No.95 June 1985

The Chills Killing Joke Expendables Jason & the Scorchers Dazz Band

Photo by Terry Moore



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Jason & the Scorchers Interview

The Anglo Invasion is dead. Long live American rock 'n' roll. That is the clarion call of young bands across the US, bent on administering the kiss of life to the sleeping giant of roots rock - and the patient's recovery is no longer going unnoticed.

Just ask Jason and the Scorchers, four good ole

(well, not very old) Southern boys whose high-octane brand of country-laced rock is being sniffed up faster than they can pump it

"Yeah, the whole guitar thing is really coming around now. You've got the Fogerty LP, Mellencamp, Springsteen, Los Lobos, the Blasters, R.E.M., Rank and File, a bunch of great bands. Radio in the States is playing our album, so we're now seeing new faces at our gigs. College kids, preppies, punkers and 50-year-olds in cowboy hats. If they wanna listen, they're all welcome,' laughs Scorchers' guitarist Warner Hodges, just prior to helping sear the stage of a Toronto disco with the raunchiest rock it had seen.

The Scorchers' reputation to date justifiably stems as much from their concerts as their vinyl. Certainly, the sight of these guys in full shit-



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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.

kickin' stride ranks very high (up there with the early Clash) in this aging scribe's book of rock 'n' roll

They're tagged punks not so much for their music as the sheer manic intensity of their performance. Lead singer Jason Ringenberg leaps around as if he has a red hot poker up the rear, Hodges whirls dervish-like while dishing out licks faster than a Vegas dealer, and Jeff Johnson ain't yer typical static bassist either.

"Actually, we're kind of getting tired of people writing about the three ring circus on stage and never mentioning the music," sighs Hodges. "It is always 'God, these guys are crazy.' But we're making a conscious effort to work on the music. This is the first tour we've practised for. Last year we toured for eight months and only rehearsed three times the whole year! To play in the big leagues you have to be able to play as well

Okay, let's talk about the music available on the current Lost and Found LP and an earlier EP Fervor. Warner lists his loves and influences as ranging from Hank Williams and George Jones through to the Stones (he'd kill to play with them for a night) and New York Dolls, and the Scorchers' sound lifts liberally from all of them while adding the youthful enthusiasm you'd expect from Nashville cats who eat, breathe and shit music. Foot-to-thefloor rockers are interspersed with country-tinged ballads, with both Jason's pleasantly gruff voice and Hodges' guitar work at home in both

This isn't a Jason and sidemen type situation, as all four Scorchers write: "Jeff and I are associate producers and I work a lot on the music and arrangements," explains Warner. "We divide things up, so everybody is doing something, rather than saying 'you're the drummer, shut up and drum.

Warner is as fast with his tongue as his guitar and he wastes no time in outlining the Scorchers' manifesto.

"I'd like to think we can do for rock 'n' roll what Waylon Jennings did to country with the outlaw thing. Country had got really stagnant, just like it is now with all the Kenny Rogers formula records. Waylon shook it up.

plays from a country viewpoint Rock comes from country and the blues, it is a merger of the two. ZZ Top and J Geils approach it from the blues; being from Nashville, we get that country point of view.

"My Dad used to play guitar with Johnny Cash," he continues proudly. "I started playing in shows when I was nine years old; you had to play to be in our family!

Jason Ringenberg is actually from a farm in Illinois, but it was his arrival in Nashville four years ago Perry (the drummer) and I had been playing together for seven years. but we only got serious when Jason came along. He was the glue, before him we must have had 50 bands!

Released early in 1983, Fervor, their second EP, landed them a deal

with Capitol and so far the relationship has been a happy one

"It must have been strange for the record company at first — 'Here's a bunch of rowdies from the South wearing weird Western costumes How the hell do we sell this to FM

"But they've been cool. We're not the kind of band they could dress up and have do Duran Duran singles. We don't have the talent to do that, anyway. There's no Lillywhite stamp of production here. I hate hearing albums where no matter what the band is, you can hear the producer. We just wanted to technically record the band as well as possible while keeping that live spontaneity and energy. That's the way rock 'n' roll is supposed to be, to us

Warner Hodges certainly has no time for the glossier, synthetic pop bands around. A weird mis-match had them open for the Eurogliders in Canada, and the Scorchers claimed they were robbed of a soundcheck and stage room for the headliners

"And people said we were too loud. Fuck me, rock 'n' roll is loud, even if that synth crap isn't!"

Yep, the Scorchers have declared war on disco and the British electropoopers. "Look out London, here comes the Scorchers," they yelled on their debut EP, Reckless Country Soul (now very difficult to find), as a defiant challenge to the Anglos then clogging the airwaves. Ironically, the pommies have lapped up their sound, the band touring there twice last year.

Their electrifying set over, the Scorchers hightailed it out of the club as soon as possible and hit a more congenial setting; downing beers at record speed, listening to blues guitarist Albert King, and holding court with some tattooed fans. The apparently more reclusive Jason had retreated to his hotel, but his comrades sure know how to

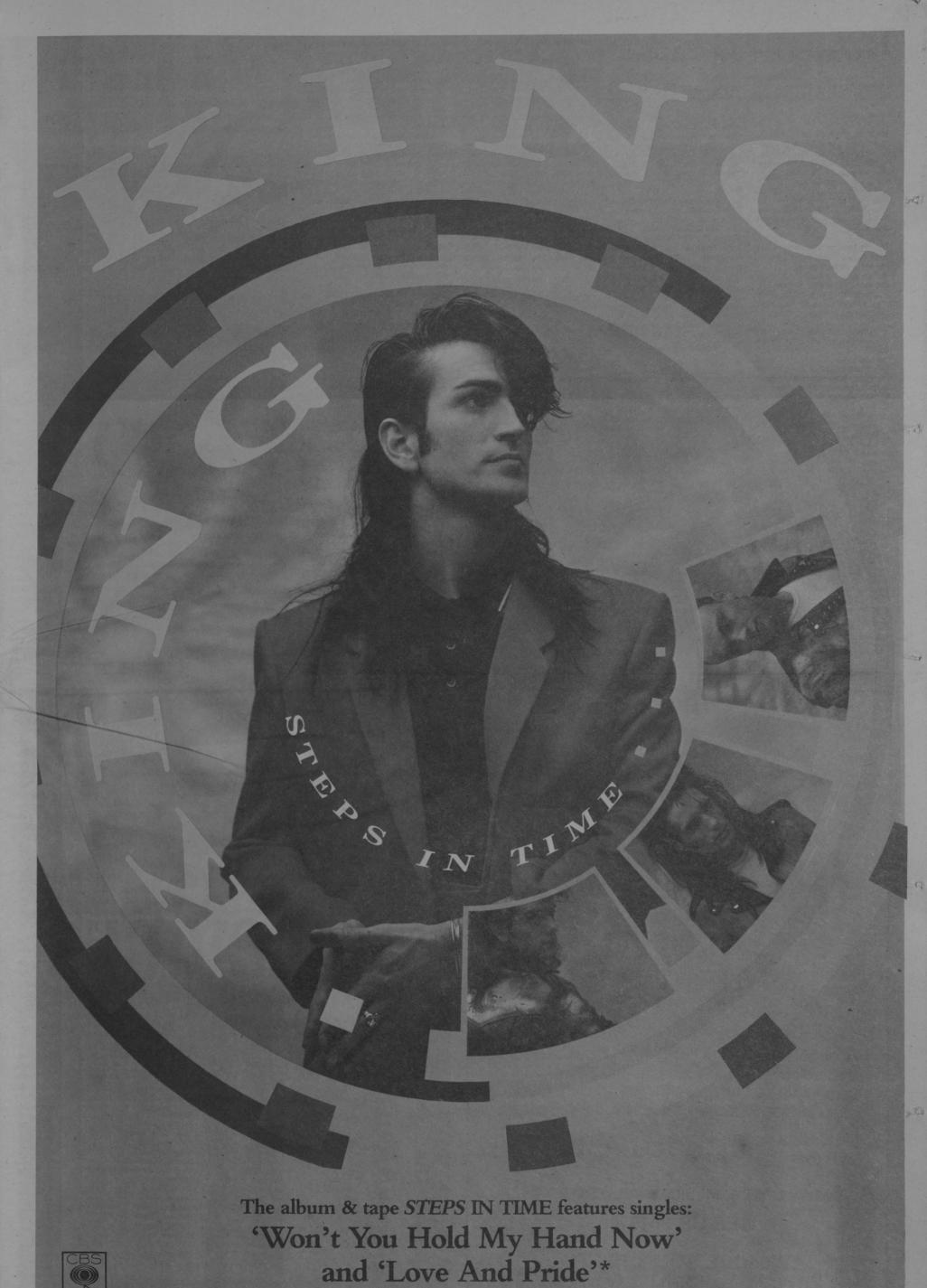
"Yeah, Jeff and I like to drink far too much," concedes Warner.
"There's nothing I like better than to hang out with my friends in a Nashville bar and have a good time.

"But that can get in the way of performing, so this tour I won't drink a drop until our show is over. People pay too much to get into a show or buy a record for me to screw up if I make a mistake, it's an honest one, I'm sorry, big deal. I can look in the mirror and say 'So what! There's no alcohol-induced mistakes."

Whether this growing committment to professionalism and a hectic touring schedule will undermine the reckless exuberance that such a refreshing act remains to be seen. Staying in his beloved Nashville should keep Warner Hodges from getting too big for his spurred snakeskin boots

"The good thing about Nashville is that you get thrown into the thick of things. I can go out every night of the week and see 10 guitar players who ain't making \$5 a night but are scary goddamned good.

"Everyone in town plays a guitar. You got to get better or get out!' Kerry Doole



*both singles available, 12" & 7"

- The Clash have been busking in the North Of England (their first UK "gigs" in over a year), playing outside pubs and clubs and and staying with fans.
- The Eurythmics have surfaced again with the release of their new album, Be Yourself Tonight, but live performances are some way off because of Annie Lennox's voice problems. She is, however, making her film debut with Donald Sutherland and Al Pacino in Revolution. Meanwhile, is producing Feargal Sharkey.
- Jerry Lee Lewis is reportedly in hospital after collapsing with in-
- The new venture for former Bronski guy, Jimmy Somerville, is called The Body Politic, after they weren't allowed to called themselves the Committee.
- Police bassman Sting has recorded a jazzy LP, Dream Of the Blue Turtle, on which he plays guitar and sings. It includes a duet with Mark Knopfler. The band on the record will soon hit the road
 — it includes Weather Report's Omar Hakim (drums), Miles Davis Band's Kenny Kirkland (key-boards), Brandon Marsalis (sax) and a couple of backing singers. Sting has now also tossed away peroxide bottle for a new brunette look



tial" royalties are owed. Bronze, who have also been having hass-les with **Motorhead**, say there's

• Big Beat Records have released another trash compila-tion, *Return of the Living Dead*, the soundtrack from the Hem-dale film. It features unreleased Cramps and Damned tracks, plus stuff by various US bands.

 The 50th Anniversary celebrations for New York's Apollo
Theatre included both the sub
difficulty with appearance. lime and ridiculous, with appearances by Patti Labelle, Al Green, Billy Preston, Mavis Staples, Little Richard and others — and also Rod Stewart singing 'Sitting On the Dock Of the Bay' and George Michael joining Smokey Robinson on 'Careless Whisper'.

- Miles Davis is to release a ver sion of Cyndi Lauper's 'Time Af-
- Nile Rodgers kindly stepped in to help the Thompson Twins fin-ish their new LP in Paris after it was delayed by singer Tom Bailey's collapse.
- Island Records has come up with the first Washington Go-Go movie, Good To Go.
- Madness are to release a version of the Scritti Politti hit of a coupla years back, 'The Sweetest
- Bronze Records has been isled with winding-up notices by Uriah Heep, claiming "substan-
- Albums: Talking Heads, Little Creatures, Style Council Our Favourite Shop, Stylistics Some Things Never Change, Dead Or Alive Youthquake, Joe Walsh The Confessor, Nile Rodgers, B-Movie Matinee, Nina Hagen Nina In Extensi stasy, David Grant Hopes and Dreams, George Thorogood and the Destroyers *Maverick*, David Thomas and the Pedestrians *More Places Forever*, Jah Wobble and Ollie Mallard Neon Moon.
- Singles: Shriekback 'Nemesis', OMD 'So In Love', Propaganda 'Duel'. (LPs due soon from all

Auckland

Neil Finn has a new band, the

Mullanes, they've recorded demos in Melbourne. Lineup is Finn, former Enz drummer Paul Hester, Craig Hooper (guitar) and Nick Seymour (bass). A major NZ tour is planned later this year ... among NZers winning attention in the UK is manic poet David Eggleton, who was accorded a half page story and pic in the May 25 NME. Nice things were said about Eggleton and NZ music in general ... the new Fetus Productions record is Luminous Trails, an eight-track collection recorded in Sydney over the past year and apparently representing a wide cross-section of material. The duo will wing off for Japan and Eu-rope again in August-September. Tim Shadbolt, Tom Scott and

Gary McCormick hit the road together from early July as a travelling debating and comedy ravelling depating and comedy roadshow, sparring verbally with various celebrity teams (including the likes of Norm Jones, Karyn Hay, Cath Tizard and Ian Fraser) up and down the country ... the **Bats** will soon have their new EP, entitled and here is 'Music For the Fireside' out soon ... **Soul On Ice** have been financing their own recording session in

their own recording session in Auckland with producer and former member of boogie outfit Heatwave, Eric Johns (who spends most of his time producing soundtracks for commercials in Christchurch) ... for those who missed out on the radio show, the Chills present *The Chills In Space* at the Windsor Castle, June 28 and 29 ... South Islanders are likely to get a chance to see what all the fuss is about with possible southern tours later this year by Birds Nest Roys, Goblin Mix and

Able Tasmans. The second issue of Aucklandbased fanzine *One World* is out. Big strides from the first ish and stories on locals Five Year Mission and Flesh D-Vice, as well as stuff from the USA, Italy, Canada, Denmark, East Germany and Sweden and reviews. Available from PO Box 8809, Auckland for a mere buck ... also on the publications scene is *E.T.A.* (Equality Through Autonomy, a slim, serious anarchist-nihilist mag available from PO Box 35-469, Auckland for 50 cents, or free at some shops ... Napier's Five Year Mis-sion have a single coming up soon ... Flesh D-Vice have been recording a second LP which

probably won't see the light of day probably won't see the light of day for some time. They also plan a comic ... possibility of a shared EP featuring ChCh bands No Idea and Horizin — and thanks Neil for the news ... the Henchmen are busy writing new material for future releases. Will release a single, 'Death Machine' in a few months.

Crystal Zoom have advanced their plan for world media domination another step by picking up former Mee Mees/Infectious drummer Yoh. They'll begin performing again at the end of this month, starting off with short sets ... Napier band Bedside Manner head off on their first North Island tour this month.
They recently recorded their debut single, 'Belfast', at Capture Studios this month ... Ohio band the **Undefineables**, who have been defined as "underground disco-techno-funk-pop" are expected to tour this country in

August-September. The A.C.C.'s rine A.C.C.'s Outreach programme is running a youth film festival during the August hols, from the 26th. Any interested independent local film-makers should contact Tim Rainger, ph 792-020 ... address for the *Urgent Dispensary* tape reviewed last month is PO Box 47-295, Auckland. The colourful semicompanion book, *The Book Of Feeling* is now also available. Both are \$5.00 ... 89FM's *Breakthrough* concert raised \$10,000 for Odyssey House after 2800 people paid to see DD Smash, the Narcs, Hello Sailor and Peking

Arrangements for a multimedia show at the Maidment Theatre on July 34 and 24 are firming up. Performances will include music from This Kind Of clude music from This Kind Of Punishment, a play by david Clarkson, films by Brian Wills (with music by the Headless Chickens, aka Chris Matthews, Johnny Pierce and Michael Lawry). Tickets go on sale on July 1, \$6 from Real Groovy Records or the Pecerd Exphance. or the Record Exchange ... Mark and Dieneke, formerly of Flak, are in Holland and have a band called

If who have an EP due soon.

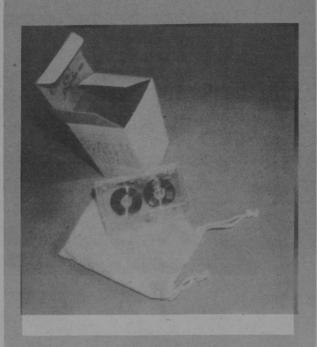
James Murray (ex-Exploding

Budgies) visted them recently

and drummed when they played a gig as Flak, playing all old Flak material.

Russell Brown

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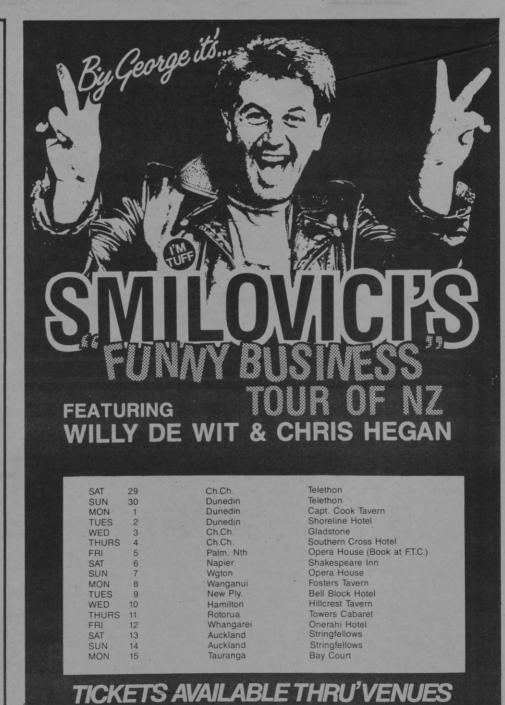
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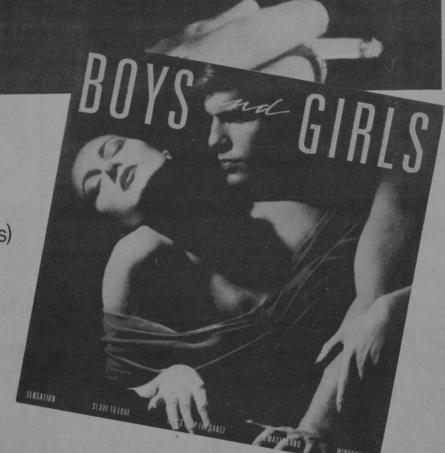
Featuring MARK KNOPFLER (Dire Straits)

NILE RODGERS

DAVID SANBORN

DAVID GILMOUR (Pink Floyd)

Features Hit Single 'SLAVE TO LOVE'



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PAUL HARDCASTLE is one of the new breed of British recording artists the studio technicians. After experimenting with a number of group formats from 1981, Hardcastle signed to Chrysalis last year and his second solo single, '19', struck a chord with UK record buyers. The song, a sophisticated three-minute construction, is an anti-war record, the title inspired by a TV documentary Hardcastle saw which explained that the average age of combat soldiers in Vietnam was 19 years. In World War 2 it was 26.

Madness had 'Michael Caine', Bananarama had 'Waiting For Robert De Niro'...and now PREFAB SPROUT have a whole album entitled 'Steve McQueen'. The album, soon to be released in this country, is the group's second, a somewhat jazzy follow-up to 'Swoon'.



French singer Anne Pigalle is the most recent signing to the Zang Tumb Tuum label; acoustic and

eclectic, she seems set to break their habit of exhaustively produced synthesiser bands. But not their habit of exhaustive hype, eh? Bonjour, et merci.





In the big, boomy world of dance pop, the name of NILE RODGERS booms louder than most. As a member of Chic, he anticipated many of today's dance sounds and styles and among his credits as a producer are Bowie's massive 'Let's Dance' and the Durans' 'Wild Boys'. His first solo album was the

exquisitely titled 'Land of the Good Groove' and now he has a new one, 'B-Movie Matinee' — the title is inspired by Rodgers' love for trashy movies. Although nothing official has been said, word is that Chic is no more, with both Rodgers and co-founder Bernard Edwards involved in production for others.

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LOOSE ENDS is a London based trio whose smooth soul groove is tearing the dance floors apart both sides of the Atlantic. Produced by Nick Martinelli and recorded in Philadelphia, the album features the hit single "HANGIN" ON A STRING (CONTEMPLATING)".

"This is an outstanding record" (8 out of 10) Simon Mills SMASH HITS

'This LP given the frilly Philly teatment is impressive'

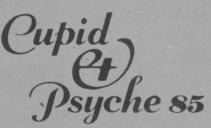
Terry Mallo NME

"If it's a smooth (and make that smoooooth) new line in home entertainment that you need, well, this must be the place Caroline Sullivan MELODY MAKER



Hangin' On A String (Contemplating)





At last ... the long awaited new album ...

It includes the dance orientated singles WOOD BEEZ, HYPNOTIZE and ABSOLUTE plus the latest single THE WORD GIRL (which features militant London D.J. RANKING ANN as toaster). SCRITTI POLITTI are Green Gartside and New Yorkers David Gamson and Fred

The album was produced by Arif Mardin and Scritti Politti. The cassette has the added bonus of dub versions of the four singles.





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Video

CBS/Fox has Paul McCartney's semi-autobiographical film, Give My Regards To Broad Street, which also stars Tracey Ullman, Ringo Starr, Barbara Bach and Bryan Brown and performances by various bits of Led Zeppelin, Pink Floyd, 10cc, the Johnson Brothers and Toto. There's also Sylvester Stallone teamed up with Dolly Parton in the comedy Rhinestone and Michael Douglas

and Kathleen Jurialing the Stone.

Videocorp have come up with the Rolling Stones' retrospective package, Video Rewind, which package, Video Revind and 12 videos interspersed with backstage shots and interviews, etc. There's also Stephen King's *The* Dead Zone; Roger Donaldson's The Bounty, starring Mel Gibson; Johnny Cash and Andy Griffiths teamed up in the Western, Murder in Coweta County; Sakharov, the story of the Russian dissi-dent, starring Jason Robards and Glenda Jackson; Jack The Ripper, a semi-documentary that claims to reveal the Ripper's true identity; Surburbia, a Roger Corman movie along the same lines as



Mick Jagger

Class Of 1984 and about a lotta violent punk types; *Inside Moves*, starring John Savage as a man who, through friendship and love, recovers and readjusts after an unsuccessful suicide attempt.

Among **Roadshow** releases are: *Silkwood*, starring Meryl Streep, Kurt Russell and Cher; and Threshold, starring Donald

Palace has French director Francois Truffaut's *The Last Metro*, starring Catherine Metro, starring Catherine Deneuve; Angelo My Love, a film directed by Robert Duvall which tells the story of a street kid who is part of both the Manhattan lifestyle and the uncoinventional world of the gypsies; Laurence Olivier and Jackie Gleason in Mr Halpern and Mr Johnson; and Elizabeth Taylor and Orson Welles

narrating *Genocide*, a documentary of German war atrocities.

Pink Floyd The Wall (CEL)

Welcome to the land of 1000 Hipgnosis covers — or is it welcome to my nightmare? Roger "Troubled" Waters takes us for a wee trip into the pained and strained mind of yer average rock megastar on the brink. In this case the protagonist is one Pink,"per-sonified" by Bob Geldof, who spans the emotional spectrum between angst and anguish and back to inert.

Director Alan Parker flashes us back and forward through the now familiar rock legend; Daddy's killed in the war, school's no fun, not enough pocket money for pinball machines (shame, things could've turned out better for the wee nipper) and somehow Mum's to blame. Ultimately, Pink trusts no one and retreats into his fascist utopian fantasies, which suits Par-ker fine. He excels at epic crowd scenes, be they school halls, mock Nurembergs of world wars. Pink's twisted worldview is periodically invaded by Gerald Scarfe's equally twisted animations, technically wonderful, but maybe he would've been more at home in Syd Bar-rett's head. Unless you're a Pink Floyd fan, it's shame about the music ... all in all it comes across like a mega-mix of *Tommy*, *Dad's* Army and a bad night on RWP; roll on the Sunday Horror.

Rolling Stones Video Rewind (Vestron)

Video era Rolling Stones — 12 promotional clips linked by Julien (The Great Rock 'n' Roll Swindle) Temple's conceptual links starring Mick and Bill unearthing Stones videos in the Museum of Mankind's "Withdrawn Exhibits" room and featuring insufficient footage of Norman Gunston's interview and Robert Frank's con-troversial Stones-owned on tour - minutes only and seconds only, respectively. Temple's 'Undercover' proves to be the most interesting recent clip, though oldies like 'Angie' and 'It's Only Rock 'n' Roll' are fun. The tracks here, however, prove that the Stones ain't "the most outra-geous band in the world" as the video slick claims. To support such a statement this movie would need clips from the 60s Ready Steady Go TV show, the Altamont movie, the concert in Hyde Park after Brian Jones' death, or news footage of the Jagger/Faithfull

ears. Entertaining, maybe. Outra-MC geous, no.

Suburbia (Vestron)

Suburbia is about a gang of LA punks who leave their middle class homes in the suburbs to live in a squat at the edge of town.
They call themselves 'The Rejected' and can be identified by the letters 'TR' branded into their arms. The local townspeople, red-necks one and all, detest them and do their utmost to drive them out of town. This is an actionpacked movie which accurately documents modern punk philosophy. Well directed by Roger Corman with some memorable camera work. The soundtrack includes tracks by the Germs and the Vandals. I could think of worse ways of spending 99 minutes.PR

Transglobal Unity Express (CEL)

The concert that was screened on TV a couple of years ago — but with the major bonus of hi-fi stereo sound. The Woking lads haven't messed about with visual pyrotechnics and this 30 min tape adds up to an honest record of what made the Jam tick live. Most of the material is drawn from *The* Gift LP, with the highlights being a superb version of 'Ghosts' and the older 'Private Hell'.

ABC, Mantrap (CEL)

The release of this 55-minute story video was ABC's last successful public stroke before their rapid slide from grace. There's a knowing, tongue-in-cheek humour

akin to that of the Lexicon Of Love LP here — and it's Martin Fry against the world again. The story is one of European espionage and intrigue, with (natch) a beautiful woman. Director Julien Temple keeps things consistently attractive and slips in the odd trick along the way. The interesting thing is that the songs aren't just lifted from the record, but performed partially (perhaps wholly) live. Not a bad shot at an interesting, cohesive video album.

Big Country Live (CEL)
Filmed New Year's Eve 1983 in
Glasgow, before an audience of
looney Scotsmen. The early part of the concert is pretty turgid, but as midnight draws nearer and passes (with a pipe band on stage!), the Scotsmen get loonier and the band sounds better and it all ends up like a big, romantic football match, with everyone on the same side. Highlights are the obvious ones — 'Wonderland', obvious ones — 'Wonderland, 'Fields Of Fire' and 'In A Big SS Country'.

Tina Turner Queen of Rock 'n' Roll (CEL)

Recorded at London's Apollo Theatre about 1978, in the early years of Tina's solo career. The lineup (four dancers) is like her 1977 NZ concerts but the reper toire is very different, 'River Deep Mountain High' and 'Nutbush City Limits' being the only oldies Tina performs in their entirety. The remainder of the show consists of rock standards ('Hotlegs') and disco/soul medleys — the worst being seven songs (including 'Proud ing seven songs (including 'Proud Mary') in three minutes. But the 'Don't Leave Me This Way,' 'Giving Up, Giving In,' 'Disco Inferno' medley is one of the highlights.

Best soul moments are Redding's 'I've Been Loving You Too Long' and 'I Can't Turn You Loose!

Tina proves here, as she does with her current hit ('Show Some Respect'), that she is a graduate with honours from the "gotta" school of soul. People too readily overlook Tina's ability to really sing

tage lke and Tina or her current recordings, but there are some great moments, such as when Tina and her bandleader exchange lines on 'Everyone's A Winner', elevating an average MOR song to soul status.

All the Right Moves (CBS/Fox)

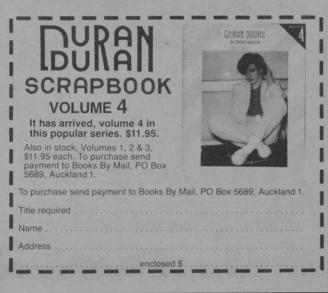
Two movies that borrow the Pennsylvanian steel town backdrop that first found screen fame in The Deerhunter to depict youths, both football players, growing up with aspirations to buck the system that would have them become underpaid mill labour like their solo fathers.

Though both films fit into the teen soap genre, both have excellent fragments, particularly in the father/son relationship in Reckless. Ironically, both actors have gone on to find fame since these movies, Tom Cruise in Risky Busi-

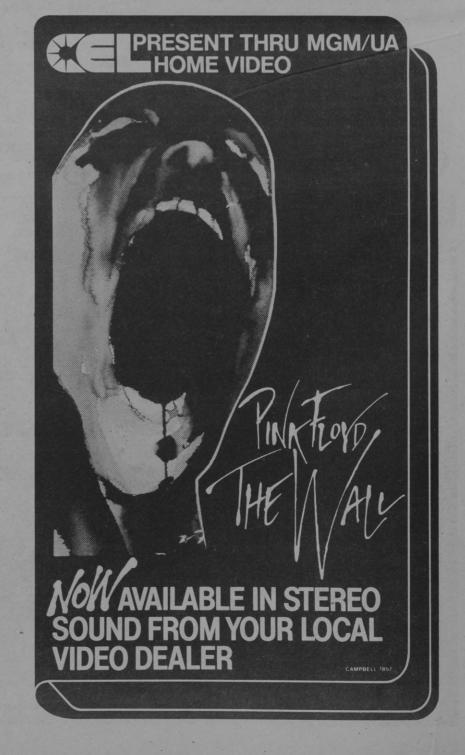
ness and Aidan Quinn in Madon-na's Desperately Seeking Susan. Maybe neither Reckless or All the Right Moves is a Wild One and maybe Aidan Quinn aint an Occ Marlon Brando, but these movies sure ain't from the *Porkys/-Bachelor Party* vacuum either. maybe Aidan Quinn ain't an 80s

On Any Sunday (Palace)
A 1971 American documentary on motorcycle sport. This award winner begins with a look at speedway racing, with interviews with the 1970 world champion, some spectacular crash quences and great racing shots. This is followed by a look at motocross with a special guest appearance by Steve McQueen, wearing his "raceface". Bruce Brown, who wrote, produced, directed and narrated this documentary has an obvious passion for his subject. I unfortunately don't and didn't perservere through the entire documentary, which is very dated and suffers from an extremely corny script. For fanatics only.

Bachelor Party (CBS/Fox) Rick (Tom Hanks) announces his engagement to his friends, who decide to throw a bachelor party for him. The family of his bride to be, Debbie, consider Rick an "immature asshole" and en-courage an ex-boyfriend to do all he can to prevent the marriage. Much of the action takes place on the night of the party in a very expensive hotel suite. There are some hilarious one-liners and the occasional very funny scene but on the whole it's a very patchy comedy, marred by an extremely sexist script.







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lumours

Wellington Netherworld dancing Toys have been recording their debut album at the Capital's Marmalade Studios. The album is due for release in July and should contain 10 or 11 tracks. Expect the first single, 'For Today,' this month. Brent Hansen recently produced a film clip of the single for TV on location in Wellington and on the Cook Strait ferries. The NDTs commence a nationwide tour to promote the album in Auckland on July 18

Country face John Hore joined the throngs viewing Aussies barnstormers the **Johnnys** when they played here last month. The Johnnys propose to tour again at Christmas...Porirua's prestigious reggae unit, **Dread Beat and Blood**, are facing restrictions at local venues because some hotel managers are concerned about the clientele the band attracts. Such discrimination is not ap plied to certain European bands with a far more "destructive" message and followers. Food for

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Flesh D-Vice have been working on their new album, Secrets Of the Estranged. They are said to have recorded a version of Joy Di-'Transmission' for the record ... IQU have begun work on some new material for Jayrem the Backdoor Blues Band, who have been most favourably received here, are to record for

Jayrem this year.

Circus Block 4 have just returned from a foray to the South Island. The exposure was reportedly valuable ... John Niland, one of the original Hulamen, is about to release a jazz album on the Eelman label. Andrew Clouston has prepared the art-Clouston has prepared the art-work ... Jayrem are releasing heavy metal waxings by Llon-heart (from Dunedin) and Tokyo (from Wellington) this month ... and cool runnings from Gregory Isaacs/Dennis Brown and Don Carlos are to be given domestic. Carlos are to be given domestic release by Jayrem this month. Titles are Judge Not and Passing Glance respectively.

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has expanded its activities to take in Invercargill and Queenstown. It will offer a three-day (Fri to Sun) tour with guarantees to bands. First tour is in the last weekend of June (see calendar for dates) and features Sneaky Feelings, Jesuit's Birthday and Geneva. Enquiries to 7 Avon St, Gore, ph 5322. Rhythm Cocktail are to record

their second tape in Strawberry Studios ... Look Blue Go Purple have just completed a video for their EP, Bewitched ... the Doublehappys are currently touring the country and whilst in Auckland they will put the finishing touches to their forthcoming four track EP. **George Kay**

Pagan Place

As both New Zealand film and music win increasing attention in-ternationally, we now have a new indie record company that links the two.

Pagan Records has been formed under the wing of Larry Parr's Mirage Films. Although it's primarily an avenue for film soundtracks (releases planned in-clude soundtrack LPs from the locally-made films *Constance*, Shaker Run and Came A Hot Friday), Pagan will also release other NZ recordings. Trevor Reekie, formerly of Reaction Records, has been co-opted to look after that side of it.
Pagan's first release will be

'America', the first single from Shona Laing's new album, *Genre*. The album was recorded at Mandrill Studios using lots of up-to-date technology. Bruce Lynch played, produced and arranged and others to work on the record included Frank Gibson Jnr, Martin Winch, Jackie Fitzgerald, Suzanne Lynch, Bunny Walters and Anne Crummer. Bruce Mor-rison (who is associated with Mirage) directed the video for

Next will be a 12" single by Scotty & Co (Scott Calhoun and friends — including Mark Bell and Alan Jimson), called 'I Like To

Pagan releases will be distributed through RCA Records. Trevor Reekie can be contacted c/- Mirage Films, PO Box 1113, Auckland, or ph 790-097.

• Divine plays a male part in his new film, Trouble In Mud, also featuring Kris Kristofferson. Divine has also covered the Four Seasons' 'Walk Like A Man' as a

 Afrika Bambaataa had to pull out of British gigs with James Brown because his band, the Sonic Soul Force, had already booked important shows for themselves in the USA

 Roland Howard and Mick Harvey have publicly denounced the posthumous live **Birthday Party** LP, *It's Still Living*. They say the LP, released without their knowledge by Australia's Missing Link Records, is not a fair representation of the head tion of the band

• Former Undertone, John O'Neill, has a group called That Petrol Emotion and a single,

 An album recorded on Xmas Day, 1977, and featuring a host of yer actual punk stars, has been released by Jock McDonaid's Bollock Brothers. The LP, 77-78-79 includes all the Sex Pistols, Mick Jones, Geordie and Youth of Killing Joke, Billy Idol, Richard Johnson Phill ynott! (Phill prott!) etc. son, Phil Lynott (Phil Lynott?), etc

 Soon-to-be NZ tourists, Elvis Costello and T-Bone Burnett have released a single, 'The Peole's Limousine' as The Coward Brothers

Roy Orbison on Zang Tumb Tuum? Yup, the Big O's new waxing is 'Wild Hearts', from ZZT's soundtrack to the new Nick Roeg movie, *Insignificance*. But Trevor Horn didn't produced it, thankful ly, it was recorded in Nashville ... Martin Shaw (Doyle from *The* Professionals) plays an ageing Elvis in Alan Bleasdale's new play about The King ... Sting appears on the new Miles Davis album ... David Byrne plays a priest in the new movie Dead End Kids; A His-tory Of Nuclear Power ... David Cassidy has tried to give his new career a boost by appearing in a nude photo session with model Samantha Fox ... Steve Harley and Cockney Rebel are back on vinyl again, with a new single, 'Irresistible' ... and Jeffery Lee Pierce don't drink spirits any



Maiden Voyages

Maiden China, Addington

The tendency for ambitious bands based south of Auckland has long been for them to drift towards the Big Smoke. Where the opportunities are ...

Or so they say ... but with only one real regular live venue, the Windsor Castle, packin' 'em in, it can be hard for an unknown band to get the chance to break the surface, let alone make waves - as Maiden China found out when they moved up from Christchurch about four months ago.

"You might say we've been low profile — but in Auckland it's pretty hard to be high profile, especially if you're new," comments singer/trumpeter Raoul Burgess. So, necessity being the mother of invention, their manager ventured out into the suburbs and the week this interview was conducted, Maiden China were to play the Mt Wellington Trust and were looking at other out-of-the-city venues. Such places usually reverberate to the sound of covers bands, but Burgess wasn't anticipating too much difficulty in winning over the punters: "The thing is, we're not just music - we're entertainment on

stage."
Maiden China are Ian Hammer
(guitar), Lyall Jones (bass), Steve Clarke (keyboards), Brett Cowan (sax, percussion), Lloyd Morgan (drums) and Burgess. They formed to play last year's Christchurch Battle Of the Bands ("for a laugh") —

and, with all of four weeks' practise, won the thing. After that they spent a lot of time touring around the South Island, playing a lot. But they don't find touring a strain — quite the reverse

"Outside things can make actually getting on tour difficult," explains Jones. "But once you're underway

'The thing is when we're touring we've got the one identity as a band, we get a lot closer," adds Burgess. "Otherwise we're all very different people — incredibly different."

Band relationships began to be strained when things didn't go well initially in Auckland — a muchcounted-on support slot falling through when the national tour by German band CCCP was aborted, the inability to find decent practice space ... and came to a head with one awful weekend at the Windsor, which got any bad feelings out of the way: "And now we all love each

The band hasn't been completely idle, however, and two songs have been recorded at Mandrill Studios. Following record company interest, more recording will be done to make up a mini-album. They've been lucky to have been offered the services of bass player turned sound engineer Roland Kileen, both live and in the studio.

Now that they're back to enjoying what they do, Maiden China want to get the recording wrapped up as quickly as possible (finances permitting), play a bit more round Auckland and — you guessed it — do lots more touring. Stephen Spencer

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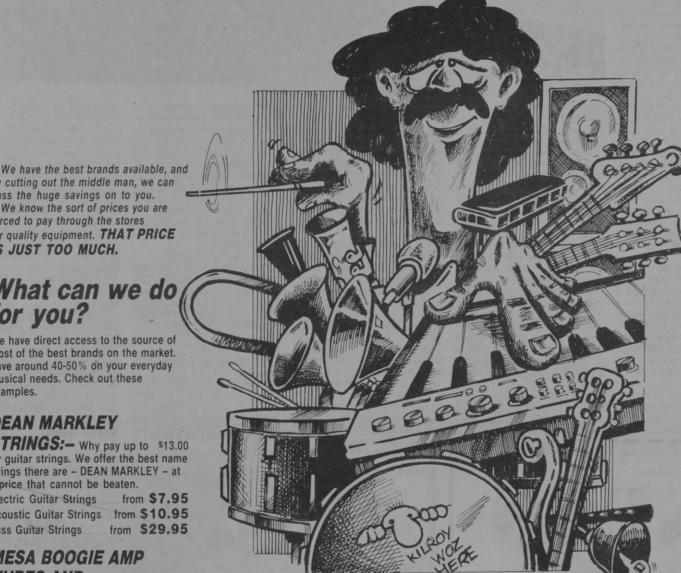
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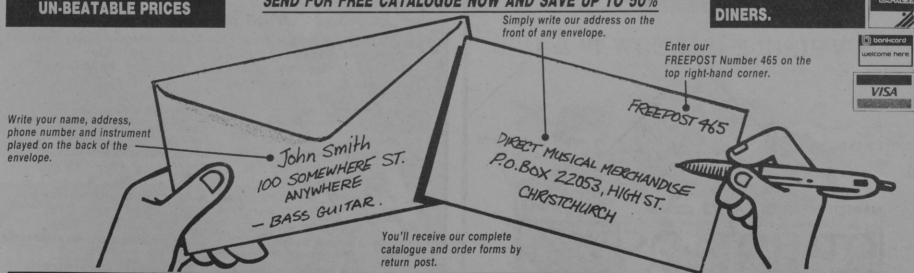
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Jay Expendable Expands

Jay Clarkson's first
experience in a band was a
one-nighter at the infamous
Mollet Street in Christchurch.
Then it was two years with the
Playthings, a year with They
Were Expendable and now
nearly two years with the
Expendables ...

Could you sum up how far you've come since the Playthings?

"Singing-wise, a lot more loosened up, much more inclined to be more emotional in singing, not holding back. I used to feel hesitant about letting go because people might think you're a wanker, but then I thought what the hell, this is my life. I've grown more and more to really love singing and I'm learning to sing fairly softly now and just turn it up out front, that way you get some expression in your voice, whereas if you're singing hard it tends to be all one tone.

"Songwriting-wise I think the structures have become more simple. Less bitsy. I find it hard to write really simple songs, but one reason for simplifying is that I can play more simple guitar and it's easier to sing. It's hard to concentrate on singing if the songs are chopping and changing."

The current Expendables lineup is Michael Kime (bass), Chris Matthews (drums) and Anthony Nevison (guitar).

"I've had various lineup changes, which is a drag, but music's what I know, it's a skill I've developed, so I'll just keep doing it. I always thought that a three-piece would be ideal, that there would be something really raw and bare about it, but it means I have to play really hard on guitar and it was impossible to get the arrangements I wanted. The initial idea with the four-piece was that I would stop playing guitar, but it sounded such fun with two guitars that I'm playing just as much."

You've been the motivating force with They Were Expendable and the Expendables. Is there a burn-out

"Well, you never know. I don't know how much longer I want to keep going so that's why I thought we should go for it now — not that we really go for it, there are large pauses! The songs have been coming solidly for eight years or so, but I don't know how much longer they'll keep coming. I've felt at times before a gig., farting around with posters and stuff, 'Why do this, I can't be stuffed, this is our last gig,' but then it'll be so good at the gig that it's all worth it."

Obviously, too, Jay is one of the few women in New Zealand's "alternative" music scene, although she has no direct feminist message like, say, the Freudian Slips did.

"Well, I do in that I'm a woman up there doing it, so there's the mes sage. It's obvious so I almost feel I don't have to say anything, it's just that I'm doing it amongst men because I want to and I can do it. It's no more of a struggle, it's a matter of knowing the scene and developing your craft, but then I'm not in an all-women band and I don't know how much prejudice they get. I suppose I do remember in the past feeling funny about a woman playing guitar. That was one of the reasons I held off getting into a band even though I was capable of being in one for quite some time. New Zealanders didn't seem to have much respect for New Zealand musicians then, they only believed in overseas musicians, but that's changed.

And you're a Mum too.

"That's difficult at times. There have been times when it's good and I've had a supportive group around me but then they'll move or I'll move and it's difficult again. It's not superawkward but slightly stressful — trying to practice when Dane's bursting in every five minutes."

How's the solo album going?
"Really well, I'm using lots of people, mainly This Kind Of Punishment and the Expendables. Peter Allison of the Chills plays keyboards on one song and there are a couple of just acoustic songs — Michael



tember. It's at Progressive with Terry King. He's a good engineer to work with, not pushy but he gives good suggestions and knows when to knuckle down when you're farting around. It's a really good atmosphere."

Jay says she'll probably always record. The Playthings had two singles ('Coloured'/Sit Down' and 'Birdseye View'/'Dumb', 'Pure Frost'). There was the *Big Strain* EP from They Were Expendable and a single ('The Flower'/'Man With No Desire') and now an LP, *In Between Gears* from the Expendables.

"I love vinyl — it's just nice, this piece of stuff with all these songs on it. It's amazing! With the first single I wasn't expecting to feel anything and was really surprised about my reaction — really thrilled. The new album was recorded about a year and a half ago, all except one track, 'Say Cheese! It's on eight-track, as opposed to 16, which the single was. It's very uneven because it was mixed in three different control rooms — the equalisation is different and it was impossible to balance it out and even it up. Rex

tried really hard but the volume differs from song to song. There's some good songs and some good playing, it's just this three different studios thing. 'Say Cheese' was recorded and mixed at Lab recently and a couple of the others we mixed at Progressive when we did them, but the rest were mixed at Progressive after its control room was changed and that's why its so uneven."

The other news is that a friend in Christchurch is getting together a Playthings EP or album to be released through (yep) Flying Nun.

"Olly taped practically every Playthings gig, so he's got a really good range to choose from. It'll be great to have more of Janine's songs on vinyl too."

Your songs seem to deal with intangibles — moods created by people, like 'Little Hitlers' and 'The Man With No Desire'. Would you agree?

"I suppose they do. I suppose I'm trying to make a statement but in an evasive way — so I try to give a vague feeling, although some are fairly outright! I tend to write about people, I guess a lot of my songs

sound very critical and negative but I don't feel like that all the time. I actually feel that all human urges are based in purity anyway, so even though some of my songs sound like I'm short-sighted I'm not really.

"When I finish writing a song I really do believe in it, because I'm quite ruthless when I'm writing. Even if they're not perfect it's a growing thing. I'm learning and learning and when I'm finished I want to perform it."

How was the last tour?

"It was really good in Dunedin, great audience, so attentive, they really listen hard down there. Auckland audiences are good too, but Christchurch are the worst I reckon. A lot bands feel that they're lethargic. We should be playing again soon at the Windsor.

"We can only tour because we are taking people like Rex Visible (sound), and Craig Mason (lights) with us and Dave Wishart, who's driven his van up and down New Zealand so many times. I find it quite heartbreaking when we do a tour, not being able to pay those people a good wage. I can cope if

I don't make any money but I don't know how long I can keep doing that to those people. It would be nice to have more money behind you, to make touring easier. Nice not to have to pay for your own posters, not to have to worry about the cost of things. You need someone to do your PR — I believe in myself and I know I've developed skill as a singer, but for me to say 'Hey, I'm this great singer,' I can't do that. I guess I was brought up to be too nice! Actually, it seems hard to break through that whole New Zealand niceness things where to believe in yourself is almost to be egotistical.

Chris Knox has done a video for the Expendables of 'The Flower', which Jay says will be "typical Chris Knox I suppose, fast and done in his back yard with me rolling around in the weeds!" and she'll do something for the solo album.

It was a bloody good chat with Jay. I guess the thing that struck me the most is that she's a strong woman, there's no bullshit, no stupid theories — she does what she does.

Fiona Rae

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Last Man Down

Ross Mullins Interview

Ross Mullins has a blazer he calls Ces. He's wearing it in the photo adorning the sleeve of his recently-released Last Man Down album, State House Kid. Now a pun like that (Ces Blazer — geddit?) isn't particularly remarkable in itself, but it does give some small indication of the way Mullins' songs work. On first impression you're taken with his light-hearted sense of fun. But then on subsequent hearings you realise there's obviously a conscience at work here, a mind that's concerned about the state of New Zealand society. Mullins readily admits to a political motivation.

"Sure. I'm a political person. I'm not happy about the state of the country. So yes, maybe I am writing songs in some utopian hope that things might change."

However he stresses that those songs certainly aren't "message" or "political" songs. Such songs on the album as 'Beneficiary' and the title number are only political, "In so far as they attempt to come to terms with real events. Most of my songs are about characters who find themselves losers in our society. I see my job as a songwriter not to directly condemn the forces that have defeated or crushed them but to give a voice to these characters and allow the listener to draw his or her own conclusions. You know, I'm a fourth generation New Zealander and I guess one of the main reasons I write is because I see the New Zealand of my childhood crumbling around me. I still think this country has great potential — the 70s were a bad time for this place and we're still feeling the effects."

Yet the solemnity of such songs on the album is offset by others with an overt sense of humour: "Songs like 'Goal Attack' and 'Edmond's Sure To Rise' are about New Zealand males and their inability to cope with their emotions, but they're also fun. I've always written these flippant 'schoolboyish humour' type songs. They're in my book from way back."

Recently an Auckland radio station began playing one of these lighter songs from the album, a swaggering ditty about an out-of-work car assembly worker who's 'Going To Australia'. While Mullins is understandably delighted to be receiving some airplay, some people's reactions to the song have left him, as he puts it,"a little worried."

"I think they see me as doing a sort of 'Give 'em a taste of Kiwi,' stupidly patriotic. I thought that I'd made it perfectly clear when I wrote it that the character is a bit of a nerd. Some people miss the irony. They think I want to give the Aussies a boot in the arse or something."

Because of this indirect, ironic approach to political songwriting Mullins wouldn't write a song like 'Don't Go' much as he admires Don McGlashan. He does have, however, a song about a character who is passing through Hamilton on the day of the aborted Springbok match in 1981. The character can't quite understand what's happening to him as he gets pelted with rugby supporters' beer cans and ends up on the ground under a policeman's boot. Unfortunately, 'Days Of Rage' isn't on the album. Nor is another favourite from Last Man Down's live gigs called 'New Zealand Party Girl', all about the exciting social whirl of a Bob Jones' acolyte. Why were these left off the record?

"I didn't consciously leave them



off because they were political or anything. But had they been on people would have seen the whole tone of the album differently. Also I guess I thought that partly I was trying to showcase myself as a mursician and 'New Zealand Party Girl' is just a blues. In retrospect however, I think it was an error to leave that one off."

Musically, however, Mullins acknowledges all sorts of influences on his writing. "I guess it's hard not to hear a jazz influence and I admire jazz-influenced writers like Donald Fagen, I've also paid pretty close attention to Randy Newman, Tom Waits and Joni Mitchell, also people like Mose Allison and soul music, starting with Ray Charles, and then there's always Dylan — John Wesley Harding was the album I first really picked up and I still love the guy."

Surprisingly howvere, given the high emphasis on the craft of lyrics writing in so many of these names, they are not the main sources of inspiration for Mullins' own lyrics.

"I think I've had a very privileged background for a songwriter. In the early 70s I picked up a scholarship that took me to France. I had nearly three years living there. France was in a very turbulent political situation then and I was a university student. So I was exposed to their radicalism which shook up my politics a lot. And the other important thing was that I started listening to French music. I was already writing songs by this time and interested in lyrics but never had I come across anything like what I found in France. Their masters of chanson — Jacques Brel, Brassens, Ferre. A guy like Brassens writes these really clever, witty little songs, with politics, sexual innuendo ... They make something like my 'Edmond's Sure To Rise' sound mild. So I'm drawing on a foreign cultural heritage for my lyrics, but it's something I've had a lot of exposure to. I've got over 50 French albums at home. For all the

But surely there must have been some New Zealand influences at work. On the album for instance you

local flavour of my songs I'm draw-

ing on a French tradition, which is

have put Jim Baxter's poem 'The Bay' to music.

Bay' to music.
"Oh sure, of course. When I first started writing songs they didn't have any specifically local content at all but I began reading more and more of our poets, getting into what Sam Hunt was doing. Baxter. Fairburn too. I remember being blown away by people like Baxter, Hunt and Denis Glover performing live when I was a student. I caught Sam Hunt's most recent Gluepot concert and he's still magic. As for Baxter, 'The Bay' is an obvious tribute and my song 'Casey and the Pearly Gates was influenced by his satirical style. I think 'The Bay' was my first really successful attempt to write music for a set lyric. Obviously you can't muck around with Baxter's words like I can with my own. I'd love to try some Fairburn too. I'm from Devonport and he lived most of his life in

Last Man Down, even though it is centred on Mullins, is a band and it is the often excellent musicianship of his sidemen that gives so much life to his songs.

State House Kid was actually concieved of as a project three years ago, back in 1982 when I first put together a rehearsal band to record seven of the songs I'd written. A long time went by during which I wrote some more songs. saw all the record companies but they turned us down. Like most other bands we ended up doing it ourselves. I hope people realise the circumstances under which this album was made — like on a budget that wouldn't even pay for one side of a Dance Exponents single. But I'm proud of it and that is a testimo ny to Steve Garden's skill as an engineer and also to the session musicians who gave their time for a token payment. Chris Green also deserves credit for arranging many of the horn parts. I think the whole album is a tribute to the ingenuity of all concerned that an album recorded on a shoestring budget should sound so good. I mean some of the people who played on the album are such fine musicians Chris Green of course, Paul Clayton too, who played bass and guitar, Mike Farrell, Annie Crummer's vocals ... so many fine musicians."

Ross Mullins is obviously impressed with the support he's been given by local musicians and technicians, just as he's rueful about the financial burdens imposed on any one trying to record within the confined New Zealand industry. Ironically, it may have been the very indigenous nature of his Last Man Down project that meant he had to apply three separate times to the Arts Council before receiving the standard \$750 grant for a first recording. We public should be grateful that State House Kid is now available to make us laugh and think about ourselves, all set to a set of such catchy tunes. Last Man Down is unique on the New Zealand music scene. As Mullins himself puts it:

"Sometimes I wonder if I'm a rock musician at all. What I'm doing seems quite different from what's going on here generally. I'm way out of line with, say, Flying Nun or Chris Knox or whatever else. But I hope the scene is diverse enough to allow someone like me to operate

We hope so too. It needs to be.

Peter Thomson

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If you've spent any time leaning against walls at any nightclubs, you couldn't have escaped the wicked rhythm of the Dazz band's 'Let It All Blow'. Heaps of hard bass and drums, cutting synth and piano and crashing electro sounds. Combined with the minimal but effective chorus line of "Heave ho, heave ho, let's all blow," the Dazz don't just "rock the house," demolish it. Is this a major sound or what!?

On a bleak saturday morning I rang up sunny Los Angeles to speak to Sennie 'Skip' Martin. part of the horn section and one of the band's main vocalists, to find out how the band saw themselves and their future.

The Dazz Band began as a jazzfusion unit, calling themselves the Kinsman Dazz (named after a street

On The One The Dazz Band Interview

in Cleveland, Ohio, which was also the home of the O'Jays and the Ohio Players). With a shortening of the name to just Dazz and a few personal changes, they started in 1980, with what Skip describes as a "new regime". From that came such hits as 'Let It Whip', ('On The One'. 'Good Girls/Bad Girls' and the electronic 'Joystick'. They have al-ways relected a diversity of influences - Earth Wind and Fire, George Clinton, and the vocal styles of the great Motown vocal groups like the Temptations and the Miracles. But they've never been mere imitators, they have their own, unique sound

Skip mentioned that they "listen to a little bit of everybody, and try not to categorise into any particular sound, because we have our own sound that we concentrate on,

as long as we play what we feel can be unique to us.

'Let It All Blow' is a good example of this unique Dazz Band sound The inspiration came from "our keyboard player Keith Harrison who wrote the song, it was a dance groove that we wanted to add a little bit of vocals on. We felt that it didn't have enough to attempt vocals to identify the Dazz band with. We like to attempt to do different things with our music and still remain the Dazz band.

All the band's albums show a love for the big, romantic soul ballad — 'Everyday Love' and 'Just Can't Wait Till Night' and 'I've Been Waiting' off the new Jukebox album, show off the band's vocal talents. Skip tells me that he's a "romantic at heart, I go sit on my stool and think I'm Nat King Cole.

It's the combination of slinky ballads and the wild groove workouts that make this band dig into your consciousness and make you feel like either dancin' or romancin'.

If you've seen the Dazz Band on video you'd notice how well the front line work as a team, trading off lead and vocal harmonies, with some tasty dance steps - something of

ting ready to do some new ideas. We're considering a move in choreography to bring back tap dancing. Our frontline will be doing tap dancing, just to throw some-thing in, and people will be saying 'What! They didn't do that did they?

a tradition for for Motown groups.

Skip continued to say that they work

on their movements a lot: "We specialise in that and are get-

Well, we did that, we're practising now.

If you can't imagine a tap dancing Dazz Band I sure can. Chic featured taps on 'My Feet Keep Dancing' to great effect. The visual ele-

ment alone will be interesting. Even though there is a lot of musical segregation on American radio the band gets played on most sta-tions and this is something they see as a must for further success; the need for a larger audience, the search for the big crossover hit.

'We're trying to get to a larger audience, and not have the band being labelled as being a black band, a soul band, but just to be accepted as the Dazz Band ... getting all those elements in your music that are heard in all categories of music from pop to country to rhythm and blues. If we can get all those elements in our sound and still maintain a simple enough sound to be grasped by the general public, we will succeed in having a cros sover sound."

That's a concept the New Motown seems to be very keen on at the moment, what with mass appeal acts like Debarge and the Mary Jane Girls ("personal friends of mine," says the lucky Mr Skip Martin) tearing up both the pop and rhythm and blues charts, it's natural that the Dazz Band want to establish themselves at Motown as one of the big groups; and in having crossover appeal to all sections of the musical community

The band is keen to maintain its current popularity and Skip and the boys are working on a new album now that's going to smash your doors down. I'm telling you ahead of time, because it's a project I feel very strong about, there are a lot of elements that make this current album as strong as it is. We seem to work better when we have our

backs up against the wall and are pressured into producing something that is gonna cause a reaction. And the pressure we've been dealing with is coming back with another album like Keep It Live or Jukebox. Something that's selling to the general public, that we are established and it wasn't a chance thing that it happened. We are getting ready to come out with this album, tentatively called Hot Spot and you're the first person I've told!"

World exclusive time for Rip It Up and hopefully a consolidation of position for the Dazz Band. I left Skip with the usual question/plea about any touring plans and was pleasnantly surprised to hear that the band and their management have been really working on coming down under. It's nice to hear during this Motown month that we could be visited by one of the company's best bands. Then we could see how well the tap dancing is coming. And perhaps they could bring the Mary Jane Girls as well — wouldn't that be

Kerry Buchanan

Brent S. Hayward of the Kiwi **Animal Talks** to Chris Knox of The Grey Lynn ...

Chris Knox is at home. Getting ready to put out a new Tall Dwarfs record, waiting for Alec's answer to the last edit, gray in a double blanket and having troubles with parasites. Brent S. Hayward is asking the questions below and makes music in the Kiwi Animal. It's June 1, 1985, and they both begin — 7.10pm.

Are your politics Left or Right?
At the moment, hard Left, what with all the hard Right at the

What is your concept of GOD, that is if you believe in God? If there is a God, it's doing some

pretty nasty things, eg, the plague of AIDS, the stupidity of sports' kill-

ing people.
What do you like out of the invisible World?

A small amount of music, love and respect amongst people. Have you always been interested in music?

in music?
As long as I can remember ... I can remember hearing 'Heartbreak Hotel' on the back of an RSA truck kids' picnic and I enjoyed it. Dad was a singer, Mum was tone

deaf and that made me appreciate

Who are you reading at this moment?

The Art Of Walt Disney by Christopher Finch. Do you believe in art?

No. Definitely not. Have you seen anything that's made you think it was not of this world?

Yeah, but only on acid and immediately before epileptic fits. Have you got any enemies?

I've got some people I love to Do you believe in subversive elements? If so, who?

Yes, I do. I guess anyone who is not doing what is commonly acceptable and is doing it well.

Do you think the people you know are aware of the subversive?

I think a lot of people are sub-ersive without knowing it.

Where do you get paranoid?

Don't often get paranoid, but when left alone with people to converse to that I don't understand that's all that happens.

What are your favourite drinks?

Barbara's Milo made with milk, and Elephant Beer.

What are your favourite foods?
A good charwarma, energy chocolate — that came from

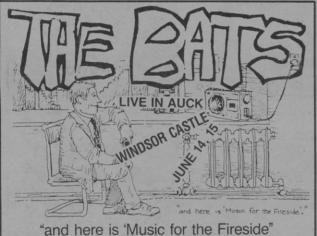
working at Cadbury's for two years.

If you wore an armband, what would you wear one for?

At the moment I would wear one for sexual freedom.

What are your favourite colours?
Black and bright yellow.
How about your favourite
clothes?

The ones I've had longest. I ha ven't bought any clothes for five



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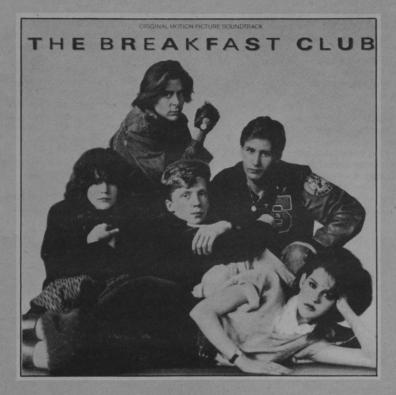


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BLAST OFF!

The Chills Make Plans for the Great Escape

The day after they've Dropped the Big One and Auckland is a large, flat demolition site glowing with the weird incandescence of ongoing particle breakdown, the White Lady will be

The staff will be treated to hellish tales from those who have dragged themselves through the rubble in search of a cheese and onion toasted

— the talk of sex, violence, drugs,
music of any Saturday night in
Auckland will give way to the
language of fire, destruction and death for The Last Saturday Night In
Auckland. A group of petrolheads, the
seared skin already beginning to peel
and slide from their faces, will chatter

excitedly of the ultimate rumble ...
But this chill Sunday night the stars
still twinkle above and the footpath is still dirty. The guy who makes the burgers grins recognition, takes the money, chats about this and that ... See that band the Chills at the Windsor? They're supposed to be great aren't they? I was talking to this guy who says they're going to England. That's good ...

Terry Chill wanders past.

The Big One blasts out of existence the Chase Corporation and the people with the anti-gay law reform petitions along with the rest of the human race, but there are survivors ... four hardy minstrels, "used to Dunedin winters' who crawl out of their subterranean practice room and take off for an epic journey of intergalactic busking. Such is the premise of The Chills In Space, a colourful musical fantasy (it is obviously fantasy rather than speculation, because few, if any, burgers are eaten) that has appeared as a BFM live-in-the-studio radio special and will soon return as a live presentation at the Windsor Castle, June 28 and 29. Evidence of a desire to do things a little differently ... And the Chills will be a little

different, even though they have become sufficiently popular to attract the attention of Those Who Are In It For The Money. T.W.A.I.I.F.T.M. join actual music fans in their anticipation of the next Chills record, The Lost EP which will be out on Flying Nun early

next month.

The EP's a strange case — it was begun over a year ago, shelved, exhumed, had bits remixed and rerecorded and has ended up showcasing within its six tracks the variety of which the Chills are capable; from the wistful simplicity of 'This is the Way', through the noisy pop bustle and nails-on-blackboard slide gat of 'Never Never Go', closing with the strange four-part 'Dream By Dream', mit Gregorian chanting and all. 'Dream By Dream' also quite frankly

deals with the circumstances leading

to the record's other curious aspect the fact that the Chills which will tour in support of it, with Terry Moore playing bass, are not the Chills which made the record, with Martin Kean playing bass. Quite a different band, in

The current Chills won't have a chance to record before leaving for their six weeks in England (and hopefully, Europe). 'Oncoming Day' is the projected next single and one version has been recorded, but it doesn't come near the ferocity of the song itself. It's obvious that it's a song that should be accorded the best

treatment possible.

The Chills begin their farewell tour with the Chills In Space performances and end it with a big goodbye in the last weekend of July, playing Sammy's in Dunedin on the Friday and Saturday before flying to Auckland for a stellar Sunday gig which will hopefully also feature the likes of Birds Nest Roys, Able Teamans Look Blue Go Burnle Able Tasmans, Look Blue Go Purple, Goblin Mix and the Fold. All being well, of course.

The Chills' English visit is important for the band, for Flying Nun Records

and for New Zealand music in general. It comes in the wake of a PR trip earlier this year by three F Nun people and has been foreshadowed by music press reviews of existing records that have ranged from warm (NME) to overthe-top (Zig Zag), as well as at least one "look out for this band" type story (again, in the *NME*). And since they found out that the Clean broke up some time ago, the hipper NME scribes have been name-dropping the Chills instead. Praise for the Chills and Flying Nun

in general has also come from English radio guru John Peel (who reportedly described Nun as "the only real record company in the world") and, on the other side of the Atlantic, grownup fanzine man Bomp Records' Greg Shaw. The Chills records (and other Nun releases) will go out through the Rough Trade network on Creation Records, an indie already creating a stir in Britain with the Jesus and Mary

The Chills as a band is still something in the process of reaching its full potential — but even at this stage a few good performances before the right audiences could be enough to cause ripples in an English music scene that is less than exciting at present. The essential qualities of the Chills and other NZ bands like them fit in nicely alongside a small but growing resurgence of some degree of honesty in popular music (otherwise most notable in Australia and bits of America). Indeed, as Martin Phillipps points out in the accompanying interview, bands from this country are in a position to show the way. No

kidding.

This venture has meant sacrifices for the Chills; putting back still further the recording of a debut album, touring and playing more than is probably good for them ... They recently found out that the cost of air tickets had risen 20 per cent on what they'd calculated a couple of months ago and it's money that they don't even have as yet. So don't baulk if they ask you to pay a little more than they ask you to pay a little more than usual to see them on tour. I mean, it's not as if they're not well worth it ... Russell Brown



The Chills: (L-R) Alan Haig, Peter Allison, Terry Moore, Martin Phillipps.

An Interview with **Martin Phillipps**

You're in the situation of presenting and promoting a record which, with Martin Kean, is essentially by a different band. That must be a little strange.

"Yeah, definitely. Because there's so much interest in this record it's unbelievable. I'm a bit worried about it really. And for a while we didn't think it was good enough to release, but I think it's okay now. I think it'll do what it's meant to.'

bility over the past four years or so?

"Well much as it really wears me down every time we have a change — it virtually means at least four months out, then another three months for the band to come together — no way could any of the lineups ... no, that's not right, there have been some good bands, but I think it's been worth carrying on ... I'm glad things have happened the way they have really. It has been rough though

You seem to have been quite conscious of holding back songs from recording until you can do justice to them — have there been many songs like that?

"There were a lot of songs like that, which because the lineup at the time wasn't doing them quite well, have been put off and put off. Like we should have done 'Ghosts' of 'Night Of Chill Blue

this lineup could probably do all those now. But we've never recorded anything that wasn't ready to be recorded.

Is there a "sound in your head" for each song you go in with?

"Quite often. But it never comes out quite like that. It's good to have an idea, but it's good to let things go too. Like 'Dream By Dream', we left that as a bare skeleton, we didn't want to think about - and that paid off."

Overall, how close to the mark do you think

you got with this EP? "Pretty close, I think. I think we got all the songs, apart from Whole Weird World' and that's still pretty good. In fact a couple of people still reckon that's the best song on the record."

Probably because it is the best song.

Yeah, I think so too actually. But my favourite

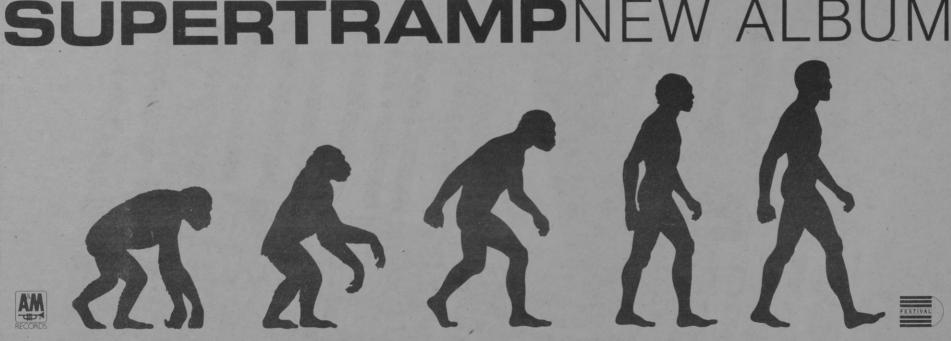
'Dream By Dream' is unusually frank — what were the circumstances that led to it being

"I suggested to Martin Kean that we write a song and rather than write airy-fairy-lyrics we'd try and do something about him leaving the band. I did it from the point of view of it being me and Martin tried various points of view that he wasn't happy with but in the end he just basically says what he says. It's good, I like it. I wanted people to understand

Do you find it hard that as well as concentrating on the music you tend to have to handle the politics?

Yeah, it's tricky. I've had to force myself to face the fact of how much of the band's development is due to me. And basically, Martin leaving the band did come down to me. I mean, it wasn't go-CONTINUED ON PAGE 20

How different do you think things would have or 'I Saw Your Silhouette' a long time ago. And soundwise on the EP is 'This Is the Way' been now if you'd been able to hold lineup sta-



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'CHILLS' FROM PAGE 18

ing well but I had to make the decision. It's not pleasant. And on the other hand, musically, since we've been trying to leave it up to the rest of the band to do things for themselves, it hasn't really gone as well. So I'm sort of torn between the two things — taking full responsibility or not.

You seem to have a real sense of purpose now with regard to the music — has that always been there?

"Yeah, I think it has. For a long time I didn't know whether we were good or not. It was good when we started getting some overseas interest, because it really does prove, yes, there is something going. Since then, I've decided, well, we've got nothing to lose really, we'll just go for it, all the signs are good."

Do you know what success means to you personally?

'Ultimately, I'd like to be able to live off it fairly comfortably anyway. I think I probably could -I mean, if it came to it I could take up a job writing jingles. I'think I could actually live off music, but to do it and feel good about it, I think I have to believe in what I'm doing.

You're reaching a stage where the Industry, the money people, are interested in you. How do you feel about that?

think it's quite funny actually. I just think 'ha ha. I just hope it's a sign of things to come, for other bands as well. I mean, I'm naive enough to think we're on a wave of something that could really change music overseas. New Zealand music and what's happening is that important that it could be like the Mersey Sound was to Briatin in the '60s. I just don't think they could keep it all quiet — the Verlaines, Sneaky Feelings, Chills, Tall Dwarfs ... the list goes on."

What do you think characterises that New

Zealand music? There's obviously something ...
"I think one of the most basic things is that we've done away with so much bullshit. The extent that people have to go to just to put on a live show is getting ridiculous. Not even the huge, big band, who you sort of expect that from. I suppose if you've got 30,000 people watching you they've all got to see something. But the level that you're meant to go to to put on what's supposed to be an average show is unfair ... unfair to the music, 'unfair to people's integrity.

With Flying Nun you've had the huge advantage of working with people who are in it because they love the music and that's been the major consideration. Do you think they can change within that to accomodate any boom get more professional?

They are getting more professional all the time. They're sort of growing with us really. Yeah, big demands have come in from overseas. They'll just have to grow. They'll obviously have to think



Martin Phillipps, Chills.

about it an awful lot, but everyone's still right into it. They can get new people in. It should be okay we've had no problems so far.'

The Go-Betweens are one band who found they loathed the business side of things when they landed in England. Are you concerned about that?

With the Go-Betweens, they didn't have somebody like the Go-Betweens telling them. So we've been warned — the same with Hunters and Collectors, they gave us a bit of advice. So we're not naive. It will be unknown territory but hopefully we won't make any dumb mistakes. Also, the Go-Betweens went there to stay and got stuck -

we're not going to do that."

Do you think there's a danger of getting too "big" for comfort?

Yeah, there could be. Parts of it are uncomfortable now. It's just a matter of adaptation, and I think we'll all have to forcibly carve out our own ives from it all. Make rules about privacy and that

By the time you go you'll be leaving a lot of expectations behind. Does that make you feel somewhat under pressure?

"It does. If we really crapped out over there. I don't know what I'd do. I just can't really see it happening that much.

What do you hope to achieve from this visit?

Well, we don't really know what's over there. I'd like to meet lots of interesting people and make some good contacts ... I'm hoping maybe the Cramps or someone will be playing there ..."

'Doledrums' was the single that won you a lot of new listeners, but it was also the one which alienated other people — were you conscious

Yeah, I was. But I knew it would happen even before we put it out, too. I hope those people who really did get put off us came and saw the band live and realised there was nothing wrong — it was just a good pop single. But a lot of people were looking for another 'Pink Frost' and those sort of people I couldn't care less about because they don't understand what we're trying to do."

You're getting different crowds, a much wider variety of people, along to gigs now. Are gigs much different than they used to be?

Yeah, they are actually. We get a cross-section of people and it's changing all the time. I'm quite enjoying seeing a lot of people who haven't been out to gigs for a long time starting to come along. There's such a big turnover of people that it seems we're proving ourselves at every gig. That's quite exhausting. In the old days, if I was tired, I could let a song go a bit, just sort of sit back and sing. But now I've got to put everything into it every time: think about the lyrics, line by line, think about what I was thinking about when I wrote it. And that's just really exhausting, just to get across to these people who haven't seen the

So touring was tiring?

"It was, for that reason. It's the worst it's ever been. Because of the way the band's playing really well, I no longer have to worry about that and I can just go for it, give a really solid performance. And I've realised now that it's actually quite unhealthy for me to do it that much on a tour. So that's a problem — unless I get stronger.

There's been some comment recently regarding production values and their relationship to overseas acceptance — what do you think about the need for an "international" produc- and what constitutes a good production?

"Well, we're getting better every time, as we can afford it. But I'm glad we started from a four-track and worked up because it means we're aware of the recording process more than a lot of bands are, who maybe have it paid for by their companies. We've paid for all our own recording lately, so I think we're aware of time and so on. I think it's one of the strengths of the band; it means we could go into any studio and still sound like the Chills. Not let it overcome us.

Do you think you'll do your album here? "I want to do it here, just so we can go overseas with good New Zealand product. We don't need any more than we've got here - I mean, as it is we don't use the full effects of the studio.

You once made an interesting analogy on your approach to music, comparing it to the visual arts. Where Monet, who is a painter of light, might mean a lot to some, but less so to those who are interested in content ...

"And I'm heading more towards light, yeah. But I'm extremely aware of content — especially in our own stuff."

Would you say you're becoming more conscious of content?

Yeah, but I still write the odd crap pop song I enjoy fooling around with words. I sort of miss now writing things like 'Rolling Moon', with very colourful words. But once some people started laughing at that sort of thing it made me think. I haven't written any really colourful lyrics since. But I'm writing a different sort of lyrics - a lot

Is there a desire to approach things different-

ly, even within pop?
"Oh yeah. We've only been able to tap the top layer at any time, which is just the rock songs. There's a lot more that we can do, more experimental songs. There's heaps of things on tape that need the sort of instruments that we can't afford to get or lug around. We'll probably do a book ... I'd like to do some really good film clips. I might be working on a soundtrack later this year — that could be fun.'

Can you see yourself stepping outside the band musically when things get established?
"Yeah, definitely. There's a lot of music that

doesn't work with a band, so I'll do solo things. expect Terry will do the same."

Is there much material lying round unutilised at the moment?

Yeah. I reckon if I didn't write another song we could probably get by for another two and a half

Are you writing at the moment?

Yeah, I had a bash the other day. I'm just having trouble with words. Finding enough things that I feel enough about to sing about. It gets

Is songwriting still a means of escape, being able to shut yourself away in your room and come up with things?

Is there a difference in the way you come up with things now — coming up with things to be made in to songs for the band, rather than just for the joy of it?

Yeah, that's quite true actually. I have had to have that in mind all the time unfortunately. But we should be having a break for the last two or three months of this year, so I'll try and get a lot of totally different stuff written."

Doing it this way with the band would seem to be quite a lot to do with discipline ...

Yeah, there's a lot of hard work in it. I mean, God, just living here without transport, it's an hour's walk each way to practice every night, that or a six buck taxi ride'

Frustrations ...

When you're in a situation where you've got two and half weeks to come up with a new set we've only got two songs so far. Just things like

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Terry

In case you didn't notice, Chills' bassist Terry Moore took the cover shot for this issue. He also took the sleeve photo for the 'Pink Frost' single and has snapped the shutter for Rip It Up a number of times.

He agrees that being a photographer has made him more aware of the visual side to the Chills, "or of the lack of it. It's not an area we've been very concerned with so far - obviously the music has taken priority. But you do reach a point where you have to become more visual - especially when you're playing big stages, like we have doing supports

Terry was in the Chills which recorded 'Pink Frost' before disbanding after the death of drummer Martyn Bull, and rejoined this year after the departure of Martin Kean became a competent soundman and still keeps his hand in by mixing for the likes of the Verlaines when he's in the same city.

"It's made me a lot more aware of the relationship between front-ofhouse and the stage when I'm play-

He doesn't consider he's had as much success working in the studio — "it's been very rushed," but he has produced the Doublehappys' 'Double B-Side' and the forthcoming debut EP from Look Blue Go

With the Chills it's not really a matter of producing — you're just part of four peoples' ideas," he says. But he does go into the studio with a very definite idea of what he wants his part to sound like: "Of course, you never get it quite right.'

The interesting thing about the

English trip is that, with sort-of manager Doug Hood and mixer Andrew Frengley, the party will have three experienced soundmen: "I think that'll work out really well actually - we'll be able to make suggestions, point out any problems.

For Terry the trip will be a return home — he came to this country in 1974. After 11 years he's not really sure what to expect, "but I think in a lot of ways it's not going to be that different from playing here.'

Saving the money for the trip has meant fairly intensive playing: Which can be really good for you in that repeated playing helps you work out exactly what works in a song. But on the other hand, songs can reach a pinnacle and then slide as you keep playing them.

Touring has been a strain, "but it depends on the way you play. I can imagine some groups touring all the time and not really playing hard finding it pretty easy.

He agrees that things within the band and his playing relationship. with Martin are beginning to gel: "It's taken quite a while to get things going — there was a lot of bad feeling and animosity after Martyn's I really respect Martin's ability as a songwriter.

The position in which the Chills are finding themselves with this trip is as that of a flagship for New Zealand music — but that's not something Terry dislikes.

"I think it's really good — I like the idea of going over and representing Flying Nun and other New Zealand bands. The way Flying Nun has been built up, there has been a lot of respect among everyone for the other bands involved.

And pressure to achieve? "I don't feel under any pressure to 'be something' — we'll just continue to be ourselves. I'm always confident that what we're doing and what other New Zealand bands are doing is good enough."

Peter

Keyboardist Peter Allison isn't particularly animated on stage - in fact he tends to look more concerned than expansive. You'd never guess he's worked as actor.

After drama experience at university he worked at Dunedin's Fortune Theatre last year, but there's been no desire to incorporate the two disciplines: "I suppose you could . you could really stage it up if you wanted to, but I'd like to keep them separate at the moment.

And a return to acting sometime? "I don't know if I'd like to be an actor full time. I think it's a hard way to make a living. But then, so's this."

The Chills' playing and practisng schedule has made them all pretty much full time musicians: "I look upon it the same away as going on stage and doing the same show for three weeks in a row. After a while, sometimes you can't put everything it, it just kind of runs of hard to make every night a really

Like everyone else, Peter doesn't know quite what to expect from England: "I can only go on what I've heard from people who've been there recently and they say there's not really much happening there. I think we've probably got to clean up our stage act a little, cut down the gaps between songs and also find ways of covering if anything goes wrong. At the moment ..."
In the past, Martin has taken

responsibility for much of the musical direction of the Chills, working on arrangements and so on. Peter says things are changing, but "he still does most of the writing as such. I guess we collaborate a bit in the practise side of things. The rest of us haven't had a good go at writ-CONTINUED ON PAGE 40

The Pride of Portugal

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Kecords

Eurythmics Be Yourself Tonight

When David A. (nee Dave) Stewart was discussing Eurythmics' musical development with *Rip It Up* last year he rejoiced in the freedom he and Annie Lennox had being only a disp had being only a duo.
"What we've deliberately done,"

he stressed, "is try to create an at-mosphere where no one knows what to expect and we can go

anywhere."

Given the typical strictures of film soundtrack work, Eurythmics' 1984 cannot really be cited as a good example; however this new album should be so assessed. On Be Yourself Tonight Stewart and Lennox work with a wide range of musicians: from the European rhythm section they brought to NZ, to the Charles Williams Gospel Choir, to various Heartbreakers (reciprocating for Stewart's co-writing and performing on Tom Petty's recent Southern Accents). Featured guest vocalists include Elvis Costello and Aretha Franklin

All of which leads one to expect a juicy assortment of styles and

The surprise then is how little difference these distinctive friends make to what we hear. Primarily this seems a result of Stewart's production, which assimilates all contributions within an identifiably Eurythmics, high-tech, slightly cold approach. There is no attempt, for example, to utilise the Southern rock 'n' roll steamroller that Tom petty gains from his band. Similarly, Costello's vocal harmony on 'Adrian' adds nothing of substance that Annie's voice wouldn't have if doubletracked (as it is elsewhere on the album.)

But perhaps the saddest loss is that by merging their singing so much into the mix, Annie's potentially fiery duet with Aretha on a feminist soul workout never fully ignites. The two women just sound too similar to one another. Only Stevie Wonder asserts his identity with a fine harmonica solo on 'There Must Be An Angel'.

Not that all these not-quite-realised opportunities mean that Be Yourself Tonight is therefore a bad album. It may not sparkle with the brilliance of the first side of '83's *Touch*, but it does have a dependable consistency. Stewarts



Eurythmics

usual instrumental combinations new avenues or atmospheres. **Peter Thomson** may not sound inspired here but it is reasonably interesting. And in the final analysis, for all their high **Bryan Ferry** aims, Eurythmics remain a straightforward pop group. Be

Boys and Girls

Polydor This album highlights the real dichotomy between Ferry and Roxy. The three latest Roxy al-



Bryan Ferry

bums were scattered in mood and ranged from deepest sincerity to dubious excursions (lax versions of 'In the Midnight Hour' and 'Eight Miles High'). Their winning moments were their most nonchalant ('True To Life', 'Avalon' and 'India') and the same delight in experiments and parody that was the essence of early Roxy was touted as non-committal self-indulgence. Boys and Girls enters thus, with a distracting amount of time and money in the making, on a repu-tation that could flatter or flatten. But this issue of "Is he as good

" is simply not there; the most striking feature of *Boys and Girls* is its newness and consistency. is its newness and consistency. There are eight songs and one tiny, precious instrumental, 'Wasteland', that darts between pieces in a linking theme. The songs build up in layers rather than verse-and-chorus, which results in a size and timbre that blows many of Ferry's contemporaries off the turntable. If For Your Pleasure strutted and in Your Your Pleasure strutted and In Your Mind rocked, then Boys and Girls simply swaggers. 'The Chosen One' is one chunk of rhythm and single-chord interplay from beginning to the chord interplay from beginning the chord interplay from beginning to the chord interplay from beginning the chord interplay from beginning the chord interplay from beginning the chord in the chord i ning to end. 'Stonewoman' and 'Boys and Girls' thick with a resonance and sweat that Flesh and Blood and Avalon simply did not wish to accommodate.

A new group of musicians has much to do with it. Nile Rodgers plays "rhythm guitar on practically every track," in Ferry's own words, and was a regular face around recording time as a result; so there is no way that that man's talent could have avoided seeping onto the finished product. The dreaded Mark Knopfler could have been this album's kiss of death (exerting a tackiness similar to that injected into *The Bride Stripped* Bare by Waddy Wachtel) but is kept well in his place. The vocalists are a real pleasure and as upfront as the man himself. Ferry's delight in organisation (who rips off images when you can just use the same musicians?) results in the album's paradoxical simplicity and complexity.

I can't see this album losing but find belief in its success equally difficult. It possesses a strange-ness and dissastisfaction not felt in his work since *The Bride* Stripped Bare, an experimentation with song structure that is taxing and introspective lyrics that dissolve at a touch. The music is the point of this album and will eventually become its own reputation. The cold fact remains that this album possesses the elusive edge and substance that makes/made Ferry's solo work so good. Boys and Girls is no padded clip-on to Ferry's stylistic saga, no sheepish footnote. The sort of weight we'd all like to acquire with age.
Chad Taylor

Killing Joke Night Time

Killing Joke music conjures up great choo-choo train imagery. Night Time is a good example of the hypnotic, train-like Killing Joke, with distorted vocals and a rhythm section that goes "chug-chug-chug" all the way through — Kill-ing Joke by numbers. It does have a few things going for it though and will no doubt sell anyway — being a "cult" band with a hit sin-gle. And Jaz Coleman's charismatic *RWP* performance/interview must have helped ...

The opening track, 'Night Time', comes the closest that a Killing Joke song could do to rollicking along, in its own dark, driving way, and is a tune that stays in the back of your mind like 'The Wait' off their first album. It features vocals that are better and harder than the next two songs, 'Darkness Before Dawn', where everything is buried beneath a mammoth bass-drum thud, and the single 'Love Like

Blood' with its nice (for Killing Joke) tune, but rather wimped-out vocal from Jaz. The rest of the al-bum is standard, unspectacular Killing Joke, although 'Eighties' comes closer in mood to the title

Apart from 'Tabazan', in which Jaz extolls the virtues of his own amazing virility, the other seven songs all feature standard lyrics concerning flag waving, uprising, struggle and the glory of Europe. I'm fairly convinced that Jaz Coleman must be some kind of fascist and am left pondering as to the and am left pondering as to the make-up of the post-industrial future that he plans to lead the legions of Killing Joke followers into ... Still, any singer who disappears to Iceland for months to join a local band called Peyr must have some sort of intelligence, mustn't he?

Paul McKessar

Paul Young The Secret Of Association

The white soul boy has returned. It's been over 18 months since the release of Young's first solo effort, *No Parlez*, (CBS UK's most successful album ever), a delay compounded by voice problems. Here we have 11 tracks — six covers and five new compo-sitions written by Young and long-time collaborator, keyboardist lan 'Rev' Kewley. The songwriting has progressed in leaps and bounds but his forte is still an ability to take someone else's song and make it

his own. Side one kicks off with 'Bite the Side one kicks off with Bite the Hand That Feeds, a great hard-edged opener. The new single, 'Everytime You Go Away,' a ballad written by another white soul boy, Darryl Hall, is given the near perfect emotional rendition. Next up 'I'm Gonna Tear Your Playhouse Down, the familiar rocker, doesn't quite succeed in the way that Graham Parker's version did a few nam Parkers version did a few years back, but is saved from mediocrity by Pino Palladino's superb basslines. The side closes with an intriguing treatment of Tom Waits' 'Soldier's Things,' a moody piece on which Young dips his hat respectfully to the man. The treatment sold is a treat

The trombone solo is a treat.
Side two opens with 'Everything Side two opens with 'Everything Must Change', the single we're all familiar with. This is a fine example of the new compostions, showing Young both vocally and lyrically at his best. 'Hot Fun' gives a taste of infectious hot funk and 'This Means Anything' is a beautiful, lilting ballad in 6/8 time—showing another side to the duo's congwriting abilities. The album songwriting abilities. The album closes with 'I Was In Chains', the only non-original on this side (written by Gavin Sutherland of 'Sailing' fame), a folk song in the English tradition.

The Secret of Association is a fine follow-up to No Parlez, full of exhilirating music by a man who continues to grow musically. Those who remembered his voice from the Q-Tips days had no doubt he would succeed as a soloist; and this is more proof. Hopefully we'll also see Paul Young and the Royal Family in NZ as part of this ear's proposed Far East tour. Simon Elton

Raining Pleasure

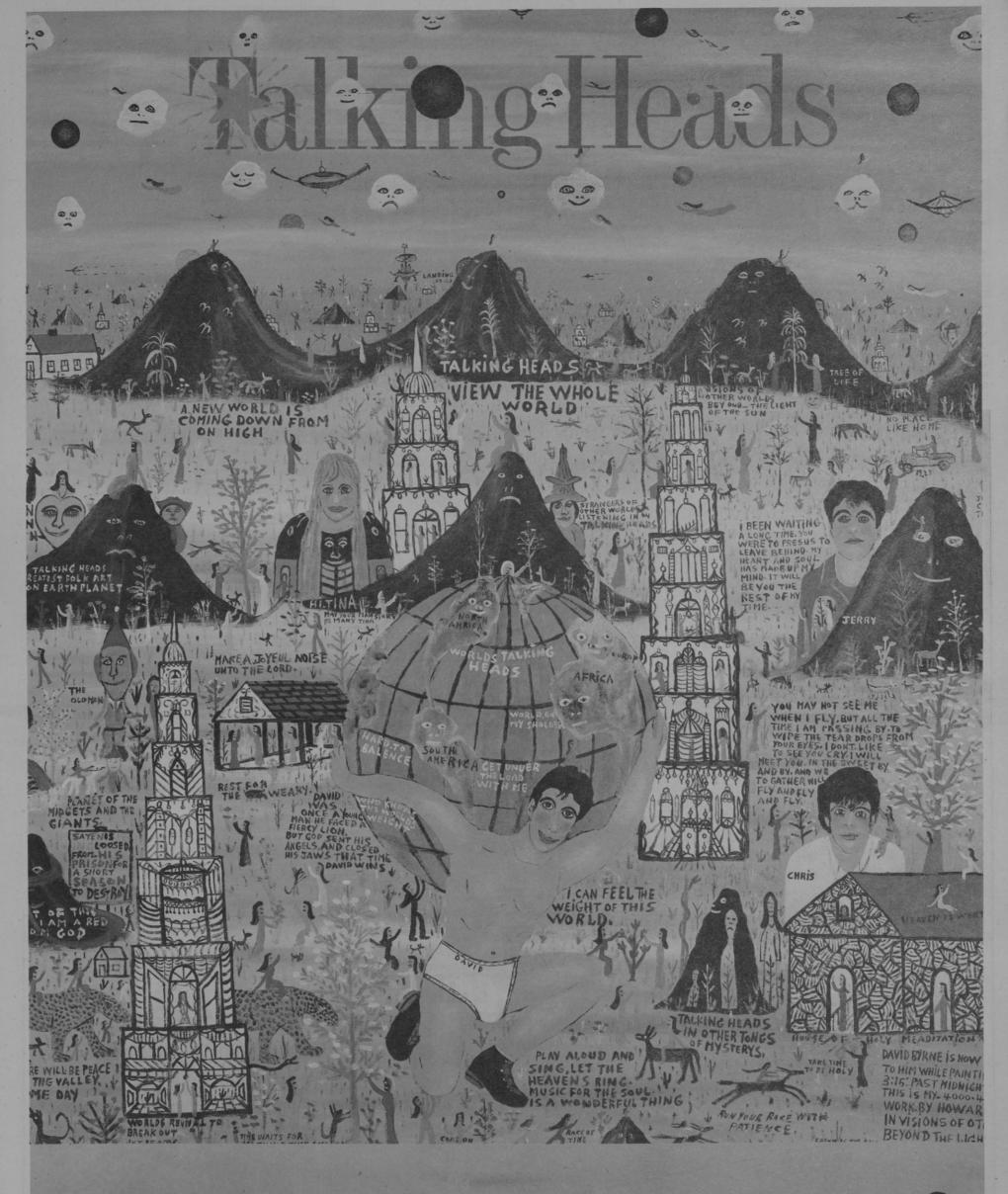
Before they left Perth to find fame in England in mid-84, the Triffids released the *Raining Pleas*ure mini-album in Australia. It makes a more definitive statement of the Triffids' sound now than does 1983's Treeless Plain, showing how they (like everyone else) have absorbed the Birthday Party's influence into their development. But they have not just superimposed straight gothic horror elements onto their music like so many post-BP groups — Robert McComb's violin and their original brand of folk-rock derivative re-

main at the Triffids' core.

David McCombs lyrics combine stark imagery with a new openness. Echoing the tales like 'Old Ghostrider' on Treeless Plain, there are still tracks like 'Ballad Of Jack Frost', a version of the tradirional 'St James Infirmary', complete with crashing timpani from drummer Alsy MacDonald and wailing harmonica, and the mock born-again Christian stomp of Jesus Calling, enhanced by appropri-ate gospel-style female chorus. On Raining Pleasure, though, there are more personally felt songs, like the title track, which closes the record with keyboardist Jill Birt lamenting in a cold void, "Salty lips to taste / Skin to touch / Nothing matters very much / In your arms it's a raining pleasure."

The seven songs seem to pass only quickly, but leave a strange, lasting impression of the Triffids' melancholy. The Triffids reign pleasure indeed! Paul McKessar





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Records

China Crisis Flaunt the Imperfection

Barely audible above the soothing hiss of consumer-orientated pop ruled by drum machines and radioland's aural image of 24 hour sound perfection lurk the likes of China Crisis, bands with a touch more integrity, but lacking the essential grit to really distance them

from the commercial masses.

Their two previous albums established them as fussy song-smiths too polite to bite and too soporific for their own good. And although Flaunt the Imperfection won't win them them laceration-ofthe-year award, the songs are blessed with more character than before, even though some of it is implanted by producer Walter

Becker, of course, was one half of Steely Dan and apparently he was lured out of retirement in Hawaii to work with China Crisis after hearing their past albums. Becker's presence overflows into the Steely Dan-ish harmonies that glide through 'You Did Cut Me' and 'The World Spins I Am Part Of It' and through the sharp delivery of 'Wall Of God'. The best of the rest has to lie with 'King In A Catholic Style', 'Strength Of Character' and the single 'Black Man Ray', songs

with a hint of personal class.

Flaunt the Imperfection is an ironic title for an album that skims perfectly across the surface of pop without getting wet. Flawless execution but where are the

George Kay

John Hiatt Warming Up to the Ice Age

From cult status to cult states, now that's what you call progression. In an era when commercial success is the kiss of death for credibility, John Hiatt has the safest reputation around. He's so popular that last year's *Riding With* the King never made it here, a disappointment to those who warmed to his first high-profile album, All Of A Sudden.

Anyway, here's Warming Up to the Ice Age, an album that leans on R&B for its main crutch but

baby that's no handicap. "I'm 31 years old and I still don't mind dyin," Hiatt snarls in his best Howlin' Wolf on 'I'm A Real Man'. And that sets the scene for the little acrid R&B explosions of 'Zero House' and 'The Crush'. Smoother rhythms are explored on 'Number One Honest Game', the delicious George Benson parquet slide of 'She Said the Same Things to Me' and on 'Living A Little, Laughing A Little,' the duet with Costello, a song that doesn't quite fly, a leaden chorus clipping the verses' wings. Tough means 'The Usual' and 'I Got A Gun', first and last tracks respectively, and first and lasting expressions that Hiatt can still use the hard core of American. R&R to sketch his little stories

There's hard-liners out there who'll argue that Slugline was Hiatt's hiatus. Maybe so pardners, but that's surely no grounds for neglecting an album as dependa-ble and fine as Warming Up to the

George Kay

Wilson Pickett The Exciting ...

Atlantic

This 1966 LP contains the best track from Pickett's first two years on the Atlantic label, including track from In the Midnight Hour

(1965). Pickett was the hitmaker amongst the Atlantic soul singers — and though the record spans only a couple of years of a remarkably consistent 26-year career, most of his famous hits are here; 'Land Of 1000 Dances,' In the Mid-night Hour', '99 and A Half Won't Do,' 63-45789; 'Barefootin'. All the tracks were recorded at Southern studios (Muscle Shoals and Stax), an innovative move at the time and in line with that which launched Aretha Franklin's career.

While other soul performers (Otis Redding, Solomon Burke, Aretha) were treated with almost spiritual reverence, Pickett was regarded as a rabble-rouser gritty, fiery, wicked — a screaming, uncompromising, crazed soul man who had the hits but didn't

play the game.
Despite having recorded two ex cellent albums as recently as 1979 and 1981 for EMI America, Pickett remains a living legend appreciated by few. Maybe the fiery temperament that makes this (and 15 or so other Pickett albums) so great is the very reason why Pickett is without a recording contract.

To appreciate Pickett, start here, enjoy *The Exciting Wilson Pickett*. Then look for his other albums. Murray Cammick



Loose Ends

Expendables **Inbetween Gears**

Flying Nun

The latest offering from Flying Nunderground's Expendables is not, as some malingerers have stated, a trivial pursuit. True, Jay Clarkson's introspective lyrics verge on self-indulgence, but one can accept or reject the pictures they paint without any detriment to the music. Self-examination more often then not reveals aspects of character difficult to embrace. In other words, the Expendables deal in distress and the fact that they have produced a record that is both musically satisfying and (upon perserverance) lyrically rewarding is to their credit. Veering substantially from the

Flying Nun party line that rough is roughage, meter is murder, the Expendables, to these ears (all three of them) play superbly, fully explor-ing the limitations of a three-piece without sounding like a big strain. Messrs Kime and Key, on bass and drums respectively, provide the perfect platform over which Jay Clarkson's vocals and guitar soar

(just like a happy birdie). The virtue of their music is that Jay Clarkson's voice communicates the intent of the piece perfectly when the lyrics may seem vague, a quality she shares with Alison Statton (Weekend, Y.M.G.). Summary of review: buy record ... but don't drop it on the grass — it

may disappear. Hamish Coney

Loose Ends

An album with a considerable amount of work behind it that emerges as user-friendly funk, emerges as user-friendly Tunk, ranging from the hypnotic ('Hangin' On A String') to the merely hip ('Silent Talking'). 'You Can't Stop the Rain' is genuinely sensual and the cover of 'Golden Years' improves on Bowie's original. (As usual. Check out the Au Pairs' version of 'Pacutition'). Put many sion of 'Repetition'.) But many tracks come close to my everncreasing list of after-dinner bands whose names I can never recall in conversation; bands like Level 42, Floy Joy and Working Week. Superb musicians all, pur-poseful and without flab, but in the face of this (so-called) new jazz idiom I am forever Oliver Twist;

"Please, may I have something

Media saturation does have a lot to do with it; bands that want to be quiet bands suddenly pushed into the light as the Next Big Thing, but the general feel of this album is accompaniment rather than appetite. Standing them against Everything But The Girl (twice the soul) and the new Certain Ratio ('Life's A Scream', the creamiest, most joyful 12" yet) makes Loose Ends look pretty thin and pale, however much the press-release patronisingly flaunts their

release patronisingly flaunts their racial origins.
You might try compensating with a volume knob, since on a nightclub-sized system they sound damn good — muted tones once enlarged become very pleasurable. But there is the same lacking that have 142 suffer from ing that Level 42 suffer from, however you describe that in words. Loose Ends are a good band and this is a good album. What is there is fine but what isn't makes me restless.

Chad Taylor

Various Artists Say Something

This 13-track compilation from Wellington's very enterprising Jayrem Records represents as wide a Zealand talent as you'll see anywhere. For that reason alone it should have that silly symbol slapped on it and be exported, post haste. None of these people are getting richer.

The better-known contributions, from Herbs, the Pelicans, Peking Man and Car Crash Set, need no further extolling here. In each case the tracks are showcases for some of New Zealand's most talented musicians, and more power to them.

Plunge deeper into this surprisingly varied package and things really get interesting. Wellington's Circus Block 4 intrigued me the most, having seen the enigmatic video for their track 'Take Another Look'. An air of suspense pervades, with layers of keyboards, guitar and finely-meshed percussion. A lot of precision and a dash of inspiration. Auckland's National Anthem managed to cop some airplay for 'Please Say Something', even if the song relies too heavily on its horn riffs. Tony Johns' Welleresque vocals promise much

Welleresque vocals promise much for the future.
Wellington's Violet Summer should delight fans of early Marc Bolan with the slightly eccentric Flower Power imagery of 'Morning Before, while Vietnam wander a mite too seriously down the Doors/Joy Division path for my

The now-defunct Freudian Slips always picked their targets well and showed little mercy, especially to the male sex. Their honesty and inventiveness will be missed. The package also includes a bonus four-track 45, with contributions from Luke Hurley, Wayne Gillespie, Naked Spots Dance and Sonya

Duncan Campbell

GREY PARADE





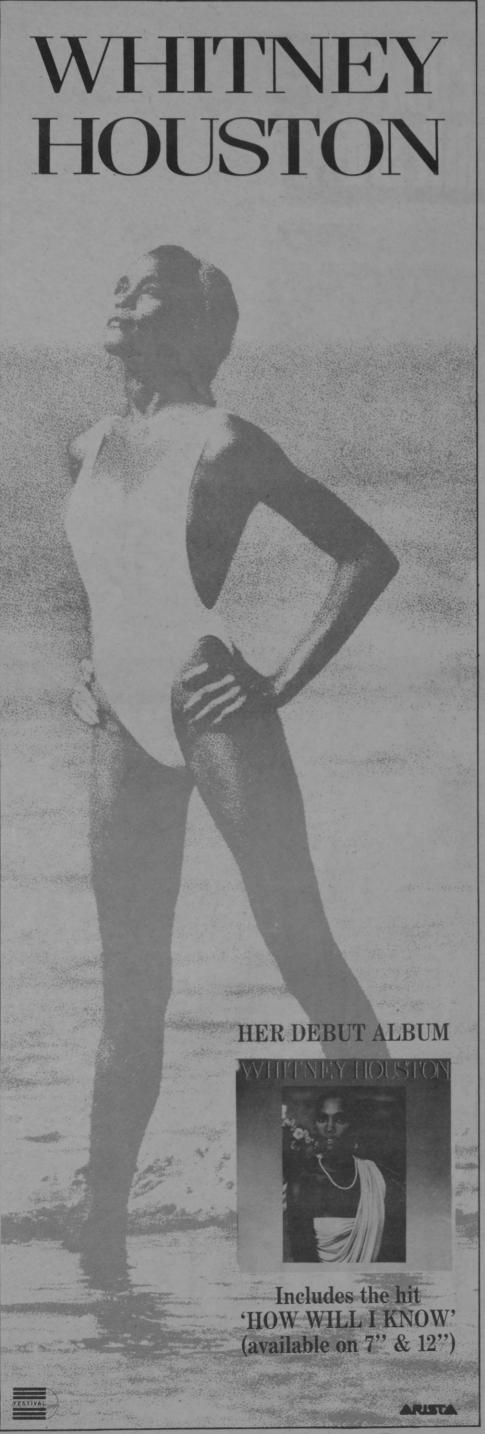
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Records

Leonard Cohen Various Positions

It was Nick Cave's From Her To Eternity that inspired at least one writer to warn of the imminent Leonard Cohen revival. Cohen has undeniably played played a major part in shaping a part out of follows: part in shaping an art out of fall-ing apart, but he's never had to rely on the hysterics practised by Cave and his ilk. Instead, his tales of misery were delivered in a sombre menotone sometimes filled with monotone, sometimes filled with such regret and resignation that his music could verge on the un-bearable. If Leonard Cohen had to drown in his misery, you were going down with him.

But the overwhelmingly melancholic air which made such classics of 'So Long Marianne' and 'Suzanne' is nowhere to be found on *Various Positions*, Cohen's first album for six years. The tone of resignation seems to have development loped to the point where anger has given way to wearied polite-ness. Once Cohen would slit his wrists right in front of you - now he'd worry about putting blood-

stains on your carpet.

That's not to say there's not the odd great line. "Here's to the few who forgive what you do / And the fewer who don't even care," is a teast any pope, would raise, their toast anyone would raise their glass to. And it's a wicked sense of

with "stand by her".

But the melodies here are mainly unmemorable and nowhere does Cohen threaten the combination of notent lyric and mournation. nation of potent lyric and mournful tune — a marriage marking his best work. It all seems to works towards the conclusion that the Leonard Cohen revival ain't about

Shayne Carter

Dead Or Alive Youthquake

"Dear Rock Advisor,

I gotta problem. My band is growing old. My hairline's thinning and George and Marilyn wear prettier clothes. Makeup costs a fortune. I wanna be a star and feature in Vogue, yet I dunno whether I'm dead or alive. Help! Anon



Leonard Cohen

Dear Anon: Familiar problem. Mix a heavy dance beat with a pretty yet paranoid image and relate your LP to youth. Ha ha. Dr \$" On Youthquake Pete Burns

whines with conviction, "I've got to have my cake and eat it too." I'm sure he will. But his cake" lacks Ed-

monds sure-to-rise.

Dead Or Alive know that outrageous dress attracts attention and they know that club sounds sell. Yet they have made the fatal mistake of introducing nothing new to the formula. Youthquake's 10 songs are all shallow dance noiz.
Even the cover of KC's disco hit
'That's The Way (I Like It)' is lame;
the original with a heavier beat.
Dead Or Alive? Now, there's real-

no question.

Acoustic Confusion

Real Groovy

Pleasant surprise of the year so far. Acoustic Confusion are an Auckland-based four-piece acoustic folk group who, for economic and time-pressure reasons, perform live only occasionally. This self-financed album was recorded last year and has deservedly sold steadily with little more than word of mouth publicity.

Backbone of the group is Julian McKean, who contributes five of the album's 10 songs. Chris Priest-ley and Denny Stanway sing tune-fully and forcefully in the best folk tradition and the band's ace-up-sleeve is Brendan Power, who contributes outstanding harmonica

The album fields a multitude of influences — the English and American folk heritages combine to create a familiar yet original sound. Personal favourites are Falling Way Behind, a delightful song about teenage insecurity; Chuck Berry's 'Maybelline' done a la John Mayall's 'Room To Move' and 'One For You,' which the whole trous city and the properties of the sound of th group sing and harmonise super-bly; but there's not a weak track

In these (un)musical days where computerised drums and thudding basses dominate everything else it's refreshing to sit back and enjoy an album in which lovely songs and joy of performance are so much in evidence. Treat your-self; and bring back a smile to those jaded eardrums.

Chris Caddick

The Story So Far

One of the finest moments in the history of cinema is Divine in Pink Flamingos strutting down the streets of Baltimore to the strains of the Crystals 'He's A Rebel! Then there's the grand finale with Divine action does not intercept the city. eating dog shit — that's what I call method acting!

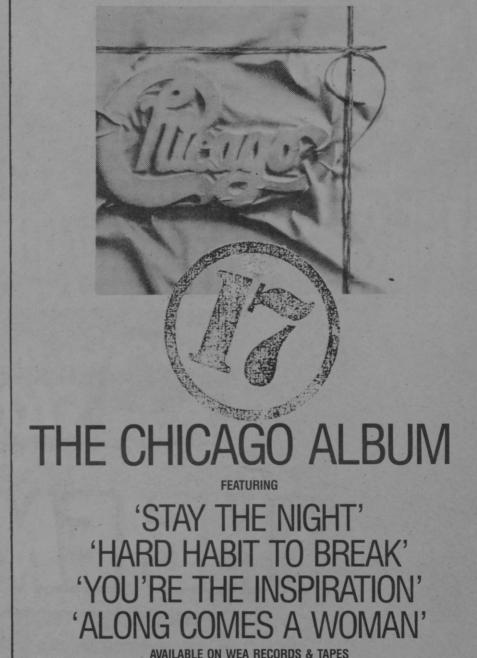
Now we have the aural equivalent; Divine growling and rapping over some beat crazed Hi-Energy. It doesn't matter that most of the tracks sound like the backing track tracks sound like the backing track to Donna Summer's 'I Feel Love' or Frankie's 'Relax', what matters is the feel of the thing. Like the rewrite of New Order's 'Blue Monday' turning into the great 'Love Reaction' or 'Shoot Your Shot', both primo dance textures.

mo dance textures.

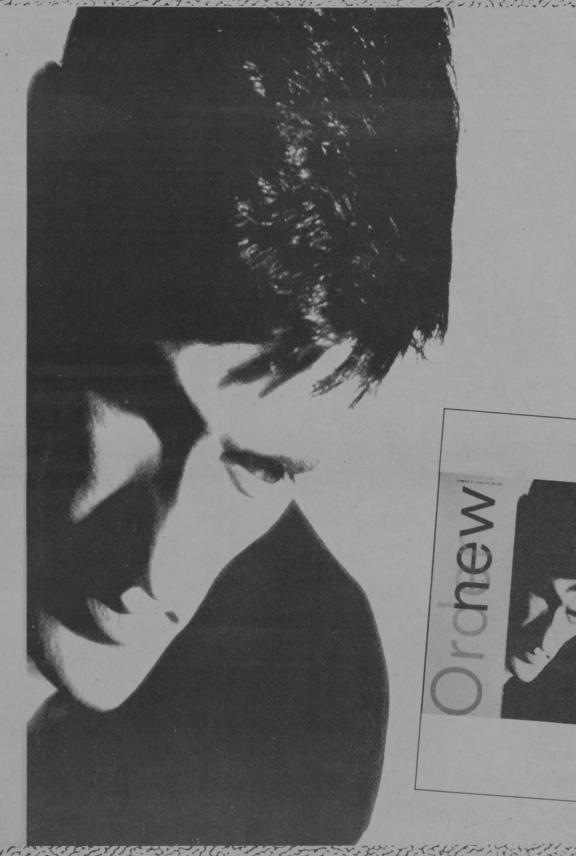
Next to Divine the true star is the production work of Bobby Orlando, by far the best on the desk when it comes to Hi-Energy. Listen to Jungle Jezebel'—there's some great stuff going on in that mix. It's much better than Divines to the product of the start o newer stuff (I'm So Beautiful' and 'You Think You're A Man'), done with Stock and Aitken. Bobby 0 makes the mix cook, those guys just simmer it a bit.

just simmer it a bit.
What a neato cover! Out star in a reclining mood, looking a bit like Monroe but even more like Diana Dors. Don't stop with this record, check out John Waters' great films starring Divine — Pink Flamingos, Female Trouble, Multiple Maniacs Polyester. Your life will never be the same

Kerry Buchanan



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Records

Mary Jane Girls Only Four You

Okay sports fans, here's some funky stuff for y'all. The second album from the fab Mary Jane Girls — seven dance cuts and one immaculate ballad, held together by a classic Rick James production.
The record kicks off with 'In My

House'; JoJo and the girls riding a nasty bass and drum rhythm spiked with tasty keyboard riffs. It's a monster and deserves to be

There is a danger with a Rick James thang of degenerating into



Mary Jane Girls

a "party in progress" groove that ends up going nowhere. But not with this album. Each track offers something fresh, be it the rhythms or the excellent vocals. Check out the backing singing on 'Break It Up' and the sex rap on 'Wild and Crazy Love'. One of my faves is the steamy 'Shadow Lover', which sounds better than anything Rick James has ever produced.

James has to take the honours for the overall sound, but this al-bum shows that the Mary Jane Girls are more than mere reflections of their auteur's fantasies They are four very talented singers, easily one of the best acts at Motown — and far better than Prince's cartoon queens.

Hot stuff Be there or be square.

Kerry Buchanan

The Whispers

The Whispers have come up with a winner with this one. It's split into one side for dancin' and one for romancin', to cool the pace. It's the dancin' side that attracts me — four very modern funk feels produced by Midnight Star's Reggie Calloway. 'Contagious', in particular, is a real animal, one that bites and scratches its way out of the speakers. The quieter second side it perhaps a mite too slow, but still contains a couple of gems in the title track and the weepy 'Never Too Late'. The photo on the back shows the boys looking very pleased with them-selves — and, with an album of this style and class, they deserve to. KB

Starchild (Epic)
Wot's the blackest, funkiest track on the radio? Probably 'Lovergirl' by Teena Marie, a young white singer who recorded several LPs for Motown before this, her second for Epic. Teena Marie is a master of the uptempo funky groove that she learned from Rick James, who brought her to Motown. A committed Christian, Tina brings a quite remarkable fervour to stomps like 'Lovergirl' (the 12" single is essential), 'Jammin' and 'Help Youngblood Get to the Freaky Party'. On the last, Tina cites Bible chapter and verse to a guy who wants to take her to a party while she is en route to church — this all takes place over

a furious funky backdrop. A novel lyric/melody reconciliation. Well done, Teena. Fervour on the speedy songs is appropriate, but on the ballads, Teena buries herself in emotion-drenched drama. A pity, cos there's three great boogie numbers here amongst the

Stevie Wonder Love Songs (Motown) What? A whole album like 'I Just Called To Say I Love You? Makes ya wanna putke! No, hand on, its ya wanna puke! No, hang on, it's actually nothing like that, just packaged to dupe the punters. What we've actually got is a compilation of Wonder-stuff from '66 through to '71, when he was beyond the 'Little Stevie' shout-ups but had not yet reached the staggering maturity of *Talking Book* et al. Of the 16 tracks here, most were deservedly hits a good few were deservedly hits, a good few being covers of already well-known songs. Understandably Love Songs is sequenced so that the sweeter stuff comes first, but if you're interested in the delights of ate 60s prime Motown try a taste of the opening three tracks on side two. (And if you're then left puzzled why he still doesn't get it on that strong with a love song, go and cop his duet 'It's You' with Dionne Warwick from the Woman In Red soundtrack.) Meanwhile, this album is a good gap-filler in any record collection. PT Whitney Houston (Arista)

had rave reviews overseas, but it leaves me kinda cold. It's all very nice: duets with Jermaine Jackson

and Teddy Pendergrass (Willie Nelson must have been busy!), production work from four producers and a voice that sounds like a cross between Aretha Frank-lin and Randy Crawford. Low spots occur whenever Michael Masser and Narada M. Walden start pushing the buttons and pick up on the Kashif tracks, "You Give Good Love" and 'Thinking About You, which have a nice sense of rhythm. But the schlock really sets in with her version of George Benson's 'The Greatest Love Of All' — not exactly soul's finest moment. Well, so much for going against world opinion — now it's your turn. KB

Rebbie Jackson

Centipede (CBS) I'm not sure whether to believe all these sisters are for real. For so many years we only heard from five brothers, then up pops Janet, then La Toyah. And now Rebbie (pronounced Ree-bee). But seeing as Michael wrote and produced her hit — and who else would imagine love as a myriapod? — and the other four guys are credited with her second track on side one, then perhaps she is genuine. Doesn't help beyond that though. The rest of the new numbers are weedy and her singing's not much better. As for the covered songs: we don't need another version of 'I Feel For You', especially as it co-pies the Pointers', and we'll only like 'A Fork in the Road' if we're unfamiliar with Smokey Robinson's original. Perhaps an album of all three sisters' best tracks would just about be okay.

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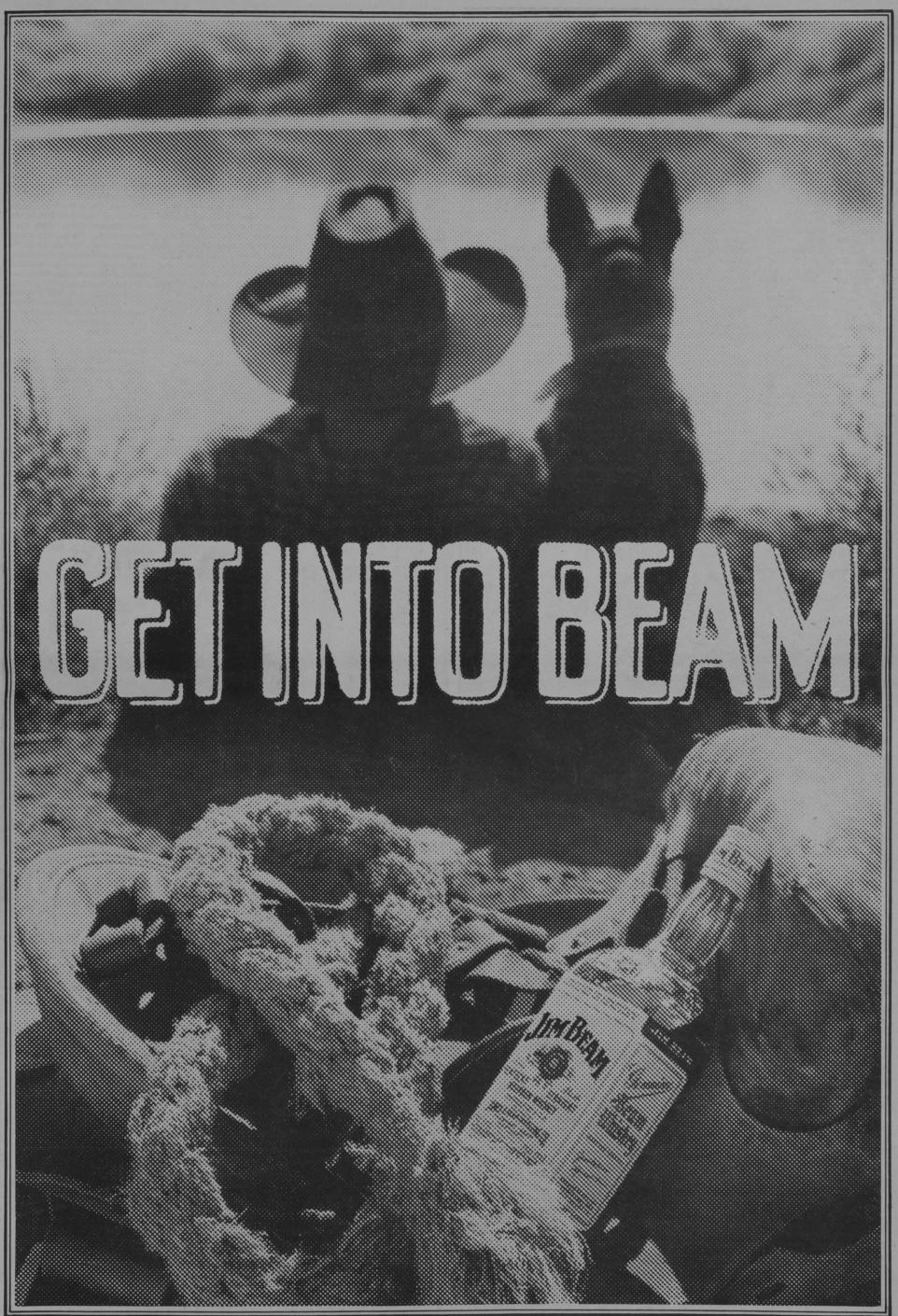


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{ecords

Working Week Working Nights (Virgin)

Working Week comprises a male guitarist, male sax/flute player and a black female singer, all British. On *Working Nights* they also use an assortment of presti-gious horn and rhythm players. Working Week describes its mus-ic as "soul-jazz". Their current single, and only non-original on the album, is a rework of Marvin Gaye's 'Inner City Blues'. Their producer is the guy who did Sade's 'Dia-mond Life'. Seems impressive so far. Unfortunately it's not. If you've heard their 'Inner City Blues' you'll know why. Working Week somehow manage to sound both busy and lacking at the same time. Part ly it's the uninspired arrange ments. Certainly it's also the less than-memorable writing. (One or two tracks could even pass as cocktail lounge music.) There's also a problem with vocalist Julie Roberts who, though powerful and true, phrases stiffly as if she's sing ing for theatre rather than a soul band. But there is potential here. Maybe it'll bear fruit after they've been working months. Herbie Mann

At the Village Gate (Atlantic)

A reissue of an early 1960s con-cert, in the days before flautist Mann decided there was more money to be made in disco crossovers and MOR supper music. This live LP only just surpasses the latter. I pass altogther.

The Tubes
Love Bomb (Capitol)
Out of San Francisco they
came, in '72, and in three years
they had achieved cult status, those white dopes on punk. Then came '82 and a change of label and direction with *The Completion* Backwards Principle, evidence of a move towards hackneyed American mediocrity. Here, even the influence of "The Wizard, the True Todd Rundgren

(producer/engineer/performer/coauthor) cannot save an album bereft of songs. Sorry guys, you've come too far to get away with an album of musical exercises and sounds. Best tracks — 'Piece By Piece' and 'Come As You Are'. For the dedicated only.

Various Artists We Are The World (CBS)

Apart from a laudable sense of charity, are there good musical reasons for purchasing this album

Singles Kar

Till My baby Comes Home 12"

(Epic)
There seems little point to me in reviewing an artist who appears without fault. Though one of the strongest influences in the black music world, Luther is only now receiving the commercial success he deserves. On this, his debut single from a new album, he is never better. Not only that, he's got a whole album full of the stuff.

Cashmere Can I 12" (4th & Broadway)

Peter doesn't like this one, but I think it will grow on him. A NZ debut for the Washington-based Go-Goers. Though not particularly indicative of the label's sound Cashmere's groove is funky 'nuff to get away with sudden changes of pace. Not recommended for people who have recently had operations. Rockmelons

Time Out (For Serious Fun)

Rockmelons are an Australian band who enjoy a certain reputation amongst the stiletto set. 'Time Out' is a disco-reggae-pop tune that is catchy and short enough to score with a fickle end of the record buying public. Not bad at all

Kirsty McColl

A New England (Stiff)
When Billy Bragg wrote this song I'm sure he never envisaged it sounding like this. A nice song ruined by a poor arrangement and a boring old Steve Lillywhite production.

Can't Stop (Gordy)

I really enjoy Rick James but I think he missed the groove boat entirely with this pompous platter. It seems he gives his best tunes to other people these days. The Bobby Bland style ballad on the B

side is worth a listen though.

Alison Moyet

That Ole Devil Called Love 12" (CBS)

I know this is already riding high, but I just wanted to say how much I admire her for having the gumption to release a jazz record on a pop market. Check out the flip side for a great stomp very much in the Kane Gang vein. Mark Phillips

particular; y if you're one of the umpteen thousand who've already implanted the single at number one for a zillion weeks? Well, yes and no. The nine other tracks are at least all previously unreleased, but they also vary considerably. One is downright terrible — Chica-go anyone? — while a few others are slightly better than feared but little more than inoffensive. These include Steve Perry, the Pointer Sisters and the canadian response to USA For Africa. (Neil and Joni get barely one line apiece!) On the other hand two tracks are reasonably intriguing: Huey Lewis and the News tear one off in concert while Tina Turner takes on a Motels song. But best of all is Springsteen's electrifying performance of Jimmy Cliff's 'Trapped', which is quite simply essential for any fan of the man. Good enough?

etters

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

On The Zine

We've nothing personal against the editor of *Garage* 'zine but we don't like what he's doing one bit. Zines are and always have been for punks, until now that is. Fashion-mongers have stolen everything else from us (finger-less gloves, fishnets, stud belts, etc, and now even trendies are soaping up their hair) and now we can't even call zines our own. We know there are no rules that say zines are for punks, etc, but just think what could happen in the future. Because of that more or

less advertisement on the TV programme Viewfinder telling people how to go about making your own zine (with help from the Garage Ed), some people may start zines that feature bands like Duran Duran, the Mockers and shit like that! Or, even worse, some dicks may do one just to rip people off and make profits. ZINES JUST WERENT INVENTED FOR THIS SORT OF THING! We hope this letter is printed because so many people are behind it and I'm sure many other punks that read this will support it.

Twelve Punks Auckland
What a load of bloody old rubbish. For a start, fanzines aren't exclusively part of some pat iden-tikit punk lifestyle package — try telling all the music (and sci-fi) fans who have been slaving to put 'em out for years that punk "invented" zines. Garage sticks firmly to the noble tradition by looking at what's actually going on amidst the grass roots — not worrying about what it's "supposed" to be. And so what if a Durannie puts out a zine? It'd probably do them good — and remember, THEY HAVE A RIGHT. You don't own the rights to in-dividual expression. And I suppose you like to call yourselves anarchists ... RB

True 'Confessions'?
Dear S.J. Townshend; better lay off da Quinces — they are mak-

J. Clarkson

Waikato Ways

I have noticed in the past a tendency towards slagging bands from the Waikato area. Could this be perhaps professional (or lack of it) jealousy? Okay, I admit that some of our bands lean more towards commerciality than "culture" (?) and that we do have our share of cover bands, but I assure you that if there wasn't a consumer response they wouldn't be playing it. I personally feel that any band who play the covers circuit full time in order to pay for studios and videos for their originals rather than relying on day job wages are the true musicians in the full sense of the word. Anyway, back to the Waikato and its wealth of talent. In the past few months we have seen a good rock album from the Bronx, Step Chant Unit's vinyl debut 'Painting Pictures', a single from the Politicians which earned them a place in the *Shazam* Superock 85 concert and the recently completed "politically aware" album from the Wetbacks. Currently in the studio are Echoes with their first album and Maiden China with their debut single, 'The Day.' I could go further back with the Waikato's musical achievements and men-tion people like Midge Marsden and those famous brothers who first split their Enz in Te Awamutu

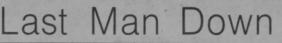
... So how 'bout it, RIU, why not become New Zealand's first mus-ic mag and not just another lackto local trends

Phil Hamilton

Morrissey's Chop Congrats to the Smiths for yet another masterpiece in the form of *Meat Is Murder*, but where the -\$"/*! is the as yet unheard masterpiece 'How Soon Is Now'? on the fuckin' brilliant tape? I can't afford to cough up for Hatful Of Hollow and I ain't got a turnie so what am I to do?! In the immortal words of Morrissey's men: "I'd like to drop my trousers to CBS (NZ) I am a man of means / Of slender. /I am a man of means / Of slender

A Smiths/Depeche Mode Fan Palmerston North







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Bats play Windsor Castle June 14,15. Back Door Blues Band on S.I. Tour



Elvis Costellio and T-Bone Burnett make their only NZ appearance on June 27 at His Majesty's Theatre in



13,14,15 **Back Door Blues Band**

JUNE 13

Chills 6 Month Club Beat Souldiers Windson

Blues Busters Morrinsville

Frank Zappa graduates from Antelope High School, California, 1958.

Primitive Art Group

14

Bats Windsor The Fold Shadows
Sam Hunt Te Anau
Fat 'n' Sassy Performance Blues Busters Whitianga Muff Winwood is 42.

15

22

Bats Windsor Blues Busters Waihi Beach Sam Hunt Arrowtown Fat 'n' Sassy Performance Harry Nilsson is 44.

16

Buckets Full Performance Pretender James Honeyman-Scott dies aged 25, 1982.

THE BATS

17

Sam Hunt Alexandra Jack St John Performance 18

Back Door Blues Band Jack St John Performance Sam Hunt Wanaka

19

Last Man Down Globe Back Door Blues Band Jack St John Performance 20

The Fold Windsor Sam Hunt Waimate Blues Busters Raetihi Brian Wilson is born, 1942.

PERSON AND DESCRIPTION AND PERSON

20,21,22

Back Door Blues Band Farelli Brothers Performance Cafe

Doublehappys Windsor Hello Sailor Gladstone Sam Hunt Fairlie Blues Busters Wanganui

DOUBLE HAPPIES

Doublehappys Windsor Hello Sailor Gladstone Sam Hunt Twizel Blues Busters Wanganui Todd Rundgren is 37

23

Liberation Front Performance Cafe

Lifeboats Performance Jeff Beck is 41.

25

Lifeboats Performance Cafe Cream briefly reform for one gig at Ginger Baker's polo club, 1973. 26

Comedy Windsor Last Man Down Performance Cafe Colonel Tom Parker born

Elvis Costello & T-Bone Burnett His Majesty's Chills Windsor Last Crossing Zanzibar Blues Busters Kawerau Bats McDougall Art Gallery

27,28,29

28

The Chills In Space, Crystal Zoom, Andy's Birthday Windsor Back Door Blues Band Blues Busters Taupo **Sneaky Feelings**

Invercargill

29

The Chills In Space, Crystal Zoom Windsor Back Door Blues Band Blues Busters Taupo Bats, Horizin ChCh Youth

Sneaky Feelings Shotover Resort, Queenstown Little Feat's singer-songwriter Lowell George dies of a heart attack, 1979.

30

Bats McDougall Art Gallery **Liberation Front** Sneaky Feelings Gore Ray Stevens releases 'Ahab the Arab' 1962.

JULY 1

Chills Palmerston North Smilovici Cook, Dunedin

Chills Wanganui Smilovici Shoreline, Dndn First Buddy Holly single, 'Love Me' released, 1956.

Buckets Full Performance Smilovici Gladstone, Chch Jim Morrison found dead in his bath in Paris, 1971.

Last Man Down Performance Cafe Blues Busters Globe Smilovici Southern Cross,

Free 'n' Easy Performance

Chills Cricketers **Back Door Blues Band**

Circus Block 4 Windsor Blues Busters, Naked Snack Performance Cafe Smilovici Opera Hse, P.

Talking Heads film 'Stop Making Sense' opens in Christchurch & Wellington. 6

Circus Block 4 Windsor Blues Busters, Naked Snack Performance Cafe Smilovici Shakespeare, Beatles film 'A Hard Day's Night' premieres, 1964.

Liberation Front Performance Cafe Smilovici Opera Hse Wgtn Ringo Starr is 45.

Go-Go Yetis, Undefineables

Wanganui

Performance Cafe

Smilovici Fosters

Chills Levin Go-Go Yetis Undefineables Performance Cafe Smilovici Bell Block, New 10

Chills Napier Comedy Windsor Smilovici Hillcrest Arlo Guthrie born 1947.

11

The Great Debate Dunedin The Chills Napier **Blues Busters** Globe The Clear Performance

Smilovici Towers, Rotorua with Telethon appearances in Christ12

The Great Debate Christchurch Chills Gisborne Working With Walt Smilovici Onerahi, Whangarei

13

The Great Debate Invercargill
Chills Gisborne
Working With Walt Blues Busters Waihi Beach Smilovici Stringfellows, Auck

The Great Debate Nelson Smilovici Stringfellows, Everley Brothers announce thier breakup, 1973.

Auckland ... the Chills begin their last NZ appearances before heading for Europe. The gigs include live mances of the *Chills In Space* Show at the Windsor, June 28 and 29 ... **Tim** Shadbolt, Gary McCormick and Tom Scott hit the road together in July to take on guest debating teams up and down the country in The Great Debate and Comedy Show.

Aussie comedian George Smilovici returns for a national tour, kicking off

church at the end of June. On tour he'll be taking two members of Auckland comedy team Funny Business, Willy De Wit and Chris Hegan ... Gore-based promotion company Touring Party **Promotions** has expanded its activities to take in Invercargill and Queenstown. First tour in last weekend of June will feature Sneaky Feelings, Jesuits Birthday and Geneva. The Bats back up their new EP with PURTED 100% JAMAICA RUN

gigs including a visit to the Windsor and performances at the 'Free Art' exhibtion at the McDougall Gallery and at the new Christchurch Youth Centre (in the old Cinerama building) on June 29 . the Blues Busters play around the top of the North Island ... and Sam **Hunt** tours around the bottom of the South ... a reconstituted Back Door Blues Band plays various South Island

Dunedin's **Doublehappys** venture

north to play the Windsor June 21-22 ... as do Wellington's Circus Block 4, July 5-6 ... Working With Walt resurface with a weekend at the Windsor July 12-13 ... Last Man Down will be plugging their highly-rated State House Kid LP at Auckland's Globe and Performance Cafe several times during the month ... Diving Off the Deep End, the exhibition by Auckland artist Dean Buchanan, continues at the Last and First Cafe until June 23.

NEVER ASK FOR DARK RUM BY ITS COLOUR. ASK FOR IT BY THE I ABEL

Milm

A PRIVATE FUNCTION
Director: Malcolm Mowbray
In 1984 Alan Bennett's witty and stylish An Englishman Abroad was one of the highlights of the television year and I'm willing to bet that A Private Function will prove one of the best films of 1985. On the big screen Bennett gives us a rather barbed slice-oflife in a post-War Yorkshire town, setting his comedy of class strug-gle against a forthcoming civic dinner to celebrate the 1947 roy-al wedding. Most of the mischief and machinations revolve around the furtive rearing of an unlicensed pig, "Betty", who will provide the main fare for the banquet.

Bennett's script is tight and sharply focused on its satiric targets. It encompasses a wide range.

gets. It encompasses a wide range of humour, from the understated and affable bumbling around of Michael Palin's chiropodist to the broadly scatalogical play made on the animal's continence problems. The more boldly conceived characters register vividly, in particular Maggie Smith's local piano teacher and chiropodist's wife with her constant yearnings for "the better things of life" and Den-holm Elliot's oleaginous doctor who is equally determined to maintain his control of the town's social hierarchy.
Perhaps, in the final count, a few

things don't work — the intended



Nicholas Cage, Matthew Movine in 'Birdy'

parallels between the pig and Richard Griffith's distinctly porcine Allardyce seem a little heavy-handed. By contrast, Bennett's script gives Smith's senile mother a broadness that is almost

It seems very appropriate to evoke the name of the Victorian novellist, for A Private Function is very much a comedy of character and, as such, is written with a good deal of edge and perception. The star is indubitably Maggle Smith, whether launching into El-garian strains on the parlour piano under the influence of a few too many sherrys, shrieking "Da Capo Veronica!" to divert the attentions of a piano pupil or becoming a North Country Lady Macbeth, goading her husband into slaugh-tering the pig in the bathroom.

BODY DOUBLE

Body Double has caused as much controversy as the director's earlier Dressed To Kill, with its unsettling mixture of sexism and vio-lence. Certainly, the murder of Deborah Shelton with an electric drill does come across as excessively sadistic, especially when a carefully set up camera angle shows the drill emerging from between the victim's thighs like a giant phallus. Yet *Body Double* is very much keyed into the vicariousness that runs through our modern society, coupled with our reluctance and/or inability to make decisions and act upon them.

If De Palma's film seems cynical

then it must be seen as a reflection of the more general social malaise, an attitude relfected in the short extract from the video of Frakie Goes To Hollywood's 'Relax'. It is a critique, not a celebration and what could be a singularly bleak vision is offset by the dashes of offbeat humour and fresh unaffected performances by both

Craig Wasson and Melanie Griffith.
The publicity for Body Double
describes De Palma as"the
modern master of suspense" and there are many echoes of Hitch cock: the central voyeurism theme recalls Rear Window and Wasson's obsession with Shelton parallels that of James Stewart wwith Kim Novak in *Vertigo*. In *Body Double* the hero's fatal flaw is his claustrophobia rather than the fear of heights which plagued Stewart. Body Double also surveys the quirky details of latter-day LA with a Hitchcockian eye for the bizarre

from Beverley Hills lingerie boutiques to the outer limits of porno

Director: Alan Parker
Alan Parker's new film is built on
what might seem an unlikely
premise: a young man (Matthew
Modine) who takes on the personality of a bird, eventually retreating into his own silent escape world in a military hospital. The action of *Birdy* is divided between Modine's and Nicholas Cage's teenage years in Brooklyn and their meeting years later in the hospital. In between came the Vietnam War, in which both had seen combat. As Cage's character remarks hitterly at one point in the remarks bitterly at one point in the "In any other war we'd be

Not only does the Vietnam is sue ensure that the film deals with a world of contemporary realities, but *Birdy*'s treatment of the Man/Bird theme is not as literary as Peter Shaffer's *Equus*, nor as surreal as Robert Altman's *Brewster McCloud*. The film's more poetic flights of face are shared. poetic flights of fancy are shrewdly balanced by the earthy humour of the flashback sequences, many of which are livened by Sandy Baron's irrascible Jewish/Italian

poppa.

Birdy is, above all, a study in the strength of friendship and loyalty in much the same way as Roland Joffe's *The Killing Fields*. This is as much the core of the film as Bir-dy's quest for flight and the freeom which it enables

William Dart

Off The Record

The Book Of Feeling (Various Artists, Pulp & Pigment Print)

magazines which explore the bi-zarre; the real and unreal and probe behind all masks, *The Book Of Feeling* is a must. This publication takes the fanzine/alternative theme and pushes it to new limits of visual virtuosity. The book consists of various contributions by poets, artists, writers and musi-cians. Innovative use is made of the printing process; high quality art paper, cut-ups and fold-outs. The book is a beautifully tactile object. Themes explored include ob-sessions, fetishes, the media, sex and sound. There is a youthful honesty which is illuminating and disturbing. Contained within is an advert for the *Urgent Dispensary* soundcassette, which acts as a useful soundtrack as you read. The use of pure sound and noise is exhilirating. Both are available from selected outlets and Pulp and Pigment Print, PO Box 47-295, Auckland, for \$5 each. Buy it be-fore they start huming it fore they start burning it. R. Kane

John Lennon, In My Life Pete Shotton and Nicholas Shaffner (Coronet, \$19.95) Loving John, the Untold Story May pang and Henry Edwards (Corgi, \$14.95)

Both the people responsible for these books knew John Lennon personally and very well, Shotton as schoolmate, fellow piss-freak and employee, Pang as assistant and lover. Between them they span 30 years of his life, give or take a month or two here and there, constructing a picture of my

onetime hero as a brilliant, extreme, lovable arsehole. A real mess of a man whose demise is almost acceptable as retribution for those callously treated in his self-absorbed past. Violent and full of hatred, he storms through these pages, using and manipulating those around him. If he hadn't been so stunningly brilliant and charming no one would have mourned him. Mind you, both authors believe his background formed him and Yoko kept him under both control and breathers.

der both control and her thumb.
The Shotton book is fascinating, especially in its early stages, and has Shaffner's impeccable Beatle credentials behind it (he co-wrote *The Beatles Forever*, the best general Fab Four book so far). Shotton obviously loved John

Pang's book is more like a raunchy Mills & Boon but does ring true. If it's wholly true, Yoko's John's Mum and John was a baby. I dunno what I believe but it's food for thought. Shit-food.

Graham Sinclair Overcome Spikey

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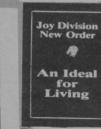
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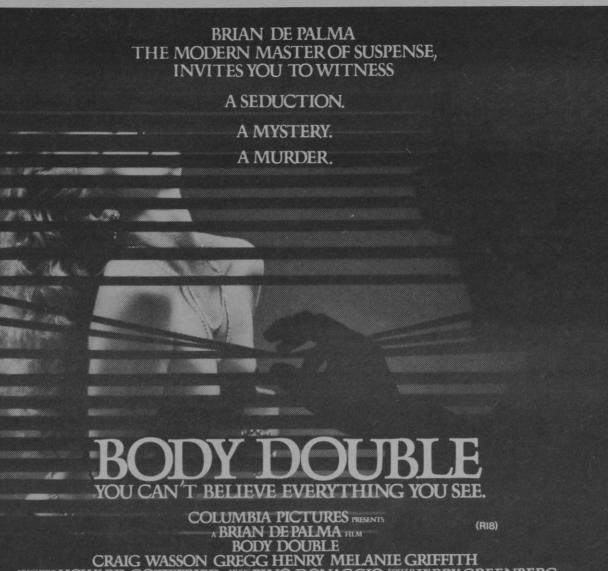
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6 MONTH ORYA

get for an 'ard month of collecting filth on musicians? Not bloody worth it, I reckon. Better get onto a bit of moonlighting, eh — see if I can kill two birds with one empty

So I did and went and got myself a gig at the Dynamic Duo's new haunt, the Six Month Club, as, of all things, a barman. Now after being on the other side of the bar for so long I took to the job like cockroaches take to my flat.

So opening night bit on the busy side and pouring drinks ain't much fun, but giving the patrons stick is where it's all at. So the average night's conversation between myself and Cliff (sidekick) goes like

Gawd Cliff, 'oo's that paying for 'er drinks with one cent

"Oh, that's the Minister Of

Yeah, well next time charge er GST. Oh, Christ, 'ere come Jordan Luck, toss some more beer in the fridge.

'Ello, 'Arry, can I've an iced Ah, I see you made a lot of

bugs bunny on tour.
"Yeah, about 10 bucks."
There you go mate, that's on the 'ouse

"Good, that's all I can

Quick Cliff, 'ere comes Corless - ready with the

tequila. "Fuck 'Arry - 'oo would give you a job?"

A lot more people than would give you the time of day Mike now what'll it be?

"Oh, a bottle of Moet to shut 'Arry Lyon up, and a glass of isopropyl for Graham."

There you go - next? "G'day mate, can I have a double tequila, Baileys and

Listen squire, you'd be better off drinking petrol — and that won't cost you \$12 a throw. Anyway, Cliff, you see that guy over there? Well that's Andrew Fagan so don't serve the girl 'e's with until she proves she's, okay? And speaking of underage, there goes Katango.

Now we better be quick with the scotch tonight because the Flying Nun contingent is 'ere and Doug 'Ood 'as an 'abit of paying people in drinks, or more like them paying 'im in drinks, so make sure we've got at least a dozen bottles and 'alf

as much dry.
Eighteen bottles later and as usual they're the last to leave. Nigel, the Terror of Christchurch, shouting and screaming laughter at the top of is lungs and Paul ex Propeller executive cum Flying Nun 'anger-onner asleep with chunder down the lapel of 'is 'Allensteins jacket. C'mon
Doug, get rid of 'em so we can
clean up. Why is it always a
bunch of yobbos that stay to
the early 'ours of the morning
— but wasn't I the same last

Shake Summation

The Mockers One Black Friday (RCA)

Another stab at making the per-fect Mockers single; and quite a nice one at that. Apart from some very cheesy keyboard bits it's sub-tle and sparse, Andrew has a melody he sounds comfortable singing

dy he sounds comfortable singing ... it's a pleasant little pop song — nothing more. The flip, 'Another Day' is just as nice and very similar. It's ironic that Andrew Fagan can be so interesting while the music's working towards anything but

The Buckets Full

(Bucket Records) Three likeable but not exceptional bits of power pop in a purple and orange cover. 'Burn The Flag' starts things off jauntily and even seems to steal a bit from 'The Star Spangled Banner' — a bit like a poppy Big Country. 'Bucket Baby' is silly and 'No Answer' is a more measured version of the same style. At least they sound like they're enjoying themselves.

Maranga Ake Ai (Jayrem)

Actearoa are nine young Maoris who gathered together with the stated aim of making music that combined various musical idioms

with taha Maori — and it's interesting that it's the indigenous elements that make this record. 'Maranga Ake Ai' features some maranga Ake Al' features some great singing and a militant lyric—let down by the music, a standard, innocuous club reggae glide. Despite sounding rather familiar, the fine singing and rhythm work carry the flip, 'Haruru Mai', through to be rather better than the A-Side. Grey Parade
Call To The Teap (M.C.)

Call To The Trees (Hit Singles)

Agreeably catchy, stylish and melodic without really being exciting, 'Call To The Trees' sounds like a polished-up Diehards — with much improved singing from Mr Ed. The flip, 'Years and Years, sounds a bit like Sneaky Feelings'. 'Amnesia' (yup!) in places and would be good but for the icky synth setting.

Violet Summer

The Morning Before (Jayrem)

Hmmm ... a curious record. Steve Wilson plays most of the in-Steve Wilson plays most of the lin-struments and sings in a foppish, Bolanish way (rain equals"reen" and pain, "peen"). 'The Morning Before' is a little melodic, a little arty, a little psychedelic and, if taken with a pinch of salt, a little tasty, especially the echoey flute. 'False Words' is at its best with the occasional injection of the guitar sound that the Glitter Band useta have but lets itself down with a silly acoustic guitar/percussion break in the middle. "I'll Never Let You Down' has a good tune but not much of a lyric. It'd be nice to hear Wilson with a good group around." Wilson with a good group around him rather than being left to his own devices, he sounds twisted enough to produce something really good. I do trust he has a sense of humour though.

Vietnam (Jayrem)

An odd mixture of pop and sombreness here — actually the singer sounds like a cross between Andy Fagann and lan Curtis in places. Best track is the instrumental, 'China Tonite', with its cheeky pinch of the 'Harry Lyon Theme' bassline. 'Another Day' is pleasant too but 'Behind the Paintings' sounds a bit too much like a ings' sounds a bit too much like a couple of JD songs for comfort. It would all flow a lot better if the drummer didn't sound like he was trying to imitate a cheap drum

Fear Of Extinction (Jayrem)

Four songs that seem to mean well but miss the mark. Dominant basslines propel the songs but don't make up for a lack of melodies and some hopeless singing, so the songs don't flow. Best track is the Wire-ish 'Hands Off the Home Team', but I dunno if Wellington ever recovered from that Cure

Russell Brown

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Wilson Pickett The Exciting

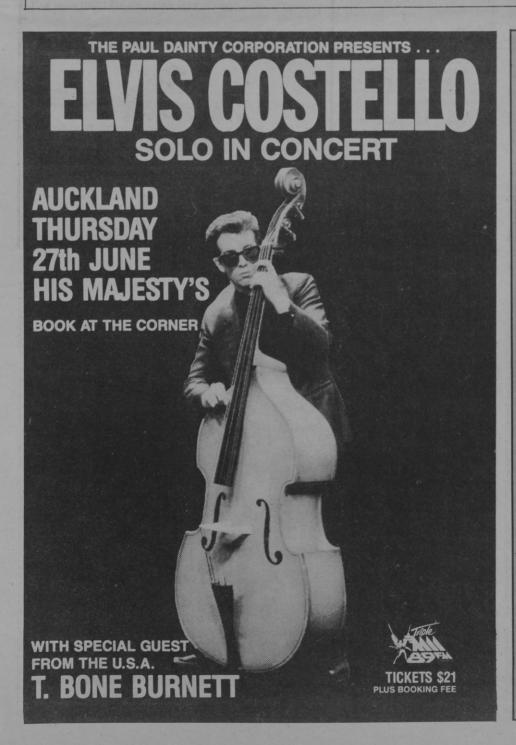
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New Order. **Verlaines**

Logan Campbell Centre May 23 The FACTS:

1. It was a dark and stormy

night.
2. The atmosphere — there was

3. New Order keep their songs on floppy disks.

The Verlaines. Always a rivetting live band, the Verlaines seemed to go a little bit rock 'n' roll, off the usual track of 60s pop, but it was still all well-executed. The songs I'd heard before were good and the songs I hadn't heard before were good — all with dominant, clear guitar coming through the PA. But oh-so-little crowd reaction — I've seen crowds go apeshit at 'Death' and the Maiden,' but here the only big cheer was for "this is our last song". Strange.

The New Order roadies. They did well, wandering around looking busy after everything seemed prepared after five minutes, while New Order kept everyone waiting an hour. Head roadie Slim



spending much of the New Order set wandering around looking

busy ...

New Order, Always notoriously self-indulgent, and the LCC gig was no exception. Steve Morris drummed brilliantly and pushed buttons and things with his head

bowed, as did Gillian Gilbert, who also played a bit of guitar. Peter Hook played his bass with it hanging so low that I spent the set fret-ting in case he should trip over it and fall off the stage, which he looked likely to do. But not as likely as Bernard Sumner, who was pissed out of his tiny skull by the

SEPERE PER

end — he wandered round, sang (in a much improved voice), played (mostly rhythm) guitar and abused the crowd between songs. Although I couldn't see him, the lit-tle man in the drum machine played well and got through a fair amount of work in a machine-like manner, but the real workhorse was C. Quencer, who made many of the sounds coming through the excellent PA and starred in an in-strumental with the drum machine and Peter Hook while the rest of the band stood watching admiringly and thinking how much it reminded them of a Pink Floyd

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The crowd. They heard 13 songs from New Order, including two in a belated encore. They heard the singles 'Temptation,' Blue Monday' and 'Confusion,' which were all good; the racing, pounding 'Denial' from Movement, 'Age Of Consent,' We All Stand' and seven new songs, including new single 'The Perfect

Cluding new single 'The Perfect Kiss'. They stood in awe. Well? New Order were good, but the earth didn't move — and more importantly, neither did the crowd That, along with New Order's apparent lack of interest in proceed ings, was what stopped this night from being more than just "good". Paul McKessar

The Pulse, May 18,19

The Pulse reverberated to two different beats on May 18 and 19. One band had a vision. The shape of sounds to come. The other had crawled out of 1980 to remind up of what was each but useled out of 1980 to remind up to the pulse of what was each but useled up to the pulse of what was each but useled up to the pulse of what was each but useled up to the pulse of what was each but useled up to the pulse of what was each but useled up to the pulse of the puls of what was once but worked no

The Disney Boys, a local four-piece, were proficient. They could work their instruments. The ambience, however, was past pure. The spirit of mid-period Echo, New Order/Joy Division filled their songs. The band sweated and the faithful grooved. Ultimately, music has to succeed because it had thest business spark of originality. that elusive spark of originality. Apart from rare sputterings on Friday's opening instrumental and moments where the performance pulled the band above its music the Disney Boys lacked that vital

The Rip, but contrast, were born in flames. Formed in Dunedin several years ago, they got their break when last year they released A Timeless Piece, an excellent four track EP. Alistair Galbratih (guitar, vocals), Jeff Harford (drums)

and Robbie Muir (bass) have car ried forward their torch. Songs like 'Once I Was', 'Ether', 'Blackout', 'Life At Its Best' and 'Entropic Carol' cry

SHENNAN

ROBERT

out for recording.

This is music from the garage wedding the trash thrash sensibilities of the late 70s carried forward from Bored Games by Jeff with Alastair's classical melodic sense. Robbie's rhythms subtly hold the whole together. Beyond the rush of the music lie lyrical sensibilities at once personal and scorching. When Alastair blazes lines like "And now I worship things pro-fane," or croons "When I'm alone I think of death," you believe him.

Although the Rip may not be

messiahs, they're certainly not gravediggers. They deserve your attention. **David Taylor**

The Last Crossing Zanzibar, May 30

The Last Crossing had the benefit of a party crowd for their second Zanzibar gig. It was Mat-thew's birthday, I think. Anyway, it certainly doesn't hurt to have peo-ple up dancing by the second song of your set. I missed the early days of Car Crash Set, but I im-agine it was a bit like this. Two young guys producing dance rhythms in a synth and guitar ar-rangement that went down well with the audience. Vocalist Martin O'Neill swaps between bass and rhythm guitar, while partner Adam Read controls a sequencer unit, keyboards and a cassette player which he uses to throw in the odd

While the band certainly pleased the crowd I've heard them sound better. With few public per-formances under their belts the Last Crossing should still know better than to turn up without a sound or light man. Clive did the best he could with three colours, but for those not dancing the band were not much to look at. The band didn't really care of course and O'Neill partly made up for it with his humour (frequent

asides about New Order).
While the band at times wear their musical influences on their sleeves, they do have some good songs. A couple still need work finishing a song by speeding up or slowing down the drum machine doesn't do much for those dancing. Still, with their certain rawness and likeable enthusiasm, the Last Crossing are worth checking

Simon van der Laan



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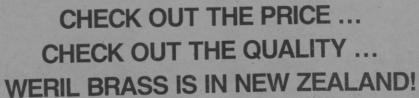
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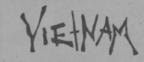
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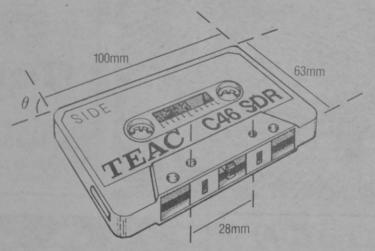


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Johnnys, Goblin Mix

Windsor, May 24
Outwardly, Goblin Mix might have seemed a fairly odd choice as the Johnnys' support band but as it transpired they complement-ed the main act nicely. After some time buried away working David Mitchell's guitar and singing into the songs, Goblin Mix are ap-preciably further along the road to becoming the band they promise to be. Mitchell's ragged feedback fits in with Phil Moore's 12-string jangle to form a sound that large ly escapes the cliches of "inter meshing guitars" and heads off towards uniqueness. Moore is left to be more expansive on stage, gesticulating with long arms to reinforce his young poet words and breaking the ice with between-song chatter. The rhythm section sounds increasingly taster full and attentive to the songs. ful and attentive to the songs Tul and attentive to the songs. Standout songs are 'Laugh At the Darkness,' 'Hello, Goodbye' and the two projected songs for the record, 'Water' and Mitchell's nagging 'Wishing Well'. As yet Goblin Mix must still be listened to rather than demanding attention, but than demanding attention, but they reward the listening.

With the dose of musical merit over, it was time for the Entertainment. No, actually ... the Johnnys weren't without musical merit, but it was the well-observed wit and sheer engaging grossness that made 'em enjoyable.

The two principal Johnnys are New Zealanders and they do sound like a really good joke that a bunch of bored Kiwis in Sydney came up with over a series of drunken nights. It was appropriate that most of the gags were as



The Johnnys

in Wellington.

familiar as a repeat series of Star Trek and whenever they couldn't think of anything to say they'd fall back on a handful of deliberately dumb catchlines and and a plastic wave to the masses: "And we really mean that sincerely folks, we really do." The highlight of the talking was Spencer P. Jones' extended free-associating yarning in 'Ten Outlaws' ("So he unsaddled his horse, Elvis ... and took Elvis down to the livery stables for a rubdown and a bag of oats ... and the Sun recording sessions ..."). Naturally the jokes were pretty much the same the next night, even if the audience wasn't as good.

The music — graceless and LOUD, but expertly played for what it was. The songs weren't so much

songs as extensions of the image, a fairly homogenous stream of noisy geetar songs that most people could get the hang of after about four bars. The Johnnys showed a remarkable feel for sheer fun in covering both 'Fire Of Love' and the Violent Femmes' showstopper, 'Dance, Motherfuck-

"The drunker you get, the bet-ter we sound," we were told several times, and it was true. Were it not for beer and standing on (and falling off) tables the Johnnys would have made little or no sense. I don't know how often anyone could handle seeing the Johnnys, but once, twice, hell, you just had to laugh

to laugh. Russell Brown

Auckland Acoustics Benefit Acoustic Confusion, Kathryn Tait, Chris and Lynne Thompson, Wayne Gillespie, Siren, Nick Smith, Mahina **Tocker**

Freeman's Bay Community Centre

'Auckland Acoustics' is being held to raise funds for an album of the same name, which will feature the acts present tonight. Judging by the packed hall their efforts should be well rewarded. First up is Acoustic Confusion,

three men and one woman playing folksy 70s-ish music. They're back from a break of some months with new songs, blending strong voices and harmonies with a haunting mouth organ and gui tars. The overall effect is profes sional and popular, but a bit dat-

ed for my liking.
All acts are restricted to five songs each, so as to be out of the hall by 10.30pm. Kathryn Tait is next with guitar and mouth organ, which she plays simultaneously, assisted by a quiet bongo player She has a tawngy, direct style and a knack of making people laugh. Her lyrics are the most audible of the evening — and, for me, the best. 'Wounded By the World' sends shivers down me, the songs feel true musically and socially. She goes off to a mountain of applause. Can this quality be maintained?

Chris Thompson is a "veteran of folk music" and is now back in NZ working as a duo with his wife Lynne. They're accomplished musicians, but I get annoyed by the lyrics, cowboy songs seem irrele-vant to a NZ audience, especially after the depth of Kathryn Tait's songs. Their best song is an in-strumental, the two guitars danc-ing together and finally merging. Wayne Gillespie has just

returned from Australia and tonight is accompanied by a bass player and, in later songs, by Acoustic Confusion. His voice is deep and expressive, I enjoy the "Broken Marriages and ... Skodas" songs which he performs alone except for occasional sparse bass support in the chorus. It's spinetingly sad.
Siren are the first band to excite

Siren are the first band to excite me. Three hard-hitting, dynamic women singing gutsy blues. They mix haunting harmonies with powerful solos, singing Bob Dylan songs along with their own. They clown their way through the set, the audience hanging on every acid word and outrageous action, but their music is serious. Seriousbut their music is serious. Seriously beautiful, political and strong. I don't want them to leave.

Nick Smith and his band are young and inexperienced in comparison with their co-performers. They made their debut at the Globe two months ago and are the only band not to have an album out. The MC asks us to be openminded — their music is different to what we've been hearing. They look more suited to the Windsor and I wonder what they're doing here — until they begin. Nick's voice bursts forth from him like a lan fore search. lion from a cage. It's raw, angry and beautiful. The emotion is right from his heart, agonised gut-wrenching howls and growls. I'm so absorbed by him that I find the rest of the band distracting; he doesn't really need them, as he proves with the song he sings him-self. It's slightly like John Cale almost as good! His last song is so powerful there are people who can't handle it — its chorus of fucks no doubt contributing to the apparent discomfort around me.

Nick Smith is too good to miss. Mahina Tocker winds up the evening on guitar/vocals, singing short, bluesy woman-orientated

songs. She sings 10 or so songs, joined by Siren for the later ones. Very professional (trained?) voice sounding somewhat like Joni

The quality of the evening never wavers. Hopefully the ensuing LP will spread the news that Auckland contains some extremely talented nd exciting acoustic musicians. L.A. Steele

'CHILLS' FROM PAGE 20

ing. But at the moment I'm prepared to just work on what Martin's doing I haven't come up with anything myself that I'm happy with. I try every now and then but I usually throw it away in disgust. There's been so many thousand mediocre songs written that you don't want to write any more.

If things go well for the Chills in Europe, they'll effectively become "professional musicians" ...

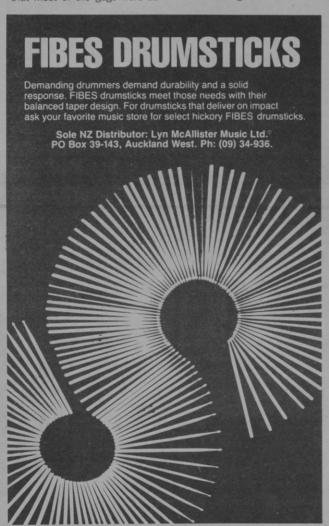
'Yeah. I don't actually feel worthy of that; technically I think there's a lot of improvement to be done - it's just whether you get motivated to do it. It was the same with the acting — I didn't feel I wanted to go on unless I improved a lot, and I didn't. It's just a case of getting yourself doing a bit of hard work."

Within the band?

"Also individually, I think. And the same with writing — the only way you're going to write a song that you like is by putting in a lot of hard work. If you keep trying, eventually it's going to work. It's just a matter of making yourself do it."

Alan

As we were told in The Chills In Space, Alan is "the quiet one".





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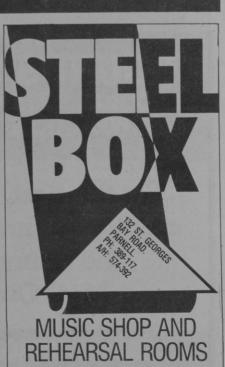
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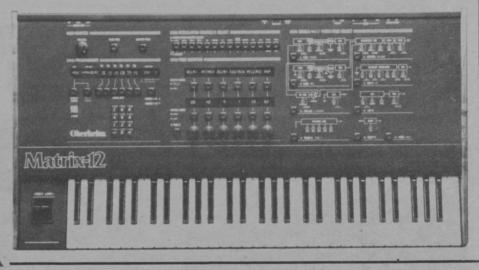
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Life, the Universe & All That Jaz

Interview: Jaz Coleman, Killing Joke

Killing Joke have had a dedicated following in New Zealand and, apparently, a huge cult following in Europe. Now they have a new LP, *Night Time*, and a strong desire to break into more commercial markets. Jaz was here visiting relatives-in-law and I talked to him between heaps of other interviews. I had expected him to be big and rather intimidating — after all, that's what Killing Joke's music is like! He's neither. He's friendly and willing to talk, and after the interview I knew there was much more to Killing Joke than I ever suspected (or p'raps bothered to find out). So read on ... 'cos this is the world according to Jaz Coleman, keyboardist, singer and songwriter with Killing Joke.

What were your original intentions when you

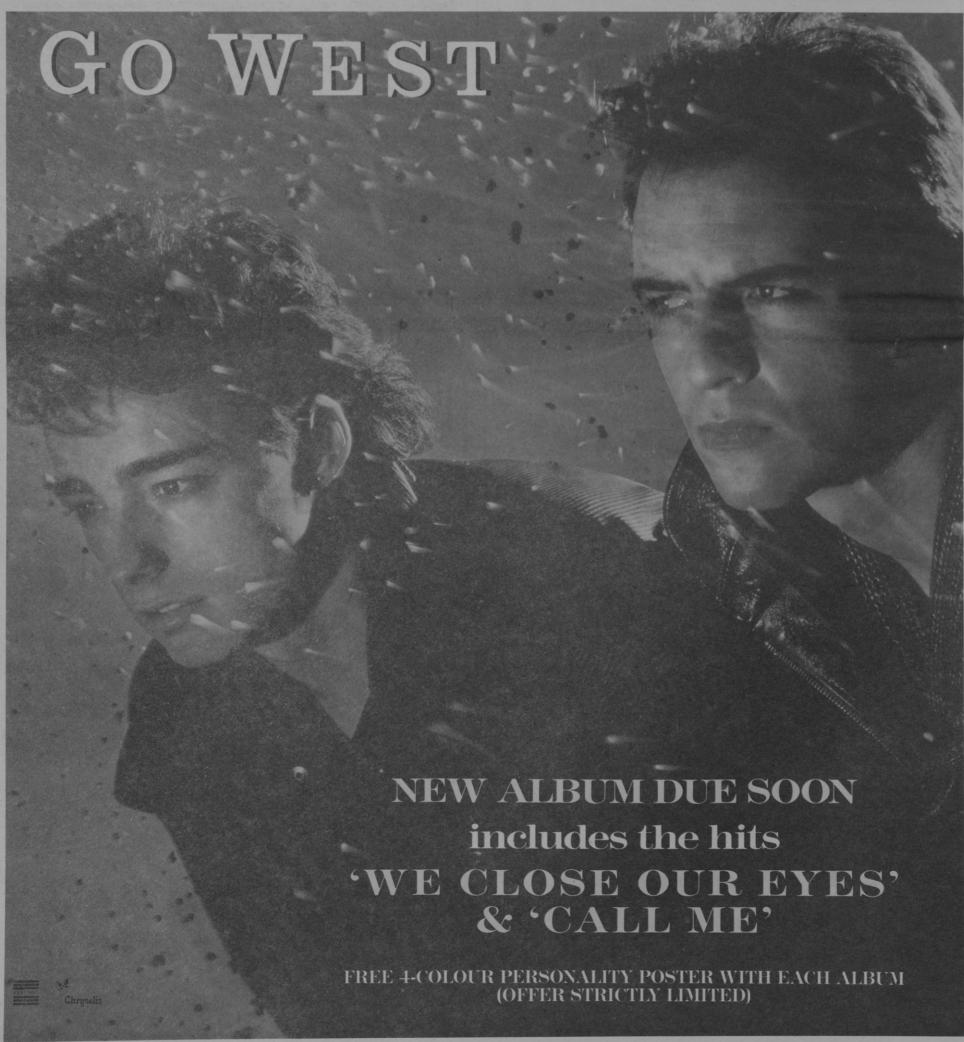
Our intentions were the same as they are now. We feel that the band has the capacity to be the musical summary of this decade. That might sound like a considerable aspirations, and the band has a long way to go, but I think it's within our capacity. Our other objective was quite simply to be in total control of our environment. We use Killing Joke as a vehicle for our own freedom. I take advantage of the media available to promote something that I belive in. That is my lifes work. I think that through our music we seek to draw some kind of perspective on the environment and time we're living in — the pre-upheaval atmosphere - and drawing perspective by illuminating a possible future. By pre-upheaval I mean that I think the earth is going to literally throw up.

Night Time has been described as your most focused album so far — would you agree?

"I think it is our most focused. We decided to mix Geordie's guitar to get that very bell-like quality out of it. If you hear us live it's an enormous sound — intense, but unlike Motorhead or other high-energy music, the quality of our live sound is very important to us. We mixed the new album for the radio. We made a conscious decision not to use the press in the *Night Time* campaign. We decided to concentrate on regional airplay, national simple very transfer to the regional airplay, national simple very transfer to the regional airplay. tional airplay and television. It seems natural to manipulate the situation so that people could actually hear our work as opposed to reading about it. One can be grossly misinterpreted by the written word — it's always through someone else's eyes, and we want people to make up their own minds. I'd say the same to any young band starting — take no notice of the press."

Why did you choose Chris Kimsey to produce

"We met Chris on a social level first, at a friend's place. He was dead entertaining. We were drinking and doing a lot of everything, and after slag-





Jaz Coleman, Killing Joke.

ging him off about doing the Rolling Stones and really taking the piss out of him, he admitted he really loved our music. He likes working with live music essentially. To be quite frank, we thought the association with Chris Kimsey would be to our advantage in so far as marketing our sound in America. And he thought that working with us would be to his advantage — he'd be associating himself with more contemporary music and it would enhance his credibility. We call Chris a slag, and he is, but a very talented slag. He can balance the sound and he stops us from all fighting when we're in the studio. Because the sound is so full and there's so much going on at any one time, the mix is a very difficult thing with Killing Joke. Our sound is a very unbalanced sound. I'm very happy with all our productions, because for me they capture the time that we were living in then and the environment we were subjected to. When I hear each album I remember that time - and I believe we've been as honest as we can. Once we've finished I don't like to touch it. It's sacred. It evokes that particular period for us and the thoughts that were going through our heads. I love everything we've done, sadly, I'm Killing Joke's number one fan! I'd like all sorts of people to listen to our music — I think it's very beautiful and moving music. Of course, I believe in it. For me, it portrays all the insanity and all the mad-

Why did you record in Berlin?

Berlin was a calculated location to record Night Time. It's a place where you can see the absolute insanity of humanity. It's a place where we as a band recognised our European creative values. On one side of the wall there's a very dull, mediocre atmosphere — no other adverts but pro-State ones. On the other side there's prostitution of everything I hold sacred, like creative values, blatant consumerism taken to the extreme. We felt aligned with neither of those sides. Berlin's an incredible place. It's a place where we could reflect and it would automatically reflect in the music and the production.

On Night Time, 'Tabazan' stood out to me as an anti-rape song — anti rape in the widest sense. What's the philosophy behind the song?

"I worship the earth. I believe it's right for a man to perceive the divine in the opposite sex and for a woman to also perceive the divine in the opposite sex accordingly. I believe in the very simple thesis of equilibirum. Sun, Moon, Man, Woman. It's quite simple. It goes back to the pre literate times before the Christians came, when we had a Sky Father and Earth Mother. The Christians replaced the fertile Earth Mother with a bar-ren virgin, they never even copulated, and then a father, son and holy ghost. The masculine im-balance started when Christianity was established. We are witnessing the masculine imbalance on the planet — the plundering and butchering of the earth and the restriction of all femininity. I believe from the year 1904, which was astrologically speaking the great change, the significance of the female role came into being, her sexuality and all the corresponding attributes. I believe in sexual equality, very much so, it's the only way a partnership can ever work."

'Kings and Queens' also seems to have a definite ideology. Like 'Life During Wartime' you gotta do what you can to survive ...

We relate everything down to ourselves, ultimately. In the last six years Killing Joke have struggled to keep our heads above water — struggled to have the freedom to write what we want when we want. During that time it's been enough keeping off the dole. We use our wits the best we can and when opportunities arise we take them with both hands. We've no scruples about this, there is no morality in survival. We've learned the royalty of poverty — how to make do with the resources available to us. We believe there is great dignity in our music, no one has helped us but ourselves. 'Kings and Queens' is the antithesis of that 'Do They Know it's Christ-mas' rubbish. There will always be atrocities in the world — and while it would probably tear me apart to go to Ethiopia and experience it, I'm fortunate and privileged enough to progress in cer tain areas, so I must take advantage of that. We must learn to thrive — if we have the opportunity to thrive we must take it. To live like Kings and Queens is our conclusion on that subject."

And the single, 'Love Like Blood'?
"I'm very interested in a clear vision of a per fect being. I'm essentially an imperfect being but I think it's important for humanity to have a vision of something quite perfect, a perfect land that we may aspire to. We must have a parallel realm or dimension of perfection, parallel with the phys ical domain. Even if the vision is imperfect it's still very important to portray committment to an ideal — which is 'Love Like Blood'. The tortuous mediocrity evident in our environment these days is caused by the weakness in our relation ship with our subject — the relationship with the artist and his or her subject. everything is based on consumerism and the only way to overcome such prostitution is fanatical dedication. One must be prepared to die for one's work, one's chosen vocation in life."

If you read the NME or have followed Killing Joke's fortunes, you'll recall Jaz's "disappearance" in 1982. He was later sighted in Iceland, and the press had a field day.

"Iceland was one of the greatest projects of my life. I had an idea of orientating myself in a country and to enhance the natural properties inherent within it. I needed an area of land that was relatively untouched, Iceland only got a road all the way around it in 1980 and its population is 150,000, so this was the perfect place. We released 'Empire Song' in the UK and after a concert at Hammersmith I sneaked out the back door and went off to Iceland. The Falklands hap pened that week and everyone drew a paralle with 'Empire Song' and the Falklands, although it was released two weeks before. I was sighted in Iceland and received some very negative press, which ultimately fouled up my ideas. There was controversy and people accusing me of being into black magic — a lot of nonsesnse, but sadly Icelanders are very superstitious. We had our flat smashed up and I was using some land on the farm for my project which was taken from me three months after I started.

"The day I got to Iceland I decided to write a symphony. I became obsessed with Nordic mythology, which I'd been studying for about a year before I left, and there's a part where the earth is destroyed by fire and then is covered over by water, but certain areas survive. It indicates the resurrection of nature. I decided to portray this musically, setting it as the future set into the past tense, a modern interpretation of a very ancient mythology. I believe we are approaching the great fire and I wanted to move it into the present tense. I've called my symphony 'Idavoll', which is an island they say will survive — I'm searching for Idavoll. Iceland have already accepted the scores and there's a premiere in Éngland. It's very exciting for me — and a good night out for me and the lads, quite frankly."

Phew. And not only a symphony, but Jaz was finshing the last chapter of his book in New Zealand. Its subject is Pantheism: "The intelligence ruling environment, that's selfless, that has the identity of the environment itself.

On a lighter note, Gary Glitter (yes!) wants to record Killing Joke's 'Follow The Leader' and although Jaz sez "the sentiment of his songs is quite basic," they'll let him do it 'cos "we're gonna get cash for it, aren't we?

There's also the promise of a New Zealand tour later this year and Killing Joke will be in the the studio before then.

While I'm not totally convinced of the musical value of Night Time (although 'Love Like Blood' does knock spots off the rest of the Top 40), we can be sure their work is not based on idle talk I took it that every member of Killing Joke is dedi cated — nay, fanatical — about what they do. It's Jaz Coleman's religion, and what other band would say they were prepared to die for their work and mean it?

Fiona Rae



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