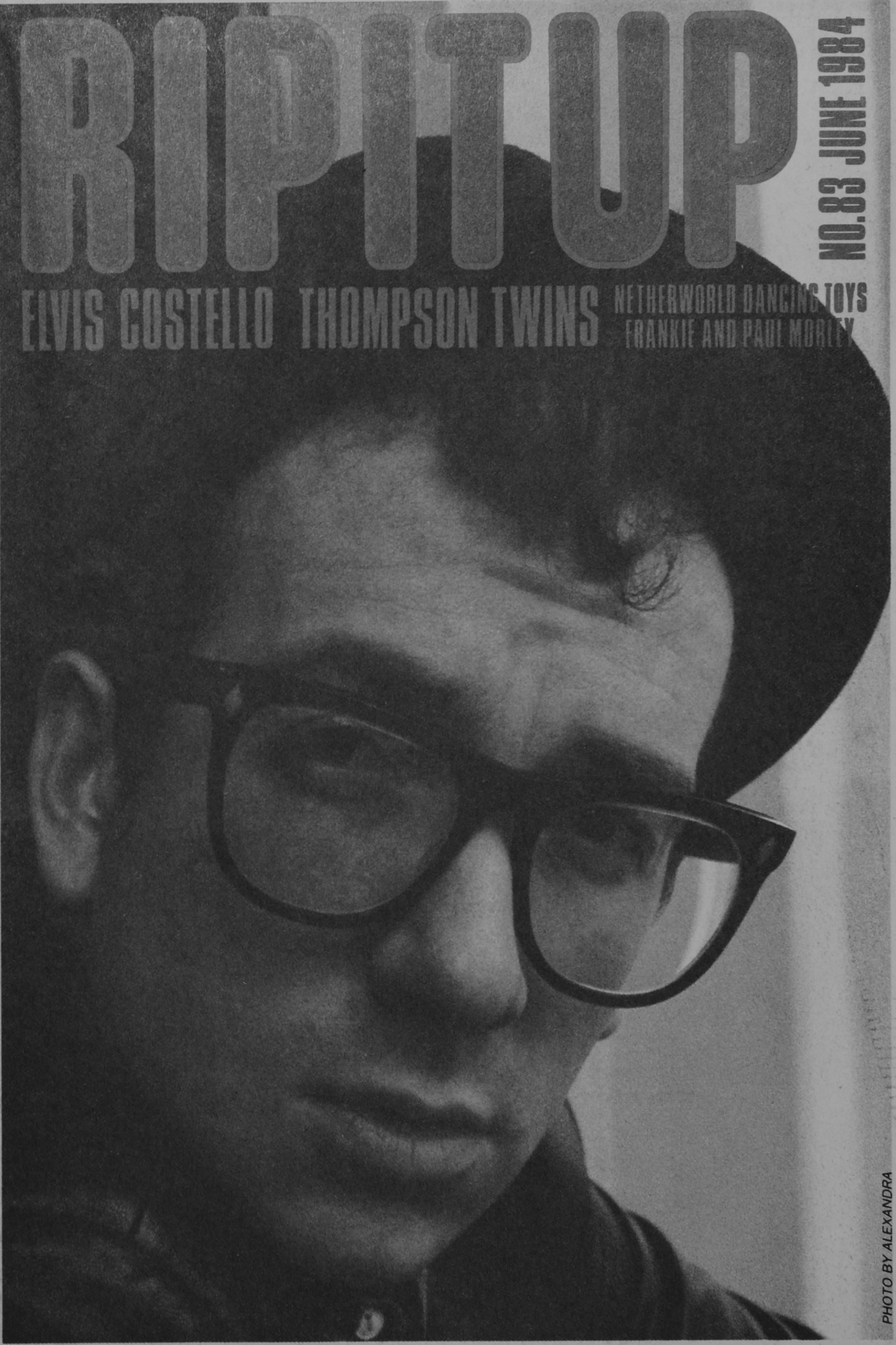


PHOTO BY ALEXANDRA





## 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?

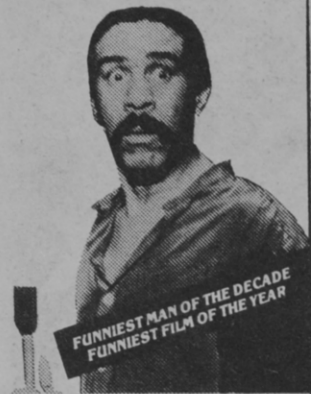
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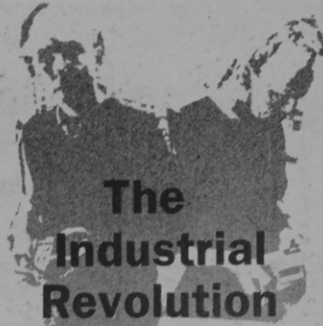
**CAPITOL  
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The new look JIVE BOMBERS are now performing several Rick Bryant originals in addition to their popular soul standards. Pictured are (L-R); Rick, Mike Croft (baritone/tenor sax), Tom Ludwigson (keyboards), Wayne Baird (guitar), Jeff Hill (trombone), Merrin Smith and Janelle Aston (backing vocalists), Andrew Kimber (tenor sax), Alastair Dougal (bass), Mike Fullarton (drums), Chris Neilson (trumpet)



Y'want street credibility? The HEPTOCRATS started there! Brent (alto sax, piano) and Michael Heptocrat (bass, fiddle) began busking together in September 1982 and, a succession of sidekicks later they're now resident at Quays Nightclub, with percussionist/vocalist Richard. They have a tape out on Industrial Tapes and can be caught laying down the primal jazz Friday and Saturday nights at Quays or Sunday June 24 at the Streets Ahead in Symonds Street.



Amidst the thriving local cassette scene a relative newcomer has established itself as the most innovative and energetic of the field — Industrial Tapes.

Since December last, Industrial has released recordings by 15 artists or groups and is well into its second thousand tapes sold. Not quite in the multinational stakes but highly significant for the people involved.

The number of releases will now be slowed down, according to chief Industrialist Paul Luker, in order to concentrate on selling more of the tapes already released. As he not only releases but records many of the tapes, things have been a bit hectic thus far. The newest project is the first in a series of compilations going out under the name *A Spanner in the Works*. The tape will feature the Stridulators, Vibraslaps, Flak, Eight Living Legs and others. The first of a series of gigs involving Industrial artists has also been held.

Luker is also part of Phantom Forth (who have an EP due out on Flying Nun) and Albatrocity (a fledgling unit which has appeared here and there under a couple of different names) and is himself the This Is Heaven of two Industrial releases.

When asked to comment on his endeavour, Paul quoth:

"We will always be fairly diverse with our releases but one area worth special attention is that of semi-acoustic/acoustic performers like PPO and Marie and the Atom. Also, the experimental people like This Is Heaven and Carlton Heston. This is new, very close to home and very important. Adventure for those out-living Enid Blyton and Biggles. Get hip you lot. Bo Ba Do De Dee Da Zip Zap."

Write to PO Box 8809, Auckland, for a newsletter. Watch also for a folk compilation and a Childrens' Hour thingy. RB

## 'Stiff Unbending' Madness

● MADNESS and Stiff Records have parted company after five years, after failing to reach agreement on a new contract. Both sides say the split was strictly business-related and those involved remain friends. The band is now looking for a deal for their own new Liquidator label. The label's first release will be a single with former Undertone FEARGAL SHARK-EY in as guest singer.

## Michael Jackson Moonlights

● How would you react if you were recording an album and MICHAEL JACKSON wandered into the studio and offered to do some singing? It happened to JOE "KING" CARRASCO recently. Jackson shared vocals on 'Don't Let a Woman Make a Fool Out of You', from Carrasco's *Synapse Gap* LP. He left with a cheque for \$100, the standard walk-in fee. "I'd be proud if he cashed it but I'm not sure if he did," said Joe.

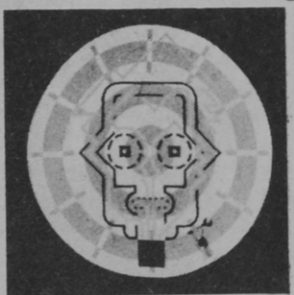
## Return of the Giant Purple

● The clear, strong clarion call of a Gibson Les Paul rings out across the lands, the clan is drawn back together ... yes, that's right, DEEP PURPLE have reformed. Ritchie Blackmore, Ian Gillan, Jon Lord, Roger Glover and Ian Paice have stepped out of the HM musical chairs game and are practising together again. They were to have debuted at England's three-day August Bank Holiday Festival but it was decided it would be too small. The festival is limited to a mere 30,000 punters ....

## Mark Knopfler Repair Service

● Fresh from aiding Bob Dylan and Aztec Camera in the studio, Dire Straits' MARK KNOPFLER is now working with BRYAN FERRY on the suave one's new LP.

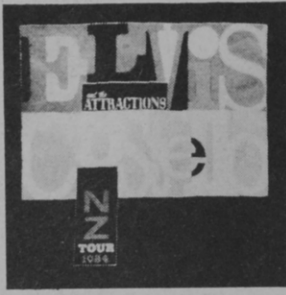
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## New Progressions

A number of interesting projects have been set in motion by the merger of two of Auckland's eight-track studios, Progressive and Basement.

Steve Garden, who formerly operated Basement underneath his house, has become Progressive's number one engineer. The two studios will pool their gear and sell off that which is unnecessary. The proceeds will go towards sixteen-track recording gear, which will hopefully be installed in September.

Progressive boss Terry King has also formed Progressive Promotions with Eion Brown. The new agency intends to work closely with bands, helping them organise themselves and offering advice, information and publicity experience. King says things will be run on an "amicable and personal" basis but bands will be

expected to also be responsible, professional and willing to put in some work. Bands interested should contact PO Box 4187 Auckland or ph 795-344. RB

## Making Your Own RWP

A TV, video recorder, synthesiser and guitar amplifier are among the prizes on offer in a music video competition for secondary schools.

The idea is for each group of pupils to come up with both the music and images (both must be completely original) for a video. Filming may be done in either film or video but must be submitted in video form. Entries close on July 27 and entry forms are still available from The Organisers, Music Video Contest, PO Box 1183, Wellington. The competition is a co-operative effort between the Recording Industry Association and the Department of Education.

Results will be announced on *Shazam* from Tuesday 14 onwards. As well as the larger prizes, there are video and audio cassettes to be won. And will the winning efforts be shown on TV? Unfortunately, no — the kind of video gear owned by most schools is simply not compatible with TV broadcasting. RB

## Rock FM

Twelve months ago the launching of Auckland's second FM radio station, 89FM, was greeted with guarded excitement by most record listeners. The station itself reeked of confidence — a new start, the music coming first.

Today Programme Director Fred Botica looks wry: "We're a year behind schedule."

Some first annual report. But the fact remains that after reaching a high of just under 10 per cent in Auckland's crowded radio market, 89FM has slipped back to 6 per cent, at the bottom of the commer-

cial rankings. But things are changing:

"We've adjusted the rotation of music for a start. We now probably have the slowest turnover of playlist of any station in the country. And we've widened that playlist too — taken in a lot more different kinds of music. I like to think that people are not narrow-minded when it comes to music. If it's good — be it black music, rock music or whatever — they'll tolerate it. Not just tolerate it but *enjoy* it."

"And now, apart from the playlist, the jocks are doing their own music."

And New Zealand music? Botica says they're "hungry" for local stuff but it has to come up to scratch. The observation has been made that the station is now playing less NZ music but a far greater variety of it.

The next year will probably be crucial to 89's future. Botica says he is looking to make 10 per cent of the market in six months' time. It's confidence in the station's long-

term future that keeps them all going, he says.

## Soul Vinyl

After releasing the best local breakdance LP so far the oft-maligned K-Tel Records has delved further back into black music to come up with a very healthy soul compilation.

*Essential Soul* contains Wilson Pickett's 'In the Midnight Hour', James Brown 'I Feel Good', Sam and Dave 'Hold On, I'm Coming', Martha Reeves 'Dancing in the Street', Ray Charles 'What'd I Say', Sam Cooke 'You Send Me', Carla Thomas 'B.A.B.Y.', Percy Sledge 'Warm and Tender Love', Aretha Franklin 'Respect', Otis Redding 'Dock of the Bay', Rufus Thomas 'Walkin' the Dog', Ben E. King 'Stand By Me', Solomon Burke 'Everybody Needs Somebody to Love', Gladys Knight and the Pips 'Midnight Train to Georgia', Isley Brothers 'That Lady' and Eddie Floyd 'I've Never Found A Girl'. RB



Alexei Sayle  
'Uilo John! Gotta New Motor? (Island)

Two years ago we used to play this at A Certain Bar. The version we had was nearly all four letter words and I don't mean John. An oldie re-released, it raced up the UK charts and should do the same here now we've all seen the video. Pinta light an' bitter thanks John, know what I mean, luuvly.

Steve Levine  
Believin' It All (Chrysalis)

Steve Levine is Culture Club's producer. This is his debut single, penned by himself with help from Julian Lindsay and a Boy called George. Ex Jags member John Adler takes lead vocals while Rita Marley sings the backing. Mikey Craig contributes bass. The end result is a rather limp reggae song. Boring.

Helen Terry  
Love Lies Lost (Virgin)

My, the Boy has been busy. Here he is again, helping out on songwriting duties with CC's larger than life vocalist Miss Terry. This could quite easily be a reject from *Colour By Numbers*, which makes it at least five times better than Steve Levine's effort. File under forced soul.

Hot Streak  
Body Work (Powderworks)

Yet another Jellybean Benitez job. Slightly repetitive but nonetheless in the groove. Some slick drum machine programming keeps it tight, while the chanting of 'Work Your Body' will never fail on the health-conscious dance-floor.

Rock Steady Crew  
Uprock (Charisma)

Nothing new here. If you wait a while you'll probably be able to pick it up on *Break Dancing Hits and Misses Volume 479*. Strictly for those who like bouncing their faces off the floor.

Mark Phillips

# Musical Sounds

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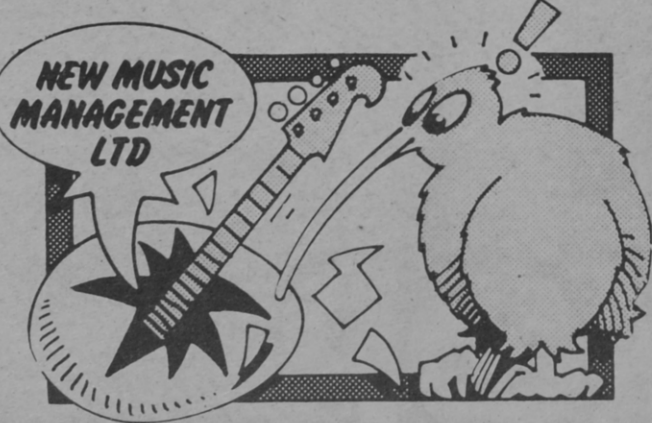
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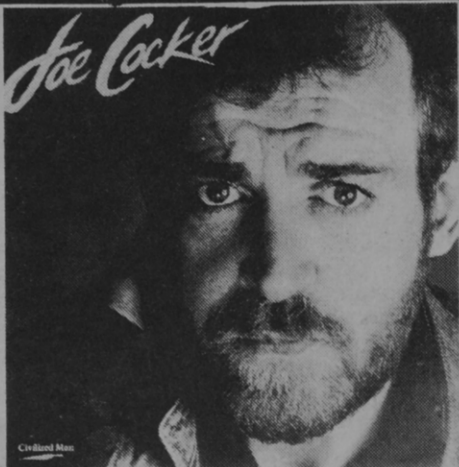


Virgin

# JUNE RELEASE INFO

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JUDY MOWATT

ONLY A WOMAN



## JUDY MOWATT Only A Woman

Former member of the I-Threes, Bob Marley's 3 woman back-up group. "Only A Woman" is her impressive solo debut... available at last in NZ.

## SCOTT WALKER Climate of Hunter

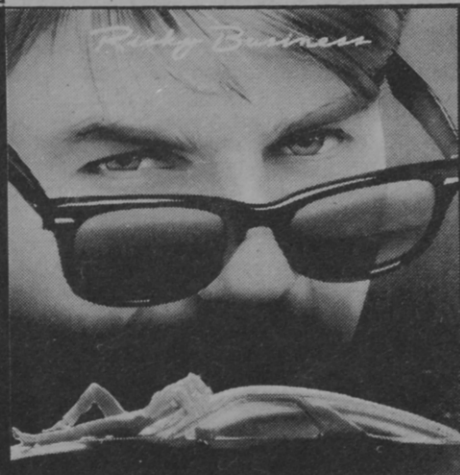
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THE PALE FOUNTAINS  
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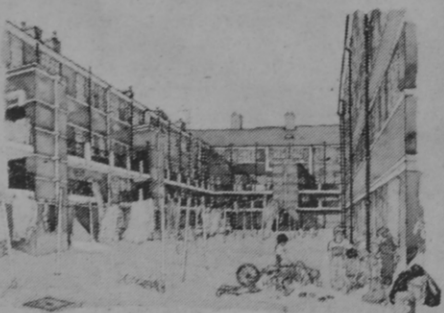
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MADNESS



Keep Moving

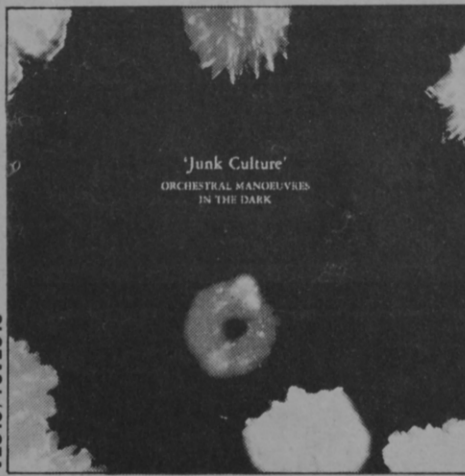
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SIMPLE MINDS  
Up on the Catwalk

SCRITTI POLITTI  
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# Journalist as Record Exec.

Paul Morley and Frankie Go To Hollywood

Meatloaf tried to hit him over the head with a guitar, the Psychedelic Furs chased him around a table, Wham threw a glass of water over him... journalist Paul Morley came punching out of the pages of the *New Musical Express* during the punk era and splattered vitriolic ink over whoever didn't live up to his pop vision.

He says with typical modesty: "I brought a whole new style of writing to pop journalism using different language. Now there is a smugness at the magazine. Because it has such a tradition of writers — Nick Kent, Burchill/Parsons, Penman/Morley — they think they are important but who the fuck knows them? A couple of years ago I think I had an affect."

That was a period when he almost single-handedly gave credibility to the likes of Spandau Ballet, their Tory, ayrian notions and look-a-like Lady Di fans. It was a journey that ended with him lauding ABC and Dollar, one that spurned a thousand Jones' and Kershaws.

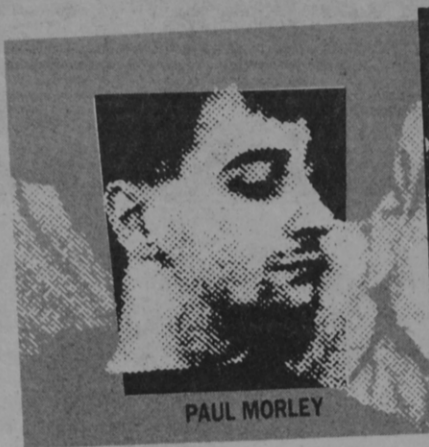
"Well everybody makes mistakes ... but I don't have any regrets. In a way it has worked out rather well for me."

Morley spends most of his time these days on the other side of the fence as a partner in Zang Tumb Tuum, the record label behind Frankie Goes to Hollywood, the Art of Noise and the German group Propaganda. As you might expect, he is the ideas man, the writer of press releases, the seller of ZTT to the world.

"I was going along to interview these dick-heads every week who I was supposed to be subservient to. They were so stupid! That is why I got a bit of a reputation as a bit of a hard bastard because I couldn't be bothered anymore. I thought there's got to be a better way of doing it and because I was so arrogant in the end you really do have to justify yourself."

"I had endless hassles with people complaining they couldn't understand what I was writing, what I was on about but I must have been getting through to have been noticed by people like Trevor Horn."

He'd slagged Horn as a Buggie (of 'Video Killed the Radio Star' fame) but thought him a genius as producer of ABC and Dollar. Horn



PAUL MORLEY



FRANKIE GOES TO HOLLYWOOD

There's at least one person out there who is not enamoured of Paul Morley's Frankie Goes to Hollywood marketing strategies — none other than Boy George. George wrote an open letter to the group's frontmen, Paul and Holly, accusing them of giving gayness a bad name. Ironically, in a recent *NME*, Bronski Beat (members of which are gay) accused George of perpetuating gay stereotypes himself. George replied to them also in no uncertain terms the next week.

George's letter is printed below:

Dear Paul and Holly,

When I wrote the song 'Do You Really Want to Hurt Me', people of low intelligence assumed it was a hot tune dedicated to the art of flagellation (whipping) etc, etc. I could have seized the opportunity then to label Culture Club 'naughty but nice' and joined the long and boring line of 'rock stars' who have sold themselves on pure sexuality for the last 30 years — but people who still

consider sex to be risqué are as dull as those who still regard, and use, the guitar as a phallic symbol.

Being 'gay' is not exactly a revolution in 1984, neither is sex, rubber or laser beams — they are as much a part of the furniture as your rude (but brilliant) song 'Relax'. A top-selling record, banned or otherwise, brings you into the middle of the road bracket along with 'Karma Chameleon' and 'White Christmas'. (Really Holly, ask your bank manager.)

No one is accusing you of being without talent, but it is obvious to everyone that Paul Morley pulls the strings and Trevor Horn does the cooking. Frankie Goes to Hollywood are a great band with or without the puff pastry, so do you really need to let yourself be manipulated?

Just look at the other three members of Frankie, aside from the two 'Fire Queens' up front, and you can see that they have only just discovered 'Him' magazine. The video to accompany 'Relax', that was branded too rude to be shown, WAS tacky and

very insulting to anyone with a brain — a Hilda Ogden-type view of homosexuality.

You are not educating people, only telling them that being 'gay' is like a four letter word sprayed on a toilet wall — cheap, disgusting and very childish.

If you're so concerned with making people aware of sex why don't you be a little more explicit and intelligent in your interviews? It is not clever to call me an idiot simply because I express a valid opinion. As for Nick Beggs, why shouldn't he commit himself to religion when you only crawl round the walls of pornography like a little child at school concealing a cigarette from the teacher?

Your video taught me nothing. It just made me proud that I have never used 'second-hand information' to further my career; it reminded me not to listen to rumours over garden fences told by frustrated housewives tensed by the tightness of their knicker elastic.

This is Blighty not San Francisco.  
BOY GEORGE

to its eventual banning) but when pressed on the matter it is the only time his conversation doesn't flow at the speed of an album on 45.

"We pulled-off a bit of a stunt with 'Relax' and it was probably the corniest way to do it using sex which people are notoriously hung-up about and gayness is the last taboo in rock."

"We saw Frankie on television and no one would sign them because they were gay and most of the people in the record industry are gay and they don't like it dragged out in the open. We wanted to cause a fuss in a very banal way. We weren't claiming it was going to change the face of pop but me and Trevor just wanted to upset people."

"People like Spandau Ballet, Duran Duran, Wham, China Crisis were slowly becoming millionaires by putting together a very skilfully crafted pop. It was often made by people who were in their forties because one of the legacies of punk is that nobody can play their instruments so they have to wheel in all these old people to do it for them. I thought if they are going to do that why can't they do it with a bit more life. They might as well be Matt Munro or Barry Manilow."

"Young people who form pop groups make it easy for record companies to manipulate them because they often don't have any ideas of their own. They start with all these dreams like altering the face of rock 'n' roll and then they end up at a record company and because record companies are good at making money they tend to take over."

"Frankie came to us with more than an idea. They came with energy and exuberance so it

wasn't necessarily an idea that was important. What we wanted were signs of life. 'Relax' was a celebration of sexual possibilities but even more than that it was a display of energy which was missing in pop music."

"If you lose your imagination, your ability to articulate, you might as well not exist as you will lose the power to say no to your masters (the great capitalist conspiracy). In my little field of pop that is the motivating factor. You must have language, hopes and dreams."

Even if the huge orchestrated sound of 'Relax' wasn't to your taste, it sat as boldly as a fluffy, creamy slice of gateau among the stale scones at pop's tea party.

It hit at the safety and mediocrity of chart pop, discovered the grandeur of disposability, provided a golden pop moment, Morely maintains.

"ZTT is meant to be a bit of a fantasy. People think we are serious and arty but I think we are the funniest record label in the world. We have accepted our position and confronted the whole ironical stupidity. We understand we are in the middle of the great capitalist conspiracy. It is no use just whinging about what you hate, you have to do something about it. Each record is meant to suck you into a world giving you the feeling that you have been somewhere. There is a point where escapism and art meet. What dulls the masses is a lack of imagination."

"The pop single is our adventure although there will be albums later. We are in love with the seven inch and twelve inch. The pop single can be a very arty object as Phil Oakey once said to me and that has had a considerable influence on the ideals of ZTT. It is something that is very important to us and hopefully to the people who buy it. I remember when I went out and bought pop singles for the first time it was the only thing as a young person that I actually owned. It was a way of breaking away from all the restrictions, censorship and inhibitions of the adult world. We wanted to return that. We sold about 400,000 copies of the twelve inch of 'Relax' and on the back of the cover was an abbreviated pornographic novel. So what? But I love that!"

"Once people start interfering with your dreams then you are lost. If music is being received by a lot of people why not make it exciting and imaginative as opposed to going through the motions."

"People are going to be horrified by Frankie's new single (an anti-war song called 'Two Tribes') because the group haven't settled down and gone safe. Nobody thinks they can follow-up 'Relax'. Everyone thinks they are just some kind of gay sex group. It is a basic song saying who wants to die but it is done in a glamorous way, not in a Clash/Killing Joke/Paul Weller way. I mean, what is the point of preaching to 18 year olds who are rebellious anyway? We want to be in the charts to get through to everyone. It is done in a way that if Frankie are going to save you they are going to give you more!"

As Morley readily admits himself there is nothing radical in ZTT's approach. They simply use the conventional tools of the industry with flair. And pay laborious attention to detail.

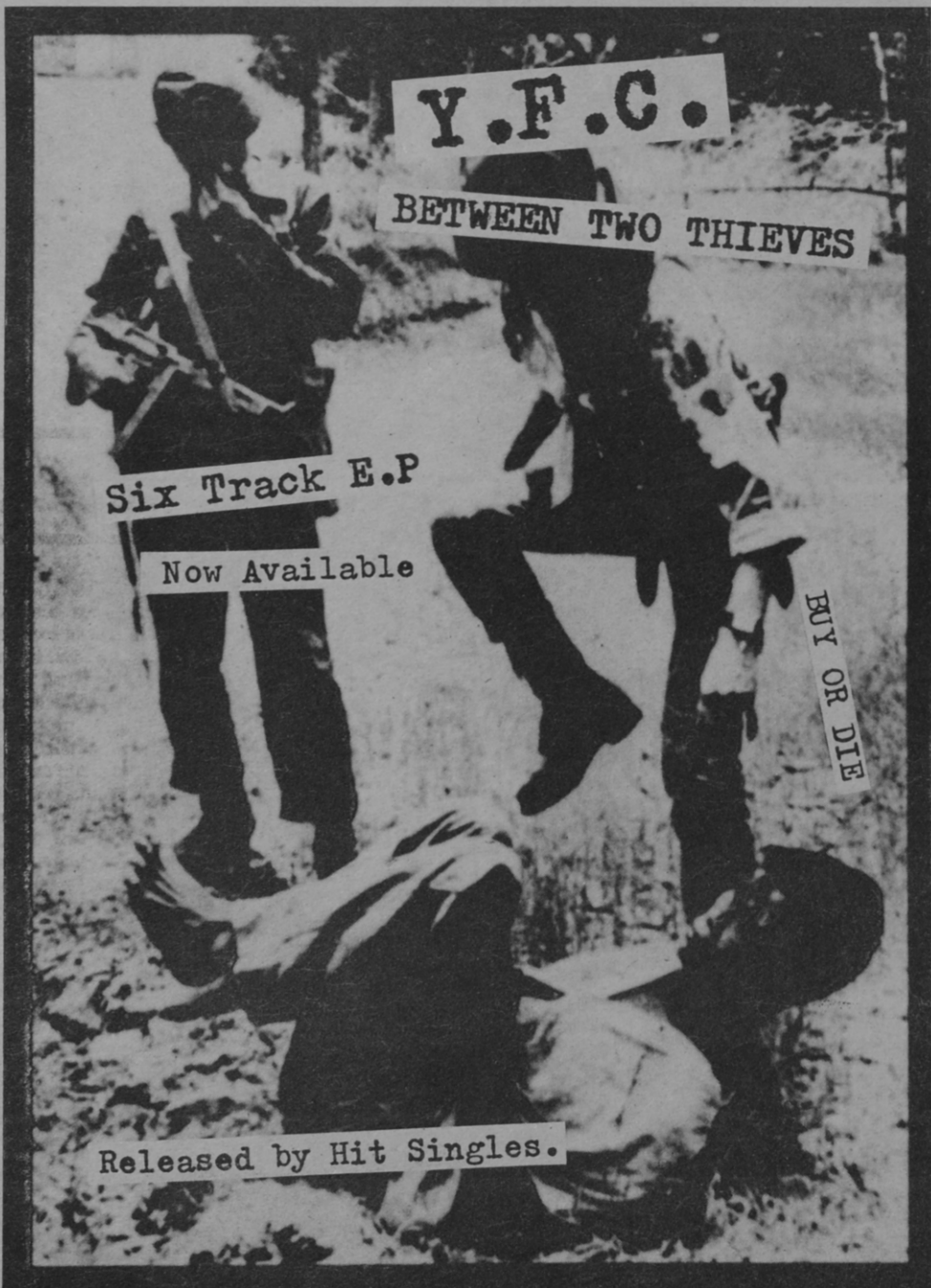
"I know we care more. Nobody else spends five months working on a single. The Thompson Twins just stick to the formula. We put a whole lot more adventure into the enterprise. It is intelligence against stupidity. I knew there was no aggressive pop anymore and I knew if you did it right it would sell a million. In a way it was too easy for us."

Horn had considered signing Tom Jones, believing the old crooner's voice to be essentially rock 'n' roll and to have that element of soul everybody wishes for. He was eventually put off by a late night video showing Jones doing kitsch country and western numbers with women hanging all over the place. Now Engelbert Humperdink is under consideration.

"At ZTT we are all quite mad," Morley reasons.

Later on he will mention that all the great faces in British rock — Jagger, Bowie, Curtis — are/were so because of their eccentricity.

Richard Langston



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ELLEN FOLEY and ELAINE CASWELL, vocals; JOE JACKSON, vocals, piano, sax.**





# Shake Summation

## Children's Hour Ya Ya Ya (Flying Nun)

During Children's Hour's last tour one of the band was told they were "the biggest boot band in the South Island". If unwelcome and unwise, the statement was perhaps understandable. The *Flesh* EP was angry and jagged, often undisciplined. 'Go Slow' even sounded like a punk song. The sort-of A-Side of this record, 'Washed Away', might have been (it wasn't) written as a reply to those who saw CH as a thrash band. It's eerily measured, keeping itself in check until expectations dictate a guitar rave should begin and gleefully trailing off. Balance, economy, a lovely lyric ("Red eyes blind with anger / Don't understand / Walk across the water / On your hands"), fine singing and a little naivete. Already there have been qualms that t'other side, 'Stuck Pig', is a sexist tirade. It isn't. It's certainly not nice — a savage sexual comedy in which the singer sticks more pins into himself than anybody else. But if you wish to take a side it's actually damning macho male attitudes towards sex — "If she's old enough to bleed then the pig will feed." And again the playing, although in places demonic, is thoughtful. If it lacks the emotion of *Flesh* this is still a better record. A very, very good record indeed, in fact.

## National Anthem

**Chapter One (Mushroom)**  
This song apparently sets out to be a slice of Grand Rock, a la Big Country — and succeeds... partially. The successful part is the lovely horn/guitar arrange-

ment of the chorus. It really is stirring and that's from someone wishes Bono would just piss off. In between the choruses, the song flags a little, however, and the singing's not up to much. It's brought to you by ex New Entrants, Craig and Tony.

## The Narcs Heart and Soul (CBS)

The Narcs make a bold leap from one format to another... But they actually carry off this rock ballad quite well, even if it gets heavy-handed towards the end. Certainly a much better record than 'Look the Other Way'. Shame about the flip, 'Mic Technique', though — now that's embarrassing.

## Marginal Era You Fascinate (Reaction)

Neat melody, good singing, dead catchy... and a severe case of hackneyed lyrics. A moratorium is hereby placed on the use of "fascinate" and "fascination" (and for that matter "imagination" and a few others...) in modern pop songs. 'Breaking My Heart' is appealing too — and also let down by secondhand lyrics. These are good songs but they deserved more care. As it is, with 'This Heaven' now enshrined as The Theme From Radio With Pictures, this might go a step further to be the hit single Marginal Era need.

## The Idles Agriculture (Jayrem)

It's to the Idles' credit they haven't fallen into the experienced musicians' trap of setting out to play Boring Old Rock Music. Right from the opening 'Great White Snakes', the textures aren't what you might expect, some of the song structures are interesting. But then you listen harder, hear Ross McKenzie's strained singing, the competent but tepid playing... you get to be able to predict what'll happen next... you realise you've still got boring rock music...

## The Politicians Baghdad

"The weather is hot, like the girls / Down in Baghdad."

Yeah.  
Russell Brown



## AGAINST ALL ODDS

Director: Taylor Hackford

It is ironic that so many films which tackle themes of great significance should so often fall rather short of their aim. *The Day After* was one recent example, the current *Against All Odds* is another.

*Against All Odds* sets out to expose the links between the world of professional sport and the machinations of politics. It's a fascinating subject, to be sure, and one that has a relevance far beyond the film's Los Angeles setting.

When he was filming *An Officer and a Gentleman* in 1982, director Taylor Hackford stated categorically that "the bottom-line of the film is the script." Two years on, it's primarily an unfocused script that lets his latest movie down.

*Against All Odds* starts promisingly enough as injured footballer Jeff Bridges gets railroaded from the team and is then coaxed into finding Rachel Ward, a runaway Deb who is playing the bohemian in the Caribbean. Even if one can overlook Ward's extremely flat performance, the whole Caribbean episode manages to dissipate all the tension that the movie had built up to this point. Only when the film returns to its LA setting, with a veritable kaleidoscope of intrigue being revealed, does *Against All Odds* regain some of its lost ground.

There are some fine performances here — most notably Bridges' resolute hero — and it's good to see Richard Widmark back playing the smoothest of villains. Yet, as a whole, the film represents a lost opportunity. *An Officer and a Gentleman*, for all its sentimentality and questionable attitudes, was undeniably a slick piece of craftsmanship — *Against*

*All Odds* takes much more intriguing material and fails to make it all come together.

## VALLEY GIRL

Director: Martha Coolidge

Superficially, *Valley Girl* might seem to be yet another comedy from the same stable that gave the world such masterpieces of the acne set as *Porkys* and *Meatballs*. Yet what distinguishes this rather amiable comedy is its ambition, attempting as it does to offer some satirical insight into those ultra-bourgeois souls who inhabit the San Fernando Valley.

The plot revolves around Valley Girl Deborah Foreman who falls desperately in love with a stray LA punk (played with gangling charm by Nicholas Cage) and the problems it causes in her social set.

The movie is so enthusiastic in its satire that it does not restrict itself to the young ladies of the title, their dialogue laced with all the same jargon that Frank Zappa aired in his 'Valley Girl' single a few years back. Its view of the LA punk set is a fairly jaundiced one, and the sharpest satire can be seen in

Frederic Forrest as Foreman's laissez-faire father, running his health food shop, dreaming of the glory that was Woodstock, and surreptitiously smoking joints in the bathroom before his daughter's Prom.

It may not be the "bitchenist" movie in town but it's fun — "like totally, fer sure."

## THE OUTSIDERS

Director: Francis Coppola

Susie Hinton's novel *The Outsiders* is a tale in the vein of such great sagas of misunderstood youth as *Rebel Without a Cause*; her tough little anti-heroes have chips on their shoulders the size of the Empire State Building, they're ignored by their parents, forever slipping into the much more comfortable option of daydreams, and occasionally proving their machismo by getting into endless rumbles.

Coppola's filming catches both the essential social commentary and the magical fantasy of Hinton's novel, and the director himself described the movie as "the type of film that I really like,

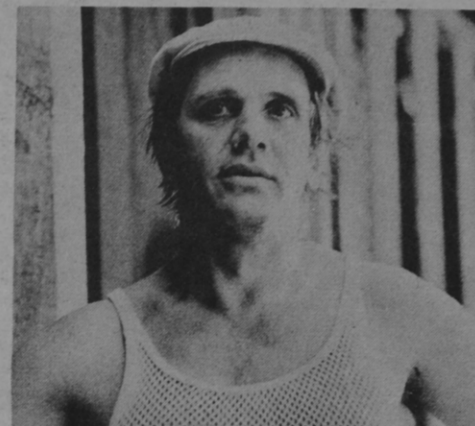
a melodrama with a romantic tone." All is firmly on the side of the young protagonists and the whole affair is imbued with a romantic glow. If *One from the Heart* caught the never-never garish world of Las Vegas with all its bitter-sweet ironies, then *The Outsiders* does the same — these young refugees creating their own territory in an adult world that wants nothing to do with them.

Just after finishing *The Outsiders*, Coppola filmed another of Hinton's novels as the film *Rumblefish*. This is fascinating, if indeed not essential viewing alongside the earlier movie. It explores the same social milieu with many of the same cast (Matt Dillon, Diane Lane, Tom Waits) but it is a more surrealistic vision, shot in a dream-like black-and-white (apart from the hand-tinted rumblefish of the title) and a brilliantly nervy score by Stewart Copeland that is miles away from Carmine Coppola's lush, romanticised orchestrations for *The Outsiders*.

William Dart



**THE HOTEL NEW HAMPSHIRE** is the second of John Irving's novels to be filmed — the first was *The World According to Garp*. It follows an eccentric New England family which, spurred on by an ever-searching father (BEAU BRIDGES) establishes a new hotel in locale after locale. Pictured above are, left, Bridges and, right, ... NATASSIA KINSKI. Begins July 6.



**BRUNO LAWRENCE** stars in Michael (Off the Edge) Firth's new film **HEART OF THE STAG**. Lawrence plays a farm hand who arrives at a back country farm and, in striking up a friendship with the farmer's daughter (MARY REGAN) stumbles into a family situation tied up with incest and the fierce possessiveness of a father.

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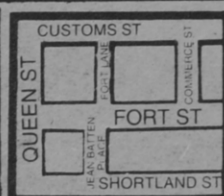
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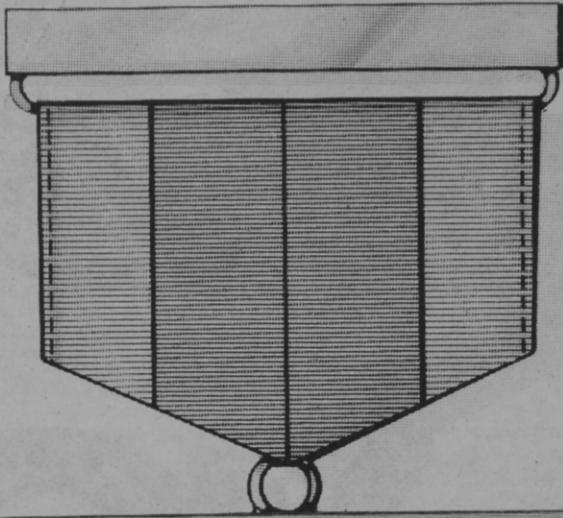
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# Cartoon Pop

## The Thompson Twins



To open with an unashamedly bald statement, the Thompson Twins' *Into The Gap* is a quintessential 1980s pop record, all contradictory arguments may be addressed to me on the back of a \$10 note, etc, etc ...

Quintessential because it embodies, on a synoptic scale, the restless and somewhat apprehensive spirit of this still-young decade.

On a personal level you have songs like 'Doctor Doctor', with its transitory and casual view of love, while 'No Peace For The Wicked' is a wry view not only of the trappings of stardom, but also of the global scene (the song was written at the time when the women of Greenham Common were drawing big headlines). The fact that the album and its attendant hit singles are charting enormously suggests that the message is at least accessible to the masses, even if only because it's wrapped around some decent tunes and some inspired arrangements. Pop music it most certainly is, but don't ever call it mindless.

It's early in the morning in Tokyo, where the Thompson Twins have played five concerts, and Allannah Currie is now dealing with the never-ending round of interviews. But true to her nationality she is friendly, funny and full of life. When we last spoke to her, in March of 83, *Quick Step and Side Kick* was riding high in the British charts. Even its biggest fans admitted it made a better impact on the dance floor than on the radio.

"It was a breakthrough for us, we were very pleased with it, and I still am; I can still listen to it. But after listening to it for a year, we figured we were really good at writing dance tracks but not so good at writing melodies. So this time, with *Into The Gap*, we actually wrote it the other way round. Instead of putting the grooves down first, then the melodies and the lyrics on top, we wrote the melodies and the lyrics first, then spent a long time building the textures."

The approach paid off handsomely, because

"texture" is a word that well describes the sound of *Into The Gap*. The arrangements are almost tactile in their presence, so you can enjoy the songs on various levels. They are active without being fussy. The inclusion of a bonus album of remixes adds another dimension to the tracks. As with reggae dub versions, you can appreciate the instrumental subtleties that contribute to the overall atmosphere. The remixes are Tom Bailey's conception and obsession.

Ironically, 'Hold Me Now', one of the year's great ballads, went to Number One on the American dance charts, which was the last thing the group expected. Currie acknowledges co-producer Alex Sadkin (Wailers, Grace Jones) as an important part of the Thompson Twins' sound.

"He's really there in the studio as a stable force. We can go crazy, experiment and muck around, but Alex is there when things have gone too far. At the same time, he doesn't interfere when he's not needed. He knows when a song is finished, which sometimes we don't realise, we get so involved in it and keep wanting to put other things in. Alex will say, 'No, that's enough'."

*Into The Gap* came together over numerous chaotic sessions, following on from the American and British tours of mid-1983. In July of last year, Currie, Bailey and Joe Leeway took off to the countryside, armed only with their instruments and a 16-track recorder. Working in three different rural settings, they poured out their ideas and impressions, arguing frequently, as the songs emerged that finally made *Into The*

Gap:

"I don't work very much on melodies, that's Joe and Tom's area. They went into one room and worked on the basic song melody, and I went into another room and worked on the lyrics. We'd scream and yell at each other up and down the corridor. As soon as the song came together, there was a fusion, there was real excitement.

"I find all the best stuff we've written, we've done in half an hour or an hour (laughter). The three of us are very different people and we've all got different musical influences, so when all of us get excited about one thing, it usually means it's good, despite taste or anything else."

Witness 'Hold Me Now'.

"We wrote the song basically in about half an hour, although we spent another week touching it up, like a painting. But we wrote it in this attic of a country house during a summer heatwave, and we'd all been going through a terrible time emotionally and I think that's where that song came from. When we'd finished it, we were just jumping around."

The "emotional" problems were connected with personal relationships, something this magazine is too tactful to investigate further. For the record, all three Thompsons are good friends, even though they often fight.

Video is now more than just an adjunct to the music, especially in America, where MTV is steadily taking control of pop tastes. Thompson Twins video skirts the wide-screen approach of Duran Duran or the slightly psychotic imagery of Talking Heads, instead stressing the leading figures as faces and personalities, the people who make the music. The video side is Currie's department and she's proud of it.

"Because we write together we all have different ideas, certain songs have certain colours and moods. But when I come to getting the video together, it's easy because I know where various ideas came from, so I can put all that feeling into it.

"I think videos are great because they can expand an idea, but I think it's important not to be too specific with videos, the same way as in writing lyrics. You've got to leave space all the time for people's imagination because that's the key to great music and great art, I think."

So how does video rank as a popular art form?

"Well, we've been travelling for the past four months, through Britain, America, Canada and now Japan. In England, video is not so important. It's still the record, and it's still Radio One, basically, that makes or breaks the record. In America, MTV has taken over the youth, but in Japan it's not so important.

"However, in America, I think in a year or two, you won't just go down the road and buy a single, you'll buy the song and its video, or even a video single."

Have Thompson Twins videos made MTV?

"Yeah, all the time (laughter). We're really pleased about that because there's a big revolution that's happening in American music which is very exciting. For many years they've been stuck in the 'rock 'n' roll, jeans and T-shirt, if it ain't got guitar, it ain't real shit-kickin' music' routine. When we went there three years ago, people were looking at us as though we were weird, poofers, that sort of thing. They didn't think we were real music. But over the last two years there's been this mass turnaround and I think a lot of it has been due to MTV.

"I think people are very frightened of new things, and if they see you on MTV in their front rooms and they have time to get used to you, they accept you and they start to like you."

Popular music is a multi-media field these days. Currie plunged into it through the necessity to learn, and says people must be able to use it without fear.

"You have to learn to take control, you can't be flabbergasted by it. Everyone should know how to use videos. You've got to be all things, though, you've got to be able to give a good live performance as well. You have to be multi-faceted in your talents."

The Thompsons' other strong point is their visual image — three distinct characters who wouldn't look out of place in a comic strip (the name, after all, is taken from the bumbling detectives in Herge's classic *Tintin*). The look they project is basically an extension of their own personalities.

"It's just been a form of evolution, I mean, I've had this same hairstyle for about eight years, I think. Then you work in front of cameras and see yourself on video a lot, you start streamlining yourself. I think it's important to express yourself through the way you look, get your outside looking like your self-image.

"But basically, it's just fun. I don't judge people by the clothes they wear. They're just something to keep warm. Still, it's good to work with that visual image.

"England is very fashion conscious. The trouble is that it's a very fickle thing, fashion comes and goes. In London, something is fashionable for a week, it's that quick a turnover. And if you are a fashion band and all you have is image, then you will only be fashionable for about six months."

Having lost some of our most promising bands to the UK recently, it seems a good opportunity to ask an expatriate Kiwi, with seven years' experience under her belt, just what it's like over there these days.

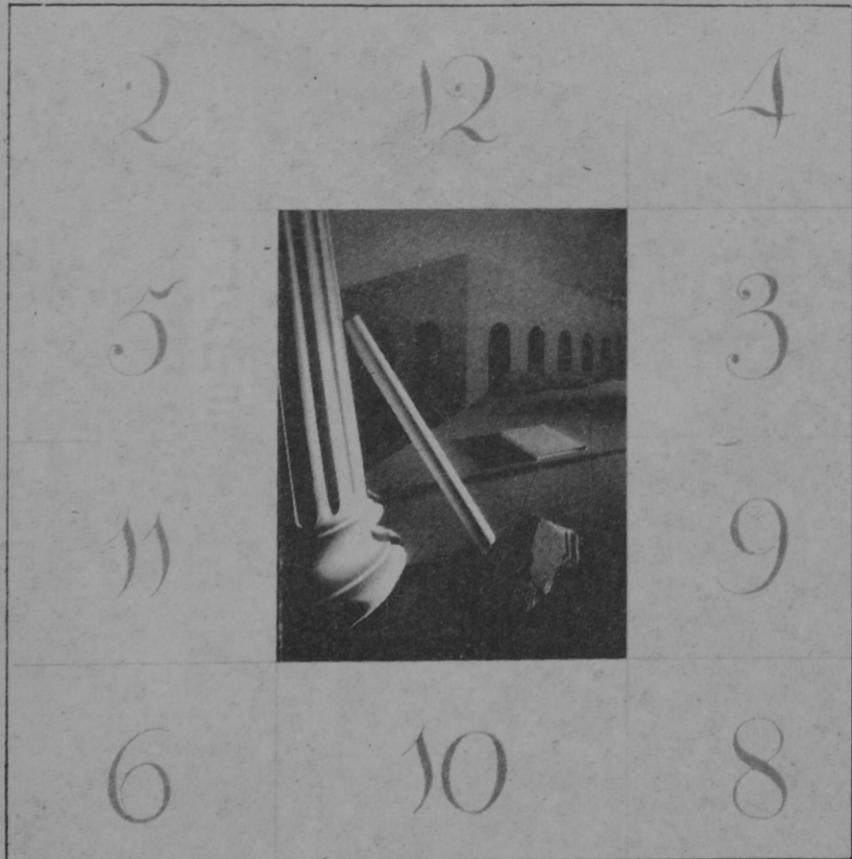
"It's very tough, there are loads and loads of bands, you have to get a record deal and you have to get the finance to do it. The independent record scene is not very big any more, so gone

CONTINUED ON PAGE 34

## NEW ORDER

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After a longish period of resting on their laurels the Netherworld Dancing Toys have recently found some much-needed vigour and zest, resulting in some of the best songs to come from this part of the world.

The NDTs are in the unusual situation of possessing two songwriters, guitarists Nick Sampson and Malcolm Black, who each write separately in quite different styles.

I grabbed Nick backstage at their lively Christchurch Town Hall *Shazam* concert and asked him whether this produces any conflict and whether the pair have considered writing together.

"Yeah, we've thought about doing it, there are a lot of things we'd like to try. We're just starting to diversify now, in the past we've had a very organised, singular way of writing but this year it's very much group writing. Our ideas don't clash much at all, because we tend to write songs of a similar vein and once they've been through the NDTs' butchering machine they come out with a similar feel anyway.

"Malcolm or myself comes along with the basis of the song, the main lyric or melody line, then we mess about with them, (laughs) sometimes for weeks and weeks until they start falling into place."

What about the content of lyrics? There seem to be some quite interesting sentiments in your songs but they aren't always projected that well.

"That's something we are very aware of and we're trying to develop. But as far as lyrics go one of my new songs, 'This Town', is about going home to New Plymouth after three and a half years and seeing the impact on the place that all the energy projects have had. Everyone's wearing denim work clothes and walking round with \$100 in their pockets.

"Initially we were just writing straight, basic love songs, but even simpler songs like 'The Trusted Ones' and 'Memories' have got deeper lyrical content which we are trying to project more in the music.

"There are a lot of things I want to say, especially about New Zealand, and I'm trying to work on that. I'm not trying to talk or comment on the great NZ society but I think this country's got a very distinctive personality and I'm endeavouring to project that in some of the songs."

Are there any other songwriters around saying anything worthwhile?

"Well I really liked the Miltown Stowaways, even though their lyrics were more about people and emotions in general than NZ, and Chills' Martin Phillipps I think is one of those songwriters who deals in emotions, atmosphere and mood."

So you don't deal in similar emotions?

"Tears In My Eyes' is definitely a mood song about how people are changing. It was also written in quite a frank manner about a friend who killed himself last year. I've started to experiment quite a bit; 'The Moment is Magic' was inspired, and I don't want to sound pretentious, but last year I was right into Keats, the poet, and he believed in the emotion and enjoyment of the moment to the full and that was written about that belief. Doing English Literature at varsity for

Malcolm Black



Nick Sampson

three years I found a lot of writers deal with these types of emotions in the human environment and although I'm not trying to make grandiose statements, I'm aware of it and it comes through in some of the songs."

It's fair to say that your songs are a good deal poppier than Malcolm's, both in arrangement and lyrics.

"Well, when the band formed I already had about half a dozen songs and even when we got along I was more prolific — Malcolm's only beginning to write on a more regular basis. My early songs like 'Sheer Thrill' and 'Without You' were just pure pop songs and whilst I'm not embarrassed about them I want to develop my songwriting further. Lately I've been inspired by the likes of Pale Fountains, The The, Violent Femmes and the Psychedelic Furs."

The Netherworlds haven't done that well in the studio yet — why?

"In the studio, with both the first EP and 'Trusted Ones', we just went in, bashed it out and thought 'yep, that sounds like us'. We need to go into the studio with a producer who really knows what he wants to do. For the next single (possibly with Don McGlashan producing) we are going to rehearse the songs first, work on the arrangements and by the time we go into the studio we'll have a good idea of how we want the songs to sound.

"The live thing has happened because we have a lot of energy on stage — we've also played live a lot, whereas with recording we've done it so few times and we've always been very rushed so it's ended up sounding like the band live in the studio but without the energy.

"We've only just begun to realise in the last three or four months the possibilities — previously with some songs we just used to add horn riffs but now they are part of the songs, emphasising lyrics and melodies."

What would you like to achieve with the band?

"We either let the band die gracefully or we decide that the band could go further and we all



Netherworld Dancing Toys and crew.

get behind it with commitment to make it nationally and internationally successful.

"There is a lot more to it than touring round New Zealand playing in pubs. I don't want to become a Party Boy, just playing music to earn money. I think that the music that the band has to offer is developing into something really worthwhile and personally I think music is the most important thing to me at the moment. Since I was 12 I've always wanted to be a professional musician. Now I want the band to be successful and I want to be successful personally."

Later, much later, back at the Dancing Toys' motel, I finally get a chance to talk to Malcolm Black, who has contributed some of the band's more memorable songs. How does he view the band's songwriting?

"Firstly, Nick and I come from completely different musical backgrounds. Like, I missed the whole punk thing, I was playing in a blues band, before that a cabaret band and I'd never heard of the Clash or anything like that. My idols were Lowell George, Leon Russell, Ry Cooder and Joni Mitchell. I got hold of the Jam about five years too late so I suppose Nick and I go about writing songs differently because of our backgrounds. I tend to write around my guitar playing and my melodies."

What about the lyrical content of your songs?

"Well, I've been thinking about that and I've come from a comfortable upper middle-class background and I can't write about things that I don't have any idea about. Like I haven't had any really bad times, like being hungry or out of work. I find it's easy to write angry songs or cynical songs and the only things I know about along those lines are personal relationships.

"Can We Get Away With It?' (one of today's modern classics, in this hack's opinion) is about people sucking up to fashion, which sometimes makes me feel as though I'm not writing anything important because I've never done any-

thing really important."

Tell me about 'Change to the Contrary'.

"I had the chords to it but couldn't think of anything to say so I picked up on the lyrics written by a friend of Nick's, Peter Fanning. Once again, it's a personal relationship, which I can identify with. I level this accusation at a lot of New Zealand writers in that it's bloody hard to write songs about things you don't know anything about, like writing about Brixton for example. All my lyrics so far have been one person's look at a group of other people, because that's what I do most."

Most of your songs have been perhaps the band's most memorable ones. Do you find the lyrics or the sheer power of these songs more important?

"It's one thing calling me a songwriter but I've only written about six songs, whereas Nick has written fourteen or fifteen. But as I've said you've got to write from what you really feel — I've tried otherwise but the results haven't been convincing. Also I found I had a problem when I started in that all my songs were what I called epics, in the way they were all bloody big bravo numbers, all big climatic songs. I wrote 'Bored to Death' intentionally, thinking I'd like to get away from that and keep it as a nice, smooth pop song. The reason songs like 'Change to the Contrary' are the way they are is probably because I write the music and lyrics at the same time and build up to the big idea, sort of like Bruce Springsteen. I think that's a fault of mine."

Even in something as orthodox as the NDTs there seems to be a lot of diversity in the music. How has this happened?

"I like the diversity — it all stems from the fact that when you're learning you've got to try out new styles. I think, though, that all of our songs sound like us because of the arrangements, the brass and our voices."

So it's not contrived?

"No, I don't like the horns as a window dressing, I hope we are losing that. And all of our songs are melodic because of the way we write them. Nick and I sit down and actually write a song, whereas some bands jam for a while and come out with an idea that way. Often there is not a song in what they are doing — there may be some clever pieces of musicianship, but I prefer a song that can sound good either played by a band or alone, on an acoustic guitar."

Whilst on the subject of other songwriters and while Nick gets me a cup of coffee, are there any NZ songwriters who you admire for their lyrics?

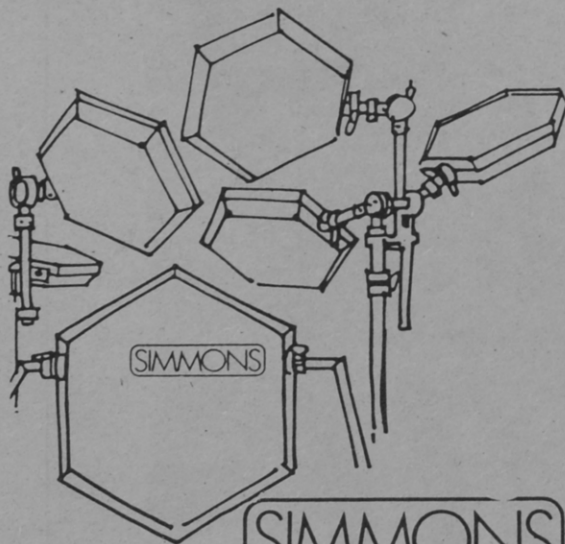
"Martin Phillipps, definitely, and I've also got a lot of time for Don McGlashan. I do think our songwriters have something to say because NZ is an unusual society in many ways but I don't think what they've got to say is earth-shattering. That also applies to myself, life is just too comfortable for me. But I suppose Martin Phillipps has a way, he can get into his own mind, he would be a good songwriter wherever he lived."

What would you like to get most out of the NDTs and what would you like to achieve with the band?

"The band for me fulfills an artistic lead and a bit of ego — people don't admit it but that's part of it. As far as the band goes I would like to see that it goes as far as the individual talents will take it; I feel we've got considerable ability. CONTINUED ON PAGE 34

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Three pissed businessmen. Well, men in suits ... Terry is furthest under the weather. He turns to whisper — this chap opposite's Bob Jones, he says. And this other one's the Mayor of Thames — but that just *might* be the truth. "So how long have you chaps been over here?"

The three are amused by the strange-looking types partying in the house bar of their hotel. They haven't heard of this Elvis Costello chap. Who is he?

You could show them one newspaper article, a pastiche of the Elvis clichés, or another, in which he attributes his success to his "magnetic sex appeal" or you could point to the chubby, bespectacled man across the room. The man is distinctly English, highly articulate, at once engaging and defensive, a little odd.

**Punch the Clock** was far more of a commercial success than the immediately preceding albums. Did you anticipate that?

I think I would have been surprised if it hadn't have been, because it was definitely ... structured in such a way as to be more accessible, if nothing else. Even if the individual songs weren't any better than the ones on the last album — and I don't believe they were, in retrospect — the way the album was actually put together and the production technique employed was such as to be immediately arresting, whereas I think the *Imperial Bedroom* album requires a bit of listening. There was no one track on it that was representative, no obvious single. That's not to demean a record just because it's a single. Some people get a bit snobbish about that sort of thing but I'm really proud of 'Everyday I Write the Book' — it served a purpose. Ironically enough, 'Let Them All Talk' was the first choice for a single all the way through the recording and it wasn't until a few weeks before the release date that we switched. Which was probably a good thing, because it turned out that 'Everyday I Write the Book' had a much more lasting and general appeal, which drew people to listen to the record.

**What was the reason for deliberately making *Punch the Clock* more accessible?**

Well ... it does become a little pointless to be wilfully obscure. I don't think I was being wilfully obscure with *Imperial Bedroom* but if we'd made another record which was even more oblique and dense then we could have been accused of being indulgent. Some people accused us of being indulgent with that record anyway, so if we'd made another one which was even less accessible at first hearing then I think we'd have been just making records for ourselves. I think it was important to really try and consciously make one for public consumption. Hopefully that leaves the door open for us now to do something which is a good mixture of both. I think the new album, *Goodbye Cruel World*, demands your attention but at the same time is more demanding than *Punch the Clock*.

**There was an irony, though, with *Punch the Clock* in that it put a bright-sounding backdrop behind lyrics like those of 'Pills and Soap'.**

That again was the point of the way it was put together. The real cynics said it was insubstantial compared with some of the other records — I think they had just got used to the fact that every song had to be a

# ELVIS



PHOTO BY ALEXANDRA

major drama. On that album there are songs that are quite light-hearted, set against those which are very, very solemn. It was a good balance but it was a different one from the one we'd employed in the past and therefore it confused the critics who were used to a certain emotional formula. Even if the musical makeup of the group changed from record to record they were used to a particular kind of emotional formula that we didn't employ on the last record.

**Have you kept the backing singers and the brass section on the new record?**

No. We've got Gary Barnacle from Leisure Process playing saxophone but there's no brass section.

**So it's a more basic sound?**

It's a lot sparser at times but we've got some quite full-sounding tracks. We've also used one singer to sing with me in the backing group so that we don't just have the sound of me tracked with myself on every song, because the Attractions don't do backing vocals. You get a wholly different sound blending two voices. So we've got Green from Scritti Politti singing on one track and Darryl Hall sings on another one. So it's quite an unusual combination.

**How did working with singers of the calibre of the Afrodisiacs on the last record affect your own approach to singing?**

When it comes to backing vocals it doesn't really affect your performance on the track. But live, singing with the Afrodisiacs, it started to affect me quite profoundly after a while because I started to imitate their phrasing. I'd teach them a line and they'd sing it back completely different, because they sing a different way. Their timing is different to mine. I don't know how good a mimic I am but I find I'm quite a conscious mimic. I find myself mimicking people, at least in my head — I don't know if it comes out of my mouth. That's the way I always sing. I think "I'll do Garnett Mimms in this song" and whatever comes out of my mouth might be something completely different.

**You've just released your second single as the Imposter, 'Peace in Our Time'. Does that mean the Imposter releases will be a regular thing?**

No, it means I'm going to release one when I feel like it.

**What's the function of the Imposter?**

Well, firstly, having established the Elvis Costello name, it's just a jar for it to be obvious that it's me under another name. It serves the same purpose as calling myself Elvis in the first place, to some extent — it does the same thing in reverse, if you like. I used it once so I thought I'd use it again, because people wouldn't expect that.

**Do you think the use of the alternative name had much to do with the success of the original 'Pills and Soap' single?**

No, the success was more to do with the mystery that built up around it — because it was deleted, it was out for a specific length of time, which is unusual. The whole point of these records having that identity is to separate them from the big business machinery. I try to keep them on a much more personal level — where time allows, — actually take the records to the radio stations and reviewers myself, so they can be quite clear in their heads that it's a personal statement rather than a corporate design.

**You've often been characterised as a "clever" lyricist. Do you see yourself as clever?**

I don't think I'm over-clever. Sometimes I seem to get some resentment for the way I use words but I refuse to take responsibility for the reviewer not having as much imagination as me, if he feels intimidated by me. I try not to use words in order to baffle — it's important to use words to express things in a clearer way. And the more words you use, the more interesting and exciting the language in the songs can become. It's very easy to take all too seriously, though. I don't set myself up as some kind of great lyricist.

**You seem to get more flak about lyrics from American writers.**

Yeah, well they tend to be idiots, I suppose ... there's a few almost intellectual rock 'n' roll writers, some of whom I quite respect, despite their rather academic attitude to the music, because they have a grasp on how important the music can be to people. There's a subtle difference between how important music can be to people and how important the artists think they are. Unfortunately, when artists start reading these people's books and magazines and start believing them and acting out what is said about them, that's when they start to lose their function. The other end of American rock 'n' roll writing is the stuff that just glorifies the simplistic, moronic element, the Johnny Cougar type rock 'n' roll. You know — it's a sin to be smart.

**But isn't it somewhat understandable that American writers will get the wrong end of the stick? After all, so much of your imagery and the words you use seem to be specifically English.**

Well that's pretty inevitable, seeing as I am English. It's always been a bit of a dilemma really, the mixture. It's American music, essentially, and an English point of view. Not many people have achieved it. There's only a few really great exponents of capturing something that's uniquely English but still what you might identify as rock 'n' roll, or even modern. I think the Kinks were probably the best example — and Madness now, but neither of those are really rock 'n' roll. I wouldn't say we were a rock 'n' roll band as such — we can be, but it's one of a number of styles and inflections in the music that add up to make whatever you call the music. I don't choose to call it anything myself.

**Would you agree that the American music industry has lost touch with the best of its country's music?**

I'd agree that the industry has lost touch with its best music but I still think the best music is in America. I don't think it's in England anyway. The groups that currently excite me most are American, which is something I didn't think I'd ever hear myself say again.

**What groups are they?**

Los Lobos, Jason and the Scorchers, X, the Leroy Brothers, T-Bone Burnette ...

**What was your reaction when *Rolling Stone* magazine described you as "halfway to hackdom"?**

Well I'm not as far along the way to hackdom as they are, let's put it that way. That's just the kind of glib phrase they like to come up with — it saves them having to think. Seeing as they haven't got any good writers any more it's a bit hard for them to be interesting. They're just *Playboy* magazine for the cocaine generation, without the added advantage of having any beautiful women in their magazine. They haven't even got any beautiful men.

**They seem to be a lot keener on the identifiably "rock" acts, like U2 and Big Country.**

They don't know who they're keen on. They don't know anything. They run so scared of being out of step — one moment they're claiming the Eurythmics are the greatest thing since Aretha Franklin and the next they're denying that any of these electropop groups can be worth anything because now we've got Big Country and they play guitars so that's real. Neither thing is all that's happening — it's just an ignorant and at the same time arrogant way of acting. They're an enormously powerful magazine because they're the only national music magazine of any real substance.

They could have a lot of sway but they've decided now to be a multi-media magazine. There was always political stuff in there, which at one point used to be quite good, but now there's an awful lot of stuff about movie stars and so on and it's just like *People* magazine for another age group — older, actually. There's nothing worse than grown-up hippies with money. They're the worst people on the planet.

**Is there any musical publication you respect?**

Not really. I respect individual writers rather than any particular paper.

**Do you consider yourself more craftsman or artist in your songwriting?**

You have to be a craftsman to serve the purposes of being an artist, if you like, but I don't really tend to think of myself as either. I don't consciously divide it. It's like saying which is more important, the lyrics or the music — if I didn't have the lyrics I'd be an instrumentalist, if I didn't have the music I'd be a poet — a bad one.

**Phrases like "Tin Pan Alley" tend to get tossed around ...**

That's only because I wrote a couple of songs on *Imperial Bedroom* that sounded superficially like 40s songs. If I'd never recorded that album nobody would have suggested it.

**Has your writing process changed since the first album?**

I certainly hope so. I don't think you can really keep it the same because you're changing within yourself, you respond to things differently. That's like saying I haven't changed my attitude at all. Certain things in my attitude haven't changed but I haven't closed my mind for seven years. I don't know in what way, but the process has definitely changed. The way in which it's changed is the difference you see in each record because that's the product of each change. I don't see any record as the definitive record, like "this *really* is it." Criticisms are often really unfounded on the basis of "Oh, he's changed," or "He's gone soft," or "He's lost his mind now." They don't realise it's point B on the way from A to C. Or maybe C sharp.

**When you began recording there was a genuine energy and direction in music but now it's flagging and rather directionless. How has that affected what you do?**

It doesn't affect me in the slightest. You'll notice that we're the only group of that time still in its original lineup. It hasn't affected us any, perhaps because we didn't paint ourselves into a corner like a lot of the other groups and say, "Music is gonna be dead after we've made this record — better wake up world!" like a lot of the punk groups did. It was enormously arrogant and really ignorant again. It didn't leave them any scope, they couldn't develop. But maybe they didn't want to ... in some ways it was quite admirable. But the lesser groups who came out and tried to imitate the people that did have some kind of real originality — like the Pistols, I think, was a very original group. Whether they were the creation of the members of the band or of Malcolm McLaren, CONTINUED ON PAGE 16

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*hallowed ground*

## VIOLENT FEMMES HALLOWED GROUND

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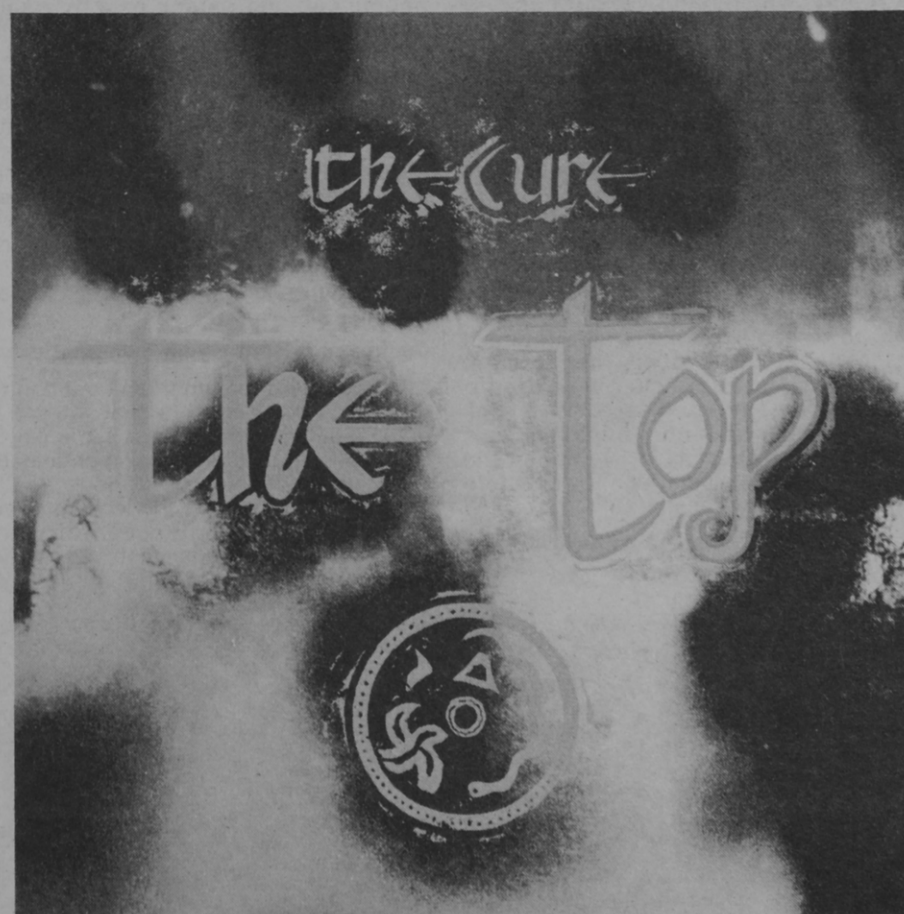
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Robert Smith and the band are back with a stunning new album.

Following in the tradition of 'Faith', 'Seventeen Seconds', 'Pornography', 'Three Imaginary Boys', 'Boys Don't Cry' and 'The Walk'.

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'ELVIS' FROM PAGE 14

it was still an original idea. But all the groups who sort of modelled themselves on the way the Pistols conducted themselves and completely left themselves with no options had to do this embarrassing backing down when they saw that rock 'n' roll wasn't going to drop dead because they said so. Actually, I think it has dropped dead in spite of them, not because of them.

**But you must have found yourself in a similar corner after *Armed Forces*.**

I didn't find myself in a corner for very long. I was in a corner for about half an hour. Then I decided I didn't like any of the arrangements we'd been working on for the previous two or three months on tour, whipped down the pub and got drunk and decided to play all the numbers like we were Booker T and the MGs and that was *Get Happy*. And we just got more and more drunk and played it less and less like Booker T and the MGs. It wasn't a very difficult corner to paint yourself out of.

**Do you agree that without punk's shift of emphasis from playing to song you probably wouldn't have made it?**

I don't know that punk really shifted the emphasis on to song. I think it shifted the emphasis on to short records again, away from the bombast of the supergroups. And it certainly did something to deflate the arrogance of the record companies. Their criterion was that you had to immediately come from nowhere and be Led Zeppelin. Led Zeppelin, when you think about it, were quite a remarkable group, not there one minute and the next they were like this monolithic kind of creation. Groups didn't appear like that in 1977, they appeared on a much more realistic level. And I suppose that opened the way for shorter, more concise and more direct songs. The shift on to song, I think, was a gradual thing over the next couple of years. I don't think anybody was specifically responsible for it and I wouldn't give any movement credit for doing anything, really. I think individual groups achieved the things they achieved. I wasn't a participant in punk, even if in other people's eyes we were. I never agreed to that.

**You're very much a writer of songs. Would you like to experiment with something away from the song format? Something longer?**

I don't know, it might be interesting. I haven't really considered it that much. I've written some pretty long songs occasionally, some of them a lot longer than the stuff on my first album. I have a clause in my contract with CBS America which says I can't have any more than two songs of under a minute and half on any album. I had about three on the first album. And we actually broke it with *Get Happy*, which had five, but because there were 20 tracks they let me off. There 'are songs like 'King of Thieves', which is a really long song, lyrically. It was seven minutes long when I wrote it. I ended up speeding it up in the final arrangement to get the story across — to the detriment of the story in the long run, but we just couldn't face having a seven minute song on our album. It just wasn't that important — it's got to be pretty important to demand someone's attention for seven minutes. It's got to be pretty important to demand my attention to sing it. I've yet to write anything I want to spread over that length of time. I think if I'm any kind of songwriter I can get my ideas over a lot quicker than that. If you're asking am I going to write a rock opera, the answer is no. I think musicals might be quite interesting — I've written one song for a film musical which is going into production later this year.

**Is it vital for you to retain a political context in your work?**

No. I don't make a conscious effort to have a political reference in every song. It just sort of happens, I don't write from an intellectual point of view. I don't write from thinking about it, I always write emotionally. So if you recognise it as being political then it's something that has had an effect on me emotionally and therefore I wrote the song. I can't write theoretically. Well, I can, but I write really badly.

**The social comment present also tends to be more implicit than explicit.**

Yeah — I think that's perhaps a more powerful way of writing. A lot has been written in music papers and even music columns in newspapers about 'Shipbuilding' and 'Pills and Soap' being very political songs but when they first appeared people were quite confused about them. Because they're not that explicit, they're both fairly ironic. I think with 'Pills and Soap' there's a suggestion that it's about something because it sounds fairly ominous. But I know Americans who think 'Shipbuilding' is a beautiful love song ... people going off on a lake in a boat. They just completely miss the point, they just think it's a load of romantic images. The events that inspired the song didn't affect them so they don't recognise the references. It's quite possible.

**When Robert Wyatt's original version of 'Shipbuilding' came out did you tell people what it was about?**

No ... we did interviews together because Robert's very nervous and he doesn't deal with the business that much so Clive (Langer, who wrote the music for Costello's lyric) and I came along. But we tended to fend off questions and let the song speak for itself because with a performance as good as his it really would have been insulting to start explaining the song because I think just the *sound* of his voice expresses what the song's about.

**Did you find it daunting to record your own version after his?**

Extremely so. It's one of the toughest things I've ever had to do — it's like doing a cover of your own song. I didn't find anything like the same difficulty doing 'Girls Talk'. The trouble was that the first release of Robert's version failed to release the general public, even though it had a very encouraging cult response. It was a bit depressing that it hadn't broken through though because, obviously, a song like that, you feel it does, have the potential to reach a lot of people. Therefore we planned to do our version because I knew his would never come out in America. I didn't think that song was that uniquely English, it had international implications. And if it's something that much to write in the first place you should put it on the album anyway, regardless of whether people can understand exactly what it's about. You don't have to pander totally to the sense of the international. It's the opposite of jingoism, I suppose. "This is our place, come and look inside." But yeah, it was difficult, I had to get away from Robert's phrasing — and you can't really alter the tempo of that song. That's why we brought in another instrumentalist to play the piano part. Steve (Nieve) plays on Robert's version. We could have had Steve play it on another piano or something but we decided to bring someone else in to give the song a different texture.

**Could you describe your own politics?**

It's pretty hard to sum them up. I don't see them like a thing in a box that you can take out and parade around like a hat or play with like Silly Putty. It's like religion or something — there are people who claim to be Christians and then go out and kick someone's head in. It's an attitude, not anything that's written in a book or manifesto. Life is full of great dilemmas for any kind of moral code

and in a sense politics can become like a moral code. I don't think there's enough time to explain it, if it isn't obvious in what I do.

**How did you come to take part in the new *Scully* TV series?**

I knew Alan Bleasdale, the writer. Someone wanted to do a TV show with both of us in it, neither of us wanted to do it and we became friendly. So I see him when I'm in Liverpool and he pops in when he's in London. We go to the football together because we both support Liverpool. He came and saw us the last time we played in Liverpool and we had a drink afterwards and he said, "I think you can do this role." It came as a bit of a shock because I've never considered acting at all. But there's not really much acting involved — well, I suppose there is but it's not what you think acting's going to be like, sort of wandering around in a cape with a skull. I just lurk around as this eccentric sort of character and say one line in the whole seven episodes. The series is very well written — it's funny and it's sad. It's very fortunate for me to have been in something that's going to be as good as it is.

**We haven't seen Bleasdale's earlier series, *Boys From the Blackstuff* yet. That was quite a phenomenon in England wasn't it?**

It was, yes. It really captured the imagination of the public. It was so timely. People identified with what was happening to the characters and the neighbourhood they lived in. But politics wasn't actually the *motivation* for Alan writing it — he wasn't making a political statement. The politics were inherent in the relationships between the characters and the society in which they weren't being allowed to live. It really dealt with the *crime* of unemployment and the effect it has on these people's families. It's all over the country and the series became almost symbolic. Football crowds started shouting "gizza job, gizza job," which is the catchphrase of one of the characters. There is now a tremendous expectation for this *Scully* series because it's the first thing that has appeared by Alan since then and I think some people are going to be disappointed if they're expecting it to be another major political statement. It's the same sort of situation I was in after 'Shipbuilding'. It was "right, you've got to write another one that's better than that now, that's *more important*." All I can say is I'm sorry, I didn't mean to be *important*. I've had criticism for 'Peace In Our Time' in England, people saying it's self-important. All because I've written two of what people recognise as political songs — as far as I'm concerned I've been writing political songs ever since I started. The *sound* of the songs might not have made people consider them political. My first single, 'Less Than Zero', was politically motivated — it was a response to something political. I think the brasher sound of the records then tended to obscure the lyrics, whereas now that I'm doing songs that are slower and more sombre the lyrics are thrown into greater relief. Therefore people kind of build them up. Now it's as if I've got my hands tied — I'm not allowed to write any more political songs. It's like "You've written two, that's enough isn't it?" I've been told it's not good enough. Can do better.

**In terms of the lyrics being accessible, I found *Imperial Bedroom* quite bloody minded. The music itself was so dense and then the lyric sheet was that impenetrable block of words.**

That was supposed to reflect the way the record was. Up until *Imperial Bedroom* all our artwork was done by the same man, Barney Bubbles, who has now passed away. It was very well thought through. I didn't always agree with what he did but he was very conscious to always reflect more than what any record company would want. Any major company just wants a pretty picture of you on the front. They do a market research report and decide what your image is in the public's view and they want a picture that reflects that, is as handsome as possible, in good colours, with the title up the top in easy to read letters ... there's an awful lot of limitations on artistic design that we've always tried to get round. If we can get both things — follow their requirements and still have something that reflects the record — it's a happy compromise. So I feel that lyric sheet was completely justified.

**And the *Punch the Clock* lyric sheet reflected that album in its clarity and accessibility.**

It was easy to read, yeah. We just emphasised certain lines, sometimes bogus lines. That was the trick of that lyric sheet. Some of the words were ones I really wanted to emphasise, some weren't. I wanted people to read it and say, "What did he emphasise *that* line for? What's the meaning of *that* word?" That was sort of playing with people's expectations. People always get suspicious with us, they always think we're up to something.

**That album's artwork is also particularly attractive in appearance.**

That was the first one that wasn't done by Barney Bubbles and I think it reflected the record very well. It was very open-looking. There's something about that photograph I like. It's very honest looking. There isn't much side to it — it isn't like a lot of photographs where there's something being expressed or there's some sort of trickery.

**There's something a little sad about it.**

Yeah, it looks really sad to me. There's something about it that's just a photograph of somebody. It's not like I'm trying to say anything. You can use images and use your face in many different ways. Probably the worst-curse you could have would be to be really handsome so that people don't ever get past that fact. Because I've got a funny shaped face I can do odd things with it. I've become aware of it and it's just another tool. It's like the name, it stops the casual browser. Like the *Trust* cover — there's something sinister about that picture. The picture doesn't go with the title — the person on the cover looks completely untrustworthy and that's the joke. Little subtle things like that, we're quite conscious of them. Which, in some ways, is more artistic than Duran Duran going to Sri Lanka and making a video. It's much more subtle. It's important to pay attention to that kind of detail.

**Is your picture on the cover of the new album?**

It's an unusual photograph — it's not just of me, it's of the whole band in a location, but the location overpowers the band. It's taken by Bernie Griffin, who did the inner bag photograph for *Armed Forces*. He takes only about a dozen photographs each session and each one is usable. He's a very artistic photographer but he can be exasperating to work with because he forgets you're there. We did a video with him which was extremely exasperating. He just gets immersed in it, which I really respect because I'm completely hell to be with when I'm working on a record. Even on the day of a big live performance my nerves get on edge, I start worrying, I'm just a horrible person ...

**You've just finished a solo tour of the USA. What was the motivation for going out alone?**

It was just something I'd really wanted to do. I didn't know when I was going to get round to it but I had this idea in my mind to salvage some of the songs that got overlooked. One of the problems of having such a lot of material is getting round to playing all the songs. And sometimes I feel that we didn't even do them justice in the studio. On *Get Happy*, because there were so many songs, the attention would slip away — we'd do a version that was good enough to go on record but not as good as the song could have been. For my own satisfaction I wanted to prove to myself that the song was as good as I thought it was when I'd written it, because it was obviously written for some good reason, because it had some feeling. And perhaps we didn't really get that feeling over in the recorded version and had never played it live. And I also had all the new material and it was quite good to be able to play the songs for the first time in front of an audience and get a clear idea of what they were about. Really hear the tune properly and not have the problems of trying to listen to the lyrics and the new tune as well as getting the rhythm and excitement of the band playing it — sometimes there's a bit of a dilemma. I also played covers that I wouldn't normally do and played with T-Bone Burnette who supported me on tour — we got up and did a bit of a set, four or five numbers. We did some country ballads and a few up-tempo things and a few joke things — when we were in San Francisco we did a medley of songs like 'I Left My Heart In San Francisco' and 'If You're Going to San Francisco'. Just completely fooling about — which is great, because people don't usually expect that sort of stuff from me. The atmosphere was relaxed, more generous. The audience allowed me the indulgence to play the piano, which I don't do very well. And also they accepted that I didn't have a band going bang, bang, bang — they'd almost come to expect that, which is a bad thing.

**Do you think it surprised people that you displayed that kind of humour?**

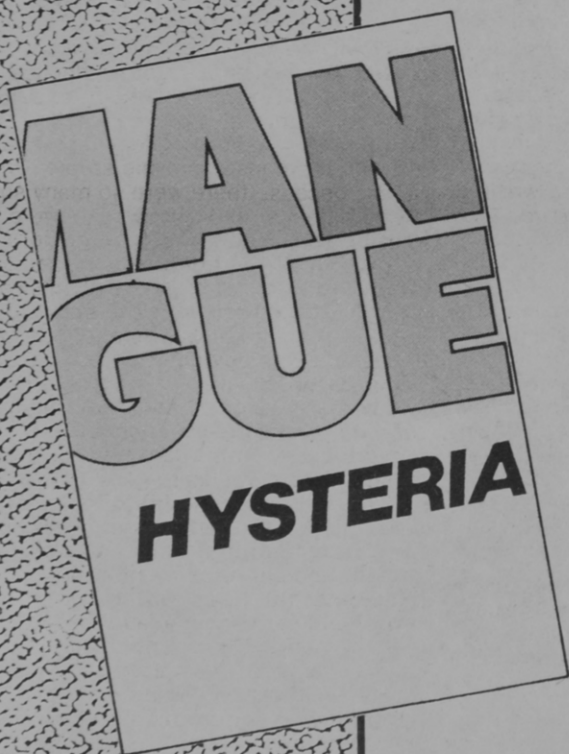
I think it probably did surprise some people because they don't know it, because they read really unimaginative articles about me. Few articles that have been written have been written at great enough length to suggest that you're a human being. Most of them suggest an image that is reinforced by everything you say. And I'm not a press release, I'm not a cardboard cutout and I can be funny — I can be horrible, I can be a lot of other things. I can be any number of things, just like any other person. But in fairness to even the best of journalists, it's very hard to get those things over and still make the point about the artist, because it focuses on their artistic image. Which is quite frequently at odds with what they're like as people. Quite frequently.  
**Russell Brown**





# HUMAN LEAGUE *HYSTERIA*

# HUMAN LEAGUE *HYSTERIA*



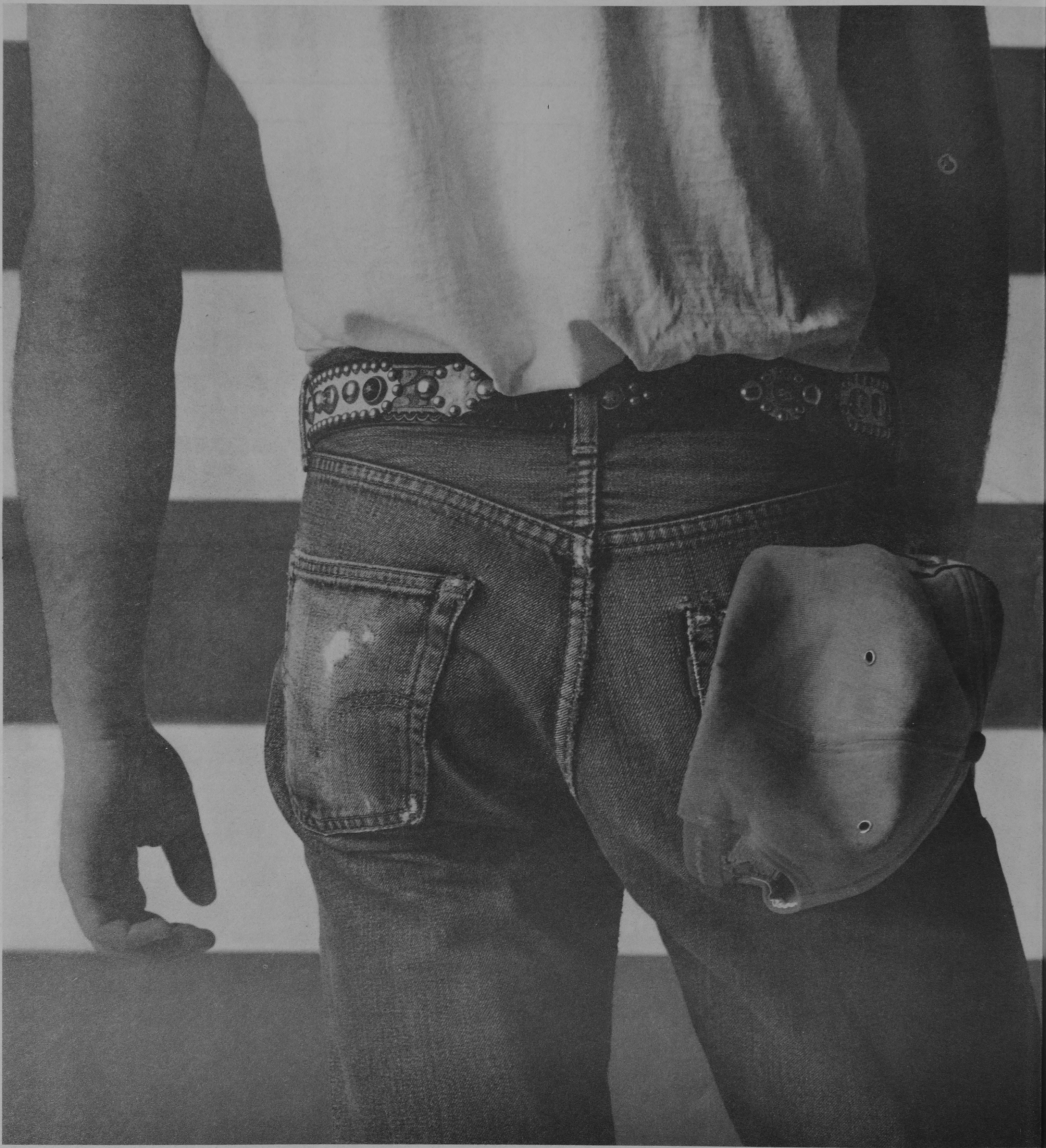
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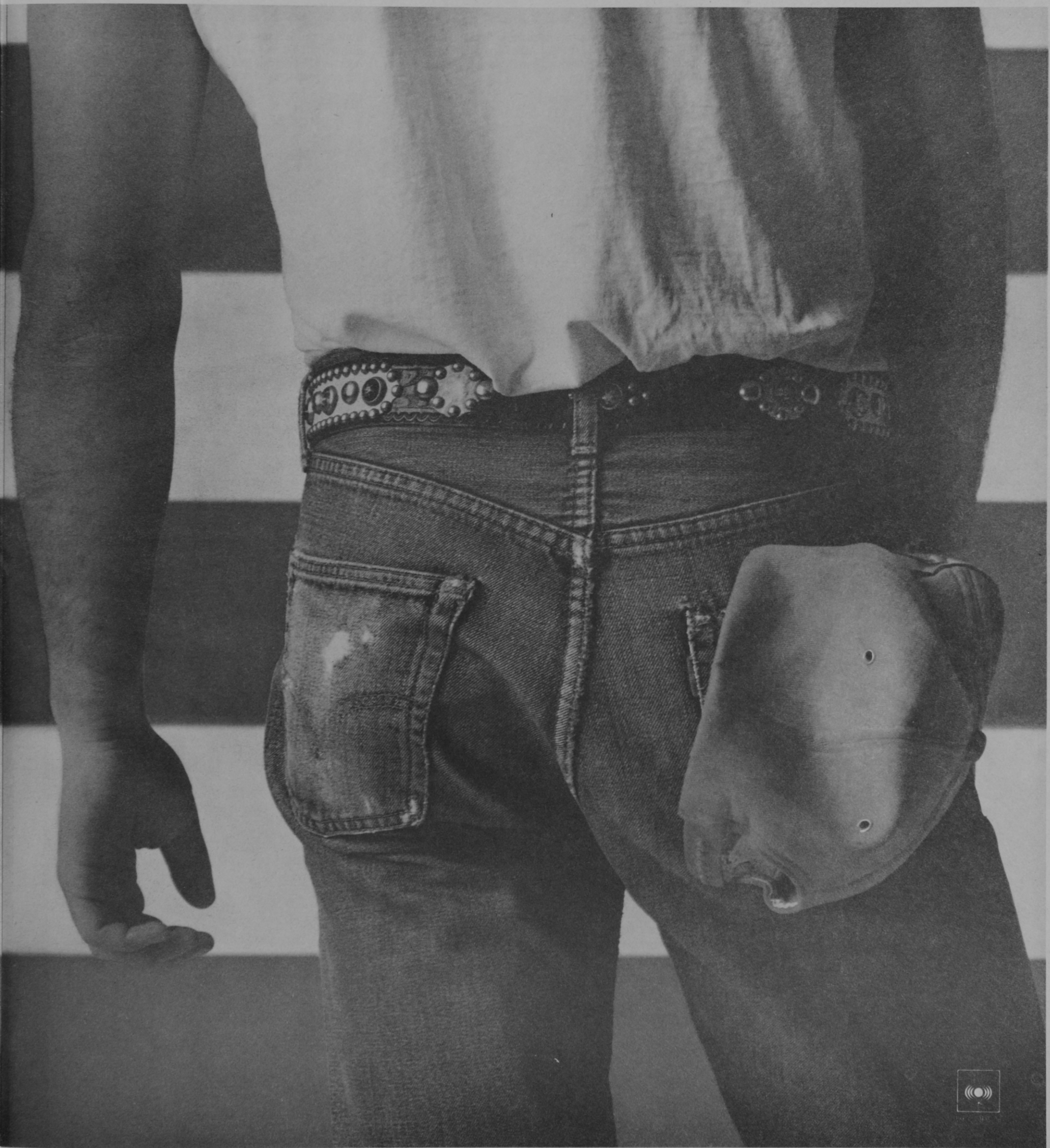
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# BRUCE SPRINGSTEEN



FIRE / NO SURRENDER / BOBBY JEAN / I'M GOING DOWN / GLORY DAYS / DANCING IN THE DARK / MY HOMETOWN





Somewhere between Ashburton and Rakaia the exhausted vocalist awoke from a golden slumber to pose for the cover of the band's next LP which is tentatively entitled *Ghost in the Machine*.

## Mockers on Tour

WORDS & PHOTOS  
BY ALISTER CAIN



Just out of Oamaru and with the finish line in sight, Mario "Andretti" Fagan (left, by door) had his Indy hopes shattered by a passing vehicle. Co-driver Geoff Hayden gleefully demonstrates the main advantage of safety glass.



Staff at the EMI Shop in Dunedin looked blue and went purple when members of hot new beat group "Mocker" took time out from a rigorous tour schedule to sign copies of their first long player. Why? They all spelt their names right!



At Dunedin's Concert Chambers veteran rocker "Handy" Andy Fagan demonstrates the controversial new method of guitar tuning. First made popular by the Axemen, it is generally agreed that this method is not particularly successful.



During a recent guest appearance on Hudson and Halls, drummer Steve Thorpe (holding chook) proved to be a Dab hand in the kitchen. Here, in a corner dairy, he and keyboardist Tim Wedde discuss the possibilities of roast chicken for tea. With chronology and technology against him, Steve settled, however, for a good old-fashioned fry-up of bacon, eggs and tomatoes.

### Weller, Davies Work Together

● JULIAN TEMPLE (director of *The Great Rock 'n' Roll Swindle*, the Stones' 'She Was Hot' video and others) has only to find a beautiful, blonde young woman to play

the part of Crepe Suzette before he can begin work on his film version of COLIN MACINNES' cafe classic *Absolute Beginners*. Music, of course, will be provided by PAUL WELLER and father-figure RAY DAVIES.

### Chrissie and Jim Wed in the USA

● So the rumours that buzzed around this year's Sweetwaters were true ... after meeting down-under Simple Minds' JIM KERR and head Pretender CHRISSIE HYNDE

recently got married in a small ceremony in a horse and carriage in New York's Central Park recently. Which leaves the father of Chrissie's baby, RAY DAVIES, more than a little puzzled, we guess ....

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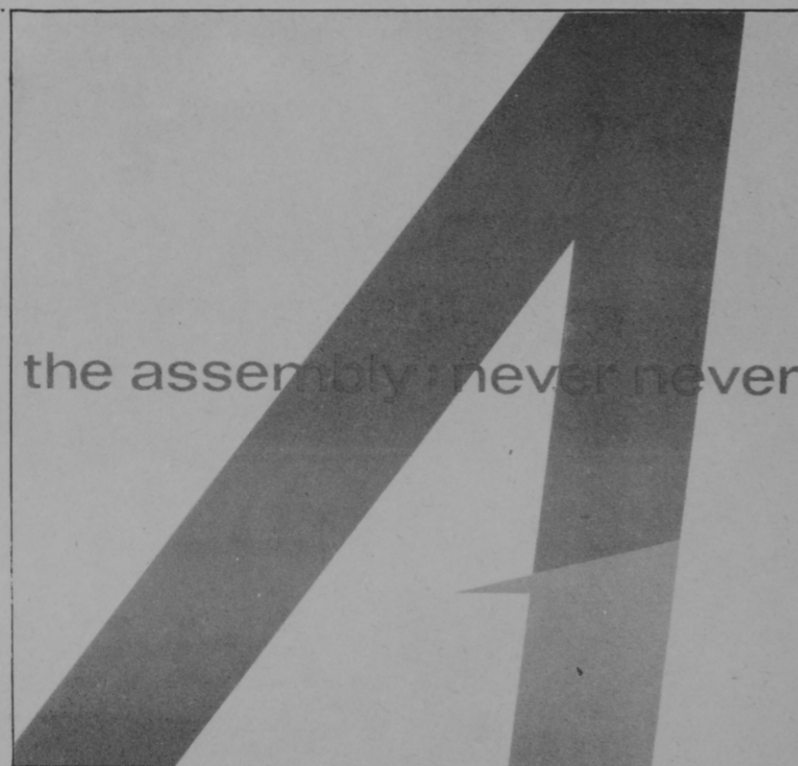


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# Records

## Echo and the Bunnymen Ocean Rain WEA

From the vanity of the Crucial Three only the Bunnymen's Ian McCulloch has emerged with his credibility intact. Julian Cope has slipped into the comfortable berth of psychedelic avatars of the 80s with the occasional piece of mediocrity (*World Shut Your Mouth*), thrown in, and Wah's Pete Wylie never really moved out of the small talent bracket.

Mind you touring with the Bunnymen hasn't been an easy passage. *Crocodiles* remains as one of the greats, but *Heaven Up Here* and particularly *Porcupine* needed to crack Mac's impenetrable world.

From there *Ocean Rain* is a brilliant chill, the end product of three albums' development, of trial and error and finally belief.

"I know it sounds arrogant but I basically believe that I'm right. I can't put it into words most of the time, but it's just a knowledge of being certain, of seeing things the way they are." (McCulloch, 1982)

*Ocean Rain* continues Mac's method of using natural elements as images and themes for his pessimistic morality. From something burning to something raining the Bunnymen's albums

are linked by Mac's unusual passion flow and its expression.

Musically, they have progressed from the guitar thrill of *Crocodiles* through the denser textures of *Heaven* and *Porcupine* to the beautiful, expansive acoustic/orchestrated moods of *Ocean Rain*. 'The Killing Moon' points the way to the similar ambitions of 'Nocturnal Me', 'Seven Seas' and the title track. And although this is impeccable Bunnymen music they're not scared to borrow from the best: 'The Yo Yo Man' has Mac recalling the intensity of Morrison (that's Jim), 'Thorn of Crowns' could be Velvet Underground and 'My Kingdom', complete with stutter, bursts out with a guitar fury that would make Arthur Lee smile.

Scattered through the songs there's the odd line that is important in conveying Mac's state of mind. On 'Silver' he sings "man has to be his own saviour" and on the dark 'Nocturnal Me' he gets more personal — "take me internally/forever yours nocturnally." But it's on the title track that the lyrical key to the album lies: "My ship's a sail/Can you hear its tender frame/screaming from beneath the waves." Think about it.

*Ocean Rain* is the Bunnymen's best album. It has all the symptoms of being a classic and it's easily the first crucial album of 1984.

George Kay

## Judy Mowatt Only A Woman 3rd Degree

And about time too. This is the first major local reggae release in

this country in a good couple of years, and we can only hope it's the precursor of many more. Reggae fans are heartily sick of bankrupting themselves on the import market.

This is Judy Mowatt's second solo album, an admirable follow-up to 1980's outstanding *Black Woman*. Mowatt takes a stronger feminist-political stance than either of her fellow former I-Threes. While Rita Marley and Marcia Griffiths have both had greater commercial success on the singles charts, Mowatt has chosen her own course. Her message is Rastafari from the woman's point of view, one seldom aired in a culture which remains essentially patriarchal.

In the title track and 'I Am Not Mechanical', Mowatt chides her Rasta brethren for not giving women the recognition they deserve, continuing the theme of her first album. 'Got To Leave The West' and 'Think' have an even wider global perspective; without equality in all things, we must perish. But Mowatt retains her faith always, and 'King of Kings' is a loving devotional song. She also does a lovely interpretation of Curtis Mayfield's 'You Don't Care'. However, her finest vocal performance is the ballad 'Trade Winds', when you start wondering why she spent so long singing backups. Mowatt provides part of the answer in her own songs. She produces herself and the backing, naturally, is by JA's finest, including several ex-Wailers. Buy, buy, buy...

Footnote: This album is released through the American Shanachie label, and has been released locally by Virgin.

Shanachie also has albums by Augustus Pablo, the Mighty Diamonds and the Heptones, to name a few. Will we see any of these?

Duncan Campbell

## The Cure The Top Fiction

To earn sympathy through music you've got to win your way into hearts by pleading your case with some kind of passion. Over the past four years Robert Smith has instead opted for an introverted coldness which has invariably left the Cure shivering outside.

*The Top* is the Cure's first album since 1982's *Pornography* (excluding last year's singles compilation *Japanese Whispers*) and while it isn't drowned in doom like that and its depression-drenched predecessor *Faith*, the record doesn't exactly provide joyous listening. 'Piggy In the Mirror' and the title track both see Smith trudging along his well worn path of self pity. Paradoxically, when there is an attempt to introduce some warmth, as in 'Birdman Girl' and 'The Caterpillar', the results are merely monstrous meanderings.

The metal anger of both the opening track 'Shake Dog Shake' and 'Give Me It' is needlessly bogged down in psychedelic murk, while the military tinge colouring 'The Empty World' fails to lift the song from the ordinary. Only the jaunty 'Bananafishbones' and 'Wailing Wall', complete with Arabian guitar strains (Smith looking back over his shoulder perhaps?) serve to retrieve the album.

Musically, the Cure seem incapable of taking off on targets as throughout *The Top* they rigidly plod on down the centreline of their gloomy tunnel. No prizes for guessing whether there's a light at the end of that either.

Shayne Carter

## Joe Cocker Civilized Man Liberation

Well, after his first ever American number one, plus a Grammy, plus an Academy Award, the man's not about to alienate any new listeners. Nor the old faithfuls either if he's smart. And he is.

*Civilized Man* has got a smoother surface than had *Sheffield Steel*. That hard-hitting Nassau rhythm section has been replaced by, for half the album, Los Angeles sessioners and, for the other half, a Nashville crew. This isn't to suggest a softening up however. While the overall sound may be more generally marketable, the arrangements are nonetheless strong. Besides, that voice would prevent any performance from mawkishness. There's tenderness, delicacy even (hear 'Long Drag On A Cigarette'), but the essential grit is always there.

The choice of material caters to all Cocker's varied audience, and the album flows very well through an impressive range of styles. Each side begins with a rocker and moves to a close with a slow ballad.

Cocker's choice of cover songs remains astute. Sometimes in the past his remakes have transformed the originals, at other

times merely served them. The versions here of Squeeze's 'Tempted' and B.B. King's 'Hold On (I Feel Our Love Is Changing)', while not marked departures are certainly soulfully rendered.

On the front cover photo Joe looks a little concerned, but turn the sleeve over and you get a shrewd smile. Fair enough too. *Civilized Man* is not only a wise career move, it's a fine album as well.

Peter Thomson

## Orange Juice Texas Fever Polydor

So — a mini album from the Boys Who Used To Wear Shorts — well, they've got trousers on now, but fortunately they're still rolled up to just below the knee.

Orange Juice have been tuneless, aimless, unsoulful and precious BUT occasionally absolutely charming. It's the same on *Texas Fever* (a cattle disease, no less, and a metaphor for the decline of the West and capitalism. Far Out.) They completely bomb out on 'Punch Drunk' (Edwyn Collins sounds like Bowie, for godsake, a la *Lodger*) and 'A Sad Lament' (grunge grunge), but the remaining four toons are OJ on form with jingles, jangles, pips, squeaks and Zeke Manyika (thankfully) on backing vocals. Check out 'Craziest Feeling' and 'A Place In My Heart' for your regulation dose of 80s 'boy loves girl, boy's heart caves in' schmalz.

Don't be fooled though: OJ are purely momentary. Dammit, nothing here really sticks — make this your silly purchase of the week.

Fiona Rae

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# Records

## Psychedelic Furs Mirror Moves CBS

The Psychedelic Furs eponymous debut album was a dense forest of ideas, many imperfectly realised. By steps the music and lyrics have become more focused, simple and direct. With *Forever Now* and the barnstorming 'Love My Way' the Furs proved they could carry their tender emotions to the commercial market. *Mirror Moves* is another step down that same road.

Keith Forsey, the producer of 'Flashdance', has been enlisted to give the Furs their cleanest, most commercial sound yet. The songs too are less demanding but still distinctive. Highlights are 'The Ghost In You' and 'Heaven'. Richard Butler's hoarse vocals and the chiming score strike the right balance of emotion and posture.

Elsewhere things aren't quite as successful. For the most part the other songs lack the strength and resilience of the band's better material. In everyday terms that's still at least as good as most of the competition.

The Furs' next move will be the one to watch. *Mirror Moves* is — or should be — the end of this stage of the band's career. It fairly captures the essence of their sound but marks no step forward. Reflection required.

David Taylor

## The Human League Hysteria Virgin

"In terms of world success the Beatles are on top and nobody will ever beat them but there's always a change of being second and if we can carry on for a few more years with albums like *Dare*, then we might manage second." (Adrian Wright, *RIU*, June 1982)

OK, so it's not nice to throw quotations in peoples' faces, but be honest, the Human League have asked for it. Since the surprise success of *Dare* their conceit has fed only breadcrumbs to their fans in the form of a dub album, *Love and Dancing*, and a couple of paltry singles in 'Fascination' and 'Mirror Man'. Poor harvest from a band that helped establish the synthesiser as an alternative pop music.

It's been two-and-a-half years since *Dare* and in the interim there's been a host of spineless electronic overnights who've done little but cause a reaction against this synthetic pop. Ironically, it's in this feeling of backlash that *Hysteria* has to make its mark.

This is a big enough handicap but the album has bigger problems: Oakey's vocals, once acceptable as a novel part of a new synthesiser band striving for expression but never reaching perfection, are now embarrassingly limited.

Singing aside, an album stands or falls on its song content and that's the chief reason why *Hysteria* is horizontal. There's no real emotional commitment in the tired old pop structures of 'I'm Coming Back', 'Louise' or 'Betrayed'. Joanne and Susanne sigh and doo-wop sweetly but they can't save a repertoire that

doesn't have that crucial spark.

The only glimpses of energy and class are 'Life On Your Own', a plaintive appeal with the best tune on the album, and the single 'The Lebanon', a serious political gesture musically derivative with a Joy Division bass line and an Edge guitar figure. Small change.

Strategically the League have made a grave mistake in taking so long to follow up *Dare*. Time has made their style of music sound stale and resigned, as a title, *Hysteria* couldn't be further from the truth.

George Kay

## Prince Charles and the City Beat Band Combat Zone Virgin

As the record cover tells us, Prince Charles is the "baddest motherfucker in the world" — this man is righteous, a true defender of the funk faith. On this, his third album, he opens up his vision/ version of the street beat — the *Gang War* has become an open war, the city is a real *Combat Zone* full of hip hop warriors demanding 'More Money' and dancing in the streets to electro versions of 'Jailhouse Rock'.

This is the real post-punk apocalypse down Rick James style; it's the album that *Cold Blooded* tried to be. Hard urban rockers and cool ballads. Great stuff! I'm beginning to believe in Prince Charles' PR. He sure is a tough motherfucker.

Kerry Buchanan

## Violent Femmes Hallowed Ground Slash

What's the intro?  
Ah ... when the Violent

Femmes were in the country this year they displayed, both on and off stage, an enthusiasm for many different kinds of music. That enthusiasm comes through on *Hallowed Ground*. The first album's kind of rock 'n' roll is still here but it's stirred in with country, blues, gospel, jazz — but they're not just dabblers — the hallowed ground of the title might just as easily refer to the musical heritage they draw on.

And the conclusion?

Now? Already? Okay. The Femmes' first album was a neat (and narrow) burst from Gordon Gano's soul. But groups have made albums of that nature and never made a really good record again. *Hallowed Ground* indicates that the Violent Femmes have it in them to make good records for a very long time.

About this Gano ...

He's strange. There's a real tension between his sincere Christian beliefs and the near-psychotic edge of some of his words. 'Country Death Song', for instance, is the first-person tale of a farmer who loses his mind, takes his little daughter out into the night and pushes her down a well ("I pushed with all my might, I pushed with all my love.") and hangs himself in shame. Sometimes it's a little disturbing. But then again, it's probably this tension, along with that between the album's loud and soft moments, that makes the music interesting.

This religion ...

It pervades the album. But Gano's no preacher. Christianity's a part of his life and he gotta sing about it. I don't find it at all intrusive.

What about the other guys?

Brian Ritchie (bass) and Victor De Lorenzo (percussion) seem to

have had much more of an influence on this album's sound than on the first. They're both great, explorative players and they do more than just play the songs. Fun, too.

Which songs do you like?

'Country Death Song' — it captures the weird element present in some of the best country music (just listen to Jerry Reed even talk). And, in particular, 'Never Tell', a dangerous piece of whisper/scream. Ritchie's psychedelic bass in the scream parts is great.

Any you don't like?

Well ... the second side definitely seems to lose its way a bit, especially in parts of the jazz romp 'Black Girls'. While there probably aren't enough really great songs to make it a brilliant album there's nothing dreary enough to make it a mediocre album. I don't have to lift the needle for anything.

This review is a bit long.

I know

Russell Brown

## Nik Kershaw Human Racing MCA

Enter the latest in English chart-toppers. But this one's set to last a little longer. Kershaw is a multi-instrumentalist of considerable talent and taste, writing in a Spandau-Duran vein, but with only a modest hint of pomp. *Human Racing* is pretty good — from the sharp brass (real), and chunky synth to Charlie Morgan's flexible drumming it breathes competence. Kershaw himself manages some nifty vocal percussion, and credible Stevie Wonder impersonation on the title track. The tunes ain't bad either.

There's 4 or 5 potential singles of which 'Wouldn't It Be Good' is

the most obvious, and 'Drum Talk' and 'Shame on You' the most durable. The rest walks a thin line between engaging nice-guy-pop and tomorrow's Foodtown music.

An impressive if slightly bland debut, but a sense of humour could make his next album quite a treat. Watch this man.

Andrew Rockell

## Rank and File Sundown Slash

*Sundown* is the debut album by Texans Rank and File and it renews contact with traditional American country 'n' blues. The Kinman brothers, Tony and Chip, form the nucleus of the band, re-interpreting influences as diverse as Roy Orbison and Buddy Holly into a punky hoe-down sensibility uniquely its own. These guys hold a certain conception of contemporary country, blending rural innocence with urban aspiration; their particular sound is treated as if it were a vessel that anyone who had the gumption to call himself a musician is qualified to fill.

It's all pretty much straightforward country, with songs about the doggoned doldrums ('Lucky Day', 'I Don't Go Out Much Anymore'), songs eloquent and gentle in strength ('Sundown'), songs of mourning melancholia ('Coyote') and yes, included also is the pallid cash-in of 'The Conductor Wore Black'. Imagine the bastard offspring of Merle Haggard and X and you're nearly there. Country or rock? Chip Kinman puts it this way: "They may have different beats and people may dance to them differently but it's really the same emotion."

Offers from the sequinned jacket brigade of *That's Country* are now pending ...

S.J. Townshend

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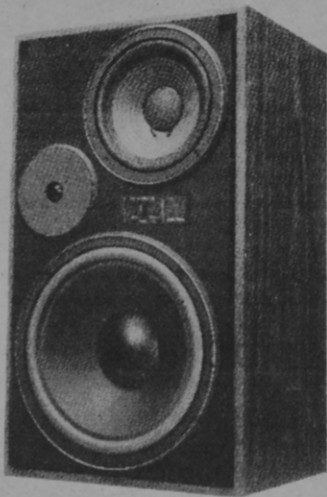


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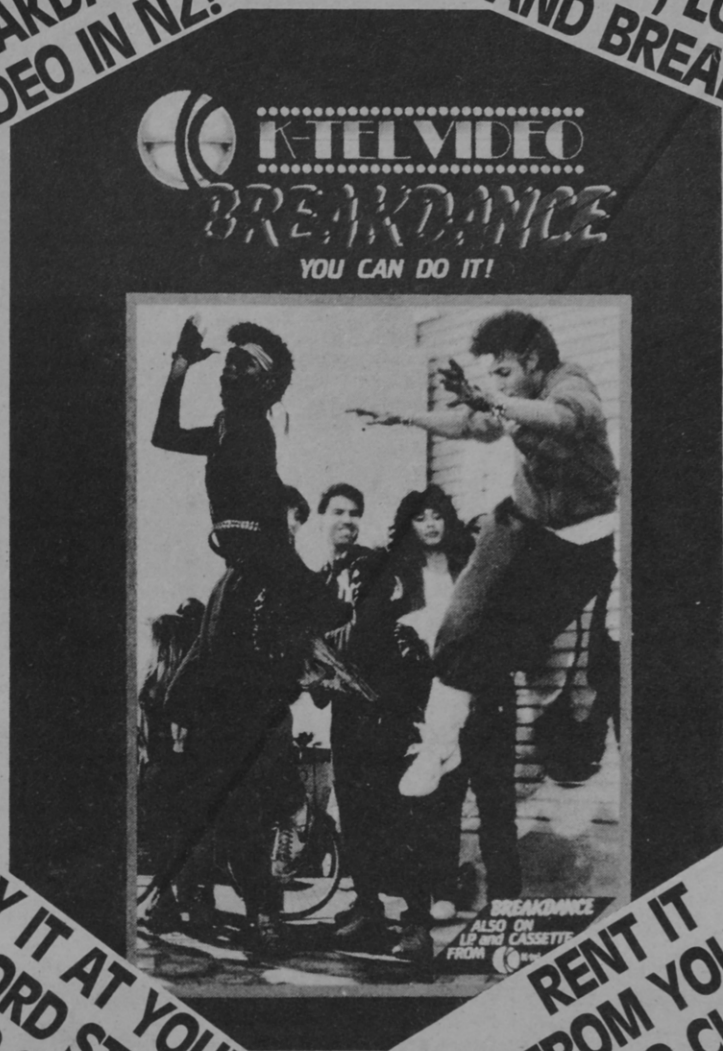
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#### Auckland

The first project to emerge from the breakup of **Big Sideways** (which happened, ironically, shortly after the signing of a contract with Mushroom Records) is **Last Man Down**, featuring **Chris Green** on sax. The band's lynchpin is keyboardist **Ross Mullins**, who is well known as a session player. The band, completed by David White (ex Blues Busters) on bass and Mike Visser on drums, plays all original material. Meanwhile, Green is understood to have other projects up his sleeve.

New **Great Unwashed** bassist is **Ross Humphries** (ex Pin Group, Talking Horse Band). The Unwashed and Dunedin's fab **Chills** just might be popping over to Australia for a short tour in October, too ... meanwhile, across the Tasman, **Split Enz** have played a handful of shows without Tim Finn, as the older brother was in

Europe promoting his solo album. Younger brother Neil has had the odd sharp thing to say about Tim in the press recently ... and Oz was not to the liking of **Sonya Waters**, who recently returned to Auckland after a few months there.

**Les Wilson**, the Gluepot's popular manager, was farewelled recently after 12 years' service which saw the pub develop into the country's most prestigious hotel venue ... **Ja Ja Jackal** have recorded their debut single 'Fun Supreme'/'Back and Beyond' at Mascot Studios with Phil Yule and are looking for a release deal. They are handled by the newly set-up **Progressive Promotions**, as are Nick Hanson's new band **Spare Messiah** and **Slice of Life**, a five piece who have begun playing publicly after three years of playing together.

**Hello Sailor** will reform for a single night to mark the closure of the **Crypt** nightclub, a frequent early venue for the band. The original lineup will play their farewell on July 1. The Crypt is to be redecorated and will reopen as a swept-up cabaret ... **Ian Morris** is working on some songs with the new **Moving Targets** lineup with a view to choosing tracks for a single ... **Marginal Era** have been in the wars lately, being dropped by their record company, Reaction, and having a tiff with the

people from **Shazam**. Their new single 'You Fascinate' will be the last on Reaction. The band walked out on **Shazam** filming, claiming that a promise from the director that they would not have to have a crowd of young girls dancing in front of them for the filming was broken when they were told they weren't allowed to play without the dancers. Paul Agar and band will continue undaunted, however, and have a well-known face from the biz interested in taking over their management.

**Plans For A Building** recently recorded their debut single 'Some Altar, Some Sacrifice' (at Echo Park — the new name for Genesis Studios) c/w 'Heart and Soul' (at Last Laugh) for release on Hit Singles. They are: Tom Pound, vocals; Eric Paulston, keyboards; Philip Bishop, bass; Patrick Pound, guitars; and new member Roddy Carlson (ex Danse Macabre) on drums ... **Last Laugh** has finished its CND *Celebration* cassette compilation. Featured are Miltown Stowaways, Marie and the Atom, Papakura PO, Martial Law, Otis Mace, Louise Brandt, Pamela Gray, Velvet Vipers and Dead Image. Pre-release orders, \$6 from Box 6884 Auckland. Meanwhile the studio has been occupied with the recording of a debut LP for Peter Stewart and demos for ex Fla-

mingo **Karen Hill**. Marie and the Atom and From Scratch records begin soon.

Former La De Das' vocalist **Phil Keys** died aged 35 in Sydney recently, of heart disease. A La De Das' reformation of sorts was being postulated at the time ... and for those of you treasuring copies of the **Mockers** LP, the band would like to correct some credits on the sleeve. The sequencer parts of 'Good Old Days' and 'You Only Live Once' were by **Andrew Milne** of Katango, not Simon Lee (who?) ... the **Pleasure Boys** are looking for a new drummer following the departure of **Fred Soar** to a respectable career. Phone 398-967.

**Adam and the Air Aces** are the three scoundrels, poet **Bruce Bisset** and musicians **Taranaki Sol** and **Ralph Bennett**. If you live anywhere in the North Island big enough to own a main street you'll probably catch them at some time on their extensive June-July tour.

**The Kiwi Animal** debut album *Music Media* is out now or thereabouts. You'll be able to hear it and other things on Campus Radio, 10pm-1am, Monday, June 18. Further info, song lyrics, etc, can be obtained from Box 6972, Auckland.

The **Henchmen** have begun

recording their second LP, *Excelsior Obermensch* at Progressive. Don't hold your breath though, release isn't scheduled until January.

#### Russell Brown

#### Wellington

The big news this month is the Radio Active 89FM **Band of the Year** contest to be held at Victoria University Union Hall from 5-7 July. The first two nights will see four bands competing each night for places in the final plus a name act to close. The final, will be held on Saturday July 7, with a name act to close. Prizes include recording time at Marmalade Studios, a guaranteed release on Jayrem, cash and free publicity.

**Circus Block 4** have boxed on since the departure of their vocalist and will release a 12" single 'In Stone In Steel' in late June ... A heavy metal special was filmed recently at Ascot Theatre for RWP. Acts involved were **Strike-master**, **Tokyo** and **Nightshade**.

The **Idles** are recording a single at Mandrill about now.

#### David Taylor

#### Christchurch

The **Star and Garter** is now the city's only live venue with regular band changes as the Gladstone now has **Art Union** resident six nights a week. Apparently the

management feels the lower door charges possible with a resident band will result in more cash spent over the bar. The final nail apparently came when the 500 or so people who turned up to see the Mockers on a Monday night didn't spend as much as expected ... meanwhile the Star and Garter will be seeing the **White Boys**, **Bats**, **Idles** and various Dunedin bands in the near future ... Hard-working Aussie band **Electric Lady** may tour in late July/August. Lineup includes guitarist **Eddie Hanson**, once of Ticket.

**The Edge** (featuring Dick Driver) have an EP due out shortly. Three of the four tracks are 'Memories', 'Heels Over Head' and 'I Said Oi' (the last being rather a party piece for the band, apparently).

Timaru's **Terminus** is now being booked by Ezzy Promotions and an itinerary can also be arranged including Motueka and Blenheim. Call 482-590.

The Academy Cinema will present the classic 1930s anti-pot propaganda film *Reefer Madness* on June 17. The film is being toured throughout the country by Pleasure Pak Promotions, run by local lad JohnE Leach. The film shows in Dunedin June 14, 15, 16 and finishes on the West Coast at the end of the month. It tours the North Island in July.

GG

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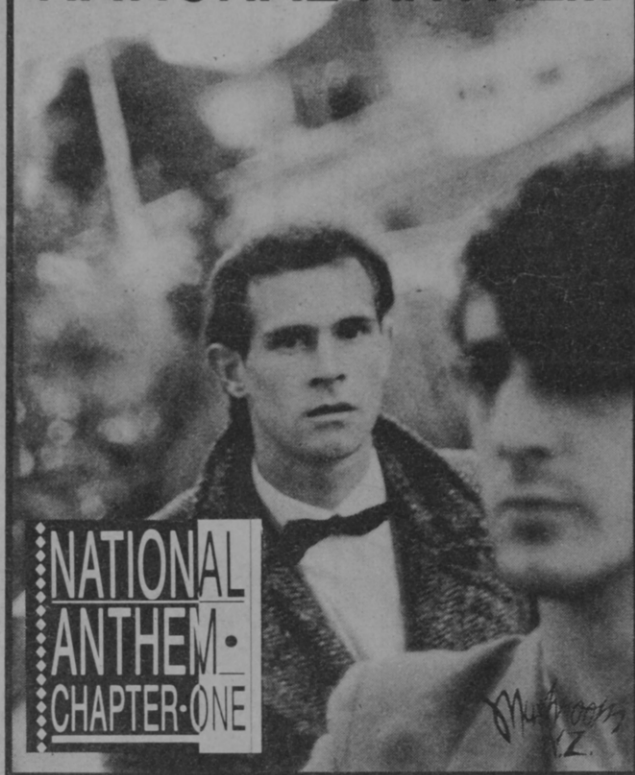
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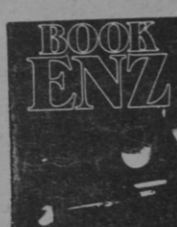
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# Live

**Joe Cocker**  
Logan Campbell Centre,  
May 29.

Frankly we didn't really want to go. Cocker's last concert here - in '82 - had been a pretty lack-lustre affair: his voice only just coping and the band too stodgy for the (then) new *Sheffield Steel* songs. But what a transformation! Joe's team delivered one of the most satisfying sets this reviewer's ears, hands or feet have pounded to for a very long time. So what's changed?

Firstly there was a rejuvenated band, particularly with new rhythm duo, which gave such a lift to every number. The drummer was powerful and driving without getting heavy-handed. The bassist, rather than simply nail things down, added a complexity and excitement that was exhilarating. His lines refreshed even the oldest songs (and the solo in 'Hitchcock Railroad' could well be the finest display of 'finger-popping' I'll ever see).

Then there were the arrangements: so rich, subtle, expansive and so very supportive. Add these to the excellent choice of songs and Cocker's gravelly vocals had a superb setting. But don't under-rate Joe's own contribution. To him for example, must be ascribed the responsibility for the show's pacing. And it takes a brave soul to choose three out of four consecutive songs as ballads mid-set, especially given the vociferous 'Play some rawkenroll!' element in the audience. Yet he triumphed. The 'Inner City Blues' tribute to Marvin Gaye was particularly beautiful.

But - 'Little Help...' aside - Cocker wasn't punishing his voice the way he has on past tours. Their was almost a sense of control about his singing, in keeping with the trimmer hair,

physique and less manic gesturing. Cocker's been at this game for fifteen years now and has an extensive repertoire: fine new songs, a wealth of cover versions and an armful of his own classics. With band and back-up singers in such form, whatever the selection he'd made would have been a delight. (Even the vapid 'You Are So Beautiful' sounded good.) Over the past years there have been as many ways to describe Joe Cocker in concert as he has done tours. This one was simply magnificent. Peter Thomson

**Verlaines, Able Tasmans**  
Windsor, May 19.

Given even the diverse nature of the crowd that had crammed in to hear the Verlaines, it was inevitable that a large percentage would find the Able Tasmans appealing. Swirling, soulful keyboards, fast dance songs, wholly appropriate covers of 'I'm A Man' and 'Peter Gunn Theme' - even a rendition of the theme from *Closeup*. Real neat fun. But there's another side developing to this three-piece. Graham Humphries sings some strange, dark little songs with more than a hint of the Magazine in them. It will be interesting to see when/whether the Able Tasmans reach the limits of the drums bass organ format but thus far they've managed to move on without losing their sense of fun. If they can keep that up, well

This was the third time I'd seen the current Verlaines lineup and each occasion has been better than the last. Twixt the opening chord and the final encore they created a feeling that welled and surged. A lot of people danced, some stood or sat and watched, a few left. Not much space for socialising in this music.

On conventional critical grounds the Verlaines might be marked down for not putting an effort into presentation - on the contrary, as someone said, the Verlaines are a band who try very hard. When they play well, they're pushing it. When it doesn't come off their

approach can manifest itself as awkwardness or mere earnestness but then's the breaks.

And another thing - 'Death and the Maiden' doesn't particularly stand out in the set. 'Joed Out', 'Doomsday', 'Pyromaniac' and a number of others produced at least as much of a charge. The Verlaines do work very much within a sound but it's more to do with continuity than repetition.

An emotional cacophony - the Verlaines really are quite an extreme band. Russell Brown

**Empire Queen's Birthday Party**  
Verlaines, the Rip, Love in a Gas Oven, Pink Plastic Gods  
Empire, June 4.

This afternoon session marked the third and last Empire party. In August proprietors John and Maureen Simpson vacate the pub, which over the past three years has been the only hotel in the city to consistently offer alternative entertainment.

It was a nice touch, then, that the Verlaines, a band who two and a half years ago were playing to little more than ashtrays, closed the day in front of a full house.

The band has clearly taken on a classical bent, meaning the climactic raunch of, say, 'You Say You' has been sacrificed for the more symphonic order of 'Burlesque'.

Somebody described it as boring. But if fellow Dunedinites the Idles are the country's fastest rising band (as suggested on *RWPs*) then I think the Verlaines must have already found their way to the top and are currently proceeding to shit all over the Idles and their ilk.

People are beginning to realise the Rip shouldn't share a bill with the Verlaines but for once Alastair Galbraith and his cohorts transcended their flattering influences. They managed to inject some sweat and inspiration into their closing instrumental 'Blackout' and bassist Robbie Muir was seen to tape his foot. No minor miracle.

Batman Robert Scott, Wrecked

Small Speaker Mike Morley and Denise Roughan (a Look Blue Gone Purple) made up Pink Plastic Gods, the day's opening act, while Scott's younger brother, Andy, plays bass in Love in a Gas Oven, a newly surfaced ensemble. Double percussion, very sloppy and promising in a different kind of way. Buffy O'Reilly

**Shazam Suparock Concert**  
Mockers, Netherworld  
Dancing Toys, Wastrels,  
Body Electric  
Christchurch Town Hall,  
May 17.

The evening didn't exactly get off to an ideal start thanks to a muddy sound and a rather ponderous performance from the Body

CONTINUED ON PAGE 34

## On Tape

**A Spanner in the Works No.1**  
(Industrial)

Industrial's first compilation of Auckland music may not be 100 per cent wonderful but it beats the living shit out of previous absurd marketing exercises like *Hauraki Homegrown*. Side One is mostly live, mostly guitar bands and, with the exception of Flak's Dieneke, all bloopers. Odd track out is some propagandadoodles from a studio fiction of Mason and Bell. Others are Eight Living Legs and Exploding Budgies. Recording quality isn't always great, especially on the Budgies, but the spirit is captured.

Side Two's got a lot more women (Phantom Forth, Vibraslaps, Kim Blackburn) with a cleaner sound, less live stuff and less rock. It's the more successful side for being more adventurous, but then I'm like that.

Hey look, you undiscovered

geniuses, drop Paul Luker a line, he'll understand. CK

**Air Aces Live (Industrial)**  
Adam and the Air Aces are a bunch of grizzled old buggers doing what they do best - getting pissed and having a good time playing the blues. This is recorded live at Waikato University and the Aces get the audience involved straight away. 'Anybody pissed yet? Anybody stoned yet?' The Aces are Ralph Bennett, Taranaki Sol, Wayne Wilson, Kevin Thomas and poet Bruce Bisset, who (sort of) holds things together and has a bit of a sing himself. Not all of it appeals to my ear but most of it does - I like Bennett's bloos the best, there's a kinda weird edge. A trimmed-down version of the Aces is currently touring the North Island. This isn't the All Stars, this is a lot more intimate. RB

**The Dolls House (Ima Hitt, 54)**

The Dolls House recorded this live in a pub and it sounds that way. They've taken the unusual step of including four covers among the six songs, apparently because they came out better on the tape than their own songs. They do the covers ('Summertime Blues', 'Jumpin' Jack Flash', etc) pretty well actually, but, you know... 'Isn't It Enough?' by singer guitarist Karl Teten sounds a bit like the Verlaines and is rather likeable. 'Leaving Town' isn't as good but Teten's voice shows a lot of promise. Mainly for mates only, though. RB

**Smarts Legless 2nd Tape**  
(Portobello)

A paint tin... inside... a pair of old underpants (clean), some callous cream, dried peas, a pen, an empty vitamin tube, four golf balls... uh, and the tape. That's limited edition packaging for yer. A tape of 37 songs at an average length of 16.5 seconds might sound a bad idea but the two youths responsible make it work. Short, sharp ideas in living stereo and made-up words. Some of it, of course, is awful. Available only at Real Groovy Records. Hurry

and you might get the one in the shoe. RB

**McNaughton and Craw**  
Suburban Cacophony  
115 Craaddock St. Sth Brighton,  
Christchurch 7, 53)

Angus McNaughton and Andrew Craw went into Andrew's bedroom for an unspecified period, did some recording, took the tape to Nightshift Studios to mix it and this is the result. Key-board noises dominate these five songs but this is no synth-washed tedium. This pair have played with noises in a manner that recalls, the better purveyors of electronic music, and bears a kinship with fellow mainlanders Wreck Small Speakers (etc.). On any terms, okay and for a first effort, very good indeed. RB

**Flipper, Blow'n Chunks (ROIR)**  
Joe 'King' Carrasco  
Tales From the Crypt (ROIR)  
Sex Gang Children  
Ecstasy and Vendetta Over New York (ROIR)

You may have observed a while back my expounding on the merits of American music. Well, it still holds. The ROIR catalogue accompanying these cassettes features a gamut of good Yank and European music around at present, including Bad Brains, Eight Eyed Spy (featuring Lydia Lunch), Human Switchboard and others. For instance, those doyens of San Francisco hardcore, Flipper, have a new release called *Blow'n Chunks*, which was recorded live at CBGB's. It's a rumpus of distortion, of pummeling drums, of meathead adrenalin bursts. Catharsis anyone?

And then there's Joe 'King' Carrasco's *Tales From the Crypt*, an amalgam of Tex-rock, garage-band and Latin swing. Most of the material was recorded as far back as 1979 but it holds up particularly well. The dude's even smart-assed enough to incorporate an organ, which he uses to neat effect on tracks like 'Let's Get Pretty' and 'Monkey Got My Frisbee'. Pure delight with chilli con carne and a nice bottle of red wine.

Last and unfortunately least are Britain's own Sex Gang Children with *Ecstasy and Vendetta Over New York*. Recorded live at Danceteria, it's a performance of astounding limitations. I guess we need examples like this so our judgements become clearer but horrible is horrible, nonetheless.

Anyway, send for a catalogue and sample some of the treats. Write to Reachout International Records, 611 Broadway, Suite 214-T, New York, NY 10012. S.J. Townshend

**MC5, Babes in Arms (ROIR)**

This collection of out-takes, remixes and live tracks traces the 5 from their 1965 debut single, Van Morrison's 'I Can Only Give You Everything' and their first experimental use of feedback in 1966 ('I Just Don't Know'), through the fast and anthemic 'Tonight', 'Shakin' Street' and 'American Ruse', fraught and frantic work-outs like 'Poison', 'Skunk' and the previously unreleased 'Gold', recorded during their final days in London in 1971. And of course an all-amps-on-10 live mix of the classic 'Kick Out the Jams' (Mother-fuckers). Great stuff. If you've never heard of the 5 and wondered where 'power pop' came from, this is a golden opportunity to acquaint yourself with a legend. Available from Reachout International Records, 611 Broadway, Suite 214, NYC, NY 10012, USA for US\$8, plus \$2 postage to NZ. ID

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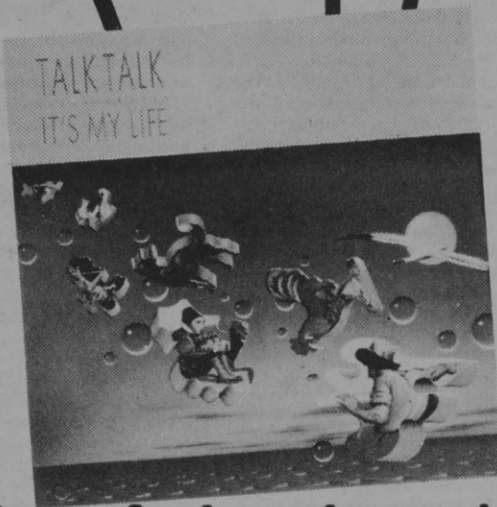
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# Tim's Road Guide

## Hitting the Road (and Staying On It)

Soon after the Blam Blam Blam reunion bassist Tim Mahon left these shores for England. He left behind a wealth of experience in touring New Zealand with the Whizz Kids, Blams and Export Lamb, not to mention those he has helped out, like the Gurlz and Miltown Stowaways.

In an effort to help others avoid the mistakes he made, Mahon helped *RIU* prepare a basic practical touring guide. He has concentrated particularly on alternative ways of touring, such as art galleries.

### The Homework

You should never even consider touring without first doing your homework. The first step is a press kit. Your press kit should contain information on who is in the band, when it was formed, etc, press clippings and details on record(s). If you can do it properly, it's a good idea to write up something that a lazy reporter can put straight in the paper — such a story must have an "angel", however, a simple history of the band won't do.

You should have enough kits to send to everyone you're liaising with for gigs — pub managers, radio stations (especially student stations), newspapers, etc. Photos are a good idea and someone like Pressprint in Auckland will run off a hundred prints for \$50 or so.

The big thing is to get your presentation done a month before you go away at the latest. That



Jacqui Brooks and Mark Bell, following the accident that finished the Blams tour.

means when you're on the phone booking gigs you can post immediately the material to help your case to get guarantees, accommodation, etc. That's all negotiable. Bromides

Bromides are the originals of the ads you put in newspapers and it's good to have a tour bromide because papers can mess things up horribly. I remember the Plague being called the Plague once in New Plymouth — maybe we should have played with the Dentists.

### Records

Having a record is a big help for touring. It is possible without but having one gives you extra support from radio, reviews, etc. If you haven't got one it might be a good idea to send out some demo tapes.

### Posters

We've found screening posters is the cheapest way. The charge for getting a screen made isn't much and from then on it's paper (which you can sometimes get cheap), ink and labour.

### Budgeting

You must budget a tour properly before you go. Items should include petrol, PA, lights, spare sticks and strings, food ...

### The Post Office

If you're booking a tour you're going to make a few toll calls. Make them all price required so you can keep track of everything from the start. You need to be at

a phone number where people can reach you and where you can make all your toll calls from the one phone.

Postage can cost a lot. Within each island, surface mail is just as quick as air. Len Lye says post early.

### Friends

A tradesman is a band's best friend. If you've got a mate who's a printer or a mechanic you'll need them and, if they're into music, they'll help you. If it costs you a bottle of Scotch or whatever, it's worth it.

Your friends on tour are other musicians, they should help you out. That's the only way it can work, when musicians get together and help each other out.

### The Arts Council

The Arts Council has a touring grant of \$750. You won't get it if you're just doing pubs, only if you play alternative venues as well. So if you're going to do it yourself, it's worth working a little harder and getting the alternative venues happening. You can also get support from the local arts council — all councils have a certain amount per year to give out to performing artists.

Brendan Smythe at the QEII Arts Council in Wellington is very helpful, particularly if you have something that's new and good and is going to amuse people, like a big roadshow.

### Art Galleries

One of the beauties of places like these is you don't need a PA — you need monitors. I believe that the best thing for bands to do is get away from the big PAs and lighting rigs. Unless, of course, you do get to that stage where you have released records and people expect it of you. Some galleries aren't sympathetic but those listed in this issue will generally be pleased to have you play.

### The Van

If you feel you're going to do okay on tour and you want to be hassle-free, hire a van.

If you own one, go over it with a fine-tooth comb before you go away. Make sure all tyres are brand new, the brakes aren't going to crap out and so on. Always carry a comprehensive toolkit, clutch and brake fluid, lots of oil, bits of hose, bits of string, gaffa ...

One Commer did 350,000 miles on 14 tours of the country before I put a new motor in it and that was only a 1700cc van. A Thames Trader is another good van, as is the little Toyota Liteace (the Hiace isn't as good). The Morris Commercial is really good, slow and steady. Bedford Jumbos aren't built to carry PA systems. They're not built for the weight unless you make expensive modifications.

Join the AA — you'll be glad of their help when you break down miles from anywhere.

### Packing

Tight packing is a must. Road cases are essential if you want your equipment to stay in good condition, otherwise lots of blankets and sleeping bags wrapped round the bits. Cases aren't cheap to buy but you can find suitable boxes and things at the dump — I have. Old suitcases can be useful

and they're easy to pack.

### Driving

When you're driving long hauls you have to have several drivers. And each driver must have a co-driver, whether the other person can drive or not. When the Blams' accident happened everyone but me in the van was asleep. Usually David Rudolph, who didn't even have his licence, used to stay up with me but not this time.

Don't drink. Don't smoke dope.

### Staying

Sleeping on people's floors is cheaper than staying in motels and it's usually more fun. When the Blams were touring with Split Enz we went up to Neil's room at the Abel Tasman in Wellington and told him about this place we were sleeping at on The Terrace that had a huge fishtank full of sea-horses and things and he wanted to come and doss down with us.

Staying in motels is boring. So if you've got mates and they don't mind, stay with them. Buy them a bottle of Scotch and you've got good accommodation. You meet people — and I think that's one of the best things about touring. But of course there's not much privacy so if you want that, get a motel.

### Motels

There are good, cheap motels in most centres — ask other bands. But don't throw TV sets through the window or anything. Tidy up after yourselves. Musicians who are animals fuck it up for everyone else. You might arrive there and look strange and be stared at but if you act reasonably they'll cheerfully have you back.

### PA

A big PA will cost you up to \$500 a week but you don't really need that much. A bass bin and one a side is fine. It's best to take your PA with you because you get to know it and how it works.

Soundmen — once you get your mikes you look after them. Hold on to them, never let them out of your sight because they're worth as much as \$300 each and they're easy to steal. Never leave any gear lying round, lock it up in the van. It's often a good idea to immobilise the van. Vans are easy to steal and you don't want to kiss all your gear goodbye.

### Money

Don't let people fuck you round over money. If you've got a written contract and they renege on it, go and see a lawyer, the law's on your side. Don't threaten to beat people up, although I must confess I have done that ...

Petrol coupons are a really smart idea. Carrying a lot of money on the road is dangerous because you'll find yourself saying: "Hey, let's stop for a Devonshire tea!" We were famous for that, we used to stop for Devonshire teas every 10 miles. But it's better to stop in at a pub and buy a dozen Steinlagers and get a couple of loaves and some camembert from a deli and stop by a river somewhere. That's good if you've got the time because it breaks up the trip.

When you get money you must bank it regularly. The amount of money that's been stolen from tills, hotel rooms, everywhere ...

Take your own door person on tour, someone you can trust. It's unlikely that you'll get cheated but if you have your own person there you can't moan.

### Door Prices

I think it's time people charged at least \$5 on the door. You can't survive on the road unless you do.

### Guarantees

Not many places give guarantees now, it gets worse every year. But that shouldn't matter because you're either going to do it and you're good or you're not.

### Support Bands

Support bands have to realise that going on the road costs a lot. A reasonable fee is \$60-70 a night — any lower's a bit silly.

### Extra Bucks

Selling T-shirts and tapes or records at the door can be a nice money spinner. Avant Garage made nearly \$1000 selling tapes.

### Multiple Tours

When touring two or more bands it makes a lot of sense for the guitarists to sort out which amp suits everyone and for the drummers to use the same kit and bring along their own cymbals and bass pedal. For the bass, obviously the most powerful stack is the one to take.

### Organisation

Put one person in charge as tour manager and if he treats it like he's taking a lot of old age pensioners on a coach trip it should be a really good tour. Everyone should have a sheet telling them what time to get up and so on.

### Serious Drinking

If you're going to get pissed every night you'll come home from the tour with a shocking cold and feel awful. It's not worth it.

### The Party

If you've got a long drive, the next morning, don't go to the party. Or, if you do, make sure two people bed down so they're fit and well for the drive.

### Safety

If there are girls in the band, stay with them all the time. Don't go wandering around alone in strange places, stick with each other.

### Booking Agencies

Booking agencies are the lazy way, at least early on. They'll charge 10 per cent for very little and charge extra for doing all those things like press kits — which is fair enough, they have to make their money.

You may have to use them later on when you get too busy, however, and if you go to them and say: "Look, we haven't got the time to book the North Island leg of this tour, could you do it?" they'll be good to you because they know eventually you're going to get so busy that you can't do it yourself. Don't let them be your enemies — that's stupid.

But you must do it yourself at first or you'll just get stuck in the job of support band for the rest of your time.

### Remember

Short of vehicles crapping out, gear blowing up, earthquakes, war damage or floods, a tour should not lose money if you've done your homework and keep your overheads down.

### CONTACTS

This is some information you might find useful. I've left out some of the more obvious ones — you can look them up yourself.

**Art Galleries and Other Alternative Venues:**  
Sergeant Art Gallery Wanganui  
Paul Rayner, PO Box 637, ph 58-195.  
Masterton Art Gallery  
Neil Rowe, ph Masterton 81-210.  
Waikato Art Museum  
Keith McMillar, ph Hamilton 392-118.  
Christchurch Arts Centre  
Martin McPherson, ph 63-324.  
Eltham Town Hall  
Cynthia Douds, ph Kapuka 540.  
Snailclamps Palmerston North  
The Skeptics, ph 86-629.  
Suter Art Gallery Nelson  
Rotorua Art Gallery  
John Perry, c/- District Council  
Govett-Brewster Gallery  
New Plymouth  
Dick Bett, PO Box 647.

### Academic Institutions:

Aside from universities (very good, especially at Orientation time, when a band can make lots of money touring for a month or more) there are teachers' colleges and technical institutes. All the students' associations will have an Activities Officer or Entertainment Officer.

### Some Pubs:

Oriental Dunedin  
Warren Cates, 157 Frederick St, ph 778-468.  
Richmond Oamaru  
Don Scott, Hilderthorpe 899.  
Terminus Timaru  
Reg McGarry, King St, ph 89-716.  
Woodbourne Blenheim, ph 28-007.  
Bellblock New Plymouth, ph 70-558.  
Golden Central Alexandra  
Union St, ph 84-048.  
Rutherford Nelson, ph 82-299.  
Rutland Wanganui  
52 Victoria Ave, ph 54-587.  
Ngamotu New Plymouth  
ph 511-626.  
Waikiwi Invercargill, ph 59-080.

### Other Pubs:

Hillcrest, Metropole, Hamilton  
Hotel (Hamilton); Gluepot, Windsor, Globe, Milford Marina, Mon Desir, Esplanade (Auckland); Terminus, Taita, Cricketers Arms, Clyde Quays (Wellington); Gladstone, Star and Garter, Hillsborough (Christchurch); Empire (Dunedin); Golden Eagle (Grey-mouth); Albert (Palmerston North); Cabana (Napier); Greerton (Tauranga); River Bar (Gisborne); Onerahi (Northland).

### Other Venues:

Auckland's Mainstreet, Wellington's Sheaf and Christchurch's Zanzibar all, to varying degrees, cater for touring bands.

### Press Contacts:

Auckland Star, Wendy Nissen;  
Christchurch Star, Rob White;  
Christchurch Press, David Swift;  
Marlborough Express, Box 242, Blenheim, Paul Ellis; Otago Daily Times, Nicola Robinson; Timaru Herald, Andrew Fyfe.

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+ 5 Piezo's (cabs) \$900 pr
- 2 pair RCF 'Long Throw' Horns + RCF  
Drivers (cabs) \$600 pr
- 2 pair ALTEC 811 B Horns + ALTEC  
902-8 Drivers \$900 pr
- 1 pair 'Long Throw' Fibreglass Flares  
+ RCF Drivers (cabs) \$700 pr
- 1 EMINAR Flare + Driver \$180
- 1 pair JBL Roy bins. 2 x JBL MI 12". New \$1600 pr
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+ Horn \$490 ea
- 1 pair CELESTION 15" Horn Loaded \$780 pr

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- 1 TAPCO 24 Channel Mixer. Flight Case \$5500
- 1 Le GRON Series 1V. 16 Channel Mixer.  
Flight Case \$2250
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8 Channel \$1050 ea
- 1 YAMAHA ECM-100 Mixer/Amplifier.  
6 Channel \$885

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2 way/4 way \$550
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Crossover \$220
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# CORUBA CALENDAR

RIU, JUNE 14 TO JULY 15

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

## Look Out For ...

Three sets of international tourists this month — the Commodores get funky in seven centres, opening in Dunedin on June 23 and winding up at Auckland's Logan Campbell Centre June 30 ... jazz-rock maestros Stanley Clarke, Lewis Miroslav Vitous and Larry Coryell display dazzling dexterity in Auckland, Wellington and Christchurch ... and, of course, Jean-Luc Joinel's foxy French big band "XV" plays a string of dates around the country, including two big gigs with that hot, longstanding, local soul combo The All Blacks. All dates will

## be at outdoor venues ...

British band The Fixx who have had considerable success with their Rupert Hine produced album *Reach the Beach* will play Wellington Town Hall on July 7 and Auckland's Mainstreet, July 9. Hot AK pop combo Children's Hour, fronted by Chris "Jordan Who?" Matthews, undertake a short, sharp tour South, culminating in a June 17 spectacular featuring Dunedin intellectuals Verlaines, Doublehappys, Chills, Look Blue Go Purple ... and that city's Sneaky Feelings head North in support of their new LP. They play

CONTINUED BELOW LEFT

## JUNE 14

Children's Hour Star and Garter  
Marginal Era Record Party Quays  
Campus Radio Special Gluepot  
Narcs Shoreline  
Jive Bombers Framptons  
Adam & Air Aces Wanganui  
Body Electric Forge  
Boy George is 23 today.

## 14,15,16

Normal Ambition Streets Ahead  
Bronx Onerahi

## JUNE 15

Clarke, Vitous & Coryell Auckland  
Children's Hour Cook Big Sideways Gluepot  
Marching Orders Venue  
Jive Bombers Bellblock  
Adam & Air Aces Palmerston Nth  
Peking Man Windsor  
Body Electric Onerahi  
Narcs Aranui  
John meets Paul at a church fair. Liverpool 1955.

## 16

Children's Hour Cook Marching Orders Venue  
Mockers Hamilton  
Big Sideways Gluepot  
Jive Bombers Bellblock  
Adam & Air Aces Dannevirke  
Peking Man Windsor  
Narcs Aranui  
Body Electric Waiuku  
All Blacks v France Lancaster Park.

## 17

Clarke, Vitous & Coryell Christchurch  
Children's Hour, Verlaines, Chills, Doublehappys, Look Blue Go Purple Otago Uni  
Jive Bombers Eltham

## 18

Clarke, Vitous & Coryell Wellington  
Narcs Greymouth  
Last Man Down Streets Ahead  
The Kiwi Animal Special Show, 10pm-1am, Campus Radio. Paul McCartney is 42.

## 19

Flamingos Windsor  
Narcs Motueka  
Last Man Down Streets Ahead

## 20

Flamingos Paerata  
Firefly (midnite magician) Streets Ahead  
Neil Armstrong takes the small step/giant leap, 1969.

## 21

Sneaky Feelings, Able Tasman, Vibraslaps Gluepot  
Legionnaires Framptons  
Adam & Air Aces Palmerston Nth T. Coll  
Flamingos Forge  
Columbia mass-produces the first LP, 1948.

## 21,22,23

Farrelli Brothers Streets Ahead

## 22

Sneaky Feelings Windsor  
Pleasure Boys Gisborne  
Flamingos Onerahi  
Legionnaires Bellblock  
Body Electric Gluepot  
Adam & Air Aces Paekakariki

## 23

Commodores Dunedin  
Sneaky Feelings Windsor  
Jive Bombers Ascot Theatre, Wgtn  
Adam & Air Aces Masterton  
Body Electric Gluepot  
Flamingos Onerahi  
Legionnaires Bellblock  
All Blacks v France, Eden Park. The saxophone is patented, 1846.

## 24

Commodores Christchurch  
Adam & Air Aces Depot, Wellington  
Jive Bombers Ascot Theatre, Wgtn  
Jazz Streets Ahead  
Jeff Beck and Arthur Brown both hit 40.  
HAVE YOU EVER HAD A CORUBA AT THE TERMINUS?

## 25

Commodores Wellington  
Firefly (magician) Streets Ahead  
Custer's last stand 1876.

## 26

Commodores Palmerston North  
Jive Bombers Wanganui  
St Vitus Dance Streets Ahead  
Mick Jones is 29.

## 27

Commodores Rotorua  
Jive Bombers Palmerston Nth  
St Vitus Dance Streets Ahead  
The Filmores close 1971.

## 28

Marching Orders Zanzibar  
Jive Bombers Gisborne  
Adam & Air Aces Massey Uni

## 28,29,30

Membranes Streets Ahead  
Rocket 88 Cricketers

## 29

Children's Hour Windsor  
Commodores Hamilton  
Mockers Gluepot, Mainstreet  
Jive Bombers Mt Maunganui  
Adam & Air Aces Artattack, Wgtn  
Allstars Trillos  
Legionnaires Onerahi  
Lowell George dies of a heart attack 1979.

## 30

Commodores Auckland  
Children's Hour Windsor  
Liberty Stage Final Venue  
Jive Bombers Auckland Uni late  
Adam & Air Aces Artattack, Wgtn  
Mockers Gluepot, Mainstreet  
Legionnaires Onerahi

## JULY 1

Adam & Air Aces Wanganui  
Debbie Harry admits to being 38 today.

## 2

A heavy day; Herman Hesse born 1877, Franz Kafka 1883.

## 3

Brian Jones dies 1969, Jim Morrison 1971.

## 4

Smart Russians Upper Hutt  
Rocket 88 Hastings  
Mockers Upper Hutt

## 5

Mockers Victoria Uni  
Rocket 88 Gisborne  
Robbie Robertson born 1943.

## 6

Mockers Wellington  
Legionnaires Mon Desir  
Adam & Air Aces Waihi  
Perfect Strangers Onerahi  
Louis Armstrong dies 1971.

## 7

The Fixx' Wellington Town Hall  
Band of the Year Contest  
Victoria Uni  
Mockers Wellington  
Narcs Onerahi  
Legionnaires Mon Desir  
Perfect Strangers Onerahi  
Ringo is 44.

## 8

Legionnaires Foundry

## 9

The Fixx Mainstreet  
Rocket 88 Whakatane

## 10

Rocket 88 Whakatane

## 11

Rocket 88 Whakatane

## 12

Mockers Howick

## 13

Verlaines Windsor  
Mockers Mon Desir  
Roger McGuinn born 1942, Billy the Kid gets plugged, 1881.

## 14

Verlaines Windsor  
Mockers Mon Desir  
Woody Guthrie born 1912.

## 15

## 12,13,14

Jive Bombers Gluepot  
Marching Orders Onerahi  
Rocket 88 Whakatane

## CONTINUED FROM ABOVE

the second of Campus Radio's two Thursday specials at the Gluepot, June 14 and 21 ... and up at Auckland's Windsor on July 13, 14 will be the Verlaines, Verlaines, Verlaines again, again, again. Yeah!

The Allstars (with guest Renee Geyer) are the stars of a decadent night at Trillos on June 29, \$30 a ticket and culminating in a dawn harbour cruise, complete with champagne ... Adam and the Air Aces are Ralph Bennett, Bruce Bisset and Taranaki Sol and they're raiding the North Island this month and next with poetry, road-songs and blues ... Rocket 88 is American guitarist Michael Bagley's hoedown Southern Boogie band and they tour the North Island. As they put it, "the dirty guitar that rips you out of your seat by the guts and flings your senses to the far edges of

## distortion ... " Phew.

Rick Bryant presents a new Jive Bombers in a tour culminating at the Gluepot July 12, 13, 14 ... the Venue's Liberty Stage band competition reaches its finale June 30 ... the AM waves will ring with a different tone when The Kiwi Animal take over Campus Radio for the Monday Night Surprise (10-1) on June 18 ... and Marching Orders, Legionnaires, Flamingos, Narcs, Body Electric and Pleasure Boys are all on the road.

## Coming Up ...

All piggy banks should be left intact until September, which seems likely to see a lot of action, including a three city tour by U2 ... a third visit from Australia's Hunters and Collectors (new LP soon) ... and a bit of a ponce about from Spandau Ballet.

The Smiths, the Fall and Prince are



likely in varying degrees to make these shores later this year ... and Jethro Tull are threatening to come November.

On the celluloid side, the Auckland Film Festival gets underway on July 20. Items of interest include the John Cooper Clark movie *Ten Years In An Open-Necked Shirt*, the mischevous reggae feature *Rockers*, and the new wave sex fantasy *Liquid Sky*. There's also *Koyaanisqatsi* (with Philip Glass soundtrack), the trashy *Android* (starring, of all people, Klaus Kinski)

and *Parsifal*, a four hour feast of Wagnerian excess.

John Quigley is forming a temporary dance band with synth, bass, singers etc ... the Fall are now on Beggar's Banquet label Situation Two. They left Rough Trade because of the label's "pursuit of pop fulfillment". The debut single from Katango will be released early August. Tracks are 'Brand New You'/'Pick It Up'.

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



## Small ads

Small Ads cost \$1 per line. Send copy and payment (prior to publication) to 'RIU' Small Ads, PO Box 5689, Auckland 1.

### SINGER WANTS BAND

Rapidly aging Blues shouter requires younger (18-24) bass, drums, keyboards for energy R&B band. I don't want the best, just the most enthusiastic. Ph Dave McLean 872-687, Auck.

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### SPARE MESSIAH KEYBOARDIST NEEDED

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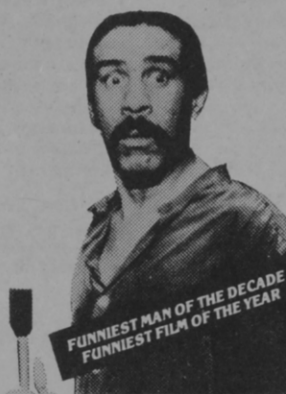
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### Just Wild About 'Arry

Awright. Just answer me one question — what the fuck's 'appened to 'Arry? Tell me that! Ever since March I 'ave been looking for my monthly dosage of 'umour and 'ilarity and what do I get? Fuck all, that's what! There's only one thing that's 'arf as funny as 'Arry and that's Auckland Walk and I'm fucked if I'm going to listen to that. Bring back 'Arry. Some'ow life just isn't the same without 'im.

Queen Shag Wellington

We too, miss the familiar sight of 'Arry crawling to the breakfast table to douse his Weetbix in Steinlager (blue, of course). But 'oo was that raving on Campus Radion the other night? RB

### True Love

Dear Russell Brown, I think your comment about the Mockers' 'Swear It's True' is RUBBISH. It is one of the best singles they have put out so keep your opinion to yourself because everyone I know likes it. Cathy Brown

### Fag-an?

Congratulations to Mr Andrew Fagan. He's the only person I can think of that makes Boy George look macho. How about 'Arry giving him the 'Marc Almond Plastic Pansy' award.

9.30 Sunday TV Turner Off-er Tuakau

Ah, but have you seen his biceps? RB

### Don't Blame Me!

I have just finished reading your April issue, in particular 'AR's' review of Auckland Walk's *Rhythmic Tendencies*. I find it hard to believe that I should be held personally responsible for every recording the band makes. I would like to point out that the decision to give Auckland Walk the 'Best Live Band' award was made by the judges on the night of the concert — I did not vote. The 'Best Video Band' was decided by public vote — once again I did not vote. Throughout the contest I remained totally impartial and merely hosted the proceedings. I most certainly did not have 'plastic ears.' Perhaps AR's knowledge of locally produced music is so small that he finds it easier to take cheap pot-shots rather than give constructive criticism which would require a little more intellect.

Phillip Schofield Shazam

### Blame Rip It Up!

My friend Michel Morris expressed my sentiments exactly when she explained that your publication is the product of a 'small and cliquey group' of a decidedly incestuous nature. The only way New Zealand music, no matter what category it falls into, is going to become a viable proposition on the international market is for everyone involved to adopt a more positive attitude towards it. Your publication, I'm afraid, does nothing more than create in the minds of the unfortunate public, who are enticed into reading *Rip It Up* because it is free, the idea that local music is inferior. This obviously isn't doing much for the many talented musicians who are trying to carve out some kind of existence in this business.

Having read this month's issue it is pretty obvious why you have to give it away. Murray, I suggest you employ a less small-minded staff who are better qualified to criticise and who in fact know the subtlety of constructive criticism. Take Russell Brown for instance — if bullshit was music he'd be a brass band.

**Damian Saunders** Auckland Walk If bullshit was music it'd be Auckland Walk. Easy innit? No, seriously, it seems the only people Auckland Walk aren't blaming are themselves. This is the band which attributed the abject failure of an ambitious South Island tour (undertaken after huge media exposure) to an offhand comment by a Dance Exponent in the midst of an 'RIU' story. And as for 'RIU' creating an impression that NZ music is inferior — that's a load of shit and you know it. RB

### New Plymouth Again

I just had to comment on Michel Morris' letter in the last issue. I know how she must have felt, being in that band. Auckland Walk were the victims of unjust pettiness throughout 1983. They were knocked and rubbished like I don't know what. In my opinion they were a brilliant, professional top-notch band. Good luck Michel and the others.

Anne Hallgrove New Plymouth

### Mistaken Identity

I am writing to make it clear that the person referred to in the first two paragraphs and the final paragraph of your article titled 'Hallowed Be Thy Name' in the May issue of *RIU* was not representing the organisation Youth For Christ. We are certainly not in the undercover business.

Mal Green Director, Auckland Youth For Christ

### In Response to Criticism

To Real Music Lover (ha!), *RIU* Letters, May: Hey dickhead (hip muso term, y'know) — SHOVE IT UP YOUR ARSE!

Yours in Unintelligence  
The Doublehappys Dunedin

## Final Words

Two of America's more respected music magazines, New York publications *New York Rocker* and *Trouser Press*, have ceased publication recently.

For the *Rocker* it was second time around — the magazine had folded last year because of persistent debts. On its resurrection under new editorship the magazine only managed two issues before sinking back into the murk. All is not lost, however, as Ken Barnes' 'Stranger In Town' Column (in which the writer's enthusiasm for New Zealand music often bubbles eloquently over) has been taken over by *Creem* magazine. The first column in its new home (June issue) contains a rave about our own Sonya Waters.

"Persistent financial problems and lack of enthusiasm to continue production" led to the shutdown of *Trouser Press* in April. RB



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13 & 14 WANGANUI, Fosters.

15 PALMERSTON Nth, Square Edge.

16 DANNEVIRKE, Andrews Tavern.

21 PALMERSTON Nth, Teachers Coll.

22 PAEKAKARIKI Hotel.

23 MASTERTON, Horsehoe.

24 WELLINGTON, Depot.

28 PALMERSTON Nth, Massey.

29 & 30 WELLINGTON, ArtAttack.

30 (Arvo) Cricketers.

JULY

1 WANGANUI, Fosters.

6 WAIHI, Rob Roy.

8 WAIHEKE

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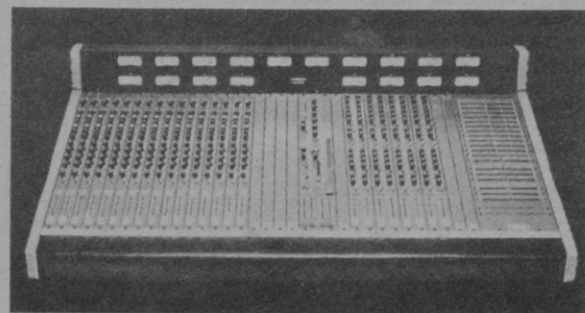
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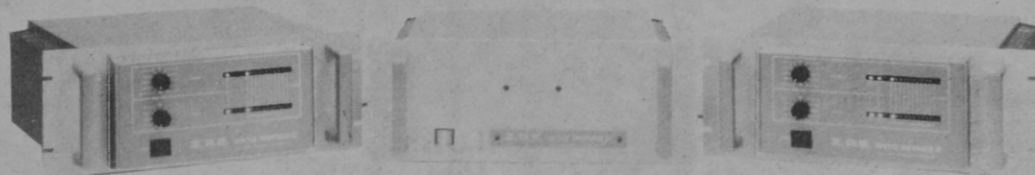
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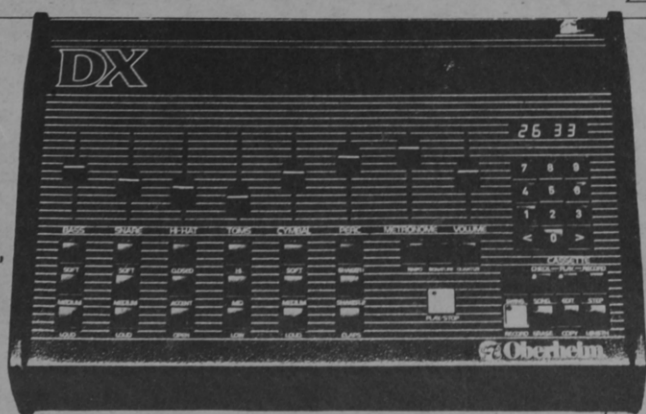
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**'LIVE FROM PAGE 28**  
Electric. Everyone searched for some redeeming features in their act but they remained at odds with each other, both visually and musically. Admittedly the great throng of youth wasn't their ideal audience but they could have 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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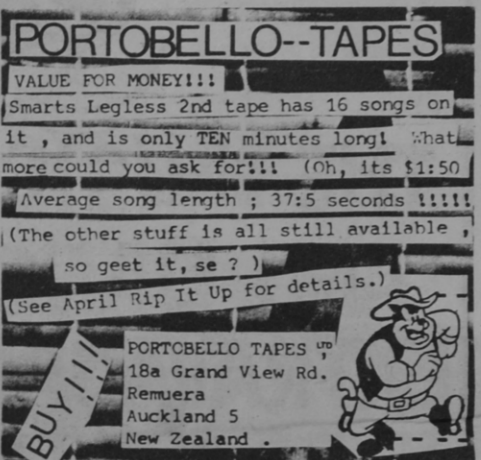
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24 Talking Heads Part 2, Citizen Band, Swingers bandfile, Dragon.

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

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

31 Sweetwaters, Swingers, Mi-Sex.

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

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

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

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

38 Howard Devoto, Tim Finn interviews.

39 XTC, Lip Service, Motels.

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

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

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

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

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

48 Cold Chisel, Blams, Wgtn Zone.

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

50 Swingers, U2, Psychedelic Furs, the Clean.

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

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

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

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

62 Split Enz on Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.
- 63 Simple Minds Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.

64 Icehouse interview, Simple Minds interview, Hunters & Collectors, Alastair Riddell, Dance Macabre, Naked Spots, ABC, John Cooper Clarke.

65 Yazoo, Joe Cocker, Zoo (ex Pop Mechanix), Guriz and Jo Jo Zep interviews.

66 Psychedelic Furs, Dexy's Midnight Runners (Kevin Rowland), Midnight Oil, Neil Finn and Jed Fetalmania interviews.

67 Siouxsie & The Banshees, Toots, Church, Sweetwaters, John Martyn, UB40, Psych Furs.

68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Sharon O'Neill, Thompson Twins, ChCh special (Wastrels, Flying Nun, Bill Dreen etc).

69 Joni Mitchell, Dance Exponents, Who, Neighbours, Dire Straits, Talk Talk, Miltown Stowaways, Blond Comedy.

70 Fun Boy 3, Birthday Party, Split Enz, Diehards, Spines, Marching Girls, Body Electric, Wgtn Punk.

71 Marianne Faithfull, Tall Dwarfs, Mockers, Stones, Mental As Anything, Big Sideways, Car Crash Set, Blancmange.

72 Talking Heads, U2, Malcolm McLaren, Netherworld Dancing Toys, Beatles' Photographer Dezo Hoffman.

73 Wham, Dead Kennedys, Coconut Rough, Angels, Marginal Era, Grammar Boys, Fishschool, John Cale, Studio profile.

74 Chisel, Malcolm McLaren, Heaven 17, Joan Armatrading, Sharon O'Neill, Childrens Hour.

75 Tim Finn, John Cale, Jonathan Richman, Hammond Gamble, Dick Driver.

76 David Bowie Special, Dance Exponents, Hunters & Collectors, John Cooper Clarke, Altered Images, Real Life, Church, Models.

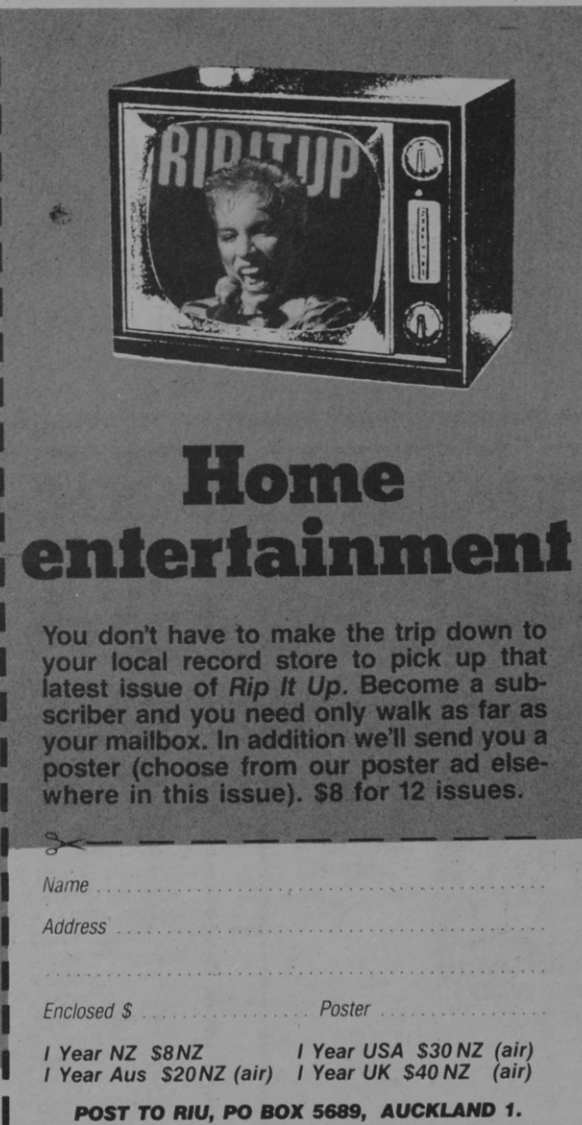
78 Simple Minds, Boy George, Split Enz, Pelicans, Skeptics, Childrens Hour.

79 Eurythmics, Neil Finn, Sweetwaters, Robert Plant, Nona Hendryx, JoBoxers, Rose Tattoo, Simple Minds.

80 Police, Paul Young, Motown feature, John Peel, Wastrels, Bryan Adams, Big Chill.

81 Smiths, Mockers, Def Leppard, Violent Femmes, Miltown Stowaways, Chills, Doublehappys, Marvin Gaye, Alfred Hitchcock.

82 Billy Idol, Pamela Stephenson, Four Tops, Temptations, Verlaines, Uriah Heep.



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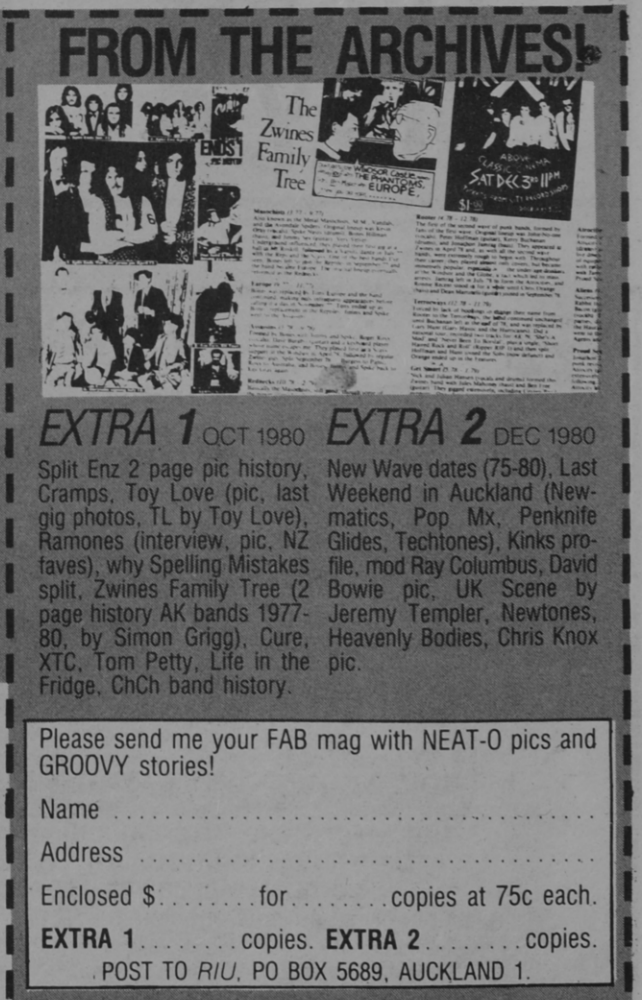
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Split Enz 2 page pic history, New Wave dates (75-80), Last Cramps, Toy Love (pic, last gig photos, TL by Toy Love), Weekend in Auckland (Newmatics, Pop Mx, Penknife Ramones (interview, pic, NZ favs), why Spelling Mistakes split, Zwines Family Tree (2 page history AK bands 1977-80, by Simon Grigg), Cure, XTC, Tom Petty, Life in the Fridge, ChCh band history.

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