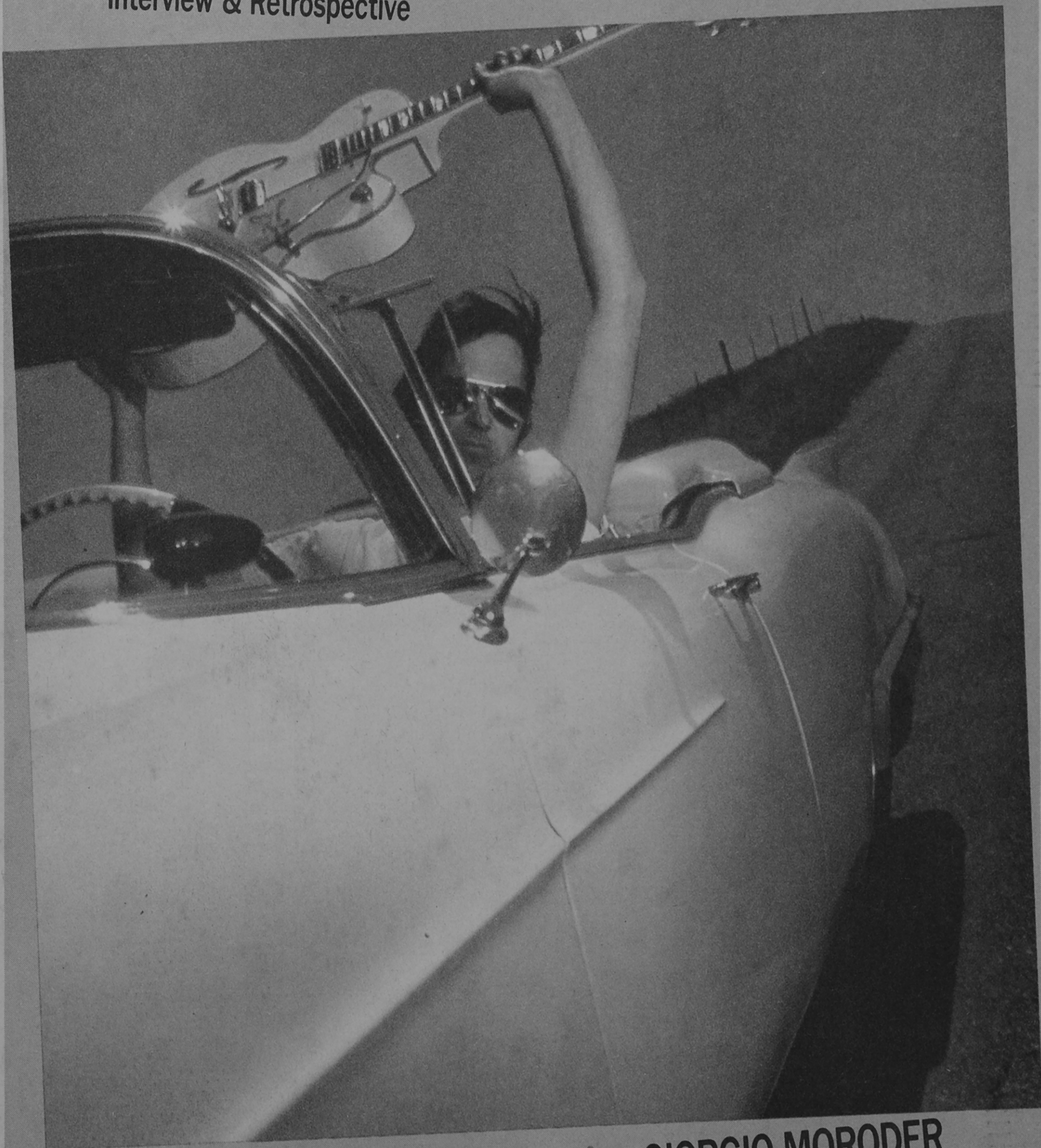


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Interview & Retrospective

No.91 Feb 1985



Electric Pandas

David Puttnam

GIORGIO MORODER

Freudian Slips

WATERBOYS



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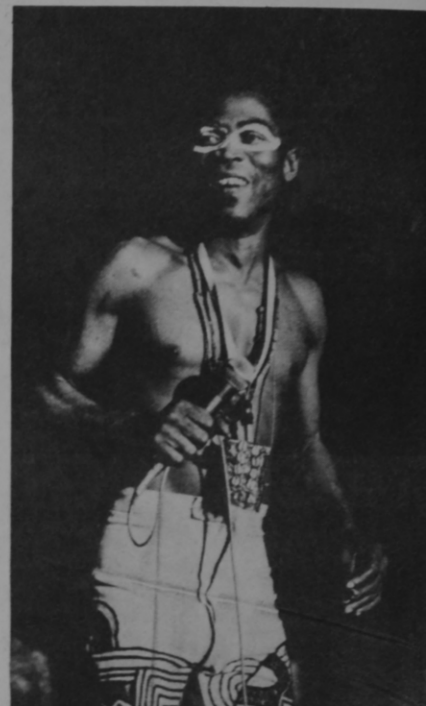
Aussies HUNTERS AND COLLECTORS make their third visit to this country to coincide with university orientation, touring from Feb 27 to March 12. They also have a new live album out soon.

Friends and relatives of jailed Nigerian musician FELA KUTI have begun the campaign to have him freed, with a series of rallies and benefits and the release of his last recordings. Kuti was jailed last October after being arrested at Lagos airport trying to leave for the USA with his band. It appears that the £1600 currency charge was simply the Nigerian government's way of putting the outspoken, politically active Kuti out of circulation. The new record is 'Army Arrangement', a typically blunt diatribe against repression in his own country. The master tapes of the record were sent to hot New York producer BILL LASWELL, who completed and remixed them, adding SLY DUNBAR and AYIB DIENG on drums and percussion and BERNIE WORRELL (ex Parliament, Talking Heads big band) on keyboards. But even if attempts to have him freed fail, Fela can take some comfort in the fact that on past form this Nigerian government probably won't last five years without being overthrown.



DAVE DOBBYN (left) and PETER WARREN tour with a new DD SMASH lineup between March 1 and 16. They bring along with them Sydney band Q.E.D. who feature former Crocodiles' singer JENNY MORRIS.

Human League's PHIL OAKEY has a single 'Together In Electric Dreams' (from soundtrack *Electric Dreams*) with the daddy of synthpop GIORGIO MORODER. For more on Giorgio, turn to p12 ...



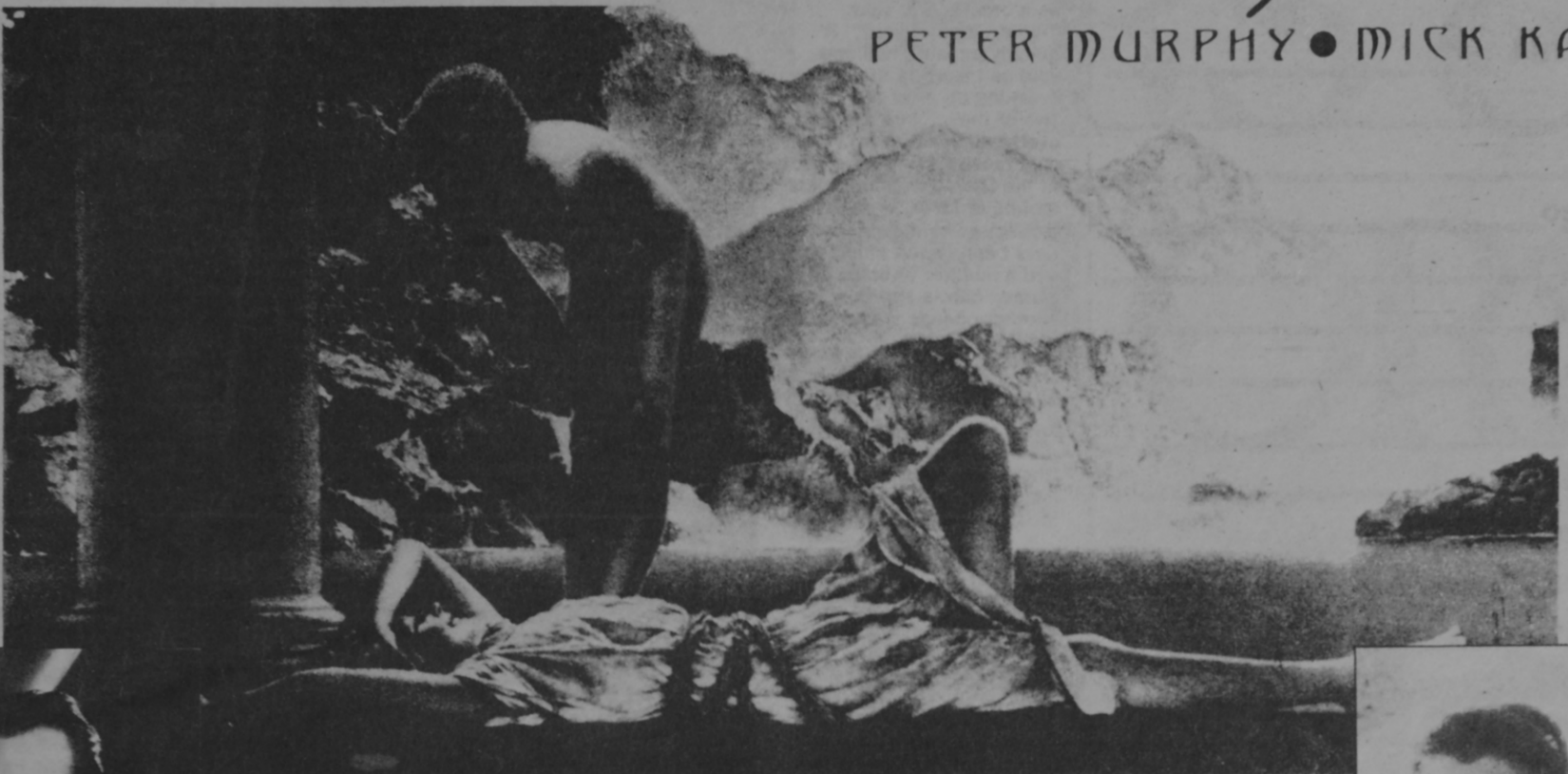
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FREUDIAN SLIPS ON THE LINE

My first question was "Would the Freudian Slips like to support themselves as a band?" (My next: "What stopped you?") It quickly became null and void as I learned they were breaking up after March. Two of the women are going overseas, but that isn't the only reason. They were one of the few all-women bands around in 1981 — sort of pioneers. Since then there have been lineup changes and a number of other all-women bands and they feel another change would mean a different band.

Before the big break, however, there'll be a record and a short tour to Hamilton and Wellington (they can't afford a South Island tour), then final gigs in Auckland after March 17.

The new record, *Are You Laughing*, should be out about now and they describe it as more polished than the last one (*On the Line*), more premeditated. It was done on a 16-track at Montage Studios as opposed to an eight-track at Last Laugh. The songs are all original and all different — in style and issue — nuclear, orgasm myths, relationships. Their politics are more up front here.

Manager Liz: "It's very difficult for women to record in New Zealand, to get a good quality. The industry is totally run by men, right from who you hire PAs from to recording to record companies. One



Freudian Slips (L-R): Penny, Nikki, Mary, Amanda, Bid.

record company guy said we didn't play 'up front' enough — hard enough. He had no conception that women play differently and that it's just as valid." Bid: "Men tend to think in terms of money, too — women are

used to being unpaid workers." It's been a hard slog getting the second record out — they've only just finished paying off the first one and will be paying for this one after they've broken up!

On the rare occasions I've seen the Freudian Slips live they've been dynamic and fun — but not without bite. Mary: "We try to create an unease in our music, rather than mindless music as the drug — like discos where people walk away unthreatened, safe. We try to challenge." The challenge is often misunderstood by men. Harassment happens a lot — if not to band members then to women who go along to see the Slips. They all agree it's worse now than it used to be. Bid: "We're a better band now and therefore more threatening. Some men can't handle that we're up there making good music and they can't ignore us. They can't handle women not acting like advertisements." Liz: "We can deal with the harassment now, but it can spoil gigs."

In some ways the Freudian Slips' message is that they are — they're women making music. It's political in itself. Bid: "It was a conscious decision to have an all-women band. All our time is devoted to women and it was natural that it should be that way."

The breakup isn't the total end of the Freudian Slips as we know them. Amanda intends to finish her degree, Penny will carry on in music and Mary's involved in videos for women. It's tough for a band, let alone a women's band in a male world: harassed, not taken seriously, comments like "They're not bad — for girls." Men like that don't deserve breathing space. Thank heavens women aren't as dumb. FIONA RAE

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UK & USA

The **Band Aid** phenomenon continues to expand, with a special compilation video featuring **Wham!**, **Frankie**, etc linked with message from wealthy megastars like **David Bowie** and **Mick Jagger**, and plans for a spectacular both-sides-of-the-Atlantic double concert featuring the biggest names in pop playing turn about (while the people on the other side of the ocean at the time get to see them on a giant video screen) in simultaneous concerts ... the Americans are also working on their own Ethiopia record, a compilation LP, with names like **Michael Jackson**, **Lionel Ritchie** and **Barbra Streisand** involved ... members of **Madness** weren't able to participate in the Band Aid record when asked, so they gathered together a bunch of fellow musicians and recorded the old Pioneers' ska classic 'Starvation' for the same cause. Members of **Madness**, **UB40**, the **Specials**, **General Public** and even the original Pioneers were involved ... now that topic's over with — oops, not quite; there's a giant peace festival featuring the likes of **Stevie Wonder**, **Bob Dylan**, **Duran Duran** and **Culture Club** being

planned later this year in Japan ... the **Boomtown Rats** undergoing a remarkable resurgence in popularity, having to add dates to their current UK tour ... **Orange Juice** have split, apparently mainly to get out of a contract with Polydor that neither party was feeling good about. Drummer Zeke will stay with the company and has his debut LP due out soon ... the **Gun Club** are no more, but singer **Jeffrey Lee Pierce** has a solo album out soon ... a "new" **Velvet Underground** record? The tapes to the legendary "lost" **Velvets** LP, which would have been the fourth on MGM/Verve, have been recently unearthed. Of the 10 songs, only 'Andy's Chest' (which appeared on *Transformer*) has been officially released before. The new LP is titled simply **VU** ... first **David Bowie** release for 1985 is single 'This Is Not America', taken from John (Midnight Cowboy) Schlesinger's new movie *The Falcon and the Snowman* ... **ZTT**, after doing about all that was possible with marketing pop records has now gone into publishing, with the release of a look back at Frankie's first year, the book *And Suddenly, There Was A Bang*. The label also has the soundtrack to the new **Nic Roeg** pic, *Insignificance* ... NZ film *Vigil* (director, Vincent Ward) got rave reviews in *NME* recently and apparently enthusiastically received at the Cannes festival ... the **Clean** have 'Point That Thing' and 'Billy Two' on Aust compilation *Beyond the Southern Cross*. *NME* said "excellent" of the two tracks ... legendary mime artist **Lindsay Kemp** has orchestrated a very camped-up dance version film of Shakespeare's *A Midsummer Night's Dream* ... the still more

legendary (and considerably heavier) **Orson Welles** has recorded a single 'I Know What It Is To Be Young But You Don't Know What It Is To Be Old' ... severe doubts about whether the "Ex Pistols" version of 'Land Of Hope and Glory' (reputedly recorded in 76 and released this year on the day copyright restrictions ran out) contains much, if any, genuine Pistols content. Looks to be mainly the work of producer Dave Goodman (who claims it's OK, 'cos he played on several tracks on *Rock 'n' Roll Swindle*).

Albums: The Smiths *Meat Is Murder*, Associates *Perhaps*, Paul Young *The Secret Of Association*, Van Morrison *A Sense Of Wonder*, Joan Armatrading *Secret Secrets*, Killing Joke *Night Time*, Pale Fountains *From Across the Kitchen Table*, the Kane Gang *The Bad and Lowdown World Of the Kane Gang*.

Auckland

A variety of artists have gathered together to record a pointed message to the **NZ Rugby Union** — a single called 'Don't Go'. **Don McGlashan** and **Frank Stark** are the prime movers/producers and **Steve Garden** engineered at Progressive. Singers are **Rick Bryant**, **Chris Knox**, **Peter Morgan** and **McGlashan**, plus "a chorus of hundreds". Musicians are **Mark Bell**, **Ivan Zagni**, **Alastair Dougal**, **Karen Hill**, the **Newton Hoons** and **McGlashan** and **Garden**. The record should be out on Virgin NZ before the end of March. Auckland film maker **Alison McLean** is already working on the video.

Recording and mixing just completed on new **Dance Exponents** LP, tentatively titled *Ex-*

pectations. They're looking at an April release, followed by a tour ... meanwhile, possible individual Exponent projects include a Brian Jones solo record and a Chris Sheehan/Anton Jenner blues record ... former Exponents drummer Harry is happily bashing the skins with **Grey Parade** and getting up late.

After consultations with the wise **Go-Betweens**, the **Chills** are considering skipping Australia and heading straight for England in July, possibly recording their debut album there. In the meantime there is a lost Chills' EP (which may actually be called *The Lost Chills EP*) comprising six tracks recorded last year at Progressive, which was recently finished off and will be released soon.

Netherworld Dancing Toys have parted company with their regular horn section and will now take on the Newton Hoons (Mike Russell and Chris Green) when they're needed for tours ... **Debbie Harwood** has put together a band which will begin playing at school concerts. The band will soon record a follow-up to her debut CBS single 'If That'll Make You Happy' ... the **Mockers** have gone to Australia to have a look round and record a new single. If the single goes well, RCA Australia are keen for the band to stay round longer and do a second album. All this will mean no Mockers gigs (well, no more than a couple ...) until July or so.

Former Children's Hour bassist **Johnny Pierce** has joined **This Kind Of Punishment**. The second TKP album was cut recently and should be out soon, self-released but distributed thru F Nun ... **You're A Movie** currently undergoing a major reappraisal

and a new vocalist. Call Denny 498-026 or Brendan 766-879 ... the attractive **Albert Northee** book/tape package from **This Is Heaven** is now available for \$8.00 from P.O. Box 8809, Auckland ... those loveable guys at **TV Eye HQ** are soon to unleash the **Say Yes To Apes** 2LP set *Decline and Fall* (with "enormous and terrifying gatefold cover"). Next will be a fabulously ominously titled **Hyphenears** LP called *What Are the Stars? The Stars Are What Separates Us From the Animals, You Son Of a Bitch!*

NZers in the UK: **Kelly Rogers** and **Ben Staples** of the Miltowns are apparently playing in a band with legendary rock 'n' roll journo **Nick Kent** ... former **Penknife Glide** **Stefan Morris** is one of three DJs going by the name of **Beat To Beat Response**, who have been attracting attention Tuesday nights at London's Wag Club, being asked to provide an *NME* dance chart (9/2/85) and attracting stars like Melle Mel and Paul Morley (twice!) along to hear the funk. Manager is good ol' **Simon Grigg**, once of Propeller.

Exploding Buddies broke up when drummer James went to England but still have an F Nun EP due for release sometime. Other things developing at the North Shore practise room they share with **Goblin Mix**, including Glenn Budgie recording with his 4-track ... **Working With Walt** are playing again and support **Hunters & Collectors** in Palmerston North & Wellington and intend to tour soon ... **Since Sunday** have played a few gigs in Akid, including a Chills support. They are Merlene Chambers (vocals/guitar, ex Barbaric Bunnies), Roy Martin (bass), Mark Shellman (drums), Gayne Ihia (percussion). They're

looking to play and record some "upmarket funk" in about August.

New Akid band the **Crew** are supporting **Legionnaires** on tour. Difference is that Guy Davidson (vocals), Matthew Hudson (bass, ex Rose Bayonet) and James Rowe (drums) are also the Legionnaires' roadies. Fourth member is guitarist Manutai ... Napier's **Bed-side Manner** are looking to break out and tour in June. They describe their stage performance as "very lively". Lineup is Keith Lawson (vocals), Steve Blair (bass), Adrian Sherwood (guitar), Brett Taylor (guitar) and Dave White (drums) ... **Narcs** drummer **Steve Clarkson** is giving drum tuition at Big City Music. Phone Big City 32-202 for details.

Finally, don't forget: every Tuesday at 6.35pm on 1YA Auckland acoustic musicians are featured ... **Dee Snider** of Twisted Sister appears instore 12.30 to 1.30pm at 256 Records March 6 ... and **Campus Radio** is now **BFM** and is broadcasting in glorious stereo — watch for the free monthly station mag too!

Wellington

Victoria University's orientation programme this year covers two solid weeks, with high class entertainment. The organisers stress that these concerts are not for students alone; any discerning member of the public can pay the entry fee and enjoy whatever bands are playing ... **Radio Active** goes to air on Feb 17 and will broadcast from 7am till 1am for the first month. Thereafter, hours will be 7-10am and 4pm-1am. This year more of Wellington (hopefully this will include Kārori) will enjoy FM radio as a 100 watt *CONTINUED ON PAGE 8*

John Fogerty.

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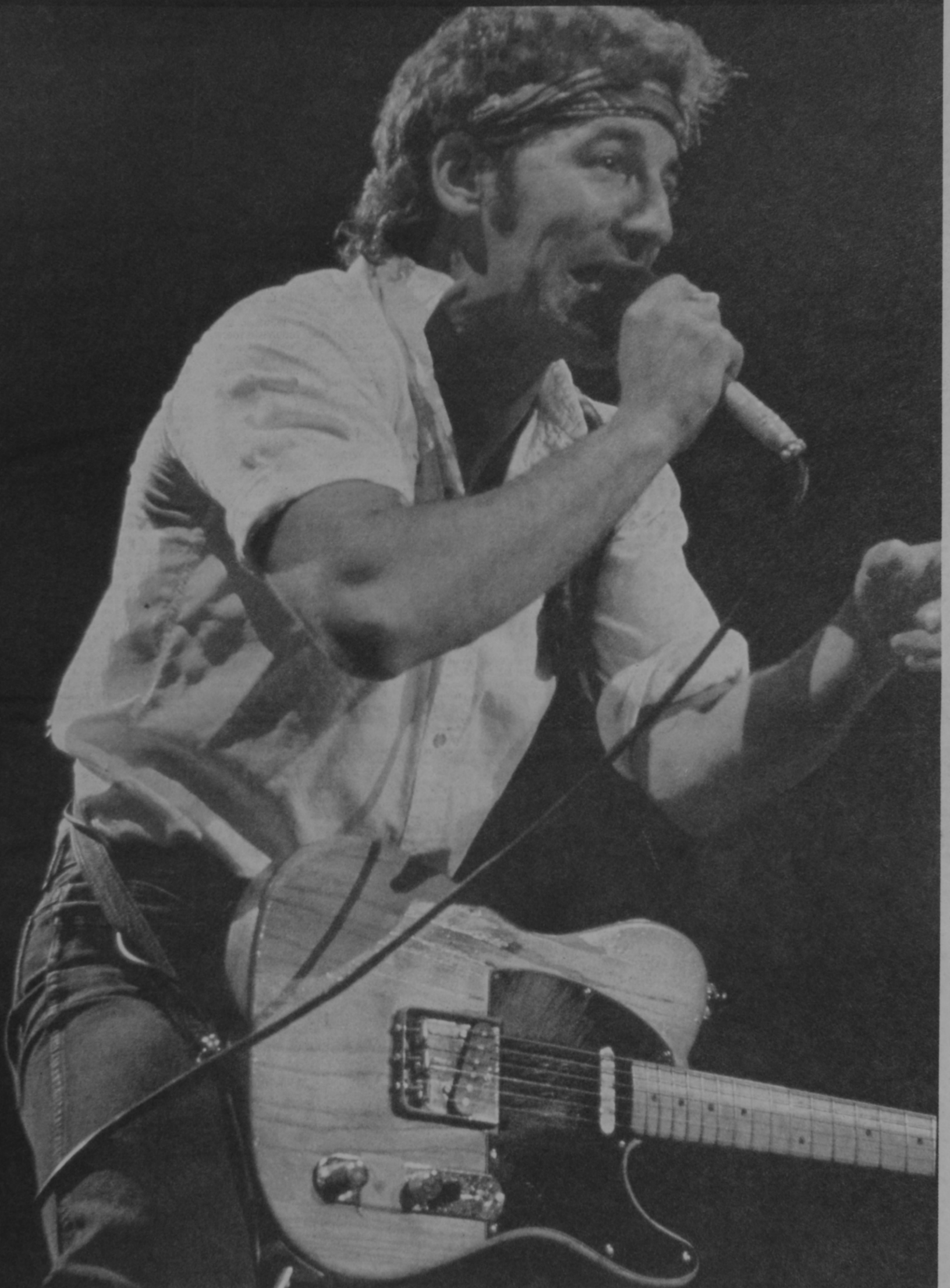
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Shake Summation

Debbie Harwood
If That'll Make You Happy
(CBS)

This is an Ashford and Simpson composition and as any fool knows, they've turned out more than their share of good songs over the years; a wise choice. After a wobbly beginning, the calibre of the performance meets the song and it all ends up a damn fine start to a recording career. Stuart Pearce is also to be congratulated for his production. Unfortunately, the flip 'Driving Me To Distraction' isn't up to much at all.

The Legionnaires
Nosferatu (Hit Singles)

A good song, an adventurous approach to the vocal melody ... and a profoundly uninspired musical backing. Is it touring a lot that makes musicians this boring? Brazier again sings well on 'Shantytown' and 'Waiting Room' but the overall effect of the arrangement and performance is dull. Rather a shame.

Circus Block 4
Take Another Look (Jayrem)

A much more interesting single than 'In Stone, In Steel' (which, incidentally, was supposed to be described as "light industrial funk" rather than "light instrumental" in my review last year), mainly because it's much more sophisticated. 'Take Another Look' is a particularly unhurried stretch of rhythmic and melodic interplay. 'Jump' and 'Sleepless' are experiments in using texture for effect — again, a big leap from the first record. It's just a shame that the vocals can't quite match the measured, purposeful feel about the playing. The most appealing thing about Circus Block 4 at present is their dexterity — but methinks they'll continue to improve.

Big Wide World
A Sudden Feeling (RCA)

I've been hearing murmurs



about this record for months now and I was expecting something a little more gripping than this — a nice piece of quiet synthpop in the vein of China Crisis or yer older Depeche Mode or ... whoever those bands are. The flip, done in a live take, is still less exciting. I think someone needs to learn there is more to writing a song than carefully constructing a series of nice bits.

The National Anthem
Please Say Something (Mushroom)

A pleasant enough song that sounds as though it was written alone, on acoustic guitar, but here falls unhappily between the bigger sound of the first single and a sparser production which might have been closer to the mark. Not remarkable.

Russell Brown

CHRIS THOMPSON

Chris Thompson has been on the road with his guitar since 1968 and in that time he's made or played on about a dozen albums — but you may not have heard of him.

You may, however, be more familiar with some of the people he has played with overseas — names like Julie Felix, Sonny Terry and Brownie McGhee and even members of Led Zeppelin.

His most high-profile appearance recently has been as opening act for Stevie Ray Vaughan. The prospect of going out in front of a Stevie Ray crowd with just an electric guitar and a batch of folk-blues songs would seem pretty frightening but Thompson says he found it "very exciting". He finds it less hassle to play without a band anyway.

He's undertaking a North Island

tour this month, mainly in folk clubs and theatres, the bread and butter for a traditional acoustic performer (see *Coruba Calendar* for details).

His last LP in this country was *The Natural Blues* and he's working on another one at the moment, again to go out on Hastings label Country Life, a "grass roots" folk label — as he's getting married soon this one is turning out to be full of love songs.

He has also done a demo for TV with Frank Gibson Jnr and Billy Kristian; electric versions of two songs off his last LP. He has signed up with publishers Southern Music, who as well as trying to sell his new songs to the likes of Don McLean, are chasing up royalties he's owed from years back.

On Tape

The Bongos
Windsor Bash (Last Laugh)

The Bongos reunited for a weekend at the Windsor last August and Last Laugh was there to record it. The result, although it doesn't sound very live at all, is enjoyable. The different songs quite clearly show the two divergent paths the Bongos' music was taking — I prefer the quirkier Gill Civil songs to Jon Quigley's jumpy funk but that's just personal taste. The performance throughout is remarkably good and the recording is seamless. Now let's see this kind of treatment done on a functioning, rising band.

Religion Of Higher Thought / Maggotty Anne and the Cot Death Babies (\$8 from Real Groovy or Performance Cafe)

I understand there were originally plans to release this tape inside a hollowed-out Bible, which would undoubtedly have garnered these young men an indignant *Truth* expose. As it is, it comes in a nifty "Post-Holocaust Survival Kit". Side One is the most interesting, containing snatches of the Auckland marijuana debate late last year and other situations I can't identify, comedy and punkoid kind of songs, all tied up with a few basic political prin-

ciples. I really like bits — but then I've always been a sucker for individual autonomy and that sorta thing. The second side is yer actual Maggotty Anne and the Cot Death Babies and I don't like it much — it's both musically and lyrically less incisive. But the thing that carries this tape beyond most political treatises is that these people had fun making it (there is nothing worse than people who think politics shouldn't be fun). RB

Wayward Witches
Trouble's Brewing (\$4.50 from PO Box 13570, Christchurch)

There was little to get excited about in Christchurch last year but one of the few bright spots was the appearance of all-woman band Wayward Witches. They never overdid their political/feminist stance and wrote some clever pop songs, four of which are on this tape. At times the recording is a little flat and Arnie Van Bussell has overdone the echoes but if you're a fan or simply curious then this tape is for you.

Thin Red Line
Seclusions Paradise (\$8 from 34 Birmingham St, Palmerston North)

This a tape that just oozes professionalism throughout. Thin Red Line present nine tracks of commercial mood music, made all the better listening by the amazingly good sound they've got from the four-track recording. Great flute by Catherine Wallace on 'You Too' and the smart lyrics by keyboardist Dave White are all well sung by Karen Rush. Neat cover, too.

Various Artists
Nightshift 2 (143 Wilsons Road, Christchurch 2)

Like the first tape of bands who had recorded at Christchurch's Nightshift Studios, *Nightshift 2* is a real mixed bag. The track listing sees McNaughton and Craw's short, intense (if not wildly original in theme) synthscape 'Grey Pawns' rubbing shoulders with Scoyo's drippy falsetto meanderings. Side One is generally better than Side Two, with the highlights being the typical battery of the Bats' 'Downfall' and the relentless humour of the Haemoglobins' 'Inside Mom'. A useful record but I don't think any one person could like more than half the songs. RB

'RUMOURS' FROM PAGE 6
amplifier will be used. Special shows this year will include uncut funk, soul, reggae, Psychick Contact show (UK industrial music), wimmin's music, classical, jazz and French rock sessions. Yay! ... **Agenda** is the name of a new giveaway arts and music diary for the Wellington area.

Willie Dayson, who has become well known to local blues fans, is returning permanently to the UK on March 22. He will be missed ... forthcoming releases include the second record from **Circus Block 4**, the 3-track *Take Another Look*. It should hit the shops at the end of Feb, with the debut **Spines** 11-track EP, *The Moon* ... in March, there will be releases from Hamilton four-piece **Step Chant Unit** and **Freudian Slips**. The latter have a new guitarist and keyboard player and have drastically improved the production for their new 4-track EP *Are You Laughing?* ... an untitled LP of 40s and 50s blues/swing tunes will be released by Roger Fox and Midge Marsden late in the month ... Jayrem will also be releasing a flood of Oz music lately, including a Hot compilation, *No Worries*, which includes rarities from Nick Cave, the Birthday Party and the Go-Betweens. The Trifids' *Treeless Plain* album, which is now gracing the Top 10 of the UK independent charts, will see local release shortly, as will the Laughing Clowns' *Law Of Nature* LP. A Laughing Clowns compilation, *The History of Rock 'n' Roll, Part One* is also due very shortly. **David Taylor**

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Chaotic Dischord : Religion Politics

Discharge : Never Again

Anti Nowhere League : Live In Yugoslavia

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: Family Man

: Slip It In

Dead Kennedys : In God We Trust

Government Issue : Boycott Stab

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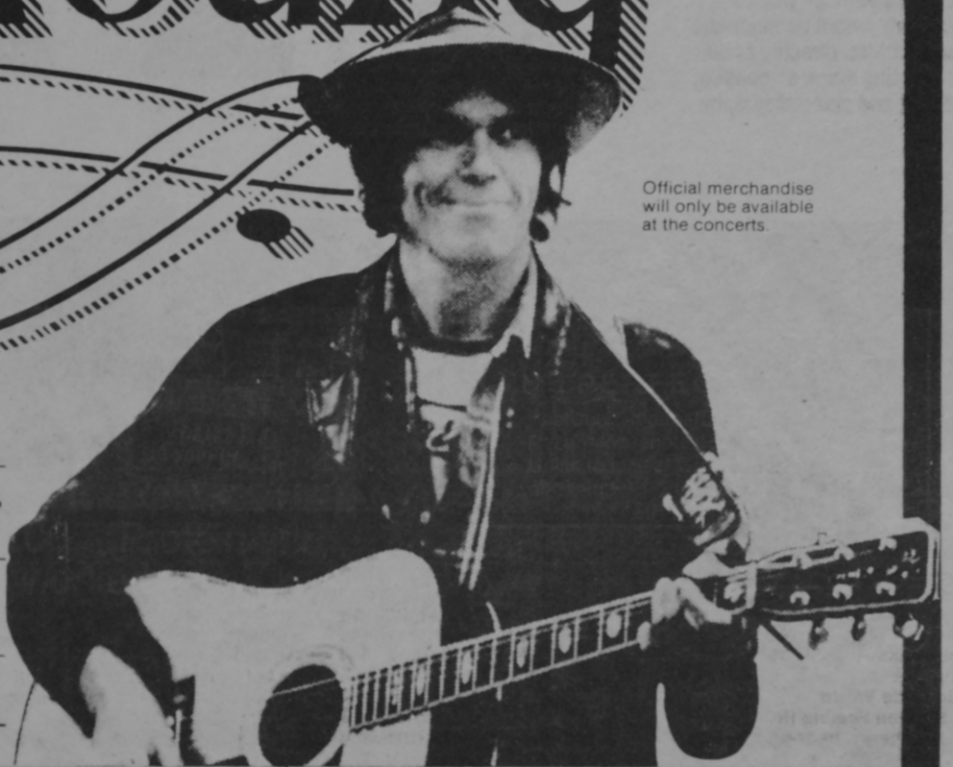
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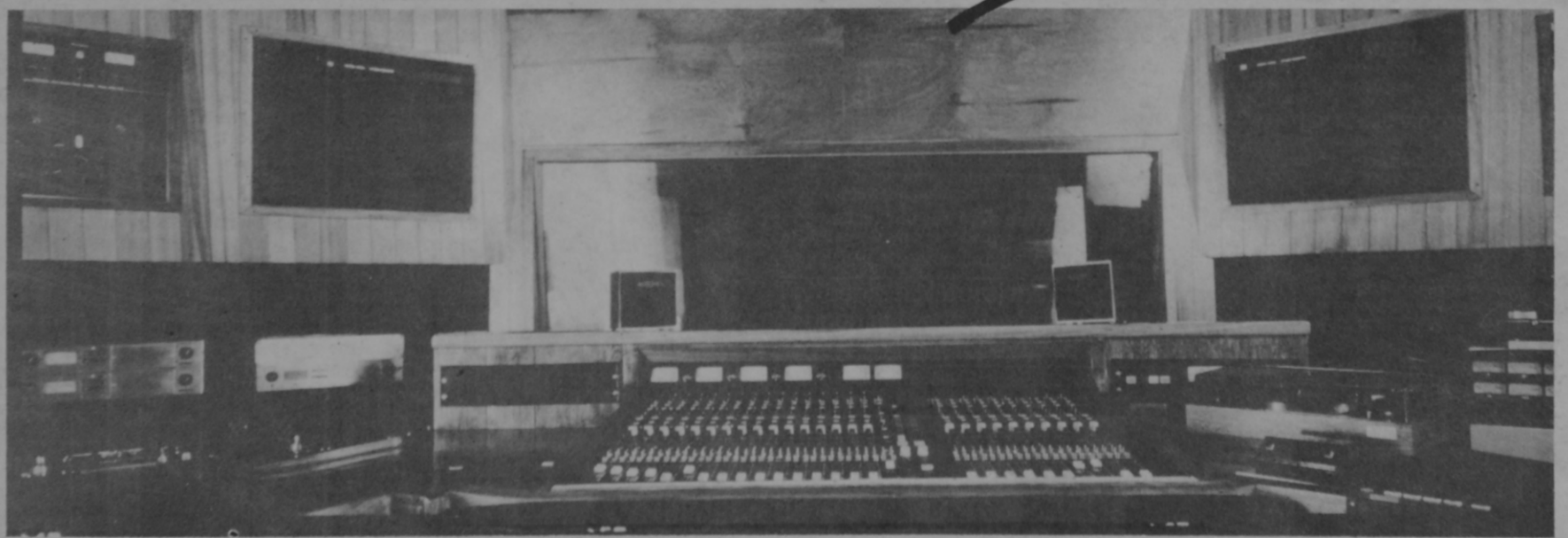
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DAVID PUTTNAM

'The Killing Fields' War in Human Terms

David Puttnam is the energetic young producer behind some of the most successful films to come out of Britain in the last few years. It started with 1981's *Chariots of Fire* and his latest, *The Killing Fields*, a study of friendship and loyalties set against the Cambodian struggles of the mid-70s, has garnered unanimous acclaim from the Press on both sides of the Atlantic as well as Academy Award nominations for best film, director, actor, supporting actor, screenplay, editing and cinematography.

Michael Ventura of the *L A Weekly* encapsulated the impressions of many when he wrote, "You walk out of *The Killing Fields* in a state of strangely exhilarated shock, as though a bomb had just gone off nearby. And I doubt if it's possible, after seeing *The Killing Fields*, to think about the word 'war' without feeling its aftershocks — the picture is *that good*."

I asked Puttnam how he had come to film this real-life story of New York Times journalist, Sydney Schanberg and his Cambodian friend Nith Pran:



David Puttnam



"I had read a piece in *Time* in October, 1979. It had a wonderful narrative spine from which good scenarios can be wrought, because if you've got something as strong as that you can embellish it, play with it, bend it and it still holds good. I contacted Schanberg. We got on very well and I explained why I wanted to do the film. He made the point that he didn't want anything that set him up as a hero figure — the white man shouldering the Asian man's burden.

"I put in a bid for the film rights. Luckily I knew the agent and he advised Sydney that, although my bid turned out to be the third highest, he thought we would get on well together and there was a chance Sydney would be happy with the results. Based on that, Schanberg agreed. Ironically, I acquired the rights on the first day of principal shooting of *Chariots of Fire*."

What effect has the success of *Chariots of Fire* had on Puttnam's subsequent projects and British cinema in general? Puttnam was emphatic:

"A tremendous one ... I'll never know whether *Killing Fields* would have been funded without *Chariots* but I suspect not. I was on the board that agreed to fund *Ghandi* and I can say for sure that *Chariots* was already looking good when he agreed to go into *Ghandi*. It was prior to the Academy Awards, so I can't claim that *Ghandi* required *Chariots*' success, but certainly Dickie Attenborough has always been very generous about it. I think they helped each other. Certainly *Killing Fields* benefited from *Ghandi*'s success, and British cinema has become very much a baton-passing situation with none of us wanting to let the side down!"

Much of the effectiveness of *The Killing Fields* lies in its ability to present its dauntingly complex political canvas in human and personal terms. Puttnam found the film had a special appeal for him in its subtext:

"I had always wanted to make a film about male friendship. It seemed to me that we had got hung up in our Post-Freudian age in a terrible and dangerous confusion between male friendship and homosexuality. The two are distinct: homosexuality existing on one plane, friendship between two men on the other. I've always been fascinated by bonds between men, especially under stress and it seemed they were worth re-examining."

"I thought I would find the theme in the First World War, those amazing stories of soldiers going into battle hand in hand, to give each other mutual support. Schanberg's and Pran's relationship was precisely this, although the time and place turned out to be different to what I had always conjectured."

One remembers all the brouhaha about the gargantuan budgets and shooting problems of Coppola's *Apocalypse Now* and I asked Puttnam about the pressures of a fourteen-week shooting schedule divided between Thailand and Toronto:

"It was a nightmare on paper, logistically, but I had a brilliant assistant producer who did an extraordinary job. We negotiated with the Thais for eight months, and created a very effective infra-structure. They behaved immaculately in fulfilling their side of the bargain and we didn't lose one hour through production problems."

The casting of the new film is intriguing. Sam Waterston, who plays Schanberg, is an actor with a fairly low profile — some may remember him as Nick Carraway in Jack Clayton's 1974 film of *The Great Gatsby*. Haing S Ngor, who plays Pran, is a total newcomer to films:

"We made the decision very early on to use a Cambodian and, at one point, we had four people out looking in different parts of the world. We reached the point where, if two Cambodians met at a restaurant, we would have someone there to check them out! We came across Haing at a wedding party in San Diego. He was very reluctant to do a test — he was a doctor and didn't think much of this acting lark — but, after tests with the director, Roland

Joffe, he turned out to be the best person by a mile."

The Killing Fields is in the running for seven Academy Awards in April. Puttnam is angry about the omission of Mike Oldfield's score from the nominations list:

"It was a brave score and an amazingly accomplished piece of music. We needed someone who could score to machinery, someone who dealt in noise and sound as well as someone who was decently skilled in hitting a melodic line and writing for humans. I approached Mike, he was excited by the challenge, climbed into bed with us and worked jolly hard."

The music is a very central part of *The Killing Fields*, whether it be Oldfield's brilliantly evocative writing or the effective use of Puccini's 'Nessun dormi' as Schanberg watches television replays of Nixon talking about Cambodia, the clever use of 'Band on the Run' during the scenes in the bombed city or the very apt appearance of John Lennon's 'Imagine' in the final minutes of the film. Using these numbers created its own problems:

"All three pieces were on the original script. After all, we were trying to remind people of what the date was, and the two rock songs do that perfectly. Paul McCartney did me an enormous favour. We were having problems affording to use 'Imagine', so McCartney gave me the use of 'Band on the Run' and I was able to pay for the other song. Mind you, I'm still fighting on the videocassette rights as they want £18,000 to use 'Imagine' and the Puccini. Ludicrous!"

The observant viewer will notice some familiar names in the cast credits of *The Killing Fields* — South African playwright, Athold Fugard, that fine American actor Craig T Nelson last seen in Sam Peckinpah's *The Osterman Weekend* and Australian actor, Graham Kennedy. Puttnam had no idea of Kennedy's status in the Australian film world when he approached him to be in *Killing Fields*:

"I watched the film of *Don's Party* which I enjoyed very much and saw this middle-aged, chubby man and thought he held the film together. We needed just that sort of Aussie."

Here we were, sittin in Logan Park on a drizzly Auckland afternoon. The conversation had moved as far as Australia so I thought I would ask Puttnam for his impressions on the potential of the New Zealand film industry. He had been impressed by Roger Donaldson's *Smash Palace* and thought Vincent Ward's *Vigil*, which he had seen at Cannes last May, to be "very accomplished."

"I would hazard the guess that what you need for your cultural base is film-makers that work from here and who may, from time to time, use New Zealand as a locale or make stories that emanate from here. This creates the workshops and cultural influences of the future. Unfortunately you have problems here which I hope are not as bad as they are in Australia or Ireland, the habit of trashing local talent as soon as it reaches any sort of international reputation. It's very unfortunate, and, in the case of Australia, it isn't done in the case of sport, but only in the arts and crafts field. I find that utterly bizarre."

I suspect that *The Killing Fields* will make a big impact in this part of the world. As one British critic said of Puttnam in connection with *Chariots of Fire*, "David Puttnam has already demonstrated his skill at taking unlikely subjects and, working entirely within existing conventions, producing films which strike a neglected chord in the public imagination". April 16 sees Puttnam back in the jungle, this time in South America. Roland Joffe is again directing, Robert Bolt wrote the screenplay and the cast is headed by Robert de Niro. *The Mission* is set in 1716 and takes as its subject the revolt of a group of Jesuit priests against a Papal Edict in order to defend the rights of a tribe of Guarini Indians. For all its eighteenth century setting, I suspect that *The Mission* will be a revelation about the state of South America in the 1980s.

William Dart

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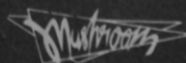
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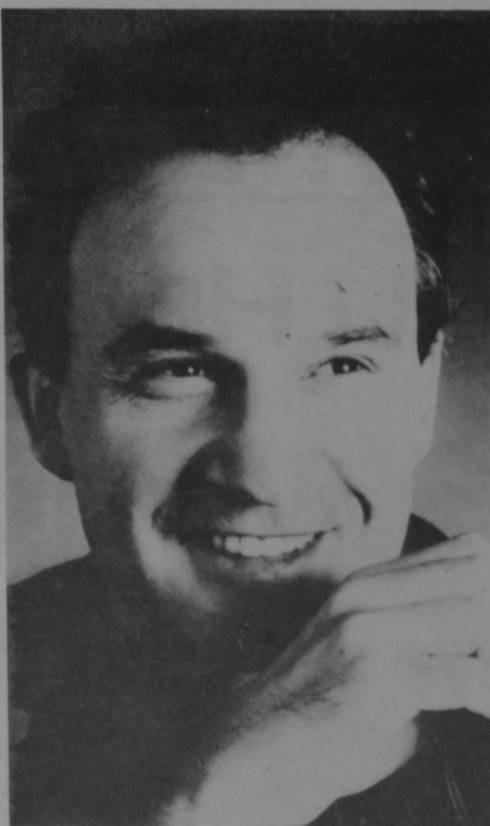
Life After Disco

As a man who has made music his career for the past 25 years, Giorgio Moroder has fused his artistic and commercial instincts effortlessly and lucratively. Modern music is full of tales of innovators who are left penniless and unrecognised while their ideas are ruthlessly exploited by others, but Moroder the pioneer has survived long enough to start reaping his just rewards.

Right now, however, he is in the midst of the fieriest controversy of his career, one stemming from the modernisation of the 1926 silent movie classic *Metropolis*. Moroder's love for the film plus his canny recognition of its potential impact upon a new audience drove him to purchase the rights to the movie and re-release it in a revised form with a contemporary rock score.

This act has brought forth cries for Giorgio's head from film purists and critics outraged at what they consider to be butchery of the bloodiest kind, but Moroder has come back fighting.

"The only comment I have is what is better for that masterpiece of Fritz Lang? To have it in a museum or released and seen by young people? I found a lot of young people didn't even know what a silent movie was. The only way to present



Giorgio Moroder

it was with a new and contemporary soundtrack," insists the affable Italian during a quick visit to the Toronto Film Festival for the screening of *Metropolis*.

Pushing his product publicly is not something Giorgio Moroder is used to. He has made his mark as a composer and producer, a mastermind of the recording studio, but the *Metropolis* project is something else again.

"I was always in the background, behind the scenes, but now they are pushing me up front because the movie needs someone to publicise it. I cannot send an actor; only one is still alive and he is now 82, living in Paris. I'm the only one available."

Even in a shortened (90 minutes from three hours) and reconstructed (colour tinting, score and sound effects) form, *Metropolis* stands up as a breathtaking piece of film-making that looks at a possible future world that is far from a holiday camp for most of its inhabitants.

"I love the movie, basically for its visuals. The story is not the greatest but the look is so good,"



Scene from 'Metropolis'

comments Moroder. This desire to see the film revived led him to spend a large sum of money to buy the rights from the German government.

Interestingly enough, David Bowie became a competitor for the rights to *Metropolis*: "After I did 'Cat People' with him, we talked about what we were doing next. I said the music to *Metropolis* and he had the same idea. I guess I was just a little faster in getting the rights," he laughs.

Bowie is not on the soundtrack, but some heavyweights are; Pat Benatar, Bonnie Tyler, Billy Squier, Adam Ant, Freddie Mercury, Jon Anderson and Loverboy. Clips from the film make great video material, as already seen on Queen's 'Radio Ga Ga' and Tyler's 'Here She Comes' clips.

Smart businessman that he is, Moroder gave Queen the rights to use scenes from *Metropolis* in their video "because it is good publicity for the film."

Film scores have ranked alongside production work in Moroder's priorities over the past five years. His moody synthesised score to *Midnight Express* in 1979 won him an Oscar, while he also

produced soundtracks for *American Gigolo* (Blondie's 'Call Me' hit), *Scarface*, *Cat People* and the phenomenally successful *Flashdance* (over 10 million copies sold and four Grammy nominations for Moroder).

His biggest single influence on contemporary music, however, has been the popularisation of the synthesiser in pop music. Moroder is the man behind Donna Summer's rise as disco queen of the 70s and it was his songs like 'Love To Love You Baby' and 'I Feel Love' that gave the world the Euro-disco sound.

Ironically, now that the anti-disco backlash is well and truly gone, Moroder is being recognised as a true pioneer. The sound of 80s synthpop owes a great deal to him.

It is believed that Brian Eno only sensed the possibilities of the synthesiser after hearing 'I Feel Love', while many English bands of recent years are in Moroder's debt.

I just did a record with Phil Oakey of the Human League and he said 'we all have to thank you for the sounds we have now'. Disco was never accepted the way rock or new wave was and that may have been a reason I perhaps wasn't taken too seriously.

"I did a lot of work with synthesisers in the early 70s but nobody really liked it as an instrument. The audience just didn't accept it, they were starting to make fun of me. Again, about seven years ago I made an album that was never released, but sounds exactly like what is coming out now. I used a vocoder, the second one ever built."

Of his impressive catalogue of work, Giorgio Moroder singles out 'Love To Love You Baby' as a favourite "because it was my first big hit. As for production it would be Donna's version of 'MacArthur Park'."

A recent collaboration with Nina Hagen does not rank as one of Giorgio's treasured moments: "She is too wild, too difficult. Originally it seemed she would listen to what Keith (Forsey) and I said, but it finally turned out she wouldn't listen. I think it is a good album, but nothing new, just the same kind of thing she did a year earlier."

Moroder's restless search for new challenges now inevitably leads him into film direction. Also inevitable, his first project will be a contemporary musical, but he claims to "have found a new way to present a musical. I already have 10 songs, with the acts for now being Berlin, Deneice Williams and Paul Young."

The current glut of films featuring heavy-duty soundtracks does worry Moroder: "If Hollywood has 30 movies coming out and each has three or four songs, that is over 100 artists. It becomes a problem to find acts. Besides, a lot of films just don't have the quality and they think that just by adding songs they'll save the movie."

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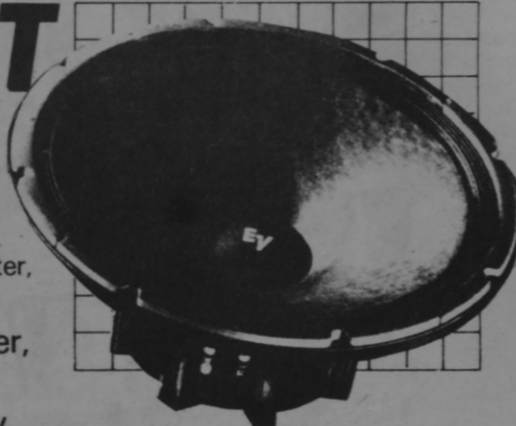
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Are Pandas Electric?

The Electric Pandas — now there's a name to conjure with.

But who dey, you ask? Don't be too suprised that you haven't heard of them before, they're an on-the-way-up Sydney band — but one which has made the fairly unusual decision to tour to these shores. They play Auckland's new live venue Stringfellows March 1 and 2.

Lead singer/songwriter/band leader Lin Buckfield admits such an early jaunt away from the Australian touring scene is a little unusual: "But it's nice to do something different. We had the opportunity and it looked like it would work out, so we did it."

The Electric Pandas have been mainly playing the big RSL clubs, often ones far away from the city centres. Buckfield admits that urban nightclubs might have been a more logical kind of venue for the band's music but she says she's been enjoying the enthusiasm of the RSL crowds. In fact, it was that kind of spirit which prompted her to pack her bags at 18 years of age and travel from her home in England to Australia to begin a musical career.

"I was just finding England a completely depressing place — it really doesn't have much going for it at the moment. The whole thing of everybody apologising for what they were just made me sick. I found a much more positive attitude in Australia."

And yet in this part of the world there's still the hangover of colonialism which makes bands aim for England as their big step forward.

"Yeah, I really can't understand that, there's not the need for it. But then again I think it mainly tends to be sort of esoteric type bands who want to go over. They want to go over to England and starve for two



Lin Buckfield, Electric Pandas.

years because they think they should."

Which fairly well establishes which camp of Australian music Lin has herself in. So is it possible to be successful internationally and stay Australian based?

"I think so. I think there are a lot of good things happening in Australia — and New Zealand."

Although she had only begun playing guitar a little more than a year before she left, the English daughter of a "soldier of fortune" had together a functioning, successful live band ("we've never been a 'studio band', we'd played the songs live") that was good enough to win the interest of Aussie name producer Charles Fisher.

"I'd had him recommended to me as a producer who was good at getting good results with bands doing their first single," Buckfield explains. "And I was certainly impressed with the sounds he got."

Since the first single 'Big Girls' there's been an EP featuring 'Let's

Gamble' and work on an album, again with Fisher. Buckfield writes all the music and lyrics before bringing them to the band. Combined with the job of being group spokesman and leader and, as a female singer, being expected to provide some kind of visual focus, must add up to some pressure on her?

"It can sometimes, especially if the band isn't working well. Those things can really add up if there isn't any support from the band. But it's not too difficult at the moment."

Which brings us to the matter of the band's new lineup. Buckfield and drummer Phil Campbell kicked out the other members of the band shortly before Christmas:

"There comes a time I think when people grow up and I think you realise you want different things. So after the old lineup broke up I went back to England for a holiday then came back and discussed it with Phil and we started getting calls from musicians."

Eventually Greg Freeman (bass) and lead guitarist Craig Wachholz joined the band and the resulting lineup is the one which will play here. Was there any temptation to drop the band concept and try and make a go of it as a solo artist?

"Not really. Being in a good band is one of the best things there is. And I think it makes it a lot harder trying to do it on your own. There are a lot more pressures and things to do — I'm not sure I could cope with that at the moment."

After the gigs here, the band returns to Sydney to complete the album, which is apparently a move on from the fairly lightweight dance-pop stuff of the singles:

"I think the album material is a natural progression. It's not a sudden change in direction — I don't think you can really do that — but it's a definite progression."

So what do the Electric Pandas hold for local audiences? It would seem a chance to have a peer into the stuff of the Sydney club circuit, see what's going on there. But with a name like Electric Pandas, who knows? Wait and see.

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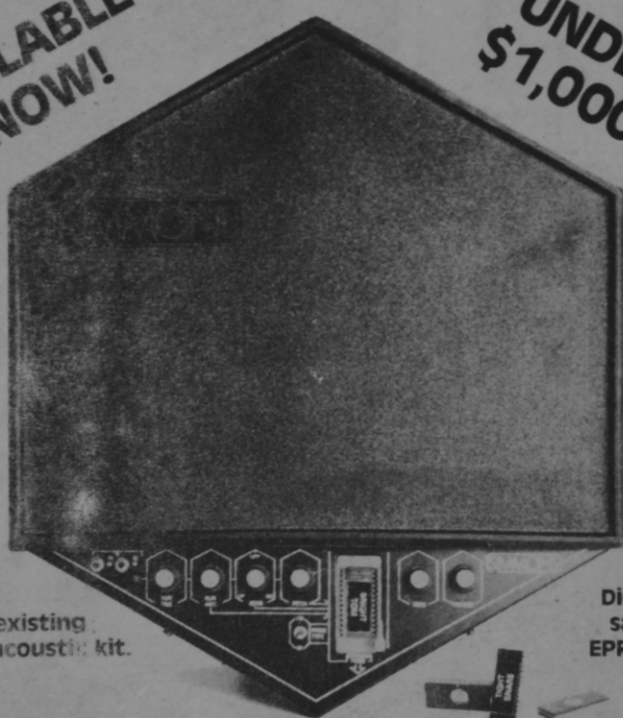
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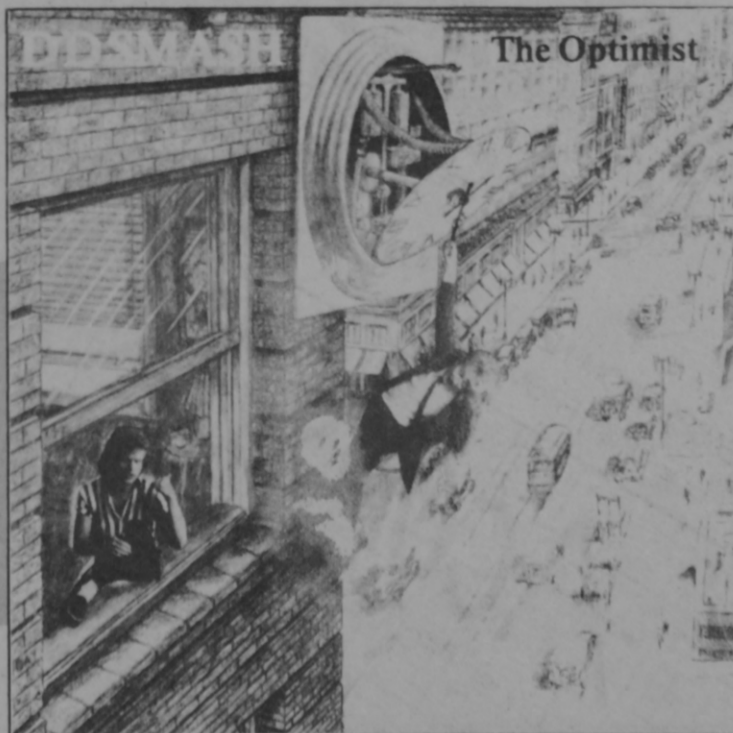
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A PAGAN TALKS A PAGAN (W)RITES

The Waterboys' Mike Scott Confesses

And in the beginning there were garages.

Mike Scott's first rock 'n' roll experience was with a garage band in Ayr, Scotland, a far cry from the mansions he's tried to inhabit with the Waterboys' *A Pagan Place*:

"Well, like everybody else I came out of the garage and I came down to London and started finding my fortunes and they didn't have much to do with garages. But the things I believed in when I was in the metaphorical garage are still the things I believe in. I still believe in every word of the Clash's 'Garageland'.

Another Time

It's midday Waitangi Day in NZ. Mike Scott is 13 hours away, sitting in his London flat. He's soft-spoken, a refugee from Edinburgh who's been at the receiving end of some very flattering press ever since the release of his band's second album, *A Pagan Place*.

Yet Scott's first recorded moments date as far back as 1976, when he did a disastrous version of Dylan's 'Like A Rolling Stone'. Cale's 'Fear' was the next song to get the treatment



and after Island Records told him that his version was awful he formed a fanzine called

Jungleland. From there he was in three bands, Another Pretty Face, Funhouse and The Red

and The Black.

"I learned so many things during those years. I thought I knew more than I did so the first thing I did learn was that I didn't know very much at all."

The Waterboys appeared in 1983. It was Scott's band, his vehicle for transporting and recording the songs he'd been writing. I was serious about the name:

"When I thought of the name it seemed to speak to me, it had colour and character but it doesn't really mean anything. Since then I've learned that it's an American word referring to those people who used to bring water to the thirsty workers on the chain gangs. I believe these days they bring water to tennis players."

The same year saw the release of the Waterboys' first long player, although it was never pressed here. Scott has fond memories of the album.

"I like it a lot, although I've got more of a fondness than an enthusiasm for it. It's full of old material, stuff I'd written and recorded in 1981 and 82. But there's some good songs on it, particularly 'Savage Earth Heart', which we still play live. It's a very rough record."

Another (Pagan) Place

Last year *A Pagan Place* was released to a consensus of critical excitement. Scott was hailed in some quarters as a potential genius, a man not afraid to tackle life's greater issues.

The album, initially, brushes aside reservations with the titanic urgency of Scott's music. But after the deluge some of the songs don't emerge from the wreckage. 'The Big Music' is a hollow destiny; 'Rags' is a frantic and futile exercise in self-flagellation; 'Red Army Blues' only escapes pure corn by virtue of Scott's impassioned delivery and 'All the Things She Gave Me', which could have been scintillating, gets dragged down by a dreary vocal arrangement.

Talking major songs, that only leaves 'Church Not Made With Hands' and the title track to take Scott's message to the world. And they succeed, despite his cavernous, over-the-top production:

"Yeah, sometimes the production was too big. If I happened to write 'The Big Music' or 'A Pagan Place' now then I'd use fewer instruments. The record was right for the time and the way I was feeling at the time but I don't feel like that now."

All up, *A Pagan Place* is like standing under an avalanche. In physical terms the album doesn't let up. Was this assault deliberate?

"Not really, as I didn't record those eight songs in one batch, they were done over a period of 16 months. 'A Pagan Place', 'Big Music' and 'Rags' were all recorded together in the autumn of 83 and I was well aware of the mood of those songs. But the others were all recorded at different intervals along with a lot of others that haven't been released, some of which have quite a different character."

As the title suggests, the album rubs shoulders with a variety of religious images.

"I've always found religious language to be very powerful. It's like a huge storehouse of strong imagery and it hits the deepest parts of human emotions, it's in all of our souls and some of the subjects I write about are best described through that language. They're serious songs but they're not fundamentally religious."

Are you a religious person? "No, I don't think of myself as a religious person but I think a lot about life. I never had to go to church or read the Bible."

One of the riskiest songs on *A Pagan Place* is 'Red Army Blues' — risky because it's hard for a Scotsman in the 1980s to sing about Stalin's

purges of the Red Army and make it sound plausible, never mind convincing. Vocally, the song tugs at the heartstrings although he might have got his message across more effectively by using a lower key arrangement and a narrative more in line with his experience. So what prompted this delving into history?

"I've always been very interested in the Second World War. I don't know why, but anyway, two or three years ago I'd been reading a lot of books on the subject and from there I wrote the song. I hope it works because it's an old song so I've since lost contact with the way I was feeling when I wrote it and it's strange singing it live as it feels as if someone else wrote it."

'A Church Not Made With Hands' is probably the album's best marriage of imagery and music. Another spiritual point?

"Yeah, but I don't think I got the message across with the song. I think it's ill-focussed but I think I'll put that right with the next record."

Another (Pretty) Face

Most of the photographs taken of Scott seem to emphasise his frail, mournful looks. They hint at artistic depth and of a sensitive, thoughtful nature within. The shot on *A Pagan Place* is pretty typical; the high cheekbones and the black shock of hair suggest a photogenic Ian McCulloch. Is that the intention?

"No it's not and the press won't succeed in portraying me that way at all. So it dgot nothing to do with each other."

Does the idea of being a pop star appeal to you?

"Not at all. I don't think we do pop music. Ever since I heard pop groups like the Sweet pop has been a dirty word for me. I've never really recovered from them so I don't like our music being described as pop."

Do you see your music as being above or apart from pop?

"Apart from it. There's great pop music, people like Prince consistently make make wonderful and brilliant pop, but then I see him as being somebody away above that term and I intend my group's music to be something a lot more than that as well."

The grandeur and larger-than-life peaks of *A Pagan Place* have lead to comparisons being made with the music of the likes of U2 and Simple Minds. Scott believes the comparisons have no foundation.

"I don't want to be thought of as the same as them just as they wouldn't want to be the same as me or anyone else. I think all of the groups, the Waterboys, Big Country, Simple Minds, U2, Echo and the Bunnymen and the Alarm, whether they're good or bad, get tired of seeing their name constantly linked in the press. We're all very different groups."

"There is no comparison between Big Country and Simple Minds other than the fact that they're Scottish people and they're heroic groups but their form of music is quite different. If all of these groups had existed in the early 70s

then I don't think people would have lumped them together, but these days there's so few good successful rock groups that they tend to get associated and I don't think that's right."

Lyrically, Scott has been accused of being too introverted and self-analytical. He is a very serious 25-year-old who's decided that his music and personal predicament are important:

"Yeah, I'm much too analytical. I shouldn't think about myself but I catch myself doing it and that's bad. The Waterboys isn't so much a group as for the last two and a half years it's been mainly me on my own and I've had to do most of the work — interviews, photographs, writing songs, producing the records and dealing with the record companies."

"So it can be a bit isolating at times and it can lead to an insular existence which I think I'm escaping from now. But it resulted in some unpleasant songs like 'Rags', which was a bit of an exorcism and I've never had much pleasure from singing it live. I love the music and I like the words to but they're just too close to the bone."

A Pagan Place may have its fair share of faults but it has the sort of aural drama that could fuel a few videos.

Another Garage

"I'm not a great video fan as I often think it's bad to disturb someone's impression of a song. When someone hears a song for the first time it creates a film-track in the mind and to put something on video and make people see it almost violates their imagination. So if we do videos then they'll be more performance than story or imagery videos."

So a picture emerges of Mike Scott, virtual solo artist, whose dreams and schemes are translated into music, excesses intact. Are there no checks on his indulgence, doesn't the band get a say in the songs?

"No, I just tend to present the songs. When the songs are new and fresh and I'm excited about them I have no problem. It's when I've been playing a song live for three months that I lose a bit of bite and then I'm fortunate that I've got a good lot of friends in and around the group who keep me straight about things if I get a bit freaked out."

I've no doubt that Scott has got what it takes, because beneath the layers of *A Pagan Place* every song dances with good skeletal melody and when he doesn't try to sing and write like a cross between Dylan, Edwyn Collins and Ian McCulloch then he's got the makings of a winner.

Maybe he realises this, because at the time of this phone call he was preparing music for the new album and it promises to be a different beast:

"I've got a lot of songs and they're all good. There will be fewer instruments, not so much brass on the next album. So it should be more basic, more spartan and garagy."

George Kay

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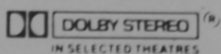


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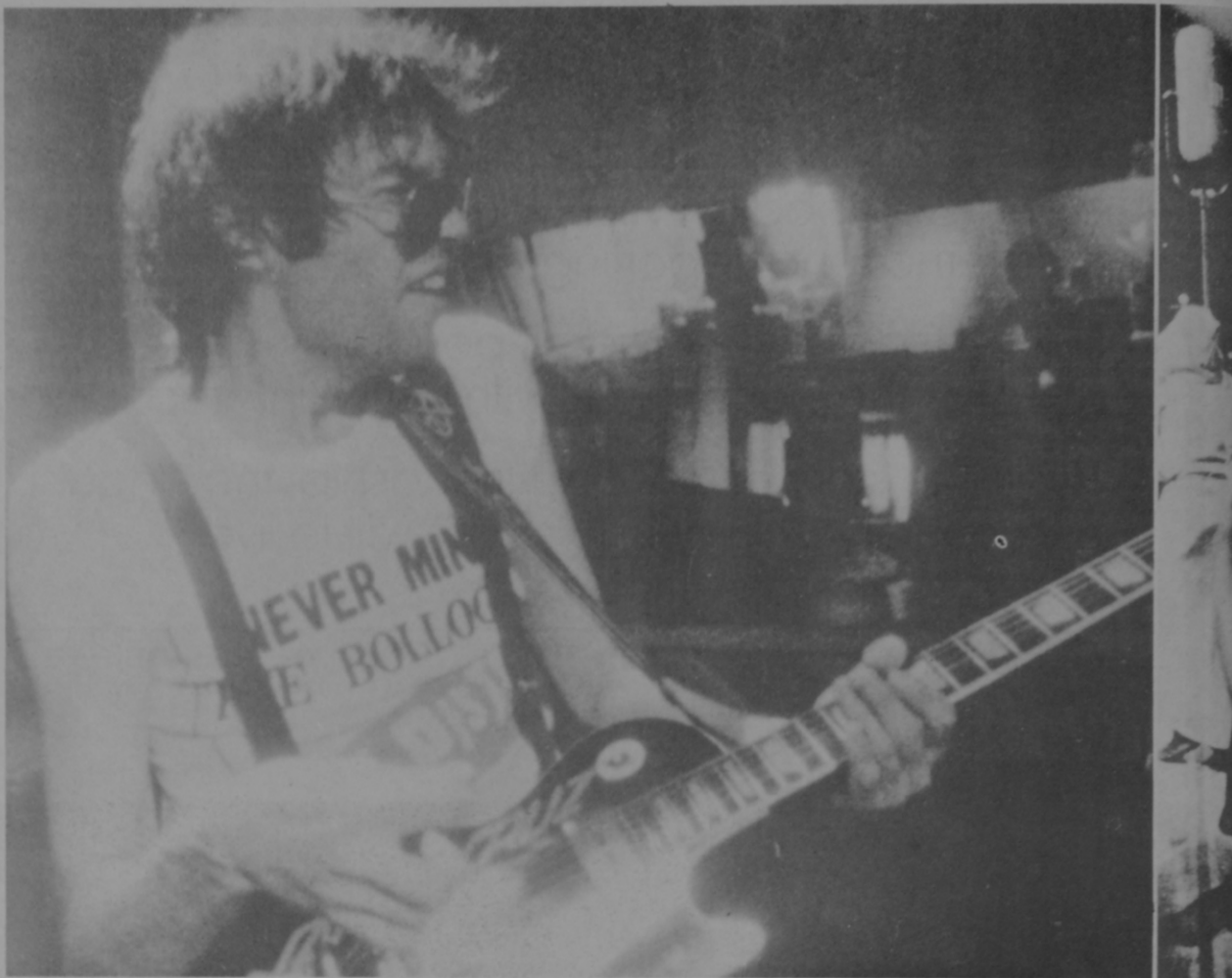
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AT KERRIDGE ODEON THEATRES AUCKLAND WELLINGTON CHRISTCHURCH MARCH 1ST

NEIL YOUNG

Interview:

Gettin' Down Downunder



With Neil Young making his first visit to these shores, the obvious thing to do was chase up an interview with the chameleon-like one. But Neil's too busy playing with his kids and windsurfing to manage many interviews these days ... but he did consent to a phone interview with Triple M 89 FM's Mark Everton and we plugged in. Mark and Neil had an amiable chat about the things that matter in life ... like, y'know, havin' a good time and ...

Well firstly, could you run through the format of the show we can expect here in New Zealand? "Well, we have actually rehearsed about 40 or 50 songs and it's hard to tell which ones I'm going to play when I get there. I guess we have a sort of an idea what we're going to do, but we expect a lot of change during the shows, as we go from place to place. "I plan to do just about every kind of music I can. It should be a fairly long show, because the band I've put together covers a lot of different areas. It starts off with Crazy Horse — and the Crazy Horse albums we've done, I know all the

songs off those.

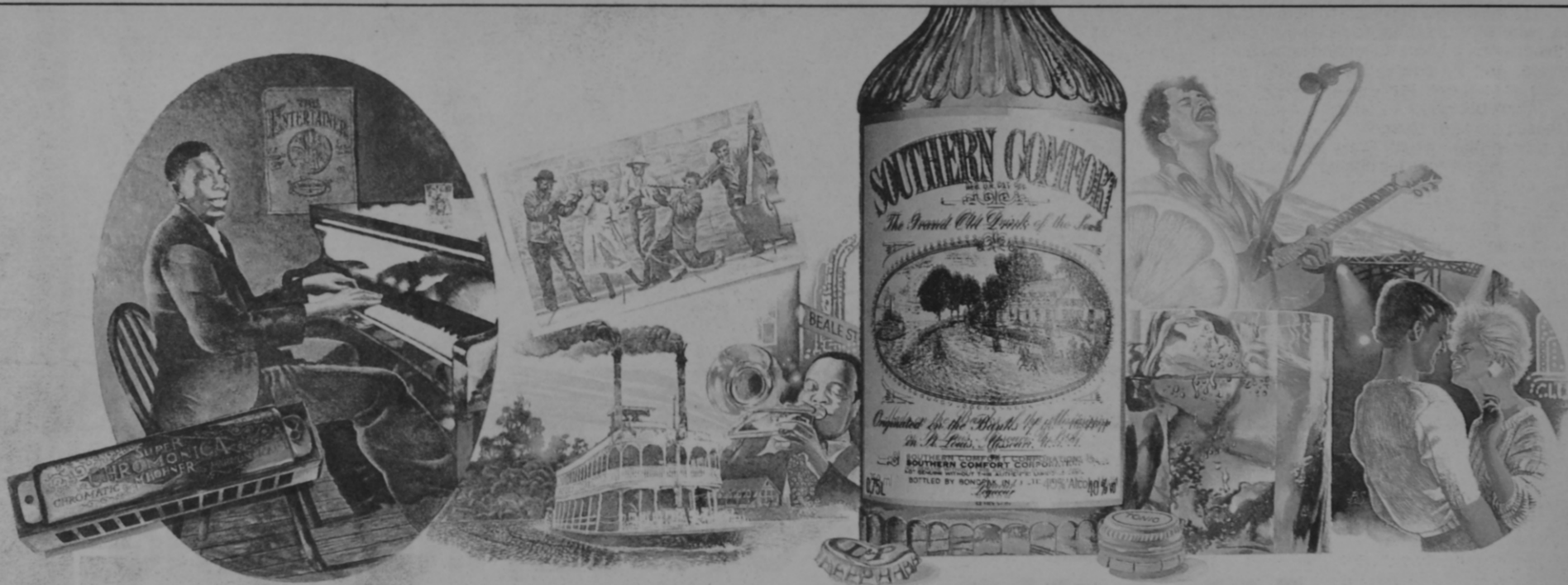
"And then I have the International Harvesters on stage, who are Rufus Thibodeaux on fiddle, Ben Keith on steel guitar and Anthony Crawford on guitar and a few other instruments. And they'll be doing a lot of the things with me that I did on *Harvest* and *Comes A Time*, plus a lot of new songs we have in that vein."

Is your involvement with the Harvesters an indication of the direction you're moving in?

"Well, last year we did a tour last year and I'm still using Rufus, Ben and Anthony — but now we have Crazy Horse as a rhythm section for the

Harvesters when we play the country type music and the more acoustic, less all-out rock 'n' roll stuff.

"Then, in the second half of the show, after a little intermission, we're gonna play some of the old Crazy Horse classics that we did back in the 60s and early 70s and then throw in the ones we did in 1978 and then two or three new ones we're working on currently. So I'm gonna be playing quite a few different kinds of music and we should have a real good time. That's really why I'm going to play in New Zealand and Australia,



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that when I feel like doing something, that's what I feel like doing and I made out all right doing that before, so I just keep on doing it and it's always a different thing that I think of doing.

"So now I'm playing a lot of this sort of country music, with the fiddle and steel and I love playing that kind of music. But it's the generations that have changed, I guess, since I started. And a lotta people who used to listen to Crazy Horse, used to listen to rock 'n' roll here in North America, they switched over to listening to some kinds of country music — some hard country, like Hank Williams Jnr and Wailon Jennings. So it's always interesting to keep changing and play what I wanna play. I don't wanna be tied into just playing one style or repeating myself over and over again — but I don't think I'd still be doing it if I'd done that."

I imagine there are fans about who'd say that Neil Young has never made a bad record. What would you say?

"Oh, well I'd like to meet a couple of those people (laughs). But I've made some pretty bad ones

along the line there somewhere. But I had to put them out anyway 'cause that's where I was at, I guess. *Time Fades Away* wasn't very good .. but it was pretty nervous and I was pretty nervous at that time in my life, so I put the record out because it represents what I'm about, what I'm doing."

Perhaps people have such a personal identification with you because they can appreciate the artistic path you've chosen to tread and the way you've never really deviated from that sort of aspiration.

"Well, I've tried to keep it real interesting for myself, because I figured if I really lost interest in what I was doing it wouldn't be worth trying to get anybody else to listen to it. So I just keep doing what I want, enjoying it even if sometimes it gets me into trouble with record companies and different things like that, I just keep on goin'. I got nothin' else to do ..." (laughs)

You've been in the studio recently — do you have much idea of what direction the new recording will take?

"Well I think if I was going to compare it with any of my other albums, it's going to be a little bit like *Harvest* or *Comes A Time*, with a little harder beat. Those two albums were seven or eight years apart and it's been about that long since I put out *Comes A Time*. It seems like they just come cycling around at about that time and this is sorta like the third one.

"We've recorded over 30 songs for the record and I've narrowed it down to about 12 songs now, which I'll be thinking about while I'm over there in New Zealand and shortly afterwards when I'm back home, I'll make the final decisions and put them out."

Well, finally, do you have any message for the people who will be at the concerts?

"Well, I'd just like to say that I'm real glad to be makin' it down there, after all these years of people listening to my music down there and everything and I appreciate it and I hope everyone enjoys the show ... and not to expect too much, I'm just another guy with a guitar."

because I want to have fun and play my guitar and get a lot of sun and have a good time. Everybody's so healthy looking down there in all the pictures we can't wait to get down there and get a little bit ourselves."

Is there a time on stage when it's just you and your guitar?

"Yeah, I'm gonna do some songs like that. I would imagine it would amount to less than a quarter of the show, but almost that much. And this is how I see it now, it may develop into a different thing, but I would anticipate that I would do at least four or five, maybe six songs by myself in the course of the night. I may do them all at once or I may do them spread out.

"I did a tour a couple of years ago here in the States, where I did big colosseums and everything, alone with my guitar and banjo and harmonica. And I made it through that tour (laughs) but I can't even really imagine how I did it when I think back about working out in front of all those people by myself."

You've been playing with Crazy Horse since 1968 — do you still get a big charge out of playing that style of music with them?

"Yeah — when we rehearsed the other day it was the first time we'd played the old songs in a couple of years, I guess, because the last tour I did with Crazy Horse was the *Rust Never Sleeps* in the United States. And so we played a couple of the songs we did in that show and then we played a couple of really old ones — 'Cinnamon Girl' and 'Cortez the Killer' and a couple of things like that. And they sounded great — I thought they sounded better than the originals when we cranked them up there.

"We still use all our old tube amps and everything, so we were quite at home and really enjoyed playing it. That's the whole idea. I'm gonna bring my family over and we're looking at it not exactly like a vacation, but we hope to have a good time playing great music and meeting a lotta people."

I'm sure there are a lot of fans here who will be over the moon that you're making it here ...

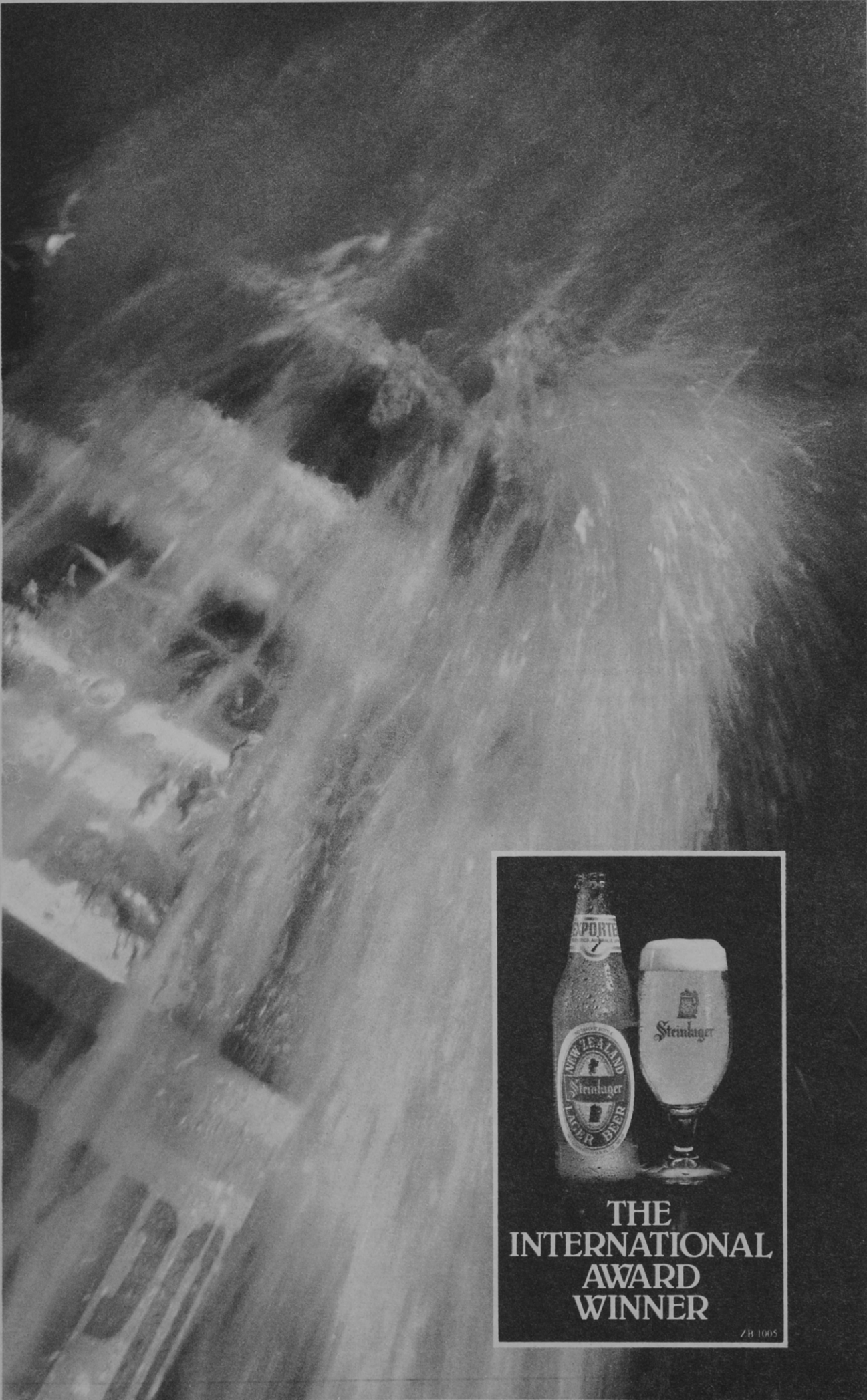
"Well, we'll be ready for 'em. It may not be the tightest show they've ever heard but it'll show 'em a good time anyway."


You're a keen windsurfer, aren't you? There'll be plenty of opportunity for that here.

"Well I'm really not that good at it actually, but I love to do it. I'm more a boardsailer type — I don't do any of the hot-doggin' on waves or anything like that. I'm still in the sort of beginner and intermediate stages of going out and cruising and trying a tack or a job and then coming back to shore. I love to get out on the water."

One of the most fascinating aspects of your career has been your ability to keep changing in the face of people's expectations as to what your music is supposed to sound like. How's it been, losing a whole lot of fans and gaining a whole lot of new ones several times over the last 20 or so years?

"Well, y'know, it's kinda hard to say why I do this, keep changing and everything. I don't even really try to consciously keep changing, it just seems





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Exorcising Ghosts



Japan were one of the most unusual and exciting bands of the last ten years. They built up a committed following which still exists today.

After many requests, David Sylvian put together this double album retrospective of some of Japan's finest output covering the final three years of their work together.

The running order has been carefully chosen to ensure continuity of sound and atmosphere, and all titles included are in their original full length un-edited format, as the band intended them to be.

Included are two instrumental pieces '**A Foreign Place**' and '**Life Without Buildings**' both previously unavailable on album, as well as favourites '**Ghosts**', '**Quiet Life**', '**Methods of Dance**' and '**Night Porter**'. The album reaches a climax with the 12" single version of '**The Art of Parties**'.

PERSONNEL: David Sylvian
Steve Jansen
Richard Barbieri
Mick Karn

TRACK LISTING: Side 1
Methods of Dance
Swing
Gentlemen Take Polaroids
Quiet Life

Side 2
A Foreign Place
Night Porter
My New Career
The Other Side of Life

CAT. No: VGD3510/VGDC3510

Side 3
Visions of China
Taking Islands in Africa
Ghosts
Sons of Pioneers

Side 4
Voices Raised in Welcome,
Hands Held in Prayer
Life Without Buildings
Talking Drum
Art of Parties

Virgin



Records

Lloyd Cole and the Commotions
Rattlesnakes
Polydor

OK consider this. If the Waterboys, U2, Echo and the rest represent the power of optimism, of human dignity over drudgery, of the shout above the whisper, then the opposite side of the coin surely belongs to the Velvet-spawned love-children, Orange Juice, Aztec Camera and Lloyd Cole and the Commotions.

Cole and his band, or an Englishman and for Glaswegians, didn't take the usual Postcard route to credibility; they used the highway of the majors. Regardless, they're here with a first album, appetites having been whetted by the single 'Perfect Skin', a song where a lean Lou Reed shook

The Go-Betweens
Spring Hill Fair
Sire

In these days of studio successes and the obligatory 12" single it's nice to know someone is making some real music. Sound like a plug? It is. Because everyone with even the makings of a record player should own — and play frequently — *Spring Hill Fair*.

'Bachelor Kisses' is a lovely, lovely song — for its content alone — but it isn't representative of the album (in fact it was recorded two months after and in a different place). The Go-Betweens have a certain awkwardness, aided and abetted by Grant McLennan's near-gasping vocals — there's an urgency to his phrasing that makes you wonder what the twist is next, how the song will end.

"Kick the fucking clergy out of their jobs and get on with the real world," says McLennan and 'Five Words' sort of chugs past. Complex, painful relationships/breakups are related ('Part Company', 'Slow Slow Music', 'Man O' Sand To Girl O' Sea') and reflected in the music. Probably the most stunning track is 'River Of Money', a slow, pounding spoken/sung narrative about a



Lloyd Cole

hands with Jim McGuinn's 12-string.

It clicked, and when things click on *Rattlesnakes* then we're in the presence of the transcendental. And that means 'Down On Mission Street'; Cole's voice aches, cracks and the band builds a C&W scene around one of the most delicious melodies in donkeys' years. Nothing could rival that, but 'Speedboat', 'Charlotte Street' and 'Patience' recall subliminal past classic rock 'n' roll ghosts that have been wonderfully resurrected by Cole's writing abilities and the Commotions' flawless, intuitive backing.

There are few real let-downs; the acoustic ballads of '2cv' and 'Are You Ready To Be Heartbroken' are the right side of precious and the supposed legendary single status soul of 'Forest Fire', although not the giant I expected, is a song, as the title states, that smoulders with inflammable intent.

So all in the garden is rosy? Well not quite, there's a snake in there. Cole is no perfect mind, he overdoes the cool as there's often a sense that he's self-consciously distancing himself from the music and drawing the lyric for added effect. So he seldom draws you into a song, the listener remains a bystander as he unravels his Lou Reed street-tired phraseology and name-drops people like Truman Capote, Arthur Lee, Norman Mailer and Leonard Cohen to reinforce his credibility.

Look Lloyd, forget those hacks, this year Enid Blyton is in. And anyway, who needs them? *Rattlesnakes* has the feel of something really special — so this is where to start the year.

George Kay

post-relationship deluge. Chilling.

I could go on — Lindy Morrison's great drumming, Robert Vickers' backbone bass, Robert Forster's lyrics, but why bother? Buy it and hear for yourself.

Fiona Rae

SPK
Machine Age Voodoo
WEA

Who are SPK? Sozialistische Patienten Kollektiv? SePuKu? Surgical Penis Klinik??

SPK, ex aesthetic terrorists and true bashers of metal, leap into the mainstream of pop with their first NZ-released album, *Machine Age Voodoo*. But *Machine Age Voodoo* is not a successful leap. Its songs have a feeling of sameness — continually similar, unfunky and plodding sequencer and drum machine rhythms, with occasional token metall perkussion.

Lyrics divide into either cliched metal age tales like 'Metropolis', bland incitements to dance ('High Tension': 'Be bop, be hip, hip hop, never stop. When you're hot, you're hot, and when you're not you're not.' WOW!) or mishmash combinations of both, as in the two singles off the album, 'Metal Dance' and 'Junk Funk'.

The relatively interesting and uncluttered 'Fire and Steel' is the best track, combining percussion and electronics better than the rest, which 'Metal Dance' seems to be the only track that at least wants to move at all.

Who are SPK? Peddlers of junk, but not funk and no longer "beating the violent and primitive heart of a controlled post-industrial society."

Paul McKessary

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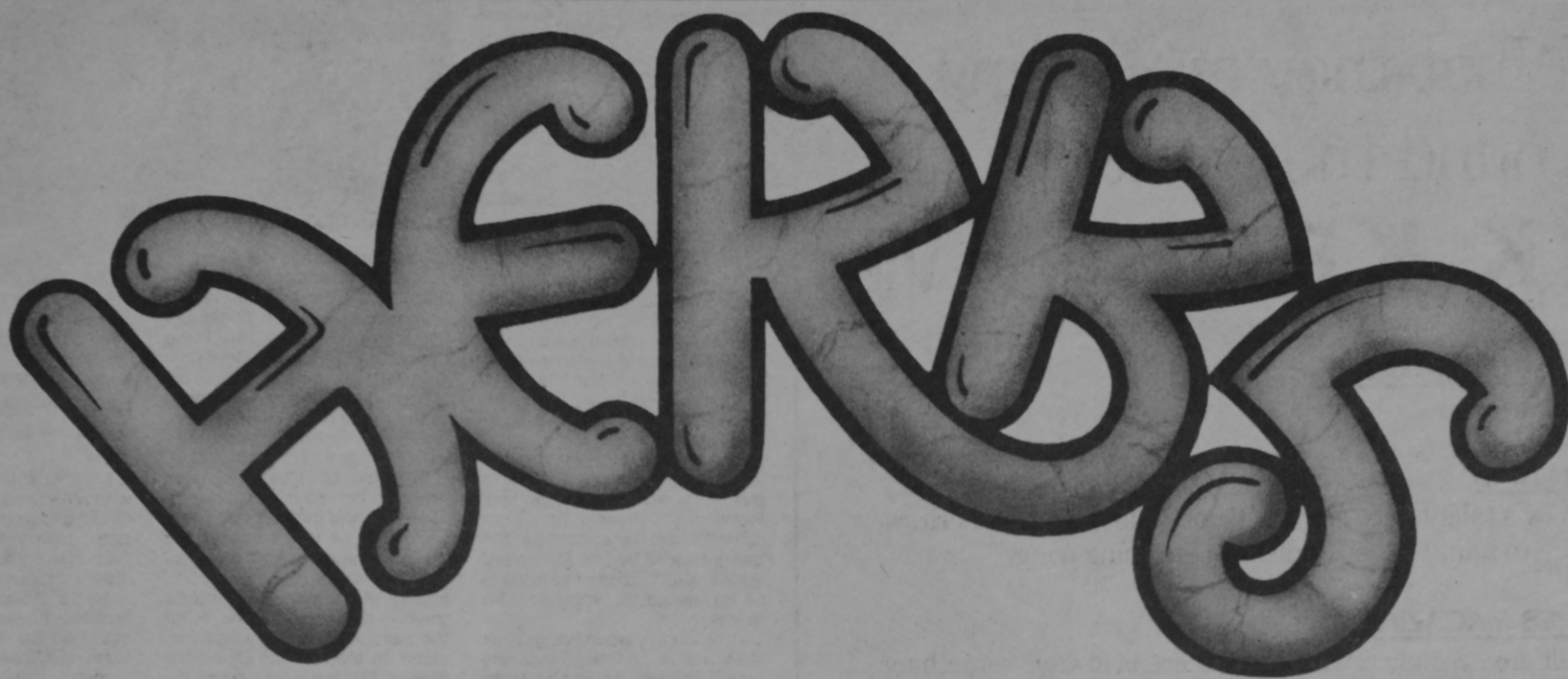
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MAR 1 LINCOLN COLLEGE CHCH
2 CANTERBURY UNIVERSITY CHCH
4 ROSEBANK LODGE BALCLUTHA
5 SAMMYS NIGHTCLUB DUNEDIN

MAR 6 ALBERTS NIGHTCLUB Q'TOWN
7 OLD MILL NIGHTCLUB TIMARU
8 GLADSTONE TAVERN CHCH
9 VICTORIA UNIVERSITY WGTN
10 T.B.C. OR FILMING
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Records

Dream
Syndicate



Dali's Car
The Waking Hour
Beggars Banquet

No easy target, this, despite the fact that many will avoid *The Waking Hour* on the basis of its aerosol exoticism alone, let alone because Mick Karn used to be in Japan and Peter Murphy in Bauhaus. Then again, those are exactly the reasons why a lot of people will pick it up.

Once picked up, where to place it? Nowhere near any member's past work, save perhaps 'Sons of Pioneers' (off Japan's *Tin Drum* album). Dali's Car succeed in the genre created by The Stranglers' 'Feline'; subtle luxury too good to be dismissed as simply cocktail muzak.

Pete Murphy is persistent rather than manic and the lyrics are mercifully obscure. The best part of the album is the music (not such a common thing in this age of post-Frankie pop), where Karn maps out drowsy funk in a series of quirky, individualistic riffs. The title track and 'Moonlife' are the most accessible examples; also surprising is the necessity for a lot of playing before much of 'The Waking Hour' begins to appeal.

And appeal it does. Dali's Car are calmly resourceful in the face of an obvious critical and public response; I expect their greatest moments will be on Walkmans at early hours of the morning. Which is a bit of a shame; such a good album should really achieve more.

Chad Taylor

Billie Holiday
16 Classic Tracks
MCA

These tracks are taken from the period when Billie had become well-known and before her voice started to fail — along with her life. Consequently, most feature orchestras — Toots Camarata, Bob Haggart, Bill Stegmeyer, Billy Kyle,

John Simmons and her own.

Maybe the album should be retitled *16 Classic Tracks — About Love*, because all the songs are about love ('What Is This Thing Called Love?', 'That Old Devil Called Love'), not being in love ('No More', 'Good Morning Heartache') or the wrong man ('Don't Explain', 'You Better Go Now'). P'raps that's why 'Strange Fruit' isn't included.

In terms of Billie's life(style), however, her poor relationships with men and the fact that there will always be love songs, these songs will never date. It's the unexpected phrasing, the delivery and beauty of her voice that makes them — ahem — timeless. From the painful 'Good Morning Heartache' to the up 'The Blues Are Brewin'; this is a black woman expressing herself as an artist, both captive and powerfully creative.

This record does deserve better packaging though — names, dates, places instead of the easy sleeve notes. The contents, however, more than make up for the lack of information.

Fiona Rae

Eartha Kitt
I Love Men
RCA

Anyone who went nightclubbing last year couldn't have missed Ms Kitt's witty and beaty 'Where Is My Man'. All growls and double entendre from the evergreen chanteuse, against a monster disco beat, over-produced by the aging Jacques Morali, former svengali of the late and lamented Village People.

It was a great single and it's included here in its 10 min 8 sec mega-mix form. But can you stand a whole album of synthetic Continental disco with lyrics like "I just need someone to spank me/I just need someone to bank me"? Cute, very cute, but not for the sexually faint of heart.

I imagine this is the sort of music you would hear in the disco on board the *Love Boat*. If that sounds good to you, buy the album and growl along with Eartha.

Kerry Buchanan

Dream Syndicate
Medicine Show
A&M

I fell for the Dream Syndicate when I first heard 'Tell Me When It's Over', a burning Velvet-inspired gem, borne through by Karl Precoda's devastating guitar. The affair continues.

Medicine Show seems at first to be a less intense, more commercial effort than the debut, *Days Of Wine And Roses*. It's not. There's something deliciously evil about the title track. And who can resist a first line like "I've got a page one story buried in my back yard"? Or the swamp stomp and guitar improvisation of 'John Coltrane Stereo Blues? Dirty and lowdown, this is music your folks would not warm to. Then there's 'Merrittville', a Hitchcockian nightmare complete with Precoda's unspeakably expressive guitar lines.

Back on side one things aren't quite so tense. 'Still Holding On To You' is about fighting bitterly after the love is gone. 'Daddy's Girl' is all wry role reversal. Pointless destruction features in 'Burn'. Shake the shellac away and it's into 'Armed With An Empty Gun', a song about empty posturing. Finally, Wynn snarls 'Bullet With My Name On It'. The future's written son, you just walk on into it.

These are mighty songs, rampages through tawdry American heartlands. Lancing pretty pop's (mis)conceptions about society, the Dream Syndicate strike home in a blaze of tight guitar glory.

Medicine Show is simply great.

David Taylor

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Records

The Stranglers Aural Sculpture CBS

This album leaves me with a somewhat mixed response. I thoroughly enjoyed the first side, but side two, with the exception of the humorous 'Uptown', was depressingly dull. Perhaps it was just a matter of expecting too much after the power of side one.

But the album's opening track goes a long way towards excusing side two's doubtfulness. It's all about a man who "knew the Ice Queen" and played cards with her — typical of the seductive vocal thrills the Stranglers really are capable of. 'Let Me Down Easy' is another fine track. The harmonies and almost Doors-like keyboards bring back memories of classics like 'Golden Brown' off the *La Folie* album. The single 'Skin Deep' is not quite as stirring but it definitely possesses a certain catchiness — hence its heavy plugging on commercial radio.

The problem with side two of *Aural Sculpture* is perhaps not one that couldn't be overcome with a bit more listening (and a lot more patience) ... but that doesn't mean that the Stranglers are not welcome back in my record collection, 'cause they are.

Vicky Bogle



Mike Scott, the Waterboys.

The Waterboys A Pagan Place Island

If, like me, you've regarded the bulk of recent UK releases with disdain, the Waterboys' first local release may go some way towards restoring confidence.

The Waterboys slot into the epic run of bands like U2, Big Country, Echo and Simple Minds. This is heroic music, big, but lacking the bluster of U2 or *Boy's Own* sentiments of Big Country. Y'know, sweeping stuff that makes you want to punch air at the peaks.

Research reveals the mind behind the music is Mike Scott, a Scot with a passion for sound. The Waterboys are not his first

band and *A Pagan Place* is not their first album. The 1983 debut *The Waterboys* was the testing ground for the celebration available now.

Scott has a fine dynamic sense. His songs build and soar, awash with sound. Waves of horns, keyboards and strings crash across grand, resonant rhythms and brittle guitar melodies. His vocals stop just short of histrionics, sweeping from a murmur to a full-throated roar.

There's the familiar 'The Big Music', the Waterboys' signature tune. 'Church Not Made With Hands' is goddess worship, about flawless inaccessible modern Mona Lisas. Across time and space is 'Red Army Blues', a saga chronicling Stalin's dishonesty, a cause gone wrong. And it was all because of fraternising with a boy from Hazzard, Tennessee (wry humour). But the title track is the standout, majestic and sweeping.

A Pagan Place is the clearing house for two years' creation. It marks the arrival of a new talent. We'll hear more of Scott but for now this is a winning introduction.

David Taylor

T-Bone Walker T-Bone Blues Atlantic

Aaron Thibaux "T-Bone" Walker was born in Linden, Texas, on May 28, 1910. He died in Los Angeles in March 1975. In between times he made some marvellous music.

One of the very first electric guitarists, his innovative style influenced innumerable blues, rock and jazz performers, principally the school of post-war guitar playing most associated with B.B. King but including Lowell Fulson, Johnny "Guitar" Watson, Albert Collins, Eric Clapton, Michael

Bloomfield ... you get the picture.

This album is one of T-Bone's most influential. It was recorded in the late 1950s for the Erteguns' Atlantic label and features T-Bone in fine form, both vocally and instrumentally. His loping rhythms, succinct picking and dry vocals are among the most charming sounds in blues (or jazz; in T-Bone's hands the differences are academic).

Sidemen include tenor saxophonist Plas Johnson, ace New Orleans drummer Earl Palmer and, especially, the brilliant Texas pianist Lloyd Glenn, whose tasteful accompaniments have enhanced the performances of, among others, Lowell Fulson and B.B. King, but who himself has been rather overlooked.

Why Walker never achieved the "star" status his influence and abilities might have accorded him remains a matter of conjecture. Perhaps it was his age, more probably a matter of temperament. Regardless, whenever somebody plays a bluesy electric guitar lick there's bound to be a breath of T-Bone there. If you don't know his stuff already, start right here.

Ken Williams

Big Country Steeltown Mercury

Big Country's excellent debut album, *The Crossing*, blended incisive guitar and strong lyrics, with traditional music as the launching pad. On 'Fields Of Fire' they made traditional music seem contemporary and 'Chance' illustrated that Stuart Adamson was no slug in the songwriting department.

Steeltown continues the same approach, but the sombre nature of the lyrics makes it less accessible than *Crossing*. Added to this is

the extremely murky production from Steve Lillywhite. Or is it the production? On first hearing I was driven to purchase a new stylus but no improvement was discernable. Further examples of the pressing have made revealed no difference — this is the most muffled sound quality since Graham Parker's *Squeezing Out Sparks*. Whatever the cause, the result is to severely detract from music of a very high quality — with the title track, 'Come Back To Me' and 'Flame Of the West' being the highlights.

Highly recommended but no points for clarity.

David Perkins

Southside Johnny and the Jukes In The Heat Polydor

Southside Johnny emerged from the Asbury Park scene in 1976 with *I Don't Want To Go Home*, an R&B celebration. Since then he's released a string of consistent albums but has never caught the public imagination. That's too bad because *Hearts Of Stone* (1978) was classic horn-based rock 'n' roll and *Reach Up and Touch the Sky* (1981) documented the Jukes' high-energy live show. *Trash It Up* (1983) saw the South — with Nile Rodgers' assistance — successfully tackle funk.

The songs on *In The Heat*, love songs, deal with hard times. Titles like 'Love Goes To War' and 'Tell Me Lies' tell the story. Horns, guitars and synthesisers add the feeling. It's pure American pop on the question-and-answer 'New Romeo' and funk for 'I Can't Live Without Love'. Smokey Robinson's 'Don't Look Back' (covered in recent years by Peter Tosh) gets soulful

treatment with horns rumbling and tooting. And Tom Waits' 'New Coat Of Paint' is finest bar-room blues. The link is the South's voice, raw and emotive.

Although Southside Johnny could benefit from a more inspired songwriting collaborator than Billy Rush, *In The Heat* is a solid, successful release. It's rock 'n' roll for the wee smalls, avoiding prairie-scale canvasses in favour of more intimate moments. That scale and a working man's approach lend Southside status beyond sales.

Hey my man, stay on the job.

David Taylor

Linda Ronstadt Lush Life Asylum

It's pretty much in the nature of sequels to be inferior. The pleasant news here is that *Lush Life* generally improves upon last year's surprisingly popular *What's New*. The songs are similar vintage — 1920s through to the 50s — and the orchestrations are again by period maestro Nelson Riddle. Yet this time the singer herself seems more at ease.

On *What's New* Ronstadt's reverence for the material came closer to embalming than interpreting. This time out, while obviously still in awe, she is willing to relax with the tempos, even swing a little. For sure, none of the versions here is likely to be deemed definitive, not considering their classic heritage (Ella, Sarah, et al). Also, Ronstadt can still get strident when she pushes her volume. Nonetheless these remain very beautiful songs and all are lovingly performed. And the fact that there are very few other versions currently available makes *Lush Life* a welcome release.

Peter Thomson

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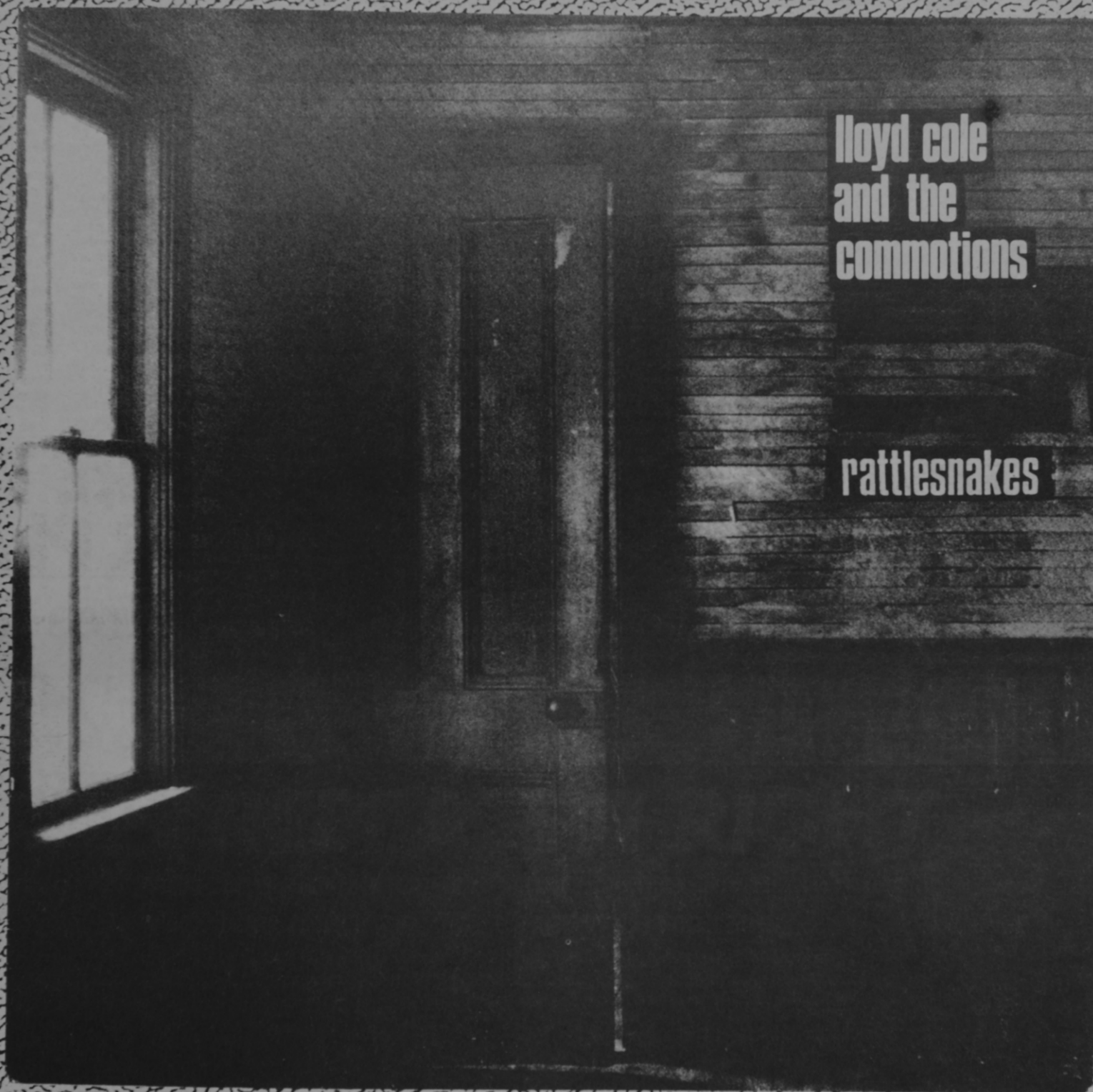
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Records

The Best Of The Crusaders

MCA

The Crusaders, or the Jazz Crusaders as they were originally known, have gone through three separate phases of evolution since their first sessions were recorded by Blue Note around 1961. The three founder members, Stix Hooper, Wilton Felder and Joe Sample, were at high school together in Houston, Texas. They started out playing R&B, but were introduced to bebop by a local DJ. Their early recordings were in the bebop format but in 1968 they moved to Los Angeles, where they returned to R&B. However, the jazz influence has remained in their work, diluted and convoluted though it is.

The Crusaders have remained on the fringes of stardom, their

closest shot being 1979's *Street Life*, the title track of which gave them a crossover pop hit, largely due to Randy Crawford's vocals. They've since tried to repeat that success using other guest singers such as Bill Withers and Joe Cocker.

In recent interviews the Crusaders have been highly defensive about their style, which jazz followers have given a mixed reception. *The Best Of The Crusaders* covers their work from 1972-76 on Blue Thumb and includes most of the 1974 release *Scratch*, widely regarded as a seminal fusion work.

History may not judge the Crusaders a major force, but their influence on contemporary jazz-rock is undeniable, especially in the keyboards of Sample. 'Keep That Same Old Feeling' has become something of a standard and even when they veer towards MOR, eg: Carole King's 'So Far Away', there's still enough inventiveness to avoid being tagged bland.

A mellow collection, the emphasis being on professionalism rather than virtuosity. For some real fire, try and check out another Blue Note collection, *Young Rabbits*, where the youthful Jazz

Crusaders blow some hard bop with considerable credit.

Duncan Campbell

Various Artists
Sunshine Reggae
K-Tel

Following on from their highly successful first reggae compilation of about four years back, K-Tel issue another 15 tracks of varying quality (depending on your outlook), which doubtless filled a few festive socks.

The sleeve admits that there has been some editing "to ensure maximum quality and content",

emphasis on the latter rather than the former. Reggae, being the best dance music in the world, needs to stretch out, let the dancers find their rhythm. These tracks are so tight you've hardly settled down before the pace alters.

There are no surprises in the selection, culled from various albums released locally over the last two or three years. The inclusion of Herbs' 'Long Ago' is pleasing, the two Bob Marley tracks bizarre. 'Reggae On Broadway' is Marley's nadir, a metallic hatchet job left over from sessions salvaged by a former business manager.

are better compilations to be had, including the predecessor to this one and the Greensleeves *Forward* compilation.

Duncan Campbell

become standards and this is a fair cross-section. Historians, nostalgia freaks and my mum, queue here.

The Who, Who's Last (MCA)

And not before time either. Creatively the Who were pretty much shot by the end of the 70s. Since then Townshend's desultory energies have been largely focussed on his solo projects. Consequently, such group albums as *Face Dances* and *It's Hard* were frequently little short of embarrassing. But now it really is all over. So if you saw the band on its 1982 North American farewell tour then this double live set may serve some purpose as a memento. Otherwise, if it's a greatest hits compilation you're after, there are a number of better alternatives. Wish they'd died before they got old.

Apollonia 6 (Warner Brothers)

The story goes that Vanity walked out after seeing the film script so Prince held auditions before choosing lookalike, Hispanic Patty Kotere as his female lead in *Purple Rain*. So Kotere, renamed Apollonia, now gets to front the two other women in the trio. Trouble is the newcomer is only going through the motions and faking it. *Vanity 6*, for all the sexual come-on, had three or four good tracks — danceable, trashy and funny too — for which Vanity herself was largely responsible. *Apollonia 6* is never more than the elpee equivalent of an *Electric Blue* video — all provocative packaging and flaccid unfulfilment.

Level 42, True Colours (Polydor)

The problem with too many musicians is that they think they can write songs. Level 42, a British legacy from the muso days of the early 70s, fit that bill. *True Colours*, no relation, can be divided into stiff funk ('True Believers'), turgid sensitivity ('Hours By the Window') and social windbreaking ('The Chant Has begun' and 'Hot Water'). Good musicians make bloated, dumb music. Seconded.



Sideway Look

'One Love' is an early rock steady version, with little more than historical significance.

Also present are pop crossovers 'Don't Look Back', featuring the giant egos of Tosh and Jagger, and Jimmy Cliff's appalling 'Reggae Nights'. Cliff gets two other tracks as well, a definite overkill. Eastwood and Saint seem to be slipping down the revival road with 'Last Plane (One Way Ticket)', while Third World continue to seek American disco success on 'Try Jah Love'.

Best of a rather indifferent lot are Dennis Brown's 'Money In My Pocket' (a criminally underexposed singer here), Canadian combo Messenjah's rootsy 'Shagnatty Dread' and Bunny Wailer's 'Roots Radics Rockers Reggae'. But there

Sideway Look (Virgin)

It's quite probable that without the success of the likes of Big Country and the likes of their nobility-of-man music, bands like Coatbridge's (just outside Glasgow) Sideway Look would still be chained to the clubs, sans recording contract. But here they are with a debut that has crystalline sound courtesy of producer Ian Taylor and a handful of songs and sounds which, although borrowed from from various heroic sources, are hard to reject entirely. 'Knowing You From Today' and 'Spring Again' soar quite pleasantly and the realism of 'Freetown' is well handled. The rest is ordinary, despite an accordion being added for colour. Clean-cut socialists should love it.

Joe Walsh
You Can't Argue With A Sick Mind (MCA)

A re-release of Joe's 1976 live album, ie: post-James Gang and pre-Eagles. Walsh always was an intense, exciting live performer but here the band sounds lacklustre. The material primarily comprises his best songs from *So What* and *The Player You Drink*. The *Smoker You Get*. Joe always did have neat titles but pass up this album for the better versions on the prosaically named *Best Of...*

Hoagy Charmichael
16 Classic Tracks (MCA)

My mum shocked her straightlaced relatives by getting a Hoagy Charmichael song played on the radio request session when she was but a girl. Charmichael, who died just over three years ago, penned a string of popular melodies spanning three decades and also made a mark in the movies. Many of his songs have

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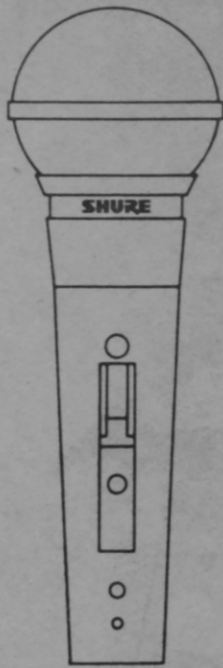
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Stephen Stills & Neil Young

NEIL YOUNG

A Retrospective

Below are the major recorded works of Neil Young (in approximate chronological order). Young spent his formative musical years playing Canadian clubs as a solo performer, after one foray into the pop field with a group known as Neil Young and the Squires. He met Stephen Stills in the early 1960s and headed for LA in 1966, when the two formed Buffalo Springfield, a seminal hippie band which also helped spawn the country rock sound. Springfield lasted a couple of years, recording such classics as 'Broken Arrow', 'Rock 'n' Roll Woman', 'For What It's Worth' and 'I Am a Child'. Young returned to Canada when Stills joined David Crosby and Graham Nash. He went into seclusion for about a year before releasing ...

Neil Young (Reprise, 1969)
A disappointment when compared with Young's Springfield work, it drew heavily on Dylan for its recording and composition approach, but suffered from indifferent musicianship and production. Only 'The Loner' has survived the test of time. The rest is rather maudlin and dull. But while recording this album, Young met up with a West Coast three-piece band called the Rockets. Renamed Crazy Horse, they backed young on:
Everybody Knows This Is Nowhere (Reprise, 1969)
Released seven months after *Neil Young*, this remains one of his definitive works, combining Young's keening vocals with the rough 'n' ready electric backup. You could call it Young's *Blonde On Blonde*, since it marked the transition of his sound into the modern rock idiom. Young has paralleled Dylan in his quirky dabbling with assorted musical forms. This album produced 'Cinnamon Girl', 'Down By the River' and 'Cowgirl in the Sand', all of which speak for themselves.
Not long after, Young teamed up with Crosby, Stills and Nash to form the original supergroup. They made a major impression at Woodstock, their second-only live performance, and cemented their reputation with *Deja Vu*, their sole studio LP, which finally laid the hippie dream to rest. Young contributed the standards 'Helpless' and 'Country Girl', before leaving to record:
After the Gold Rush (Reprise, 1970)
Crazy Horse were augmented for this LP by guitar whizz-kid Nils

Lofgren. It produced some of Young's most enduring work and the critics fell over themselves in praise. Happy, it ain't. The bubble of peace and love had been decisively burst by Vietnam and while Young's compositions were rich and compelling, they forecast a decade of change, not all of it good.
Look at mother nature on the run
In the 1970s ...
Harvest (Reprise, 1972)
After a delay of some 18 months, people were expecting big things of this album — and some were disappointed. Young ditched the hard rock sound to record a countrified LP, backed by a loose gathering of musicians of that ilk, known as the Stray Gators. When it worked ('Heart Of Gold', 'Old Man', 'Out On the Weekend'), it evoked images of America that are timeless. Dustbowl depression and a reassessment of values. 'The Needle and the Damage Done' is one of the most vivid anti-drug songs ever recorded, while the sole rocker, 'Alabama' (assisted by Crosby and Stills), continued the redneck putdown of 'Southern Man'. Young's fan have been divided ever since on which has been his best work, country or rock.
Journey Through the Past (Reprise, 1972)
A retrospective double LP, issued as the soundtrack for a very dull movie. Historical interest only.
Time Fades Away (Reprise, 1973)
A messy live set recorded from seven different gigs, featuring the Stray Gators with Crosby and Nash as guests. Young was evidently living a hedonistic life at this time, trying to drown the pain of deaths through junk of Crazy Horse guitarist Danny Whitten and CSN&Y roadie Bruce Berry. He later toured with another version of Crazy Horse, featuring Lofgren. The LP which finally exorcised the heroin demons (Young himself always shunned narcotics) was not released until later. First came:
On the Beach (Reprise, 1974)
A much maligned and debated-upon LP, containing the infamous "pissing in the wind" line. With 'Walk On', Young revealed the sardonic wit which had always been just below the surface:
Some get stoned, some get strange ...
This LP should be seen in its historical context, Young being the detached observer, watching Middle America tear itself to pieces with Watergate. If 'Vampire Blues' isn't dedicated to Richard Nixon I'll eat the chapeau. Musically, it bites equally as hard. Young on the attack again.
Tonight's the Night (Reprise, 1975)
Released roughly two years after its recording by a reluctant record company, this album suffered initially because time had

dulled its immediacy. The title song was often performed three times in one concert during the 1973 Crazy Horse tour, as Young held up the bodies of Whitten and Berry for all who glamourised drugs to see. Still the uneasiest of listening, reportedly recorded in one-take sessions, a flawed masterpiece, but a masterpiece nonetheless.
Zuma (Reprise, 1975)
Chronologically followed *On the Beach* and saw Young's comeback to commercial acceptance (something he only chased actively during the CSN&Y days). Crazy Horse rocked harder than ever on 'Drive Back' and 'Cortez the Killer' was another epic in the vein of 'Down By the River'. *Zuma* introduced Neil Young to a new generation.
Long May You Run (Reprise, 1976)
Billed as the "Stills-Young Band", Young and Stephen Stills cut an amiable country rock set which may have to be viewed more closely in light of forthcoming releases. The title track gained wide airplay, but after *Zuma*, most people gave it a raspberry.
American Stars and Bars (Reprise, 1977)
Another LP which starts arguments, because its sound is

so diffused. Judging by the cover, Young was spending a lot of time in hick town bars, quietly laughing at the goobers slobbering into their beer. If you thought Young incapable of writing something straightout hilarious, listen to 'Saddle Up the Palimino'. And have we forgotten 'Like A Hurricane'? Contradictory, but a display of good humour and sheer craftsmanship.
Comes A Time (Reprise, 1978)
A bland exterior hid some fine lyrics, with Young sounding genuinely happy, for a change. The title track reflected on newfound domestic joy, while 'Human Highway' and 'Goin' Back' showed that Young's view of America's soul was undimmed.
Rust Never Sleeps (Reprise, 1979)
In which Neil Young discovered punk rock and paid tribute to the Pistols, also nodding backwards to Presley. This LP followed a period in which Young said he headed "towards the ditch," because the people there were more interesting. The songs were written during 1977 and 1978, slammed onto vinyl as harsh, unrelenting landscapes; American history dissected ('Powderfinger', 'Pocahontas'), American dreams shattered ('Thrasher', 'Sedan Delivery') and the ultimate dream

...? Depends whether you're out of the blue or into the black. Young hedged his bets there, but still produced another masterpiece.
Hawks and Doves (Reprise, 1980)
After *Rust Never Sleeps*, just about anything would have been an anti-climax. *Hawks and Doves* barely got off the ground, although its rather oblique slashes at militarism were topical enough. Muddy production and comparatively weak songs added up to a mediocre album.
Reactor (Reprise, 1981)
Indifferent but solid rock music, not a standout song to recommend. A contractual farewell, perhaps.
Trans (Geffen, 1983)
Probably inspired by Young's encounter with Devo. Whatever, neither electronics nor Young gained anything significant.
Everybody's Rockin' (Geffen, 1983)
Maybe it was a sincere Young tribute to rockabilly, the music which spawned all which has come since. He didn't look very serious on the videos and Geffen Records have since said "You must be joking," in very legal terms. What will this man come up with next?
Duncan Campbell

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Live

The Go-Betweens Chills, Able Tasmans The Gluepot, Feb 16

This weekend was originally to be the last before the Gluepot went into a six month dry dock for major alterations. The deadline was put back a week to allow a "special" goodbye weekend. I got no sense of history perhaps but a gig like this would have been a considerably more encouraging way to lower the curtain on this bar than another All-Stars trot-out. I mean, this was exciting!

Able Tasmans seemed to be playing almost every weekend for a while last year. Almost always a support band, they had an unfortunate sense of being a novelty act — TV themes, popular covers, crazee keyboard playing. And, of course, the novelty began to wear off ... But back now with their own soundman and lots of new songs. Able Tasmans are no longer a novelty act. There's a darker side to the music now, and a lot more thought as regards arrangement. The major problem to be wrestled with now is the sameness of texture embodied in the keyboards/bass/drums lineup. The homogenous sound all but obscured the considerable variety in the songs themselves. The obvious solution would be to add

another member — but then they wouldn't want to lose that sparseness, would they? Hmmmm. Still, the best moments (like 'New Sheriff' and 'Funny Man') were triffic.

No doubt more than a few people were lured along to the Gluepot by the promise of the Chills playing. And the Chills did not disappoint. It should be said here that the Chills *did not play a single bad song*. In fact, keeping track of personal favourites can be quite a daunting task given the rapid-fire string of good 'uns and great 'uns that make up a Chills set.

The difference with the Chills at present is that the playing is doing justice to the songs. The four on stage play very much as a band, hitting time changes (which there seem to be a lot of these days) and the like ideally and naturally. The core of it is Terry Moore's bass playing — the notes coil and twine intelligently around the bottom of the songs. There's the impression that everyone is playing full-tilt — which *doesn't* necessarily mean playing fast.

Martin Philipps remains the visual focus and he's a joy to watch. The friendly, slightly nervous figure who speaks between songs is the next minute the wide-eyed electric figure spitting out the words to 'Smile From A Dead, Dead Face' like he's speaking in tongues. His singing continues to improve — the low, low from-the-diaphragm notes that trail away

the chorus to 'Night Of Chill Blue' are genuinely affecting.

Of course the (60s) punk maelstrom this band can whip up is only one side to the Chills — certain nuances get lost in a crowded pub. More and more recording will round out the Chills as something that is pretty rare now — a great rock 'n' roll band.

The previous night some people said the Chills were a better band than the main act, the Go-Betweens. But as Andrew Boak said, they were a *different* band — trying to compare the two was simply dumb.

Music like that played live by the Go-Betweens *can* run the risk of being merely disciplined and intelligent (or even, God forbid, "bookish"), but the performance (particularly this night) makes it a lot more than that. Certainly the music does demand some attention but if you've paid 10 bucks to ignore the band you're a wanker.

The Go-Betweens' onstage volume is relatively low and it was possible, if you listened, to pick out every component of a song — including the words. Grant McLennan and Robert Forster bounced off each other with guitars and — as in the sublime 'Five Words' — with vocals. Between them Robert Vickers' bass carries the songs along. Lindy Morrison is a classic non-rock 'n' roll drummer in the Mo Tucker mould — she plays like she was an artist or something who decided she wanted to play drums; and did, her way. It's a taut,

snapping style — no biff-plonk here.

Most of the audience seemed to be familiar with only a handful of the songs, which was understandable. As a result, 'Cattle and Cane' and 'Bachelor Kisses' got the biggest reactions — along with the more immediate songs like the wry 'Draining the Cool'. Other songs to come across well live were Forster's quirky 'On My Block' and McLennan's 'King Of Mirrors', dedicated to Nick Cave ('Nicotine-stained angels sing in his defence ... But the saddest thing of all is, he's just a King of Mirrors ...').

Something which seemed to bypass many in the crowd was the fat vein of humour that ran through the whole set: 'I'm a great singer and a very good guitarist and this is a wonderful song that I wrote,' said Forster, deadpan, and the crowd seemed to take him at his word, uttering barely a murmur. Forster was a weird figure — his lanky build seemed make the stage unbalanced — he squirmed and frowned and then would break into a narcissistic, hip-swirling dance, eyes closed in apparent ecstasy.

Forster even descended to the dancefloor to swivel his bum among the punters (who stood and stared) at one point. Much of the activity seemed to be an attempt to stir up some audience reaction and the band apparently almost did not do an encore because of the dull crowd

response.

We should be glad they did — the final song was a magnificently stretched, torn and twisted 'River Of Money'. A perfect way to end. As Brian Eno once said, only 20,000 people might have bought the first Velvet Underground album, but sooner or later they all went out and formed bands ...

Okay, so who played in the rest of the world this weekend?

Russell Brown

The Spines, Ten Foot Faces Clyde Quay Tavern, Jan 25

This was the first time I'd seen the Spines. In Wellington the name has an aura of independent originality and something exciting in an avant-garde way. My illusions were shattered. They were just another lightweight funk band, and fairly boring with it.

The music itself was played very well. Sound was dominated by the bass, which formed a steady funky (God, I hate that word) beat with some light, sensitive drumming. This provided the stage for Jon McLeary's guitar punctuation. He also sang what seemed to be original songs, but I couldn't hear a word he sang. By the time the words got beyond the mike, they were just another ambiguous, chewed-up noise.

So, Jon, I hope you do something about it. After all, some of us really want to hear what you've got to say. A twittering sax was added in the second set, which seems to be the latest thing

to do. Stage atmosphere was fairly quiet. It was lit by a single, minimalist red light.

The Spines were preceded by a four-piece called Ten Foot Faces. They were very good. Tight, dry and sometimes innovative, they were in the mould of Magazine. In fact, they sounded exactly like Magazine, with a Devoto sound-alike on vocals. Like the Spines, though, they were too serious and lacked that vital element involved in putting on a lively show.

So what else was on in Wellington? Heavy metal foursome Madlight bashing away largely covers to a sedate crowd of denim brains at the terminus. New band with innocuous name Crook Straight at the Cricketers. Fairly light sound, mainly doing covers — like a pre-Siouxie 'Prudence'. And talented, experienced cover band Fool Proof at the Clarendon, churning out their versions of 'Miss You', 'Black Night', 'Start Me Up', etc, etc.

But it was a beautiful weekend in the Capital. At the end of each show, the few punters left in the pubs drank up and disappeared into the night mulling something about parties, night clubs, Ghostbusters and how to avoid Neil Young when he arrives.

Clifton Fuller

Crying Out Loud, the Glass, the Tradaviks

Clyde Quay Tavern, Feb 2.

The Clyde Quay Tavern (aka The CONTINUED ON PAGE 32

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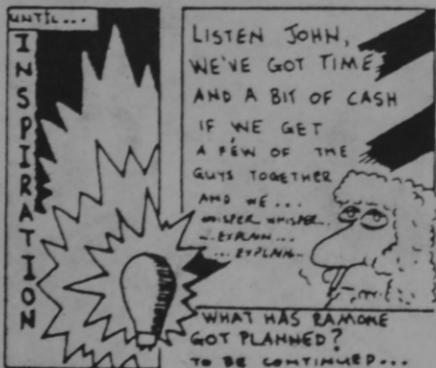
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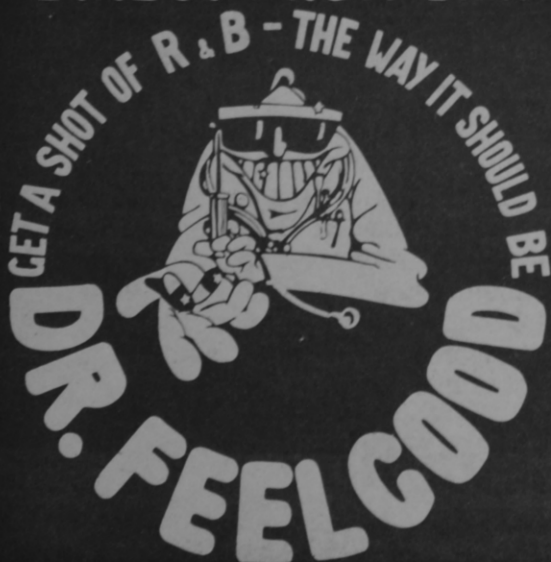
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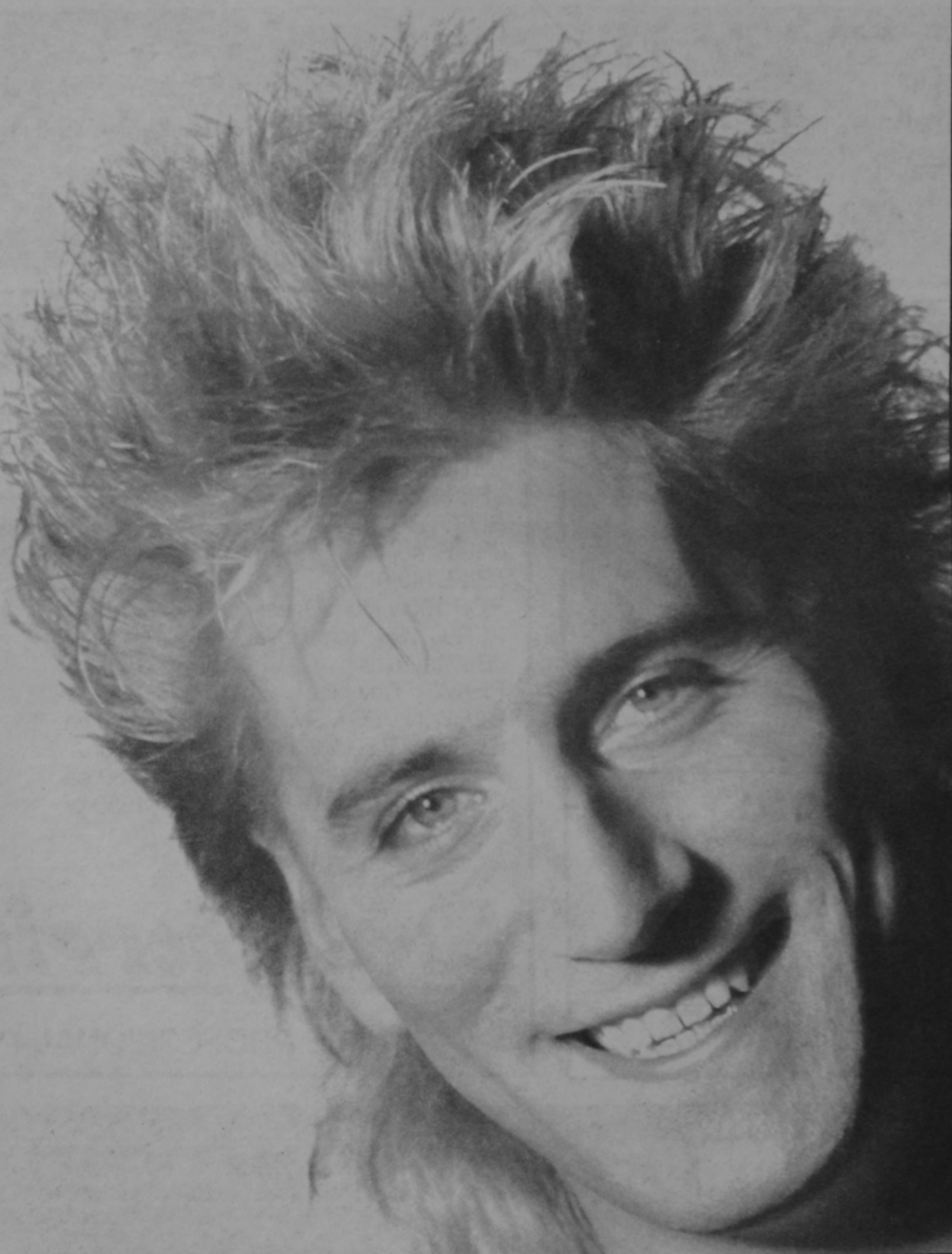
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Yay! Issue 2 is here — lots more colour photos — three **Mockers**, one **Eddie Murphy**, two **Chicks**, new **Dance Exponents** drummer etc. And once again there's two classic black & white posters — **Ziggy** period **Bowie** and 1975 **Lou Reed**. New features include **BrainShake!** (wordfinder), **Shake! Answers Back!** (answers to readers' questions), **Andrew Fagan** reviews 45s, **MIX** a funky news column. There's a **Wham!** centre-pages-pin-up, the **Sixties Mod Experience** recalled by **Rob White**, an interview with ace rock photographer **Denis O'Regan** (about his photography and his touring with **Duran Duran**), **Movie** news, a **Narcs** Lowdown, a young person's guide to the **Dunedin Scene** and lots more but it's 3am and ...

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Video



Marvin Gaye Greatest Hits (Video Classics)

The title is definitely misleading but don't let it worry you. This is actually a 50 minute concert performance recorded in 1976 in Amsterdam. Gaye, sartorially resplendent in green and yellow, is in fine voice and the large orchestra's arrangements are rich and strong.

Apart from a couple of opening and closing numbers the material is divided into four extended medleys. First comes a selection from "my very latest endeavour" *I Want You*.

Then he dons the famous knitted cap for a romp through ten of his 60s hits, beginning with 'Ain't That Peculiar' and ending on 'How Sweet It Is'. Purists may balk at Gaye's remoulding these songs into his mid-70s slick soul delivery but, to this fan at least, the change is both interesting and successful.

Next comes a medley from *What's Going On*. Then Gaye welcomes onstage Florence Lyles. Together they beautifully perform five of the duets whereon he was once partnered by the likes of Tammi Terrell and Diana Ross. He closes the show alone with 'Distant Lover' — an apt title, considering our loss.

PT The Cars (Warner Home Video)

If you like the Cars and you've got a VCR then you've already taped both 'Drive' and the pyrotechnical 'You Might Think' off TV. And considering that they're easily the best moments among the

eight clips here, is there any reason to hire this video? Well there's a nifty intro sequence but, ostensibly, the major lure is the fact that Andy Warhol co-directed 'Hello Again'. And because it features, along with some tiresomely predictable Warhol-ish 'types', a little model car zooming around a naked woman's torso, we're unlikely to see it on TV. And does that matter? Not at all. PT
Echo & the Bunnymen
Pictures On My Wall (Warner)

A sense of melancholy has always prevailed throughout the Bunnymen's recorded work and the same could be said for this collection of video outings. An amalgamation of live and studio pieces, *Pictures On My Wall* lacks cohesion or design. Early live footage taken from the rather dodgy filmette that graced our screens a couple of years back, was less than average then — in this context it appears flat and insipid. Scenes of various Bunnymen eating breakfast on the road are poorly filmed and exceptionally inane. But to be fair, there are some high spots, notably the live excerpts from the famous Albert Hall extravaganza and some later live work skillfully shot by Tyne Tees Television. A must for Bunnymen enthusiasts, a maybe for for anybody else.

The Draughtsman's Contract (Palace/Academy)

As the cinema advances technologically, it seems to get a better grasp of the past. Kubrick began it with *Barry Lyndon*, using lighting as it would have been in the period. *The Draughtsman's Contract* continues the search for historical perfection, thus bringing history to life, not just presenting it on a platter. People of the 17th century loved and lusted, plotted and schemed, sweated, farted and made love just as we do now, although the language was slightly different. *The Draughtsman's Contract* appreciates this and is all the better for it. Thus, an intriguing little tale of lust and murder is woven into an English country garden (outstanding photography throughout). A good, old-fashioned mystery, you could call it, I suppose. Some may say it's just a string of old masters slung together. If so, it'll be enjoyed a great many years, like them. DC
Gorky Park (Videocorp)

Gorky Park is a rare exception,

a film that is actually improved rather than impoverished by its reduction to the small screen. In the cinema, what was originally an exciting novel's page-turning intrigue, had inexplicably become dull and sluggish. Now, in your lounge, the unravelling of a Moscow murder mystery seems no more patiently plodding than any TV mini-series. William Hurt, usually an extremely accomplished actor, gave such a self-consciously underplayed performance as the determined detective that, in 35 millimetre, it appeared simply wooden. Tele-size it just about works as brooding. Consequently we're more able to enjoy the plot's quietly developing tension, the debut of stunning Joanna Pacula and the unctuous evil of Lee Marvin. (Keep an eye out for the neat cameo by Alexei Sayle.) PT
Shivers (Videocorp)

Shivers is directed by Canadian David Cronenberg, who is best known for *Scanners*, the movie where someone's head exploded. His first major movie, *Shivers* is actually streets ahead of the rather laboured *Scanners*. The story takes place in an exclusive residential development on an island off Toronto and concerns a misguided experiment in search of a parasitic creature which will take over human beings and improve the human race. The result is a nasty little organism like a jellified carrot with teeth that overtakes humans and creates a rampant sex drive — with sexual violence as the means of spreading from one person to another. As you may have guessed there's a fairly strong element of moral satire in here, but it's never camped-up — this film is genuinely scary. A wonderful movie — and the splatter's good too. RB
Night Of the Zombies (Videocorp)

These Italian zombie movies can sometimes be quite fun — but not this one, it's too bad for even that. Stupid "plot" which purportedly takes place in New Guinea (the African wildlife footage they've stolen from somewhere else is the best part of the film) and one good 20 second scene that you'll have to sit through nearly the whole wretched movie for. I only watched the whole thing on the dictates of conscience. You won't have to. RB

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Live

'LIVE' FROM PAGE 28

Pulse) in Wellington is doing an excellent job in giving original NZ bands the opportunity to play. In the past few months visitors have included the Doublehappys from Dunedin, the Great Unwashed and All Fall Down from Christchurch and locals Flesh D-Vice and the Spines. This Saturday three more local bands were given a chance.

Crying Out Loud is an interesting, innovative four-piece. They readily substituted the basic drums, bass and two guitars in the

lineup with an oboe, tambourine, acoustic guitar, etc. The changeovers, though, took a bit of time and unsettled the audience.

The songs were complicated and usually involved frequent changes in pace. Sometimes this meant their lost their coherence and might have been more effective if the structure was simpler. I couldn't make out the words.

Sound was generally, quiet, sensitive and atmospheric. It was also original. The main criticism was that they did not succeed in generating enough energy in the show to take it to the audience.

The Glass were louder and more energetic. A three-piece, they were based on a heavy bass-drum axis contrasted with a

lighter, chiming guitar. The bass player in black was the main focus, as he also sang. Vocals were angry, sometimes hateful and delivered with a sneer. This worked particularly well in 'Pretty' and 'I'm Laughing Now', but got a bit monotonous after a while. After all, there is more to life.

As they played on, it became clear that each song was too much the same as those that had gone before. Only 'Returning' stood out as distinctive (a future Flying Nun single?). The one slow song didn't work. Clearly the favourite band of the evening, the Glass reminded me of the heavy three-pieces that used to knock around Christchurch five years ago.

Next were the Tradaviks. At first I thought this was an all-male Chrissie Hynde and the Pretenders setup without the cosmetics. Very polished and confident, lighter in sound and playing as if they were in a glass cage.

The band was drums, guitar, bass and a vocalist who wrestled with the mike stand (in place of a guitar) like my grandmaster does with his walking stick. Sound gradually wore thin as shades of a diluted U2 crept in.

They seemed out of place with the previous two bands and most of the audience. In the end, the real entertainment came from a group of dancers who took the mickey out of them. Serious, Bono-type egos posed by lead singers don't go down too well in a local pub — if anywhere.

Clifton Fuller

The Wait

Albert Motor Lodge, Palmerston North, Feb 1.

I suppose it's not that astonishing ... but since the demise of Snailclamps in June last year ... Palmerston Cheese has died musically. The Wait then are the break in the monotony ... a distraction from the conformist lifestyles of the locals. Ahhh ... unfortunately not so true, because the Albert was packed full with humans trying to look, talk and act like Americans. Clones I would call it ... who were more interested in making a series of sexist, sometimes racist remarks whilst fondling the person next to them. Luckily for me, I decided I was insane and turned to watch 30 minutes of homegrown music pulsing forth from an absolutely beautiful PA system. The Wait are good ... much, much better than the band they were supporting, the resident band Chyna. Only recently formed, their original material brings a surprising freshness ... one song springs to mind, typifying Palmerston North and its regulated environment. The only boring thing about the two nights were 90 per cent of the people in the audience ... and yes, that is a generalisation.

Anonymous

South

Flying Nun stuff ... Tall Dwarfs' new megamix (19 people play and/or sing on it) version of 'Nothing's Gonna Happen', recorded before Xmas at Mascot will be

released shortly in a pizza box ... the **Scorched Earth Policy** EP is due for release and features some six tracks ... also due out is the **Haemoglobins** debut album, *Psycho-delicatessen* ... planning ... the **Chills** and **Verlaines** plan LPs for F Nun this year, while the **Doublehappys** seem content to do an EP.

Peter Gutteridge has returned to Dunedin and with Hamish Kilgour presently overseas, the future of the **Great Unwashed** is in limbo ...

Hot Records (Australia) is to release a Flying Nun compilation LP featuring a cross-section of artists from the Clean to the Chills. The LP will rejoice under the name **Bison** ... and English indie biggie **Rough Trade** expressed more than a little interest in the F Nun catalogue at the recent MIDEM music fair.

Dunedin's **Crystal Zoom** compiled and recorded a 'Dunedin Sound On 45' with the aid of **David Kilgour** and **Martin Phillipps**. Songs include the Clean's 'Billy 2' and 'Point That Thing', the Verlaines' 'Death and the Maiden' and 'Doledrums' and 'Kaleidoscope World' by the Chills. The B-Side will be Crystal Zoom's own 'Uptown Sheep' ... Crystal Zoom have left/are leaving for Auckland but are still planning a record featuring fellow young Dunedinites **Alpaca Brothers** and the **Orange** ... new out in ChCh shops is 'Ordinary Girl'/'O tara St' by **White Whisper**, featuring Mike 'Turbo' Wingfield.

The **Punch** have moved to ChCh and seem set to take up the

residency at the Aranui ... **Maiden China** are moving to Auckland ... the **Wastrels** will say goodbye to the nation with a series of farewell performances in the South Island and at Auckland's Stringfellows. Former drummer Ritchie is currently coining it in as a lifter of heavy things for the Narcs and Grant Ettrick will fill in ... **Roco Coca** have called it a day ... there will be no more bands at ChCh's **Zanzibar**. No reason given.

Easter Weekend will see a huge Flying Nun spectacular featuring Sneaky Feelings, the Chills, Verlaines, Tall Dwarfs and Bats ...

Dialogue With Swimmers seem set to reappear ... the **Empire** is having trouble recruiting bands as there seem to be no new bands coming up and the established acts seem to have grown out of it ... Dunedin's **End** have a new drummer in Graeme McLauchlan and are looking for a vocalist ... **Doublehappys** writing a new live set and record real soon ... will the **Octagon Underground** ever surface?

Sue Calvert (vocals/sax) has joined **Wayward Witches** ... **Dick Driver** has a new band, to be called either **A Singed Paisley Shirt** or **Psychotic Reaction** ... 12,000 people turned up to see and hear the **Christchurch Symphony Orchestra** perform 'Classical Sparks' in Hagley Park recently.

AC & GK



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CORUBA CALENDAR

FEBRUARY 22 TO MARCH 24

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

Look Out For . . .

From the far reaches of the globe — England, Germany, America, Australia, Dunedin — people are coming to play for you this month . . . **Neil Young** plays outdoor in Auckland, Wellington and Christchurch . . . **Dee Snider** and **Twisted Sister** play one night at Auckland's LCC, **March 6** . . . the new **DD Smash** lineup tours from March 1 to 16 . . . little known West Berlin Band **CCCP** play Auckland March 8, 9 as start of a series of NZ gigs.

The university orientation season is the main lure for **Hunters & Collectors**. CONTINUED BELOW



Lee Brilleaux,
Dr Feelgood.

FEB 22

Neil Young Western Springs
Best Of British 60s Pop
Wellington
1978: Sid and Nancy
charged with possession
of dangerous drugs.

23

Best of British 60s Pop
Palmerston North
The Beatles make their
first appearance on British
telly, 1963.

24

Neil Young Athletic Park
Best Of British 60s Pop
New Plymouth
10 Hour Kiss, **Working With**
Walt Performance Cafe

22,23

Chills Windsor
Car Crash Set Pulse
Look Blue Go Purple,
Wreck Small Speakers
Oriental
Legionnaires Stringfellows
Blues Busters Cricketers
Strikemaster Gisborne
Cadzo Band (Bruce
Robertson early)
Performance Cafe

TRY A CORUBA
AT THE 'BLUEPOT'

25

Topp Twins Dunedin
Look Blue Go Purple, **Bats**
Otago Uni
Strikemaster Gisborne
Frank Shepherd
Performance Cafe
Immigrantz Cricketers
George Harrison is 42 today.

26

Neil Young Christchurch
Vegetation Performance
Cafe
Topp Twins Dunedin
Strikemaster Gisborne
Immigrantz Cricketers
Cassius Clay becomes
Muhammad Ali 1964.

27

Dr Feelgood Aranui
Hunters & Collectors
Otago Uni
Vegetation Performance
Cafe
Strikemaster Hastings
Otis Mace Windsor
Roger Fox Big Band
Cricketers
Hammond Gamble, **Dave**
McArtney (acoustic) Globe
Otis Mace Windsor
Herbs Blenheim

28

Dr Feelgood Palmerston Nth
Hunters & Collectors
Gladstone
LBGP Vibraslaps Windsor
Vegetation Performance
Cafe
Roger Fox Big Band
Cricketers
Strikemaster Masterton
Herbs Takaka
Shake! 2 in stores

MARCH 1

Hunters & Collectors
Canty Uni
Dr Feelgood Bellblock
Verlaines, **Chills**, **LBGP**
Akid Uni
Topp Twins, **Peter Garrett**
(day) Akid Uni
DD Smash Hamilton
Car Crash Set Windsor
ND Toys Otago Uni
Electric Pandas
Stringfellows
Chris Thompson P Nth
Blues Busters (Vibraslaps
early) Performance Cafe
Tokyo Cricketers
Strikemasters Wellington

2

DD Smash Auckland
Dr Feelgood Metropole
Verlaines, **LBGP**, **Able**
Tasmans Waikato Uni
Topp Twins, **Peter Garrett**
Auckland
Car Crash Set Windsor
Blues Busters, **Vibraslaps**
Performance Cafe
Electric Pandas
Stringfellows
Chris Thompson
Wellington Folk Centre
Tokyo Cricketers
Strikemaster Wellington
Lou Reed is 41 today.

3

DD Smash Whangarei
Dr Feelgood Stringfellows
Topp Twins, **Peter Garrett**
Tauranga
Diatribes Performance Cafe
Chris Thompson Akid Uni
Vincent Van Gogh born
1853.

4

DD Smash Tauranga
Topp Twins, **Peter Garrett**
Palmerston North
Freudian Slips Akid Uni
ND Toys Canty Uni
I'm OK, You're OK
Performance Cafe
Herbs Balclutha
Bobby Womack is 41.

5

Hunters & Collectors
Massey Uni
Chills, **LBGP**, **Able**
Tasmans, **Bats** Victoria Uni
Topp Twins, **Peter Garrett**
Palmerston North
I'm OK, You're OK
Spines Cook
Herbs Dunedin

6

Twisted Sister Auckland
Hunters & Collectors
Waikato Uni
DD Smash Napier
Topp Twins, **Peter Garrett**
Christchurch
Pelicans Akid Uni
Freudian Slips Waikato Uni
Comedy Castle Windsor
I'm OK, You're OK Globe
ND Toys Lincoln College
Birdsnest Roy, **Spare**
Messiah Performance Cafe
Spines Cook

7

DD Smash Palmerston North
Flying Nun Tour Massey Uni
ND Toys Cricketers
Topp Twins, **Peter Garrett**
Dunedin
Last Man Down
Performance Cafe
Herbs Old Mill
Sex Pistols sign to A&M
Records, 1977.

8

Verlaines, **Look Blue Go**
Purple Canty Uni
Topp Twins, **Peter Garrett**
Auckland
Sneaky Feelings The Pulse
ND Toys Victoria Uni
Pelicans Waikato Uni
Liberation Front
(**Purple Phoenix** early)
Performance Cafe
Tokyo Windsor

9

DD Smash Christchurch
Hunters & Collectors Akid
Uni
Legionnaires Stringfellows
ND Toys Massey Uni
Sneaky Feelings The Pulse
Chris Thompson Hamilton
Left Bank
Liberation Front, **Purple**
Phoenix Performance Cafe
Tokyo Windsor

10

DD Smash Timaru
Liberation Front
Performance Cafe
Netherworld Dancing Toys
Waikato Uni
Battle of Bands Massey
Uni.

11

DD Smash Dunedin
Armchair Rebels
Performance Cafe
Gene Vincent born 1935.

12

Hunters & Collectors,
Chills, **Car Crash Set**
Mainstreet
Pelicans Victoria Uni
Birdsnest Roy, **Spare**
Messiah Performance Cafe
Moving Pictures DB
Onerahi
Charlie Parker dies 1955,
aged 35.

13

DD Smash Nelson
Tan Zen Jungle
Performance Cafe
Chris Thompson, **Nick**
Smith Globe
Pelicans Massey Uni
Meg & the Fones Windsor
Moving Pictures Windsor
Park

14

Tan Zen Jungle
Performance Cafe
Freudian Slips Victoria Uni
Moving Pictures Bellblock

14,15,16

Expendables Windsor

15

DD Smash Wellington
Moving Pictures
Stringfellows
ND Toys Windsor
Freudian Slips The Pulse
Meg & the Fones
(**Chris Thompson** early)
Performance Cafe
Moving Pictures Albert
Hotel
Birthdays for Mike Love
(44), Ry Cooder (38), Sly
Stone (41).

16

DD Smash New Plymouth
Moving Pictures
Stringfellows
Freudian Slips The Pulse
Meg & the Fones,
Chris Thompson
Performance Cafe
Certain Sounds (free)
Mt Smart
Moving Pictures Hamilton

17

Ganga Latino Band
Performance Cafe
Ourselves Alone Cricketers
Moving Pictures
Stringfellows
First family planning clinic
opens in London, 1921.

18

Ganga Latino Band
Performance Cafe
Moving Pictures Mt
Maunganui
Wilson Pickett born 1941.

19

Kantuta Performance Cafe
Ornette Coleman born
1930.

20

The Screaming Pope
Performance Cafe
Comedy Castle Windsor
Wayne Gillespie Globe
Wedding anniversaries;
John and Yoko (1969),
Bowie and Angie (1970).

21

Wayne Gillespie
Performance Cafe
Beatles debut at the
Cavern, 1961.

22

Scorched Earth Policy
The Pulse
Wayne Gillespie
Performance Cafe
Pete (Wah) Wylie born 1956.

23

Scorched Earth Policy
The Pulse
Joan Crawford born 1905.

21,22,23

Netherworld Dancing Toys
Windsor

24

Elvis is drafted, 1958.

CONTINUED FROM ABOVE

among others. The Hunters' tour will end with a biggie at Mainstreet also featuring the **Chills** and **Car Crash Set** . . . **Topp Twins** play and **Peter Garrett** of **Midnight Oil** talks disarmament around the uni circuit . . . **Look Blue Go Purple** are the constant factor in the **Flying Nun Zippy's Last Tour** which also features all those other names you've come to know and love . . .

Massy Uni holds a **Battle Of The Bands** March 6.

Dr Feelgood tour from February 27 to March 3, playing pubs, natch **Electric Pandas** and **Moving Pictures** both set to play Auckland's new venue Stringfellows.

Also touring are **Netherworld Dancing Toys**, **Herbs**, **Spines** and **Freudian Slips** . . . the **Wastrels** say goodbye to all the pubs they've ever



loved with a tour covering the major South Island venues and Stringfellows . . . watch out for a change of style in acts at **Mainstreet** now it's being booked by the Performance Cafe's Andy Cave.

On Friday March 8, there's a rare underage gig — the **Mockers** and **Katango** at His Majestys Theatre, Auckland.

Coming Up . . .

Queen are coming to town to mince around Western Springs April 13 . . . **Spandau Ballet** are still a possibility to play same venue around the same time . . . **Dance Exponents** make their first tour since last August when they play in support of the newly-completed album **Expectations** thru late April and May . . .

NEVER ASK FOR DARK RUM BY ITS COLOUR. ASK FOR IT BY THE LABEL

The Kane Gang Closest Thing To Heaven 12" (London)

For me the Kane Gang are one of the most exciting white bands to emerge in the last 12 months. Hailing from the North of England, they have displayed a true feel for energy and soul without losing their individuality or resorting to publicity mongering. Their cover of the Staple Singers' 'Respect Yourself' is pure dynamite, as is 'Small Town Creed', a single in its own right, which luckily for us appears on the flip of 'Closest Thing To Heaven'. So what about the A-side, I hear you say? Well, it's a smooth and distinguished radio ballad with more than a hint of the Stevie Wonders — love it. **The Associates**

Waiting For The Loveboat 12"

Billy Mackenzie has always deserved admiration and most of the time he's managed to get it. Produced by Martin Rushent, 'Loveboat' is an ambitious piece and in its 7" form is probably pure delight. Stretched to more than eight minutes on the 12" it gets lost and meanders into screeching guitars and vocal wails. Exquisite sleeve makes it almost worthwhile, except the printers ruined it.



Feelabeelia

Feel It 12" (Interdisc)

Feelabeelia are another English outfit with American leanings. This 12" has Quincy Jones' name plastered all over it, but don't be fooled, he actually had nothing to do with it. Tight and tuneful, it features some Wonderful harmonica and a strong dancefloor resonance. Perfect for university FM stations.

Sylvester

Rock the Box (Chrysalis)

No one makes disco records like flabby faggots and Sylvester is the King, sorry, Queen of them all. Punchy and even more infectious than Aids, this is the disco record of the last six months. Fantastic.

Lloyd Cole and the Commotions Forest Fire 12" (Polydor)

Much as I love this track I can't help hearing Springsteen's 'Fire' all the way through it. Smouldering hunk (of) Cole burns his way through one of the most likeable radio songs of the year, endearing himself to just about everybody. Of particular interest is his version of Tom Verlaine's 'Glory' on the other side, an insight into how young Lloyd developed that distinctive vocal style.

Shriekback

Mercy Dash (Arista)

Shriekback have made two less than startling albums and a couple of great singles. 'Mercy Dash' continues the tradition. Clever and rhythmic, it thumps along almost too fast, leaving a pleasant taste without much afterburn.

Bronski Beat

It Ain't Necessarily So 12" (London)

I always knew George and Ira Gershwin would make it one day. All it takes is a little assistance from some oh-so-persecuted boys with no hair. I just hope they don't pick on Cole Porter next. I wonder if Jimmy will have his legs amputated in the video — that always

gets 'em going. Ian McCulloch

September Song (WEA)

Mr Bunbyperson himself unfolds his alter ego in the form of this old streetside cafe ditty. More than a shock, this is liable to put ardent Bunnymen fans off the new velvetine Mac for life. Buy it for your mum or maybe even your granny. 'Cockles and Mussels' on the other side is fantastic, they don't write 'em like that anymore, sheer unadulterated codswallop.

Hunters and Collectors

Throw Your Arms Around Me (White Label)

Now hold on a second — we all know how good the Go-Betweens are and we all know the qualities of Hunters and Collectors. Why then are the Melbourne doctors and lawyers trying to pretend to be influenced by cattle, cane and country?

Brothers Johnson

You Keep Me Coming Back (A&M)

Smooth as silk, the Brothers Johnson wash over your whole body. Expertly produced by Mr Groove, Leon Sylvers III, this could almost be mistaken for the Whispers.

Mark Phillips

THE BIRTHDAY PARTY

"Listen 'Arry," said the Ed. "Will you stop 'anging around the office on deadline? Look, 'ere's five bucks — 'ave a pie and a few pints and write your bloody column."

Oh, all right Guv, but what shall I write about?

"You'll think of something."

So 'ere I sit, looking at wally businessmen walk past and racking this diseased brain trying to remember what 'appened this month. Oh yeah, that's right — that bloke Ratman 'ad 'is birthday party up at Zanzibar, the Tuesday night before Waitangi Day.

Getting there 'bout 10 and hassling my way past the bouncers without an invite wasn't too 'ard. But trying to get past this really worried looking geezer wearing a dinner suit and sloshing down Moet without paying my five bucks was a pretty tough job. Could this be Ratman 'imself?

'Appy birthday Ratman — 'ere, smoke this.

"Ta, I need it."

By this stage Zanzibar was pretty packed and bloody hot. Ah, Steinies are only \$2 for the occasion — Christ, this bloke must 'ave influence. A deal like that is not to be sneezed at, so I got into it.

Russell Brown and Paul Rose 'ad just finished the psychedelic slot on the turntables and I Jah Pattiman was blaring out the Jah music. By about 10.30 the crowd 'ad swelled to about 400. There were all sorts — from 'airdressers to 'oons, DJs and BJ models to musicians, somebodies and nobodies, promoters and posers. All walks

of life — but no thugs, junkies or wallies. Oh dear, 'ow sad, never mind.

The Car Crash Set took the stage for a bloody good set from what I can remember.

After an hour in that room with 400 sweating, smoking (whatever), pissed people, I 'eaded out for a breather.

Back inside Kerry Buchanan was spinning the discs and the dancefloor was full with people waiting to see who most of them 'adn't before — the Chills. They came on about midnight and 'ad a few surprises — like this chap called Ken singing 'Kaleidoscope World'. 'Twas good. After a lengthy dedication to Ratman they 'ad to leave the stage for a short break because the place was getting 'otter than a fox'ole in Cambodia. Fifteen minutes later and with a few coldies inside them, back they came for another 'our.

Back to the bar after that and, my God, the place 'as run dry! Not a single fucking beer left in the place! Shaun Pettigrew is spinning some bloody good vinyl and the manager 'as gone to find some more grog. Ahhh ... what a lovely sight — the manager coming up the stairs with 10 dozen. About 15 minutes' supply for this crowd — and sure enough that's all it lasted. 89FM's Golden 'oon Andrew Soak was now filling the DJ slot and I figured it was about time I 'eaded off to H Block.

"See you next year," said Ratman, with 'is eyes in 'is boots.

Yeah — seeya mate. 'ARRY RATBAG

Official DURAN DURAN Tour Photo Book



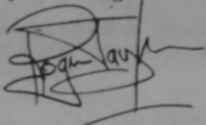
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- 31 Sweetwaters, Swingers, Mi-Sex
- 32 Police & Split Enz interviews, Sharon O'Neill
- 34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles
- 35 'Quadruphenia', Bob Geldof and Kevin Stanton interviews, 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 McArtney, Doors, Bruce Springsteen, Hammond Gamble
- 41 Coup D'Etat, Flowers (Icehouse), John Lennon, Clash, Elton John
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tilders
- 43 Bryan Ferry interview, Sweetwaters report, Flowers (Icehouse)
- 44 Adam Ant, Associates and Police interviews, Stevie Wonder
- 48 Cold Chisel, Blams, Wgtn Zone
- 49 Angels, Beat, Lemmy/Motorhead, Desmond Dekker, Heavy Metal Guide
- 50 Swingers, U2, Psychedelic Furs, the Clean
- 51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews
- 52 Echo & Bunbymen, Danse Macabre, Penknife slides, Mockers, Valentinos, Jimmy & Boys
- 54 Dave McArtney & 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

- 65 Yazoo (Alison Moyet interview), Joe Cocker, Zoo (ex Pop Mechanix), Gurtz and Jo Jo Zep
- 66 Psychedelic Furs, Dexy's Midnight Runners (Kevin Rowland), Midnight Oil, Neil Finn and Jed Falgout interviews
- 67 Siouxsie & The Banshees, Toots, Church Sweetwaters, John Martyn, UB40, Psych Furs
- 68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Shardon 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, Blend Comedy
- 70 Fun Boy 3, Birthday Party, Split Enz, Diehards, Spines, Marching Girls, Body Electric, Wgtn Punk
- 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
- 80 Police, Paul Young, Miltown feature, John Peel, Wastrels, Bryan Adams, Big Chill
- 81 Smiths, Mockers, Del 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, Fox
- 86 U2, REM, OMD, Hoodoo Gurus, Dance Exponents, Jive Bombers, Alligator Blues, Stylistics
- 87 DD Smash, U2, Bill Dieren 1, Nick Cave, Stevie Ray Vaughan
- 88 Herbs, Talking Heads, Aztec Camera, Narcs, Car Crash Set, Axemen, SPK
- 89 Frankie Goes to Hollywood, Beatles, Deep Purple, ZZ Top, Twisted Sister, Aotea Riot, Eurogliders, Rip, Say Yes To Apes, Purple Girls
- 90 Lou Reed, Go-Betweens, Paul Hewson, Topp Twins



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

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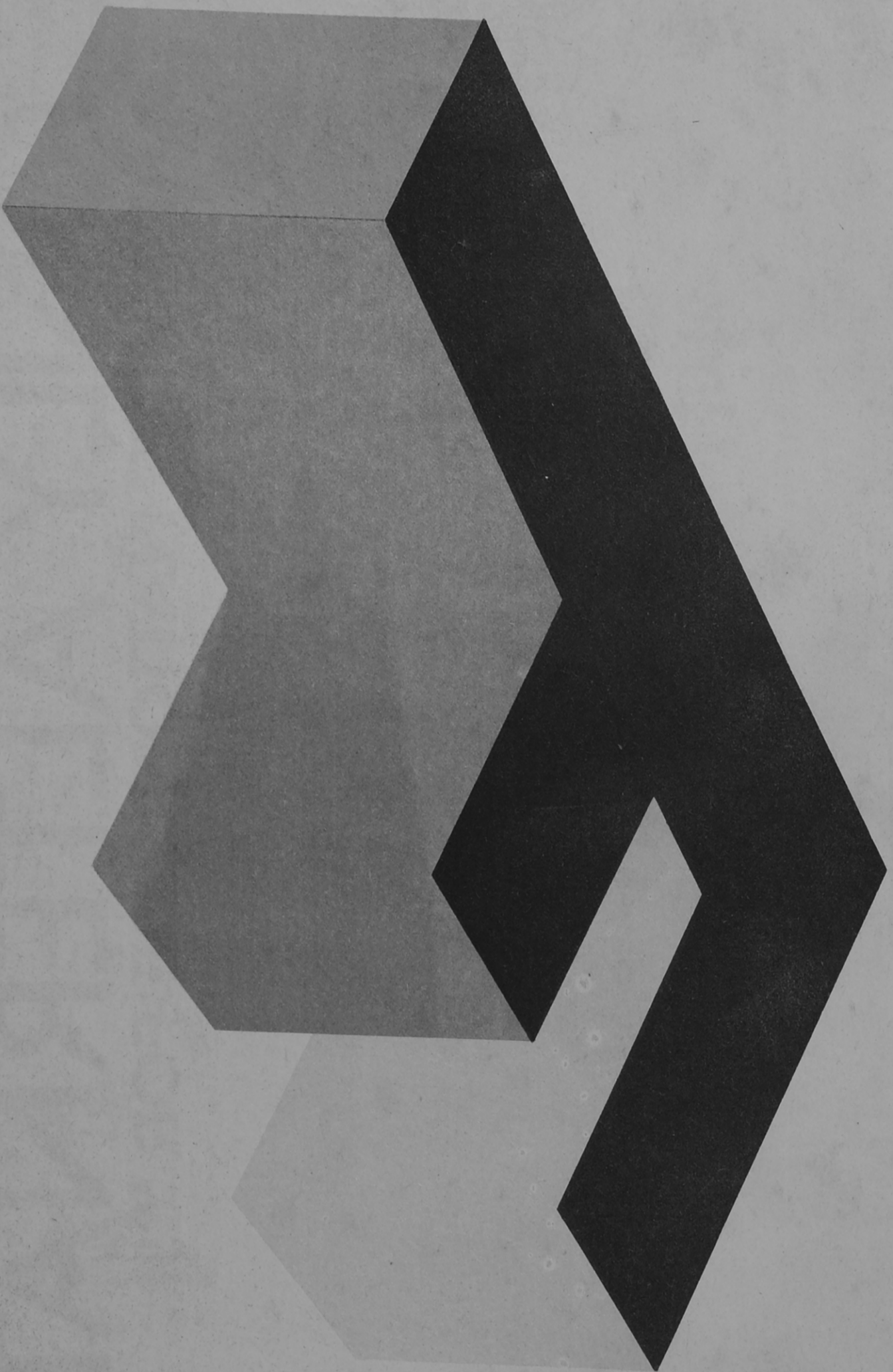


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