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Auckland's under-age rock cabaret the Venue ran it's own band battle, called The Liberty Stage. Victors were the BELLBOYS and they will feature on an album of new acts being put together by Venue mainman and part-time singer/guitarist/songwriter RUSS LE ROQ. They are (L-R): Ben Pearson (drums), Brett Adams (guitar, lead vocals), Brent Couling (bass), John Payne (piano).



Three years of preparation culminated in the debut performance at Zanzibar for Auckland's PLANS FOR A BUILDING and the release of their first single 'Some Altar, Some Sacrifice'. The band's core is the Pound brothers, Tom and Pat, who appeared briefly some time ago as Just A Gesture but since then have been working on the new band with bassist Philip Bishop. The band debuted in unusual fashion by giving away copies of the single at the door of the gig. Pictured are (L-R): Eric Raulston (keyboards), Roddy Carlson (drums), Tom Pound (vocals), Patrick Pound (guitars), Philip Bishop (bass).



So what are these scantily-clad young women doing? Waiting for the Tepid Baths to open? Lazing round in the women's loos at Zanzibar? Queueing for a burger and fries at McDonalds? Actually, they're in the video for the new MALCOLM McLAREN single 'MADAME BUTTERFLY', based on the Puccini opera of the same name. The single is something of a stopgap while we wait for McLaren's new album, which he is currently working on in America.

There was Wah! Heat, Wah!, Shambeko! Say Wah! and now Pete Wylie's calling his band THE MIGHTY WAH! The crucial Liverpudlian has followed up last year's 'Story Of the Blues' single with a new album, 'A Word To the Wise Guy', distributed by Beggar's Banquet. First single is 'Come Back', but the interesting thing is the inclusion of an original demo version of the song, which bears a totally different lyric and is a VERY frank attack on the band's former distribution company.



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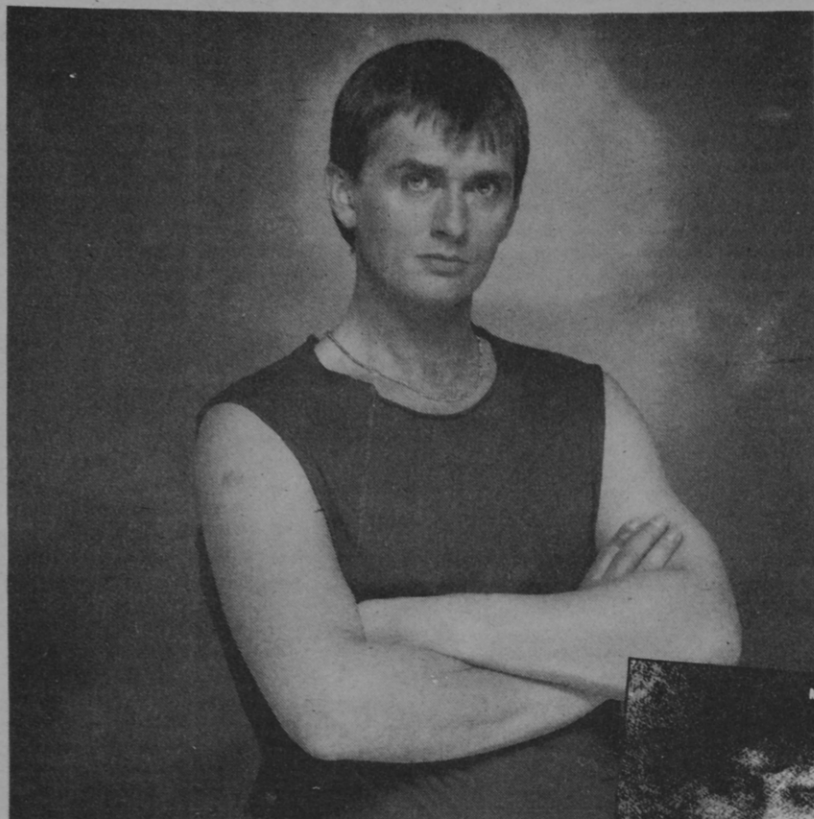
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The long awaited debut — side one displays a considerable jazz influence with the trumpet of Kenny Wheeler and the piano of Riuichi Sakamoto. Side two changes quite dramatically in mood, influenced by Steve Jansen's percussion, Holger Czukay and the avant garde trumpet player, Jon Hassell.

"The excruciating wait has been totally worth it"
Record Mirror (30.6.84)

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Rita Marley



'WHO FEELS IT KNOWS IT'

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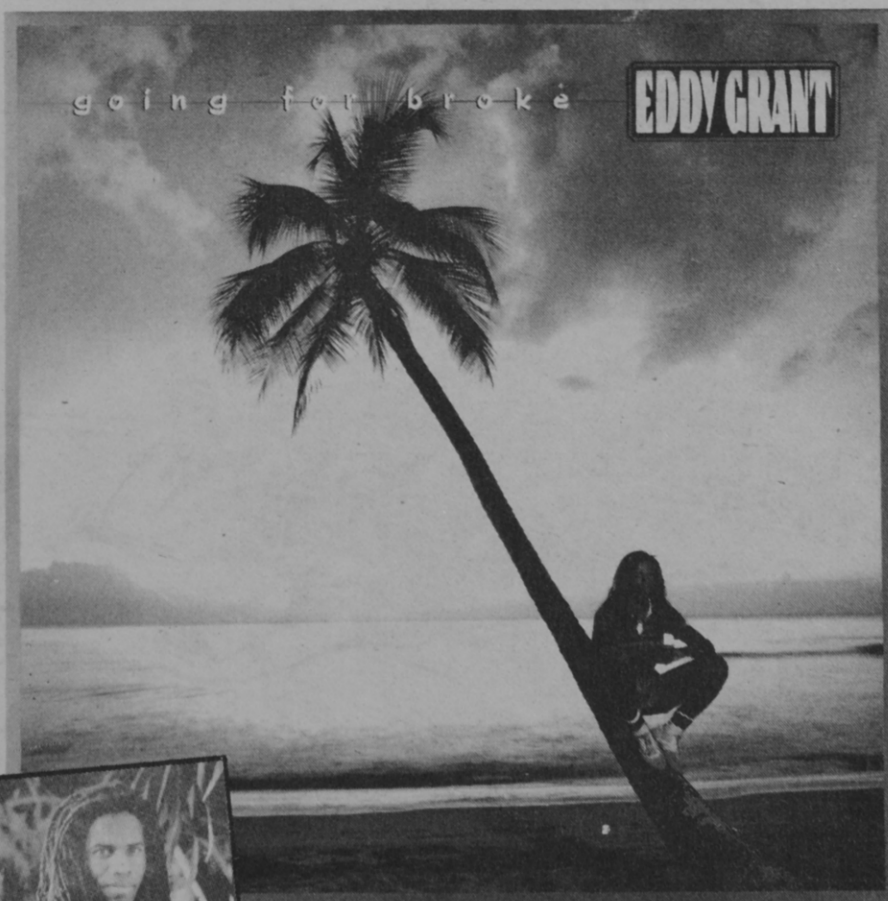
'Who Feels It Knows It' is her solo debut and ample evidence of her talent.

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OMD: Andrew McCluskey (foreground) and Paul Humphreys (extreme right).

HOLIDAYS IN THE SUN

OMD's PAUL HUMPHREYS ON LINE

Orchestral Manoeuvres in the Dark in an Aussie pub?

Yep — quite a few Aussie pubs, actually. Paul Humphreys' thin voice tells the strain of a rigorous Australian tour.

"I've just been lazing around

this morning," he says from his Perth hotel. "It's so nice to get some time off."

Humphreys and fellow OMD (as they prefer to be known now) founder Andy McCluskey have brought on tour their regulars

Malcolm Holmes (drums) and Martin Cooper (keyboards, saxophone) and additional sidemen Graham and Neil Weir (trumpet and trombone respectively, as well as sundry other instruments). It's interesting that they've chosen to extend the band rather than take the easy way out and reproduce the sounds with the aid of the powerful Fairlight computer.

"We could have used the Fairlight," Humphreys agrees. "But for

live performance it's better to have the people there I think. Otherwise it's a bit like some sort of divine intervention when this trumpet or whatever comes through the PA with no apparent source. That's the reason why we have a drummer too — it's much better for people to be able to see a drummer pounding away than just hearing the rhythms."

"Real" instruments were also used on OMD's most recent album, *Junk Culture*, something others are now shying away of for the sake of convenience.

"We did originally do the horn parts for the album on the Fairlight and other things but it just didn't sound right so we brought in a brass section for songs like 'Locomotion'."

The group's first four albums were made in their own studio in Liverpool, but for *Junk Culture* they flew thousands of miles to the sunny Caribbean to record at Monserrat — the place where the stars like Elton John and the Police go to lay down their masterworks. Humphreys explains:

"We felt we just had to get out of Liverpool, to get another perspective on things, get out into the

world. I think there was only so much we could get out of one room in Liverpool — four albums was enough.

"Monserrat was great in the sense that it was like a holiday, it was exciting. In Liverpool it had become like going to the office in the morning and it shouldn't be like that. Having Brian Trench as producer was a big help too. He's only a couple of years older than us and he went out with us, became like one of the band.

"The only problem was that because we weren't in our own studio we were paying studio rates. *Junk Culture* nearly broke the bank but it was worth it."

Indeed — after the dismal failure of its predecessor, *Dazzle Ships*, *Junk Culture* and the single 'Locomotion' both went Top 10 in England. At least part of the album's appeal has to be attributed to its rhythmic assertiveness. Were the songs built from the rhythms up?

"Yeah — that's the way we like to work, get the rhythm tracks right and then build on top of them. A lot of people seem to feel they have to begin with the melody and I think that limits them. There's not a lot you can put under a certain melody once you've settled on it."

Would you agree that melody plays a less significant role on this album than on some previous ones?

"Oh... I don't know about that. It's certainly more melodic than *Dazzle Ships*."

There also seem to be a few cues taken from black dance music.

"Yes, that's probably because of the time Andy and I spent in America. I think that's another example of the way getting out of Liverpool exposed us to new ideas."

Black music seems to be setting the pace in the use of synthesiser technology now — a reversal of the situation a few years ago.

"Yeah, definitely. A lot of those New York dance records are almost totally synthesisers."

There seems to be a pretty care-free spirit linking some of the lyrics in *Junk Culture*. 'Apollo', in particular, seems to set the tone for the album with its opening lines of:

*Let's move, let's shake
Let's bleed, let's fake
Let's go for broke
Let's make mistakes*

"I think the lyrics reflect the way we approached the album. It was a sort of reaction to *Dazzle Ships*, where we dealt with a lot of heavy political themes. On that album we did that because we'd been criticised for our lack of political content and we wanted to show that we did think about those things. But this time we wanted to have a bit more fun."

The song 'Tesla Girls' — the name of Nikolai Tesla (the developer of AC power and a number of other potentially brilliant inventions that were bypassed by society) seems an odd one to evoke in a pop song.

"Well I already knew a little bit

about Tesla because I'd studied electronics for a couple of years and then we saw a documentary about him on TV. But the song's not really about him so much as the way he's affected people. It's about all the girls in the world who use the things that he made possible — hairdryers, TV sets and everything — without ever being aware of who or what he was."

Hmmmm.

Current press material has dwelt on the aspect of this being the new, fun OMD and Humphreys agrees that attitudes within the group have changed quite markedly. Although 2-3000 capacity pubs are a rather strange experience he says he's enjoying playing the new songs live.

"The new songs do work well live. It's interesting — I think the way we went about this album has made it sound for the first time as if it's a band playing on the record. At times it sounds like we've just gone in and put down the tracks live."

It's just as well the band is enjoying playing because there's an awful lot of gigging coming up, in both Europe and America, in the next year. What about plans for the next recording?

"Oh there's nothing firm at present," Humphreys murmurs somewhat absently. "And to tell the truth I don't really mind too much."

Steve Spencer

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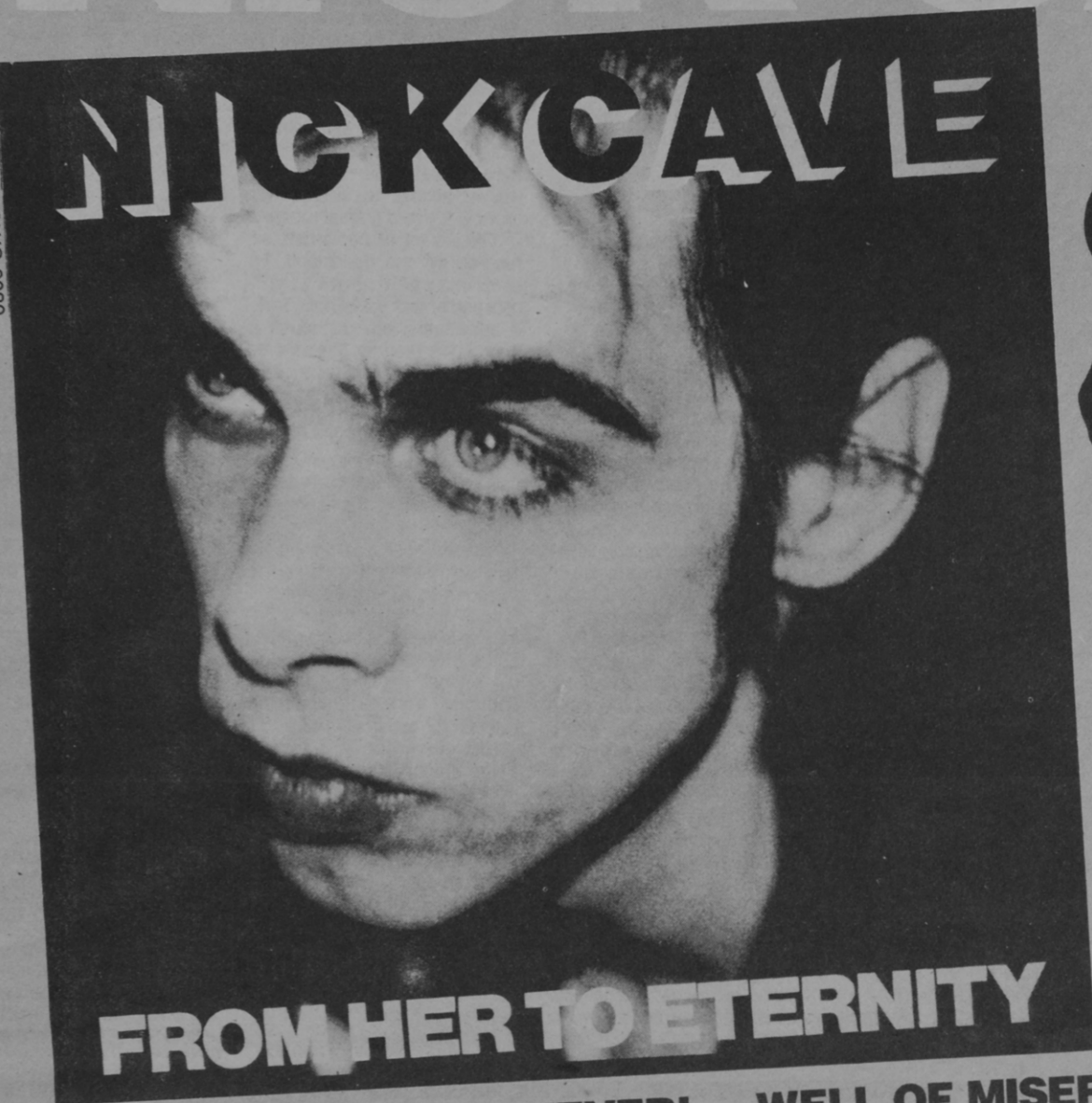
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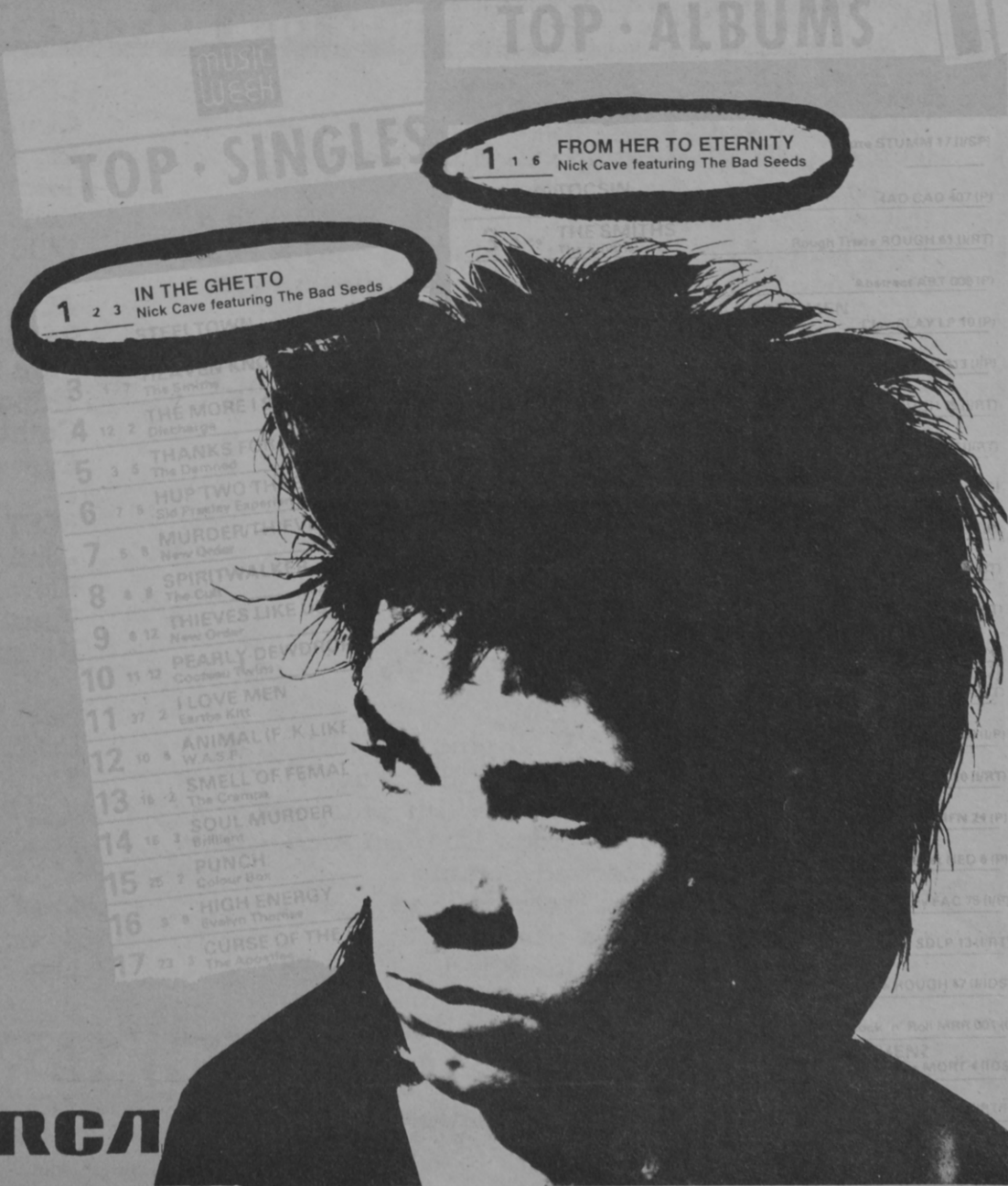
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INDIE BLUES ALLIGATOR BOSS RAPS

"The most visible blues label in the world," is the way Bruce Iglauder describes Alligator Records, the Chicago-based independent he founded 12 years ago. He is aware of his label's crucial role: "People were saying 'blues is dead' because it wasn't getting recorded. I announced to the world that blues was alive and well in Chicago."

With excellent recording standards and classy packaging, Alligator recordings created a buzz in the blues world and beyond. They have appeared only infrequently, however, in New Zealand import bins. Thankfully, the local branch of Virgin Records has imported a large number of titles and may press locally the new Johnny Winter album, *Guitar Slinger*, his first for Alligator. Label boss, Iglauder, has in fact visited New Zealand, as Hound Dog Taylor's manager when the bluesman toured in 1975. Since then the label Iglauder founded to record his favourite band, Hound Dog Taylor and the Houserockers, has gone on to establish several major artists who have recorded four or more albums for the label. I met Iglauder in a New York club where he was doing the promotion for new act Big Twist and the Mellow Fellows (opening act for Wilson Pickett). Between his efforts



Alligator bluesman Albert Collins and label boss Bruce Iglauder.

to ensure that the tables he had booked stayed clear for invited guests we discussed the life and times of an independent blues label.

Does Alligator only record Chicago blues acts? "No, the majority of what we record are Chicago acts because I like the hardness of the Chicago sound. We recorded Johnny Winter and Shuggie Otis in Los Angeles, Professor Longhair in New Orleans and we've recorded four albums by Albert Collins in Chicago, though he's a Texas player now living in Los Angeles. But certainly our preference is for Chicago blues." Did you get involved in recording blues because the major labels were ignoring it? "For the most part blues has always been the property of the smaller independent labels. In the 40s, 50s and 60s there were the independent black record labels, then in the 70s there were the collectors labels, more directed to selling blues records to white people. Blues has always been a

minority music. It wasn't ever the most popular music in the black community — it was just one of the most popular musics." Who are the main buyers of Alligator records? "I have two audiences. Firstly, people much like myself, between the ages of 18 and 40, predominantly male, a lot of them have gone to college, white collar — old hippies if you like — people like myself who got into it during the Mayall/Clapton/Butterfield years. Or old folkies, which I was also. "Then I have a very large and growing black audience which is totally different — much like the blues artist — not formally educated, mostly raised in the south, if not living there now, and this is potentially a lot larger audience than the white audience. I'm only beginning to learn how to sell to them — it's different radio and press, different kinds of promotion and different venues for the artist to work in. "To give you an idea — the best selling Alligator artist, Albert Collins, over a period of time, can

sell 30,000 albums in the United States. Z.Z. Hill on Malaco Records, who sells virtually zero albums to whites and is a very legitimate blues artist — his last album sold 350,000. The black market for blues is much larger but tapping it is more difficult. "But I have business reply cards in my records so I'm very aware of my demographic. I know a lot of them are very label conscious and buy everything we release." Iglauder's records sell best where the distribution is efficient, where the most records get into the shops — on that score Chicago, New York and Boston are good. They'll also sell in a town with a college population. Mail order accounts for a sizeable quantity of sales. The whole of Europe is equivalent in sales to the USA and Japan takes five or 10 per cent. Are live appearances by Alligator artists important for sales? "Absolutely. We wear a lot of hats. Alligator is not only a record company. We're a booking agency, an artist management firm, a publicity firm, a music publishing

company, road management, independent promotion — we do a lot of things. "We manage Koko Taylor, Son Seals, Albert Collins and Lonnie Brooks. Albert and Koko are booked in Minneapolis but we clear all their dates. Sonny and Lonnie are booked directly by us and we publicise every date they do. "Like this Big Twist date, which we didn't even book, because he's an Alligator recording artist, in New York we mailed out close to 200 press releases, we serviced the record to various stations, arranged interviews, prepared a guest list for store people, journalists and radio folk for last night and tonight... that's part of our job. If the artist wasn't here and the only way we had to attract attention was on vinyl it would be real tough. "Plus, a lot of our artists sell records off the bandstand. For some of our artists that's a significant part of their sales. Koko Taylor is our number one distributor of Koko Taylor records. She's incredible. Besides the profit she makes on each record she sells, she gets the royalties. She goes through about 100 albums a week. As well as playing bigger Chicago venues, major blues artists appear at small clubs. Is this confined to Chicago? "Sometimes it's a fill-in gig. Our artists play where there's work for them. For example, the club Lonnie Brooks plays in Baltimore is only about a 200-seater but it's the club that's interested in blues, that will pay enough for Lonnie to go to Baltimore. The meat and potatoes work for the artist is the clubs that will book them four, five or six times a year, not the universities who do one show every two years. "There's a limit to how much exposure you can get in a small club but we're very much a grass-roots company. We depend on word of mouth, fans who come back again and again, label loyalty and performances our artists give, because of our being unable to depend on radio — which is our big problem right now." Black or white radio?

"Right now we are facing a time of the greatest racial segregation of American radio since the early 50s. Now it's almost impossible to hear anything but white rock'n'roll or techno-pop dance bands on rock'n'roll radio. When Alligator started out, black radio was rejecting blues music as Uncle Tom-type slavery music. That's changed a great deal in the last few years and now blues is having a resurgence on black radio. "My problem with black radio is that we're not a major label, we don't have a constant flow of releases and promotion men walking through the door. Every few months we send them a record then call them up. We don't have the personal relationships we need and they cost a lot of money. There is still payola in black radio, as I think there is in white radio, but not so much in album-orientated rock radio." Do you still produce most Alligator recordings? "Blues records, yes. I didn't do Big Twist — I'm not an R&B producer, I'm not a horn arranger yet. Of the 50 albums in the catalogue I've produced about 30." Do you see your artists growing creatively through the opportunity to record? "If any of our artists is not especially growing right now it would be Albert Collins, but we haven't yet shown all that he can do on record yet. He is a much more varied artist than people give him credit for. "Koko Taylor's last album, she was experimenting with doing a ballad and more swing blues. Son Seals is very conscious of being a progressive blues artist and wanting to do new kinds of arrangements and instrumentation in blues. "Lonnie Brooks, if we did anything with his last album, we backtracked. On his previous albums he's been looking to a more sophisticated production. I backtracked him and tried to do a real kick-ass bandstand-style record. But as a writer he is certainly growing, both as a lyricist and an

CONTINUED ON PAGE 8

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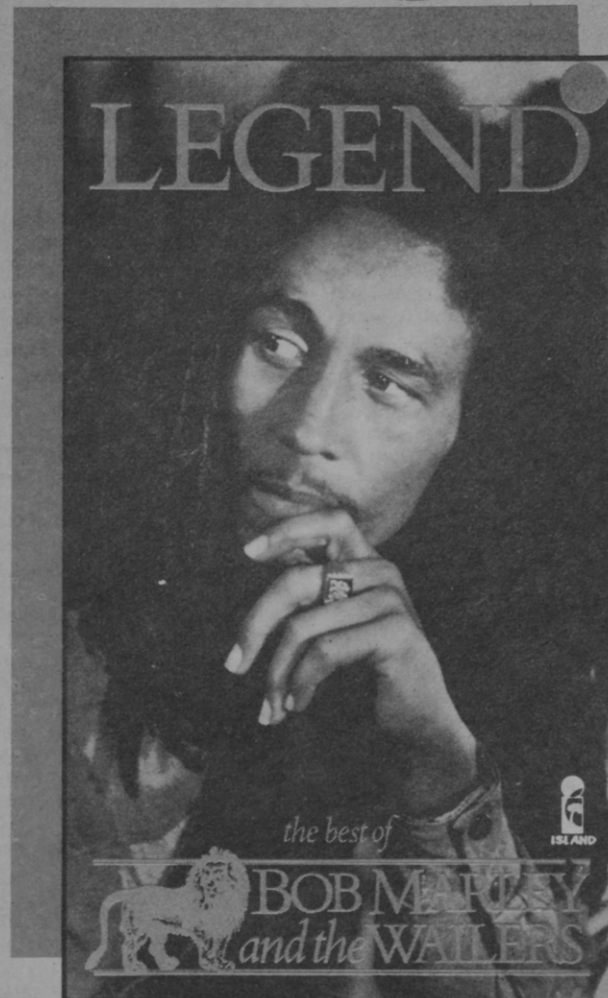
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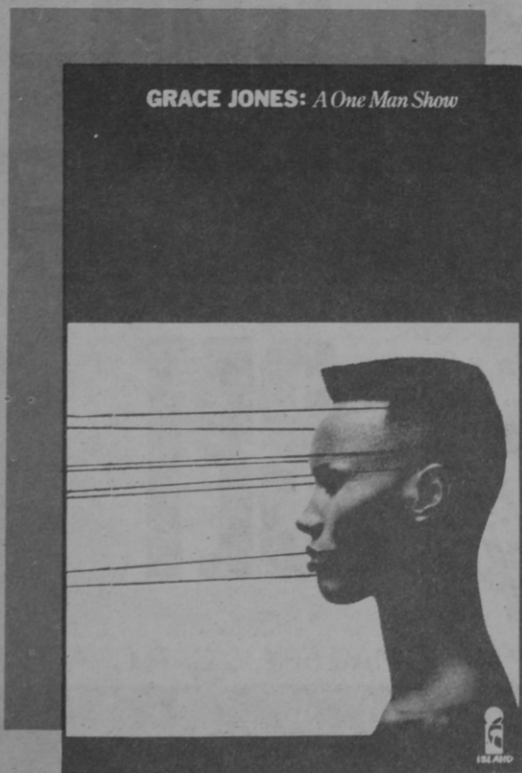
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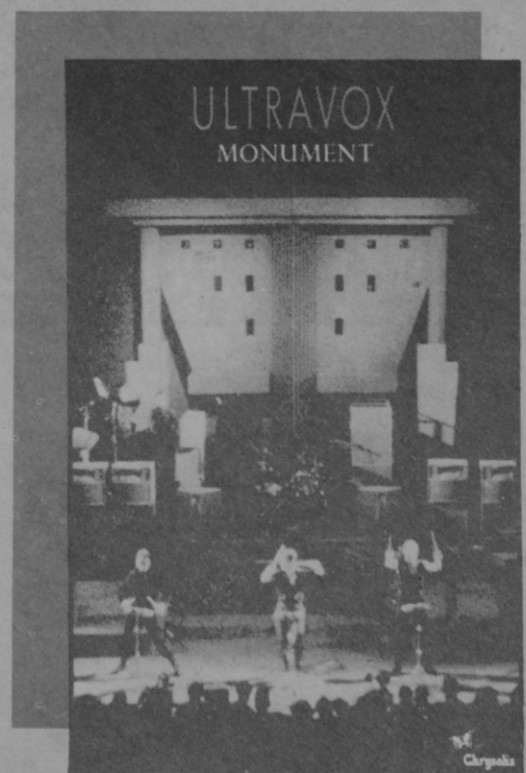
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A QUESTION OF STYLE

RUSSELL THOMPKINS FROM THE LAND OF PHILADELPHIA SOUL

Late 1977, the Sex Pistols were the prevailing fuss and somehow the successful town halls tour by the Stylistics (string orchestra and all) didn't seem relevant to *Rip It Up*.

Times change and the Stylistics have returned with a back-to-basics six-piece band, after completing an album for hip New York label Streetwise (the home of whizz producer Arthur Baker). So now they're in the midst of the hip (or is it hop?), funky Big Apple. But let's look back at where they've come from and what

at its best, its driving R&B basis and committed performances overcome its sweeter ingredients to produce perfect soul music.

But the ideal balance eluded some producers. Robert Christgau in his *Guide To Rock Albums of the 70s* praised Thom Bell, noting that, compared to Van McCoy, Bell "knows the difference between strings and tomato soup."

The outstanding sweet soul voices of 70s Philadelphia music were Philip Wynne (the Spinners' lead singer, who died earlier this year aged 46) and Russell Thompkins of the Stylistics.

Wynne's hits include 'I'll Be Around', 'Mighty Love', 'Could It Be

SOUL FOR A LIVING



Jive Bombers (L-R): Chris Neilson, Mike Fullerton, Jeff Hill, Wayne Baird, Merrin Smith, Rick Bryant, Janelle Aston, Alastair Dougal, Andrew Kimber, Tom Ludwigson and Mike Croft.

Soul people are people with vision, people with dreams. It goes with the territory, their music being full of dreams, broken and come true. New Zealand's Soul Man, Rick Bryant, is no exception. For the past year or so, he's been making his dream come true, fronting a bold, brassy 11-piece soul band called the Jive Bombers. At a time when economic necessity has kept local music pared down to the bare bones, Bryant is swimming against the tide, and succeeding.

"It was always at the front of my mind that I wanted to do this for a living," he says. "For years I'd been trying to do it in a half-hearted way, having soul bands without a trumpet, playing in bands that were almost soul bands. Really, it's something I've always been working towards, and as my resources and my organisational skills got a bit sharper, I was eventually able to put together something first on a part-time basis, and then more riskily, on a full-time basis."

Bryant's soul associations go back a good 10 years or more, from the days of lengthy cosmic funk jams in Mammal to the hard-rocking hybrid sounds of Rough Justice, Top Scientists and the Neighbours.

"Rough Justice was half-and-half soul with enough Stones covers to make us popular in provincial pubs," he recalls. "We also did some pretty strange originals. In Mammal, we played soul material because we had the vocal resources. Only Quincy Conserve had a horn section in those days. I used to play sax, but it wasn't the same thing."

The Jive Bombers were assembled last August, as an experiment, since Bryant was still part of the Neighbours at that time. Favourable audience reactions to the

mixture of Motown/Stax/Atlantic cover versions, with a touch of the blues thrown in, prompted Bryant to put his soul vision on a more permanent footing. So did people think he was crazy?

"Well, I've always known this," he laughs. "It's barely defensible as a rational plan, I think it's entirely understandable as an insane plan. The thing is, enough sponsorship and it'll work. It's not as if we don't gross well. Our expenses are high, but the earning capacity is there, and the earning capacity can increase. It's a new band, and the longer you keep a band together and the identity together, the better you tend to do."

"That's especially true when you keep the repertoire fresh while retaining the original appeal, as is the case with us. This means there'll always be covers of classics and things which deserve to be classics. But there's got to be room in it for originals, and that's not just because of the need to preserve some sort of respectability with the critics. Every band I've played in has had original material, it's just that it's never been demanded 100 per cent. It doesn't have to be all that high, if you've got a few good songs of your own, you're going to do better for the audience than if you've got three or four good songs, a dozen mediocre ones and a couple of covers which everyone likes."

Bryant may have his dreams, but he's certainly not envisaging the Jive Bombers as a big money-spinning international act. There are too many people involved, with too many other commitments. The band keeps going through playing live, bringing the money in at the door. Costs are watched closely, staying with friends rather than in hotels, wherever possible, even handling its own management and promotion. Bryant was cutting up tickets when I spoke to him, and band members are often pressed into service sticking up posters.

Motown era, and the music there set the trends for all the things we do now."

Thompkins cites Bobby Riddell, the Four Seasons, Len Barry and James Darren as some of the many artists who recorded at the old Cameo-Parkway studios in Philadelphia. He sees the influences that shaped the Stylistics' sound as largely "from the local music, but Motown had a big effect on us. In the early 60s, when Motown first

started doing their thing with Smokey Robinson, the Temptations, the Four Tops — when we first started singing rhythm and blues music we were singing their songs in talent shows. They had a tremendous influence — one of my favourite vocalists is Eddie Kendricks of the Temptations."

Though the Stylistics' sound has been described as neoclassic soul, Thompkins sees older harmony groups as only a minor influence.

The Smirnoff/Just Juice sponsorship has helped keep the band on the road, as well as recording its first album. Bryant has no illusions about the problems of maintaining such a large organisation.

"Only continued sponsorship will make that possible over the next few months. We can survive better in summer, business really picks up then, it's a seasonal industry. There's no problems having a band working from December till March, but the rest of it is pretty crook."

The album, *When I'm With You*, comprises three studio originals and live cover versions. The studio work was done at Wellington's Broadcasting House, the live material at the Wellington Town Hall. The title track goes back a long way.

"I wrote that when I was in Rough Justice, with a very definite feel in mind. I'd written a few songs before that, but it was the first one that gelled for me. We did a version of it in Rough Justice, and I kept working on it over the years, twisting it around a bit. I wanted to do it in Jive Bombers because it needs to be played by a funk band."

'Gotta Have It' is written by keyboards player Tom Ludwigson. The contrast is sharp, between Bryant's earthy Wilson Pickett style and Ludwigson's more sophisticated riff, not unlike Johnny Bristol.

"He had a very definite idea about how he wanted it produced, he uses a lot of keyboard tricks. I think he was after the big reverb, the sort of slap sound, a very contemporary feel."

The third original, 'Can't Stop Loving You', is a joint effort from Bryant and guitarist Wayne Baird, featuring some sweet sax from Andrew Kimber.

"That's just something I felt like writing a couple of months ago, it's just a feel thing. I think the originals we play are stylistically compatible with the general drift of the repertoire. We're probably going to be doing more contemporary funk

tunes as time goes on, decreasing that very heavy bias towards the 60s material that is there at the moment."

Production for the album was handled by Nigel Stone and engineering by Tony Burns, both of whom have worked with the Pelicans and their forerunners, the Hulamen. Bryant is satisfied with the results, although he prefers the live tracks; James Brown's 'Too Funky', Ike Turner's 'Finger Poppin'', Otis Redding's 'Pain In My Heart', Sam and Dave's 'Wrap It Up' and Bobby Bland's 'Love Light' and 'I'd Never Treat A Dog'.

"We were after something to promote live work, as well as being a record of the band as it was at the time of recording. It was always meant to be mainly live, the studio tracks are there because we wanted to hear how we sounded in a studio. But I don't really enjoy recording, I prefer playing live and most of the songs we cover have been learned from live records. The liveness of the sound is very important. We weren't aiming for a hit single, though we are getting some airplay. Basically, we're a live band, and that's the way I prefer it."

If you have a decent-sized venue nearby, you're bound to see the Jive Bombers sometime during the coming months. Touring is their life blood and for a good night out they're pretty hard to beat. In the new year, Bryant has more plans, including a collaboration with Limbs and expanding the performance to encompass other musical styles. Some of the band already do some jazz covers as a warm-up, and Bryant wants to broaden the scope. For him, the performance is everything.

"Sharing is what it's all about," he says. "I know it sounds sentimental, but that's what should happen. You've got a band and an audience and something is being shared. Nothing happens unless that is the case."

Duncan Campbell



Stylistic's lead singer, Russell Thompkins Jr., and musical director Joel Bryant.

they bring to the modern mix that you can barely define and can't synthesise — the richness of the vocal group tradition, the sound of a city.

As Detroit, with its Motown sound, dominated R&B music in the 60s and scored high in the pop charts, so Philadelphia, with artists like the Stylistics, the O'Jays, the Three Degrees and Harold Melvin and the Blue Notes, was the major force in 70s soul music. Its only rival was the grittier southern sound of Stax Records, Memphis, a label that sadly folded in 1975.

Even out-of-town acts in search of a bit of Philly magic recorded at the city's Sigma Sound Studios — Wilson Pickett (1971), Detroit's Spinners (ex Motown), David Bowie (1975) and Elton John (1979).

The top Philly producers were Thom Bell, who recorded the Stylistics for Avco and the Spinners for Atlantic and Gamble and Huff, who recorded numerous acts (including the O'Jays, Tramps, Teddy Pendergrass) for their Philadelphia International Records (PIR).

The Philly Sound, unlike the raw Southern soul sound of Memphis or Muscle Shoals, is smoother, sweeter soul in a lush setting — yet

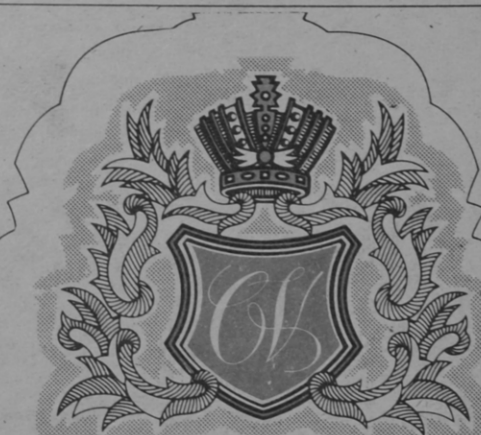
'I'm Falling In Love', 'Rubberband Man' and Thompkins' tracks include 'I'm Stone In Love With You', 'Betcha By Golly Wow', 'Rock 'n' Roll Baby' and 'You Make Me Feel Brand New'. (By the way, the standout gruffer voices of Philadelphia were the O'Jays' Eddie Lavert and the Blue Notes' Teddy Pendergrass.)

At the Stylistics' recent gig in Auckland, Thompkins' performance was captivating. The crowd erupted as he sang his lines, as he cut through the driving rhythms of the band, his unique voice overshadowing his fellow Stylistics, showing that as a soul vocalist he's up there with the Clyde McPhatters and Smokey Robinsons.

Although Thompkins doesn't speak between songs, off stage he's friendly and assured about his music. When asked whether the Stylistics have a specifically Philadelphia sound, he says without qualification "Yes it is," and notes that the group (three of the current four date back to the 70s hits) grew up together, same neighbourhood, same schools.

"When we were kids, growing up in the late 50s and early 60s, the Philadelphia music scene was doing something very tremendous at the time, right before the

"Have you heard about..."



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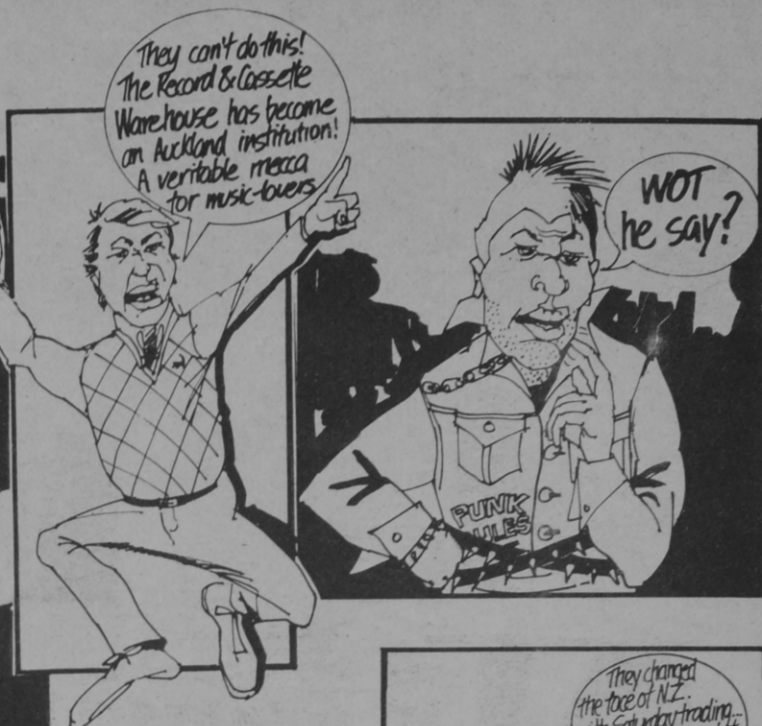
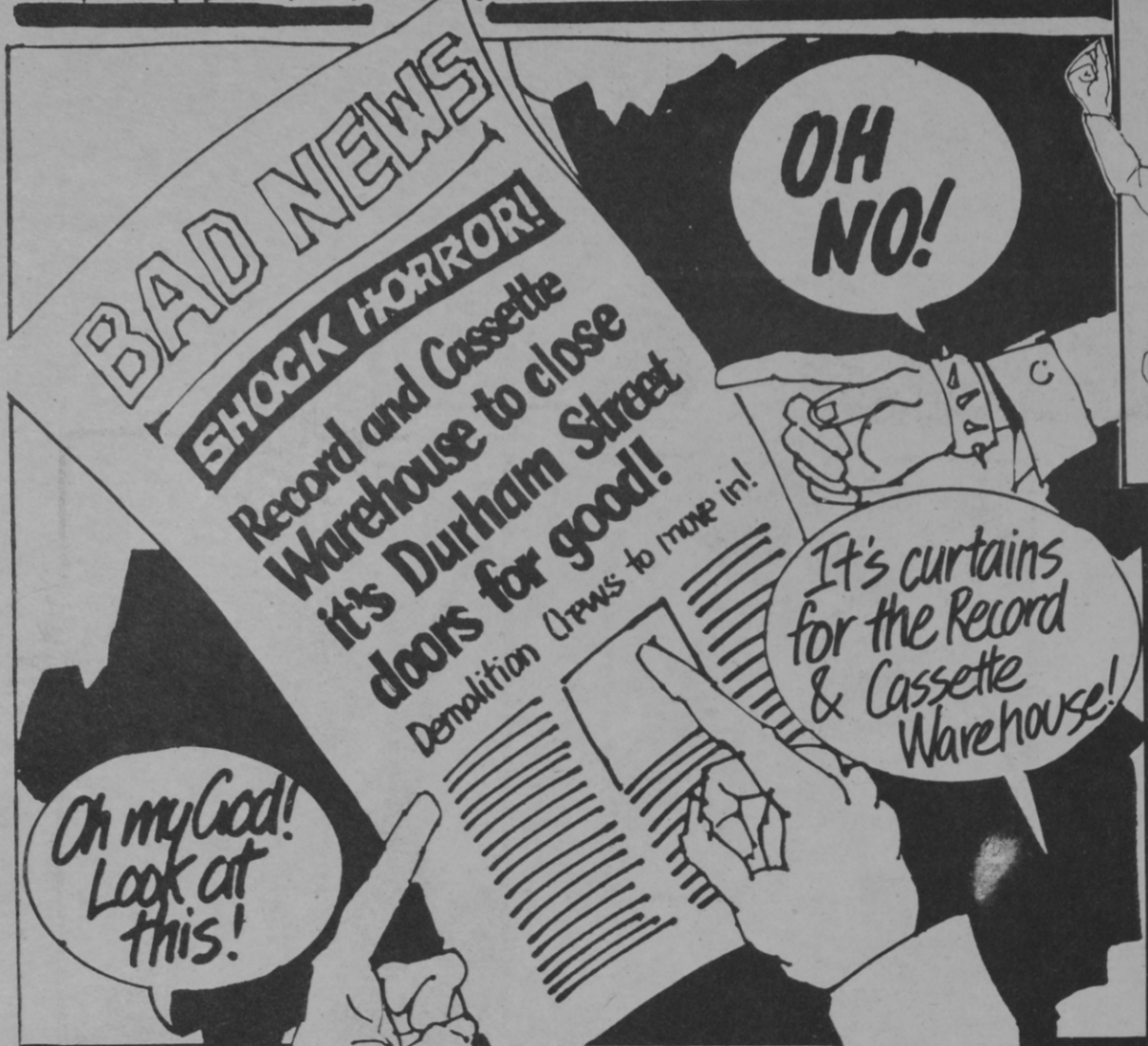
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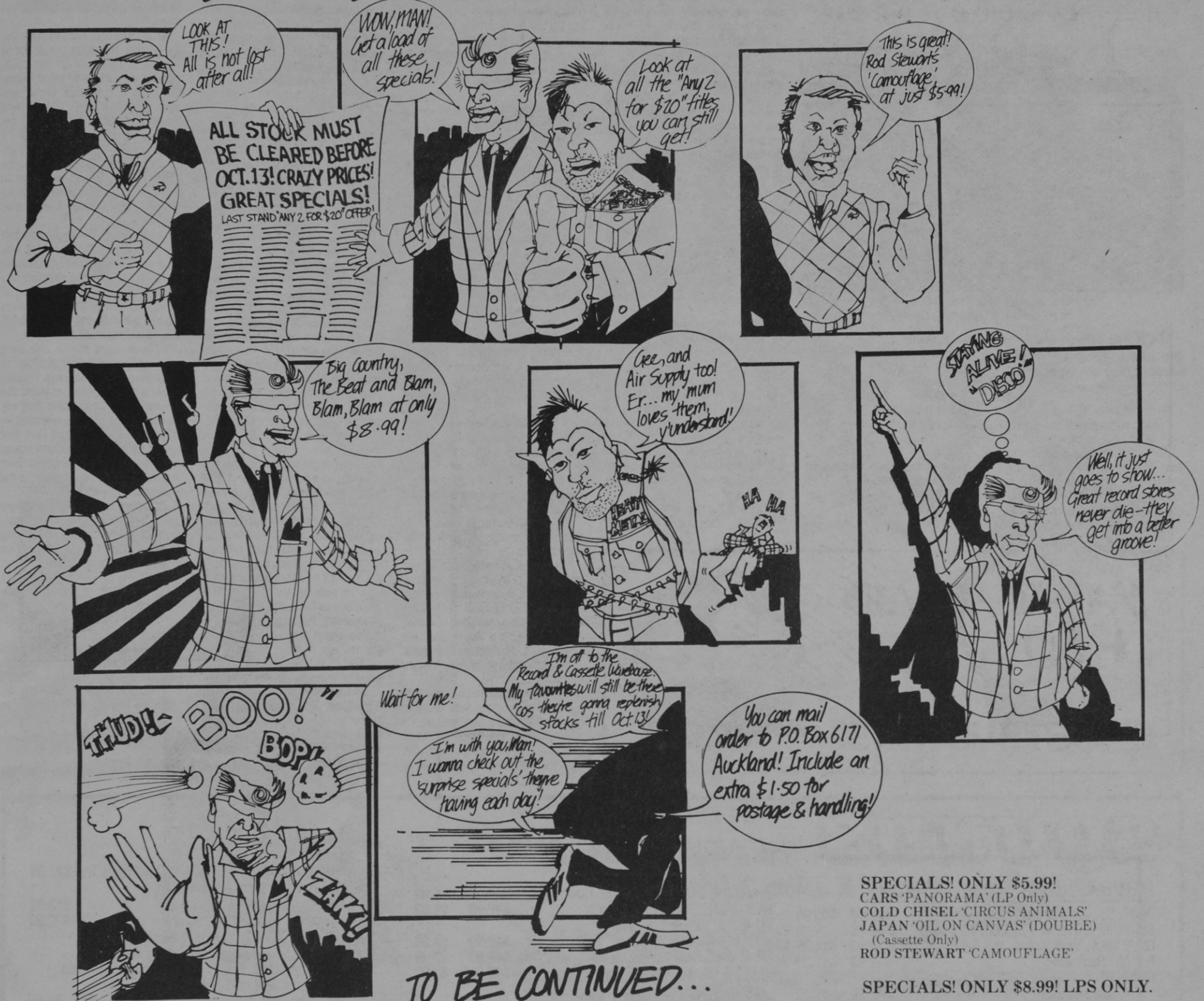
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Hoodoo Sex Magic
and the Beat Goes On
THE HOODOO GURUS



Hoodoo Gurus (L-R): James Baker, Dave Faulkner, Brad Shepherd (guitar), Clyde Bramley (bass).

The Hoodoo Gurus sound like a band who got together because they all owned a lot of the same records.

Dave Faulkner agrees. "That's pretty much true actually," says the singer-guitarist. "That's not actually the way we formed but it's certainly the way the band is now — we all know pretty much where we're all coming from. When the band formed it was just a good time really — no

serious intent." Shake Some Action, Psychotic Reaction, No Satisfaction ... Sky Saxon ... Blitzkrieg Bop, do the Jailhouse Rock ... Twist And Shout ... Ride A White Swan, Get It On ... Blue Suede Shoes ... that's what I like ... A few of the names rattled off in the Hoodoos' song 'Let's All Turn On'. Are these the records you all own? "Well they're some of the more

influential ones, I guess. I couldn't really put it down to any category. I got a letter from a fan the other day asking me what I listened to and I thought, well, what do I say? I listen to a hell of a lot — it's probably easier to say what I don't listen to. I don't listen to very much jazz, I listen to a little, I don't listen to very much folk music ... I think the Stoneage Romeos album (named after a Three Stooges short, "and a damn good one too") reflects that. It's almost like an exercise in stylism — taking a variety of old styles and production sounds and putting them to your own use. The glitter beat of 'Leilani' for example ... "Yeah, there is a bit of pillaging going on there. But if I thought that was all I was doing when I wrote a song I wouldn't bother writing it. I'd rather think that it was just being selective about what you use and don't use. You don't just take something for the sake of it." What I was really getting at was whether you were interested in style in that sense. "Oh sure. There was a song that didn't go on the album that was a pure country song. We left it off because we thought it would be just too ridiculous to have in the middle of the rest of the stuff. We had to sort of narrow things down a bit so the record wouldn't sound too much like a slopped-together pot-pourri." It strikes me that when the band visits in October we'll get

something rather dirtier than the record. "Yeah, that's true. Some of that's necessity and some of it's affinity. We like making a bit of a din. Hopefully it won't be seen as heavy-handedness or anything ... It's hard in a recording studio — to bring out the best qualities of a song sometimes requires a defter touch." Do you do any covers live? "Oh yeah, we do a ... smattering of covers. At the moment we're not sure what we're going to be doing when we head your way. We're just rehearsing a few more because we're sick of the ones we're doing." What were they? "We did 'Lightning's Girl' by Nancy Sinatra, 'Sense Of Purpose' by Creedence Clearwater Revival, 'Galveston' by Glen Campbell ... And not 'Witchita Lineman'?"

The Hoodoo Gurus once backed Phil Latterly and His Singing Dog on national TV on the Don Lane Show. Faulkner explains that the band's former guitarist Kimble Rendall used to manage the dog, who actually cut a single, 'Howlin' Australia'/'RSPCA' ("It's fun to stay at the ..."). "I thought the dog was pretty good but I wouldn't like to make a career out of backing it up — it wasn't very rewarding artistically. We just did it for the free hotel accommodation and the liquor cabinet in the Green Room afterwards." I thought you really looked the part of the greyhound trainer in the 'My Girl' clip. "Yeah — that yellow coat. When I wore that in the clip people said what a great tacky coat, you must have dug that up from some opp shop! But it's a real coat of mine! From the King's Road and all! Circa 1979 — which I suppose is about right for a greyhound trainer in 1984." The clip caused much confusion amongst slow-witted Aussies, who assumed the song itself was about a greyhound (Faulkner claims it probably cost the band a hit single because nobody wanted to buy a

record about a greyhound.). "We did the clip that way because you see so many clips with this girl who's there for no other reason than she looks pretty. I suppose it's meant to show the band's got good pulling power or something. And anyway, the lyrics to 'My Girl' are so straightforward that to act out a storyline would just be the end." You're a connoisseur of the pop music of past years. What do you think of the state of pop music today? "Well, I don't really know what the state is. It depends on the song doesn't it? Some songs are great and some are shithouse and I think that's the way it's always been. "I think to try and draw any large comparisons is really perilous. Either you like it or you don't and I think that's all it has ever tried to present itself as. I don't think any pop song has ever changed the history of mankind — I don't think any song has ever done that, maybe 'We Shall Not Be Moved' helped a few strikes along. Even though people might represent them as such I don't think there's any particular song that changed the course of history. And I don't think that's what music's supposed to do anyway, even if it could. I guess the lyrics might but not the music." Some people might describe the Hoodoos as a band that won't take anything seriously. I mean 'Arthur' is about a friend dying, forged-sake, and even that's not sombre. "Well death isn't sombre anyway — I think it's a fine thing. I mean, why not? Sure, if you leave behind a whole lot of debts for someone else to pick up then it's not so good but as far as for yourself it's not hurting. For people to get too cut up about death — well you've got to face it some day. "I wouldn't like to think that a song of mine would come on the radio when someone had just had a really horrible experience with a relative or close friend dying and make them feel worse. But there's not many subjects you can write about that won't make someone

feel pain in some way or another. And death is one of those subjects that I think is far too sacred. It's like religion and politics and all those other things, they're far too important, too serious for people to even look at them on a human scale." After their tour here in early October the Hoodoos head for a "grass roots" tour of the USA, playing colleges and small clubs. They've had some measure of success there already — the single 'I Want You Back' entered the national college charts at No.7 ("I don't know if that means we've actually sold any."). Faulkner is adamant that the band won't go in trying to trade on the Australia-as-flavour-of-the-month fad in that country. "I've never really swallowed that stuff anyway and I think if it was true then it's certainly subsided now. People have apparently begun to say 'what about good ol' American stuff?' after being bombarded with imports from England, Australia or wherever. "Which suits me — I'm sure there are people better qualified to be ambassadors than me. I mean, I certainly wouldn't malign the country but I don't think that we, as a band, are pushing anything indigenous. It's more the fact that we're trying to write good songs that relate to past music, wherever it comes from than it relates to the Australian environment." But there's New Zealand before then and Faulkner strangely sounds more unsure of playing here — the first gigs outside Australian shores, with a new set and a new drummer (Mark Kingsmill, who replaced foundation member James Baker a few weeks ago) — than he is of tackling America. It will be interesting to see what the live Hoodoo Gurus can add to the album, which has moments of inspiration side by side with the not-so-notable. Last words to Faulkner. "I trust there'll be a party or two." Russell Brown

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R. E. M.

SONGS FROM THE HEARTLAND

STORY BY RUSSELL BROWN

There have always been great American bands and many people will tell you most of the best bands of the past few years have been American. But it seems a while since America had someone everybody could embrace. I mean, could you see *Rolling Stone* magazine plucking up the gumption to get behind glorious deviates like the Cramps, Flipper and the Gun Club? The very idea would have 'em reaching for the 'ludes ...

But the "Playboy of the cocaine generation" had R.E.M. as its critics' best new band of last year and their debut album, *Murmur*, as best album overall. R.E.M. — a band from Athens, Georgia that's hip in Dunedin ...

Guitarist Peter Buck is in Los Angeles, but only to begin a national tour — he doesn't really like LA much. For a man who helps make records full of mystery and imagination, he's ironically down-home and friendly over the phone.

This tour will be the second on which they've played songs from this year's *Reckoning* LP and the new material, although written in the studio, is working well live.

"On *Reckoning* the sound was pared down, it was more like our live sound, so the songs were easier to play live than the ones from *Murmur*," he explains.

But the songs themselves are more complex in structure than those on the first album — they do more.

"Yeah. We've been concentrating most on songwriting recently. You'd laugh ... we want to be great songwriters. We've really been writing a lot, trying different styles, breaking boundaries a bit. I was much more pleased with the songs on *Reckoning* than with the ones on *Murmur*."

Yes, it was interesting that the album sounded somehow mysterious, even though those songs were simple in essence.

"It was simple arrangements and stuff on *Murmur*, yeah. There was a lot of texturing on it — overdubbing five guitars in one place to make one chord ring out — but by and large it was a fairly simple album to make. *Reckoning* is also, though. We played the songs live in the studio, with maybe one take or two and then overdubbed maybe one guitar and vocals. So by and large *Reckoning* was a very simple record too. The songs



less so, but the production certainly."

Reckoning is obviously more diverse too — even in terms of, say, the range of guitar sounds and styles you used.

"Yeah. When we did *Murmur* we kind of wanted to make a record that was monochromatic, the same all the way through, just because we wanted to make a first album that was different. But with *Reckoning* I thought 'Okay, gosh, everyone thinks I can do just one thing on guitar, we're this band that only has one thing to say'. That kind of surprised me, so we pushed our boundaries a little bit in songwriting, we wanted to play stylistically different stuff. Guitarwise I was trying to find different sounds as often as possible."

In its variety the record also seemed to hint more strongly of a group of record listeners.

"That's great. Because we're fans first and musicians second. I personally am probably a musician third or fourth behind, I don't know, being an eater or something ... but we really are fans. And I'm glad that shows through because what we want to do, there's a lot of stuff we like, there's a lot we can approach stylistically and add to the little catalogue of things we can do."

'Don't Go Back To Rockville', for instance, sounds like fairly respectful pilfering of a couple of someone's favourite country songs.

"It is. Well, maybe not so respectful (laughter). We're certainly not going to claim to be country musicians but we grew up around it and it kind of comes out. We sit in our dressing rooms all the time and play country songs and sing and I sing horribly off key. So with that it was just a matter of all of a sudden doing it and it making sense. If you're going to approach country and western you approach it in a much straighter way than we do rock 'n' roll so it really is a pretty much linear song — there's a place called Rockville, Maryland, and there really was a girl who went back there. She did go back."

Can you see the band developing in that way on future albums? Experimenting with different styles?

"Yeah, there's a lot of things we want to try. Most of the band listens to black music a whole lot and that doesn't come through I think at all. I don't mean we're going to put out a rap record or anything, but that's another vein of influence that could be passed onto the next record or the one after that."

Well there's the little funky jam between tracks on Side Two for a start. Is that how the songs themselves were written, from jams?

"Pretty much exactly like that. We just get together and start making noise, then have a little rest, we'll play along till it gets tired and add something else on it. Those two little added-on things on the second side are things that basically could have turned into songs if we'd bothered."

The production on *Reckoning* exposed the band members' individual roles more — were you conscious of that?

"Yeah — that's a good point because although *Murmur* was the way we wanted it, it did kind of tend to bland out in the long run. All the tracks did kind of sound the same and everyone's role was ill-defined. This one's a sharper, cleaner record, but the songwriting called for that. We didn't feel like we needed a whole lot of tonal camouflage and texture to we ended up just leaving the bare bones."

Part of the *Rolling Stone* review of *Reckoning* read: "With skill and daring like theirs, the tiniest commercial concessions — some accessible lyrics from (vocalist Michael Stipe) and a major-league drum sound — could win this band a massive audience." What did you think of that?

"I think the hell with it! I don't understand about the drums because the drums sound

as massive as they need to sound. But the reason we got into this is because we like rock 'n' roll and we like to be creative and express ourselves in a way that's personal. And if we start doing things like that then we might as well start hiring another band to make the record. When we were going to sign our record contract we talked to a lot of labels. And IRS was the only label that didn't say 'Gee, if you guys would dress better and we could understand the words you could be just like the Go-Gos.' We don't want to be like the Go-Gos, we want to be like R.E.M. and work at a unique level. For ourselves — I mean, we're not the most original band in the world but we're trying to express ourselves and make records and play live in a manner that isn't going to be confused with Duran Duran or any of these dozens of bands that all sound the same to us. Commercial concessions? I don't think I'd even know how to do that."

But you're meeting with a fair degree of success now — has there been pressure to compromise from any quarter?

"No, our record company understand we know what's best for us. Every once in a while you get some guy who comes up to you at a radio station, fat, about eight chains on his chest, and says something like 'Why don't you have a dance thing to it, y'know, like 'Dancing With Myself'? Then we'd really play your record!'. I always just want to tell them to drop dead. My favourite music has always been individual and really heartfelt and if it was never a commercial success, tough. We're confident enough in our ability that we think that if we continue to make the records we want to make and make what is close to our hearts, then we'll eventually be found by the masses. We sold a quarter of a million of this one and the last one, which is pretty good — but when Michael Jackson has sold 35 million here you realise there's a big audience out there."

Can you see a point where you're going to run into all those marketing people and have a ceiling put on it because you're not what they want to hear?

"Y'know, I don't think that's going to happen. I might be overly optimistic but the whole time we've been a band, working, touring, playing, the whole idea has been to make ourselves the greatest band we possibly can. We're not anywhere near that yet. I think that five years down the line, if we work really hard and don't screw up and become stupid cocaine heads or something, we could very well be a band so undeniably good that they have to play our records. Bruce Springsteen never got played until a couple of years ago. It might take longer but we're willing to stick it for the long run and do it our way and wake up and look in the mirror in the morning and feel good about it."

A friend suggested that if they'd really wanted to represent American culture at the Olympic Games closing ceremony they'd

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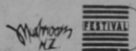
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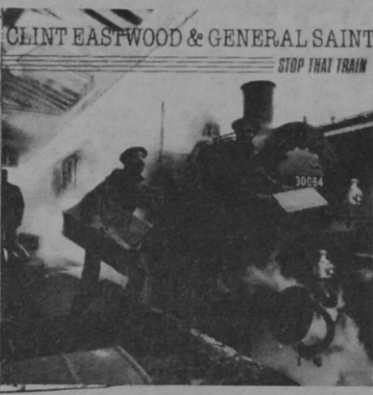
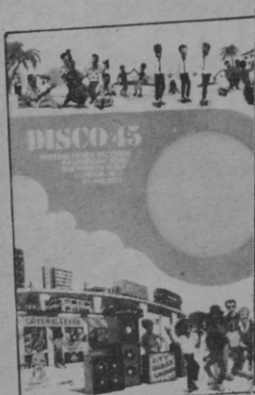
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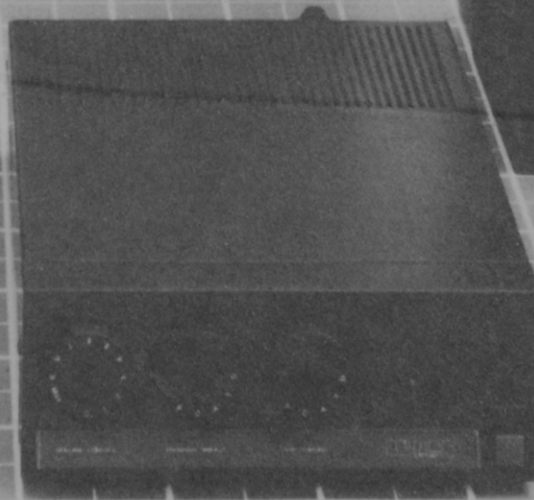
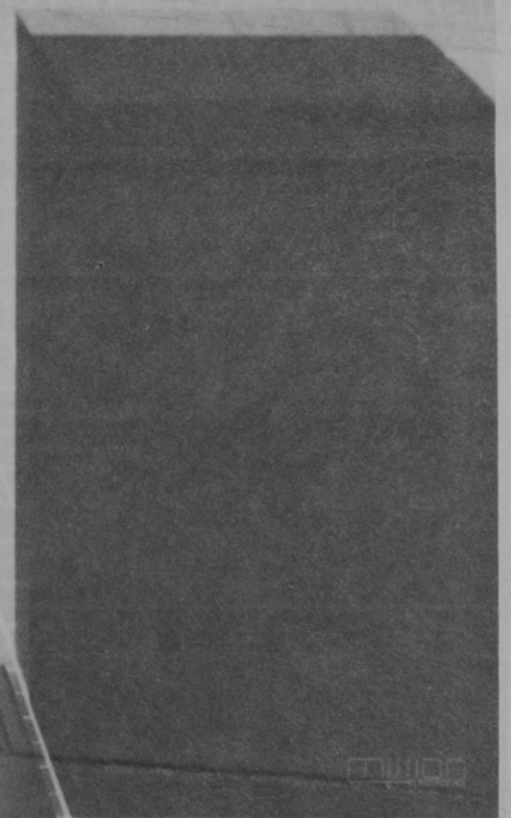
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U2 INTERVIEW PART 1 LIVING IN THE MATERIAL WORLD

BY DUNCAN CAMPBELL

There's nothing like the sight of a rock group to bring out the inherent snobbery in hotels, though in fairness to Auckland's plush Sheraton, it's the other guests, not the staff, who cast sideways glances at the members of U2. The younger staffers, who are in the know, are all smiles. The word is around that these are not only stars, these are nice guys.

U2 are small town boys made good. This comes through not only in their unpretentious dress and manner, but in

their natural warmth. They are also self-conscious and shy, not wishing to be photographed while doing interviews.

The overriding feeling, though, is one of apprehension. The band has only just finished recording a new album and apart from three days' rehearsal, has not played live for more than six months. The opening dates of a world tour can be real killers.

"These performances will be very interesting," says Bono, "it'll be like coming along to a rehearsal. That is exciting for us, hopefully it'll be the same for the people.

"You know, there's a lot said about the music in general terms, but when we're on stage, things start to fit into place. We really are just four jerks making forward steps in our music. We're as much fans of the music as anybody and we're as interested in how it's made as anybody. That's probably why we do interviews, to find out how it's done (laughter)."

"We're actually starting this tour earlier than we intended to," says the Edge, "but the reason we agreed to play here was because we hadn't done so before, and the emphasis on new material wasn't quite so important. People had never seen us play the old material, so no matter

what we did, it was still going to be new and there was going to be interest in what we were doing. We didn't feel embarrassed about not coming out with a totally new set of live material. I don't know what these performances are going to be like, but they will be totally committed."

Commitment is a word which looms large on U2's horizon. It was that desire to give the best which led to their pulling out of Sweetwaters, a major disappointment. But Bono says the disappointment would have been bigger, had they played.

"We've never walked onto a stage without wanting to. We didn't want to do Sweetwaters because we knew we were empty and we had no energy. You take flak for that, but now we want to tour again, even though I don't know what the hell is going to happen."

"The one thing, though, is that we never go through the motions," adds the Edge. "I think an audience can sense that. It may not ultimately take away from their sense of enjoyment, but if a band is committed to doing something, there's another level of appreciation that comes in. We've had concerts where it's almost as if the band and the audience have combined to create something that's even bigger than both the halves, where the full excitement and atmosphere of that concert is just so uplifting and incredible. I think that's down to just going out there and giving everything."

The new album, *Unforgettable Fire*, was produced by Brian Eno and should be out in time for next month's *RIU*, where it will be discussed in more detail.

What sets U2 apart is their sense of tradition, coupled with truly Celtic romanticism and a gritty determination to succeed. The Dublin boys are quick to acknowledge the influence of their environment.

The Edge: "Music, when it's really working, has that ability to draw the listener in, it invites the listener inside the artist's emotions and heart. Coming from Dublin, from a community that is a tenth the size of New York or London, I think we are far more in touch with those basic human relations. What happens when you're in one of these huge cities is that you become very conscious of yourself and how small you are, and your ability to communicate becomes less. You tend to know lots of people not very well, rather than say, for instance, us; we know a limited circle of friends extremely well. I've noticed that other bands which come from outlying areas, like Simple Minds, from Scotland, there's a quality to them which bands from the larger cities don't have. I think it's the ability to communicate emotionally."

"The bands which come from London and New York, it's all very conceptual, it's all kind of flat and intellectual. Don't attempt to try and get anything personal from the artist, because the artist is so steeped in his own self-image and the kind of concept he's trying to present, that he's almost lost."

New Zealanders, being landed refugees, are greatly envious of those who can draw on centuries of indigenous heritage, such as the Irish. Bono, having grown up with it, is more matter-of-fact, but readily admits its importance.

"It think it's an unconscious heritage, with the group. My familiarity with Joyce and Yeats is quite a recent one, and yet the way in which I approach the microphone to sing is, in hindsight, quite in keeping with that Irish tradition, the stream of consciousness, the inside resolving all the conflicts, rather than just your head. Also in the playing, in the notes chosen, there is again the lyrical music rather than just the voice. I don't know why it's there, it's just there."

Despite the youthful exuberance of their music, these men have old heads on their shoulders, although only in their mid-20s. Bono and the Edge are both married, the latter also being the very proud father of a six-week-old girl, Holly. That sort of stability is unusual in musicians so young, and to the Edge, it's another source of strength:

"Dublin, the family, our circle of friends, they give us something we can rely on. What happens to a lot of groups is they create something



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The Edge, Larry Mullins, Bono, Adam Clayton.

PHOTO BY ANTON CORBIJN

special and unique, suddenly it's successful, they go to London, Sydney, New York and I think groups then lose whatever unique quality they had originally, because they've changed the very source of those ideas and feelings that made them unique. So for us, we're always aware that coming from Dublin gave us the strange objectivity to the music business, this ability to throw away all the bullshit and yet keep all the positive and good things that were coming out. We could still retain that ability to relate to people and our sense of human relationships, which is important when you're playing music, when you're expressing emotions and trying to create something that people can latch onto and understand, in an emotional and intuitive way."

The Celtic outlook also has a way of cutting people down to size when they appear to be getting a bit up themselves. Bono relates the delightful story of the night Jim Kerr's dad went to see Simple Minds in concert. Kerr, as usual, was in full flight. His father, a dour Glaswegian, commented: "Look at him. He thinks he's God. What he needs is a good kick up the arse."

Bono and the Edge are both highly critical of what they call 'mush music', mainly originating from the south of England, all style and no content. Fashion music. Both express admiration for bands like the Waterboys, REM and even the Alarm, whom the Edge thinks have been misunderstood and dealt with harshly by the British music press. U2 have come in for similar treatment.

"I really hate myself for reading those pieces of trash," he says. "I don't respect them at all. I respect the individuals that bust their arses to write for them and get paid very little, and a lot of them are real fans of music. But the actual editorial concept behind them, the general termd within those papers, is just sickening. I think they're important for a band when they're just starting, they expose the apathetic radio and TV audience to something new. I think they've been responsible for the strength of youth culture, their awareness of bands and style and those sort of things, which since the 70s has just exploded in Britain. While that's got its negative side, it can be extremely tribal and anti-individual, I think it's probably overall a positive force because it develops the creative side of people and gives them something they consider worthwhile getting interested in. That can only be good, with the kind of apathetic mood the world is in at the moment.

"I'm not sure if it's right to say they can create or destroy things, because when something is in the air, it'll happen regardless. They tend to be quite accurate in their assessment of things from time to time, but they are also very unjournalistic in their attitudes. They never attempt to talk about the act in a general sense. All they're doing is presenting their opinion in a kind of way that is final, you know: 'This band is awful'. Instead of documenting what is happening or describing the act, it's just a series of personal, random feelings and ideas about that band.

Really, it tells you more about the journalist than the band, in a lot of cases.

"One of the qualities I despise about so much of today's music is that it's so disposable. If it's not listened to in that precise geographical location, at that point in time, it's meaningless. If you listen to it six months later, or play it to people in another country, it means nothing. Art, if it has any qualities, has to transcend barriers like that. It has to be timeless.

"I feel our music has that quality. It's not important to catch the subtle nuances of the lyrics, it's not important that you discover everything about the band that are performing this music. You'll transcend that and gain an insight. I think it comes through in the performance, and a lot of these new artists just don't understand that, it's a foreign idea to them. But I think all great music has that quality. How else would a white kid of 15 in Sheffield be able to relate to someone like Ray Charles? It's that quality of soul, that ability to empathise, to present yourself or some sort of emotion through your music.

"Commitment and honesty and truth are the things that matter. Take Marvin Gaye. There was a man who had no illusions about himself, he was not idealistic to any extent, yet he had this ability to be honest and committed to his work. There was a pain involved in that. John Lennon had the same thing, there was pain in his work. That's what it's about, it's whether the artist has

CONTINUED ON PAGE 25



PHOTOS BY KERRY BROWN



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Records

R.E.M. Reckoning Epic

Like its predecessor, *Murmur*, *Reckoning* is a record that appreciates in value every time it is played. R.E.M. work with such understated and human strokes that the record might at first seem unexceptional, even bland. But here, even more so than *Murmur*, there is constant activity — Peter Buck's guitar runs through a spectrum of sounds and styles, even within a single song.

The album might sound like more of the same initially but it's not until you go back to *Murmur* that the differences become clear. *Murmur* held the same mood throughout, its songs tended to blend into each other as different parts of the same piece of theatre, but on *Reckoning* each song works as a separate unit.

Because of *Murmur*'s production the band was able to get away with some very simple songs that somehow sounded mysterious — here, with the songs exposed, they've produced music both more exploratory and more complex. They also sound a lot more like the music fans they've professed themselves to be from the start, with bits of borrowing from the Asian/Venus In Furs' guitar on 'Time After Time' to the direct country steal of the delightful 'Don't Go Back To Rockville'.

There's a rural element here that goes beyond 'Rockville' however, something down to earth. What makes R.E.M. different from others is that they've found the passage between the music that has gone before them and the modern world. Here we have drums that sound like drums, guitars that sound like guitars and Michael Stipe's Southern drawl, a voice that combines bluster with tenderness. All quite traditional yet more "progressive" than nearly anything else these days.

Progressive in the sense that they're moving and discovering as well. R.E.M. know what they want and don't seem afraid to try for it. A great album.

Russell Brown

Tina Turner Private Dancer Interfusion

This album has its genesis in BEF using Turner for their 1982 project *Music Of Quality And Distinction*. There she performed the Temptations' oldie 'Ball Of Confusion', a title that comes to mind when perusing the credits for *Private Dancer*. This album features five different producers and a variety of instrumental support groups, spread over a wide range of styles. No confusion in the results however. The tracks not only sequence OK but virtually all succeed in their own right.

Old soul purists who approved of 'Let's Stay Together' will also give the nod to her rendition of Ann Peebles' 'I Can't Stand The Rain'. (There's also a couple more interesting covers: Bowie's '1984' and Crusaders-produced 'Help'.) Those who prefer Turner as a rock'n'roll belter will be happy with 'Steel Claw' and 'Show Some Respect' (the latter complete with 'gotta, gotta' vocalizing). And the large sophisti-pop audiences who've been drawn by 'What's Love Got To Do With It?' can wallow in the title track especially written by Mark Knopfler. Bracketing the album is a pair of songs consciously referential to Turner's long career. Tom Snow's ironic 'Rock'n'Roll Widow' is his usual smooth AOR while Rupert Hine's 'I Might Have Been Queen' is the most exciting thing he's written or produced outside his own albums.

Throughout these tracks Turner displays a vocal maturity and control she's rarely shown in the past. There's more singing, less hollering. All of which goes to make *Private Dancer* one very fine comeback album. In the post-40 credibility stakes Tina Turner's currently outranking everyone from Joe Cocker to Joan Collins.

Peter Thomson

Elvis Costello Goodbye Cruel World F-Beat

The question here is, just what does keep this guy on his apparently endless run of con-



Elvis

sistency? Greater and lesser talents like Lennon, Weller, Springsteen, Reed, Parker, et al, had their ups and downs and their inspired moments gradually dwindled to mere craftsmanship.

But not Costello, well not yet, as you'd be hard pushed to point to any one of his albums and accuse it of being the result of a tired tradesman low on ideas and inspiration. Predictably enough, *Goodbye Cruel World* sustains his reputation.

It has the unenviable task of following the brassy up-market tempo of *Punch the Clock* and rather than follow in its footsteps, Costello has wisely decided to opt for a durability in song/style content similar in character to *Imperial Bedroom*. So patience is needed to unravel some of its deeper moods and secrets.

And that means 'Home Truth', a ballad with typical Costello wordplay bite; 'Joe Porterhouse', a song of compassion that emerges as the best on the album; 'The Only Flame In Town', a real, glistening Philly soul glide that would have made a better single than 'I Wanna Be Loved', which although it insinuates its point isn't going to crack too many top tens; 'The Comedians' is worth your time with its acidic bite at big business and finally 'Room With No Number' mixes a mystery lyric with a Steve Nieve keyboard flourish.

Sure there's disappointments. 'Peace In Our Time', the album's conscience song, is no 'Shipbuilding' or 'Pills And Soap' but it's not bad for all that and 'Sour Milk Blues' is a boogie that is just

too routine in the context of the album.

But *Goodbye Cruel World* is as sharp as anything he's done. Emotionally and intellectually he's just too fussy and free of flabby sentiments to allow his music to fall below standard. Maybe that's his secret.

George Kay

Nick Cave From Her To Eternity Mute

When *Mutiny!* signalled the end of the line for the Birthday Party it was also a new beginning for Nick Cave. Themes he initiated then are carried through and developed on this, his first solo album.

Cave is in his singer-as-novelist stance and the fat slave novel of 'Jennifer's Veil' has turned into Mark Twain with 'Saint Huck', where he has cast himself in the third person, as with the aching 'Box For Black Paul'. His metaphor of the ship for life/the band/whatever is continued too — 'Cabin Fever' is after the mutiny, Cave gets along "Notch by notch, winter by winter."

Cave opens with a version of Leonard Cohen's 'Avalanche', which is okay if you don't know the original but makes a better fist of good ol' existentialism on the title song, an extraordinarily tense tale of a man who falls in love with the girl who lives above him, even though his only knowledge of her are her footsteps and the tears that fall through cracks in the floor ("ah catchem in ma mouth..."). That song is distinguished by a heavenly bassline from Barry Adamson, who along with guitarist Blixa Bargeld, makes a substantial contribution to the album's character if not its direction. Bargeld doesn't really play guitar in the conventional sense but his bent stabblings of noise indicate a real intuitive ability to make music.

The mood of the album is dark, maybe hard to take at first listen but listen carefully and you'll hear a massive amount of humour. Nick Cave as Nick Cave as Nick Cave may one day collapse on itself but then again Cave might have sufficient perspective on himself to change the direction and halt the process, as he did with the Birthday Party, when it ceases to work. For now what we have here is an extraordinarily aware rock album that's stretch-

ing beyond rock. In short, magnificent.

Russell Brown

Miles Davis Decoy CBS

Every Davis fan has a perspective on the man's work. Mine is fairly orthodox: that throughout the 50s and 60s his work was consistently excellent and that a number of albums from those decades figure among my all-time favourite records. But since 71's *Jack Johnson* I've not heard a whole album that stands alongside those earlier classics and I've also heard a couple I never want on my turntable again. So what? So maybe I come to *Decoy* too ready to find fault and too reluctant to acknowledge merit. So I'll deal with the negative stuff first, okay?

Now obviously we don't expect a guy who's now 58 and has spent much of the past decade seriously ill to be peaking the way he once used to. I mean it's enough that he's back and blowing right? But Davis also seems to be surrendering leadership now. Side One of *Decoy* is dominated by the writing, arranging and synth work of Robert Irving. The man's good but he doesn't knock me out the way, say, Zawinul can. (The title track, in fact, has a somewhat Weather Report-ish feel, though without that band's forward dynamic.)

Davis has only one writing credit to himself on the album and that's for the track where he forsakes the horn for some fairly ordinary — if pleasant enough — synthesizer.

On Side Two, as well as a long, slow blues (seemingly an extension of 'It Get's Better' from last year's *Star People*) we get two edited extracts from a live performance. These are more of the fast, electronic funk that characterized *We Want Miles* (and the TV Grammy gig). It's definitely dextrous but, for all the busyness, I still find the rhythm section overbearing static if someone isn't really sparkling on top.

The good stuff then. Guitarist John Scofield and soprano saxists Branford Marsalis and Bill Evans play terrifically throughout the album. All three are equal stars, up there with the trumpeter who is still playing damned well. Soloing of this standard is always worth listening to. (And on 'What

It Is' Miles even gets to duet with himself, courtesy of — I think — one of those octave-divider things.) As one who couldn't stand Davis's previous guitarist I find the consistently high standards of these four 'front' men an added pleasure. Yep, this is a good album alright — not great, but it's the only one of Davis's four this decade that I'm likely to continue playing right through.

Peter Thomson

Eurythmics Touch Dance RCA

Call it what you like — club mix, dance mix, extended version — what you still end up with is a repeat of something already done once. It usually has an instrumental passage tacked on somewhere, a tricky mix by courtesy of some studio hotshot, and takes up a great deal of vinyl.

Forgive my cynicism, but I've never really been convinced of the value of these things, except maybe in discos, where they originated, and where people have the room and the atmosphere to appreciate them. A whole collection of 12 inch singles won't turn your lounge into Studio 54, or wherever the chic types are going this week.

In 90 per cent of the cases the remix adds nothing to the original, and sometimes the stretching of a track can detract from its original appeal (see Springsteen's 'Dancing In The Dark').

It's up to you, I suppose, whether you think this album represents value for money. Side One gives you remixes of four tracks: 'The First Cut', 'Cool Blue', 'Paint A Rumour' and 'Regrets'. Side Two contains instrumental versions of the first three. Four of the mixes are courtesy of John 'Jellybean' Benitez, New York's studio whizzkid, and three by Francois Kevorkian. The vocal tracks still work best, because Annie Lennox's singing is at least 60 per cent of the Eurythmics' success story. For the rest, you can admire the technical proficiency, but that's about all.

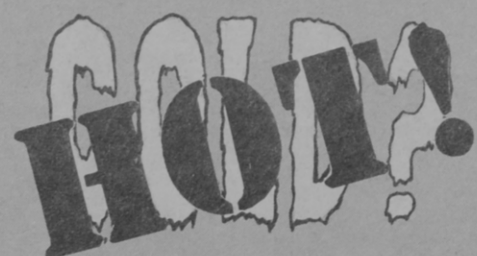
The true masters of this are the reggae dub engineers, who put more dexterity and wit into their mixes, have been doing it a lot longer and with far less sophisticated equipment. By comparison, people like Jellybean are just pallid imitators.

Duncan Campbell

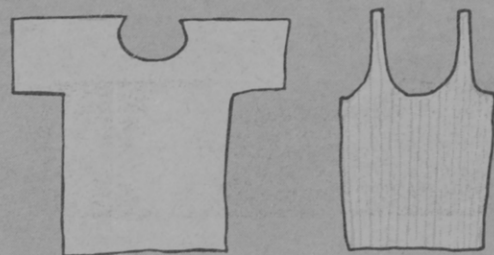
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Records

Sade Diamond Life Epic

Beautiful is not an adjective that lies comfortably in a 'serious' rock critic's lexicon. But it might appropriately be used to describe Sade's debut album.

Sade is a smooth operator of half-Nigerian parentage. Around the beginning of 1983 she formed a productive liaison with saxophonist/guitarist Stuart Matthewman. Three others completed the Sade unit. On the album various extras collaborate.

There's no denying *Diamond Life* is strong. It positively exudes confidence and Sade guides every move in seductive fashion. Her voice is expressive but not

classic. The chemistry works because the music creates a suitably mellow backdrop against which the vocals ebb and flow. This is sophisticated jazz with a quiet soul.

The champagne taste of 'Your Love Is King' and the evocative down-and-out tale of 'Sally' have most appeal yet the album is generally consistent.

Sade was made from neon lights. Shake the dust off the old zoot suit, grab some menthol cigs and Veuve Cliquot. The diamond life.

David Taylor

Public Image Ltd This Is What You Want, This Is What You Get Virgin

Nostalgic sentimentality could lead me to say this is like discovering Christ was a member of the Manson family, but there was ample warning of PIL's questionable direction last year with the dreary 'Not A Love Song' single.

Naturally John Lydon continues to play his little 'is he or isn't he?' games, but the thing

is nobody really cares any more. So this rock 'veteran' is left looking slightly pathetic, although definitely funky.

Death Disco FULL mix ... with bitters added, of course.

Shayne Carter

Tom Verlaine Cover Virgin

Tall, wraith-like guitarists with quavering voices and artistic bents don't quite fit into the identikit picture of the ideal 80s recording artist. But obviously that's to Verlaine's credit. Ever since he guided Television through the influential *Marquee Moon* he's been plugging away in his own particular world over the course of another four albums. Consequently, as a commercial prospect he's never been a great investment, but, as a guitarist/songwriter, his fourth solo album, *Cover* shows he's still got more ideas than the current crop of assembly line success stories.

He hasn't made any radical changes in his past style. His guitar technique — that knack of peeling off sensuous little melodic



Tom Verlaine

lines, and his song textures — the use of space to create uncluttered tension and beauty, still remain his leading trademarks. 'Dissolve/Reveal' is Verlaine at his best — melodic lift-off coupled with controlled atmosphere. 'O Foolish Heart' and 'Swim' brush with sentimentality but he gets away with it and 'Five Miles of You' and 'Travelling' provide a tougher, more abrasive contrast, a sound nicked by bands from Magazine to the Banshees.

Verlaine just keeps producing damned good albums and yet he is consistently ignored by the masses. It's about time he

received his due and *Cover* is as good a place to start as any.

George Kay

Weather Report Domino Theory CBS

Their thirteenth album, but let's not get superstitious. Weather Report have yet to make anything like a bad album; it's simply that some are better than others. Furthermore, as there's no other outfit quite like them, all comparisons and evaluations are inevitably self-reflexive.

That said, *Domino Theory* does not strike me as one of their best, especially following on from last year's wonderful *Procession*. The instrumental line-up's unchanged so the same rhythmic drive is present. The main difference, I think, is that whereas last time each track seemed exciting (or at least playful) in both conception and performance, here the main enjoyment is to be gained from hearing master instrumentalists having a blow.

'The Peasant' best impresses as a composition. Its sinuous melody, spare arrangement and carefully controlled dynamic are entrancing. Elsewhere, as on 'Domino Theory' and 'Blue Sound Note 3', the lines become distended with the result that, in the latter at least, the piece loses any unifying character. The title track begins at an exciting pace but is prolonged into mere jamming (albeit of stellar quality).

Shorter's only credits belong to a couple of space-age funk workouts that, while enjoyable, never

scale the heights he has hitherto achieved. Once again, however, it is Zawinul who dominates the album, whether monopolising the instrumental limelight, writing or co-writing five of the seven tracks, or producing. The sole vocal track (performed by Carl Anderson) neatly summarises Zawinul's ongoing quest with the group:

"Can it be done? Is there one melody that's never been played? How does it sound? Can it be found, that new sound that's never been in the air?"

Peter Thomson

Strikemaster, Tokyo, Knightshade Three Points Of Metal Jayrem

Earnest Kiwi metal band make their first bid for stardom via this live album, the soundtrack for the recent TV special. Strikemaster are regarded as the mainmen here, although for enthusiasm and technical proficiency there's little to choose between the three: all boast hot guitarists and solid rhythm sections.

Ian 'Cowpoke' Morris has been let loose at the controls and produced the best sound yet heard on a local metal album (not that there's a lot of them!). If there's a criticism it's in the predictability of the material: original but unoriginal, to coin a phrase. A landmark album for homegrown headbangers nonetheless, and worthy of attention if metal's your bag.

Chris Caddick

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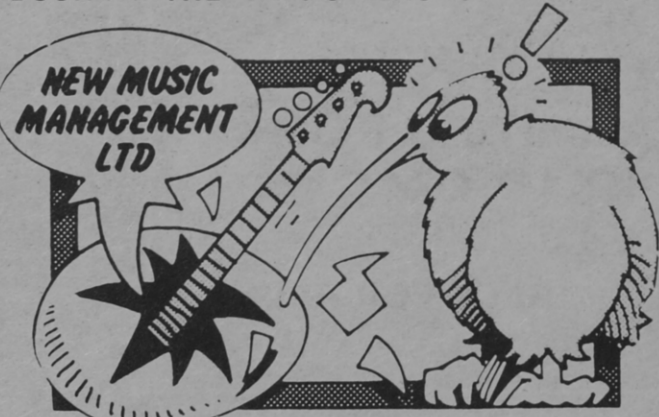
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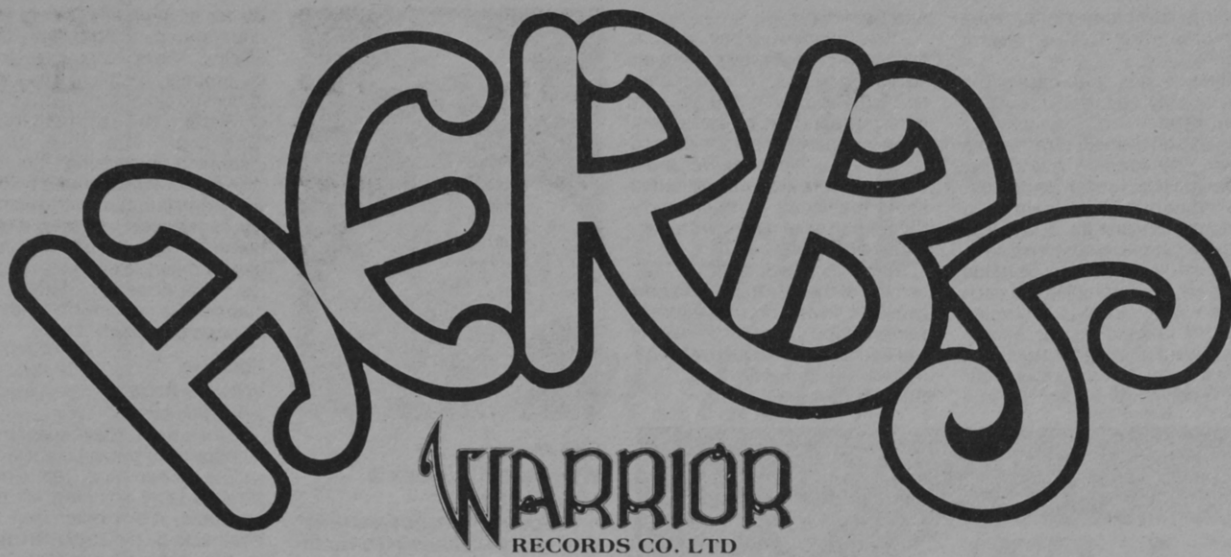


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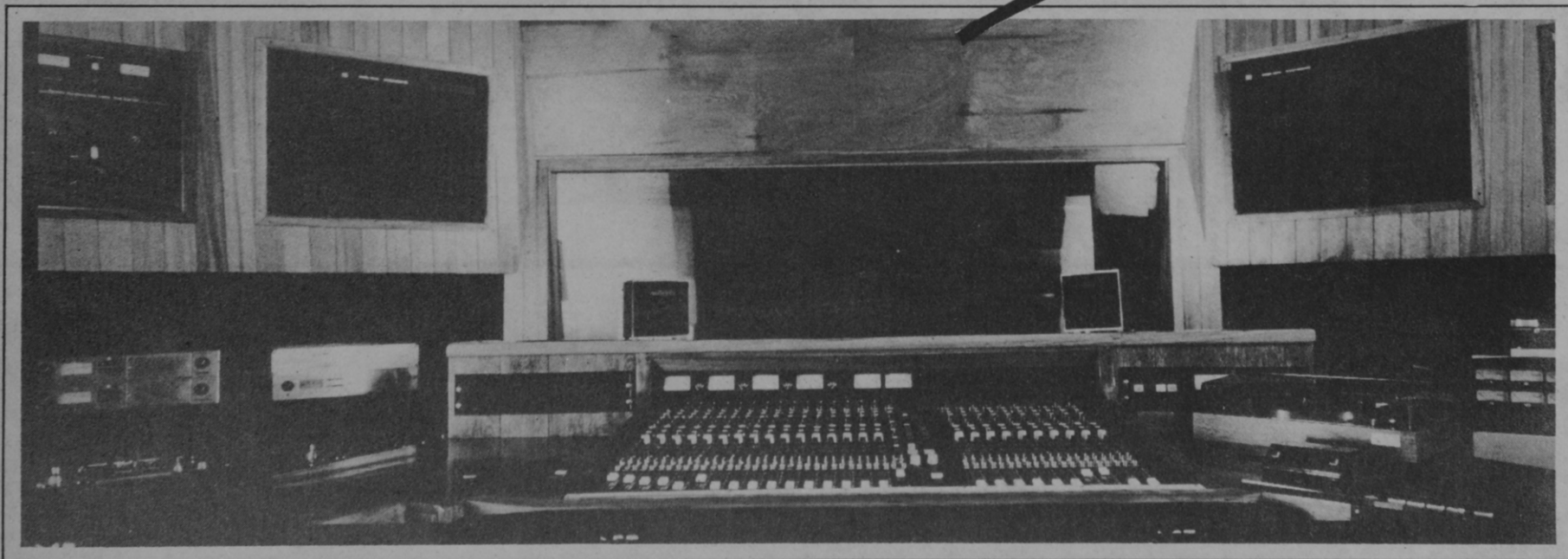
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REGGAE

Clint Eastwood and General Saint Stop That Train Greensleeves

Both these deejays were stars in their own right in Jamaica before teaming up and becoming a major attraction in Britain, playing clubs and dancehalls. Their toasting routines are slick and inventive, packed with humour, but also capable of sounding words of warning. On 'Nuclear Crisis' they evoke a genuinely

chilling atmosphere as they chant: 'Beware! 'Cos we no want nuclear'.

The title track goes back to the rock steady days and has been done in many versions, including one used on the soundtrack of the movie *The Harder They Come*, under the title 'Draw Your Brakes'. Eastwood and Saint team it up with the folk standard '500 Miles', giving a definitive demonstration of the art. Mention must be made of the way they complement each other vocally, Eastwood's voice being lighter and sassier, Saint's being gruff and aggressive, but no less witty. Listen to them tear up the calypso warhorse 'Shame

And Scandal'.

The anti-meat lobby gets a gentle and very funny ribbing on 'True Vegetation', in sharp contrast to 'Stop Jack', the album's most militant toast, on the subject of police harassment. Politicians get theirs on 'Vote For We' and a couple of cute kids are enlisted to share the vocals on the nursery rhyme patter of 'Rock With Me', highly appealing.

Recommended, as is the 12" version of the title track, also now available. In addition, we express fervent hope of seeing the rest of the excellent Greensleeves catalogue in our shops ere long.
Duncan Campbell



Rita Marley Who Feels It Knows It Third Degree

The second reggae release by Virgin this year, following on from Judy Mowatt's fine *Only A Woman*, and reaching virtually the same standard.

Who Feels It Knows It was recorded in 1981. Bob gets credit as executive producer, although his health was probably too far gone by this time to be more than a distant advisor. Still, he contributes three of the album's best songs, and for that, Give Thanks. The title song is one of Bunny

Wailer's, typically sweet and understated, a little like Rita's singing. She is generally restrained (probably a legacy of the years of backup singing in the I-Threes), only letting go on the herb tribute 'One Draw' and Bob's totally disarming love song 'I'm Still Waiting'. But the album is mellow, warm and infectious, the work of an experienced reggae practitioner, a follower of Jah, and a black woman. In all three categories, Rita Anderson-Marley is a source of considerable pride.

Duncan Campbell

Forward Various Artists Greensleeves

For those who have spent many a happy (and pricey) night with a yellow, green and red Greensleeves label spinning on their turntable, it's a relief that EMI have picked up distribution rights to this enterprising little West London company. Greensleeves not only brings reggae to the large expatriate Jamaican community in Britain, but is also one of the most in-demand import labels of the last half-dozen years.

The *Forward* compilation contains some of the label's best singles from 1977 to 1982. You'll have heard some of them spinning at better parties.

Kick off with Clint Eastwood and General Saint's 'Another One Bites the Dust', the DJ duo tour de force by which others are judged. Hardly time to breathe and Eek-A-Mouse, who sings like a 'Chinese Jamaican Apache', is intoning 'Wa-Do-Dem', which he's never really bettered. Papa Michigan and General Smiley pale alongside Eastwood and Saint, but their 'Diseases' is a classic riddim, now in its umpteenth version.

Michael Prophet sobers things up with his edgy 'Gunman', but still makes the dance ram, and Ranking Dread's 'Fattie Boom Boom' is another one of those ubiquitous riddims handled with aplomb.

Flip over, Rover, and Dr Alimantado, toaster-storyteller to the masses, sings a fairly straight 'Born For A Purpose'. There are tracks which better represent him. The late General Echo, another victim of violence, raises the rudeness quota with the scatological 'Bathroom Sex', and the Wailing Souls harmonise and philosophise to their usual high standard on 'War'. To wrap it up, Yellowman gives of his best with 'Getting Married' and John Holt states his physical preferences on 'Fat She Fat'.

Buy of the month.
Duncan Campbell

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'U2' FROM PAGE 19

the guts or even the ability to present himself in any honest way.

"I'm sick of music that is just facade, you put it on and you know exactly what is happening, the guy is just writing off the top of his head, there's no commitment to his work or the ideas he's trying to present, it's just something he thinks is a good lyric, or what have you. It's just empty music."

Controversy always sells, although in a year when we were all meant to be reassessing our lives, the biggest stink raised has been over Frankie Goes To Hollywood. Sing if you're glad...

"Yeah, they're at least different," says the Edge. "We've seen it all before, though, with the Sex Pistols and Bowie. As well as some excellent production, though I may not agree with the ethics of that style of production, basically it's the same old 'creating a scandal through challenging the kind-of middle class values of England'. The really amusing thing is to see how successfully they've done it, how the same old techniques still work."

The slightly vexed issue of Christianity is not something U2 willingly discuss these days. Their beliefs have been misinterpreted, certain media endowing them with a 'squeaky clean' image which is quite inaccurate. But there is no doubting the strength of their faith (three out of four, Adam Clayton being the uncommitted one). Prior to the interview, the Edge questioned me in detail about the state of religion in this country. He is not greatly impressed with the 'born again' types, the Bible bashers with their conservative, often bigoted outlook. His religion is more broad-based, not aligned to any particular church. It is a true Christianity that comes from inside, does not need to be shouted from the rooftops, is both understanding and tolerant, and constantly seeks knowledge. The Edge was born in Wales and when his family shifted to Ireland, they found the Presbyterian church the closest to the Chapel. Bono is from a mixed Catholic-Protestant background.

For the record, we also discussed politics and nuclear weapons in some depth. U2 do not refuse to play concerts on Sundays and the Edge says, jokingly, that he hasn't seen 'Chariots of Fire'. It's actually the first time in two years that he's discussed religion with a journalist, because of the way it's been distorted.

"None of us are ashamed of our upbringings, which are actually about as different as you can get. But essentially, our beliefs are very personal, they don't relate to any organised religion whatsoever. In fact, I don't think any organised religion is up to it, because our beliefs are that Christianity, if it's to work at all, must work on two levels. It must work on an absolutely personal basis, but it must also work for everybody, you can't isolate it for a particular community or geographical location and mould it to suit that. This is what happens in most religions. It becomes small-minded and I just despise that side of church life and religion generally. I think it's so destructive, it's so untypical of God, Him being such a huge concept.

"It's something that is really very difficult to discuss through the media generally, because it's not something that lends itself to being analysed intellectually, or even articulated about, because it's a feeling, it's something that is instinctive.

"The one way that we've found of communicating this side of our lives is through the music, and I think that is one of the only legitimate ways that I have found of communicating it. This is because our music reflects us as individuals, it's something we've always wanted to do. We've never wanted to express ideas or concepts through our music, we've always just wanted to express our own beliefs and our own personalities. I think you can tell a lot about our beliefs by getting to know our music.

"A lot of people used to hope that they would, in an interview situation, learn about our music by understanding our beliefs, but I believe it's the other way round."

The religious references in your music have always seemed rather oblique.

"Yeah, I would hope that is the case. Again, we have never, ever felt in a position to tell people how to run their lives. This is one thing we've always been sure about. What works for us is great, but the idea of ramming it down other people's throats is just so anti-everything that we believe in. Yet at the same time we feel no compunction to hide this thing from people who are interested in our music.

"So the two have to be balanced, obviously, commercially speaking. Christianity is not something you want to promote, as everybody knows, and I'm sure Bob Dylan would back me on this. It just doesn't make good copy in the press. It doesn't sell your records, in fact it can be extremely damaging to a group. But we've never been a group that relies too much on what the press or other people think of our work. It's an extremely self-reliant thing, this group, we've always looked to ourselves for the judgement of whether what we're doing is working.

"We cater for ourselves first, artistically, because I think we're our most ardent critics. We're always extremely hard on ourselves, and if we think it's working, we're pretty accurate. If it's not happening, we'd be the first to say so."

Coming up next month: Meeting Brian Eno, recording in a castle, inspirations and influences, plus an encounter with the infamous Paul Morley.

Duncan Campbell

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Rick Bryant and the Jive Bombers When I'm With You Jayrem

Initially this Jive Bombers' idea was only meant to be a diversion from the more serious ventures that the various members were involved in. But with the demise of the Neighbours earlier this year, this latest soul combo of Rick Bryant's took on a more permanent outlook, and with the release of *When I'm With You* and its inherent promise, the JB's would be fools to regard the band's lifespan as merely play-time and temporary.

For a start erase memories of the Neighbours' parting live shot,

Vocal at the Local, because the mixture of live covers and studio originals on *When I'm With You* leaves that sad affair for dead.

Of the three self-penned studio tracks that open the album, Rick's jaunty title number probably steals the honours, but keyboardist Tom Ludvigson's 'Gotta Have It' features some neat slap bass playing from Alastair Dougal and as a song it's well above the average.

The live fare consists of six perceptively picked soul covers beginning with Bobby Bland's mighty fine 'I Wouldn't Treat A Dog The Way You Treated Me' which, unannounced on the album sleeve because it was meant to appear on the cassette

only, closes the first side. From there Rick tries to growl like James Brown on that baad man's 'Too Funky', then it's Ike Turner dance time with 'Finger Poppin' which leads into a quite moving take of Otis Redding's ballad, 'Pain In My Heart'. The album closes with Sam and Dave's 'Wrap It Up' and a rousing return to Bobby Bland, this time to his early standard 'Love Night'.

I know that this album may only go half-way to capturing a live Jive Bombers' night not only in energy but in precision and passion. But from where I'm dancing, half-way is more than enough.

George Kay

Gordons Flying Nun

Everything that could have been written about the Gordons' music already has — white noise, layered wall of sound etc, etc. Anyone who has seen the Gordons *knows* what they sound like, love it or ...

Unfortunately, even a hardened Gordons fan like me has (niggling) doubts about album number 2. They tread a dangerous line of vicious uniqueness vs self-parody. That said, this album will still make your hands (at least) shake after more than two listenings. Check out 'Mono Flo', 'Joker' and 'Mentus Fugit' on Side Two — the Gordonoids have a technological vision that no-one else has come close to, and it becomes glaringly obvious that they have (ahem) something to say.

Other good ones? 'Red Line', 'Quality Control' (yes, yes, studio altered as it is) and 'Identity' (TV madness). Doubts? Lead rooms, rubber rooms — too easy targets. But what the hell, this is Gordon-ize, and still pretty damn good noise.

Fiona Rae

Jermaine Jackson (Arista)

It's impossible to listen to Jermaine without thinking of *Thriller* (this decade's *Sergeant Pepper*). There are echoes of it everywhere, right on down to the sub-Quincy Jones production from Michael Omartian and the appearance of Michael himself on 'Tell Me I'm Not Dreamin'', which is by far the best track. However, when Jermaine wants to sing sweet he beats the sunglasses off his brother, with 'Take Good Care of My Heart' and 'Do What You Do' being great love songs.

It's Jermaine's voice that lifts the album even on something as stupid as 'Escape From the Planet of the Ant Men' — the voice just grabs you. I'm sure this album will do very well but I feel that Jermaine's finest work is still 1980's glorious *Let's Get Serious*.

The Time KB
Ice Cream Castle (Warner Bros)
Like their first album, What

Time Is It?, this is a scenic tour through Morris Day's subconscious, a world where all the women wear camisoles and the men are cooler than a pink Cadillac with tigerskin seats.

This is a projection of his *Purple Rain* persona, with touching ballads like 'If the Kid Can't Make You Come' and an illustration of svelte seduction in 'Chilli Sauce'. The whole concept is best illustrated in a wild track called 'My Drawers', a fine example of ego gratification. Morris also has time to worry about racial conflict on the low-key title track.

A very different form of black music from downtown Minneapolis, full of rock influences and post-Hendrix guitars but still retaining a hard funk dance beat. Both 'Jungle Love' and 'The Bird' deserve to be great hits and the album as a whole makes interesting listening.

KB

Every Great Motown Song Vol. 1 The Sixties (Motown) Vol. 2 The Seventies (Motown)

Two Motown compilations — the 60s album is as sublime as the 70s one is ridiculous. The former contains 14 obvious Motown goodies ('Reach Out', 'My Girl', 'Dancing In the Streets', 'Heat-wave', 'Shop Around', etc.) plus the added pleasure of a rarity, Kim Weston's 'Take Me In Your Arms (Rock Me A Little While)'. Very fab — essential for all music lovers.

Motown had its moments in the late 70s, but few feature on this volume. There are 11 tracks, mainly MOR, including no less than four Diana Ross indulgences and three lesser Commodore tracks. Yawn.

MC

The Skeptics Said See Say (Industrial, \$7)

A brief history of the Skeptics that's quite fascinating in its variety — from the youthful naivety of an early version of 'Murder', through the hints of pop-punk in 'Your Personality Makes Me Vomit', the strangeness of 'Enid Blyton' and the ache of 'Deth BE'. Not everything here is good but the best parts indicate

what makes the Skeptics special — they work together in an organic way, you get the feeling that they almost don't even have to talk about it. It would still probably be better to get the *Chowder Over Wisconsin* EP first, however.

Sneaky Feelings (Industrial, \$7)

Yay! More melodies and jangly guitars from the Sneakies, recorded live at the Windsor Castle in June. All song previously unrecorded -except 'Be My Friend' (which sounds better than the single). The familiar 'Broken Man' and 'Sense of Loss' start Side One, then 'The Strange and Conflicting Feelings of Separation and Betrayal', which is fast and genuine and gets the song title of the year award. This side closes with Johnny Cash's 'I've Been Flushed From the Bathroom of Your Heart'. Yeehah! Wish I'd been there for that. Side Two has four songs: 'Husband House', 'Be My Friend', 'Better Than Before' and 'Caught It Now' — the latter two being the stuff Sneaky Feelings classics are made out of. Ten songs for \$7, and although the sound quality fluctuates (a little) the song quality doesn't. A bargain.

FR

Various Artists An Anti-Nuclear Celebration (Last Laugh, \$6)

An admirable project from Last Laugh Studios, especially notable for the variety of music that has been brought together under the anti-nuclear banner, from Dead Image's authentic hard-core to the gentle folkiness of Luise Brandt and Pamela Gray's 'Pakeha'. Sometimes the sentiments get a little cloying (as on 'Pakeha') but overall this is a good representation of artistic dissent on a very important issue. My faves are Martial Law's 'Phoenix', Papakura Post Office's 'No Nukes' and, especially, Otis Mace and the Texas Cowboys with 'Kill Them All'.

RB

The Worst 81-84 (Portobello)

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CONTINUED ON PAGE 28

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DEATH WARMED UP

Director: David Blyth

The opening ten minutes of David Blyth's new film have all the virtues one associates with the director's *Circadian Rhythms*: the early scenes of rushing along Auckland's motorways and ominous 'fencers' have been replaced by Michael Hurst's spring through Auckland Domain and the acts of violence which follow. Michael Glock's brilliantly high tech sets and Mark Nicholas's score make their effect felt and the first exchange

between Gary Day and David Weatherly suggest that Michael Heath's script is going to deal us a nice line in tongue-in-cheek high

dramatics. As the film progresses, alas, this sense of cohesion dissipates. Too many questions remain unanswered about this latter-day Kiwi Dr Moreau. Bruno Lawrence slobbers with the best of 'em as chief mutant and David Letch is the ultimate in tight-lipped villainy, but their energy alone cannot carry the film.

Death Warmed Up tries for a black humour that doesn't always come off. Droll touches such as a nurse being splattered with gore during an operation are infinitely less amusing on repetition, and Jonathan Hardy's cameo as an Indian dairy-owner comes across as an unfunny and irrelevant piece

of racism.

Most of the flaws in *Death Warmed Up* were also present in Blyth's first feature, *Angel Mine*. Hopefully, the director will eventually find a more worthy vehicle for his evident cinematic flair.

BLAME IT ON RIO

Director: Stanley Donen

The promotional slogans for Michael Caine's new film would suggest that it is very much in the vein of his 1983 hit, *Educating Rita* — "From *Rita* to *Rio* Caine is having girl trouble again". To cheer up, or perhaps warn the armchair set, it also promises that "you're never too old to be crazy".

Although it all sounds rather silly, *Blame it on Rio* has a certain gangling charm and the presence of Stanley Donen, whose previous

work includes films like *Charade*, *Lucky Lady* and the brilliant *Two for the Road*, ensures that it has an agreeable sophistication and sureness of style. It doesn't achieve the heights of *Two for the Road* as Larry Gelbart's *Rio* script, itself a few notches below his previous writing for *Tootsie*, lacks the superb literateness of Frederick Raphael's script for the earlier film.

Perhaps *Rio* is a little too cynical for its own good. Michael Caine's problems as a middle-aged husband seduced by his friend's young daughter might seem a classic case of male wish-fulfilment, but Michelle Johnson's buxom lass certainly goes into it all with her eyes wide open. It's very much the playing of Caine and Johnson that gives the film its class, Donen borrowing a device

from Caine's debut *Alfie* as both characters comment on the action and their attitudes directly to the camera.

One final word. Donen started his career in the palmy days of the MGM musical — *Nancy Goes to Rio* and all that. Looking around the opulently lush Brazilian settings of *Blame it on Rio* with nearly every scene dominated by exotic tropical birds, one can detect the same spirit.

GREYSTOKE

Director: Hugh Hudson

Hudson's first film since the phenomenally popular *Chariots of Fire* takes Edgar Rice Burrough's classic tale as yet another opportunity of examining the difficulties of becoming British.

Greystoke offers two alternative visions of life: the first, set in

the jungles of Cameroon, has a lithe Christopher Lambert amongst his Primate family, everything caught in a series of elaborate tableaux, stunningly conveyed by John Alcott's camerawork. The other part of the film concerns Lambert's confrontations with Edwardian British society.

This is an elaborately conceived film of cultural parallels that do not always succeed. Too much (the brief scene at the West African mission, Lambert's relationship with the marvellous Andie MacDowell) remains tantalisingly sketchy. Ralph Richardson as the old Earl, in a performance that manages to be both noble and feisty, seems to attain the precision that the film itself doesn't quite achieve.

William Dart

'REM' FROM PAGE 16

have been better off with R.E.M. than Lionel Ritchie.

"I see what you mean. Someone like Muddy Waters would have been a far better representative if that was what they wanted (Muddy, unfortunately, has been indisposed of late — RB). I don't feel like we're apologists or representatives of America but we live here and I think most of our musical inspirations come from here."

You're a very American band.

"Yeah — it's funny, we didn't plan it that way. I mean, I listen to a lot of English music — and African music for that matter."

Some critics have been comparing you to the new English big guitar groups like U2 and Big Country. What do you think of those groups?

"Umm ... I ... like U2. Big Country, y'know, I don't know enough about them. I sometimes have my doubts about the new optimistic or whatever bands with their preaching lyrics but I'd rather be lumped in with them than Journey or Styx."

Was the finished sound on *Murmur* a happy accident or did you know specifically what you wanted?

"We knew what we wanted when we went in. We weren't sure whether we were capable of it — it was the first time we'd been able to record in a studio where we could sit for more than three hours. But I think at that point the band had a focus — we knew what we wanted to do, we had the songs and we knew we wanted to short-circuit the typical

rock 'n' roll thing of having the first album sound like the live show, we didn't want to present a jigsaw puzzle. It didn't come out nearly as good as it should have. If we'd had another week in the studio it would have been about 10 times better, but ..."

Was there ever a problem playing those songs to audiences who had only heard the record?

"No. Basically the energy level when we play is pretty high. You lose some of the subtleties, it's more of a rock 'n' roll celebration. I know it shocked some people because it was that much rowdier but the songs translate well and extra energy is good for a live show. We basically built our reputation live and the records came out later. We're real comfortable on stage, as far as taking chances, trying new things, being a good band."

The Reverend Howard Finster designed the cover of *Reckoning* and the video for 'Radio Free Europe' was filmed at his place. From what I've read he sounds a pretty amazing character.

"Well I'm an atheist, so it's nothing to do with God, he's an amazing man, he almost makes me believe him. He's an 65-year-old, self-ordained minister who had a vision of the Virgin Mary or something that told him to make holy folk art to bring God into the world. He only sleeps about 15 minutes a day, in cat-naps, and he paints, draws and sculpts almost round the clock. And if a kid comes by his house with a broken bicycle he'll fix the bicycle because he thinks that bringing any good

thing into this troubled world will bring God closer to the Earth. Some of his ideas are hard to stomach, like he believes he's from another planet and he was sent here to heal the Earth. But you almost believe him, he's such a wonderful man. He's actually building a church himself, by hand. He's just an interesting person and if nothing else we felt an affinity towards him because he's an eccentric Southern guy who's on his own and being successful."

How did you meet him? Through Michael's art connections?

"We've all met him because he gives speeches around Athens, at his exhibitions and so on — even in New York and Europe. We met him through seeing his shows and it came about that we thought we should go down to his place and shoot a video there. We did it and got to know him and he did the record cover and designed one of our T-Shirts."

He's got a couple of records of his own, hasn't he?

"Yeah. It's a really neat kind of country thing, where he plays the banjo and sings these songs that come to him in dreams."

The *Reckoning* artwork could be seen as bloody-minded. For instance, nowhere are the songs listed in their correct running order, not even on the insert.

"Yeah, sometimes we maybe bend over a little too far backwards but I'm just tired of seeing these records with covers that look like they've been made by a corporation in Los Angeles, like every other cover. The idea is that when you listen to one of our records

it's like opening a door to a place you've never been before, normal rules don't apply. We get away with it with the record company. Sometimes it makes it confusing for people to figure out what the hell the song's called, who plays on what, but that's okay, the music should sell the record."

You're still based in Athens. Do you see a day when you'll have to move to somewhere like New York?

"Not really. I don't like big cities, except for business. I think if I was living in a big city it would make it too hard for us to sit around and play, do what we do. I prefer to stay in a real small, quiet town, a kind of backwater. It gives you time to create, to live. It's pretty ideal for us."

For all he loves the small town life Buck also enjoys touring and he professes a keen desire to visit this part of the world as soon as possible — which looks as if it's not going to be until around January next year. If the two live tracks I've heard from a British EP are anything to go by the performances will be worth waiting for — the blistering, careering half-intelligible version of '9-9' in particular adds a new dimension.

If some of what Buck says reads a little naively then that's not the way it strikes the ear. He's confident, intelligent sounding — sounds like the sort of man whose judgement you'd trust. In fact, R.E.M. sound like a band you can trust.

Russell Brown

Have you heard about...

COSSACK
VODKA

'TAPES' FROM PAGE 26
to know about the Worst but never knew to ask. The Worst were apparently the first musical unit in this Portobello Tapes thing and, true to Portobello standards, the packaging is great. Not only do you get a book with the band's history and lots of snapshots but there's even a comb and piece of paper provided so you can hum along with your favorite songs. Not all the 35 "songs" are easy to listen to but some are neat and it's interesting to hear the band's evolution and the divergence that broke it up. The best tracks are the ones where senses of humour are unleashed, I think, so some of the later stuff gets on top of me a little. Buy yourself a band today!

The Kites RB
Umbilical Chords
(23 Carnavorn St, Dunedin, \$5)
It's funny to think that there are people you never hear of, working away at music, and creating damn good music in their lounges and bedrooms. I mean, have you heard of Harold S. Bernhardt and Anthony W. Takens? They actually turned up as the Forced Cup on *Ima Cassette Thing* last year and this is similar stuff — understated, mostly acoustic songs with hints of Syd Barrett (still) and Leonard Cohen. Lots of songs and a lyric sheet — the pair manage to tie melody and emotion with a sense of humour and things only get

wobbly occasionally, but they can be forgiven that. Wanna be the first on your block with a Kites tape? RB
The Normal Ambition
(Industrial, \$7)
All tracks here are recorded live, although the first three were done in Harlequin Studios. The studio songs are amazingly slick for two-track recordings but are outshone by the *real* live tracks. The Normal Ambition create strong melodies and there's some bloody good singing but I have reservations: this band could either sink into a derivative nightmare or become a VERY powerful live band. Standout tracks are 'Too White', 'The Same Mistake' and 'Bless My Soul'. Interesting stuff. FR
David Appleton
The Truth That Leads To Eternal Life (Rites, \$5)
David goes to Palmerston North, discovers omnipresent being which leaves him 'bummed to death' and puts this tape together in a weekend. What can I say except his transcription of the religious experience veers crazily from ridlime to sublimous. If ya know what I mean. Some of this stuff is really good, some ain't. You can't review stuff like this, just listen to it. CK
Rising From the Ashes
(Rites, \$5)

Rites has had some very good releases lately and this is no let-down. Four new NZ bands are featured: Five Year Mission, from Napier sparkle with tracks like 'UFO', roughly recorded but great nonetheless, while Auckland's K4 deliver the sprightly 'Brothers Of the Head' and three other stirring tracks. Side Two has the now defunct Corrective Training, who need an energy boost, their droning sound becomes a bit tiresome. Rex the Fish, however, have a wonderfully fresh feel with great guitar sound and female vocalist. A worthwhile compilation, introducing bands who deserve the exposure.
Vicious Circle
Foolish Ideas (Rites)
Cold Chisel, Men At Work, Angels — bastions of boredom we associate with Australian music. Sure, there was the Saints and the Birthday Party but they're long gone and knowledge of exciting new Oz bands is sadly lacking. So what's happening there, you ask? Melbourne's Vicious Circle are happening friend, the fastest rising punk band across the Tasman, delivering speedy doses of healthy anger, commonsense politics and commitment. Get this and there's a chance we'll see them here soon.
Neil Cartwright



Frankie Goes To Hollywood
Two Tribes (Annihilation) 12" (ZTT)
There seem to be so many mixes of this song that each time you hear it it sounds different. This is at least the third or fourth one that's graced these lugholes. It's just as well the lyrics are controversial 'cos you can't bloody dance to it. Frankie's cover of Edwin Starr's 'War' is the best thing they've done and that's also on here somewhere.
Yarborough and Peoples
Don't Waste Your Time 12" (Total Experience)
This is my favourite for this month, a great SOS Band-style groove epic. Fantastic lyrics all about girls stealing their friends' men. Another short 12", clocking in at only eight minutes, about three too many unfortunately.
Scritti Politti
Absolute 12" (Virgin)
What a pity Green looks like Bjorn Borg, because he makes good records. This one's standard Scritti Mk II disco, tasty enough but not quite as high in the hook status as 'Wood Beez'. I wonder what he's like at tennis?
SOS Band
Just the Way You Like 12" (Tabu)
More elongated extendable grooves. Juicy music in the same vein as 'Just Be Good To Me' but perhaps a mite less commercial. Big in discos and on ghetto blasters but maybe not on radios — and at nine minutes 40, well, marathons have been run in less than that!
The Smiths
What Difference Does It Make 12" (Rough Trade)
I don't go much on Morrissey's mob meself, but this little tune seems to spiral its way into the innermost regions of the memory cells quite nicely. Dazzling jangly noises pretend to be guitars and Morrissey moans his way through tired apologies that

the song isn't quite as good as he'd like to think it is.
This Mortal Coil
Sixteen Days — Gathering Dust 12" (4AD)
This Mortal Coil is comprised of various members of Modern English, the Cocteau Twins and an outfit called Cindytalk. It's therefore not surprising that they sound like Joy Division with female vocals. Ersatz atmosphere music.
Robert Gori
Darling Don't Leave Me 12" (Mute)
Robert was once half of German electronic duo D.A.F. For this latest single he has enlisted the help of Annie Lennox, a wise move. Thunderous electrohypnotic music not unlike the Eurhythmics in top form.
David Sylvian
Red Guitar 12" (Virgin)
Remember a couple of years back when Japan pioneered a new synthsound, they even made two good albums. These days Mr Sylvian is so far up his own bum that he seems to have missed the whole point. I remember the fashion, but don't have the clothes.
Alf Moyet
Love Resurrection 12" (CBS)
Having left Vince to get on with it, Alf has found new songwriting partners in British

disco hit makers Swain and Jolley. A pleasant, if not startling, song but then in these days of mediocrity what can one expect? Probably a Top 10 hit.
INXS
Burn For You 30.5cm (WEA)
Here's a naughty little number that comes to you courtesy of a great 'Funkytown' rip-off. This could well be the real big one in INXS' American campaign. Lively and nowhere near as painful as their last one. Expect to hear it on 1ZM for the next six months.
Twisted Sister
We're Not Going To Take It (Atlantic)
No, neither are we. This is so bad it doesn't deserve to even be considered. Mind you, on the B-Side is that heavy metal glam classic 'You Can't Stop Rock 'n' Roll', a song everyone should own, if only to annoy the neighbours.
Break Machine
Break Dance Party (RCA)
Rubbish, rubbish, rubbish.
The Catch
25 Years (Carrere)
I can honestly say I've never heard of this bunch. They sound British but I wouldn't put money on. Could have been a good commercial proposition if it wasn't for the plodding arrangement.
Mark Phillips



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CORUBA CALENDAR

RIU, SEPT 13 TO OCT 14

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Look Out For ...

A couple of visitors this month, with the original **Stylistics** finishing off their tour of the country with dates at Auckland's Foundry and Whangarei ... the **Hoodoo Gurus** are here from Australia, playing the Gladstone in Christchurch Oct 3, 4 and Auckland's Gluepot the next two nights.

Streets Ahead Cafe in Symonds St carries on its policy of usefulness with a Women's Performance week, which will feature artists like **Marie and the Atom**, the **Topp Twins**, **Vibraslaps**, **CONTINUED BELOW**



Legionnaires, Graham Brazier and Andrew Langsford.

17
Stylistics Whangarei
Women's Performance
Streets Ahead
RCA Victor introduces the 33 rpm record, 1931.

18
Jive Bombers Windsor
Women's Performance
Streets Ahead
Jimi Hendrix chokes on his own vomit and rock guitar loses its greatest innovator ever, 1970.

19
Jive Bombers Windsor
Women's Performance
Streets Ahead
Harding & Sol Maidment Little Theatre
'Daleks: Invasion 2038 AD' screens at the Gladstone tonight.

24
Pink Flamingos Mon Desir
Tony Littlejohn, Jacqui Brooks Streets Ahead
Linda McCartney is 43.

25
Pink Flamingos Mt Wellington
Tony Littlejohn, Jacqui Brooks Streets Ahead
Barry McGuire's 'Eve Of Destruction' is No. 1, 1965.

26
Taranaki Sol & Mike Harding Te Kuiti
Pink Flamingos Windsor
New Poets Streets Ahead
Bessie Smith dies of car accident injuries after being turned away from whites-only hospital, 1937.

OCTOBER 1
Happy birthday to two old hippies: Scott McKenzie (1944) and Richard Harris (1937).

2
Phil Oakey is 29, Sting is 33, Don McLean is 39.

3
Hoodoo Gurus, Chills, Sneaky Feelings Gladstone
Taranaki Sol & Mike Harding Hawera
IQU Zanzibar
Eddie Cochran born 1938, Woody Guthrie dies 1976.

4
Hoodoo Gurus, Chills, Sneaky Feelings Gladstone
The Kiwi Animal, Left Bank Hamilton
Last Man Down Windsor
Soul On Ice Zanzibar
Janis Joplin dies 1970.

5
Hoodoo Gurus, Pleasure Boys, Wastrels Gluepot
Chills Gladstone
Ritchie Pickett & the Inlaws (with guest Ray Columbus) Star & Garter
Sneaky Feelings Timaru
Belle Motions Cook
The Actors The Venue
Sol & Harding Hastings
Bob Geldof is 30. Who?

6
Hoodoo Gurus, Wastrels, Pleasure Boys Gluepot
Sneaky Feelings Timaru
Chills Gladstone
Belle Motions Cook
The Actors The Venue
Sol & Harding Napier
Belle Motions Cook
US government outlaws LSD, 1966.

7
Johnny Kidd ('Shakin' All Over') killed in car crash, 1966.

8
The Kiwi Animal Palmerston North
Taranaki Sol & Mike Harding Palmerston North
Sex Pistols sign to EMI, 1976.

9
John Lennon born 1940, Sean Lennon born 1975, Che Guevara shot dead 1967, John Entwistle born 1946, Elvis and Priscilla split 1973.

10
Harold Pinter is born 1930, Grace Slick 1939.

11
Dole Day Afternoon Gladstone

12
You're A Movie Onerahi
Smart Russians Star & Garter
Sol & Harding Wellington
Paul Simon is 43.

13
You're A Movie Onerahi
Smart Russians Star & Garter
Sol & Harding Wellington
Paul Simon is 43.

14
Last Man Down Streets Ahead
Thomas Dolby is 26.

CONTINUED FROM ABOVE

Meg and the Pegs and others between Sept 15 and 22 ... **The Kiwi Animal** take off on tour, playing mainly alternative venues throughout the North Island ... and acoustic music of a slightly different shade will be provided by **Taranaki Sol and Mike Harding** on their Freakers' Ball tour.

Christchurch's **Alternative Entertainment Bureau** takes over the Star & Garter Sept 14, 15 to present a host of different bands from various parts of the country. They are also putting on

fortnightly **Dole Day Afternoons** at the Gladstone and the odd fillum too ... **Car Crash Set** and **Marginal Era** team up at Quays nightclub for a RWP special on Sept 27 ... local metallers **Knightshade** (recently featured on RWP and on Jayrem's *Three Points Of Metal* LP) play a number of North Island dates, including under-age gigs with **Stonehenge** in Tauranga and Hamilton ... **Dave McCartney** is busy first teaming up with the **Narcs** and later in the month with a reconstituted **Pink Flamingos**.



The Arts, etc.

Much interest is focused on the contemporary opera, *Waituhi: The Life Of A Village*, which finishes its run at the Wellington State Opera House Sept 14 and 15. The opera is based on the 1974 novel *Whanau*, by **Witi Ihimaera** and Ihimaera has collaborated with Ross Harris on writing it ... Auckland's Little Theatre in Princes St also has an Elizabethan domestic tragedy *Arden Of Faversham* finishing Sept 15 ... the Dance Co-operative will present *Moving Images*, an evening of

modern dance at the Green Bay High School auditorium, Sept 14 at 8pm.

Coming Up ...

Cabaret Voltaire have been confirmed for Auckland, Wellington and Christchurch in early November ... **Don McLean** plays the Logan Campbell Centre Oct 27 ... the **REM** tour projected for this year will now probably happen early 1985 ... **Echo and the Bunnymen** likely for December but *Psychedelic Furs* are off ... **Stevie Ray Vaughan** in December too.

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



Bathgate popped up to Auckland last month ... **IQU** is a new Auckland musical project instigated by Robert (drums) and Jon (keyboards). They co-opted bassist Ryan (who has done something similar for Car Crash Set) and his wife Betty of Ardijah and Mr Era, Paul Agar, for their debut single 'Witchcraft', which will be available through Jayrem both as a 3-track 12" record and a five-track cassette ... Wellington Jayrem-

needed to be longer than the six weeks it was. "A PEP scheme maybe?" he asked. "And not just in Gisborne. **Phil Bowering** and his partner in Flamewave Productions **Sandi Taylor** leave for Australia soon on the first leg of a trip through Europe, Africa and India. The pair have a number of aims for the trip; to tout **Low Profile's** 'Elephunk' record/video, expand marketing connections, look at setting up an

in finding and providing rehearsal space for Auckland bands and he'll help you find your own rooms or let out the ones he's setting up (with 8 channel PA and, if required, a four-track recorder). Jim can be contacted at 679-567 during evenings ... US entrepreneur **Kim Fowley** will be visiting NZ again near the end of the year. He's keen to hear tapes from local bands, so send 'em to Suite 202, 6515 Sunset Boulevard, Hollywood, California 90028. Fowley reckons NZ bands do two things wrong; (a) emigrate and (b) think in terms of NZ and not world sales.

Russell Brown

South

Veteran local pop combo **Southern Front** have recorded nine songs at Tandem with Eric ('Boogie Nights') Johns producing. According to an executive from Failsafe Tapes the band finally has a recording of the highest quality and a release on the label (possibly in vinyl form) is due in the near future ... the next appearance of the **Wastrels** will be as a five-piece, with the addition of **Paul Lightfoot** (ex Royales and Cor Blimey) as a second guitarist. Peter Cooke's crushed finger should have fully healed by the time the band supports the Hoodoo Gurus in Auckland ... Patrick Faigan of **Say Yes To Apes** has shifted to Auckland for the remainder of the year which means they won't play until next year when they meet up in Christchurch.

Two former **Triffids**, Mark Howe and Craig Guernev (drums) have formed a new band with Michael Williams (guitar) and Simon Claridge (trumpet). As yet un-named, the lads won't be wasting much time before heading to Auckland. Williams, of course, will be remembered as the singer for legendary 'new wave' band **Johnny Velox and the Vauxhalls** ... **Back Door Blues Band** will record a four-track EP in September for possible release on Jayrem (in November). They plan to start a national tour on November 15, which will lead them to towns large and small, North and South, and will keep them busy until late February! ... **ECF** make

their final appearances soon.

The **Belle Motions** (not as in jobbies) are taking two or three months off to remake and remodel ... **Smart Russians** wanna expand a little and are looking for a keyboard player, phone 791-394 ... rumoured to tour are **Pseudo Echo** (late Nov) and the **Verlaines**, who are planning an extensive summer tour ... Lee Hubber is no longer working with Mark Cassin but is still actively involved in booking bands. He can be contacted phone 64-757. AC

'**STYLISTICS**' FROM PAGE 10 some lyrics and singing them and if the song didn't suit me, we would both agree that the song wasn't right. We would weed through all the songs until we had 10 or so and said these were the tracks we'd record.

"When we went in the studio the process went a bit further, we started recording them — I started singing them up against tracks he'd put down. We'd listen to them back and if they didn't sound like they'd make it we'd get rid of the song and move onto something else. It wasn't the fact of *control*, it was us all working together to get the best product."

Was the track and arrangement completed before you recorded the vocals?

"No, it would just be a riff, but Tommy, he possibly would have the arrangements finished, or in his mind, but when I went in to record there was no arrangements down, just the rhythm."

Thom Bell has been quoted as saying the Stylistics are particularly fast in the studio — rehearsing 10 songs in four hours and recording them in three hours.

Thompkins responds with a cool, almost vain, dude-like "Oh, yeah," and continues. "Oh, I think when I did the first album I put down all the lead vocals in a day's work, about six or eight hours. I can still do it now. I just finished an album and did almost exactly that."

The Stylistics have just completed an album for Streetwise with Arthur Baker offside Maurice Starr producing. Thompkins

elaborates:

"The product is fantastic, they sent us into another mode. We've moved ahead, still doing some of the old things from the past but doing some of the things for now and some things of the future also."

The album features synth back plus regular musicians. The band on the NZ tour does not feature on the album but some members have worked on Stylistics albums on the Philadelphia International label (1980 to 1982). Some play in Gamble and Huff's current MFSB orchestra — all live in Philadelphia.

"They are Philadelphia musicians, Philadelphia arrangers, Philadelphia producers — they all work for the companies in Philly," says Thompkins. "Musical director Joel Bryant and guitarist Darnell Jordan are both producers for Philadelphia International and Darnell co-wrote 'Is There Something On Your Mind', a song that won best arrangement at the Tokyo Music Festival, two years ago."

After working with Thom Bell from 1971 to 1973, the Stylistics worked with Hugo and Luigi (with Van McCoy arranging) in New York or New Jersey. In 1980 they joined Gamble and Huff's PIR label and recorded several underrated albums. Was 1980 the first time they had worked with Gamble and Huff?

"No, Kenny Gamble wrote 'Break Up To Make Up', one of our biggest hits, about 1972. Gamble and Huff were partners with Thom Bell, they were all part of a company called Mighty Three Music. So, when we were doing our recordings, even though we were not on their label, we were in Philadelphia and working with the Mighty Three Company then."

With veteran vocal groups the Dells and the Chi-Lites having recording success on Chicago's Private I label, comparative newcomers the Stylistics also look set to return to the dance clubs and charts with their new Streetwise recordings — and so a rich vocal tradition spins on into the 80s.

Murray Cammick



IQU line-up (L-R): Betty (vocals), Jon (keyboards), Paul (yes, that's guest Mr Agar, vocals), Robert (drums), Ryan (bass).

North

Car Crash Set have completed their eight track debut album and a clip for the first single, 'Break-down'. They also play with **Marginal Era** at Quays on Sept 27 in a concert to be filmed for RWP ... **Marginal Era** also have a new single out, 'Haven't I Seen Your Face Before', which was produced by Paul Streekstra ... and the nice people at Reaction Records would like you to ensure that you pay no more than \$9.99 for the **Mockers'** live album *Caught In the Act*. The company released it at a special price but some retailers have apparently been selling it for \$11.99 or \$12.50.

Recording for a new **Tall Dwarfs** EP was done when Alec

mers **Flesh D-Vice** have an album which will be released soon. They have made a video and plan to tour in October. Meanwhile they've landed a spot on a US punk compilation.

Good things happening in Gisborne, with 10 young people involved in a government-funded YTP scheme run in conjunction with the local community college and **Capture Recording Studios**. They got to make tapes, some playing all their own instruments and singing, up to demo standard or better. Tuition didn't stop at studio engineering and included hints on organising gigs, tours and records and music theory and singing instruction. One student, Les Dooling, was enthusiastic about the scheme but said it

international musician exchange network and do research in Africa for their projected film project, *Moving Lines*. Phil has also applied for a major Arts Council grant to develop *Moving Lines* music next year ... **Last Laugh's** newest and NZ's first woman studio engineer, **Wendy Girven**, is looking forward to working with bands and women artists and can be contacted at the studio at 794-562 ... **Last Laugh** is also looking at the idea of releasing bi-monthly demo cassette compilations. If interested, call above number.

Richard Holden has shifted from **Word of Mouth** to the new **Progressive Promotions** where he is booking the Windsor and Alamo ... **Jim Brown** specialises

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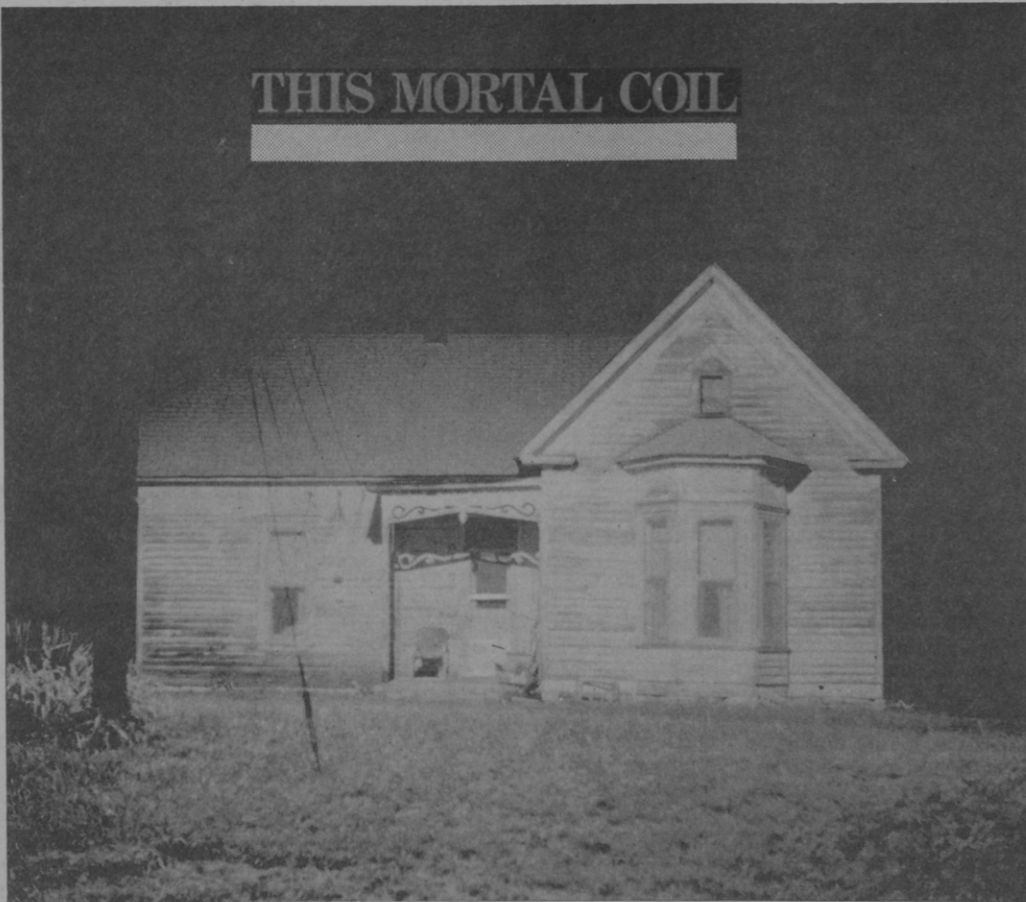
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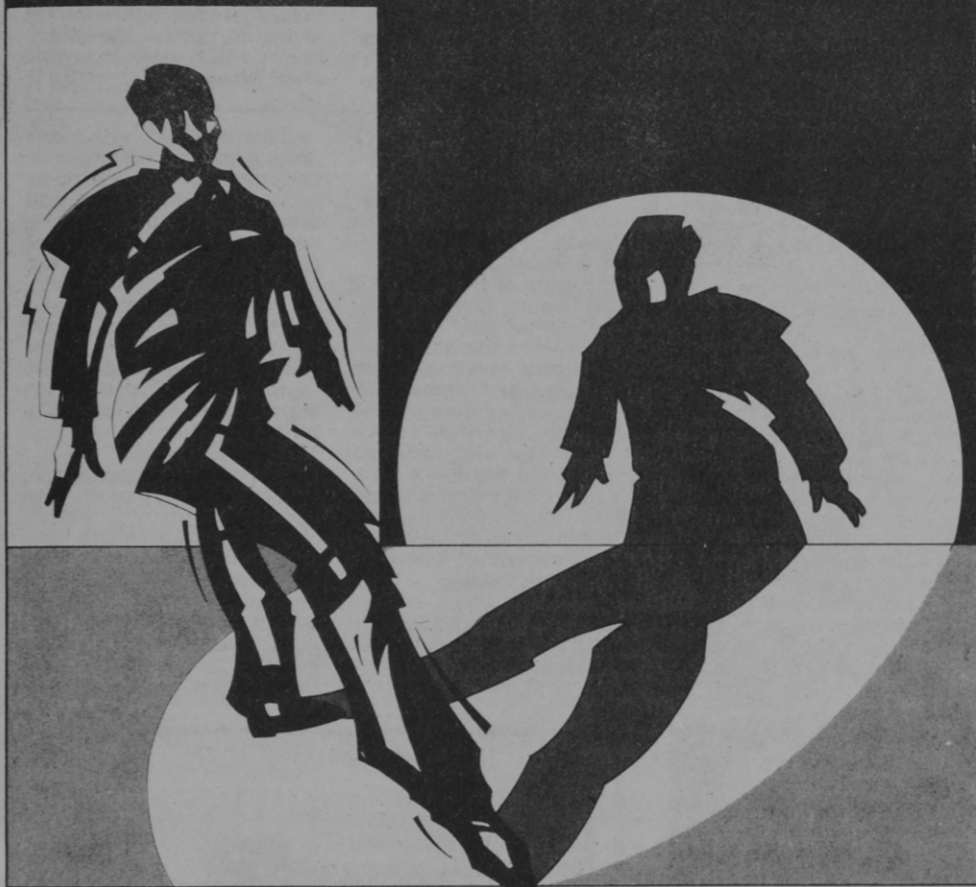


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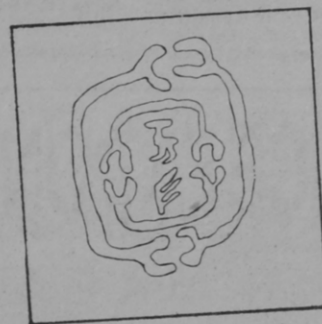
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Mark Everton

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Live

Emmylou Harris and The Hot Band

Auckland Town Hall, August 21.

Emmylou has had some pretty hot guitarists through her band: James Burton, Albert Lee, Rodney Crowell, Ricky Skaggs. Her current lead player, one Frank Reckard, is no exception. He damn near stole the show.

The rest of the seven-piece band were also on form but in a more straightforwardly musical sense. It was the end of the tour and their last show for '84 so the musicians had that combination of relaxed precision that signifies polished professionals.

Emmylou was in a joyful mood. Expressing delight at the warmth of the audience — having just come from Australia — she proceeded to play a two set show that ran for over two and one half hours, including two encores and received a standing ovation. True country aficionados, including Harris herself, may have preferred the often lugubrious, strictly country songs but this non-purist usually found greater enjoyment in her more populist stuff, such as the beautiful 'Boulder To Birmingham'.

The crossover material — Everly's, Berry, Springsteen — rarely rose above competent-cover status but was usually enhanced by the voluptuous vulnerability of Harris's voice. Only her attempts to sing gritty seemed out of place, but then her natural, unforced personality and such sights as her gentle jig with

the fiddle player were charming compensations. I'd probably go again (and hope that she brings Frank Reckard with her).

Peter Thomson

Spines, Three Volts Death Commandoes

Wellington, August 25.

3 Volts came on stage in shorts and Hawaiian-style shirts. They came to play Latin music and performed free jazz on saxophones, electric double bass and drums. These eccentric fellows are better known as members of Primitive Art Group. Janet Mouskouri joined them for a couple of songs about little birds and such. All good fun.

Death Commandoes combined 3 Volts and 2 Spines. The music was a half-way house where jazz challenged rock. It wasn't intended to be comfortable but the short set was a tidy transition from 3 Volts to Spines.

The Spines, as much by longevity as anything else, represent the more presentable edge of the Wellington rhythm school. Better than anyone else they've tamed a harsh city beat with washes of guitar. The current line-up of Jon McLeary (guitar), Wendy Calder (bass), Ross Burge (drums) and, for the second set, Neil Duncan (saxophone) present the old songs ('Fishing', 'Act Your Age', 'Punch') in their most favourable light, mature and effective. The new songs, like 'Regret', also bore some listening.

The evening's music had its own unique style. Just goes to prove Wellington's got more than Truth, the Beehive and Bob Jones.

David Taylor

At Last, The 1978 Show

Windsor, August 11.

To be honest I'd been expect-

ing the worst. The idea of a punk Party Boys seemed boring, even objectionable. But you know what? I'm damn glad I went. Both nights.

Those on stage must take the credit for the weekend's success — they approached their playing with lots of dedication and nearly nil seriousness. They did what the audience did — got pissed, jumped around, fell around and had a good time.

Highlights included 'Sonic Reducer', 'Blitzkrieg Bop', 'I Wanna Be Your Dog', 'Arry's sensitive rendition of the old Gordon Bennetts number 'Slash', a blue-crested Andrew Boak bawling out 'What A Great Country' and Steve Android on 'Auckland Tonight'. It was apt that Steve and brother Eric were involved — the three-pronged guitar assault has been almost forgotten but tonight here it was in all its noisy glory.

It was a great weekend, an opportunity to see a group of real characters display their talents and vie with each other to go further over the top. The crowd, with a sizeable proportion of young punks, played its part too. But of course, this sort of thing, to retain its element of being special, can only happen no more often than, say, every 18 months. I understand there are plans afoot to revive the lineup soon — that's probably a bad idea. Two nights is plenty nuff for now. But those two nights ... I had a helluva time.

Russell Brown

Sanguma

Gluepot, August 8.

Magic men from Port Moresby music school. Nine New Guineans in exotic dress and bird of paradise feathers with almost superfluous skills to apply to a

huge range of instruments. The indigenous material and instruments were enchanting.

Their bamboo trumpets, wooden drums, hollow pipes and pan pipes plus vocalist Seba's wonderful singing and some inspired strokes of keyboards and flute evoked another culture.

Sanguma generated uninhibited high spirits, led an exuberant conga round the bar, delivered dog, pig and baby chants and played a solo on forbidden flutes. But do they need to be able to render traditional chants in eight part choral harmonies? At times Sanguma's complex approach overburdened the music (brass section too heavy e.g.). Applying Western form and instrumentation to interpret and expand on traditional material resulted in polyglot rather than jazz rock.

Jewel Sanyo

Regular Cadets

Clyde Quay Tavern, August 4.

Regular Cadets are three men and an Oberheim drum machine. They are from Gisborne, have been playing for six weeks, and I happen to think they're the best thing since spearmint chocolate-chip icecream.

The songs are sparse — but they're not, if you see what I mean, and the closest reference you might get is Gang of Four — but not really.

They are guitarist (and instigator), singer/part-time percussionist (who stands behind a conga and a cymbal) and a bassist. All of the noises each of them make suddenly turn into sounds that fit together — guitar here, cymbal there, boof! a song, held together by that programmed drum machine and one of the best singers you're likely to hear this side of Kevin Smith.

If I say anymore, it'll just be a rave. Suffice to say, go and see them.

Fiona Rae

New Poets

Ponsonby Community Centre, July 28.

Ponsonby Community Centre is a valuable (dry) venue for breaking new street culture and I don't just mean the kids bopping out the back. The New Poets attracted a good crowd and a few dogs.

David Eggleton's professionalism and polished machine gun delivery made him the best according to my 10 year old son. David's clichés speak in topical, rhythmic extended raves.

Sandra Bell's poems are crisp, sensitive, compressed metaphors. Her minimalist feminist

statement with the striptease was very effective. (No, she didn't take all her clothes off.)

Kim Blackburn has a hollow Wagnerian voice and makes word pictures with words like guava and frangipani. Popular with the boys. Pief Nieuwlands' poetry is satiric social comment. Rough. The Kaikoura hitchhike poem was very good.

Heptocrats played loopy loose jazz workouts on Topol and Gershwin. Wunderbar. Brent and Patrick from the Kiwi Animal, the Vibraslaps, and Marie and the Atom also provided quality musical interludes.

All these people had something to say and refreshing new ways of saying it. Poetry, like music, speaks a lot louder in the flesh.

Jewel Sanyo

Shake Summation

DD Smash Whaling (Mushroom)

A foretaste of the upcoming Smash album, produced by Charles Fisher, and featuring various guest musicians. 'Whaling' is a typically well-constructed Dobbys song, as mildly quirky as you'd expect. Our Dave gets all romantic about the whalers of last century and the song should go down well on radios up and down the country, but the song fails to deliver on the promise of the interesting guitar/violin intro and ends up just a well-crafted rock song. Good singing, though.

You're A Movie

Charlene (CBS)

The opportunity to record this single was part of the prize for (as Karate Nuns) winning the Auck-

land Battle of the Bands and no doubt a few ears will be inquisitively turned towards it. Unfortunately a nice basic idea limps along under a bad production and rather predictable (down to the guitar break in the middle) treatment. Kelvin Parkes is a technically excellent singer but he needs to inject more individual personality into his voice. Likewise, the rest of the band members have talent but here there doesn't seem to be the intuitive ability to tie it all together.

The Actors (Jayrem)

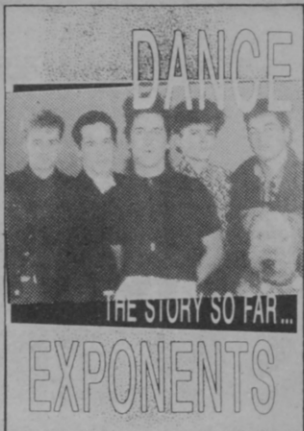
The Actors are tight, my word yes, but they appear to have neglected certain other aspects of making good records. Like subtlety and originality for a start. The boys from Blue Rock present America FM-style rark overlaid with utterly incongruous keyboard twiddling and they're an effort to listen to.

Russell Brown

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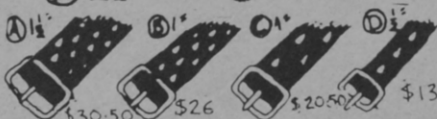
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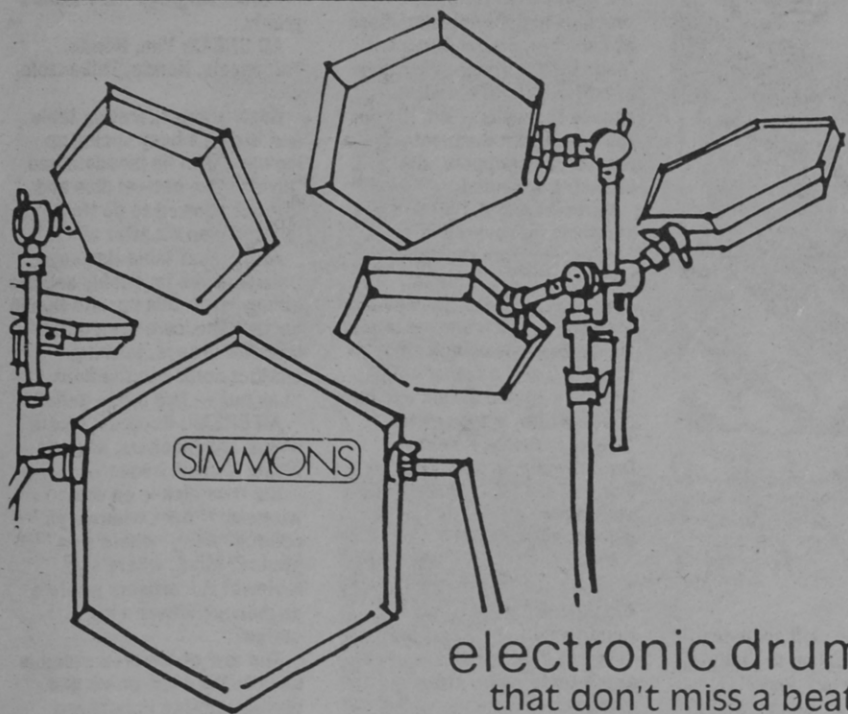
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A Night With Lou Reed

(RCA, stereo)
First time through this seemed a bit bland, a trifle boring, with the main points of interest being Reed's Elliot-Gould-on-

speed facial tics and Robert Quine's bald-businessman-playing vaguely-deviant-guitar-on-his-lunchbreak persona. The music, spanning the 16 years between V.U.1 and *Legendary Hearts* wasn't exceptional, merely adequate. I was expecting something different maybe, like the wonderfully creative harangue against the rock press that constituted the version of 'Walk On the Wild Side' on *Take No Prisoners*. Spontaneity seemed lacking. Second time, with expectations far lower (down to a realistic level), and volume higher, the quality came through. It's an uncommonly honest record of a gig from a typically oily and revolting MC intro though 13 songs and off-

stage to the dressing room. No frills, but you can hear and see most of what's going on, at least half of which is really good. 'Waves Of Fear', 'Turn Out the Lights' and 'Kill Your Sons' are the strongest tracks, mostly by virtue of a modest disregard of 'normal' guitar method and no song (thank Christ) is cluttered with the absurd guitar wank that totally destroyed *Rock 'n' Roll Animal*. Post gig, backstage, Reed rabbits on about how nifty it was that such a good gig was videotaped and I guess I've gotta agree with him. Note for other rockstars — this was taped at the Bottom Line, a smallish New York club. Much better than a stadium any day. CK

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BEHIND THE ZINES WITH 'ARRY

"'Scuse me, will someone fix the vertical 'old on the telly?"
"Do it yourself 'Arry."
"Hmmm ... bloody thing ..."

WALLOP.

And so that's when the TV said "Fuck it — I ain't working for you no more."

Goddam it, The Untouchables is on in five minutes. Gotta find another telly — I mean 'ow can a guy go without 'is Elliot Ness, or any telly for that matter? But 'old on, you don't really need to watch it to see it ... there's enough of it around otherwise. Take M.A.S.H. for example — throw in an advert every five minutes and you've got *Rip It Up*...

'Olding things together is Col. Sherman Cammick — overworked, overbigmacked, overvitaminated, overcoffeed, and understaffed. At 'is side are the trusty B.J. (beer and joints, that is) Brown — 'e usually looks sick but if 'e looks well 'e really is sick — and Ian 'Hawkeye' Dalziel, the man 'oo injects 'is dazzling wit into paste-up, gaffer-up and balls-up alike.

There's ICOR always ruining all the fun by examining their bank statements and general operations everywhere they go. And always saying "No! Wrong way."

Right, so much for the

credits, on with the show.

At the top of three flights of stairs a figure emerges, rattling a ring of keys 'eavy enough to immobilise a tank. Still wearing the boot polish from the previous night's spinning discs at Zanzibar, Sherm Cammick 'eads for the stereo, via a cup of coffee. A loud thudding shakes the walls — no, it's not the new Afrika Bambaata record, it's choppers with incoming wounded.

Kerrash! And B.J. Brown stumbles in, covered in battlescars from the night before. "Christ," thinks Cammick as 'e lies the wounded man on the operating table. But six shots of Vitamin B, three of Vitamin C and a cup of coffee later 'e's up and at 'em and into post-op with 'is typewriter.

Next casualty: Hawkeye Dalziel walks in and cops the worst of the lot — McDonalds and James Brown. Two other proven drugs.

"High ho, high ho, it's off to work we go!" sings Cammick to the tune of the new Nona Hendryx single. "Raart on!"

The casualties pour in — about three hours after everyone else, as usual, it's Snake T-Shirts, but they've got their own doctors and pharmaceutical ware'ouse anyway. Pity the *RIU* advertisers and contributors 'aven't got the same. The *ChaCha* team is wheeled in, wrapped in bandages — or is it a dress from Soo Kim?

Cammick turns round to see BJ putting a drip feed of

Steinlager into the arm of war photographer Kerry Brown, 'oo appears to 'ave 'ad one charwarma too many. "What are you doing there?" 'e asks.

"Brain surgery," BJ answers grimly.

AD BREAK: Vim, Honda, Thibenzole, Honda, Thibenzole, Vim.

Back to the operating table and Brown's busy slicing up Ice'ouse with 'is bloodstained Olivetti. The patient dies and 'e's not allowed to do the lobotomy on U2 after all ...

At the next table Hawkeye Dalziel works feverishly and the kidney basin fills up with Dun'ill butts. "This sure is an untidy layout," 'e says, pushing another corpse to the floor.

"Lay out — laid out — geddit?" AD BREAK: Records, record shops, the Mockers, another Flying Nun ad, booze ...

Col Cammick is on the wireless: "'Arry, where's ya column? Kerry, where's ya photos? Mark, where's ya reviews? Advertisers where's ya money? Where's ma coffee?"

The rest of the crew stumble back in the door, drunk and waving parking tickets and garage and panelbeating bills. B.J. explains that he's lost another tape recorder ...

"This is too much." More vitamins. "OK, go 'ome you lot, I've got to organise things ... now, if I can just ... oh shit, it's the 6.30 news."

Same time, same channel, next month. 'ARRY

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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 McArthur, 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, Wqtn Zone.
49 Angels, Beat, Lemmy Motorhead, Desmond Dekker, Heavy Metal Guide.
50 Swingers, U2, Psychedelic Furs, the Clean.
51 Newmatiks, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews.
52 Echo & Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Jimmy.
54 Dave McArthur & 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.
61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & Dickheads, Hip Singles, Dropbears.
62 Split Enz on Road Part 1, Fall's Mark E. Smith interviewed, Altered Images, Randy Crawford, This Sporting Life, Cold Chisel.
63 Simple Minds, Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Jayson 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 Dieren 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, Wqtn Punk.
71 Marianne Faithfull, Tall Dwarfs, Mockers, Stones, Mental As Anything, Big Sideways, Car Crash Set, Blancmange.
72 Talking Heads, U2, Malcolm McLaren, Netherworld Dancing Toys, Beatles' Photographer Dezo Hoffman.
73 Wham, Dead Kennedys, Coconut Rough, Angels, Marginal Era, Grammar Boys, Fishschool, John Cale, Studio profile.
74 Malcolm McLaren, Heaven 17, Joan Armatrading, Sharon O'Neill, Childrens Hour.
75 Tim Finn, John Cale, Jonathan Richman, Hammond Gamble, Dick Driver.
78 Simple Minds, Boy George, Split Enz, Pelicans, Skeptics, Childrens Hour.
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.
83 Elvis Costello, Thompson Twins, Netherworld Dancing Toys, Mockers, Paul Morley.
84 Style Council (Paul Weller interview), Echo & The Bunnymen, Midnight Oil, Kiwi Animal, Sneaky Feelings, Depeche Mode.
85 Mockers, Special AKA, Motorhead, Icehouse, Great Unwashed, Coconut Rough, Neil Finn, Fixx, Bats.



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