

No. 93 April 1985

BRITPOP

Huey Lewis **RObert pALMer**

Peking Man **CirCus blOck 4**

this kiND of PunishMent

Dance Exponents

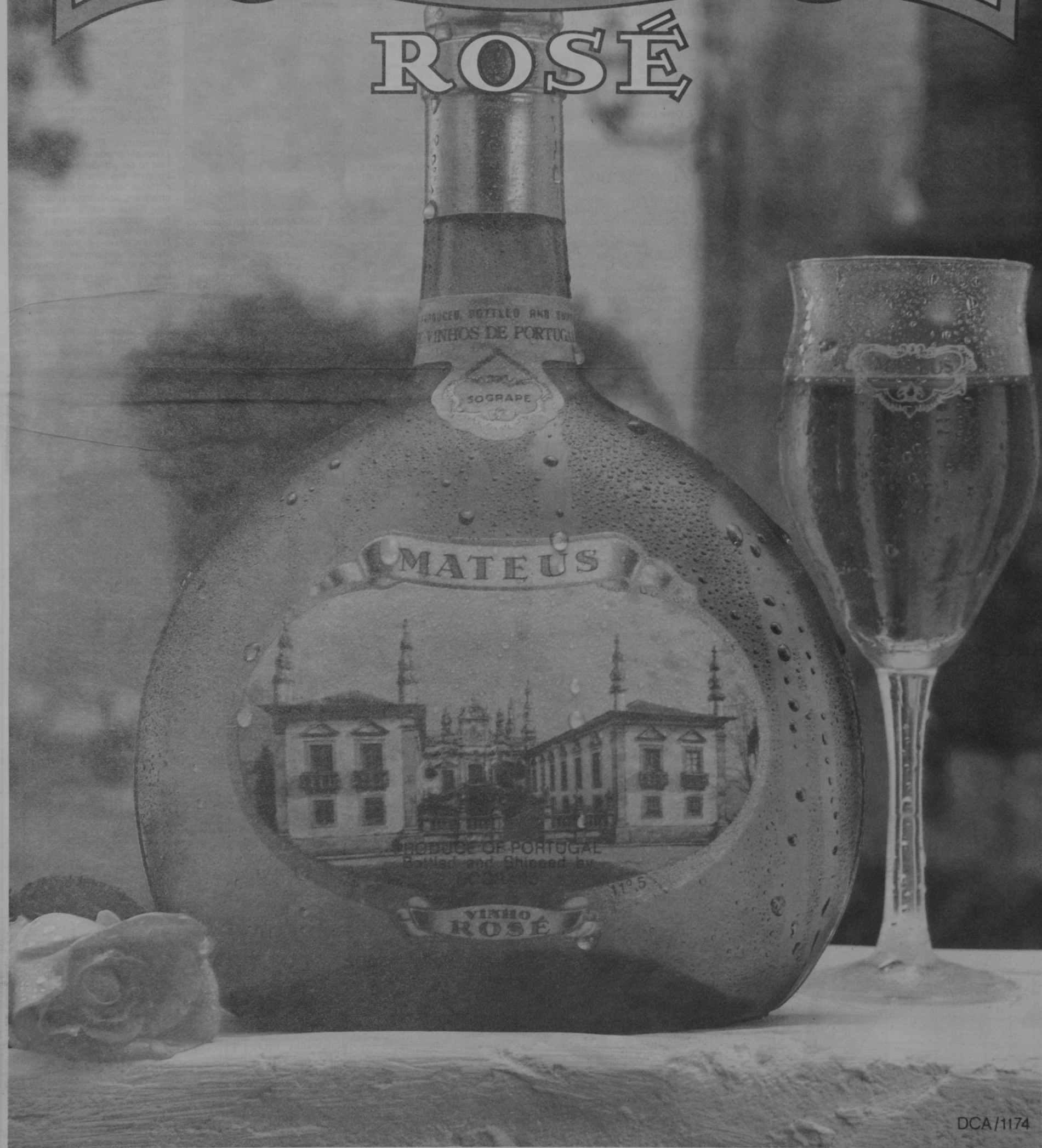
pic by Kerry Brown



The Pride of Portugal

MATEUS

ROSÉ



DCA/1174

Readers' Poll Results!

Group Of 1984

1. U2
2. Frankie Goes To Hollywood
3. Dance Exponents
4. R.E.M.
5. Mockers

Album

1. *THE UNFORGETTABLE FIRE*, U2
2. *Born in the USA*, Bruce Springsteen
3. *Reckoning*, R.E.M.
4. *Welcome to the Pleasure Dome*, FGTH
5. *Rebel Yell*, Billy Idol
6. *Ocean Rain*, Echo & the Bunnymen
7. *Prayers Be Answered*, Dance Exponents

Single

1. 'PRIDE (IN THE NAME OF LOVE)', U2
2. 'Relax', FGTH
3. 'Forever Tuesday Morning', the Mockers
4. 'Pink Frost', the Chills
5. 'Song to the Siren', This Mortal Coil
6. 'Smalltown Boy', Bronski Beat

Video

1. 'PRIDE (IN THE NAME OF LOVE)', U2
2. 'Wild Boys', Duran Duran
3. *Slugbucket Hairybreathmonster*, Tall Dwarfs
4. 'Pink Frost', the Chills
5. 'Sex & Agriculture', Dance Exponents
6. 'Sensoria', Cabaret Voltaire
7. 'Song to the Siren', This Mortal Coil

Vocalist

1. BONO VOX (U2)
2. Alison Moyet
3. Bruce Springsteen
4. Holly Johnson (FGTH)
5. Billy Idol
6. Jimi Somerville (Bronski Beat)

New Artist

1. ALISON MOYET
2. Frankie Goes To Hollywood
3. Nik Kershaw
4. Cyndi Lauper
5. The Smiths
6. Sade
7. Billy Bragg

NZ Album

1. *PRAYERS BE ANSWERED*, DANCE EXPONENTS

2. *The Optimist*, DD Smash
3. *Swear It's True*, the Mockers
4. *Send You*, Sneaky Feelings
5. *No Accident*, Car Crash Set
6. *Caught in the Act*, the Mockers
7. *Great Divide*, the Narcs
8. *Split Seconds*, Bill Dieren
9. *Long Ago*, Herbs
10. *Some Bloodstained Morning*, Flesh D-Vice

NZ Single

1. 'PINK FROST', THE CHILLS
2. 'Sex & Agriculture', Dance Exponents
3. 'Forever Tuesday Morning', the Mockers
4. *Double B-Side*, the Doublehappys
5. 'The Real You', Netherworld Dancing Toys
6. 'Chapter One', National Anthem
7. 'I Walk Away', Split Enz
8. 'Heart and Soul', the Narcs

Concert

1. U2
2. Split Enz ('Enz With A Bang')
3. The Mockers
4. Dance Exponents
5. The Cure
6. 'Thank God It's Over' (Aotea Sq)

NZ Group

1. THE CHILLS
2. Split Enz
3. The Mockers
4. Dance Exponents
5. Verlaines
6. DD Smash
7. Sneaky Feelings

NZ Vocalist

1. ANDREW FAGAN (Mockers)
2. Jordan Luck (Dance Exponents)
3. Dave Dobbyn (DD Smash)
4. Tim Finn (Split Enz)
5. Martin Phillipps (Chills)
6. Chris Knox (Tall Dwarfs)
7. The Topp Twins

New NZ Artist

1. KATANGO
2. Chills
3. Circus Block 4
4. IQU
5. Car Crash Set
6. National Anthem
7. Marginal Era

NZ Bassist

1. DAVID GENT (Dance Exponents)
2. Geoff Hayden (Mockers)
3. Terry Moore (Chills)

4. Nigel Griggs (Split Enz)
5. Jane Dodd (Verlaines)
6. Paul Kean (Bats)

NZ Drummer

1. STEVE THORPE (Mockers)
2. Peter Warren (DD Smash)
3. Mike Harrilambi (Dance Exponents)
4. Steve Clarkson (Narcs)
5. Stuart Page (Builders, Axemen)
6. Lesley Paris (Look Blue Go Purple)
7. Fred Faleauto (Herbs)

NZ Guitarist

1. CHRIS SHEEHAN (Dance Exponents)
2. Graeme Downes (Verlaines)
3. Neil Finn (Split Enz)
4. Brett Adams (Mockers)
5. Brian Jones (Dance Exponents)
6. Dave Dobbyn
7. Andy Dickson (Narcs)

NZ Keyboards

1. TIM WEDDE (Mockers)
2. Eddie Rayner (Split Enz)
3. Peter Allison (Chills)
4. Nigel Russell (Car Crash Set)
5. Paul Hewson (Dragon)
6. Liam Ryan (Narcs)

Twit Of The Year!

1. ANDREW FAGAN
2. Phillip Schofield
3. Simon Le Bon
4. Ronald Reagan
5. Boy George
6. 'Arry
7. Dave Dobbyn
8. George Michael

Zine Scene

You may have seen the first issue of new Dunedin 'zine *Garage* lying around on the counter of your local record shop over the past few months — but then again you may not. Well the second issue is just out and features (along with such technical quantum leaps as the introduction of Letraset) stuff on the Orange, the Puddle, Sneaky Feelings, the Rip, Radio One, other fanzines and a welter of news and reviews.

Garage is the baby of repatriated Dunedinite Richard Langston, who returned from

Hello (Again)!

There are those who would say it had to happen ... Hello Sailor have gotten back together.

The reformation stems from what was to be a one-off get-together to farewell the old Gluepot in February. The gig proved so enjoyable that, according to guitarist Harry Lyon, doing it again was virtually inevitable.

"Nobody needed persuading — it was like telepathy," he says. So the final Hello Sailor lineup — Lyon, Graeme Brazier, Dave

A Repeat Prescription

Remember hiding behind the couch and peeking at the telly? Remember the Web of Fear? The Cybermen? The Daleks? It's coming back — TVNZ is bringing some classic old *Dr Who* episodes forward in time from the 1960s to Fridays at 6.30pm on Two.

The repeats pick up in 1968 with the second Doctor, Patrick Troughton. Troughton took over the role in 1966 from William Hartnell, who misses out on the repeat treatment (presumably because his Doctor wasn't always a nice guy). Troughton was succeeded in 1969 by John Pertwee, who saw the series mature and establish itself. But it was Tom Baker, who became the Doctor in 1974, who attracted the most viewers. When Baker left seven years later, Peter Davidson went from practising as a vet (in *All Creatures Great and Small*) to be

McArtney, Lisle Kinney and Ricky Ball — is back together for a two week tour of the North Island, kicking off at Auckland's Windsor Park on April 29 (see Coruba Calendar for further dates).

The five have achieved something like a reformation at various times in the five years since Sailor dissolved, most notably with one Legionnaires lineup, and Lyon agrees there's a special chemistry between the members: "Like five fingers on a fist."

It's appropriate that Sailor are doing a pub tour, seeing as they

virtually invented the local pub circuit with the Rum and Coke tour in 1977.

"But this band is not getting back together to play the pub circuit," Lyon emphasises. "We'll see what happens after this tour. We're not doing it for financial reasons — when we play it'll be because we want to, not because we need the money."

They're hoping to have as many as half a dozen new songs together for the tour and will probably record a single afterwards (at Harlequin, natch, seeing as Lyon's the studio manager) and, if that goes well, possibly an album.

But that's all speculation at the moment. The thing that the guitarist really wants to emphasise is this: "We're doing a lot of practising for this. We're making an effort to make it really good."

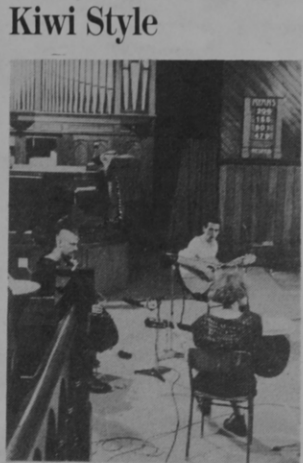
Music Videos

A bonanza of music video hits this month, courtesy of CEL Video.

CEL have 13 releases this month and intend to release six music videos every month from now on. This month's package is as follows: live tapes from the Jam, Big Country, Roxy Music (*The High Road*), Tina Turner, Dire Straits, Black Sabbath and Rainbow; *Dragon The Video Singles*, ABC *Man Trap*, Elton John *The Video Singles*; and *Best Of the Party Tapes Vols 1 & 2* (each containing 23 assorted videos).

In the movie line, Palace Video offers Robert Altman's *Streamers*, Charles Chaplin's *Limelight* (made in 1952, this film had to be withdrawn as Chaplin copped the brunt of the anti-commie paranoia of the time), the charming sci-fi pic *Android* (starring Klaus Kinski), a couple of gentle comedies in *Once In Paris* (with Wayne Rogers) and *Misunderstood* (with Gene Hackman getting all domestic), as well as *Splatter University* (which pretty much explains itself).

CBS/Fox have Robert Redford in *The Natural*, Richard Chamberlain and Rod Steiger as Cook and Peary in the story of the race for the North Pole and *Windwalker*, the story of an old Cheyenne chief (played by Trevor Howard) looking back on his life.



The Kiwi Animal have recorded their new album, *Mercy*, in an Auckland church. As well as instruments, it bears an electronic track which make use of computer-devised word permutations and also musical backing for a William Burroughs monologue (which Burroughs gave them permission to use). It will be released at the end of April on their own Massage label and contains 10 tracks. Pictured here recording are (L-R) Patrick Waller, Brent Hayward and Julia Cooper.

B&W brings you reality

Meeting the challenge of the digital age with the new DM110 and DM220 Digital Monitors. Speakers for music lovers, from Mahler to Morrissey.

DM110 • 15 watts RMS • 90 db SPL efficiency
• 70hz - 20khz FR • \$699 per pair

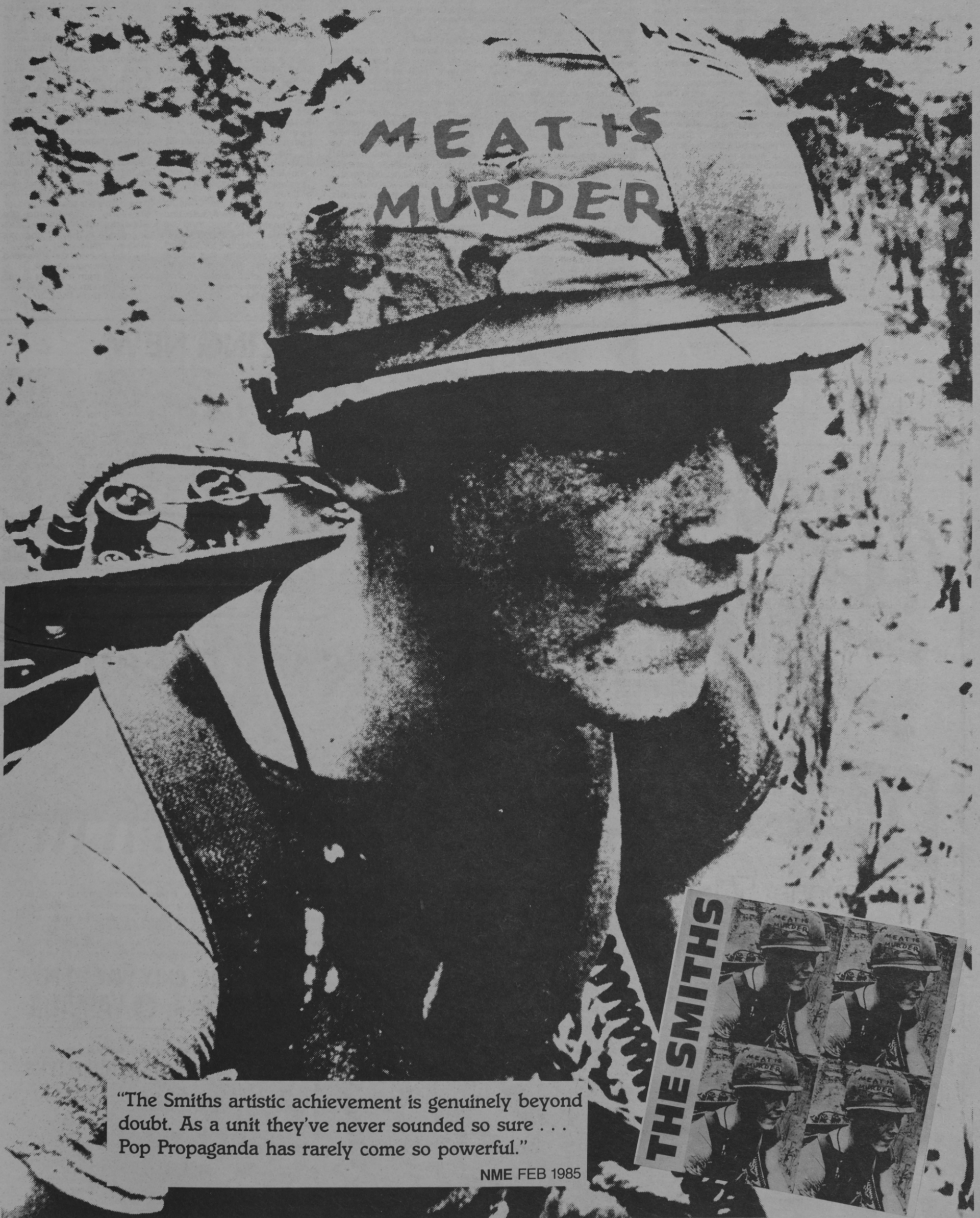
DM220 • 100 watts RMS • 90 db SPL efficiency
• 53hz - 20khz FR • \$899 per pair

ACOUSTIX

BECAUSE PEOPLE LIKE MUSIC

255 PONSONBY RD. PH 788-120. AUCKLAND
6 GEORGE ST. PH 777-071. DUNEDIN

THE SMITHS



"The Smiths artistic achievement is genuinely beyond doubt. As a unit they've never sounded so sure . . . Pop Propaganda has rarely come so powerful."

NME FEB 1985



NEW ALBUM MEAT IS MURDER
ALSO AVAILABLE ON ALBUM AND TAPE HATFUL OF HOLLOW

Rumours

UK & USA

All **Stevie Wonder** records have been banned on government TV and radio by the South African Broadcasting Corporation following Wonder's dedication of his recently-won Oscar to **Nelson Mandela**. The dedication came on the heels of Wonder's arrest at anti-apartheid demonstrations in New York ... the **ZTT** book about **Frankie**, *And Then There Came A Bang* has, rather predictably, been banned by its distributors, because of what they considered indecent content. Next book planned is the **Art Of Noise** tome, *Daft As A ...*. Latest ZTT artist is torch singer **Anne Pigalle**, with single 'He Stranger' ... latest **Bowie** film role is a cameo as a hired killer in new **John Landis** film *Into the Night*. His role features a knife fight with yer actual **Carl Perkins**. Meanwhile, the Actor is threatening another world tour in 1986 ... the **Rolling Stones** plan to begin another tour

later this year, after the release of their new LP, currently being recorded in Paris, in August ... footage of the **Velvet Underground** has been conveniently unearthed in New York to go with the likewise unearthed lost Velvets tapes which make up the new **V.U.** LP. The film is to be shown on Brit. TV ... the new lineup for Nick Kent's **Subterraneans**, which includes our own former **Miltowns**, **Kelly** and **Syd** recently supported the Smiths at the Hammersmith Odeon ... and just who is this **Bryn** in the new **Damned** lineup? The Captainless **Damned** have a new single, 'Grimly Fiendish' ... dub crazy **Lee Perry** has again (with his new single 'Judgement In A Babylon') accused Island Records boss **Chris Blackwell** of witchcraft and of causing the death of **Bob Marley** through evil practises. Blackwell's not saying anything ... **Squeeze** have reformed with their original lineup, apart from new bassist Keith Wilkinson. First single is 'The Last Time Forever' ... **Black Uhuru** will carry on despite the loss of frontman **Michael Rose** to a solo career. His replacement will be **Junior Reid** ... **BRAFA** (British Reggae Artists Famine Appeal) is the latest musical endeavour in aid of Ethiopia. More than 200 musicians and singers, including Mikey Dread, Dennis Brown, Aswad, etc, got together one day in February to record 'Let's Make Africa Green Again' ... the new

Graham Parker band is the **Shot** and it includes the venerable **Brinsley Schwartz** on lead guitar ... **Brix Smith**, wife of fun-loving **Mark E** has recorded her first solo single. It's a version of an old **Strawberry Alarm Clock** number, 'Incense and Peppermints' ... will the **New York Dolls** reform for a few gigs? ... **Stewart Copeland** continues to strenuously deny reports that the **Police** have split for good. Meanwhile, he's completed his own film, *The Rhythmist* and the first single is 'Koteja', a reworking of an old Zaire folk song ... **Pete Best**, the man who was nearly a Beatle, at last tells his own story in his new book, *Beatle! The Pete Best Story* ... so-called "writer" Tony Parsons has landed a deal for several books with Virgin Books ... **Bob Geldof** has his second film role (his first was as Pink in *The Wall*) in *The Hustler*, the tale of a snooker hustler ... **Robert 'Bumps' Blackwell**, who got Little Richard's hit career off the ground as a producer and later worked with such as Sam Cooke and Quincy Jones at seminal stages of their careers, died recently ... and, after 16 years, **Dr Hook** are planning to split.

Albums: Dire Straits *Brother In Arms*, Luther Vandross *The Night I Fell In Love*, Chaz Jankel *Looking At You*, Yello *Stella*, Gary Numan *White Noise*, Frank Zappa *Thing-Fish*, Gary Glitter *Boys Will Be Boys*, Jonzun Crew *Down To*

Earth, Marc Riley and the Creepers *Fancy Meeting God*. New Style Council LP due in June.

Singles: Simple Minds 'Don't You (Forget About Me)' (from *Breakfast Club* film soundtrack), Bronski Beat and Marc Almond 'I Feel Love' (completely new version), ABC 'Be Near Me', Jesus and Mary Chain 'Never Understand' (now on Blanco Y Negro label), JoBoxers 'Is This Really The First Time', Cocteau Twins 'Aikea-Guinea' (EP), Billy Bragg 'Between the Wars' (EP).

Christchurch

In a sharp turn around of events, drummer **Stevie Birss** has left the **Dance Exponents** after only two live appearances. The Exponents currently plan to use session drummers for touring and recording, rather than adding another member ... meanwhile, Birss has wasted no time in forming a new band with fellow ex-White Boy Kevin Stokes (guitar) and Wee Rob Failsafe (bass and guitar). They will debut soon ... and long time stalwart of the local music scene, **Mark Brooks**, (Vauxhalls, Newtones and latterly the White Boys) has also put together a new project which is apparently "heavier than the White Boys". Joining Brooks are Brent (from Street of Flowers and the Vibes) on drums and Jamie from the Venetians on guitar.

Members of the **AEB** were over the moon when some 400 peo-

ple turned up to see Horizin and No Idea at a Dole Day Rage at the Gladstone, because of your support they have many more similar gigs planned ... the debut LP from **Southern Front** is on the racks in your favourite rekid shop now! Southern Front recently pulled off a minor coup in having one of the tracks, 'Southern Comfort' chosen as the theme music for *Viewfinder*. LP can be got for a mere \$8.50 from Failsafe, Box 3003 ChCh ... the Flying Nun compilation is now not called *Bison*, but *Tuatara*, which seems to make more sense ... Westport has a new music venue put together by the **Buller Unemployment Collective**. The **Chills** ... and speaking of the land's favourite band, the Chills played to packed houses in ChCh over Easter. But the real surprise came from **Sneaky Feelings** who must now be a force to be reckoned with, both nationally and internationally ... the next Sneakies single will be 'Husband House', which they recorded recently in Auckland. They will tour to promote it in two or three months.

Recent visitors to Dunedin have been **Now We Are Six** and the **Punch**, who supported the **Wastrels**. The Punch have various Exponents tour support slots and plan some gigs at local high schools. Will gangly Geoff Hopkins become a heart-throb? ... former bass and sax player for onetime groovers My Three Sons,

Deb Frame, has joined **Wayward Witches** and they plan a North Island tour ... found recently at Lyttleton's low-key venue the British were promising four-piece **Vague Secrets** ... also appearing there have been new heavy-ish ensemble the **Allies** and the **Skeptics**, who were forced to cancel their Gladstone dates following a petty and meaningless disagreement with the local constabulary over words on one of their posters. Because of this we were forced to miss the future of rock 'n' roll.

Maiden China have been recording at Auckland's Mandrill Studios and have some live work set up ... the *Shazam* concert in the ChCh Town Hall will feature mainly NI bands; **Katango**, **Politicians** and **Grey Parade**, with either the **Chills** or the **Punch** making up the lineup. It's on May 22. A *RWP* concert at the same venue is planned for Sept 11 ... the on-again-off-again career of the **Back Door Blues Band** would appear to be on again, with new members joining original Ted Clarke and Aynsley Day. They have a South Is tour planned for May-June ... **Louie and the Hotsticks**, who have shown a lot of courage in moving from the Marine, have an LP planned, but we hear they need a lot of new material first.

New EP from the **Bats** is due out in a month or so ... also ex-

CONTINUED ON PAGE 28

Musical Sounds

LIMITED

AUCKLAND'S No.1

... for everything Musical
Telephone: 541-426, 501-963

219 Great South Road,
Greenlane

AMAZING NEW

MUSIC COMPUTER



CX5M

The CX5M is a computer. But certainly not an ordinary computer. It has been designed specifically to be used by musicians, composers and arrangers, both amateur and professional, to produce music in ways that were never before possible. The CX5M has a Yamaha digital FM voice generator built-in — the same type of voice generator as our DX series Digital Programmable Algorithm Synthesizers. That means it is capable of producing rich, realistic sounds that are amazingly lifelike. In fact, 46 pre-programmed voices are provided.

NZ Distributors
MUSIC HOUSES OF NZ LTD
PH 640-099 Box 39-029
AUCKLAND

THE ONLY WAY TO PLAY

SINCE 1887 **YAMAHA**

RIP IT UP

COVER POSTERS
\$2 EACH

\$1.50 FOR TWO OR MORE

(INCLUDES TUBE POSTAGE)

FULL COLOUR, 58cms x 43cms
ON GLOSSY POSTER PAPER



RIP IT UP COVER POSTERS

I Enclose (delete if not applicable)

☐ \$2.00 if purchasing only one poster

☐ \$... for ... posters @ \$1.50 each

All the above prices include tube postage. Tick the posters required below:

- | | | |
|---|--|---|
| <input type="checkbox"/> MAY/FUN BOY 3 | <input type="checkbox"/> NOV/DANCE EXPONENTS | <input type="checkbox"/> JULY/PAUL WELLER |
| <input type="checkbox"/> JUNE/FAITHFULL | <input type="checkbox"/> FEB/EURHYTHMICS | <input type="checkbox"/> AUG/MOCKERS |
| <input type="checkbox"/> AUG/WHAM | <input type="checkbox"/> MARCH/STEVIE WONDER | <input type="checkbox"/> SEPT/U2 |
| <input type="checkbox"/> SEPT/McLAREN | <input type="checkbox"/> MAY/BILLY IDOL | <input type="checkbox"/> NOV/HERBS |
| <input type="checkbox"/> OCT/TIM FINN | <input type="checkbox"/> JUNE/ELVIS COSTELLO | <input type="checkbox"/> DEC/FRANKIE |
| | | <input type="checkbox"/> JAN/LOU REED |

NAME

ADDRESS

\$..... enclosed

POST TO 'RIU' POSTERS, PO BOX 5689, AUCKLAND 1.



V2333/TCV2333

THE PALE FOUNTAINS ... From Across The Kitchen Table

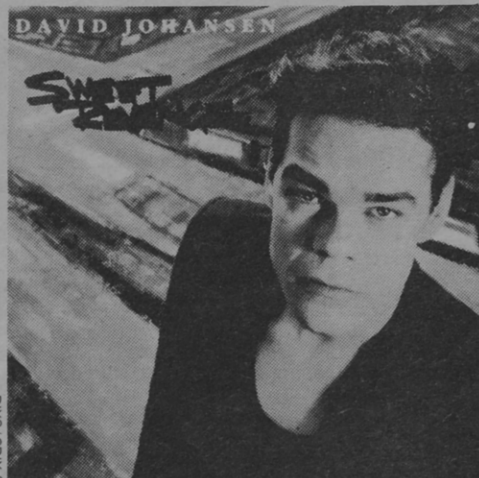
"... the first great album of 1985" Martin Aston - MELODY MAKER



V2319/TCV2319

FLOY JOY Into The Hot

Picked by UK music papers Melody Maker and Music Week plus the prestigious UK Sunday Times as "the one to watch for 1985 success"

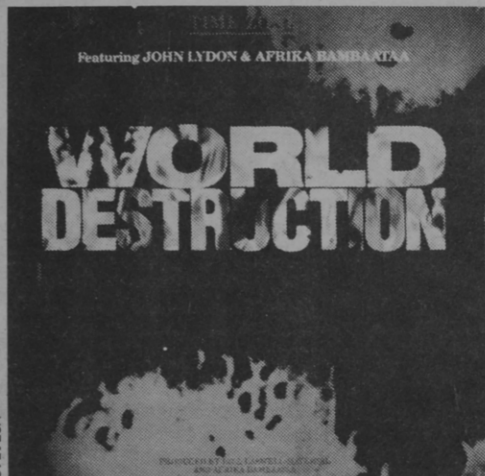


DIX8/CDX 8

DAVID JOHANSEN Sweet Revenge

Former New York Dolls frontman, more recently alter-ego Buster Poindexter ... now as David Johansen ... a stunning collection of new songs.

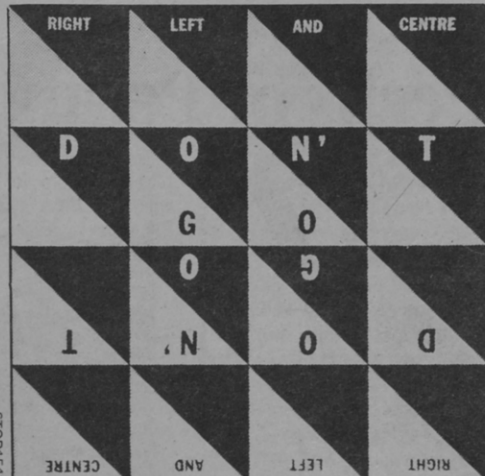
12" Singles



V574312

TIME ZONE World Destruction

featuring John Lydon and Afrika Bambaataa



STOP1512

RIGHT LEFT AND CENTRE Don't Go

featuring the cream of Auckland's musicians.

Coming Soon

CHINA CRISIS Black Man Ray

from the forthcoming album "Flaunt The Imperfection"

Starvation / Tam Tam Pour L'Ethiopie

Artists: UB40, Madness, Pioneers, Specials, General Public, King Sunny Ade plus many many more

SIMPLE MINDS Don't you (forget about me)

from the movie "The Breakfast Club"

MALCOLM MCLAREN / FANS



NEW ALBUM OUT NOW!



Letters

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

All Things Considered ...

Due to *RIU*'s increasing clickyphobia and compulsory drug-induced formula, I've been hesitant in getting my copy of late. So after a three or four month break it was good to see you lads are getting out a bit. After five (or was it six?) days on the road with Hunters and Collectors, I can't think of another writer who could have done a better job of telling the world about it than Russell Brown. Entertaining, active and a pleasure to read. I'm looking forward to April.

Taranaki Sol Gisborne

Concerning the Russell Brown article 'Six Days On the Road' ... perhaps it should have been titled 'Six Days On the Road With Russell Brown' — by Russell Brown. What a load of pretentious bile! I thought I was going to read

about Hunters and Collectors. Instead I got a story (and I use the term loosely) about Russell Brown's voodoo doll, Russell Brown's alcohol problem, Russell Brown's leather jacket and, above all, how Russell Brown felt. I, the "humble reader" don't want to know how sick you were, R Brown, but how good (or bad) that Hunters and Collectors were. Yes, I know "rock writing" is all purely subjective, blah blah, and setting up a mood in an article can be important, but mentioning H&C's in the first column and then not again until the article's fourth column is ridiculous. You're really exceeded your masturbatory musings this time R Brown. When are you going to start doing your job properly again?

Chris Rowe Auckland

It's not often I feel tempted to write to *RIU* with words of praise, but after reading Russell Brown's entertaining account of life on the road with Hunters and Collectors, I was moved to drop you a line. The article had what great rock writing is made of — plenty of wit, vivid imagery and action. Great stuff Russell — but don't get stuck in the vacuum.

Roslyn Grundy Auckland

For Crying Out Loud!

In response to Clifton Fuller's review of three Wellington bands at the Pulse bar in the Feb *RIU*, our name is For Crying Out Loud and we use a clarinet, not an oboe.

Jeff Paris (F.C.O.L.) Wellington



Peking Man: (L-R) Neville Hall, Margaret Ulrich, J.F. Bala, John Fearon, Perry Marshall, Pat Ulrich.

Perils of Peking

Peking Man began playing live in 1983 and have continued to do so ever since. The *NME/Smash Hits* concept of predestination will argue against the possibility that doing so could conceivably lead to improvement, that a band could possibly work in its weaknesses and emerge better songwriters and performers. Oddly, Peking Man have, and live performance has grafted wings onto an ugly duckling.

"We were a bit lazy before ..." begins Tim, the bassist, and his line of thought is picked up by another member. "I think we used to play too much on stage like we were in the studio, we were too careful musically."

Tim smiles: "We know where to play and where *not* to play." I ask where and there is a dry murmur in the room.

"Well ... Pukekohe's a good one to avoid ..."

What are you doing in a band? Why do you play live?

"The only thing we've really aimed at is communication, I suppose, or accessibility, between the band and the audience."

Neil, the saxophonist, continues: "By playing live we've picked out the best of the best."

And what keeps you going for two years? Everyone replies in unison "the music!" and Neville laughs, adding "We have a really good time on stage — we wouldn't put up with all this shit if we didn't!"

Two years is a long time, but I'm

talking to six or seven people and that's a lot of musicians to get to know each other and work within the same musical vehicle. Change is inevitable with so many people involved; I begin to prod at the pitfalls of numbers.

Neville: "Once a song is written, in the early stages it's a matter of subtraction from then on so that it becomes something that a mass of people can relate to."

And what happens in the studio? "We have to take even more out." Too much?

Tim: "No (general murmurs of agreement). You can't ever really take too much out. We've found the limitations of 24-track — we've found we need even more space. Tracks are like money; no matter how many you've got you'll always spend your weekly income."

Is there a problem with too many people and too many tracks and a lot of subsequent "company decisions"?

John (drums): "In the end it has to come down to one person making a strong decision ..." Pat interrupts.

"But it's not always the same person ..."

So Peking Man work as a band on stage, all the talk results in a band that flows continuously and energetically. Do they play the same way in a studio? Pat begins with "That's what we're trying to capture ..." and there is a rush of conversation.

Tim complains that it is the mechanics of that move that are the hardest. Perry, the guitarist, notes that it needs someone who really knows what they're doing "to get from one medium to another. They eagerly cite Lillywhite ("You go in there and play live and I'll make you sound just like that.") and we discuss the problems of accurate reproduction, of having to play twice as hard to sound half as good and the growth of a luddite streak within the band, born not so much of what technology can't do, but what people can't do with technology. Tim asks me a question:

"What do you think?"

I think you're better live.

"Yeah ..." He looks resigned.

There are other obstacles, the obstacles that block native bands again and again. The fact that record companies are distribution points for a finished product, *not* a foster home for talent with the capacity to nurture and encourage a young band. John remains philosophical: "All that we can do is concentrate on doing *our* job really well, writing better music. But whether they get behind us as a result of that ..."

Population drawbacks encourage the band to look overseas and that observation leads to more practical aims, such as an interest in aiming at the audience that is at present occupying nightclubs, the foreign niche of bands that can compete with a turntable for up-tempo attention. I point out that a lot of people who started nightclubbing very early on are now sick of it and are going to pubs or live bands or anywhere they can find that's different.

"Nightclubs don't have live bands generally because they're just not hot enough," Pat continues, noting that in a pub situation, the quirkier the band the better it goes down, "... so you get cover bands which people somehow relate to. How, I don't know."

I muse as to how a cover band can stand it. Jay grins: "Five hundred bucks a weekend."

What about the future?

"We thought you'd never ask!" smiles Margaret, speaking for the first time in an hour. Already, they contemplate dropping the strong style that has developed.

"We're known as a funk band," explains Pat. "And the first album (which they hope to record soon, against all odds) will be primarily funk. I think essentially Peking Man is a soul band, but whether that comes out as funk or rock ..."

Tim outlines a change, to what he "wouldn't call rock music but something that does rock, something with a bit of a kick."

Less quirky?

John: "The New Zealand audiences are into the quirky stuff, rather than if you sound like a ..."

A real band.

"Yeah ..."

Chad Taylor

BRUCE SPRINGSTEEN



NEW BOOK

Back In the USA

68 pages of photos (nearly all colour) & info, large format (31 x 22.5cms) with discography and key career dates. With BONUS POSTER. \$16.75 post free. Post your order to BOOKS BY MAIL, PO Box 5689, Auckland 1.

Name

Address

enclosed \$

DEAD OR ALIVE

YOU SPIN ME ROUND (LIKE A RECORD)

(MURDER MIX)

GET THE 12" MIX!

Hey! Read this

FRONTIER

RECORDING STUDIO

68 GHUZNEE ST. WELLINGTON

TELEPHONE (04) 325 975

**ANNOUNCE SPECIAL OPENING DEAL OF
10 HOURS' 8-TRACK RECORDING
FOR \$200 (PLUS TAPE COST)**

OPENING — MAY

EQUIPMENT INCLUDES: TASCAM, DBX, JBL,
YAMAHA, KEPEX, NEUMAN, BIAMP, DELTA-LAB,
AKG, SENNHEISER, OBERHEIM ...
AND MUCH MORE ...

BEST VALUE RECORDING IN WELLINGTON!

CALL US NOW OR DROP IN TO DISCUSS YOUR
RECORDING REQUIREMENTS. FROM A SINGLE
DEMO TO A COMPLETE ALBUM/VIDEO PROJECT, WE
CAN ARRANGE A PACKAGE TO SUIT YOUR BUDGET.

Buy Direct and Save up to 50%

on all Musical and Pro-Audio Equipment

We have the best brands available, and by cutting out the middle man, we can pass the huge savings on to you.

We know the sort of prices you are forced to pay through the stores for quality equipment. **THAT PRICE IS JUST TOO MUCH.**

What can we do for you?

We have direct access to the source of most of the best brands on the market. Save around 40-50% on your everyday musical needs. Check out these examples.

DEAN MARKLEY

STRINGS:- Why pay up to \$13.00 for guitar strings. We offer the best name strings there are - DEAN MARKLEY - at a price that cannot be beaten.

Electric Guitar Strings..... from **\$7.95**

Acoustic Guitar Strings... from **\$10.95**

Bass Guitar Strings..... from **\$29.95**

MESA BOOGIE AMP TUBES AND LOUDSPEAKERS:-

Amp Tubes:- 6L6GC, EL34, 6550, 12a x 7 - all the great tubes at a standards matching that others just cannot achieve. THE PRICE?? From around **\$10.00** upwards. AMAZING.

Mesa Boogie Loudspeakers:-

Mesa Black Shadow EVM12L **\$475.00**

Mesa Black Shadow EVM15L

200 watt..... **\$499.00**

Mesa Black Shadow EVM15L

400 watt..... **\$699.00**

Mesa Black Shadow 12"

150 watt..... **\$298.00**

UN-BEATABLE PRICES



DIRECT MUSICAL MERCHANDISE

Freepost number 465

P.O. Box 22053 High Street CHRISTCHURCH

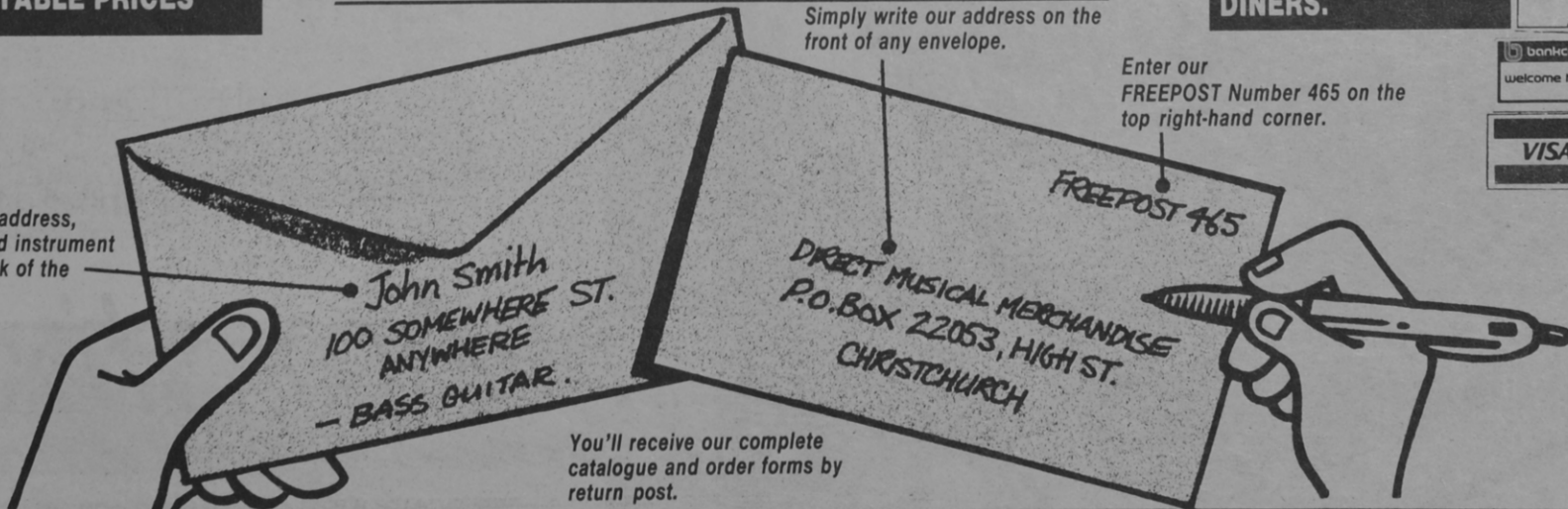
Telephone 810-297

SEND FOR FREE CATALOGUE NOW AND SAVE UP TO 50%

Simply write our address on the front of any envelope.

Enter our
FREEPOST Number 465 on the
top right-hand corner.

Write your name, address,
phone number and instrument
played on the back of the
envelope.



You'll receive our complete
catalogue and order forms by
return post.

OVATION ACOUSTIC GUITARS FROM \$995.00

"Our Brand" guitar leads. Straight or
Curly, all colours from only..... **\$3.95**

Microphone Stands:- German K and M
Stands, the very best money can buy.
NOT \$100.00 either. Our price **\$69.00**

GUITAR STANDS:- German
lite-weight. SPECIAL DEAL **\$35.00**
(You'll pay that for Taiwanese jobs in the
stores.)

"CANNON" brand connectors. Cord
and Chassis Mount. Ever tried to buy
these at your local store? From **\$3.50**

AFTER-SALES SERVICE WITHOUT ANY HASSLE.

How about names like Fender, Gibson,
Marshall, Selmer, Yamaha, La Bella,
Boosey and Hawkes, Oberheim,
Electrovoice, Rhodes.

How about: Strings, Drum Stix, Mic
Stands, Brass and Woodwind, Amplifiers,
Guitars, Keyboards.

**We may not have everything
you need but at least let us
quote before you consider
buying elsewhere. Don't
throw away those hard-
earned dollars, talk to us
first.**

**CASH, CHEQUE,
BANKCARD, VISA,
AMERICAN EXPRESS,
DINERS.**



MONEY-BACK GUARANTEE OF SATISFACTION FREE DELIVERY ANYWHERE IN NEW ZEALAND.

Riddum Circus

In a Cuba Street loft, sunlight shafting through cigarette smokes, I sit discussing music with three of the Circus Block 4 collective. The immediate impression is one of contrast. Jeff Thorp (bass) is articulate, intelligent and wears a colourful jersey. Dean Hutton (percussion) is quiet, possessed of a dry wit and clothed in low-key fashion. Darryl Rothery (manager) sports a hand-crafted leather jerkin, moustache and goatee, and sprinkles hip-isms in conversation. The differences are important; they're reflected in the melee of sound that is Circus Block 4's music.

Painstakingly crafted, the recorded songs exhibit the individual talents of the band. Though covering a variety of moods, the key elements are a punchy rhythm, innovative percussion and washes of harsh guitar. Melody takes a back seat and the lyrics have limited meaning.

As Jeff explains, the band "shy away from lyrics. We're more interested in making music and are afraid of the concept of a frontman — someone *plus* Circus Block 4. We probably need another guitarist so we could put more effort into singing. Now we just concentrate on the music."

The band is young. It was formed in September 1983 as a five-piece. The present team has been together since drummer Caroline Easter joined last November. Gavin McLean on guitar and soundman Mark Ingram complete the Circus Block 4 family.

Jeff sees Circus Block 4 as "a long-term band. We're not going to make a hit. We're not writing pop songs or raunchy stuff. We're going to have to build ourselves."

Darryl believes "we've resigned ourselves to creating a sound rather



Circus Block 4

than mimicking one ... We're probably making it a bit harder for ourselves because we're not applying ourselves to the pub circuit or the *Ready To Roll* Top 10 little girl syndrome either. We're not trying for those markets and therefore it's a lot harder to survive."

The two records released to date, 'In Stone In Steel' and 'Take Another Look' were recorded on 24 tracks using sophisticated technology. Both records are currently being considered for UK release by two independent labels there. According to Jeff, the next release will see the band use less equipment in an effort to realise songs as the band envisages them rather than re-writing ideas in the studio.

The next goals? "We've got to relax and enjoy the music," says Jeff. Darryl agrees:

"Yeah! We're never gonna have to do that first record again. It's our head space. Now we're going to go out and trash the road."

Jeff continues: "Our sole touring experience is 10 days in Auckland. At our own gigs we had good audiences. We also supported Coconut Rough at the Gluepot. Not a lot of people came to see Coconut Rough, but it just didn't work. We spent a lot of time fretting if people didn't want to dance. Now we're more used to the idea — and I prefer it — of people coming to listen because we've spent so many hours structuring things you've got to listen quite carefully to appreciate them."

Take a(nother) look at Circus Block 4. Theirs is a sophisticated music presented on its own terms for dancing or listening. And in case you're wondering, the band's name was adopted from a painting by a Wellington artist.

David Taylor

Into the Music

Most of us periodically reach the point where it's time for a change — some more than others. Some people might feel frustrated with Peter and Graeme Jefferies for packing up *This Kind Of Punishment* and taking it back home to Stratford, Taranaki, but they have their reasons.

Since the two brothers moved back up to Auckland last year, *This Kind Of Punishment* has become a band. The name, taken from a line in a song from the first album, originally referred to the recording pair (assisted here and there by Chris Matthews, who was in Children's Hour at the time) did after Nocturnal Projections broke up. The recording was done at home in Stratford, with the most basic technology. It was begun more as a series of experiments in songwriting than an album.

It was also a reaction against having been in a rock band for more than two years. As Peter explains: "The Nocturnals had written so many songs in that one vein that we just didn't want to have any more to do with it. It was just saturation, saturation of that one medium."

The result was the first, self-titled, record. It's an unusual record, with a slight air of self-consciousness that reflects the Jefferies' very definite desire to try and make a different music. It's mainly quiet, marked out by a lot of space within the songs, non-rock timings, the use of instruments like piano. The technical crudity (no mixer) meant that about the only change to what was on tape was some wide, extreme stereo panning — that also made it sound different to the usual equable stereo records. The mood is unquestionably introspective and dark. 'Ahead Of Their Time', with its "Here are 'the boys', wasting away / So different ..." finished the record and was the culmination of the factors that led to the brothers'

previous flight from Auckland. The boys had a few problems ...

Whereas, as Peter says, the new album, *A Beard Of Bees*, "was more trying to accept and deal with problems than just moaning about them. All the songs are, even Chris's. 'The Horrible Tango' deals with the same kind of problem as 'Washed Away' did when he was in Children's Hour, but the attitude was different, more knowing. He wasn't wallowing in despair as much."

A Beard Of Bees was recorded mostly in Stratford, but partly in Auckland, last year. Chris had become more a part of the process and, although his songwriting approach is quite clearly different



This Kind Of Punishment

from the Jefferies', the album sounds like a fulfillment of what was reached at on the first record. Songs are precise pieces of music that run through their course, from beginning to end, without being verse-chorus workouts. The recording quality is far better, the range of moods is wider and the repertoire of instruments has expanded to violin, mandolin and other stringed instruments, as well as beer crates. It's obviously a record that demands *listening* to be appreciated ...

Peter: "I agree that you have to actually listen to it and pay attention — which can sometimes be a problem, because I know that's what the music needs to be appreciated, but I don't exactly blame people if they haven't got the time or energy to really try and understand what *This Kind Of Punishment* is trying to do. Because I don't always give other people that sort of benefit of the doubt. Quite often I listen to

something once or twice and if it doesn't appeal to me ...

"So on the second album we've tried to keep each piece quite simple in itself — but our heads have been pushed to the limit with some of it. Some of the structuring is about as technical as we can get, or want to get. I want to make music that will last a long time, but it's also quite nice for people to be able to listen to it once or twice and get something out of it too and I can't see the point of going any further down the complicated structuring things at the moment. Because we're kind of at our limits now, with the second album. There's not enough to be gained out of trying to extend that any further."

"It's also really good to change," adds Graeme. "In a way we've done that already; live we're more simple than we are on record."

The original plan had actually been not to play live, but after the shift to Auckland, bedroom bass player Michael Harrison was recruited and TKP were four. Although he didn't play on all the songs, Michael's enthusiasm for playing live for the first time was a factor in encouraging the "old hands" to take the stage.

Michael has since been replaced by former Children's Hour bassist Johnny Pierce, who plays various other instruments on stage. Johnny's arrival accentuated the changes playing live has been making to the music, both in the re-arrangement required (you can't lug a piano on stage) and in the moistening up of the dryness that was the sometime result of the Jefferies' meticulous approach to

recording. Chris, of course, is in his element on stage. It's interesting, however, that while TKP may have become a "band", the performances are less of gigs than recitals. The barrier between musicians and audience is broken down with a conversational approach to between-song patter — the effect was even the same before the 1000-plus people who saw them support Hunters and Collectors. They've probably surprised themselves with how good a live group they are.

I don't think they ever thought they'd find themselves touring, either, but they head south this month with the Expendables. But what will be possibly the last performances of the current form of TKP will be at Auckland's Maidment Theatre on July 23 and 24. With theatre, film and music it should be something to look forward to. To be organised by Johnny and Chris it will inevitably emphasise their side of things — as does the new EP. Written and recorded during Johnny's first week with the band, it's a lot noisier, less ordered — "a lot more urban", as Peter (who used the phrase "I'm just a country boy" a couple of times during the hour-long interview) says.

The above is really only a small part of the talk that went on both when the tape recorder was running and before and after. The two brothers would periodically go into minute detail about a particular song, or even part of a song — the impression was one of a corridor of doors, each with the name of a song on it. Open one and behind it lies a wealth of comment and explanation — the Jefferies think about what they're doing, a lot. They thought about the decision to go back home, agreed. No doubt they'll continue to make decisions in terms of what they see as the best interests of their music, often at the expense of other things — or even other people. They'll continue to piss people off sometimes, be hard to reach sometimes. But they'll continue to make music the way they want to. They're into the music.

Russell Brown



Dual CS-505-2. The first first-class turntable at an affordable price.

- TWO SPEED, BELT DRIVE
- SEMI AUTOMATIC
- 4 POINT FLOATING SUSPENSION
- "THE DUAL HAS BEEN A MARKET LEADER FOR MANY YEARS, AND WITH THE UPDATED 505-2 THEY LOOK TO CONTINUE THAT SUCCESS. AT IT'S PRICE, IT TAKES A LOT OF BEATING!"

— WHAT HIFI, NOVEMBER 1984

GERMAN PERFECTION STARTS AT \$599 (INCLUDING CARTRIDGE) AND WILL BE AVAILABLE FROM APRIL 4TH.

Acoustix

BECAUSE PEOPLE LIKE MUSIC

255 PONSONBY RD. PH 788-120. AUCKLAND
6 GEORGE ST. PH 777-071. DUNEDIN

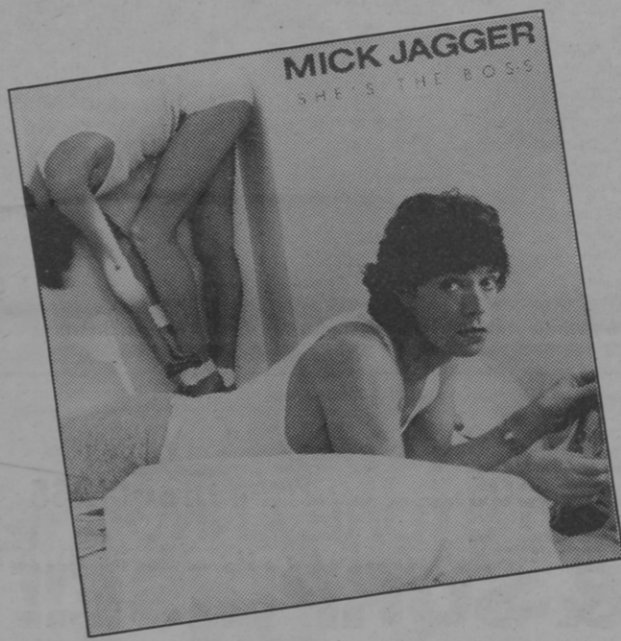
THE SOUNDHOUSE

HAS MOVED!
FROM 134 PONSONBY ROAD TO ...

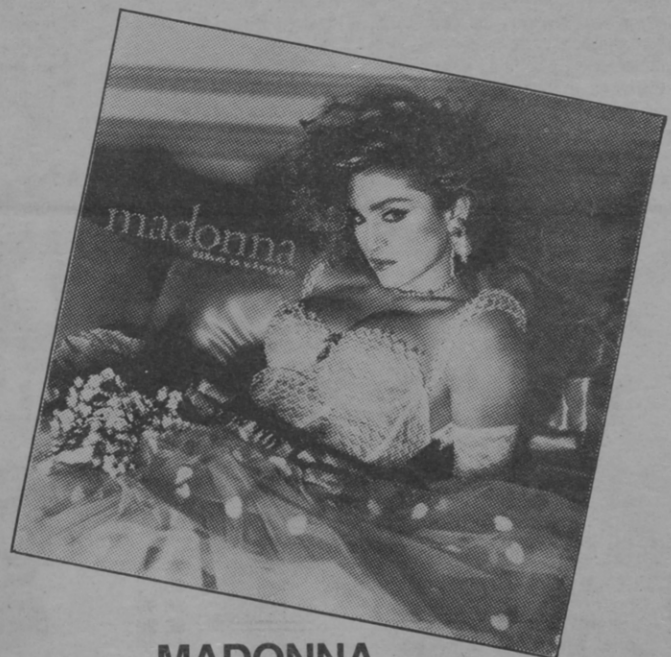
3 LAMPS PLAZA
PONSONBY SHOPPING CENTRE



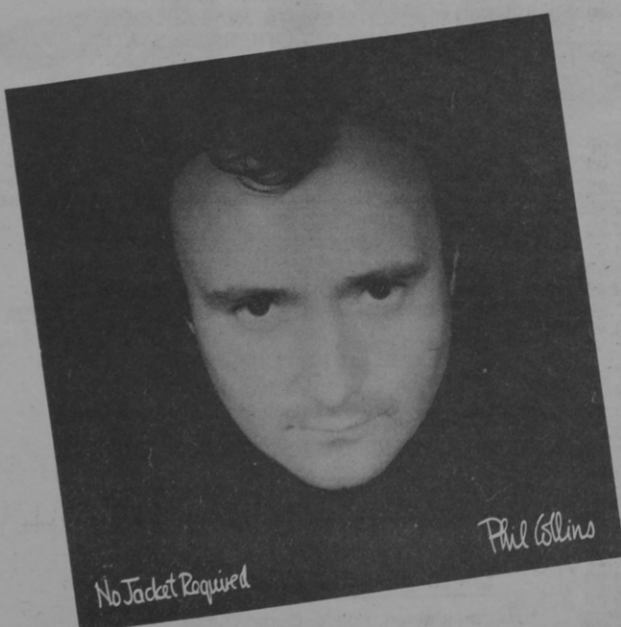
APRIL SPECIALS



MICK JAGGER
SHE'S THE BOSS
ONLY
\$8.99



MADONNA
LIKE A VIRGIN
ONLY
\$8.99



PHIL COLLINS
NO JACKET REQUIRED
ONLY
\$8.99

THE SOUNDHOUSE
3 LAMPS PLAZA
PONSONBY SHOPPING CENTRE
PH: 762-492

\$1

\$1 DISCOUNT VOUCHER

This voucher entitles the bearer to a **\$1** discount on any LP or cassette purchased from

THE SOUNDHOUSE
3 LAMPS PLAZA

Valid until 30th April
(OFFER NOT APPLICABLE TO APRIL SPECIALS)

\$1

Some guys have all the luck indeed. It is difficult to imagine anyone in the music business with a more enviable position than Robert Palmer. A smooth English soul singer with matinee idol looks, his long career has been successful enough to allow him to live in comfort in the Bahamas for the past decade and yet has never never soared to a stage where he is subjected to the worst elements of fame. Respected by his peers, praised by the critics, he's a fortunate man.

A glare of publicity as bright as the Caribbean sun is now being directed at the affable Yorkshireman — and the end result could well be elevation to higher rungs of the pop ladder.

The reason for the media blitz is the Power Station, a project that links Palmer with two current pop superstars, Andy and John Taylor of Duran Duran, and so stands to bring him to the attention of a whole new audience of wide-eyed teenyboppers.

We tracked down Robert in New York on the eve of the Power Station's TV debut, an appearance on *Saturday Night Live*. He gently laughs at the suggestion of butterflies.

"Hey, I've been singing since I was 16 (20 years ago). Live TV would be nerve-racking if you didn't have your act together, but I'm doing the show with the people I made the record with and everyone is working together so well. The whole thing has been incredibly enjoyable."

"I'd known John Taylor for some time (Palmer has opened shows for Duran Duran) and we'd talked about working together. The next I heard was when he and Andy phoned me at home and said "we've got a few tracks down, come and help." So they sent me a cassette of songs they wanted me to work on and I wrote the lyrics on the plane to the studio in New York."

That studio was the Power Station, now the Big Apple's most prestigious recording room, and its

Robert Palmer

Interview

The Power & the Story



The Power Station: (L-R) Robert Palmer, Andy Taylor, John Taylor, Tony Thompson.

name was borrowed for the venture. Rounding out the lineup of Andy Taylor (lead guitar), John Taylor (bass) and Palmer (vocals) was drummer Tony Thompson, who thumped the skins for Chic and the Bowie *Serious Moonlight* tour. Producing the proceedings was Bernard Edwards, here taking a break from his partner in Chic, Nile Rodgers. The Rodgers/Edwards team produced all the Chic albums (an acknowledged influence on Duran Duran), Debbie Harry and Sister Sledge, so Edwards clearly has a way with a knob.

Robert Palmer is quietly ecstatic about the Power Station: "The chemistry was right from the word go and the whole thing soon escalated."

The sessions led to a self-titled album that sees the two Durannites mining a musical seam with a far higher R&B content than that found in the Duran motherlode. It's certainly difficult to visualise Simon Le

Bon singing covers of the Isleys' classic 'Harvest For the World' or T Rex's 'Get It On', but Palmer's extensive background in Anglo pop and American soul is put to good use.

But before those zealous fans of the Anglo pop princes reach for the razor blades, let's stress that we're not yet witnessing the demise of Duran Duran. For the two Taylors the Power Station was a stimulating hobby akin to the use Chris and Tina of Talking Heads make of the Tom Tom Club. Palmer is also quick to emphasise that "when the record comes out in mid-March, everyone goes their own way and that is the end of it."

"One of the most exciting things about the Power Station was that it was basically a quartet, rather than me fronting my own band. Plus, I've been producing myself over the last five years, so to come in as a singer and be able to return to listen to it a few weeks later was a great feeling!"

An enjoyable diversion it may have been, but the Power Station stands to benefit all its principals considerably — and we're not just talking money here. As mentioned earlier, Palmer exposes himself to a new teen audience, while their part in the project may give the Taylors a credibility still largely denied Duran Duran.

The collaboration has already had Duran-bashing critics squirming:

"Some of the interviews with John and Andy have been extremely awkward for the journalists, as they've always called Duran Duran bad names and I've been something of their darling and here we are sitting together. It's a bit of a giggle," says Palmer.

"Yes, I believe they've been unfairly maligned and overlooked musically, but that's perhaps their own fault. They've certainly had their share of success, but what really impresses me is that they care a lot. They sit down and do these things in a big way. No one thinks these things up for them, they are creative. The music itself is a matter of taste. I mean, I don't care for the Blues Brothers and they even made a movie!"

It is not out of line to suggest that the Taylors, perhaps subconsciously, may have been repaying a debt to Robert Palmer by inviting him to be their singer. The dance-orientated, so-called "blue-eyed soul" of Palmer's work throughout the 70s certainly would have come to the attention of Duran Duran as they lounged around the Rum Runner and Barbarella's discos in Birmingham.

As well, Palmer's rather tongue-in-chic image as the cool Casanova constantly chased around exotic locales by long-legged beauties was in place while the Duran boys were still parading the school playground in shorts. Listen to him in this *Playgirl* interview of 10 years ago ...

"My father was a spy ... I pursue music like I relate to a woman. I feel the rhythm first, then the melody, and finally the lyric."

Suppress any thoughts you have that Robert Palmer is an aging hipster desperately trying to revive

a flagging career. He has always kept up with new trends in pop music in a convincing way, working with such diverse musicians as Little Feat and the Meters on solo albums like *Sneaking Sally Through the Alley* through to Gary Numan on *Clues* and the System and Rupert Hine on *Pride*.

His production credits are similarly varied, ranging from German synth-rockers Peter Dinklage to reggae artist Desmond Dekker and American pop-rockers Moon Martin. But Palmer is no musical bandwagon-jumper.

"I've never been the one to search those people out. It has always been an accident in the same way that the Power Station was an accident. With all those people you mentioned, we just bumped into each other and ended up in the studio. I can't really say why those things happen, I just thank my lucky stars."

Robert chuckles heartily when it is mentioned that he has never been called "a boring old fart" in 20 years in the biz.

"Well, I've still got a long way to go yet, but I know what you mean. It is because I never do the same thing twice, so I don't bore myself or others."

There'll be a new Robert Palmer solo album out very soon and he insists "it will again be very different," without being very specific as to its sound. It won't be trendy white funk because "that is too fashionable now."

Not that he is totally negative about young bands getting hits with the kind of black/white crossover material he was doing 10 years ago:

"Whether or not it is superficial, there is certainly more collaboration between black and white musicians and producers and that has to be good."

His music may have often possessed the fragrant aroma of the Caribbean, but Palmer abruptly dismisses the image of him lying on a Bahamian beach absorbing the local sounds along with the solar rays.

"That is a lot of hokum. Down there it is just bands playing Top 20 covers for tourists. I'm not par-

ticularly fond of Caribbean music, but I'm a collector of rhythms from all over."

He apparently has proxy antennae ferretting out new sounds around the globe: "I have correspondents in cities who'll send me things they've heard, radio tapes, etc. In fact, down there I hear more music in a more open way than when I live in cities."

The Power Station record turned out so well that Palmer enlisted Bernard Edwards to produce his new effort. His last solo LP, *Pride*, "didn't do as well as I'd hoped, because it was extra special to me. When it came out, a lot of people felt it was too avant-garde. I thought they were crazy, but looking back, maybe they were right."

After having had success with the songs of others (from 'Pressure Drop' through to 'You Are In My System'), Robert Palmer is now finding his own songs in vogue. Seems that Tina Turner recorded a version of 'Johnny and Mary' (his best-ever composition in this critic's view) a couple of years back, but she was having contractual problems and it never got released. I have a copy though and it's marvellous! I believe it has to be the singers themselves that pick songs. If it is a guy from the record company, it will sound contrived."

While in constant demand as a songwriter and producer, Palmer intends to concentrate on his singing.

"I'd like to sing more. That may sound silly, for I still sing in the shower, but I'd like to spend more time singing out of the shower. I'm definitely interested in making plenty more records."

One item that is not on Robert Palmer's future agenda is acting. At a time when any Joe Pop Star with a video under his belt thinks he is De Niro or Redford, this debonair Robert shrinks in horror at the prospect.

"Sure. I've had offers, but I'm not tempted. God no, I think the concept of acting is very ugly. It is a separate skill, totally foreign to me and it holds no interest."

"Acting is vicarious. I want firsthand emotion and I've got that!"

Kerry Doole

SOUNDS UNLIMITED 75 QUEEN ST ENTERS THE PRICE WAR!!

THE NEW ZEALAND ALTERNATIVE RECORD STORE ANNOUNCE DISCOUNTS THAT WILL SHOCK & SURPRISE!!

SUPER SPECIALS (FRONTAL ATTACK)

DEPECHE MODE Some Great Reward	\$6.99
Construction Time Again	\$6.99
Broken Frame	\$6.99
Speak & Spell (LP only)	\$6.99
THE SOUND Shock of Daylight	\$4.99
NICK CAVE From Her to Eternity	\$6.99
MAGAZINE Second Hand Daylight	\$6.99
After the Fact (both LP only)	\$6.99
TONES ON TAIL Pop (LP only)	\$4.99
XTC Waxworks (LP only)	\$7.99
HICKS FROM THE STICKS (LP only)	\$6.99
SIOUXSIE & THE BANSHEES	
Nocturne — Double album	\$6.99
MOLOKO PLUS Echo/Associates/Sound/Wah (LP only)	\$3.99
JOHN LENNON Milk & Honey	\$3.99
DAVID KNOPFLER Release	\$3.99
ROXY MUSIC Atlantic Years	\$4.99
BOB SEGER The Distance	\$2.99
KING CRIMSON Beat (LP only)	\$4.99
SIMPLE MINDS Catwalk (12")	\$2.99
LLOYD COLE Forest Fire (12")	\$3.99
LYDON/BAMBAATAA Timezone (12")	\$5.50
POWERSTATION Some Like it Hot (12") (Duran Duran/N. Rogers/R. Palmer)	\$5.99
MARCHING GIRLS (12")	.99c
OMD Dazzle Ships	\$4.99
FAD GADGET (LP only)	\$7.99
PiL Paris Au Printemps (LP only)	\$5.99
MURRAY HEAD Shades	\$5.99
HUMAN LEAGUE Hysteria	\$4.99
PARTY TAPES (Double Tape only)	\$4.99
JAM Snap (Double Tape only)	\$6.99
EQUATORS Hot	\$3.99
BOWIE Golden Years (LP only)	\$5.99
JAMES BOND Soundtracks	\$1.99
RICHARD CLAYDERMAN One Night in Paris (Double LP only)	\$7.99
THE GREAT CLASSICS Double Album	\$6.99
KLAUS WUNDERLICH Rendezvous (Double LP)	\$4.99
ECF Radio W.A.N.K. (12")	.99c
EVERYTHING BUT THE GIRL Eden	\$9.99

PLUS MANY MORE FROM \$1.99
TOO NUMEROUS TO MENTION!
ONLY AVAILABLE AT

SOUNDS UNLIMITED
75 QUEEN ST AUCKLAND PH: 799-793
Opposite Queens Arcade

NEW RELEASES (REAR FLANK ASSAULT)

ULTRAVOX Collection (includes limited edition 6 track EP)	\$10.50
TEARS FOR FEARS	
Songs From the Big Chair	\$9.99
THE SMITHS Meat is Murder	
Hatfull of Hollow	\$8.99
PHIL COLLINS No Jacket Required	\$10.50

THE BACK-UP BATTERY

COCTEAU TWINS Treasure	\$9.99
BOB DYLAN Masterpieces (Triple album)	\$16.99
Infidels	\$8.99
DALIS CAR The Waking Hour	\$9.99
PINK FLOYD The Wall (Double album)	\$12.99
BIG COUNTRY Steel Town	\$8.99
THE CLASH London Calling	\$8.99
THE WATERBOYS A Pagan Place	\$9.99
BILLY HOLLIDAY Legendary (Tape only)	\$8.99
ORANGE JUICE Orange Juice	\$9.99
DON HENLEY Building The Perfect Beast	\$8.99
JULIO IGLESIAS 1100 Bel Air Place	\$8.99
JEAN MICHEL JARRE Zoolook	\$9.99
MICHAEL JACKSON Thriller	\$8.99
Off The Wall	\$8.99
TALKING HEADS Stop Making Sense	\$10.50
BILLY JOEL Innocent Man	\$8.99
THE FALL The Wonderful & Frightening World of ...	\$9.99
STRANGLERS Aural Sculpture	\$8.99
Feline	\$8.99
DD SMASH The Optimist	\$10.50
STREISAND Memories	\$8.99
BRUCE SPRINGSTEEN Born In the USA	\$9.99
CAROLE KING Tapestries	8.99
TINA TURNER Private Dancer	\$10.50
MIDNIGHT OIL Red Sails	\$8.99
10.9.8.7.6.5.4.3.2.1.	\$8.99
LLOYD COLE Rattlesnakes	\$9.99
PSYCHEDELIC FURS Psychedelic Furs	\$8.99
Talk Talk	\$8.99
Mirror Moves	\$8.99
VAN MORRISON A Sense of Wonder	\$9.99
SADE Diamond Life	\$8.99
TOM ROBINSON Hope & Glory	\$8.99
SIMON & GARFUNKEL Collection	\$8.99
Concert in Central Park	\$12.99
THE CULT Dreamtime	\$9.99
ALISON MOYET Aif	\$8.99
PINK FLOYD Wish You Were Here	\$9.99
SPANDAU BALLET Parade limited yellow vinyl copy	\$10.50

QUEEN SPECIALS

The Works	\$9.99
Live	\$9.99
Greatest Hits	\$9.99

NOTE: ALL TITLES ARE AVAILABLE ON LP & TAPE UNLESS OTHERWISE STATED.

FLYING NUN

The Full Range including Chills, Verlaines, Tall Dwarfs, etc.

IMPORTS

Sex Pistols, Disorder, Husker Du — Debut LP Magazine Face Magazine, etc. etc. arriving weekly!!

NOW STOCKING COMPACT DISCS

Mike Oldfield, Police, Simple Minds, etc. More titles arriving weekly.

BLANK TAPES

TEAC C90	\$4.99 each or \$11.99 for 3
TEAC C60	\$3.99 each or \$9.99 for 3
TDK MA60 (Metal)	\$9.99 each
TDK SA60 (Chrome)	\$8.99 each

IMPORT T-SHIRTS ALL \$9.99

Billy Idol, Joy Division, Japan, Bowie, Duran Duran, Ozzy Osbourne, Black Sabbath & many more.

CALENDARS ALL \$9.99

Iron Maiden, Police, Duran Duran

DON'T WAIT!! ORDER NOW!!

MAIL ORDERS: Sounds Unlimited, PO Box 3089, 75 Queen St, Auckland.	
SPECIAL OFFER: Postage and packing only \$1.25 in total on any amount (minimum order \$20) Cheques or money orders.	
I wish to pay by: <input type="checkbox"/> BANKCARD <input type="checkbox"/> VISA <input type="checkbox"/> DINERS <input type="checkbox"/> AMEX <input type="checkbox"/>	
CARD NO:	<input type="text"/>
NAME	<input type="text"/>
ADDRESS	<input type="text"/>
SIGNATURE	<input type="text"/>
EXPIRY	<input type="text"/>

IT IS THE FUTURE

Machines intended to do our work
are being programmed
to turn against us.

Someone must stop the
madman who started it all.



TOM SELLECK RUNAWAY

TRI-STAR PICTURES PRESENTS A MICHAEL CRICHTON FILM
TOM SELLECK "RUNAWAY"

CYNTHIA RHODES GENE SIMMONS KIRSTIE ALLEY
STAN SHAW MUSIC BY JERRY GOLDSMITH

DIRECTOR OF
PHOTOGRAPHY

JOHN A. ALONZO, A.S.C.
WRITTEN AND
DIRECTED BY MICHAEL CRICHTON

PRODUCED
BY

MICHAEL RACHMIL

A TRI-STAR RELEASE
© 1984 TRI-STAR PICTURES
ALL RIGHTS RESERVED



DOLBY STEREO
IN SELECTED THEATRES

PANAVISION®

RP13

Releases May 10 Kerridge Odeon theatres.

'ARRY: Letter to ...

Dear Terry,
'Ow's the weather over there in the UK? I 'ope it's bloody snowing because that might stop you 'aving so much fun and make you think about the dry entertainment scene over 'ere. Mainstreet was finally knocked down by Maggotty Anne and the Cot Death Babies, so that leaves only two live music venues, the Windsor and Stringfellows. You'd probably remember the Windsor, but Stringfellows is a different story. Beer is \$5.00, yes, \$5.00 a jug and everything 'as got 'Stringfellows' written on it, including the waitresses. Bands like Body Beat and Peking Man play there, so that says it all. Oh yeah, ya remember those old farts Hello Sailor? Yeah, well they've reformed. And the banner on the tour poster reads 'One Taste And You're Hooked' — does that really apply to Coruba? Some bloke called Cammick ('oo's 'e?) 'ad

a special on *RWP* last week and played bloody Michael Jackson! What's the world coming to? Last month was a full-on Australian invasion; some of 'em packing venues and some getting only eight at the Windsor (and four were bar staff). But there was this really wally called Smilovici 'oo toured, telling jokes about as old as a pie in the face. 'E packed the venues and thought he was laughing all the way to the bank — but ha ha George, those are *New Zealand* dollars. And speaking of dollars, Chris Knox, Rick Bryant and Don McGlashan went in and recorded an Ethiopia song — but none of them knew bugger-all about geography and the ended up somewhere near Johannesburg. Anyrate, I've got to go and mix some more concrete in Ponsonby, so keep smiling and I'll be over as soon as I can afford the gas.
'ARRY

If we do have any answers to the question "what is Duran Duran?" it is to be found in our words, our music and our aspirations — and that is what you will find in this book



This deluxe 96 page book features the lyrics of 32 Duran Duran songs (from 'Planet Earth' to 'The Wild Boys'), a foreword by Simon Le Bon, a history of Duran Duran by Kasper de Graaf, an interview with Simon Le Bon about his songwriting, a talk with Nick about video, an essay about their U.S.A. tour and 100 photos (colour and B & W). Price \$23.95.

Name
Address
Enclosed \$

Funky Street

The Staple Singers Turning Point Epic

Just as the Kane Gang released the old Staple Singers classic, 'Respect Yourself', the Staples themselves returned to the UK charts with their superb version of Talking Heads' 'Slippery People' — a perfect pairing of song and singer; Mavis Staples storms through the lyric of spiritual fervour as though a frenzied participant, while David Byrne contributes his guitar licks.

For *Turning Point* the Staple Singers return to Memphis, the scene of their early 70s Stax label success, to record six songs by local writers, produced by brother Pervis Staples.

But although they achieve the Memphis sound (it's great to hear Mavis Staples' rich voice up front in the mix), lyrically they merely recycle what were once vital sociopolitical sentiments as cute platitudes. 'Hate Don't Live Here Anymore' and 'Bridges Instead Of Walls' are pleasant but vague notions, without adequate substance for Mavis Staples to lay down a truly classic vocal.

Ironically, it's 'Slippery People' (not from the Memphis sessions) which is the best vehicle for Mavis Staples — a gospel singer has to have something to shout about. They are taken back to their roots by David Byrne.

But whatever the sentiments, *Turning Point* is an album with a consistent southern soul sound, and one by a truly unique entity, which still retains its own sound. Rare these days.
Murray Cammick

Rufus and Chaka Khan Stompin' At The Savoy Warner Bros

This double album — three sides live — is Rufus's farewell. Recorded in 1982 and released overseas in 83, its appearance here now indicates the record

company's belated faith in the lead singer's solo career. Khan's powerful voice was always the band's centrepiece, and while *Stompin'* contains nothing as remotely hi-tech as her recent 'I Feel For You', it nonetheless makes a worthy retrospective of an occasionally great band.

Over the years, and possibly under Khan's influence, Rufus's original funk and soul became tempered by jazz inclinations. But the selection recorded at the Savoy Theatre rests largely upon their roots, with over a third of the tracks being drawn from 1974, Rufus's first year of operation. The performances are mostly uptempo and uniformly first class. Khan is in fearsome form and the excellent five-piece band is augmented by two backup vocalists and a further five crack studio musicians. The result is a state-of-the-art modern showband funk, fully faithful to the original recorded versions while often enhancing them.

Although Rufus was always its own main writing source, the group was never reluctant to seek outside material. Stevie Wonder provided their first hit song, Bobby Womack contributed 'Stop On By' and here they do a sterling cover of Smokey Robinson's 'Ain't That Peculiar'. The group's co-writers have included the likes of Ray Parker Jr, and one of the new studio numbers is credited to Jeffrey Osborne. But it is Rufus keyboard player Hawk Wolinski who contributes the pick of the studio cuts, their last great single, 'Ain't Nobody'.

So overall, *Stompin' At The Savoy* is a considerable success, both as a live set for the longtime aficionado and as an introductory sampler for the newly interested.
Peter Thomson

Grandmaster Flash They Said It Couldn't Be Done Elektra

First couple of times I gave it a spin I thought the Grandmaster had lost it. Too many show things, throw-away tracks, repetitions of past glories and a really bad ballad, 'Paradise', with strings and drippy vocals. But certain things begin to stand out enough to get me liking it.

The rap and the horn section of 'Sign of the Times' make it one

tough song. The turntable work on 'Girls Love the Way He Spins' sounds fresh and subtle and even their attempt at outdoing the metal sounds of Run DMC in 'Rock the House' sounds cool. There are some nice dance grooves in the old-style rap of 'Alternate Groove' and the electric boogie beat of 'Larry's Dance Theme' and the slow 'Who's That Lady' is a nice change of pace.

However the Grandmaster was not able to stop me listening to Run DMC's *King Of Rock* album, the toughest and freshest rap around. But since there doesn't seem much chance of a local release, the Grandmaster is your next best choice.
Kerry Buchanan

Temptations Truly For You Motown

This album is the Temptations' first with new lead vocalist Ollie Woodson. On the NZ tour last year Woodson appeared to be a lively, talented addition to Motown's legendary vocal group.

The single 'Treat Her Like A Lady', composed by original Temptation Otis Williams and Woodson is a killer modern dance number, as is the opening track 'Running' — but neither is indicative of the overall sound of *Truly For You*.

The majority of the tracks are more conservative; the Tempts appear to have chosen to excel in old-fashioned harmony and leave the further adventures of super-funk to others.

From the ornate title ballad to an excellent strut through the Whispers/Solar label sounding 'Set Your Love Right', the Temptations set out to differentiate between the men and the boys — old style sophistication rules.

Though some may be disappointed that only three tracks are uptempo funk, you can't deny that this is the best Tempts album since Norman Whitfield days.
Murray Cammick

Dazz Band, Jukebox (Motown)

'Let It All Blow' has to be the standout club hit of the year so far, such a great slab of dance noise. Nothing else on the album comes close to matching it, but there are some nice surprises. 'Undercover Lover' has a groove reminiscent of 'Let It Whip' and 'Dream Girl' has some fine vocals from Sennie 'Skip' Martin.

What I like about the Dazz Band is the good combination of funk thumpers with immaculate playing and good taste in soul ballads like 'I've Been Waiting' and 'Main Attraction' which never become too sweet.

The sort of album I can play without jumping tracks — one of the better releases this year. KB
Philip Bailey
Chinese Wall (CBS)

A record for the New American Conservatism; I bet Ronnie Reagan just loves it. It's your basic all-American rock album, a lot closer to Foreigner than Luther Vandross. But it gives the people what they want — four songs about how funny women are, going around breaking men's hearts and stuff, and how we men suffer so much. All set to the flat snare thump of Mr Phil Collins (the voice of a generation) and ex-Genesis guitarist Daryl Stuermer. Bailey has done some great work for Earth Wind and Fire, but on this album to show intensity his voice goes up and to show tenderness it goes down. There are no real subtleties, just loud or quiet. Buy if you like Phil Collins and wimp rock but stay away if you like good black music.
KB

Various Artists

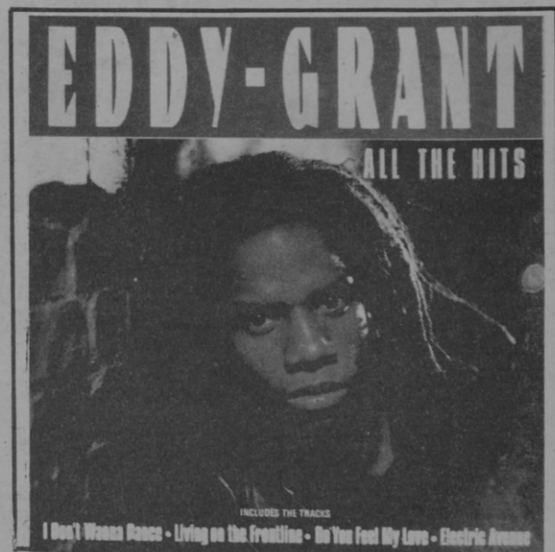
Beverly Hills Cop Soundtrack (MCA)

Great movie and there's some good stuff on the LP. Wisely, the producers sought a coherent sound — modern dance music. Though they chose good artists, several (Junior, System, Shalamar) have turned in substandard material. However, the singles are here — Glenn Frey 'Heat Is On', Patti LaBelle 'New Attitude' (my fave, great 12") and the Pointer Sisters' 'Neutron Dance'. Funky but weak.
Ashford and Simpson MC
Solid (Capitol)

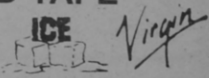
The single 'Solid' has been the big international breakout for this highly talented soul songwriting duo. But the album that accompanies this breakthrough is a disappointment. It's hard to spot what's wrong — the songs are immaculately crafted and intelligent as usual but the gospel fervency that has fired their best recordings is missing. Put this together with a less than stellar collection of songs and the result is an album that is often diverting and refuses to kick its way into your consciousness. Solid it may be, but startling it ain't.
AD

EDDY GRANT ALL THE HITS

includes 'BABY COME BACK'
plus 'I DON'T WANNA DANCE'
'DO YOU FEEL MY LOVE'
and 11 other hit tracks



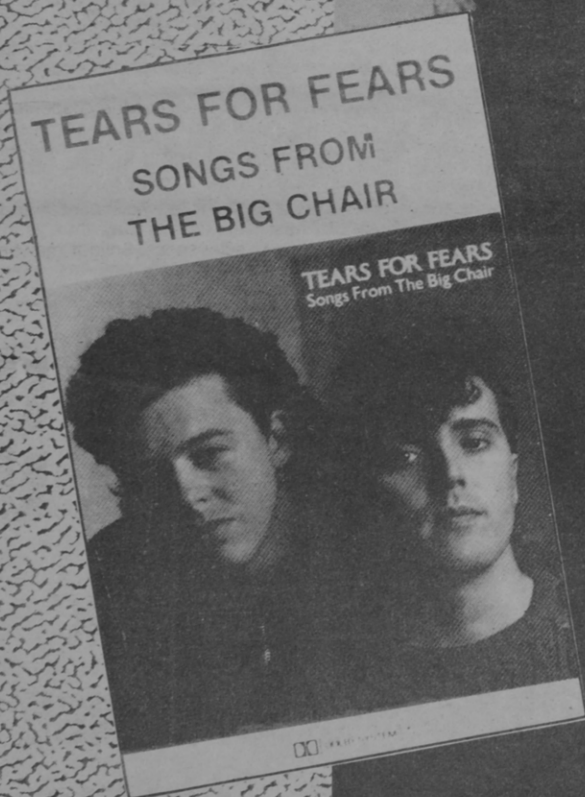
OUT NOW ON ALBUM AND TAPE



TEARS FOR FEARS

Songs From The Big Chair

TEARS FOR FEARS
Songs From The Big Chair



Special new release
Price \$9.98 at

THE EMI SHOP

More Records. More Tapes. More Discounts.



News Agent: Huey Lewis

Huey Lewis is laughing over the phone; it's mirth from the gut, a gritty guffaw straight from the dirty joke in the boys' room. Like his music, it lets you know he enjoys life:

"We try not to take ourselves too seriously and have a good time and real love also has humour and confusion. But we take the music seriously. There's a certain stigma nowadays that you've got to walk around with a chip on your shoulder in order to be a serious songwriter. And critically one tends to think 'well, he's a secluded asshole, he must be a genius.' I don't think these two things necessarily follow."



METAL MANIA

New series, all feature lots of colour photos and info, large format (31 x 22.5cms), plus BONUS POSTER.

- ☐ Van Halen \$14.95
- ☐ Def Leppard \$14.95
- ☐ Scorpions \$14.95
- ☐ Motley Crue \$14.95

Post your order to BOOKS BY MAIL, PO Box 5689, Auckland 1.

Name
Address
enclosed \$

Lewis is 34, which means he's too long in the tooth, too tempered by the ways of the West to create new frontiers. Too old for this game?

"Sure I am, but what am I gonna do, quit?"

But it must get harder to carry on?

"Not really, I'm a better singer than I ever was. I don't think anyone ever gets into rock 'n' roll for girls or money. They get in because they love the music. We're getting better so I'm not over the hill yet."

Old News

Lewis grew up through the 60s and the hippie era in San Francisco. Imagining he was Paul Butterfield he taught himself harmonica while travelling around Europe, then returned home and joined Clover, the band (minus Lewis) that did Costello's *My Aim Is True*. From there it was most news was good news and he formed his current lineup from out-of-work musicians in the Bay Area.

Although there's not a lot to get excited about in Lewis's predictable rock 'n' roll, his music has some redeeming features:

"I'd hope it's original in some way, and honest. We're a real band, we're all friends, not a collection of professionals, and if we have anything to offer it's the personality of the six of us. We insist on producing our own records, conceiving our own videos and album covers and literally and figuratively staying out of Hollywood. That attitude has lent us a little originality."

Is authenticity a prime concern?

"No, I love a blend of old and new. I love the new

tones, synthesisers are wonderful, but you've got to be careful that you play them and they don't play you. Rock 'n' roll is all about the song and I think songs are a gift and it's our job to be true to that song and it sets the standards for production, sound and the way it should be sung."

The band sounds human, bereft of technology. "Yeah, we try to make our music breathe as much as possible. Nowadays it takes more balls to leave a mistake than it does to fix one. Technology has enabled us to make perfect records. All of these big English groups would never have been big if it weren't for drum machines 'cos they simply don't have the drummers."

"Y'know Wang Chung's 'Dancehall Days', well you can count on one hand the drummers that can physically play that groove. It's a hard-assed second line New Orleans kind of a groove. But now everybody has the same drummer as Quincy Jones, the Linn Drum, the great equaliser."

"So the emphasis is now on perfection and that's not necessarily a rock 'n' roll quality, but that's the way it goes."

Sensational News: If You Read Nothing Else This Month Read This ...

Last month Ray Parker Jr collected a Grammy for the soundtrack to *Ghostbusters*. Guilt wasn't one of his stronger emotions that night. Maybe it should have been — Huey Lewis and the News are suing Columbia Pictures because they ripped off 'I Wanna New Drug' for 'Ghostbusters'. Read on:

"The suit is still in litigation. My beef isn't with Ray Parker or with the music-is-sacred bit, but with Columbia Pictures."

"The movie people asked us to write some music for the song 'Ghostbusters' and they wanted something like 'I Wanna New Drug'. We didn't have the time plus we didn't like the words so we didn't do it. Anyway, they used the 12" mix of 'I Wanna New Drug' over a work print of the movie and they showed this to at least five songwriters that I know of in LA and they said 'Can you write us a song like this?' And they wrote a song but it didn't sound enough like 'I Wanna New Drug'."

"Now Ray Parker admits to having seen a work print of the film with 'I Wanna New Drug' across it and then going home and coming up with 'Ghostbusters' 48 hours later."

"I know for a fact Columbia Pictures went after our song. It's one thing when someone unintentionally steals a lick, but it's another thing when a corporation goes after your song and finds somebody to copy it for them."

"That's an example of what's going on here in America. The music industry is leading the movie business by its nose and the movie people are really trying to cash in on that. Everybody's got

a soundtrack. And these people don't care about the music, they don't care about anything except money. That's not right, they shouldn't be allowed to do that."

"If someone writes a song like 'Caribbean Queen' and it sounds like 'Billie Jean' then that's no big deal. The bass part to 'I Wanna New Drug' is not sacred but I know there was intent there to swipe our song and that's what pisses me off. Ray Parker is just the guy that did it."

Adding insult to injury I mention that when I first heard 'The Heart Of Rock 'n' Roll' I thought it was Ray Parker:

"You're kiddin' (Double laughs). That's the first time I've heard that, that's funny."

Sports' News

The art of milking albums for singles hasn't escaped Huey Lewis and the Good News Bears. Four American top-toppers have been trained by *Sports* (the band's third album) alone:

"At the time we weren't aware of its potential. We produced it ourselves in our local studio, but we did think it was the best album we'd done and we attribute its success to the fact that we've become better studio musicians."

The only non-original hit from the album was Chinn-Chapman's 'Heart and Soul':

"We first heard that song on a demo tape and although it was a simple song I felt it was right up our alley. It was obviously commercial and although it wasn't as big as 'I Want A New Drug' or 'The Heart of Rock 'n' Roll', I don't think they would have had a chance on AM radio if they hadn't followed 'Heart and Soul', which went to number six. It was still part of the infiltration stage. There's quite a diversity on *Sports* and we'll adhere to that."

The American public seem to be slow to accept but once they do you get a life ticket to Beverly Hills:

"I'm not so sure. America can be fickle. It takes a lot of time to gain recognition here but once you do the public seems to over-recognise you and they can burn you to death."

The answer is easy — get out and tour New Zealand.

"I would love to tour New Zealand, I really mean that. I know Manfred Mann's Chris Thompson, who's from your country. But we haven't made it this year because quite frankly I don't think our records have done all that well in New Zealand. Plus we've been so busy playing the States, because when you've got a hit record here you're as hot as a pistol."

"You play not so much to sell records, but to convert those fans of your records into being fans of the band so that hopefully you will last longer. At best we're a really good live band."

And that's what it's all about, man.

George Kay

Hello Sailor

Do da Coruba Tour

APRIL 29 – MAIRANGI BAY Windsor Park
30 – HAMILTON Hillcrest

MAY 1 – NEW PLYMOUTH Bellblock
2 – PALMERSTON NORTH Albert
3 – WELLINGTON Victoria Uni.
4 – PALMERSTON NTH Massey Uni (students only)
5 – WELLINGTON Wellington Club

6 – NAPIER Shakespeare Inn
7 – GISBORNE DB Gisborne
8 – MT MAUNGANUI DB Mt Maunganui
9 – WHANGAREI
10 – AUCKLAND Auckland City
11 – HAMILTON Metropole
12 – PAKAPAKA The Forge

Tina



Love's got everything to do with it.

'Private Dancer'



Winner of 4 Grammy Awards

RECORD OF THE YEAR • BEST ROCK FEMALE
BEST POP FEMALE • SONG OF THE YEAR

Dancin' the Light Fantastic

Exponents in Videos, Expectations & more...



By Vicky Bogle

Dance Exponents: Chris, Jordan, Dave, Brian.

Great whooshes of sound are coming from the practice room Auckland's Progressive Studios. Ah, if these waves of tune are anything to go by then the new Dance Exponents album should certainly attract attention on a much wider scale. There's plenty of enthusiasm in the Dance Exponents too — four hours pass before I can coax them away from their instruments for a coffee or beer break.

Dance Exponents have been busy all round of late. Having just completed two video clips with Australian film director (and Manuel of *Fawlty Towers* lookalike), Salik Silverstein, they are now in the studio practising with stand-in drummer Eddie Olsen for next month's national concert tour.

Expectations is the name of the

new album and 'My Love For You' will be the first single from it in New Zealand. Australia has gone for 'Greater Hopes'. Hence the need for two videos. But both clips will be screened on television here, and having spent some time studying the production of the two I can guarantee they will be among the most exciting videos to be made in this country.

Salik escaped back to Australia before I had a chance to talk to him. What's his background?

"He did the 'Sex and Agriculture' clip as well," says guitarist Chris Sheehan, chewing away on his string of black beads. "Mushroom introduced us to him in Australia. We interviewed all these people to do videos for us, all these freelance video directors..."

"He was the best table tennis player," interjects bassist Dave Gent. "What happened was we thought of an idea for the clip and then in-

terviewed all these different sorts of people who wanted to do it," Chris continues. "And they all came along and said exactly the same thing that we'd imagined — with the house and the bloody fields of hay. And then Salik came along and said what everybody else had said, but then said that he had changed his mind that morning and decided to do something completely different."

"And he had the picture board of what he wanted to do all written out..." continues singer Jordan Luck. "He was a good talker, basically," Dave concludes.

Do you know anything about the film Salik made to do with rape? "Groping... it's good," nods Dave. You saw it? I thought it was banned.

Brian: "It was, because some women thought it was encouraging or glorifying rape. There were women who actually went out and protested about it."

Chris: "It's stupid when you think

of Salik, because he's the last person in the world who would do a sexist sort of movie."

"But it's not," adds Brian. "It's sort of sick in that it's so real."

"What, like 'The Boiler' is lyrical-ly?", asks Jordan, who hasn't seen the film. ('The Boiler' is a terrifying song about rape as told by Rhoda Dakar of the Special AKA.)

Brian: "Yeah, but even more so because it's really gory and horrible because you're seeing it on film. It's really weird."

Dave: "And it's so surreal as well that it may look as if he could be trying to exploit it."

Salik's a fairly surreal bloke isn't he?

"That's his favourite word, really," says Jordan.

Of the two videos, the one for 'Greater Hopes' was shot at night, outdoors, while 'My Love For You' was done in the studio. The band members say they're happy with the finished products and are adamant that the two are as good as each other.

"Both clips suit the songs," ventures Brian.

"And they're both completely different," concludes Dave.

And it took two weeks to do two videos?

Chris: "Yeah, but it's not the time that matters, it's the money. We were lucky that Salik could get two done for not much more than the price of one."

It's interesting to note that the Dance Exponents do come up with most of the ideas you see in the videos, although Jordan says that Salik "pretty much does the lot." He also says: "It's either someone who is really adamant that they do it all or someone who is really flexible. And that's a good thing, because when we were working with early clip makers like TV New Zealand and that, we didn't have that opportunity. It was basically very much them."

Dave: "You just don't do your own clip."

"Yeah," Jordan continues. "And they also made you feel as if (puts on a sleazy sort of voice) 'Jeez you're lucky to be able to do this,' as if you're very fortunate people to have a clip made for you. Whereas Salik is jammed full of ideas so that if you don't like one, he'll just bring another one up."

Brian: "We make music and he makes film clips and we trust his ability to make our film clip because we've seen his work and we know what he's aiming for and his ideas suit what we're doing."

Dave: "And even if it's not as good

as what you may have thought it would be, it's worth it for not just trying to have a glossy clip or a stupid story-line clip like everyone else. I mean the chances are you might do something a bit different and then even if it doesn't work it's still useful."

Today is drummer Eddie's first practice with the band and while the interview continues he bashes away on the other side of the wall.

"The reason we're playing with Eddie is because he's such a good drummer that we know he can walk in and do what's necessary," Brian explains.

"And we don't have to think about that he's playing, you just have to think about what you're doing yourself," adds Dave.

Back to the clips — were you conscious of putting across a particular image in either video?

"Just us, hopefully," Dave ventures.

"Just what we want to look like," Chris adds. "Everyone just wears what they wear anyway."

Dave: "Yeah, we were wearing different clothes every night, depending on what was going on. It was at the stage where as soon as

CONTINUED ON PAGE 34

Taylor Made

Talkin' to the Producer

by Russell Brown

Late last year it didn't look like the Dance Exponents would be able to do another album. A suitable producer hadn't been found, the people at Mushroom Records Australia were less than encouraging, it was going to cost a lot of money and prospects were fairly bleak.

Then word came through that an international producer, Ian Taylor, had picked out the Dance Exponents from a bunch of demos sent to him by Mushroom — and wanted to produce their next album. The band recall the Aussie record company people being considerably friendlier after that ...

"It just stuck out a mile for me," Taylor says, explaining why he picked up on the Exponents' demo. "Mainly because Jordan had good-sounding words and the music was ... not weird, because I didn't think it was weird, I just thought it sounded interesting to me."

"I thought 'I don't know where this is coming from' or how they'd arrived at that. Because lots of music you can listen to and think 'Well, yes, I've heard that before, no surprises, nice sound and so on ...' And the two guitar players — I thought 'Well, they're not going to sound like anyone else I've heard before.' Maybe bits of it do but tons of it doesn't."

So Taylor spent something over a month in Mandrill Studios with the band — often working through until 6am during the last two weeks. The result was *Expectations*, probably the most expensive album to be recorded in this country and the big punt for Dance Exponents and Mushroom NZ.

A well-spoken 27-year-old Londoner, Taylor has produced groups ranging from Ministry to Sham 69 to Romeo Void. Working as engineer to US supremo Roy Thomas Baker he was part of albums by biggies like the Cars. He also mixed the last Bob Dylan studio LP, *Infidels*. His most recent production work before the Exponents album was with Ministry and, before that, Rick Ocasek. He told the Exponents one of the attractions of their tape was that it "sounded like a band playing" and admits he was looking for a break from the recording-as-electronic-construction method of doing things in the studio.

"With Ministry it was just one guy, myself and Vince (Ely, the former Psychedelic Furs drummer who also stood in on the Exponents' album), in a control room with a load of synthesisers and a drum kit and so on. And apart from four songs which we'd recorded earlier, we more or less made the whole thing in the studio. I ended up getting a songwriting credit, which is sort of unusual for a non-musician. But I can sit with a tape machine and construct a song. Instead of having to actually sit down and play it, if the notes are there on the tape but they're in the wrong order or something, you can sit there with a tape machine and help somebody write a song."

"So I did Ministry and that took quite a long time and prior to that I'd just done some work with Rick Ocasek's album, which was a similar sort of thing except he had the songs, but it was just one guy sitting in a studio fiddling with synths and stuff. The Ministry record I really enjoyed, Rick's record I quite enjoyed, but it took so long that I got to know it really well and by the time it was finished, listening to the record you

didn't get that thrill of hearing the finished product.

"So I just felt the process of doing that was becoming a bit dull and I decided I'd like to do some work again with people who were actually playing together and creating something that wasn't just a polished sound, creating a feel. You can create a feel in writing and have synthesisers and drum machines and still in the vocal create a feel — but you can create a lot more if it's actually four people playing off each other."

Taylor actually began his engineering career a long way from synthesiser technology, and even from guitars, at the twin studio owned by the publishing firm Chappell Music in London — a studio which recorded more MOR acts than anything else.

"I wrote hundreds of letters away when I was at school and started out as an assistant making tea. I didn't actually do any tape operating for about two months — I just made good tea. But if you make good tea and you get on with the people you work with, you eventually get to do some assisting. I started that when I was 16 or 17."

"Chappell had a 24-track studio and a 16-track. The 24-track was a big studio with big rooms and everything and we'd record stuff like Shirley Bassey and Bing Crosby. With a lot of those you'd have the whole band of 40 musicians in the studio at one time and the solo singer standing in a booth. We used to do that sort of thing just about every day. Then in the 16-track we'd do bands, mostly demos for the publishing company and then if they turned out alright maybe actually doing some tracks for a record."

Unlike some producers, Taylor didn't get involved in studio craft through being a musician.

"I just liked playing around with mixing consoles. What actually made me start was being a mad record collector and going to gigs and seeing the guy at the sound desk sitting there and thinking 'Wow, look at that, he doesn't have to pay to get in, he probably gets paid for doing that — what fun!'"

Those early gigs were in pre-punk days and he had been working for about three years when punk turned the British music scene upside down.

"That was a really good time, because I'd just started engineering really. And without being a brilliant engineer I just sort of got involved in the music."

"It was quite a funny old time ... I was doing some demos with a friend, because in London studios you can usually get the studio to work in over the weekend if there's no one there. This friend was a guitar player and we got in a bass player and a drummer and recorded the whole song with a melody on and the guitar player sang it and it was awful, because he was such a bad singer. And that night we went to a party in South London and there was a guy there who was going on about how brilliant the Sex Pistols were. He said 'I've just seen this band play at the 100 Club, they're fuckin' marvellous! You've gotta see them.'"

"And we just got talking to him about being in the studio and how the singing we had was crap and he said 'I could fuckin' sing it.' So I asked him if he'd ever done any singing before and he said 'Yeah, 'course I have' and I said 'In the studio?' and he said 'No, no ...'"

"He was actually lying about having sung, but the next day he came in and sang this song and that was Richard Butler of the Psychedelic Furs. That was the first time he'd ever sung — it was good though."

So did he have the style and mannerisms we're familiar with back then?

"He didn't quite have the style — but nearly, nearly. He was into a lot of bondage gear then — this was pretty early days."

Soon after that Taylor moved onto Phonogram

CONTINUED ON PAGE 18



the

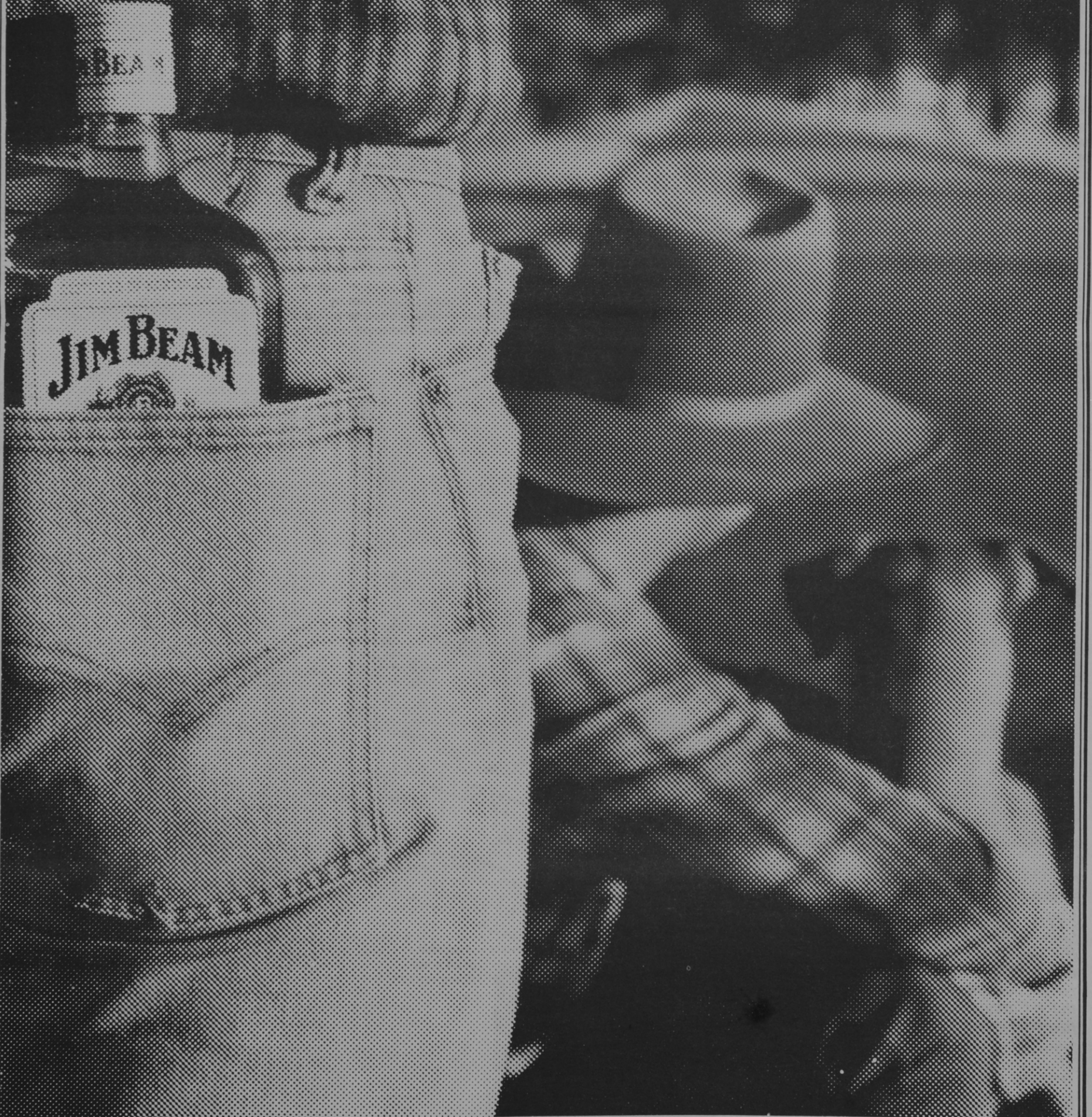
CULT

dreamtime

features 'Spirit Walker' & 'Go West'

12 weeks in the UK Indies Chart
available now on album and tape thru RCA

GET INTO BEAM



JAMES B BEAM DISTILLING CO • CLERMONT • BEAM • KENTUCKY

AB3875.85

Taylor Made Talkin' to the Producer

'IAN TAYLOR' FROM PAGE 16
Studios, where among the fledgling producers was a chap called Steve Lillywhite:

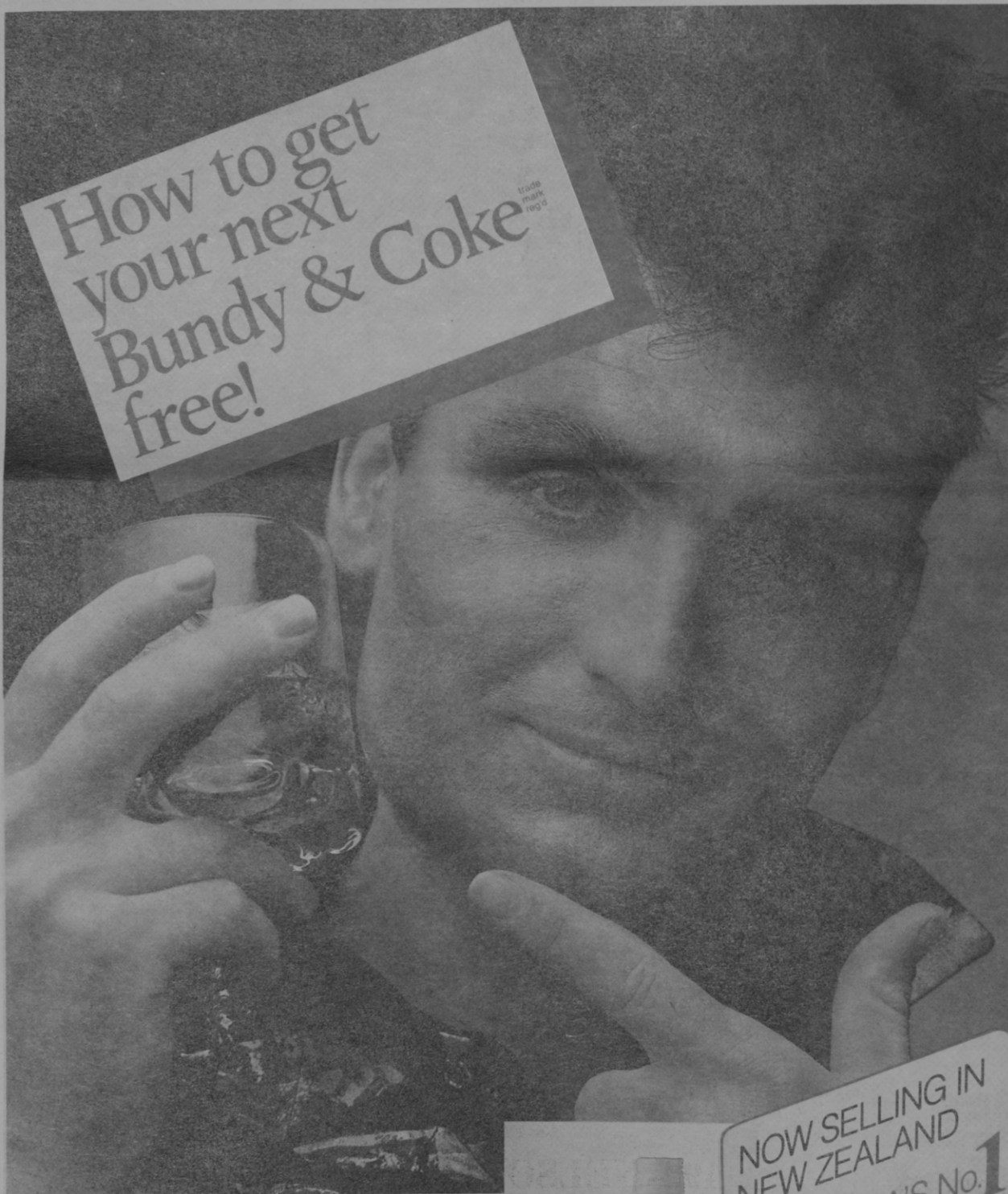
"He was just starting to produce things. He got in this band called Ultravox to do some weekend sessions and then took the tapes to Island Records who said 'Ooh, this is really good.' Another guy there at the time was Steve Brown, who went on to do Wham and various other people.

"I did a lot of work with Jimmy Pursey (of Sham 69) — his own stuff and the stuff he started to produce there, like the Angelic Upstarts. It was great fun at the time, absolutely great fun."

But one day there was a half page ad in *Melody Maker*, calling for "a brilliant engineer". The man behind it was Roy Thomas Baker, the man who had first made his name with the over-the-top sound of the early Queen records. Taylor became Baker's right hand man for several years (once even accompanying him to this country for the Harlequin School of Engineering in 1980). His engineering skills have clearly stayed sharp since he has struck out on his own — Mandrill man Tim Field was heard to echo those words "brilliant engineer" more than once in the course of the recording.



Guest drummer Vince Ely, Brian Jones, Ian Taylor.



This is the scene.

You're down at the local, checking out a couple of bands and having a few drinks with a few friends.

Now you know how the conversation always goes . . . albums, videos, groups, that sort of thing. Casually you ask someone, "What's your favourite group?" It's a sure thing that they'll ask you, "What's yours?"

That's your cue!

"I'll have a Bundy rum and Coke, thanks!"

It works every time.



Available
at all good
liquor outlets.

*Coca-Cola and "Coke" are registered trade marks which identify the same products of the Coca-Cola Company.

There's a lot of talk these days about the role of the producer in modern music becoming too great — understandably, Taylor doesn't subscribe to that view ...

"I don't think it can get *too* great. All these things come and go ... one day people will want produced-sounding records, in a period later maybe people will get bored with the sounds and it'll go back to something else. I think we've already seen that in the whole punk thing. Records were getting to be very technical before that. But I don't think you can have too much of things — a talented producer is just as entitled to make a record as a talented musician.

"For me, people like Trevor Horn are pushing the boundaries of modern recording technology, which is something that has to keep expanding. It's no good saying 'you shouldn't be using Fairlights and all those keyboards and let's get back to making really earthy records,' because making earthy records or whatever you're not breaking any boundaries as far as the actual recording of things goes. And there's an awful lot happening technically, with the digital recording process. There's a whole new process of making records with the Fairlight Computer."

In what respect is it different?

"Because it's *less* people all playing together. You can shape the sound to be *exactly* what you want. You're getting a quality that you've never heard before.

"For instance, most songs will have sections in them that repeat themselves, most songs are fairly symmetrical. And it's possible for you to do sections once and repeat them, or if the band didn't play one section so well you can move whole sections of the songs around. So the whole song itself becomes very fluid, as opposed to having to sit there and play it onto a tape in a 'correct' sort of form."

But how much is it becoming a matter of cost?

"That's very true, yeah. I think in all recording, if you make a record on an eight-track, you'll get an eight-track-sounding record, whereas if you go to the best 24-track there is, providing you have pretty competent people working with you you're going to make a professional-sounding record. And it's the same thing with Fairlights. You're just getting the best keyboards and it's just another studio tool that allows you to have better sounding records."

Does it matter if bands can't reproduce their records live?

"No, not at all. It is sometimes, in that seeing a band with tapes can be a bit boring, but I'd much rather see a band that have tapes backing them up and sound good than a band who don't have tapes backing them up and sound out of tune and crap and not half as good as the records. But I suppose it's only the records being so well put together that makes the situation arise in the first place."

What's it take for a band to make a successful record? Are there certain ingredients?

"No, nothing that you could put your finger on. I think there's too many important things to list or put in order of priority or anything. You just know it when you hear it."

So you had no specific things to apply to the Dance Exponents' record?

"Not really, it was just more parts of songs that let down the song as a whole — that's how I tend to think about things. You wonder how much the band have thought about a weaker section of a song and whether it's possible to maybe think about it a little further and try and develop something that's better. But you want to retain as much of the quality of the band as possible — you don't want to walk in and turn it into something else because all you end up with is nothing. You have to somehow maintain the magic qualities of the band that excited you in the first place but pull up some of the weaker parts."

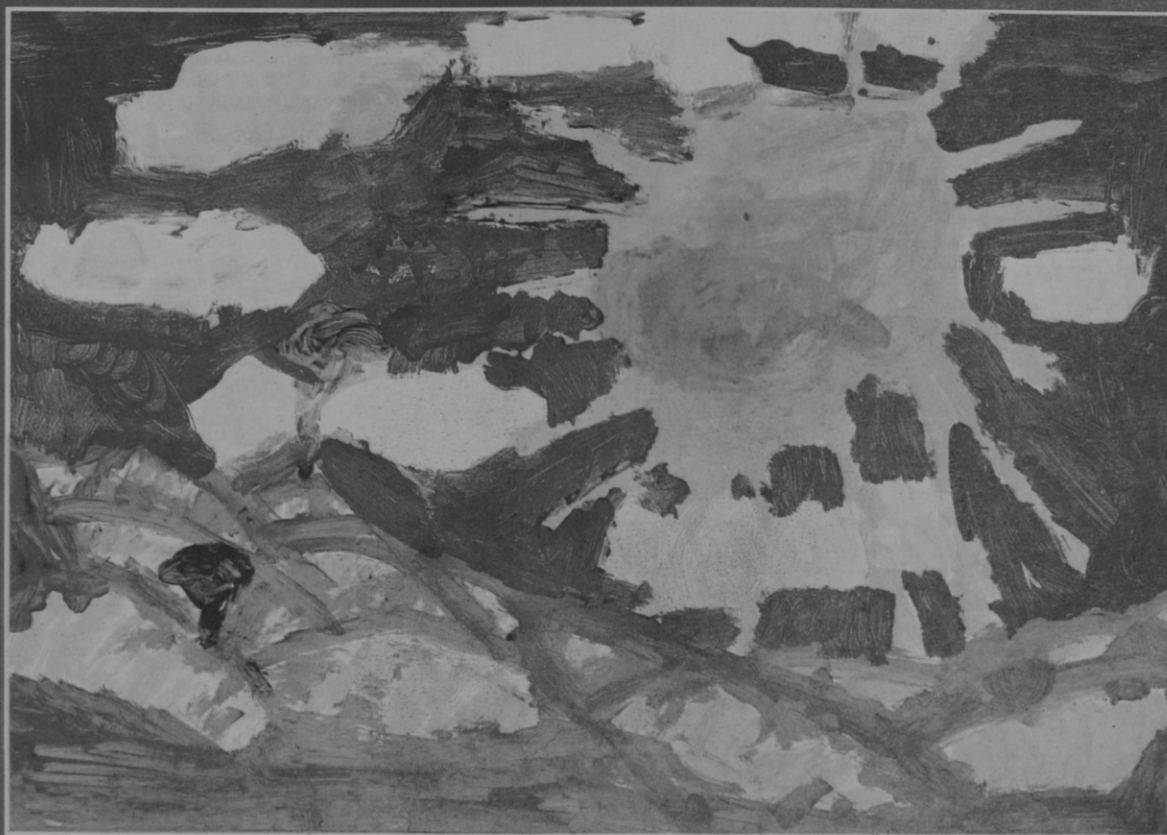
Tim Field commented that a lot of the things you did in the studio went almost right against what he'd been taught was the right way. Do you work differently from most overseas engineers or is it just us in New Zealand?

"I don't know really. I just fiddle around with it till it sounds good. I'm not really too conscious of it because it seems so long ago since I was taught anything that I can't really remember what I was taught. And I don't think I was taught that there was particularly a right way and a wrong way to do certain things. I think what you listen to, the balances you have, what EQs you use and how much echo you use, I don't think there are rules for that. There *can't* be rules for that — there's rules for things like 'this is how you make this work' and 'this is how you plug this piece of equipment in' and these are the boundaries within which this piece of equipment works well."

Well, the album has now been completed, mixed, cut and pressed. The month of its making seems to have been a successful and enjoyable one for all concerned. It's now down to Ian Taylor to offer a word on the album's chances overseas ...

"It's very difficult to tell, quite honestly. I think the chances are very good for this album but the problem is always whether anybody will ever get to hear it. If the band becomes more internationally visible ... which may entail going to America. A bunch of New Zealand guys in America is already sort of 'Well, they've come this far ...' and they'll create interest when they play. They're a good band and I know that if people hear them they'll like the music. The secret is actually going to these places — 'I'm Jordan Luck, I'm an interesting guy, listen to me.' That's what it's all about."

Dance Exponents



EXPECTATIONS

their new recording on album and tape
includes the hit single 'My Love For You'

NEW ZEALAND TOUR: MAY

10 TAURANGA, QE Centre

Book at Baycourt & Regional Offices

11 HAMILTON, Founders Theatre

Book at Founders Theatre

12 WHANGAREI, Stadium

Book at Musicor

13 AUCKLAND, Town Hall

Book at The Corner

14 HASTINGS, Municipal Theatre

Book at Fosterbrook Stationery. W & K, Napier

15 WELLINGTON, Town Hall

Book at The Opera House

17 PALMERSTON NORTH, Opera House

Book at The Opera House

19 NELSON, Trafalgar Centre

Book at Nelson Music Centre, Chelsea Records, Blenheim

21 INVERCARGILL, Civic Centre

Book at Beggs

22 DUNEDIN, Town Hall

Book at Regent Theatre

23 TIMARU, Theatre Royal

Book at Record Parlour

24 CHRISTCHURCH, Town Hall

Book at Town Hall

Exclusive T-shirts & Posters available only at Concert Venues

Madroom XZ

Records

The Builders CoNCH3

South Indies

Can we deal with the periphery first? Stu Page's neat monochrome cover seems to come out at you; Bill Direen "up front". Turn it over, *more* pictures of those involved; where *Split Seconds* left you to guess, *CoNCH3* tells you exactly who played on what track, where each song was recorded. In the sober press release that arrived with the record: "Due to interest in other fields such as the theatre and writing, (Direen) has often been regarded as someone who prefers obscurity to publicity. He is now attempting to redress the balance. Current projects — investigating the possibilities of brass and percussion."

CoNCH3 is a record of songs recorded recently and all written

within the last couple of years. It's interesting that the only track that pales with repeated listening is the only non-Builders one, 'Lovers', recorded at the 32M studios with local band Vague Secrets. Indeed, despite its pop elements, *CoNCH3* is a record that takes a few listenings to settle into.

The pop — whether lightfooted and evasive, like 'Clifford Flats', or looney like 'Alligator' (reminiscent of Lou Reed's ol' 'Do the Ostrich' — but how do ya dance like an alligator?) — is intelligent and immensely likeable (of course, whether pop should be that intelligent is another matter). Alongside those songs are three written for Blue Ladder productions; that Direen, using mainly voice and guitar, can evoke so much ... 'Holydays', written for the theatre's production of James K. Baxter's *Mimes* is perhaps the best.

There are some good people along to help here — Greg Bainbridge's bass playing is dextrous but thoughtfully funky and Stu Page's percussion remains steadfastly non-standard. They come through more strongly in the wilder works, like 'Black Doors' (present on the Above Ground tape as a blast of glorious gibberish, here a weirdo funk workout), 'Coalman' (also on the



Mick Jagger
Orange Juice's Edwyn Collins

AG tape, longer and a little less intense here) and the boisterous jam 'Alligator'. Elsewhere, Maryrose Wilkinson sings a lovely, lost vocal on 'Holydays' and Jay Clarkson gradually takes up the lead vocal in 'Look East', balancing out some great, whining guitar.

The stated emphasis on rhythm is clear here and while, especially in the use of the congas, it's a little gratuitous in a couple of places, the timings and beats throughout set this record apart. You can en-



joy 'Clifford Flat' once as a pop song, and again for its arrangement, see?

Direen and co. records have always been good friends — *CoNCH3* is positively gregarious. Enjoy!

Russell Brown

Orange Juice The Orange Juice (The Third Album)

Polydor

Talking about singers, it was the Chills' Martin Phillipps who said that trying for the note, not hitting it, was the important thing. Orange Juice's Edwyn Collins was born to fit that comment. Way back as early as the band's first album he tried to tackle Al Green's 'L.O.V.E.'; let's just say that sincerity just wasn't enough to save it.

Since then, *Rip It Up* and *Texas Fever* have continued to air his flights of fancy, sometimes charming, sometimes droll and forced and sometimes too indicative of his narcissistic tendency to worry too much about how people see him.

At first glance *The Orange Juice (The Third Album)* seems to be merely a showcase for Collins' indulgence and the degeneration of Orange Juice as a functional entity (three producers are used and only two permanent band members, Collins and Zeke Manyika), as there's Edwyn decked out in mournful shades and black vinyl, hardly signs that the album's about to wrestle with the world's problems.

And sure enough, the dreariness and resignation of 'Lean Period', 'Out for the Count', 'Get While the Getting's Good' and 'All That Ever Mattered' confirm the cover's impression that he's often too self-absorbed in his own predicament to reach for outside vitality.

But there's another, more positive, side to the album and to Collins' music, as is portrayed by the reverse sleeve's smiling faces and the delightful subtleties of 'I Guess I'm Just A Little Too Sensitive' and 'Burning Desire', songs reminiscent of Roddy Frame's technique. And leaving the best until last means 'What Presence?' and the almost-blues 'The Artisan', songs of menace and bite where Collins lets his guitar speak for itself.

Since *The Orange Juice*, Collins has, quite predictably, squashed the band. Whatever way he falters or reaches next, there's just enough substance on this album to keep me watching him trying to hit that note.

George Kay

Mick Jagger She's The Boss

CBS

Mick Jagger apart from his Rolling Stones is not an unappealing idea. 'Memo From Turner' from the soundtrack of the elusive film *Performance* was released as a Jagger solo single and allowed him to extend the Stones' dark satanic myth in one of his finest performances (what other word?). Then why, oh why, is *She's The Boss* such a bore.

No, I wasn't expecting a Rolling Stones album, although that, I think, is not easy to define. Nor Papa Rolling Stone digging back into the Dartford Delta with his best impersonations of Robert Johnson, Slim Harpo, et al. An interesting record might have been nice, though.

There's no shortage of talent. Jagger has the assistance of two other producers, Bill Laswell (Nona Hendryx, Herbie Hancock) and rhythm master Nile Rodgers (Chic, Diana Ross). Musicians include Jeff Beck, Pete Townshend and Nile Rodgers on guitars, Robbie Shakespeare and Sly Dunbar in the engine room, Herbie Hancock on keyboards. Lots of others. A heavenly lineup. But mostly the blend of funk, reggae and rock elements fails to catch fire.

Mick Jagger once was a symbol of things attractively dangerous (or demonic, whichever you preferred). Today he is of that society he once appeared to threaten. There is no danger.

Ken Williams

The Smiths Meat Is Murder

Rough Trade

What presence! The Smiths' second album opens with the effervescent yelp of 'The Headmaster Ritual' and finishes with only one ineffectual song, ironically the title track. Morrissey has always possessed a magnificent vision, a New Brass Dream, and the first three songs on this album are the best examples of it to date. The music is criminally charming, the crispest, most sparkling pop, and the wit and irony are in clever-dick abundance, a precocious display ("Her skirt ascends for a watching eye /

joy 'Clifford Flat' once as a pop song, and again for its arrangement, see? It's a hideous trait on her mother's side") of charm steadily weighted with a discerning cynicism ("And if you ever need self-validation / Just meet me in the alley by the railway station").

Both Morrissey's thoughts and his vocals remain icing on the musical cake of Johnny Marr; the newest stylistic development is the increasing separation between the two, to paradoxical advantage. Two individuals who work smoothly together in the perfect marriage.

And that, for sure, is the only relationship of which Morrissey could ever approve. "Although I walk home alone, my faith in love is still devout," he sings in 'Rusholme Ruffians', yet precedes it with the sarcastic backslash of "Scratch my name with a fountain pen (this means you really love me)." The boy is too clever for his own good; his love is a precious faberge egg described by a ham-fisted draughtsman, and best left unrequited. His lyrics keep Zang Tumb Tumm executives awake at night and his band have produced two intelligent, witty and feeling albums that stand as well on their attitude as they do on their technique.

Chalk one more up to the Smiths; *Meat Is Murder* is a gold nugget amidst 1985's compost heap of recycled pop.

Chad Taylor

The Fall The Wonderful and Frightening World Of ... Beggars Banquet

Is it a case of Lennonitis? Domestic bliss with Brix blitzes hick priest Smith? Are the Fall drying up and burning out? Mark E. Cha-charred? Well, to be honest, no, no, no and no. I must admit the Altered Image strain staining 'C.R.E.E.P.' had me worrying that music had turned another full cycle and what we had here was the new Wings. But the pop sensibility simmering under the surface of the new Fall album shouldn't come as too much of a surprise. Ironic as it seems, the Fall do, after all, rank as one of Britain's best singles bands in recent years.

As we enter *The Wonderful and Frightening World Of ...* it's obvious there's been some sandpapering here, evidence of the arrival of Brix Smith, who, as well as providing healthy chunks of guitar, co-wrote seven of the album's 10 songs. What passes as rough edges to one person can be the gloss to another, but here the Fall generally rub off well and in the right places.

Apart from the ponderous 'Bug Day', side two is the stronger, with goodies like 'Slang King', 'Stephen Song' and 'Disney's Dream Debased'. Diehard fans will be soothed by the comfortingly out of tune guitars in 'Graigness'. 'Elves' is a direct rip off from 'I Wanna Be Your Dog', but still runs the nuclear-themed 'Lay of the Land' close as side one's best.

Much has been made of this record's production and while it unquestionably rates as the cleanest and least frantic Fall effort to date, there are times when the whole sound descends into a wonderful, grimy grind of *Grotesque* proportions. It appears those holding their breaths for the Fall sellout may have to turn a shade bluer and sit tight a little longer.

Shayne Carter

Van Morrison A Sense Of Wonder

Mercury

Van Morrison continues to explore the spiritual, with mixed, and often marvellous, results.

As with recent albums, Morrison favours a "wide", spacious, even reverential tone that drifts like Celtic mist, and then is punctuated by some sinuous echo of his rhythm 'n' blues past or a breath of the Irish traditional music which colors recent work. There are two instrumentals, and Van Morrison is a voice above all, but they're just right, so one shouldn't quibble. His singing is often superlative. The Ray Charles song 'What Would I Do' took a while to register — it's fragile, a breeze in a tree — but now I rate it highly.

However, disaster hovers over the album's most ambitious (a worrying word) piece, 'Let Thy Slave', a plunge into William Blake land. Against some excessively portentous music by Mike Westbrook, Morrison intones Blake's 'The Price Of Experience'. For one so gifted with words, his recitation is hopelessly insensitive. Better forgotten.

But Morrison's fans have always forgiven his failures. His chances have been chances of the heart. He is startlingly good when he hits a pitch that jolts that particular anatomical region. He still does.

Ken Williams

Get the
Ultimate contraception
for the very intimate
times in your life.

Ultimate Condoms are a safe and convenient form of contraception and have no side-effects.

They're available in three ultra-sensitive styles: Ultimate Lubricated, Ultimate Dot-Ribbed Lubricated and Ultimate Contoured Lubricated.

Ultimate Condoms are priced below most brands and are available in packs of 3's and 12's at your chemist.

ULTIMATE



Stevens Distributors Ltd Auckland

■ The New Zealand Department of Health recommends the use of condoms to protect against sexually transmitted diseases.

VIENNA
ONE SMALL DAY
DANCING WITH TEARS IN MY EYES
PASSING STRANGERS • WE CAME TO DANCE
SLEEPWALK • VISIONS IN BLUE • THE VOICE
REAP THE WILD WIND • LAMENT • THE THIN WALL
ALL STOOD STILL • HYMN • LOVE'S GREAT ADVENTURE
THESE 14 CLASSIC TRACKS ARE NOW TOGETHER
AS A COLLECTION ON ONE ALBUM

ULTRA VOX



THE COLLECTION

AVAILABLE NOW ON ALBUMS, TAPES
AND ON MUSIC VIDEO

AS SEEN ON T.V.



Records

Tom Petty and the Heartbreakers
Southern Accents
MCA

The distance from traditionalism to retrogression is not far. Within three LPs — from 79's *Damn the Torpedoes* to 82's *Long After Dark* — Tom Petty had slumped from a peak of rock 'n' roll heroism into tired conservatism. Which, all things considered, is about par for the course, even with the most talented of those working rock's traditional verities. Consider Bob Seger's slide from *Night Moves* to *Against the Wind* (Springsteen alone seems immune).

Yet like Seger's gritty re-emergence with *The Distance*, here is Petty fighting to revitalise his style. And the way he's doing it is by trying on other people's styles. Sometimes this dressing up is fun — as with 'Make It Bet-

ter', a 60-ish soul romp, complete with female backup and punching soul riffs. Sometimes it's maudlin, as on the string-sodden title track. Once it's even downright embarrassing — when the band tries to disco on 'It Ain't Nothin' To Me'.

But a few tracks integrate their borrowings. 'Mary's New Car' may well have originated as a Springs-teen pastiche but it becomes Petty's own. Similarly, 'Spike' coentirely dispensed with, however. The album opens with as barnstorming a rocker as he's ever recorded. It would be joyous were it not so clichéd. But it's mainly on side two of *Southern Accents* that the hopes for Tom Petty's future are to be found.

Peter Thomson

Everything But The Girl
Eden

Blanco Y Negro

I've spent many an evening with a gin and tonic and Tracey Thorn's *A Distant Shore*, and it looks as if *Eden* could be another one of those records.

Tracey Thorn and Ben Watt make very modest records, not a hint of pretension (or a synth) anywhere, and all in their delightfully flat flat voices. Tracey Thorn does most of the singing, with the exception of 'Tender Blue', a sort of duet-thingy, and 'Soft



Tracey Thorn, Ben Watt, *Everything But The Girl*.



Pale Fountains

Touch'.

It's not really a departure from *A Distant Shore* (sorry, couldn't resist it), her songs have been fleshed out with mostly jazz backings and some especially nice trumpet from Dick Pearce and sax from Pete King and Nigel Nash.

And the songs? Yes — RELATIONSHIPS. Not the "Ooh baby, I love you" kind, but the differing points of view, I-hate-it-when-I'm-like-this kind. An unobtainable Eden.

This is a record that adds up to a larger whole. See you at the bottle store.

Fiona Rae

The Pale Fountains
... From Across the Kitchen Table
Virgin

These surprises come from the most unexpected quarters. Last year Liverpool's Pale Fountains, Paleys to their friends, sounded like the most aptly named band of the decade with the release of their *Pacific Street* debut album; a record of laid-back anaemia, so tasteful it was inaudible.

In the interim they've wised up, the "they" referring to founding members and creative fulcrums Mike Head and Chris McCaffrey, by enlisting another guitarist, John Schneider, to toughen up the music and lend added needle. Plus songwriter Head has improved beyond belief, not only in the content/arrangement of his songs, but also in his vocal delivery, where, with with ex-Bunnymen producer Ian Broudie presiding, he assumes occasional McCulloch mannerisms.

In fact songs like 'Stole the Love', 'Bicycle Thieves', 'Limit' and 'Bruised Arcade' wouldn't disgrace the Bunnymen at their best. Head's lyrics may be his weak point but the band's fusion of energy and dexterity results in an atmosphere that gives his material additional character and presence.

Most albums in the current post-punk "progressive" vein are nothing but hollow shams, the by-products of supposed talents who've hit on a sound or fad. Feel sure that the Pale Fountains lie in the opposite direction ... *From Across the Kitchen Table* has to be regarded as "seriously" as Lloyd Cole's *Rattlesnakes*. Deal with it.

George Kay

Jason and the Scorchers
Lost and Found
EMI America

You only have to look at the sleeve photos for *Lost and Found* to guess that Jason and the boys have been able to afford a few more beers since they released their debut mini-LP, *Fervor*. Puffy features, pink eyes ... real bar room natives.

The bad news is, a little of the flab seems to have found its way onto the new record — there's a mid-range guitar grunge about tracks like the single 'White Lies' and 'If Money Talks' that distances them a little further from when they were the Nashville Scorchers (and from before the record company remixed *Fervor* for mass consumption). But it's generally when drummer Perry Baggs does the songwriting that things get a little turgid rather than sharp. When Jason Ringenberg's on the job things look up.

Maybe the most appealing thing about Jason is his lyric writing. Romantically wordy, he marries the naïf and melodrama of country music tradition with a modern sense of knowing. In that sense, "country punk" is a more appropriate tag for the words than the music. In 'Still Tied', the tale of an old black man who's battled the racial hate of the South all his life, he sings: "A Southern grave still stands waiting / The congregation sings a victory

tune."

Jason doesn't let his songs become as cluttered as either the Baggs tunes or the two covers, 'I Really Don't Want To Know' (1953) and 'Lost Highway' (1949).

And, seeing as the Scorchers are definitely Jason's band, *Lost and Found* is an enjoyable, sometimes charming, generally kickass, success. All I'd like to hear is something of the leanness of a band like the Long Ryders. But, shit, I'd buy Jason a beer any day of the week.

Russell Brown

John Martyn
Sapphire
Island

John Martyn's previous album for WEA, *Well Kept Secret*, mysteriously lived up to its name — an undeserved fate for an excellent album. Back on Island Records, where he's done the bulk of his work, *Sapphire* represents a retreat from the up-tempo sound of *Well Kept Secret* and settles for a relaxed format more akin to *Grace and Danger*.

Aided by sympathetic guitar from Barry Reynolds and a precise rhythm section, Martyn weaves through a pattern of sounds reminiscent of a Sunday afternoon stroll. Even that old whore, 'Over the Rainbow', works in this context. A faultless combination of soothing ballads in the inimitable Martyn tradition, without the excesses of the more extreme jazz rock experiments which have marred some of his work. Highly recommended.

David Perkins

QED
Animal Magic
CBS

One of the brightest moments in last year's all-stars-play-the-classics gig (aka The Party Boys) was when Jenny Morris took her solo on 'Going Out Of My Head'. She'd always had that lovely voice of course, but it had been almost five years since we'd heard her fronting the Crocodiles. Now she's a third of QED, an Australian unit that also consists of a bassist and a guitarist, plus additional hired hands.

Both the strengths and weaknesses of Morris' current position may be gauged by considering QED's treatment of an old Crocodiles' number, 'Everywhere I Go'. On one hand the new version is vastly superior to the original and makes one of the catchiest pop singles so far this year. Yet the fact that it's also easily the strongest track on the album does highlight QED's limitations. Elsewhere potentially strong tracks are lock-stepped by rigidified rhythm playing. Only the title number escapes, but it too suffers from a production that seems more interested in the snare drum than Morris establishing the melody.

Perhaps if/when QED expand their regular lineup their sound may strengthen. Meanwhile it's the single that best represents Jenny Morris's talents as both writer and singer.

Peter Thomson

42 ROLLING STONE, JANUARY 17, 1985



How Will The Wolf Survive?

LOS LOBOS ★★★★★½

MIXING THE SOUL OF RURAL MEXICAN music with good-rocking American roots, *How Will the Wolf Survive?* is one of the best records of 1984.

Though Los Lobos' EP of little more than a year ago hinted at their energy and style, this new collection of songs by the East L.A.-based quintet shows their versatility: from the gentle R&B of 'A Matter of Time' to the polkalike romp of a couple of Mexican *ranchero* tunes to the honky-tonk spirits of 'Our Last Night' and 'I Got Loaded.' The choicest cut, though, is 'Will the Wolf Survive?' — an allegory that's given a lovely C&W lope. "Through the chill of winter/Running across a frozen lake/Hunters hot on his tail/All odds are against him/With a family to provide for/The one thing he must keep alive/Will the wolf survive?" Hidalgo sings in one verse.

There isn't a dud among these songs. It's the kind of record that dances you around till you're worn out. Produced by T-Bone Burnett and the band's sax man, Steve Berlin, the album has a big, clean sound, replete with mandolin figures, drifting lap-steel leads and accordion parts. The guys in Los Lobos must've grown up in homes where Dad threw the Vicente Fernandez records on after Elvis — the little touches of sweetly soulful Mexican country music make their rock & roll unique.

— DEBBY MILLER

"This is a good album to dance to, wake up to, get drunk to, eat dinner to, wash dishes to and drive around listening to. It is not a good album to study to or try to sleep through ... a record that's hot, sweet and cool, like jalapeno ice cream."

The Los Angeles Times

... this critically acclaimed Chicano dance band from East Los Angeles sounds like the complete history of American rock & roll smothered in Mexican hot sauce. Their blues pack the gale force of a Latin Zeppelin; their rockabilly roars like a panzer division of low-riding '57 Chevys."

Rolling Stone Magazine

Why Don't You Own The New Album By Los Lobos?



How Will The Wolf Survive?

Best New Artist: Rolling Stone Critics' Poll
Band Of The Year: Rolling Stone Critics' Poll
Artist Of The Year: 3rd Place, Rolling Stone Critics' Poll
Top 3 Albums Of 1984: New York Times and Los Angeles Times

ON wea RECORDS & TAPES

WE WANT YOUR PUNK, FUNK,
ROCK N ROLL,
YOUR REGGAE,
JAZZ AND ALL,
YOUR SOUL.
CASH 'EM IN,
TRADE 'EM IN,
GET IT TOGETHER,
AND BRING 'EM IN!

ROCK & ROLL RECORDS
18 FORT STREET, CITY. PH: 797-899

LATE NIGHT FRIDAY
OPEN SATURDAY 10.30am to 12.30pm

CORUBA CALENDAR

APRIL 18 TO MAY 19

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



Iron Maiden tour in May.

APRIL 18
The Chills Balclutha
Narcs Windsor Park
Willie Royal Windsor
? Fog & Maggotty Anne
and the Cot Death Babies
Terminus
Yes call it a day after 13
years, 1981.

18,19,20
Circus Block 4, Wayward
Witches Gladstone
Fat 'n' Sassy Napier

19
The Chills Invercargill
Narcs Waikato Uni
Maiden China Windsor
Alan Price born 1942.

20
The Chills Invercargill
Narcs Mt Maunganui
Maiden China Windsor
Adolf born 1889.

21
Wastrels' recording party
Gladstone
Scorched Earth Policy,
McGoohans Carlisle St
Hall, ChCh
The Beatles and the
Rolling Stones meet for
the first time at a Stones
gig, 1963. Iggy is born,
1947.

HAVE YOU EVER
HAD A CORUBA
AT THE 'TERMINUS'?

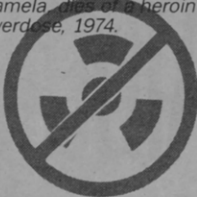
22
Narcs Bellblock
John Lennon officially
changes his middle name
from Winston to Ono in a
ceremony on the rooftop
of Apple HQ, 1969.

23
Narcs Massey Uni
Roy Orbison born, 1936, in
Texas.

TAKE IN A CORUBA
AT THE 'GLOBE'

24
Circus Block 4 Old Mill
Peking Man Hamilton
Narcs Wanganui
Chills Ashburton
Fat 'n' Sassy Waipukurau

25
No-nukes gig (Chills)
Gladstone
Peking Man Napier
Minit Men Blenheim
Narcs Victoria Uni
Jim Morrison's widow,
Pamela, dies of a heroin
overdose, 1974.



26
Chills Greymouth
Fat 'n' Sassy Palmerston
North
Car Crash Set Windsor
Southern Front, Say Yes
To Apes Gladstone
Circus Block 4 Cook
Minit Men Nelson
Narcs Hastings
Peking Man Hawera
Rod Stewart is mugged
and robbed of his \$50,000
Porsche by a gunman in
broad daylight in
Hollywood, 1982.

27
Car Crash Set Windsor
Chills Takaka
Fat 'n' Sassy Palmerston Nth
Southern Front, Say Yes
To Apes Gladstone
Minit Men Nelson
Peking Man Hawera
Narcs Gisborne
1976: David Bowie's
collection of Nazi books
and memorabilia is
confiscated by guards on
the Russia-Poland border.
Bowie tells customs
officials that Britain would
benefit from a fascist
leader.

28
Peking Man New Plymouth

29
Hello Sailor Windsor Park
Hoi Polloi on ZM Band Aid,
midnight.
Frankie Lymon dies of a
heroin overdose, 1968.

30
Hello Sailor Hillcrest

Hello
Sailor

MAY 1
Hello Sailor Bellblock
Comedy Windsor
Expendables, This Kind of
Punishment Ashburton
Fat 'n' Sassy Pahiatua
Rita Coolidge born,
Nashville, Tennessee, 1945.

2
Expendables, This Kind of
Punishment Timaru
Last Man Down
Performance Cafe
Hello Sailor Palmerston
North
Fat 'n' Sassy Victoria Uni

t.k.p

3
Builders Windsor
Expendables, This Kind of
Punishment Gladstone
Minit Men Greymouth
Hello Sailor Victoria Uni
Fat 'n' Sassy Cricketers
James Brown is born, 1928.

4
Builders Windsor
This Kind of Punishment,
Expendables Gladstone
Hello Sailor Massey Uni
Minit Men Greymouth
Fat 'n' Sassy Cricketers

5
Hello Sailor Wellington Club
Creedence's 'Bad Moon
Rising' released, 1969.

MAKE UP A CORUBA COCKTAIL
BEFORE THE SHOW.

6
Hello Sailor Napier
Paul Simon begins his first
concert tour without Art
Garfunkel, 1973.

7
This Kind of Punishment,
Expendables Oriental
Hello Sailor Gisborne
Stones release 'Exile on
Main Street', 1972.

8
Expendables, This Kind of
Punishment Oriental
Hello Sailor Mt Maunganui
Gary Glitter is born Paul
Gadd, 1944.

9
This Kind of Punishment,
Expendables Gladstone
Hello Sailor Whangarei
Peking Man Windsor Park
? Fog & Maggotty Anne
and the Cot Death Babies
Otago Uni
The Beatles sign their first
contract with EMI, 1962.

9,10,11
Fat 'n' Sassy Lower Hutt

10
Chills Windsor
Dance Exponents Tauranga
Verlaines Gladstone
Peking Man Windsor Park
Hello Sailor Auckland
? Fog & Maggotty Anne
Otago Uni
Sid Vicious born John
Beverley, 1957.

11
Chills Windsor
Verlaines Gladstone
Dance Exponents Hamilton
Hello Sailor Metropole
Eric Burdon born, 1941.

VERLAINES

12
Iron Maiden Palmerston
North
Dance Exponents
Whangarei
Hello Sailor Forge
Auckland Acoustics
Recording Benefit
Freemans Bay Community
Centre

13
Nik Kershaw Christchurch
Dance Exponents
Auckland
Politicians on ZM Band
Aid, midnight.

nik
Kershaw

14
Iron Maiden Christchurch
Nik Kershaw Wellington
Dance Exponents Hastings
Former Yardbird Keith Relf
is electrocuted at his West
London home while turning
on his electric guitar, 1976.

Iron
Maiden

15
Nik Kershaw Auckland
Dance Exponents
Wellington
Comedy Windsor
Brian Eno (1948) and Mike
Oldfield (1953) share a
birthday.

16
Iron Maiden Auckland
No Idea Windsor
JOHNNYS



17
Johnnys Christchurch
Dance Exponents
Palmerston North
Verlaines Windsor
1975: Mick Jagger is
hospitalised with a gash
requiring 20 stitches after
he smashes his fist
through a plate glass
window at a Long Island
restaurant.

18
Johnnys Christchurch
Verlaines Windsor

16,17,18
Peking Man New Plymouth
Fat 'n' Sassy Palmerston
North

19
Dance Exponents Nelson

Dance
Exponents

Look out for ...

Iron Maiden and **Nik Kershaw** make strange bedfellows in this month's calendar. They each play several dates in May ... the **Johnnys** bring their cowboy boots and stetsons across the Tasman with the aim of kickin' up a ruckus.

Dance Exponents a major concert tour to promote their new album, *Expectations* ... **Hello Sailor** have reformed and will no doubt be looking to pack 'em in on their North Island tour ... the

Expendables and **This Kind Of Punishment** team up and share a drummer for their South Island tour, which includes Ashburton and Timaru ... the **Narcs** undertake a North Island tour, playing several university dates ... **Circus Block 4** go south ... the **Verlaines** and **Builders** both venture to Auckland to record and play live ... **Maggotty Anne** and **the Cot Death Babies** and **? Fog** go as far south as Dunedin.

A variety of acoustic performers, in-

cluding **Wayne Gillespie**, **Acoustic Confusion** and **Chris Thompson** appear at a special concert at the Freeman's Bay Community Centre on May 12, to raise money to make a record of Auckland acoustic performers ... the **Chills** and others play an anti-nuclear gig on April 25 (Anzac Day) at ChCh's Gladstone ... and don't forget, the organisers of this year's music video contest must be notified of intention to enter by April 19.

Coming Up ...

New Order have been confirmed for Auckland's Logan Campbell Centre for May 23 ... the night, before, at the Christchurch Town Hall, **The Punch**, **Peking Man**, **Katango** and **Grey Parade** play the first *Shazam* concert of the year. Tickets are \$6.50 and will be available from the Town Hall from May 8 ... the **Stranglers** will be in Australia within the next few months and it seems likely someone will bring them over here.

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

Records

Phil Collins No Jacket Required Warners

I don't know why, but calling this a good album seems like an insult to Phil Collins. From a position of love and respect, I want to be able to write that the new LP is the best ever; better than his two previous solo efforts or anything (post Gabriel) Genesis has done. But it isn't ... and I can't. No big deal. What is only good for this man far surpasses most other musicians' brilliance.

The opening cut, 'Sussido', sets the mood of the album: rhythmic, upfront vocals and the horns splashing phrases throughout. A change of pace arrives with 'Long Long Way to Go', a gem in the tradition of 'In the Air Tonight'. I've found myself coming back again

and again to absorb its haunting power, bathe in its sparse arrangement and feel a spinal tingle when Sting joins Collins for the tasteful harmonic chorus. The next track, 'I Don't Wanna Know', drags us back to reality with its driving drums, as rock solid as Blackpool, and ringing guitar outro. Side one concludes with 'One More Night' and it's a beautiful ballad that builds slowly to a sax solo supreme that glides in and out of the melody. El primo Phil Collins.

Side two is where the album starts to fall down as an air of similarity starts to creep in. Might well be rock for middle aged critics but I'll take this LP with its one hot side in exchange for most of your art rock experiments that don't come off.

Simon Elton

David Johansen Sweet Revenge Virgin

Enough has been written about and accredited to the New York Dolls' brief lifespan in the 70s. Johansen was lead singer, a kid (well, he was in his mid-20s at the time) from Staten Island with lips as rubbery as Jagger's and an R&B

background to match.

Advancing the cause of rhythm and blues was probably low on the priority list for the Dolls as their shock tactics were aimed primarily at blitzing the pomp and complacency of a rock scene that had slowed to a standstill. In Johansen they just happened to have a singer who wanted to sing like Levi Stubbs.



In his solo career of five albums (this is five) Johansen may have kicked off the platform shoes, dropped the glitter pants and

substituted professional polish for the glam trash of the Dolls, but essentially he's retained the no-shit belief in energy and fun. And Levi Stubbs.

On the slick, chunky and irresistible *Sweet Revenge* this is borne out in songs like 'Heard the News', 'Big Trouble' and the heavy partyin' 'Too Many Midnights'. On 'I Ain't Workin' Anymore' he gets serious and on the moving ballad 'In My Own Time', real serious. 'The Stinkin' Rich' decries the chasm between rich and poor using a 'Ghostbuster' type chorus to point the finger and for a finale 'N.Y. Doll' gets all dramatic.

Nuthin' flash here, just a guy who's stayed in touch with his roots, and a bunch of songs that are as honest as they are enjoyable.

George Kay

Japan Exorcising Ghosts Virgin

Like a polaroid, Japan's music now seems to hang in time and space. Divorced from the style that added affectation, David Sylvian's retrospective compilation of his band's "best" work can be

assessed on its merits.

To be sure Japan had something. Songs like 'A Foreign Place' and 'Night Porter' breathe atmosphere. They are will o' the wisps framed by fragile melodies and a sense of quiet adventure. The oriental fixation captured on 'Visions of China' also holds appeal. But when Japan try to experiment with percussion and rhythm, as on 'Talking Drum' or the 'Art Of Parties', they fall flat on their pretty painted noses. Their efforts are too stiff, contrivances without lilt, swing or punch.

As was to be expected, *Exorcising Ghosts* draws heavily on *Gentlemen Take Polaroids* and *Tin Drum*. Only 'Quiet Life' is repeated from the *Assemblage* compilation and regrettably Japan's chilling rendition of Smokey Robinson's 'I Second That Emotion' is omitted.

Sumptuously packaged with lyric sheet (covering four albums' songs) and impressionistic artwork, *Exorcising Ghosts* sums up Japan's contribution to popular music. "Everything's neat and compact, there's not much to shout about."

David Taylor

Fenton Robinson Nightflight Son Seals Bad Axe James Cotton High Compression Alligator

Alligator Records of Chicago can take credit for reviving the moribund blues recording scene in the 1970s. I for one am eternally grateful. The label's sympathetic approach to its artists has been rewarded with some exceptional recordings.

Best of its latest releases is *Nightflight*, an album by guitarist

Fenton Robinson, best known for 'Somebody Loan Me A Dime'. Robinson had two previous albums on Alligator, but his mellow singing and jazzy guitar improvisations have yet to be accorded their due. Robinson's stunningly inventive guitar floats in and out and over the persistently prodding accompaniment.

Where Robinson insinuates, Son Seals' guitar style is darkly brutal, although he has refined his attack since he first burst on the scene, ready to hit first and talk later. The right-between-the-eyes menace and no let-up rhythm reflect his time as a drummer (Albert King, *Live At the Fillmore*, *Live Wire/Blues Power*, Stax). It's not all bone crushing on *Bad Axe*, however. 'I Can Count On My Blues' is an unexpected ballad, with touches of Otis Rush's version of 'Rainy Night in Georgia'.

James Cotton, who was playing with Howlin' Wolf around West Memphis when barely out of short pants, was a mainstay of the Muddy Waters band for a decade, then a popular, post-psychedelic rock-blues act. His best is very good — most notably 'Cotton Crop Blues' for Sam Phillips at Sun in 1953 — but he has often been showy and the music anonymously funky. *High Compression* reflects Cotton's problem (or personality, depends on your perspective). Not unexpectedly, the best sees Cotton blowing harp in the company of the Chicago Blues All-Stars, especially Magic Slim on guitar and Pinetop Perkins on piano. But the album is divided equally with Cotton's touring band. The performances are not in the same class.

Alligator Records' mailing address is Box 60-234, Chicago, Illinois, 60660, USA.

Ken Williams

THE BLACK SORROWS

2 SPECIALLY PRICED ALBUMS

EVERY SONG A CLASSIC!

NEW SIMMONS DRUMS

SDS1

AVAILABLE NOW! UNDER \$1,000!

SDS1
Single digital drum pad.
Add to your existing Simmons or acoustic kit.

SDS-EPB
Digital sound sampler and EPROM loader.

New from Simmons is the SDS 1, a battery powered, self contained, digital drum. Its sounds are digitally recorded and easily interchangeable, either from the library of sounds available at your Simmons dealer or, more excitingly, from your own personally sampled collection of the revolutionary sampling and EPROM "blowing" device, the SDS-EPB.

The SDS 1 is housed in a full sized, hexagonal Simmons pad, complete with the new rubber playing surface and facilitates perfect dynamic control over volume, pitch bend (up or down), attack and brightness.

Connections are provided for battery eliminator and external trigger, accepting signals from drum machines, miked acoustic drums, drum tracks off tape, sequencers etc.

Perhaps the most unique feature of the SDS 1 is the run "generator". When implemented, this instructs the instrument to output the selected sound at a lower pitch for each consecutive strike of the drum. With control over run time and run amount, it is ideal for huge concert tom fills.

SIMMONS

For further information on the drums with todays sound, write or call NZ distributor and service agent.

Live Sound Ltd, Box 68-216, Newton, Auckland Ph: 789-125

Invercargill: KEVIN SEXTON. Dunedin: BRISTOL PIANO CO.
Chch: CJS MUSIC. Wellington: SHAND MILLER
Auckland: KINGSLEY SMITHS & DRUM CITY.

RALPH BENNETT'S

Fat n Sassy

WAIKATO UNI 17 April
Shakespeare Inn NAPIER 18 - 20
Leopard Inn WAIPUKURAU 24
Lion Tavern PALMERSTON Nth. 26, 27
Club Hotel PAHIATUA 1 May
WELLINGTON VICTORIA UNI 2
Cricketers Arms 3, 4
Valley Inn LOWER HUTT 9 - 11
Fosters Tavern WANGANUI 16 - 18

an eighty-five minute cassette tape you most likely haven't heard. ask at your record store or send seven dollars cheque or money order + s.a.e to: g.sinkt@cs - severely limited, p.o. box 6972, welliesley street, auckland 1

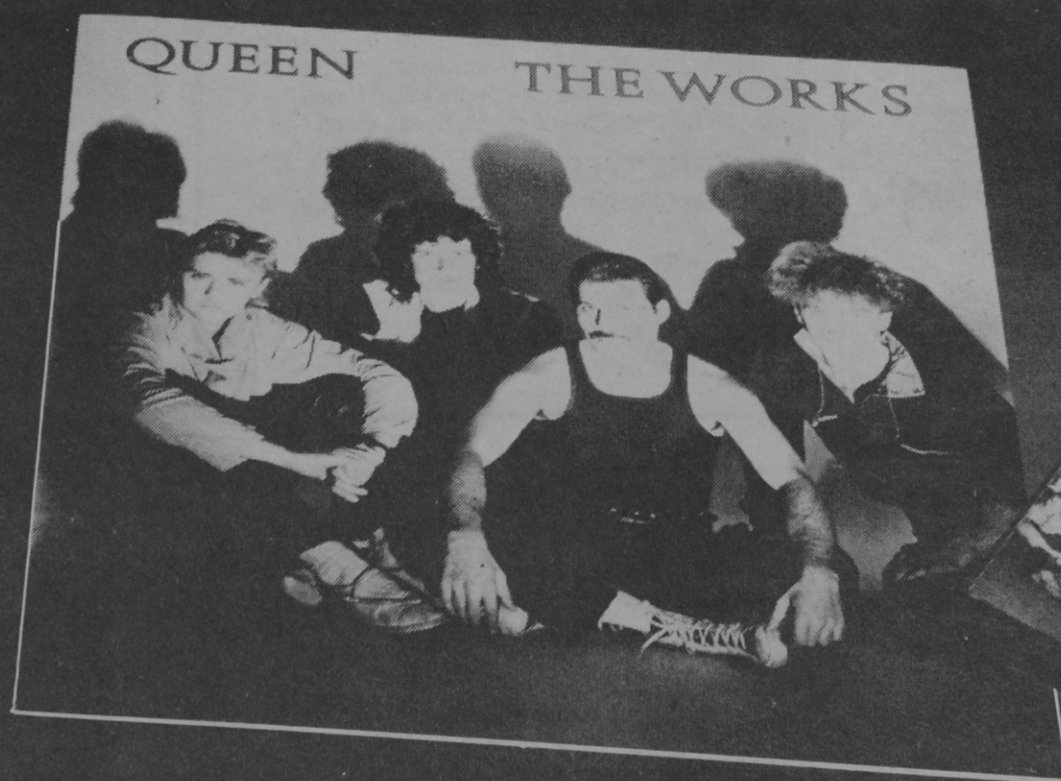
graham sinclair: overcome spikey

QUEEN

THE WORKS

**THEIR LATEST ALBUM
AND HIGH QUALITY CASSETTE**

**Featuring 'Radio Ga Ga'
plus 8 great tracks**



produced by Queen/Mack

EMI

Records

Ry Cooder
Paris, Texas (Warner Bros)

Wim Wenders, director of the haunting film *Paris, Texas*, said in a recent interview that Ry Cooder had told him he believed his (Cooder's) future lay in film soundtracks and he had virtually given up live performances. A blow to those of us who have been uplifted by the man. *Paris, Texas* allows Cooder and fellow musicians David Lindley and Jim Dickinson to make aural magic with a mixture of Mexican border music, featuring a vocal by the glorious Harry Dean Stanton, and the mysterious bottleneck sounds which culminate in the majestic version of 'Dark Was The Night', which is associated with the Texas religious singer Blind Willie Johnson. Johnson recorded in the 1920s and much of his work has entered the blues-rock repertoire. **George Thorogood and the Destroyers** **Maverick (EMI America)** **KW**

Purists, being purists, neglect the role of George Thorogood in helping kickstart the stalled blues scene. But the infectious frenzy of that first adrenalin rush was George's peak, and he manages to stay more or less at that point. It's all flat-out music for the feet, virtuosity out of the question, a party in the promise. Thorogood's

music is for having fun to, and he shows a sense of humour in the choice of the title track, a deadpan version of the theme to James Garner's classic television series. **Various Artists** **The Great British Rock Invasion (RCA)** **KW**

I don't believe it, but someone has put together, tastefully, a triple album of British artists from 1963 though to the 80s. From the effervescent (the Beatles' 'I Want To Hold Your Hand') to the melancholy (Fleetwood Mac's 'Man of the World'), every one of the 52 tracks is a gem. 'Maggie May', 'Something In the Air', 'Sultans of Swing', 'Black Night' ... all classics. The Yardbirds, Small Faces, the Jam, Hendrix, Boomtown rats, Cream ... 'Certainly is the Best Of British, old chap!' **SGE**

Neil Young
Greatest Hits (Reprise)

This 11-track compilation has been released by Young's old label (his best work, however) to coincide with the touring schedule of the artist. Commercialism aside, it's a fine collection. Of course, it's fun to programme your possible alternatives, but here we have 'Cinnamon Girl', 'Old Man', 'Comes A Time', 'Walk On', 'The Loner', 'Like A Hurricane', 'Heart Of Gold', 'Southern Man', 'Down By The River', 'Southern Pacific' and 'Hey Hey, My My'. The epic *Decade* collection eclipses *Greatest Hits*, but this is a commendable introduction. **KW**

Julian Cope
World Shut Your Mouth (Mercury)

A dull rock record littered with pseudo psychedelic touches that are more wet than whimsical. Cope's first album since the demise of the overrated Teardrop Explodes and this isn't even a singer looking for a band ... if

Cope's vocals were any more strangled he'd be dead. I hear his latest is called *Fried*, which possibly relates to the condition of his brain. Anyone who comes up with lines like 'If I were France and you were Germany / What an alliance that would be,' has gotta have something loose somewhere. **The Angels** **Two Minute Warning (Mushroom)** **SPC**

Jimmy Barnes' move to the Mushroom label signalled for him a new lease of life but unfortunately the same can't be said for rock veteran the Angels. At their best (*No Exit, Face To Face*) the Angels competed with Cold Chisel and Midnight Oil for the Australian rock 'n' roll crown. *Night Attack* and *Watch the Red*, the last two albums, were mediocre by comparison and *Two Minute Warning* does nothing to arrest the decline. The problem is that it merely repeats the old riffs we have all come to know. How can you resurrect 'Marseilles'? 'Babylon', which borrows heavily from the past, is the best track, but the lasting impression is that the band have seen better days. **DP**

Triumph, Thunder Seven (MCA)

It's about time this band received a larger slice of the metal consumer attention in Enzed that the quality of their last half dozen albums warrants. There are few bands this consistent class operating in the heavy metal arena. 'Thunder Seven' easily maintains the exhilarating blend of instrumental virtuosity, melody and power that has become this band's trademark. Fans of Rush and Led Zeppelin should find instant satisfaction here for starters, though anyone remotely interested in heavy metal should check it out pronto. **CC**



Singles bar

Temptations

Treat Her Like A Lady (Motown)
One of my favourites for the last six months, and the best thing on Motown since the last Smokey album. Smooth, sophisticated groove, both joyous and infectious, it doesn't wane, no matter how much I hear it. I can't for the life of me understand why Murray doesn't go for it.

Matt Bianco
Half A Minute (WEA) 12"

New heirs to the boutique throne, Matt Bianco are by now making themselves very popular at all the best soirees. Clever latin influences tinged with a pop sensibility give them a head start on today's serious young men. A hit right across the board. **Dazz Band**

Let It All Blow (Gordy) 12"

One of the strongest intros of the year never really seems to get past being an intro on this b-b-beat bonanza. An underdeveloped idea means that this good song misses out on a chance of greatness and 'Let It Whip' remains their pinnacle. **The Power Station**

Some Like It Hot (Parlophone) 12"

As a big fan of both Robert Palmer and Bernard Edwards, it worries me that they should want to work with anyone called Taylor. Still, the Durannie boys have probably made the best record of their career, despite some awful

guitar from Andy. A huge hit of course. **Mark Phillips**

Shake Summation

DD Smash
She Loves Me Back (Mushroom)

To these ears, 'Whaling' was dreary, 'Magic' was absolutely sparkling pop, and 'She Loves Me Back' falls somewhere between the two. Dave can't quite hit the silky groove of the Luther Vandross original (nor should he even try), but he gets another chance to strut his singing stuff and everybody sounds like they're having a good time — as a matter of fact, there's a real party feel to it. The flip, 'Wot A Day', has standard Dobbyn quirks, but maybe you have to wait a little bit long for the good ending.

Dance Exponents
My Love For You (Mushroom)

The most lightweight track from the Exponents' forthcoming album and the one on which they sound most like U2. Things wouldn't be too bad however, if the local record company hadn't seen fit to chop the song down to 2 min 29 sec — the structure goes out the window and it sounds like a long ad. The flip, 'Ashened, Ashened, Autumn Leaves' is a lot more like it, with Jordan displaying his ability to place words well over music and Chris Sheehan whipping up a nice guitar line. The noisy workout it ends with probably warrants a *Play Loud* recommendation.

Herbs
Nuclear Waste (Warrior)

Wow ... heavy shit ... nuclear explosions and a kick drum that sounds several metres high are just a couple of the tricks in this remix. The song itself, with its nagging guitar line, still manages to sound celebratory while talking about the threat of nuclear destruction and that's something in itself. The dub does go on a little bit long, though — or perhaps the record should come with a free spliff.

This Times Square (Ode)

This band sprang from two old lineups, Skin Dynamics and Stiff Richards — and unfortunately, *old* is the way it tends to sound. None of it's bad, but the familiar-sounding power pop approach only really comes together on the more involved closing track 'I Am the Truth'. The songs do, however, give the impression that they'd sound better live. We'll have to wait and see.

Step Chant Unit
Painting Pictures (Jayrem)

A pretty ordinary synth song with patented Waikato guitar and lines like 'Televisions of my mind.' It might sound better given a massive production, but ... 'The Game' is texturally a bit harder but, driven by an awfully dumb synth riff, lacks even the subtlety of the A-side.

Radio Active
Loving You (Ode)

Sounds like someone's been listening to *Seventeen Seconds*. There is the odd good idea here and it's best when there's no singing going on, but it all goes to waste on such a bloody dull song. The B-side is something stupid about 'shock treatment and mind control.'

Russell Brown

Two free Strings in every packet!!

(8 strings for the price of 6)



String your electric guitar with the quality it deserves

D'Addario Funky

by

The Martin Guitar Company, U.S.A.

Sole NZ Distributor: Lyn McAllister Music Ltd
PO Box 39-143, Auckland West. Ph: (09) 34-936.



SOUND ENGINEER TRAINING

The AERIAL RAILWAY is conducting courses in sound engineering at its Moehau studio, Port Charles, Coromandel. The course is designed for those seeking a technical background to sound engineering.

The course starts on Saturday May 18th and runs for six days. The fee of \$300 covers Food, Accommodation, Tuition and 24-hour access to the studio. Limit of ten per course.

The 8-track studio is situated in a wooded river valley overlooking a beach.

Subjects covered; Acoustics, Noise, Microphone Techniques, 'Hands-on' Recording and Mixing, Musical Instruments, 'Toys' and Sound Processors, Basic Electronics, and much, much, more!

INTERESTED?

Contact Us Now for more Information.



AERIAL RAILWAY STUDIO
MOEHAU COMMUNITY
PORT CHARLES
COROMANDEL R.D.
PH (084356) 887 COLVILLE

CONFUSED?

Don't be!

With the technological advancement in Keyboards & Drum machines it is hard to know where to start to select the product that will best suit your needs.

We have the knowledge to help you make an informed investment and we are eager to answer your questions and encourage hands on demonstrations. Our commitment extends beyond the sale ...

Will you settle for less?

Don't get confused

Get excited, at ...

KINGSLEY SMITH'S

26 CUSTOMS ST. AUCKLAND 793-139
32 MANNERS ST. WELLINGTON 730-632

THE MUSICIANS MUSIC SHOP



PROGRESSIVE MUSIC STUDIO

43 ANZAC AVE. PHONE 795-344
PO BOX 4187, AUCKLAND 1. PRESENTS

FOUR BLEATS TO THE BAA

PART THREE ...

'RAMONES SONG'

HEY BABY...
WHEN I SAW YOU STANDING IN THE FOLD
YOUR'S WAS THE FLEECE THAT MADE ME COLD
HEY BABY...
I KNEW OUR LOVE HAD JUST BEGUN
THOSE DAYS IN THE PADDOCK WHERE WED RUN
OURS WAS THE LOVE THAT NEVER STOPS
AND THEN THE FARMER MADE YOU CHOPS
BAA BAA BABY... BABY BAA BAA

WE WERE THE
LIGHT OF MY LIFE

NEW MUSIC MANAGEMENT LTD.

NZ's PREMIER BOOKING AGENCY EXCLUSIVELY REPRESENTING;

Dave McCartney
& The

Dink Flamingos

THE **NARCS**

MOCKERS

DD SMASH

Dance Exponents

Katango

MOVIE

Brasier

LEGIONNAIRES

The Body Electric

TOURING NARCS (APRIL) HELLO SAILOR (APRIL)

NMM LTD

PO BOX 5564, AUCKLAND, NZ.
PH: (09) 797-784. TELEX: NZ 21306



CASH

**FOR YOUR RECORDS / TAPES
ANYTHING YOU'VE GOT
RECORD EXCHANGE
PH 790-812, 790-820, 735-324**

RECORD EXCHANGE

AUCKLAND'S LEADING SECONDHAND RECORD STORES

ST. KEVINS ARCADE K'RD, PH: 790-812 THE CORNER CNR QUEEN ST & VICTORIA ST, PH: 790-820 295 K'RD PH: 735-324

OR WRITE: INTERESTING RECORDS PO BOX 68-566, NEWTON, AUCKLAND

'RUMOURS' FROM PAGE 4
pected soon is an Onset-Offset EP featuring the **Bottletops** on one side and **Toerag** on the other ... **No Idea** planning a national tour ... new in town are the **Bohemians** ... **Naughty Thoughts** continue to show promise and recently did a Thursday night at the Gladly with another Timaru band the **Never Never**, who count **RIU** and **Shake!** photographer Colin Bower amongst their number.
White soul project **These Bad Strings** have recorded their debut single 'Sizzlin' with 'River Deep, Mountain High' ... **Dick Driver** recently left the country to work for his uncle in Malawi.
Alister Cain

Auckland
Mushroom Records NZ will continue despite the (amicable) departure of **Mike Chunn**, but will now be run out of the Festival Records office ... busy times at Progressive Studios, with EPs in the pipeline from **Able Tasmans** and **Diatribes**, **Ivan Zagni** and **Steve Garden** working on a couple of film scores as well as their own album, an LP just completed by **Last Man Down** and **Mike Farrell** and **Guy Wishart** doing solo LPs. Recently completed have been a **Not Really Anything** EP and a **Jay Clarkson** solo record. The **Builders** are expected to pop in and record a couple of songs while they're in town to play (new

LP **CoNCH3** just released, distributed by Flying Nun) ... new phone no. at **The Lab** is 602-462. Recently recorded have been an EP by Dunedin's **Look Blue Go Purple**, **Marie and the Atom** and a **Stonehenge** four-track EP. The studio will soon be closed for six weeks while Lab goes to the UK on a gear hunting search and to see his Mum.
The next **Chills** single will be 'Oncoming Day'. It and other toons (including a couple of recently remixed songs from the Dunedin double EP) will go on a mini-album to be released in Britain (and here as well!) to coincide with their visit there in July. Germany is also doing 'Pink

Frost' as a 12". There's a possibility they'll do a live performance based on their successful live Campus Radio show **The Chills In Space** at some point ... Dunedin's loveable **Doublehappys** borrowed a bit of gear from the Chills and snuck into Radio One to record five songs, 'Needles and Plastic', 'Nerves', 'Moss Monster', 'Some Fantasy' and 'I Don't Wanna See You Again' ... Auckland **Nat Curno** will have a single released by F Nun; features synth playing by Mick Raye of the Table Committee.

RIU's glossier relative, **Shake!**, has its own crack soccer team which has thus far repelled all challenges with almost disdainful ease. Squad is: Damien Holt (Moving Barricades), Adam Holt (Sons In Jeopardy), David Gent (Dance Exponents), Tony Drumm (Meemees), Mike Harriambi (Grey Parade), Eddie Diehard (Grey Parade), Paul Eversden (Katango), Paul Maja (Sons in Jeopardy), Wayne Flintham (Sons in Jeopardy), Karl Robinson (Katango), Terry Towelling (Rebel Truce) and Pat Brunten (all-round good guy) ... and in case you haven't noticed, Mainstreet is no longer with us. The Chase Corporation's demolition men moved in this month.

Low Profile are remixing 'Elephunk' for overseas release. Meanwhile Phil Bowering leaves for England early in May. He's hoping to join up with other musicians there and pursue his **Moving Lines** musical theme ... **Gloria's Peccadilloes** have been busily recording a four song EP at Montage Studios and have done a video for **Shazam**. Leila Andrews has joined the band on keyboards ... **Goblin Mix** are to do a single very soon.

Things should be looking up on

the Whangarei entertainment front with the establishment of the **Goodtimes Promotion Company**, who will be organising regular venues and parties for the local folk. Any bands interested in playing can contact them at PO Box 888 Whangarei or ph 88-912 ... after a week-long stint with Dr Feelgood the **Crew** went into Last Laugh to do some recording with Martin Williams at the controls ... a new feature on the **ZM** network will be **Band Aid**, not a fund raiser, but a chance for bands with demos but no record deals to get some exposure. The half hour show will take place at midnight every two weeks. Scheduled so far are Hoi Polloi (April 29), Politicians (May 13), Last Man Down (27) and the Wait (June 10).

Tracy and the Coldstep is an Auckland music/theatre group presently booking a two month tour thru the country's pubs, prisons, galleries, and universities. Lineup at present is Bruce Davis-Goff (vocals/dance/saxophone), Roy Martyn (guitar/synth/vocals), Phil and Gareth (bass and drums) and Bruce Naylor (dance), although others will be added soon. One song has been recorded for a single.

Russell Brown

Palmerston North

Great news for Palmerston North is the formation of a local record label, **Meltdown Records**. Initial funding comes from the recent Battle of the Bands held at Massey Uni. Spokesman Peter Sheppard informs that first recordings will be the **Mannequins**, the **Remarkables** and **Dosage B** ... **Radio Massey**, 92FM, is half way through its longest broadcast yet. All concerts held at the Uni will be broadcast live on the station ...

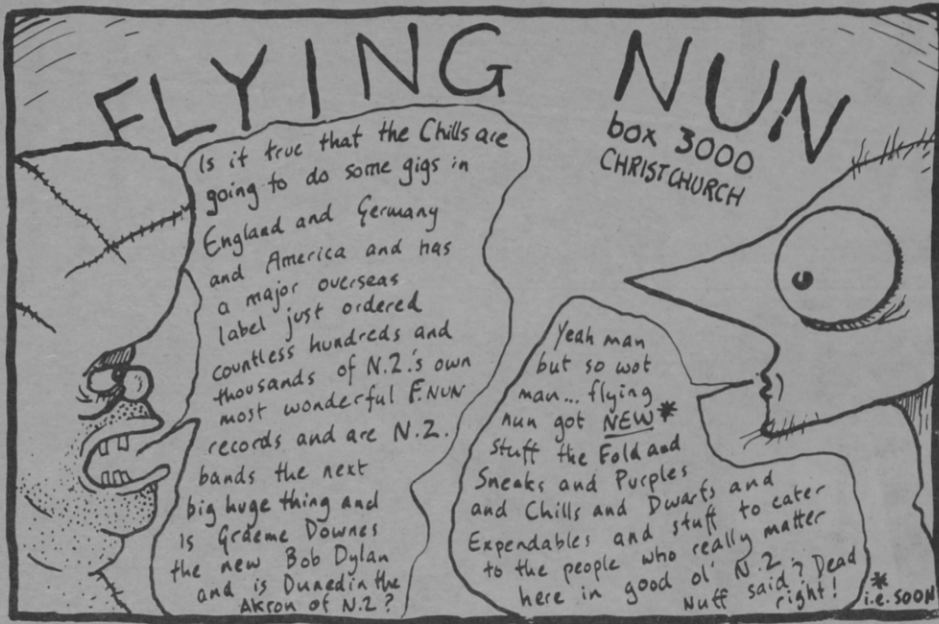
newish vehicle for the more alternative bands to play at is **Manelitos Mexican Restaurant** ... soon to visit PN and not to be missed are **Sneaky Feelings** ... Massey Orientation went extremely well, strong support for all events. Orientation organisers due a lot of credit.
D.W.L. Reid

Wellington

Vietnam are active again and release a five track EP next month ... Steve Wilson's new band is **Violet Summer** (not Violent Summer as reported last month). It comprises Mr Wilson and Leo Kean (ex Steroids and Gale Force and the Cyclones) and has "absolutely nothing to do with the Legionnaires". Their record 'The Morning After' should be available as you read this ... local reggae outfit **Aotearoa** release a 12" single in early May ... other vinyl from local acts out now includes Rodger Fox/Midge Marsden collaboration **Let the Good Times Roll**. The new Spines album does not have a title like a Cars song. It's called **The Moon**.
David Taylor

Dunedin

The age of chivalry is not dead: the **Rip** won a recent Chingford Park live competition but gave the free recording time to the **Orange** ... the Rip's **Alistair Galbraith** plays violin on the new **Bats** six-to-nine song EP ... the new **Sneaky Feelings** single will have horns and strings ... the **Rip** are scheduled to record an album, probably in Christchurch ... **Luke Hurley** has recorded and taped a band version of 'Japanese Overdrive' ... Graeme McLauchlan has left the **End**, so they're looking for a new drummer.
GK



100'S OF KIWI BANDS ON A T-SHIRT
SUPPORT KIWI MUSIC & BAND AID
GENUINE CHINESE COTTON T-SHIRTS

MAIL ORDER FORM
I ENCLOSE CASH/POST NOTE \$..... FOR
I INCLUDED \$1.00 PEP FOR EACH SHIRT

NAME.....
ADDRESS.....
POST TO: BAND AID T-SHIRTS
P.O. BOX 62006
SYLVIA PARK AUCK.

NO. SIZE
☐ S
☐ M
☐ L

\$16
FREE POST & P.P.P. FOR 2 OR MORE

All over the world...

We've played guitar with the best. Sit in with us at your next session. Bronze, Wound, or Phosphor Bronze—Ask for us at your favorite music store. We're available in a gauge to meet your special needs.

THE MARTIN GUITAR COMPANY NAZARETH, PA 18064 U.S.A.

MARTIN STRINGS
MARTIN ROUNDS
MARTIN PHOSPHOR BRONZE

ONE SET M-10161
ACOUSTIC GUITAR STRINGS
PHOSPHOR BRONZE WOUND
LIGHT GAUGE

Sole NZ Distributor: Lyn McAllister Music Ltd
PO Box 39-143, Auckland West.
Phone (09) 34-936

MORE TIME FOR PLAY

Playing with Tomorrow's Musicians Today

'85

SCM The School of Creative Musicianship

For a free brochure phone: 768-115 or send a S.A.E. to Box 68-378, Newton.

LAST LAUGH PRODUCTIONS
NO MESS & STRACK RECORDING STUDIO
Singles, Albums, Jingles, Soundtracks
Lounge, Colour TV, Great Recording Too
Gifted Engine-ears
Still Unbeatable At \$20 Per Hour
3rd. Floor, 10 Vulcan Lane Ph. 794-562

EVERY SECRET THING

No 9 is out now
send \$1 to PO BOX 6259 DUNEDIN
ELECTRIC HAVE TWO BLOOD NEW C 60's
'PEARL OF THE PLAIN' 'GREATEST HITS LIVE'
\$5.00 EACH
PO BOX 6259 DUNEDIN

STEEL BOX

132 ST. GEORGES
BAY ROAD
PINEHILL
PH: 385 117
ART: 574-392

REHEARSAL ROOMS

WANTED
TO BUY RECORDS AND CASSETTES FOR
CASH
ANY QUANTITY ANY TYPE OF MUSIC

REVIVAL RECORDS

80 VICTORIA STREET WEST, CITY. PHONE 799-975

©WAYNE ROBINSON

Live

Tall Dwarfs, Birdsnest Roys Windsor, April 6.

I'll try and be brief, for once. I talked to Ross, the singer from Birdsnest Roys, afterwards: "Since last week all we've had is people telling us how good we are," he shrugged, pleased but a little bemused. And, indeed, the Roys once again won over an entire (packed) pubful and people said aren't this band good and danced and smiled and that sort of thing. The only trick for these six now is to avoid letting all this praise go to their heads. I think they'll get by. "I don't know about you but we're determined to have a good time," Chris Knox told the crowd.

And he had evil circles painted around his eyes and wore an old chopped-up, paint-splattered suit coat that still bore stains from sweat extracted during legendary performances from Toy Love or maybe even the Enemy. And the Tall Dwarfs sounded more like Toy Love or maybe even the Enemy than they ever have before. It was special because it was the last Tall Dwarfs performance for the foreseeable future, as Alec Bathgate is going to England. It was also special because the performers and the audience made it so. Before such an audience the Tall Dwarfs could virtually have done no wrong but rather than settle for a trot-through of Greatest Hits they twisted and tortured familiar songs until, at times, they were almost unrecognisable. I don't know how many people were

listening to the words but Knox was in fearsome ad-lib form. No small factor in the chemistry was the head-down longhair drumming of Mike Dooley. He too seemed to be playing for all he was worth. Among the highlights were a penetrating 'She's A Woman' and the newie 'Get Outta the Garage'. I don't know if the performance's pacing was as measured as it seemed but the whole thing hit a peak with the 10 minute-plus closer, a version of 'Crush' with the aid on percussion and guitar of three of This Kind Of Punishment. The song soon left the original riff behind and careered through a path that seemed to sum up most of the things Tall Dwarfs have done. It was kind of a shame that most of the audience couldn't see the onstage fervour through the gauze curtain that fell for the last

song — I got the impression they'd all have been smiling if they hadn't had their teeth clenched trying to keep up. On the other hand, the opaque screen went hand in hand with the blitz of white noise that came outta the PA. The murals were neat too. So, when it was all over and Chris handed the big drum down to the dancers in front, it had been a fine farewell for a really remarkable guitarist — and he certainly played for all he was worth. If it had've been seven or eight years ago maybe something would've been smashed, but as it was there was no need. Things really are looking up. **Russell Brown**

Circus Block 4, EVT Fear Of Extinction Majestic Theatre, March 30.

The old Majestic Theatre, stripped of its pews, but with the high vaulted ceiling and art nouveau decoration intact, is an impressive venue. Unfortunately, few were attracted there by the 'Ten Foot Fear of the Circus Parade'. The allure of Bill Dieren and the Chills elsewhere in the city proved too much for most punters. EVT (Experiments in Vertical Takeoff) opened. A rather muddy sound and songs that perhaps

contained too many ideas robbed this five-piece of major impact. Fear of Extinction followed with their brand of 80s pop. On occasion a song would be transported by a powerful, surging bass line. One instrumental in particular put me in mind of the mood evoked by the Joy Division singles. Often, however, songs would begin well then crash along to a guitar motif. Nothing that further experience won't remedy. Circus Block 4's performance was assured, crowned by effective lighting and their flame-belching clown accomplice. The recorded works have greater impact on stage with rhythms and percussion playing off each other. The finest moment was an instrumental ('Brine?') with a theme which looped teasingly around shards of guitar and busy percussion. I was driven away before Ten Foot Faces by the poorly mixed sound and a certain amount of fatigue. In concept the show had been immaculate. In fact it presented four bands with an opportunity to play to a small but varied and fairly appreciative audience. **David Taylor**

Right Left and Centre, Able Tasman, Eric Glandy Band, Diatribe, Birdsnest Roys, Goblin Mix, Otis Mace and the New Society Band Mainly at the Windsor Castle, March 29, 30.

It was a heartwarming sight, the Aotea Square stage. After a stop-start march up Queen St, street theatre, the obligatory speeches and a very moving poem, it was time for a semblance of Right Left and Centre to shamble onstage and add another voice to the evening's anti-tour protest. The tiny structure must have groaned beneath the weight of the musicians, the pickup backing chorus, the officials and speechmakers and everyone's children. 'Don't Go' was pretty neat, as much as a result of the shambles and lack of a "proper" band as anything else. Full marks to C. Knox for having the good sense to clown around a bit. No marks at all to the organiser who sternly told the crowd that: "This isn't a celebration. It's a protest," after the applause for the first musical turn. After everyone had taken the trouble to simply be

version 2

BUCKLE UP PAL!

no accident

remix

7 inches of reaction

out now

CAR CRASH SET

VIETNAM

Duran Duran In Their Own Words \$9.95
With Bonus Poster
Also Available ☐ **Duran Scrapbook \$3 \$9.95**

Michael Jackson
Fact File & Official Lyric Book \$11.95
With BONUS POSTER

Prince
In Own Words with BONUS POSTER \$11.75

Michael Jackson Golden Touch
Colourful bio, 64 pages. \$5.95

☐ **Led Zeppelin \$21.95**
☐ **Deep Purple \$21.95**
Deluxe HM Photobooks. Superb photos with bio by Chris Welch.

☐ **Siouxsie & Banshees**
Photos, clippings, comments (1976 to 80s) collated by Ray Stevenson, author of Sex Pistols File. \$13.50

☐ **Split Enz Photo Book**
120 intimate colour snapshots by Enz bassist with witty comments by band members.

☐ **The Clash \$15.95**
By Miles. Revised edition, 96 page B&W visual documentary, from 'White Riot' to Mick's departure.

☐ **Marvin Gaye**
By UK writer Sharon Davis, 128 pages, \$19.95.

☐ **Rock Review \$12.95**
126 colourful pages, all the top acts: Wham!, Duran, Paul Young, Frankie etc.

☐ **Joy Division, New Order**
An Ideal For Living. A History of... by Mark Johnson \$19.95

☐ **Eurythmics \$9.95**
In Their Own Words. With BONUS POSTER

☐ **Janis Joplin: Buried Alive**
Bio by Myra Friedman, 40 photos, 352 pages, \$19.95.

☐ **Lou Reed & Velvet Underground**
by Diana Clapton \$15.95

☐ **Rock'n'Roll Babylon**
The classic sex, drugs, religion, booze, death, sleaze perspective. 190 pages, illustrated. \$9.95.

☐ **Sex, Drugs & Rock & Roll**
A fun, vulgar coffee table book of tacky photos of rock stars in undies etc. \$23.95

☐ **Bowie Profile**
By Chris Charlesworth \$16.95

☐ **Spandau Ballet \$9.50**
In Their Own Words

☐ **New Wave Explosion**
128 page guide to New Wave \$17.95

☐ **Thompson Twins \$9.95**
With BONUS POSTER

☐ **Duran Duran**
By Neil Gaiman (Proteus). 124 pages of heavily illustrated text, the first 4 years from Birmingham & Barbarella to 1984. \$19.95
Also Available ☐ **ABC of Duran Duran** Photobook, 26 unusual facts, quiz, portraits \$7.95.

☐ **The Name of this Book is Talking Heads**
by Krista Reese (Proteus) \$16.95.

☐ **Mad About The Boy**
Life & Times of Boy George by Anton Gill (Proteus). New bio, 120 pages, heavily illustrated. \$19.95.
Also available ☐ **Culture Club** 30 photos, 16 pages in colour, \$6.95.

☐ **James Dean**
The Mutant King by David Dalton. 368 pages, 50 photos. \$16.95.

ALSO AVAILABLE

- ☐ **David Bowie Black Book** (revised) \$25.95
- ☐ **New Rock'n'Roll A-Z of 80s Music** \$14.95
- ☐ **Led Zeppelin Final Acclaim** \$21.95
- ☐ **1988 Punk Rock** \$18.50
- ☐ **Sex Pistols File** \$15.95
- ☐ **Police Visual Documentary** (revised) \$21.95
- ☐ **Ozzy Osbourne HM PhotoBook** \$24.95
- ☐ **AC/DC Hell Ain't No Bad Place** \$14.95
- ☐ **Elvis Costello** by Krista Reese (Proteus) \$14.95.
- ☐ **Bryan Ferry & Roxy Music** by Rees/Lazell (Proteus) \$16.95.
- ☐ **Bowie Illustrated Record** by Carr/Sharr Murray (Eel Pie) \$19.95.
- ☐ **Uptight: Velvet Underground Story** Definitive \$23.50

BOOKS BY MAIL

To order any of these books or to request a catalogue (enclose standard stamped-addressed-envelope), write to: **Books By Mail, Rip It Up, PO Box 5689, Auckland 1.**

Name

Address

.....\$..... enclosed

Title/s required:

WARRIOR RECORDS PROUDLY PRESENT
THE NEW 12" (DANCE MIX) FROM. . .

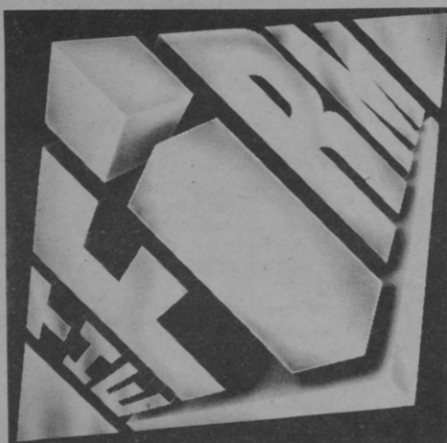
PERB

NUCLEAR WASTE

OUT NOW
IN A
LIMITED
EDITION.

THE FIRM

The supergroup featuring
JIMMY PAGE
PAUL RODGERS



QUEEN

LIVE IN CONCERT

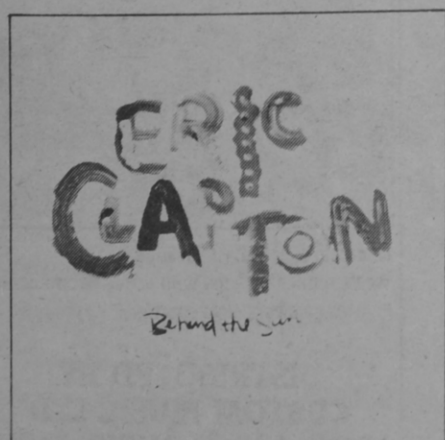
12 Tracks from 'Bohemian Rhapsody' to 'We Will Rock You', live.



ERIC CLAPTON

BEHIND THE SUN

Produced by
PHIL COLLINS



EVERYTHING BUT THE GIRL EDEN

Tracey Thorn & Ben Watt



GRANDMASTER FLASH

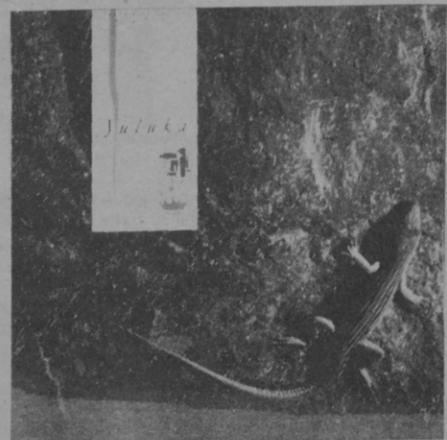
THEY SAID IT
COULDN'T BE DONE

New LP featuring 'Sign of the Times'.



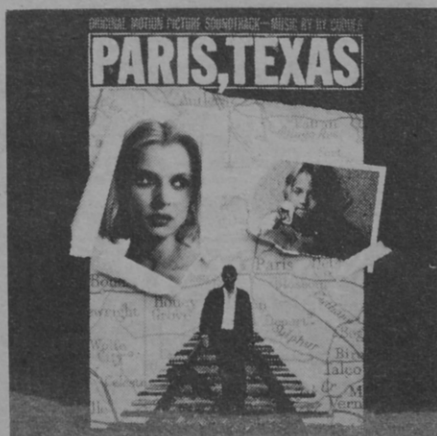
JULUKA STAND YOUR GROUND

New LP from USA based African unit.



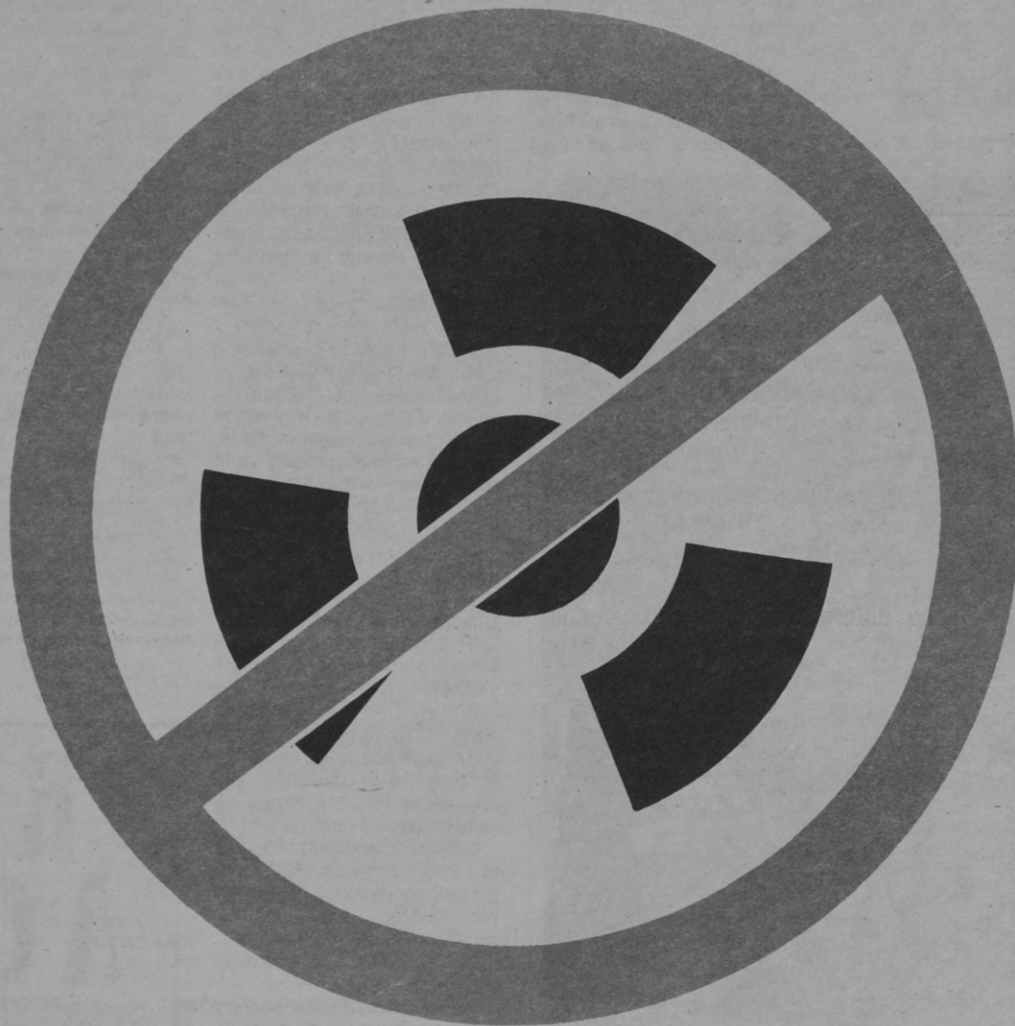
RY COODER PARIS, TEXAS

Another fine soundtrack
composed by Ry Cooder from
Wim Wenders' acclaimed film.



ON **wea** RECORDS & TAPES

A. NUCLEAR WASTE (WASTED DANCE MIX)



B. FRENCH LETTER (MEGATON VERSION) FRENCH LETTER (DUB VERSION)



WARRIOR

WARRIOR RECORDS CO LTD, PH: 793-763 AUCKLAND, N.Z. MARKETING BY WEA RECORDS LTD P.O. BOX 2915, AUCKLAND, N.Z.

wea

THINK



Are *you* afraid of The Art Of Noise?

you cannot scream
before you can whisper ...

The album WHO'S AFRAID OF THE ART OF NOISE
features BEAT BOX and CLOSE TO THE EDIT
out now on album and tape



MORE MOTOWN MAGIC!

EXPONENTS' FROM PAGE 16

Salik came along you'd just go out the door in whatever you happened to be wearing and that was it for the clip."

Jordan: "What I hope is that the clips themselves are more distinctive than what the band are actually wearing, or what pretensions people seem to think the images

should be, because the clips are so distinct that I hope that is what comes across, not what you're wearing or what our haircuts are, or whatever."

Would you use Ian Taylor as a record producer again, given the opportunity?

Dave: "Hopefully we will keep

moving forward all the time and for us, recording overseas is definitely the next step."

Jordan: "The next one has to be something that you know you're going to be happy with. And obviously if we did something with Ian again, we'd have to change. Ian was not happy, but that's why I think he's a great producer, because to get

what he got out of Mandrill, when a lot of people would have just walked away, was fantastic."

Chris: "The thing is when you're producing you want to try and keep your standard. You'd never want to do anything that's not as good as the last thing you've done. So when he gets thrown into a demo studio, in a sense, for him normally, and he's got to do something better than the last record he did which was in England or Scotland somewhere at some big studio, that is really putting him on the spot. He has to work twice as hard."

"And that's why we really liked him, 'cause he did," adds Brian.

Jordan: "I guess it's a challenge initially, but towards the last couple of weeks it was a bit tiring for him."

"Yeah," Dave agrees. "He would've just been counting down the days till when he could actually go to Australia and mix it, just to pull him through, because it was pretty hard towards the end."

He has a very distinct sound as a producer, doesn't he?

"He's got a real sound of his own," agrees Brian. "And even when you listen back to Romeo Void, which was a few years back, you can tell it's got Ian Taylor on it."

Jordan: "I think this album sounds really distinctive. You know I toss up between thinking that it's really so far away from normal and then I think that it is normal. My mind keeps changing."

Dave: "It's the type of record that you put on and you think 'Ooh, it doesn't sound very good,' and then you listen to it for another 10 minutes and it sounds really good. It just has a different sound to other records in a lot of ways."

"It sounds a lot less like anything else than 'Sex' did," offers Chris.

There is a possibility that 'Sex and Agriculture' will be released in France, but the record company there is just waiting to hear the album first. In any case, the album will definitely be released in Australia, followed by a tour if it has any success there.

In the meantime, however, the band will do an extensive tour of this country, starting May 10. The support acts are not completely finalised. They have yet to decide who will support them in Dunedin. Three bands who will definitely be doing some dates with them are Eddie Diehard's new band Grey Parade (who have former Exponent Mike Harilambi on drums), South Island band the Punch and Auckland's up-and-coming Birdnest Roys — who Dance Exponents all consider stunning.

Brian reckons they will be "the next Swingers. They'll be whisked overseas and signed in America."

"Sure," doubts Dave. "Nah, I wouldn't be surprised," insists Brian.

"Yep, they're the best," Chris agrees.

They haven't been written about yet though, have they?

Dave: "They're not from Dunedin, that's why."

And everyone always says that nothing of any worth comes out of Auckland ...

Dave: "Well, a lot has't ..."

(Here Jordan laughs very loudly, an astonishing sound.)

Brian: "Well, a lot as in quantity, but the quality of a band like that makes up for the last few years for me as far as anything else coming out."

Dave: "There are a lot of good bands in Auckland, though."

Was that some kind of hint?

"It only takes one or two bands to change things, doesn't it?" says Chris. "And then it makes it easier for everyone else."

Dave: "It's a really good period right through the country at the moment. Like you've got bands like the Punch and that down south, and in

two or three years there is going to be a whole new crop of major bands in New Zealand." (Jordan says he "can't wait.")

"And Goblin Mix were the first Auckland band I'd seen in ages," Chris continues. "And I thought they were just amazing."

All the above is something I'd have to agree on. One just hopes there will be enough people here to witness it. Even Hunters and Collectors remarked that this country is the best place to be, and they weren't the only ones getting angry at the many whom they encountered who are blind to the vastness of talent that's blooming away here. Those who see nothing but Britain before them.

Expectations should hopefully both earn the Dance Exponents a bit of money, and a lot more credibility than they've been known to get in the past. It's an aptly named album. It contains absolutely no synth, Fairlight or computer. Chris plays piano on one track, but apart from that there's just vocals, drums, bass and two guitars.

Brian reckons he can sum it up: "Full on."

Vicky Bogle

Suparock '85 for Telethon

In Association with RWP, 3ZM, Shazam!

Four hours of New Zealand's Hottest New Bands

The Punch
Peking Man
Politicians
Katango
Grey Parade

Wed, May 22

Christchurch Town Hall, 7pm

Bookings at Christchurch Town Hall from May 8.

- 24 Talking Heads Part 2, Citizen Band, Swingers, bandfile, Dragon
- 26 Devo, Knack, Mi-Sex, Wellington Special
- 30 Sweetwaters issue programme — John Martyn, Elvis Costello, Renee Geyer, No Nukes, Squeeze, NZ Band profiles: Split Enz, Toy Love, Hello Sailor, Citizen Band, The Dudes, Street Talk
- 31 Sweetwaters, Swingers, Mi-Sex
- 32 Police & Split Enz interviews, Sharon O'Neill
- 34 Tom Petty and Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids and Pop Mechanix bandfiles
- 35 "Quadruphenia", Bob Geldof and Kevin Stanton interviews, Newz and Flight X7 bandfiles
- 36 Ray Davies, Cure and Jo Jo Zep interviews, Neil Young supplement, Stories
- 38 Howard Devoto, Tim Finn interviews
- 39 XTC, Lip Service, Motels
- 40 Martha Davis, David Byrne, Dave McCartney Doors, Bruce Springsteen, Hammond Gamble
- 41 Coup D'Etat, Flowers (Icehouse), John Lennon, Clash, Elton John
- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Bonch/Tilders
- 43 Bryan Ferry interview, Sweetwaters report, Flowers (Icehouse)
- 44 Adam Ant, Associates and Police interviews, Stevie Wonder
- 46 Cold Chisel, Blams, Wotn Zone
- 49 Angels, Beat, Tommy Motonhead, Desmond Dekker, Heavy Metal Guide
- 50 Swingers, U2, Psychodelic Furs, the Clean
- 51 Newmatics, Cramps, Stray Cats, UB40, Blind Date and Gordons interviews
- 52 Echo & The Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & Boys
- 54 Dave McCartney & Pink Flamingos, Go-Go's interview, Sunnyboys, INXS
- 56 Teardrop, Explosions, D.D. Smash and Mick Jones Part 2, Neighbours, Richard Burgess
- 57 Clean, Pretenders, South Island Bands, Joan Armatrad, 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 (Aileen Mayet interview), Joe Cocker, Zoo (ex Pop Mechanix), Guriz and Jo Jo Zep
- 67 Siouxsie & The Banshees, Toots, Church, Sweetwaters, John Martyn, UB40, Psych Furs
- 68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Sharon O'Neill, Thompson Twins, ChCh special (Wastrels, Flying Nun, Bill Dieren etc)
- 69 Joni Mitchell, Dance Exponents, Who, Neighbours, Dire Straits, Talk Talk, Mitown, Stowaways, Blond Comedy
- 70 Fun Boy 3, Birthday Party, Split Enz, Dehards, Spines, Marching Girls, Body Electric, Wotn Punk
- 73 Wham, Dead Kennedys, Coconut Rough, Angels, Marginal Era, Grammar Boys, Fishschool, John Cale, Studio profile
- 74 Malcolm McLaren, Heaven 17, Joan Armatrad, Sharon O'Neill, Childrens Hour
- 75 Tim Finn, John Cale, Jonathan Richman, Hammond Gamble, Dick Driver
- 80 Police, Paul Young, Motown feature, John Peel, Wastrels, Bryan Adams, Big Chill
- 87 Smiths, Mockers, Def Leppard, Violent Femmes, Mitown Stowaways, Chills, Doublehappys, Marvin Gaye, Alfred Hitchcock
- 82 Billy Idol, Pamela Stephenson, Four Tops, Temptations, Verdaines, 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, Artec Camera, Narcs, Car Crash Set, Exemen, SPK
- 89 Frankie Goes to Hollywood, Beatles, Deep Purple, ZZ Top, Twisted Sister, Aotearoa Riot, Eurogliders, Rip, Say Yes To Apes, Purple Girls
- 90 Lou Reed, Go-Betweens, Paul Hewson, Topp Twins
- 91 Neil Young, Giorgio Moroder, Waterboys, David Puttnam, Freudian Slips, Electric Pandas
- 92 Hunters and Collectors, Lloyd Cole, Pelicans, Peter Garrett, Left, Right and Centre, Economic Wizards

Circle the numbers of the issues you require and post to RIU Back Issues, PO Box 5689, Auckland 1. Send 50c each. If purchasing only one RIU send 75c.

Name
Address

city/town

Enclosed \$



Home entertainment

You don't have to leave home to pick up your latest issue of Rip It Up. Become a subscriber and you need only walk as far as your mailbox. In addition we'll send you a poster (choose from our poster ad elsewhere in this issue).

\$10 for 1 year (12 issues)
\$19 for 2 years (24 issues)

Name

Address

Enclosed \$

Poster

1 Year NZ \$10
1 Year Aus \$30NZ (air)
1 Year USA \$40NZ (air)
1 Year UK \$50NZ (air)

POST TO RIU, PO BOX 5689, AUCKLAND 1.

RADIO ACTIVE

(NOW BASED IN SYDNEY)



THEIR NEW SINGLE

LOVING YOU

OUT NOW

DISTRIBUTED BY ODE RECORDS

FROM THE ARCHIVES!



EXTRA 1 OCT 1980

EXTRA 2 DEC 1980

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

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

Please send me your FAB mag with NEAT-O pics and GROOVY stories!

Name

Address

Enclosed \$.....for.....copies at 75c each.

EXTRA 1.....copies. EXTRA 2.....copies.

POST TO RIU, PO BOX 5689, AUCKLAND 1.



Nastassja Kinski in 'Paris, Texas.'



PARIS, TEXAS

Director: Wim Wenders

The ill-fated Hammett was neither a very happy nor auspicious American debut for German director Wim Wenders. *Paris Texas*, free from the period and genre limitations of the earlier film, gives Wenders the scope to create a brilliant parable for our times, a movie which has justifiably been awarded the Golden Palm Award at last year's Cannes festival.

Paris, Texas takes as its subject the very contemporary issue of the commitment and meaning of relationships within a world that seemingly does so much to threaten such ties. The film's title gives little away and Sam Shepard's spare script has just the right degree of laconic understatement.

Harry Dean Stanton is outstanding as the craggy, beaten-up hero who finds himself drifting back to former ties from a life of isolation in a Texas desert. Having reclaimed his son in Los Angeles, he searches out his wife in Houston and, having reunited mother and the boy, he drifts off into the isolation of a Texas night.

While aspects of *Paris, Texas* catch the very essence of Americana, such as Ry Cooder's taut soundtrack with its discreet

touches of Tex-Mex stylings, Wenders brings a very European sensibility to his subject. It would be difficult to think of a contemporary American director who could carry off the long confrontation scene between Nastassja Kinski and Stanton with such harrowing intensity or obtain such a beautifully gauged performance from Hunter Carson as Stanton's son — light years away in sensitivity from the cute and cloying performances that we get from most Hollywood juveniles.

PLACES IN THE HEART

Director: Robert Benton

Robert Benton's new film, with its meticulously observed portrait of life in Texas during the Depression, has already won a couple of Academy Awards — one for Benton's script and a predictable Best Actress Award for Sally Field. While not questioning the essential sincerity of Benton's work (the film is based, to some degree, on the director's own childhood memories), *Places in the Heart* leaves one with a curious feeling of dissatisfaction.

Perhaps it is simply that I do not like to be so overtly and obviously manipulated, however worthy may be the social aspirations of the movie. Here is a film that strains for significance and relies far too much on contrivance to make its point.

There is something uncomfortably pat about John Malkovich's blind boarder who undergoes a transformation from "bitter and twisted war veteran" to "caring human being" and this is equally so with Denny Glover's black

sharecropper who turns from a life of petty crime and scrounging to become Sally Field's right hand man. While these stock characters are understandable within the context of what might be termed a latter-day Stanley Kramer movie, the final scene with all the characters, living and dead, assembled together in church, is as puzzling as it is trite.

Like Field's earlier success, *Norma Rae*, *Places in the Heart* does present a "woman's point of view", but whereas Martin Ritt's film was gutsy and hard-hitting, Benton opts for sentimentality and lyrical nostalgia. *Places in the Heart* tends to register as a star vehicle for its leading lady, but, in the final count, what I remember most are the luminescent images of Nestor Almendros.

2010

Director: Peter Hyams

2010 opened in the States at the end of last year, but for well over 12 months, American audiences have been prepared for the film by an enigmatic trailer which simply spelt out the four numerals of the title to the strains of Richard Strauss's *Zarathustra*. Nothing was being given away, and one suspected that the studio realised this film would have a difficult act to top with Kubrick's original *2001*.

The key to the failure of the sequel can be seen reflected in the success of the first film: *2001* made its initial impact partly through its very elusiveness and mystery, which managed to take on a profound poetic and philosophical significance and partly through its deft reflection of the ethos of the late 60s (the film was released in 1968).

Whereas Kubrick dealt in the realms of mystery and imagination, Hyams almost explains his film out of existence. The earlier *2001* obtained more eloquence from the unexpected use of a Johann Strauss waltz or an avant-garde choral work by Ligeti, than its sequel does within its pages and pages of dialogue.

2010's plea for Soviet-American co-operation is a commendable stance, although Kubrick's film tackled questions of a more universal and timeless nature. *2010* is, alas, a film that aimed at the stars but otherwise remains doggedly earthbound.

William Dart



YAMAHA

DIGITAL SERIES



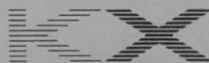
DIGITAL PROGRAMMABLE
ALGORITHM SYNTHESIZER



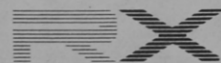
FM TONE GENERATOR
SYSTEM



DIGITAL SEQUENCE
RECORDER



REMOTE KEYBOARD



DIGITAL RHYTHM
PROGRAMMER

MASTER AGENTS

ATWATERS

Ph 31-919

141 Hobson St
Auckland

FREE CUSTOMER PARKING (Late night Friday until 8pm.)

LOONEY TOURS PRESENTS

NEW ORDER

ONE NZ SHOW ONLY

THURSDAY MAY 23
LOGAN CAMPBELL CENTRE

TICKETS \$21.60 BOOK AT THE CORNER

MAIL BOOKINGS: THE CORNER, BOX 7160, AUCK (INCLUDE S.A.E. & 11c CHEQUE CLEARANCE)

BOOK EARLY!



KING

LOVE & PRIDE
(BODY & SOUL MIX)



GET THE 12" MIX!

TOM PETTY IS BACK!

WITH A STUNNING NEW ALBUM 'SOUTHERN ACCENTS'



Including the Single 'Don't Come Around No More.' "A triumph, a menacing masterpiece. Don't miss it." (P.A. Magazine)