

No.96 July 1985

# RIP IT UP

Photo by Derek Henderson



Netherworld Dancing Toys China Crisis Robert Plant Kiwi Animal Doublehappys



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# Grin And Bear It

## NILS LOFGREN INTERVIEW

In *Rock Albums of the 70s*, Robert Christgau described Nils Lofgren as "always the best man, never the pop star". For a performer who's spent plenty of energy helping out the likes of Neil Young, Crazy Horse and now Bruce Springsteen on his *Born In The USA* world tour, the quote had a certain ring of truth. Especially if you consider that Lofgren has put his name to a dozen or so albums.

So what about Christgau's description, Nils?

"I don't know what to say about that, except to me the only thing I feel competent at is writing songs and singing

and performing them, especially on stage. How people view me is up to you or him and you can call it how it looks."

This phone conversation was squeezed in while Lofgren was in London to do a video for his new single 'Secrets In the Street'. He had to get a taxi across town, but still managed to stretch what was meant to be only a 10 minute chat to 25 minutes. He has the reputation of being a nice guy and I was beginning to believe it. So nice, in fact, that he's helping Springsteen out after the defection of guitarist Steve van Zandt rather than concentrating on his new album, *Flip*. Why put Bruce first?

"To me it's not a matter of first or

second. My career is music and playing with somebody like Bruce is important, it's given me a lot of confidence, so it's better for my solo career. There'll be plenty of time for my albums."

Why does someone 15 years in the business need more confidence?

"No matter what you do or how long you do it, the more confident you are the better you'll be at it. It's not something I lack, but I've never been over-confident and playing with people like Neil and now Bruce helps a lot. If I had to describe the most important thing I've gained from playing with Bruce outside the friendship with the band, it would be the confidence it's given me."

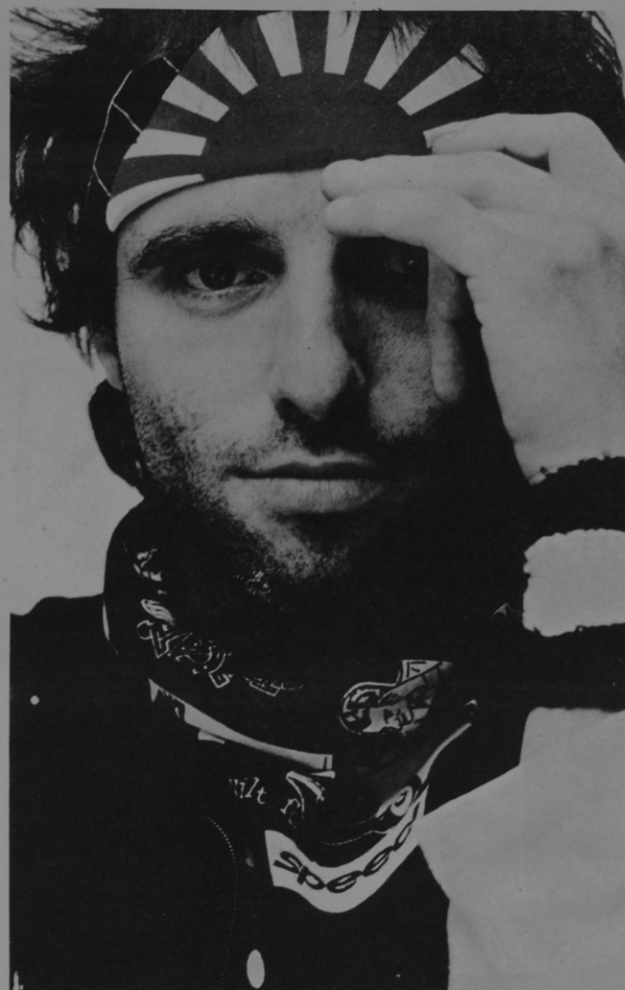
Do you feel you have much in common with Bruce?

"Very much so. We're about the same age and we grew up in the same era with the same music. The 60s were a kind of renaissance in music so we were lucky to grow up at that time and Bruce and I have a lot of similarities in the way we approach music."

### Grinning But Not Winning

A major difference is that Bruce's career has taken off and Nils' hasn't even made the launching pad. It must be a bitter disappointment to have made some good and even great albums (Grin's *1 + 1* and his first solo, *Nils Lofgren*, still live in the great category and *Grin*, *All Out* and *Cry Tough* have some heartwarming moments) without receiving the due recognition?

"I don't feel bitter about it, but it's



Nils Lofgren

frustrating. I make albums for people, and for myself too of course, but the whole point is to reach as many people as you can and if you don't then it's not something you should dwell on all your life. You must keep trying to improve until that one day comes when hopefully you get a hit single or whatever it takes to get that massive airplay that all of us writers are looking for."

Lofgren entered rock 'n' roll in the early 70s with his band Grin. They released three quick albums, *Grin*, *1 + 1* and *All Out*, but they barely raised a whimper, despite strong critical support. Lofgren then toured as part of Neil Young's Crazy Horse before reforming Grin to release the turkey *Gone Crazy*. From there he began his solo career in style with *Nils Lofgren* and *Cry Tough* but the live double, *Back It Up*, and the limp *I Came To Dance* didn't do him any favours. Four albums later and he's signed to Bob England's Towerbell Records to do *Flip*, but before he can get through the studio door, Springsteen needs him for the tour."

Have you given your own ambitions a good enough chance?

"Certainly, I don't think that playing with Neil or Bruce in any way hurt my career at all and I don't think that's discouraged radio people from playing my records. To me their job is to play good music, whether it's played by the Rolling Stones or some band they've never heard of. I'd like to think that my new album, which is the best one I've done, would get the airplay a record needs."

*Flip* was recorded during a six week break in the Springsteen tour. Not the ideal time to record the album that's meant to lift Lofgren's failing career:

"You would think so, but I went straight into the studio and worked until it was time to get on the plane for Australia. But I did have the songs written and as it turned out the time limit was a great advantage, because when you have too much time in the studio you overthink things and try things 50 different ways and you keep putting off decisions. So having limited time was good for me as it forced me to approach things as a live singer and musician, and in the studio we went for live vocals. So if I wasn't into the song vocally I'd just move onto the next one. All of the vocals and performances were very emotional, as opposed to going in and overdubbing the voice."

*Flip* won't resolve Lofgren's lack of commercial success. I get the feeling that his ship has sailed; he's too old and too much part of the establishment to be the cult he was in the 70s, but he's still too much of the quaint outlaw to crack the charts. Still, 'Secrets In the Street' and one or two other songs from *Flip* have

the hooks to prove me wrong.

### Improving?

In 1971 Lofgren had guested on Crazy Horse's classic first album, on Neil Young's classic *After The Goldrush* and he found the time and talent to release Grin's first album that same year. The good old days. Is the best behind him?

"Not at all, my best stuff by far is in the future. I'm getting better all the time and I think *Flip* is an example of that. There's so much I wanna learn and there's so much room for me to grow as a musician."

How do you define improvement? What makes one song better than another?

"Just the emotional content. I'm certainly proud and happy about my best songs, but there's a lot more in me that's yet to come out, but getting it out is another story. That involves getting better technically as a musician. I wanna learn how to play drums, more about singing and how to read music — a lot of things different from rock 'n' roll. Emotionally, I think I'm getting better at getting more of myself into a song."

Grin began in the days when songs took the back seat to instrumental prowess. Lofgren's belief in song has never faltered:

"My songs are more important than my guitar playing. I'd rather have two five-minute songs on an album than a ten-minute solo in one song. When you're making a record and you have a bad song and you wann bail it out then maybe it's time to play a lot of guitar. But I try to leave all my bad songs at home and not bring them into the studio."

Drifting through a lot of Lofgren's songs over the years are the impressions that he's a victim of love and an outsider:

"I don't see myself that way. When I first started I was so young (17) that most of the things I wrote were love stories, boy-girl relationships. Quite a long time ago I got into different subjects. On the new album there's only one love song but generally the songs deal with hope and turning things around for the better. That's what the title *Flip* is about, more so than the gymnastic stunt that I do."

Touches of sentimentality and melodrama have never been strangers to Lofgren's music. 'No Mercy' is the prime example:

"I tend to be overly sentimental in relationship to a lot of things. As far as 'No Mercy' is concerned, I was trying to make the point that it's a very competitive world and so you've gotta fight for what's yours, but that doesn't mean you can't have compassion for the people you're fighting against. It's one of the best songs I've written, but as I said, my best stuff has yet to come. I still feel like a beginner, that I'm just starting."

George Kay

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# Darkness and Sunshine The Doublehappys



Wayne Elsey in Stones days, Cook, Dunedin.

Over the weekend of June 20-23, the Doublehappys came to Auckland to play, to mix their new EP and to enjoy themselves. They did all three. They'd already played Wellington and Hamilton on the course of what was a pretty casual "tour".

They were on their way to play Christchurch when they said their goodbyes and boarded the train south on the night of the 26th. The next morning saw a kind of stunned, inarticulate gloom spread amongst those who knew — Wayne Elsey had been killed overnight on the train; skylarking and leaning out on the carriage steps, he was apparently struck by part of a bridge which jutted out.

A musician tends to have friends from one end of the country to another, Wayne probably more than most — it

was always good to have the Doublehappys in town, their touring atmosphere was about as earthy as it comes. Personally, having seen Wayne for much of the previous week, the sheer violence and suddenness with which he was snatched out of existence made it almost impossible to accept at the time. Wayne's death drew tears from those who saw him perhaps two or three times a year — the impact on the close Dunedin community must have been hard. But eventually, when people think of Wayne, they'll smile.

The band had played the Shadows Bar at the university on the Thursday night; a rough 'n' ready affair with a small vocal PA only, it was in some ways the best of the weekend's performances. The next night at the Windsor was classically confrontational Doublehappys, offensive or highly entertaining, depending on your viewpoint. Shayne Carter carried the mood on into the night, managing to alienate roughly half the people at a party afterwards. I didn't see them play the Saturday night but all three turned up in varying states of disrepair to hear and join in the funny/loud/indulgent jam that had developed out of Birds Nest Roys' set at the party to say goodbye to an old Auckland building. Wayne later had the good fortune to meet a couple of genuine Friendly Policemen who gave him a lift after he'd unwisely set out to stroll home from Parnell to Mt Eden. Sunday saw the completion of mixing of the new EP — it's a rollicking good four songs and four sounds, recorded almost live with Rex Visible at the controls. Wayne rubbed a tired head, grinning as he talked about how much he liked going on tour.

What with the EP and all, it was time to do an interview, so we did, on Monday night. We took our time, we had all night, and the interview began just around midnight. I didn't see Wayne after that. Listening back to the tape made me smile, remember a messy, spirited, sometimes hysterically funny (at the time) chat. And there's no reason to pretend it was otherwise ...

Okay, why not begin with track one, side one of this new record thing, Shayne. 'Needles and Plastic' is a fairly obvious barb at the night-club thang in Auckland. Based on personal experience?

"Sort of, sort of ..."

The line, "I don't think that I'm right, I know that I am" is, um, interesting ...

"That's just more a reflection of arrogance rather than the lyric of the song. The lyric says a pretty personal statement and then the arrogance is reflected in the fact that it's followed up by that ... but it's not that serious."

Would you say arrogance is a trait of many of your songs?

"Nah. I reckon that if you get up and you make a personal statement in front of 300 people or whatever, there's arrogance in doing that itself. So, nah, I don't consider it real arrogance in human terms."

But the Doublehappys are probably regarded as more arrogant than most.

"Yeah. But don't you reckon that's only because we actually talk between songs and try and get people involved in it — which involves sort of yelling at them. And that's the only way, quite often, that you're going to get people involved, the way audiences usually are."

So why confrontation as a means?

"Usually by that stage we're so desperate for some type of reaction we resort to the last one, which is insulting them. It usually works!"

Wayne: "I don't think it does. I

reckon it usually fails. I think that that sort of attitude started off when we first started playing. We were only playing to a few friends and that sort of thing. The first few times we played it was to people we knew, so we could get very drunk and yell at people. But when you try and transport that and deposit it in another city, it doesn't work quite so well."

Shayne: "It's true!" (And the laughter begins.)

Wayne: "For us to get very pissed and yell at our friends and say 'Yer all a bunch of fuckwits!' works quite well, but as soon as you start yelling at people you don't know, they take offence."

Shayne: "Yeah, and they don't bother listening to us any more ... but it's still fun doing it!"

John: "Yeah ..."

Shayne: "But you don't do it!"

John: "Yeah ... I first realised it when I went to see the Johnnys and someone said to me that they were like the Doublehappys and I thought that was because of all the bullshit going on. And I thought they were wankers because of it ..."

Ah, but they were pretty rehearsed — you guys ad-lib.

Shayne: "Well, yeah ..."

Do you save up good lines?

"Oh shit no! That's why we usually fail. Ad-libbing is a pretty hard skill to acquire, isn't it?"

Wayne: "I have to be pretty pissed before I want to do it though. I can't do it straight, straight I just clam up and get really self-conscious."

Shayne: "But percentage-wise you come out with more good ones than I do. You come out with the good ones, whereas I just tend to rave."

And you're the one who gets truly abusive ...

"I don't know, Wayne can be pretty cutting ... what about the quote at Hunters and Collectors?"

Wayne: "I can't even remember it — what was it?"

Shayne: "You went 'This is our last song' and everyone went 'yay' and I went 'Well, get fucked' and you said 'You'll get fucked if you're lucky ...'"

Wayne: "... but you won't, you'll

end up vomiting through your nose in the toilets!"

Shayne: "And everyone else went 'yay!' See, that was one place where our insults worked. But then again, how important is this talking between songs? It's just trying to provoke a reaction towards the songs. That's maybe what makes us a wee bit different from some bands, but I reckon our music is what makes us different from a lot of bands. And that's what it all boils down to isn't it? Can your music back up your statements? For most of the Doublehappys' duration, no. But it's getting to the stage where, yes, it does now."

John: "I don't know, I thought it always did."

Wayne: "Yeah, I thought it always did. Even on the Looney Tour — that was us pretty sort of crude as compared to now, but there were things happening."

Shayne: "Yeah, that Looney Tours thing, it was good for the band in some ways, but it may have pushed the Doublehappys into the limelight too early. Because Wayne and I had been playing together five months, which was nothing, John had joined a few weeks before we did it and then a month after we basically formed, we were in Auckland at the end of a national tour, making a single. That's why the single's so rough. It also shows how things have changed, because in the old days bands just couldn't do that. Making singles was an impossibility, but here was a band that wasn't that good, with 12 songs to choose from, a month after they've formed, making a single. But the reaction to that single has been really surprising, because I didn't really think it was that good."

The songs were what made it.

Wayne: "Yeah, I think the songs definitely stand up. The lyrics on my side really embarrass me now, but that's not the point really."

Shayne: "So that makes me feel a lot better about the EP, because if people liked that the EP's going to be a lot better n that."

There seems to be a lot more attention to the way each song sounds on this one.

"Yeah. Because the last one we went in with the old studio thing of recording the drums and then recording the guitar on top of that ... and when you do that and record things separately, you lose the whole feel of a band playing together and what makes a band work, the interaction between people. Also, the sounds we get — there's a point when the two guitars meet live sometimes, all these funny harmonics and sounds fly out. And they don't really come from either guitar, they come from the sound of the two guitars meeting. That's what we tried to get, so this record was recorded really live, the guitars recorded in the same room as each other, turned up really loud and all of us playing together — the band actually played live on each song. So there's a couple of mistakes in there, which were purely through desperation and lack of time. But it still sounds really live and good."

Okay, cutesy question — how can a band called the Doublehappys sometimes seem so doubly miserable in their songs?

"Wayne can answer that one."

Wayne: "Who writes the most miserable songs? I haven't written a miserable song yet."

How 'bout the ol' "self pity and suicide" in 'Anyone Else Would'?

Shayne: "Anyone Else Would" is more sort of a ... instead of going urrrghh, it's more sort of euuhhh, y'know. More of a sigh ..."

Wayne: "It's more of a sort of 'What is this shit? Let's forget about it.'"

Shayne: "I don't think our songs are miserable ... cynical. Not cynical, but, y'know ..."

Wayne: "Cynical. I definitely get cynical at times."

(Bystander): "Cynicism is a form of humour ..."

Wayne: "Yeah, cynicism is a form of humour — there are black comedies. The songs don't necessarily say 'HEY WONDERFUL! Let's get up and dance and earn money and buy flash clothes!' They say 'Jesus, there's all these people all over the world about to drop large atomic CONTINUED ON PAGE 6

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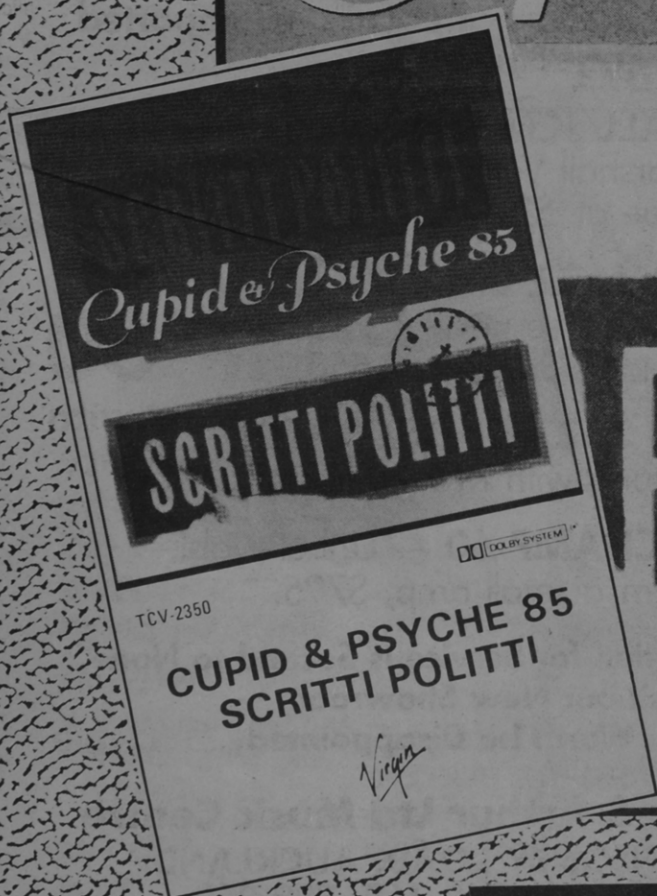
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'DOUBLEHAPPYS' FROM PAGE 4 devices on our heads, but why are we depressed?."

Shayne: "No we don't!"

Wayne: "That's what I say."

Shayne: "I basically talk about my personal problems in abstract ways — and get paid for it."

Wayne: "I don't think it is — like, what would you think the phrase 'Needles and Plastic' means?"

Um, records, or drugs, or something like a barbie doll being used as a voodoo instrument ...

Shayne: "Well, yeah, because 'needles and plastic' alludes to real falseness and needles and plastic is also what discos are about."

But isn't Zanzibar about some of the same things you're about? Having a good time and so on?

Wayne: "Of course it is. Zanzibar is about exactly the same thing we're about. That's because we're hypocrites."

Shayne (upon recovery from

near-debilitating fit of laughter): "Good one, Wayne!"

Wayne: "'No, look, we're a band and we go into a pub and we say 'Look, all we want to do is have a good time' and we abuse the fuck out of people and swear and so on and then we turn around and rip shit out of people who want to go to Zanzibar and have an innocent good time. Basically, we're so fucked it's not funny. We're the sort of people that no one should talk to!"

We'll stop then. But first, a novelty question. What would each Doublehappy like *twice as much of*?

Wayne: "I would have liked to have been born religious. I think I could have quite handled being happy going to church."

Shayne: "What would we want is it now?"

Double of ...

Wayne: "Security. Well ... what do you mean, twice as much of or just want."



Okay, it's getting late ... what do you want?

Wayne: "No, I don't really want that ..."

Shayne: "Happiness. That's what I want."

Wayne: "You mean you're not happy now?"

Shayne: "Yeah, but if I was twice as happy, I'd be ... twice as happy."

John: "Can I say something really cosmic?"

Go ahead!

"I'd like to be godlike but not immortal. How's that?"

Wayne: "You already are John."

Shayne: "C'mon, drummers aren't supposed to say that sort of thing ..."

Yeah, you're supposed to ask drummers that sort of question and they say they want a lifetime supply of cheeseburgers or gaffa or something ...

Shayne: "Or lots of surf or something ..."

John: "But isn't that really some sort of ideal? To live for ever and ever onto infinity and want to reach some amazing place sometime in the future?"

More laughing.

Wayne Elsey: "There have been Doublehappys gigs that have just been absolutely magic. Where there's been this feeling — it sounds like a load of shit — times when I've stopped playing and I've thought 'That was magic, that was wonderful'. That's the sort of thing that makes me want to waste my time getting up on stage with a band and playing guitar. It really is really good. It's not a pose, it's not fucking anything — it's a really wonderful good feeling."

Russell Brown

Radio Comes Back

The Paters? That's the name given to the Australasian Academy of Broadcasting Arts and Sciences' annual awards. The awards take two forms — an in-house division rewarding excellence in radio and the newly-expanded song competition.

The song competition attracted more than 5000 entries from Australia and New Zealand last year and this year it's been divided into no less than 20 categories, ranging from "Best new rock song" to "Best song about a city, town or region" and performance awards like "Best song rendition by a new group". The chief requirement is that no song entered in the competition can have been released prior to the closing date for entries, August 23. Further information can be obtained from AABAS Productions, PO Box 119, Wellington 1.

Nit-Pickers Picnic

A plan conceived months ago comes to fruition this month when This Kind Of Punishment gather about them a host of other performers for two nights at Auckland's Kenneth Maidment Theatre.

The Nit-Pickers Picnic takes place on July 23 and 24; the two and a half hour show will include music, film, drama and dance. TKP's Johnny Pierce explained that the group's aim was to bring all the various media together — and also to do something new for

themselves in playing somewhere other than pubs.

Other performances include voice/theatre by David Clarkson, the Von Trans Sisters, the Salvation Army, Chris Knox, dance by Te Kanikani O Te Rangitahi and poetry performance by Emma Peel.

Auckland

Preparations are underway for a benefit concert to raise money for the repair of the **Rainbow Warrior**, the Greenpeace yacht hit by a bomb attack this month. Details were still being finalised, but the July 25 gig at the Logan Campbell Centre will feature as many of the country's top bands as possible and, just possibly, a top Aussie act — watch the papers for details. If you can help in any way or want further info, ph 396-526 ... the **Chills** will now not go to Europe until October. The later departure date will enable them to stay longer in England and play Sydney and Melbourne on the way. They also hope to record 'Oncoming Day' for single release before they leave. Farewell performances in Auckland have yet to be finalised.

**Satellite Spies**, aka Tony Joy and Mark Lovey, formerly of Blase, went into Mandrill Studios with top English producer **Tim Palmer** (of Dead Or Alive fame) with the aim of making a record that will crack overseas markets. First single off the album is 'Destiny In Motion', out soon on Reaction Records.

NZers overseas: **Patea Maori Club** got a fair-sized story and pic in the new US music mag, *Spin* (published by Bob *Penthouse* Guccione and edited by his son, but don't hold that against it) ... **Tim Finn** made his solo stage debut in London recently, with a band of "friends". Repertoire included many old Enz songs and brother Neil was apparently on stage for a while ... various ex-members of Flak, Eight Living Legs and Exploding Budgies are together in the seven-member **Auckland Splintergroup** in London. They have played gigs in Holland and have British gigs and a single lined up ... and **Ben Staples** (ex-Miltowns) is now drumming for Brit up-and-comers the **Woodentops**, having left Nick Kent's Subterraneans. Ben's reported as having developed a most convincing London accent.

**Chris Sheehan** of the **Dance Exponents** has returned from his work on the **Jane Wieder** (of the Go-Gos) solo album in Los Angeles. He played guitar on five tracks and, with the aid of a couple of videos, whipped up considerable interest in the Exponents' records. But just wait and see what label their next single, 'Fiordland/Within Fields About Me' comes out on ... since he's been back Sheehan has also been into Progressive Studios with **Goblin Mix** and an EP has been completed and mixed ... new **Bill Direen** band down in ChCh is the **Mud Huts**. **Russell Brown**

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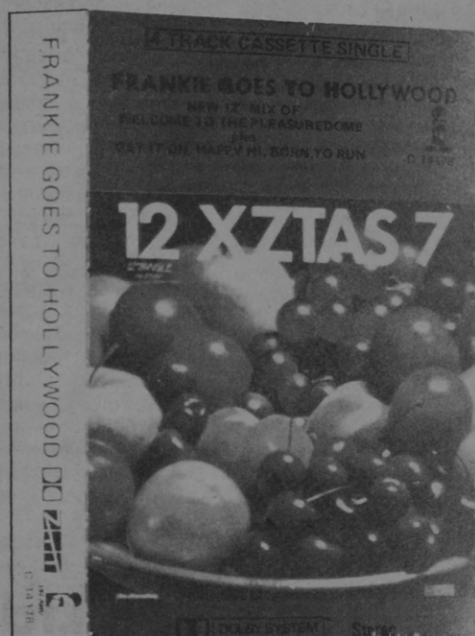
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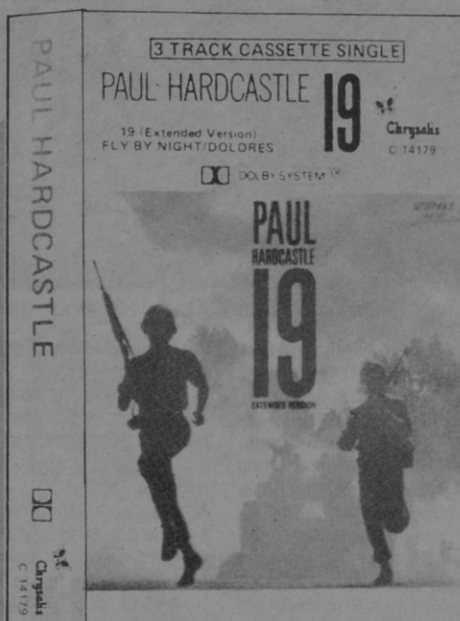
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REPEAT OF SIDE ONE



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### SIDE ONE

- 19 (Extended version)
- FLY BY NIGHT
- DOLORES

### SIDE TWO

REPEAT OF SIDE ONE



## U2

### THE UNFORGETTABLE FIRE A SORT OF HOMECOMING

### SIDE ONE

- THE THREE SUNRISES (Re-mix)
- THE UNFORGETTABLE FIRE (Re-mix)

### SIDE TWO

- A SORT OF HOMECOMING (Live)
- LOVE COMES TUMBLING (Re-mix)
- BASS TAP (Re-mix)



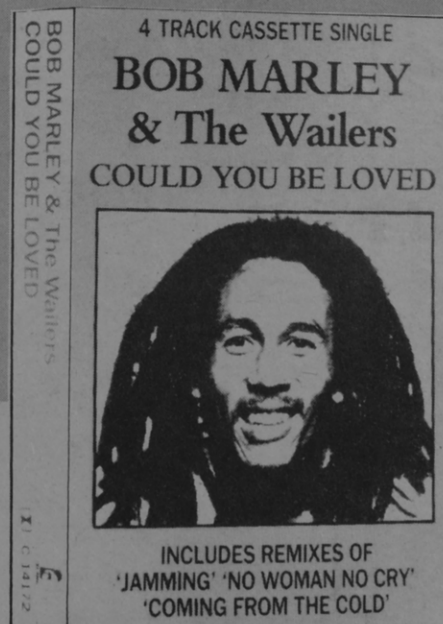
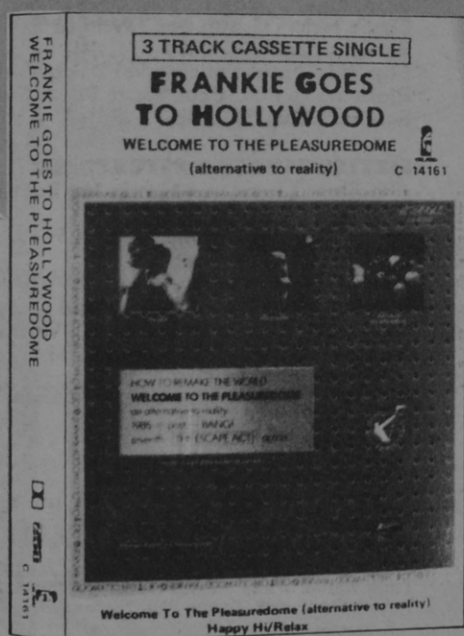
## FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME

### SIDE ONE

- WELCOME TO THE PLEASUREDOME (1st Re-mix)

### SIDE TWO

- HAPPY HI
- RELAX (International mix)



## BOB MARLEY & THE WAILERS COULD YOU BE LOVED

### SIDE ONE

- COULD YOU BE LOVED
- JAMMING (Re-mix)

### SIDE TWO

- NO WOMAN NO CRY (Re-mix)
- COMING FROM THE COLD (Re-mix)

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Life In The City of Destruction Kiwi Animal

The Kiwi Animal — Brent and Julie. And now, Patrick. And now, a new album, Mercy. And now, an interview.

Brent Hayward and Julie Cooper have been working together as The Kiwi Animal for something over three years. They're played live, released an EP (War-time) and two albums (Music Media and Mercy) and, part by accident, part by design, have tended to feel and be separate from Auckland's music scene. They were joined last year by Patrick Waller, who plays cello and other instruments on Mercy. They're in some ways about contradictions: Brent, the former Smelly Feet, the adventurous ingenue, sometimes apparently all but alienated by the wider world; Julie, the former journalist, more educated, self-conscious, yet softer and less jarring than Brent on record. The music, often simple acoustic tunes (the label is Massage Records), but punctuated by cut-up techniques, word permutations, jar-

ring images. The pair, sometimes hopelessly uptight; the music, sometimes perfectly soothing. The ability to communicate incisively rests alongside a propensity to be tightly obscure. Musical but unmusical. They make music for everyone; but are often publicly perceived as "weird". Well, the first thought that comes to mind about Mercy is that it's "more sophisticated". Brent: "That's a good thing to think. I think it is too. We've tried a lot — that's obvious in the sound." Julie: "I just think there's more of a theme with this one. The last one was an album of songs and they were all completely different. That's what we concentrated on this time. It's live recordings and they're all a particular theme, especially the lyrics." What's the theme? B: "I'd say it was disaster of a sort. Of a place ... that are cities as well, but the cities are shells. There's nothing really whole. And I think it's

individual expression in the wrecked society. I don't know, some people will probably find it difficult. But it's about a disaster and through that disaster .. there's a race of men and women and the only way they can cope is for there to be no factions or groups, they have to live together. They have to be in harmony together — it's about balance of the sexes as well." As echoed in 'Man and Woman Have Balance'. On that track, as well using a keyboard and drum machine for the first time, you've

sort of thing. The artists or whatever are the people who have new ways of doing old things. Trying to break through and go forward ... say things better. I'd also like to stress that a lot of older people in society think these new ways of going about writing are great — but they don't really look at anybody's work, they kind of try and see the people as personalities. They try and think 'Oh, he did that or she did that — she's really interesting. They don't see it as the work itself. There's a lot of people that read but I don't think they really understand that what they're trying to get away from is themselves, the writers, they're try-

against the English language. But it's not against it, it's just ... revealing more truths. Basically, it's a way to come through with the message, without the adornment. And it does work." Were there specific musical things you wanted to try with Mercy? B: "Yeah, there were. With 'Fag Piece' and 'Conversation Piece' (which both use tapes, the former utilising a William Burroughs monologue) we definitely did want to. The music had been around for a couple of years and it was only last year, just before we started organising the Serious Acoustic Tour, that we thought it would be good to start changing our direction as far as the music went. And those pieces came to the foreground." J: "There was that whole area we had to explore, being more spacious with sound. Letting silence come in. Building soundtracks from silence." B: "And not hurrying things we do — sometimes I think we've done that. We just wanted to take out time and still do." J: "I like that kind of tension that exists there, through just holding back, more understating than overstating. I think that's always been in our music, whether we've thought about it or not. When I think of our first EP, War-time, that was recorded very quickly and when I think of the subjects that were dealt with in it, there is a big change now. Because it was more kind of a personal reflection — which is still there, a lot of the time it's there because of me, not Patrick and Brent, but it's just there. Do you know what I mean? I'm not going to say it's a woman thing, I refuse to, but it's just there. But we tend to deal more now with images, rather than those reflections. And that was a definite thing in mind, it has been for a young."

ment, it's a love-hate relationship. I don't think anywhere else in the country would be good for us." J: "It's too far away, that's the only trouble. This is the best place to be, but then again it's the worst place. The way the City Council is working ... I've got personal biases ... the homeless and the way everything's going and they're pushing everyone out to Otara or wherever." I know what you mean — Chase Corporation knocks down the 80-odd year-old building I'm living in in a couple of weeks. B: "Yeah, the one Julie's just had to move out of is just over a hundred years old — the second oldest commercial building in Auckland." J: "It's all kauri. But they're going to have trouble building a car park on it — it's built on the original scoria, from the volcano." How much a part of this city's music scene do you feel? J: "Not at all, not one bit. (This stance was later softened to one of obviously being part of the city's music, but not of the scene.) Except that one thing that one thing I find a bit strange dealing with all the time is the constant impression that people think of you as some kind of weirdos or something. In the paper the other day there was a review of the record, which was fine, it was a real sweet sort of a review, but the fact was he made out that if you're into something different or whatever then it's alright. If you're into something unpredictable then it's great, highly recommended, but personally I find that a bit silly because I see them as songs, good songs." B: "Getting onto the subject of people thinking you're weird ... it does kind of surprise me that a lot of people think it's alright to be really kind of scratching ..."



Kiwi Animal: Brent Hayward, Julie Cooper, Patrick Waller.

built it out of word permutations of the title. How did that come about? J: "Well, word permutations were introduced by a man called Brion Gysin (Brent: "Mr Brion Gysin."), who was a poet and painter in the late 50s. And it just seemed to fall into place with the Casiotone. I guess it's the most light-hearted track on the album and the recording situation is different, but it was introduced because it did go with it. I like it because it says different things each time even though it's saying the same thing, there's 58 lines and each one touches on a different thing." B: "Although Mr Gysin introduced it I don't think he wanted people to just copy what he was doing. We used it, but we did it in a different way. I don't see us as copying anybody. I see us as trying to make breakthroughs in writing and that

ing to express something about the world." J: "I'd just like to point out that although it might seem like an experimental approach in a way, it's also just lyric writing. They're just lyrics." B: "Yeah, we also do straight writing. And the cut-up does work on things we write, it wouldn't work for everybody. And we're not academically trained people. I dropped out of school quite early. But I've been reading books by the people we've been talking about since I was quite young." A lot of people would automatically call anyone who uses cut-ups and reads those books "intellectual". B: "Julie knows some pretty academic people who are really against it, cut-up ..."

J: "Violently against it. They think it's Is Auckland a good place to work? B: "It's easy and it's hard, we've thought about it a lot ..." J: "We despise what's happening to Auckland though ..." B: "Sure, sure ... we've talked a lot about whether we like this environ-

ment, it's a love-hate relationship. I don't think anywhere else in the country would be good for us." J: "It's too far away, that's the only trouble. This is the best place to be, but then again it's the worst place. The way the City Council is working ... I've got personal biases ... the homeless and the way everything's going and they're pushing everyone out to Otara or wherever." I know what you mean — Chase Corporation knocks down the 80-odd year-old building I'm living in in a couple of weeks. B: "Yeah, the one Julie's just had to move out of is just over a hundred years old — the second oldest commercial building in Auckland." J: "It's all kauri. But they're going to have trouble building a car park on it — it's built on the original scoria, from the volcano." How much a part of this city's music scene do you feel? J: "Not at all, not one bit. (This stance was later softened to one of obviously being part of the city's music, but not of the scene.) Except that one thing that one thing I find a bit strange dealing with all the time is the constant impression that people think of you as some kind of weirdos or something. In the paper the other day there was a review of the record, which was fine, it was a real sweet sort of a review, but the fact was he made out that if you're into something different or whatever then it's alright. If you're into something unpredictable then it's great, highly recommended, but personally I find that a bit silly because I see them as songs, good songs." B: "Getting onto the subject of people thinking you're weird ... it does kind of surprise me that a lot of people think it's alright to be really kind of scratching ..."

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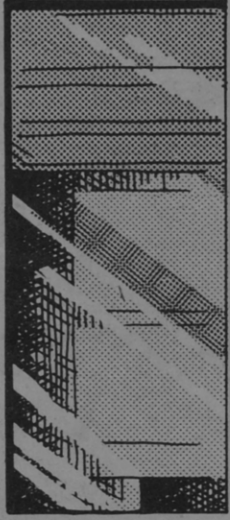
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## Film

### CRIMES OF PASSION

Director: Ken Russell

Ken Russell certainly has a style like a proverbial sledgehammer. If art should be judged by its ability to shock and provoke, then a good two-thirds of *Crimes of Passion* is eminently successful art. If the sexual content and language don't manage to get a few hackles up (and Barry Sandler's script is a few hundred degrees more steamy than his 1982 *Making Love*) then the sexual violence certainly will, especially the drawn-out sequence involving the terrorisation of the heroine. I suspect that some won't even make it past the blatantly sexist joke which opens the movie.

The theme has echoes of Bunuel's *Belle de Jour* and Somerset Maugham's *Rain* which, in its 1954 filming as *Miss Sadie Thompson*, was carried along by Rita Hayworth's ebullient vulgarity. Kathleen Turner is obviously having a ball as the hard-bitten China Blue in the Russell film, swaggering around the back streets of Hollywood, swinging her handbag to a soundtrack of pepped-up New World Symphony and 'Onward Christian Soldiers', as is Anthony Perkins in what must be his most over-the-top performance to date.

The problems with *Crimes of Passion* lie in the remaining third of the film which attempts to dissect the strained marriage of John Laughlin and his wife and yet finds itself wallowing in banality. If Russell could have given this aspect of his movie the punch of the bizarre video clip that the couple watch in bed, then this could have provided a useful balance to the rest of the film.

At one point Perkins asks Turner, "How low can you go?". Her retort is "As low as you can afford." One hopes that Russell finds more edifying material for his next movie.

### ANOTHER COUNTRY

Director: Marek Kaniiewska

Britain has certainly had its fair share of political scandals over the last few decades, from Burgess

and McClean through to the relatively recent disclosure that the noted art historian and establishment figure, Sir Anthony Blunt, had led a double life as a Soviet spy. Julian Mitchell's original play traced the origins of such activities to that bastion of respectability, the English public school.

Unlike the stage play, which had a more static setting, most of the film is revealed in flashback as an ageing Guy Bennett (Rupert Everett) is interviewed in his rather dowdy Moscow apartment. We are transported to the 30s and, within the "other country" of the anonymous public school, the young men play out their games and rituals. The occasional scene outside, such as that with Bennett's mother (a delicious cameo by Anna Massey), only serves to highlight the overpowering isolation of the school itself.

There is none of the surrealism and hard-left politics that Lindsay Anderson used in his *If ...*; rather, Mitchell's elegantly-written script focuses on a handful of characters and the hypocrisy and obsessiveness that the environment engenders. Occasionally, the satire at the expense of the English class structure may seem a little heavily drawn and many points in *Another Country* are not made with the greatest subtlety — Bennett's self-accepting sexual preferences are shown rather coyly through his breathless yet very proper romance with the young Harcourt and Tommy Judd (Colin Firth) is so committed to left-wing politics that he reads Marx by torchlight and has a statuette of Lenin beside him on the park bench.

However, with the Norman Joneses and Keith Hays perpetuating their bigotry with such vociferousness, perhaps subtlety is not the order of the day and, within its cultural limitations, *Another Country* has been given a timely and unexpectedly topical release.

## Video

### Roxy Music

The High Road (CEL)

Capable memento of one of Roxy's last live concerts, filmed in France in Lacostavision. Outstand-

ing renditions of material off *For Your Pleasure* and *Avalon*, an enviably Fransch atmosphere and more than a few dry asides. For full enjoyment, end the tape at 'Editions Of You', skipping the unnecessary version of 'Jealous Guy'. Otherwise, a most enjoyable evening. CT

### Tender Mercies (Thorn/EMI)

Bruce (Breaker Morant) Beresford's 1983 movie about the rediscovery of self-respect confirms his directorial talents for building characterisation. Robert Duval (who sings and writes half the songs) plays Mark Sledge, an ex-C&W star fallen on booze and hard times. His chance encounter with and marriage to Rosa (Tess Harper), a very small-town motel owner, leads to his recovery. She's the calm at the heart of his storm and Beresford expertly builds their relationship with some beautifully understated shots. GK

### Beat Street (Roadshow)

One of the best hip hop social documents I've seen is seven times and it's still good. The story might be schmaltz but the dancing, music and cultural signs make this a big hit. Afrika Bambaataa comes on like an Aztec god to rock the house, Kool Kind Herc adds a spiritual presence, the bombing is true South Bronx wild style and the dancing by the New York City Breakers is super fine. See it, it will make you feel good. KB

### Black Bullet (Roadshow)

A blaxploitation thang from 1974, with Isaac Hayes as Truck Turner, bounty hunter and all-round nice guy. Things get tough when he wastes Gator the pimp, making Gator's friends a mite upset. Highlights include some nasty crimplene flares, a cameo role from Dick Miller and, best of all, Lt. Uhura from *Star Trek* as a very nasty lady pimp. Black B-grade action at its best. KB

### The Key (Roadshow)

Hi there, art lovers, here's a hot one for y'all. From the director of *Caligula*, a claustrophobic study in jealousy and sexual obsession. Basically an Italian bottom movie; and you don't need to be Sigmund Freud to link the background of fascist Italy with the anal nature of the film. A movie for those who like Italian architecture, if you know what I mean. KB



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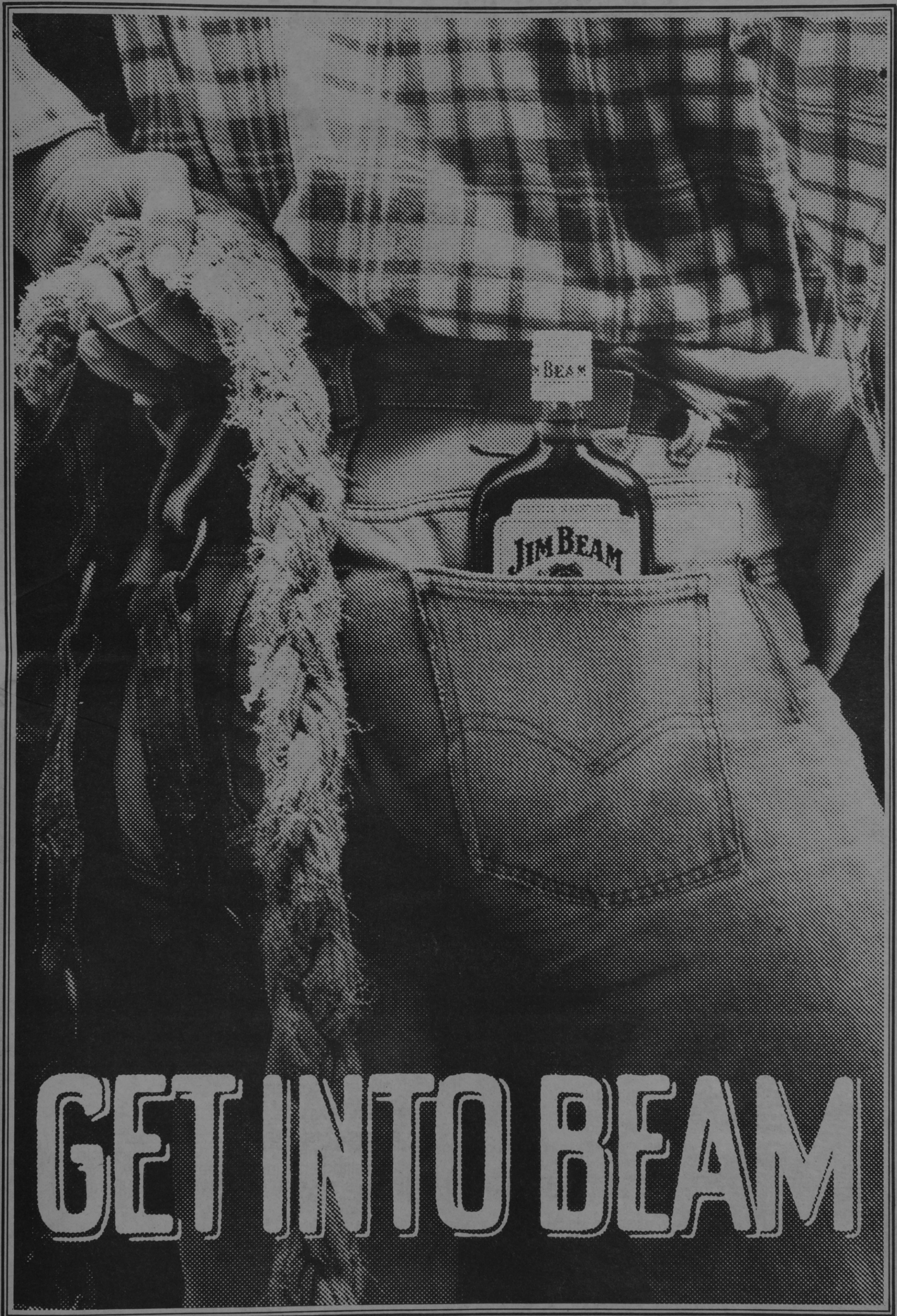
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Rip It Up / July 1985 11



By now, you'll probably have heard Netherworld Dancing Toys' 'For Today'. It's one of those local singles that gets looked upon favourably by TV (RWP, RTR) and, more significantly, radio. No surprise really, it's got a nice melody and a classic singalongsurburbia chorus, friendly enough for all the family

... But don't take it as indicative of the rest of the the Netherworlds' debut album, *Painted Years*. The band's first really good record, the LP gels the rock-soul influences that have fluttered about the music for the last three and a half years; convincing but thankfully clear of the dreaded *littlefeatus tedium* that can settle on white boys who go in to the studio with guitars, horns and a penchant for soul.

*Painted Years* was recorded over about two and a half months at Wellington's Marmalade Studios. It was produced by Pelicans soundman/producer Nigel Stone and rounded out with contributions from some of the country's top session players and singers. But it's no technical masterpiece — its merits lie in a certain sense of urgency and the songs of Malcolm Black and Nick Sampson. Probably the way it should be ...

The idea's probably poisonous to some of you, but there's a certain classicism about divvying up a big packet of hot fish 'n' chips and settling down to ease its passage down the gullet with a little cold lager. Netherworld Dancing Toys are the right kind of people to do it with too; friendly and unaffected.

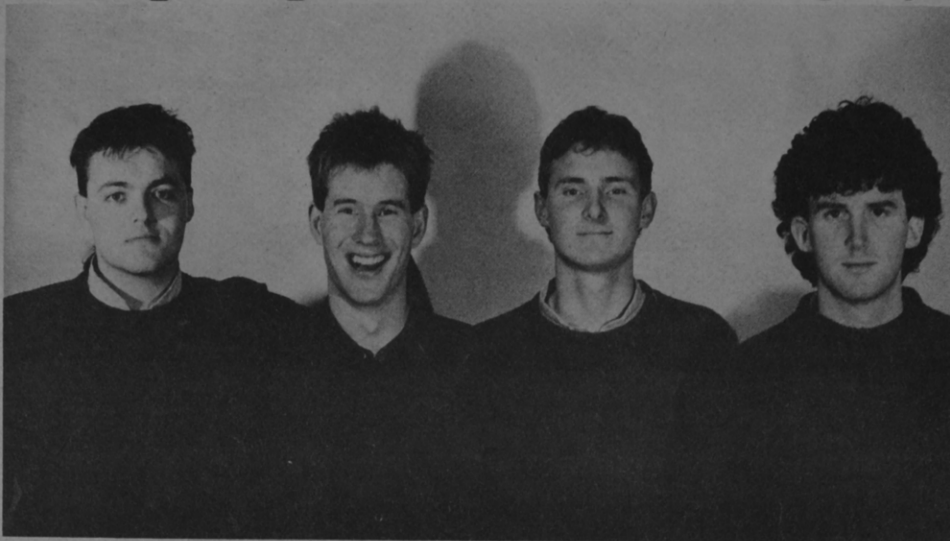
Licking the salt off their fingers are three of the four who make up the Netherworlds' nucleus, guitarists/singers Malcolm and Nick and bass player Graham Cockcroft. Drummer Brent Alexander has retired to bed with a debilitating case of This Winter's Flu.

The paper is screwed up and everyone settles back with Grease Belly for The Interview: the new record is the first time Netherworld Dancing Toys have really got it together on record, agreed? Malcom does, "wholeheartedly."

"It's because we had so long," Nick continues. "And also, all the records we've done up to this stage have been part of the learning process. We haven't been happy with records in the past but they've all got better. 'The Real You' was the first one we were actually happy with and now in retrospect we can see that this one's better than that."

Graham: "I think with the maturity in record-

## Getting It Right Netherworld Dancing Toys



Netherworld Dancing Toys: Nick Sampson, Malcolm Black, Brent Alexander, Graham Cockcroft.

ing, it really started with Don (McGlashan) inspiring us to take a new outlook on things. With 'The Real You' we started working with Don in July of last year and didn't actually finish the recording until September-October. Prior to 'The Real You' we really went into the studio and reproduced the songs live. But Don said no, don't do that, take it back to its bare bones and build it from there. On 'The Real You' I think we did that, but not as well, because we didn't have as much time and money and so on as we did this time and it really has been a result of that change."

The length of recording time available to the band was thanks to Virgin Records NZ, which has come good on its promise to invest in some local talent. Counting time spent recording demos, the whole project spanned about four months. And yet the feel is live rather than laborious ... "That was one of the things Nigel liked doing," Graham explains. "All the rhythm tracks were done live, with bass and drums recorded at the same time and the vocals and guitar going too. We had a crack at it the other way and it just didn't have the same feel. It was amazing — I was never aware of that sort of difference."

Nick: "Nigel was great in the sense that we'd do something and then he'd say 'come up to my place,' he lives two or three miles from the studio, and we'd spend an hour sitting round drinking his gin, which we probably never repaid him for, listening to what we'd done on his good stereo in a different environment and we'd decide what

worked and what to keep and go back to the studio."

"Also, at Marmalade we were quite lucky in that on some nights when things just weren't happening we'd be able to say 'Okay, it's not happening, let's go home,' " adds Graham. "And we could, there was no pressure to finish it that night or by the end of the week or whatever. That arrived with the mixdown."

But even with that time, you've left in a few rough edges ...

"Yeah," says Graham. "That was something we had a bit of a battle about within the band — how smooth we wanted it to sound."

Nick: "As Huey Lewis said — and Malcolm and I talked about this a lot — it's often braver to leave in a mistake than to take it out."

"That was something we were really conscious of," Malcolm agrees. "Because we could have gone over the top and made a really heavily-produced record, but we wanted to make it sound as raw and honest as possible."

When the Netherworlds play live now, they bring in the Newton Hoons (Chris Green, sax, and Mike Russell, trumpet) and backing singers Anne Crummer and Kim Willoughby. Those four were present for the recording, as were a number of other guest musicians — all extremely proficient with their instruments. So what was it like working with musicians of that character?

"Very humbling," says Nick. "Especially when, say, you've got a guide vocal down and it sounds

very *guidish*, and someone like Rob Winch comes in to do a little bit of stuff for you and he's a guy who really knows how to sing ... It really made us think about performance I think. When we're back into playing live again, I think it will strengthen the band, because everyone's going to be listening a lot better."

Graham: "We weren't aware of musicians that competent in this country at all. You think there isn't anyone like that in New Zealand — and all of a sudden there's a room full of them in Wellington."

"Wellington's a great place like that ..." affirms Malcolm.

Nick: "It's really good for a young bunch of upstarts like us ..."

"At the same time I think we were really good for them as well," adds Malcolm. "It's just ideas and a different way of looking at things. Like they'd say 'What beat of the bar's the accent on?' and we'd say 'I don't know, just play that, so it feels good.'"

Nick: "I spent about two hours after we finished one night discussing with a couple of them the Dunedin sound and Hunters and Collectors, things like that, and they couldn't understand why it was so good, because they were saying the musicianship wasn't very good. And I put across a different point of view and in the end they could see what I was driving at. So it was good for them and good for us."

Were you worried about a soundalike danger, being swamped by the playing of others?

"I think our basic incompetent style always comes through, so it's okay," Nick smiles. "That's why we play the soul songs we've always played, why they've got that particular NDT flavour — we can't play them as well as these people and we're very enthusiastic, so they come out like that. And I think that the flavour of the band has always managed to come through."

Graham: "We're still in control. As far as decisions that have to be made, on a very basic level you could say we're employing these people. We're hiring them for their skills and for what we want to do. So we give them a little brief on what we want them to do, they have a crack at it and we say 'Well, modify it a bit like this.'"

Nick: "I was there for all of the horn stuff and the arguments we had with the horns some nights ... it was 'No, it's got to be played like this,' 'But that's not how we want it played, we want it played like this,' 'But that's boring!' But we were drastically wrong on several occasions."

Graham: "Yeah, and they'd say that, 'That's stupid, the timing's all wrong,' and we'd say 'Well, we don't really care whether the timing's right or wrong, what we want is this.' Which is good in a way, because we're hopefully introducing some new ideas to them and they're teaching us how

CONTINUED ON PAGE 14

# LUTHER VANDROSS

## LUTHER VANDROSS: 'Til My Baby Comes Home (Epic)

The drive and strength of Vandross' music has no peer in today's black pop. Because just as this sound is a deep, deep slab of customised power, so it still swings, still shifts with grace and without effort from verse to hook and back again. It would be easy to finger Luther as the successor to Marvin, but his voice is far smoother, much lighter in texture, a perfect mixer for the back-ups when they all strike into "I'm alright 'til my baby comes home." A brilliant taster for the forthcoming 'Night I Fell In Love.'

Richard Cook  
New Musical Express  
9th March 1985



## 'The Night I Fell In Love'

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# STING

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'*NETHERWORLDS*' FROM PAGE 12  
to express ourselves musically. We're not great music readers and when it comes to actually being technically proficient at expressing how a particular piece or arrangement should go, we're not very good."

When the band decided to forgo a full-time horn section last year, it took things down to the nucleus that had been together since the beginning — not of four, but of six, including Tex and Ged, sound and light men respectively. As Graham explains, the absence of a permanent horn section removed the obligation to use horns on every song.

"And we're a bit sparser in our horn arrangements now," adds Malcolm. "With the four of us now, with the way we take song, Nick or I might come along with a song and we arrange them as a four-piece and the songs actually sound quite complete, with much more emphasis on guitar and rhythm. So the horns are more dressing on the top now. Whereas before when we'd bring a song to practice maybe a horn riff would be the first thing that would be chucked on top of it and Nick and I wouldn't really bother worrying about the guitar line or anything like that. Now, we've got the songs and they're just about

ready to do live and we'll say, well, what more can we do to them?"

Has the shrinking of the lineup thrown more emphasis on songwriting?

Nick: "Yeah, and I think the emphasis has shifted to songwriting a little more too with recording, because the songs then become a lot more important. When you're playing live you lose a lot of the subtleties. And when you're watching a band live you're less sensitive to subtleties than you are when you're sitting at home listening to it on your stereo."

Graham explains that the shrunken band works as much through personal unity as musical: "In a lot of things we have similar tastes. We're basically from similar backgrounds, all middle-class white boys and all those sort of things that go with being one of those."

Interesting, because Malcolm in particular — in songs like 'The Real You,' 'Nurse Next Door' and 'Too Full To Fight' — would seem to have a preoccupation with the middle-class condition.

"Well, it's the thing that I know most about. Dunedin's a pretty sheltered place — I think everyone from Dunedin would probably agree with that. It's a fairly insular sort of existence down there. And it's hard to write about things

that you don't know anything about."

"Touring's been good for us as individuals in that it has broadened our outlook a hell of a lot more than if we'd stayed in Dunedin," Graham adds.

Is there a danger of getting into another kind of insularity — that of "being in a band," touring and so on?

Malcolm: "There could be if we did it for too long. But just now, when we're not working with the band, most of us try and get away from it. Everyone's got very separate existences."

"And also, I think even when we're away we don't lead what I would call a rock 'n' roll lifestyle — we go out running during the day and that sort of thing," Graham adds.

"We've never broken anything — the TV's still got its screen," Nick grins. "We're fairly straight-laced boys in a way."

You've long had the "Dunedin student" image, or non-image ...

Malcolm: "Yeah, it worries the shit out of An-nabel (Carr, the band's A&R person, helper and invaluable friend at Virgin) trying to market a band with no image. But no one feels like trying to be anything we're not."

So has enough been done for people to stop regarding Netherworld Dancing Toys as a bunch of university students on an extended holiday? Particularly early in their career, they could often suffer a severe case of not being taken seriously. Nick relates the story of their first Dunedin Battle of the Bands, when they made the final after having been together a matter of months. Already they had an attendant flock of student fans, who "got on their 10-speeds and rode out to the Shoreline" to make up more than half the audience. The NDTs played a messy, enthusiastic and very well-received set but were beaten by a young band playing covers. A local radio personality who had been on the judging panel took them aside and told them they would have won but for the fact that they were a bunch of students out for a good time, whilst the winners were "a serious young band with international prospects". A year later, the same personality interviewed them on TV and quizzed them about their "international prospects".

"So have we shaken off that varsity image?" asks Malcolm of his two compadres.

"I don't know," shrugs Nick, turning to the interviewer. "You're more objective than we are. Have we?"

With this record, yes. No question.

Naturally enough, the Netherworlds would like to take the band overseas, just for the sake of travel as much as anything else. They have their sights set on Japan, but any trip there would be conditional on the local Virgin distributor,

Toshiba-EMI, picking up on the album. Which, in turn, will depend on how successful the record is at home.

What sets the band apart in some ways is the fact that, although they're professional musicians now, "real" professions beckon. They all have university degrees under their belts — Malcolm, for example, has completed his law studies.

Is he going to find it hard to go back into the mainstream after the lifestyle of a musician?

"Yeah — it's going to be very hard. Ideally, if I'd been carrying my profession through to what I should have done, I should be working this year. But I'm just not that interested. I think the band has maybe given me an alternative. Because making music is a lot of fun — and it's very fulfilling."

Nick: "Yeah, if you're writing songs you're being creative and you're enjoying being creative. And if you've been doing that for three years and you go out and get a job and you can't fulfill that creative urge, you get unhappy."

Graham: "Of course the thing that always comes back when you're thinking about the two options is that you won't lose your degree, no one is going to take your degree away from you, the opportunity to work in that field isn't going to disappear. But your involvement in the band depends on the other people being involved as well ..."

"It's here and now," Nick puts in.

"Right, it's immediate. And if you flag it away or leave it and say you'll come back to it in two years, you can't."

Malcolm concludes: "Music is also ... like you do a record and you think, 'Well, the next one will be better, the next one you do will be *really* good. It's the same with songwriting, you know your songwriting is getting better. Matthew, our old sax player, said a couple of years ago that he hoped the band wouldn't break up then, because it's really typical of all New Zealand bands, once they begin to get quite good at what they do, they split. It's just a waste of the learning."

So Netherworld Dancing Toys find themselves, three and a half years on, committed to something probably a long way away from what they had their sights set on when they rolled up to their first enrollment at Otago University. They've spent those years developing skills and talents within themselves that they probably didn't know they had. Even when they were enjoyable rather than exciting, they generally had the right idea.

In a sense they're four pretty average young men. And, given that they're drawing on music that they love, they're poised to make a respectable stand in the middle ground of the country's music scene. And that's really what the band and *Painted Years* are — thoroughly respectable.

**Russell Brown**

26 Devo, Knack, Mi-Sex, Wellington Special.  
30 Sweetwaters issue programme, John Martyn, Elvis Costello, Renee Geyer, No Nukes, Squeeze, NZ Band profiles, Split Enz, Toy Love, Hello Sailor Citizen Band, Th' Dudes, Street Talk.  
31 Sweetwaters, Swingers, Mi-Sex.  
32 Police & Split Enz interviews, Sharon O'Neill.  
34 Tom Petty & Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids & Pop Mechanix bandfiles.  
35 Quadrophonia, Bob Geldof & Kevin Stanton interviews, Newz & Flight X-7 bandfiles.  
38 Howard Devoto, Tim Finn interviews.  
39 XTC, Lip Service, Motels.  
40 Martha Davis, David Byrne, Dave McCartney, Doors, Bruce Springsteen, Hammond Gamble.  
41 Coup D'Etat, Flowers (Icehouse), John Lennon, Clash, Elton John.  
42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Bonich/Tliders.  
44 Adam Ant, Associates & Police interviews, Stevie Wonder.  
48 Cold Chisel, Blams, Wgtn Zone.  
49 Angels, Beat, Lemmy Motorhead, Desmond Dekker, Heavy Metal Guide.  
50 Swingers, U2, Psychedelic Furs, the Clean.  
51 Newmatics, Cramps, Stray Cats, UB40, Blind Date & Gordons interviews.  
52 Echo and the Bunnymen, Danse Macabre, Penknife, Glides, Mockers, Valentinos, Jimmy & the Boys.  
54 Dave McCartney & Pink Flamingos,

Go-Gos interview, Sunnyboys, INXS.  
56 Teardrop Explodes, DD Smash, Mick Jones Part 2, Neighbours, Richard Burgess.  
57 Clean, Pretenders, South Island bands, Joan Armatrading, Mental As Anything, Chaz Jankel.  
58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews.  
59 Human League, Men At Work, Chills, Tim Finn, Motels, Elvis Costello live, Furtive EP.  
61 Graham Brazier & Harry Lyon, Fall, Jim Carrol, Daggy & the Dickheads, Hip Singles, Dropbears.  
63 Simple Minds, Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.  
65 Yazoo (Alison Moyet interview), Joe Cocker, Zoo (ex Pop Mechanix), Guriz, Jo Jo Zep.  
68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Sharon O'Neill, Thompson Twins, ChCh Special (Wastrels, Flying Nun, Bill Dieren, etc.)  
69 Joni Mitchell, Dance Exponents, Who, Neighbours, Dire Straits, Talk Talk, Miltown Stowaways, Blond Comedy.  
73 Wham, Dead Kennedys, Coconut Rough, Angels, Marginal Era, Grammar Boys, Fishschool, John Cale, Studio profile.  
74 Malcolm McLaren, Heaven 17, Joan Armatrading, Sharon O'Neill, Children's Hour.  
75 Tim Finn, John Cale, Jonathan Richmond, Hammond Gamble, Dick Driver,

80 Police, Paul Young, Motown feature, John Peel Wastrels, Bryan Adams, Big Chill.  
81 Smiths, Mockers, Def Leppard, Violent Femmes, Miltown Stowaways, Chills, Doublehappys, Marvin Gaye, Alfred Hitchcock.  
82 Billy Idol, Pamela Stephenson, Four Tops, Temptations, Verlaines, Uriah Heep.  
83 Elvis Costello, Thompson Twins, Netherworld Dancing Toys, Mockers, Paul Morley.  
84 Style Council (Paul Weller interview), Echo & the Bunnymen, Midnight Oil, Kiwi Animal, Sneaky Feelings, Depeche Mode.  
85 Mockers, Special AKA, Motorhead, Icehouse, Great Unwashed, Coconut Rough, Neil Finn, Fixx.  
86 U2, REM, OMD, Hoodoo Gurus, Dance Exponents, Jive Bombers, Alligator Blues, Stylistics.  
87 DD Smash, U2, Bill Dieren Pt 1, Nick Cave, Stevie Ray Vaughan.  
88 Herbs, Talking Heads, Aztec Camera, Narcs, Car Crash Set, Axemen, SPK.

89 Frankie Goes To Hollywood, Beatles, Deep Purple, ZZ Top, Twisted Sister, Aotea Riot, Eurogliders, Rip, Say Yes To Apes, Look Blue Go Purple.  
90 Lou Reed, Go-Between, Paul Hewson, Topp Twins.  
91 Neil Young, Giorgio Moroder, Waterboys, David Puttnam, Freudian Slips, Electric Pandas.  
92 Hunters and Collectors, Lloyd Cole, Pelicans, Peter Garrett, Left Right & Centre, Economic Wizards.  
93 Dance Exponents, Huey Lewis, Robert Palmer (Power Station), Peking Man, Circus Block 4, This Kind Of Punishment.  
94 New Order interview, Iron Maiden, Stranglers, Johnnys, Michael Winslow, Plans For A Building.

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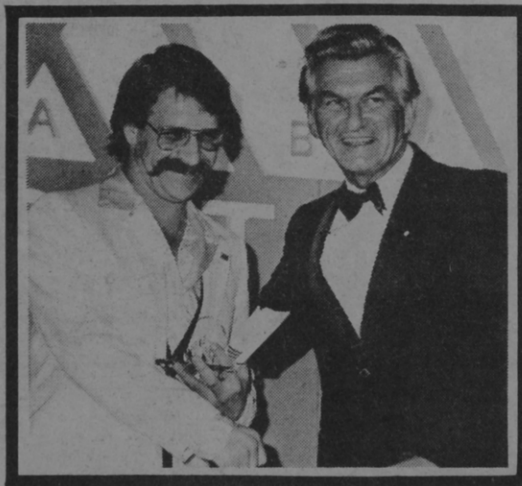
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Ann Jones



Robert Plant, 1985 and inset, in Led Zeppelin days.

# ROBERT PLANT

## BRANCHING OUT

For someone who never did interviews when Led Zeppelin strode Colossus-like over 70s hard rock, Robert Plant is certainly proving himself a master of the medium in the 80s.

On the eve of his current world tour, Plant is once more beating his bronzed breast, this time in support of his third solo album, *Shaken 'n' Stirred*. He takes on his interrogators with graceful ease, answering all queries eloquently and wittily. A journalist's dream in fact, but, like any sweet dream, a touch too good to be true.

When his record company publicist later passes on Plant's compliments on the questioning, this pen-pusher can't fight the nagging feeling that he probably says that about everyone.

Robert Plant can laugh at his image as, in his own words, "The King Of Cock-Rock," but he then proceeds to turn on his patented charm for anything in a skirt, while dropping broad hints as to his continued virility.

We're not primarily here, however, to discuss whether the Incredible Hunk can still get it up after 20 years of life in the fast lane. We're here to talk about life after Led Zeppelin, and right now the gods are smiling on the oft ill-fated Mr Plant. Conceived as an enjoyable diversion, his Honeydrippers project became a chart-topping, million dollar baby, one guaranteeing both *Shaken 'n' Stirred* and his new tour substantial support.

The new LP is undeniably a brave try at continuing the experimental feel of the earlier *Principle of Moments* and *Pictures At Eleven*, but whether it is the convincingly innovative merger of rock roots and 80s technology the lion-maned one believes is a matter of conjecture.

Enough of the editorialising. Welcome to the Plant Meets the Press Performance:



### On doing interviews:

"All those years ago I never said a word to anybody. Now it is a part-and-parcel of things. I talk now because I'm proud of what I do. My music isn't as immediately accesible as most pop/AOR stuff, so it takes more pushing. Back in the 70s, with Led Zeppelin, I wasn't media conscious; now it's a totally different ball game."

### On the Zeppelin mystique:

"Back then, the less said to the press the more magic there was. In consequence, a kind of legend was born, and it grew without my having to take part in the peripheral bits and pieces. That was okay then, but now it is time people realised I don't stand on top of a mountain with sparks coming out of my hands!"

"In the olden days, we were all made heroes, no harm could befall us. It was such patronising journalism. If you believed what you read, the mere fact that I sang in front of three guys who were very good musicians made me into some kind of demi-god. You had to laugh at it, now I grimace at it!"

### On being called a dinosaur:

"Yes, there is that kind of attitude from some of the British music press that says if you've been around for more than four years with any kind of success, you're obviously far too old to be doing this. So they'll herald new heroes, then there'll be a change of editor or policy and the annihilation process begins anew.

"It's just a game. They want to appeal to the student and the angry young man. What they can't deny is that the music is good. They can knock me for being 36 and having the cheek to sing, but what is that all about? Howlin' Wolf was doing it until three years ago. It's just a British fixation. They'll all end up Yuppies in the end! My music is far too good to be back in fashion for those louts!"

### On diversity — from the Honeydrippers to solo work:

"I think it is all natural. The one thing that is a definite move on my part is to avoid my past in every shape and form every time I can. My capabilities vocally cannot change that much, but if I present it in different circumstances each time, it is the most stimulating way for me. I've reached a point where, after making records for 19 years, I now do it because I like to — no other reason."

### On the Honeydrippers:

"It was like a hobby, a weekend thing, to play with very accomplished musicians who have got to grips with that form of music. For it to become successful across the board was something I hadn't bargained for, but it was a pleasant, flattering experience.

"I wanted 'Good Rockin' At Midnight' to be heard on the radio alongside Journey and all that

CONTINUED ON PAGE 20



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**'ROBERT PLANT'**  
FROM PAGE 16  
because I thought it was very fresh, even though it is a 1948 song. It sounded great alongside all that contrived hero singing.

"If the Honeydrippers is the way I get the success that maybe my ego demands while my savage breast is being soothed with the *Shaken 'n' Stirred* department, then that's the way it is."

**On the solo LP:**  
"This is the best piece of music, the best collection of songs I've been involved in since *Physical Graffiti* way back. It's ambitious, it's left-of-centre. It's trying to continue the Robert Plant, can you classify him, thing. It's not possible and I like that.

"I had to take some songs to extremes. 'Doo Doo A Do Do' came out of a night I spent at a Puerto Rican discotheque in Spanish Harlem. It was an incredible evening; these people were dressed so remarkably and looked so beautiful. I'd never been in such sharp company before and I wanted to put that mood into a song. If you do that, you can't always expect hit records."

**On the LP title:**  
"I was going to call it *One In Peru*, but of course Peru has all those drug connotations. The real reason was that when I had my record sales charts back, I'd only sold one record in Peru. I thought that would make great copy, but I didn't want any drug or alcohol associations. *Shaken 'n' Stirred* really means I'm coming out of my corner — not virile, but I am! It's like bang, it's rock 'n' roll from my viewpoint."

**On hits and compromises:**  
"I guess I should be proud of my success. I don't make instant hit singles. For me to get a record on Top 40 radio is hard work. After the unusual success of 'Sea Of Love', a friend told me 'now all you have to do is write a song with a verse and chorus and just a little heavy metal guitar solo, you'll sell millions!' Phil Collins is a dear friend of mine and he sends me tapes of the way to do it, but I can't really plan it that way!

"Yes, my past does give me a little freedom. The door opens, if a bit reluctantly. Programme directors play it three or four times and don't quite know what they're listening to. And then it clicks, bingo, a hit, like 'Big Log'. That was an unusual record to be a hit; it was a cross between a spaghetti western theme and someone meandering about lost love. I'm in a fortunate position. What I do has an air of quality about it."

**On roots:**  
"We took our roots from Chicago blues and the first rock 'n' roll — Gene Vincent, Eddie Cochran, Ronnie Hawkins. That stuff was really fresh, it broke through Rosemary Clooney and Frank Sinatra. We were also affected by Jack Kerouac, Camus and Sartre in a literary manner. It was a rebellion thing, an honest-to-goodness alternative to the comfort of the 1950s.

"Now the kids coming up in hard rock and metal bands don't have the same roots structure we have. In consequence they'll rely on Led Zeppelin and the like for their roots. The synth bands get their roots from Bryan Ferry and David Bowie and all those other old farts who wear suits."

"Now it's a culture gap, it's fashion for fashion's sake. Musically, Spandau Ballet and Depeche Mode aren't coming from something quite so gutter-like or from the street. Fashion and appearance are their roots."

**On the Willie Dixon case (Led Zeppelin are being sued by the bluesman for ripping off his 'Who Do You Love' and 'Whole Lotta Love'):**  
"Well, Dale Hawkins did a song called 'Suzie Q' years ago and Papa Charlie Jackson did another song in 1926 and they all sound very much like 'Whole Lotta Love'. Our version probably wasn't the first to use that theme, but I don't think Willie's was either. It's the same old story, someone hears that and goes 'Hang on a moment, that's mine.' I remember those Mormons, the Osmonds. They did something called 'Wild Horses' ('Crazy Horses' actually, Robert) that to me sounded just like 'The Immigrant Song'. But I thought, ah, let it be. There's nothing new under heaven.

"I saw an Eric Clapton record the other day with 'Crossroads' on it, and it said 'written by Clapton.' It's written by Robert Johnson! You see, after about 25 years, copyright sort of disintegrates and is up for grabs. So in about 10 years' time, someone can do 'Whole Lotta Love' and say they wrote it. Maybe Depeche Mode will do it!"

(More editorialising: Plant's rather flippant, cavalier attitude to the serious question of plagiarism is inexcusable. The story of white rockers getting rich using the ideas of often uncredited black musicians is not one of the most admirable chapters in music history.)

**On the tour:**  
"It will be the first time I work with horns — the Uptown Horns from New York — and I'm using Bette Midler's girls, the Harlettes. I think the whole mood of the show will be more light-hearted than anything I've done before. Not that it'll verge on cabaret, it'll just be more fun on stage.

"The tour is me sticking my toes in the water to test the temperature. If the audience has stayed with me through the changes I've made up to now, it should be great.

"The last tour was my first since Led Zeppelin and the feeling was incomparable to anything I'd ever felt before. Although Led Zeppelin started off in an underground way, it got massive acceptance very quickly. So subconsciously you got the feeling you couldn't fail. The last tour was like coming back again. The adrenalin was remarkable, all the possibilities either way."

**On keeping in shape:**  
"No, I don't work out. Mind you, my girlfriend arrived from London last night so it feels like I've been working out! The set is over two hours long, so it is quite demanding. I once talked with Mick Jagger about 'Oh God, can we still do it?' Every time Mick goes on stage it is as though he's still trying to prove he can. He's brilliant, but he always tends to over-parody the thing."

**On how he would like to be remembered:**  
"As the King of Cock-Rock! No, just as an ambitious person who wouldn't lie down."

**Kerry Doole**

# A PEEK AT AFFORDABLE EXTRAVAGANCE

The PYE family of Audio Systems boasts a remarkable collection of features. Features which distinguish the PYE range when it comes to affordable, extravagant Audio.

**Retractable turntable. MS 5000.** A superb feature of the PYE MS 5000 is a fully retractable turntable that preserves the streamline design. One touch of a button brings the two speed stroboscopic turntable out, another touch returns it to neatly tuck away.

**Infra Red Commander Remote control. MS 1700.** A unique feature of the PYE range is the cordless infra red commander found on the Pye MS 1700 Audio system. It gives you the freedom to move about the room while you control power, volume and most functions, all with the touch of a control.

**Two-way Bass Reflex Speaker Systems.** These highly efficient systems deliver full frequency response across the audio spectrum and are precisely matched to the MS range. The larger floor standing speakers are available with the MS 9000, 5000, 3000 and 1700 models. The compact speakers are available with the MS 5000, 3000 and 1700 models.

**Linear tracking turntable. MS9000.** A fully automatic linear tracking tonearm is standard equipment on the MS 9000. Linear tracking eliminates the problem of bias found in conventional systems and extends disc and stylus life. Start, stop, cue and review functions are controlled from the fascia with no need to touch the tonearm.

This is just a sample of features in the Pye range. For the complete story ask your Pye dealer about the MS 9000, 5000, 3000 or 1700.

EXCELLENCE IN ELECTRONICS

# Letters

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

**Fickled Pink**  
Your Chills cover, June 1985, instills the true sense of the band. Vanity has replaced spirit. They are drawing their music from the image of what they were rather than the people they are now. They will do well in England.  
**Charles Allison**  
**Simon Bendall**  
**Tim Robinson**

**Grisly Spectacles!**  
I'm not sure if it is Russell Brown that is so pathetic or just his review of the Johnnys. The man's reviews, and in fact his writing, of late, have become without substance. His paean to the Johnnys is exactly what one would expect Russell to write about a band that one would expect Russell to like. In order for Russell to like a band they have to be correctly dressed, correctly marketed and drinking men, such as himself.

There is no more grisly spectacle that I could imagine than to find Russell and Martin Philipps conversing. Two very little men hiding two massive egos behind two very obvious fronts of false humility. I guess my point is that I find (like a lot of people in Christchurch) that Russell Brown and his ilk should be put out to masturbation whilst there is still time.  
**Ray Pierce** Christchurch

**Ad Ethics**  
I've read all 95 issues which you've put out over the last couple of years and I remember the starting issues, yeah, intelligent, independent music information, always based somewhere on the critical alternative "revolutionary" ethic. Now I pick up the 40-odd pages volume and most of it only rates a casual glance, it's all adverts. Shit, I suppose you've got to make a living, but for fuck's sake, show a bit of critical discretion. I find it disgusting to pick up a supposedly young, alternative person's paper and find in it blatantly sexist advertising, especially the 'Body Double' advert you ran on page 35. The connection in that ad between sex and violence is obvious, and frankly alarming. Sex is not violence, rape is violence, and that advert oppresses women and so implicitly we're all worse off. Take responsibility for what you show in your magazine or lose the last of your already slim credibility. Cut the sexist crap.  
**Adrian Shields** Auckland

**Addiction**  
Great to read the review of *The Exciting Wilson Pickett*. But what about the release of *Animal Tracks* (1965), the Animals original?  
**Record Addict**

**Another One!**  
I am writing with an alternative viewpoint to the review in June's video section of *Suburbia*. I'm no film critic so my opinion is based from the point of view of an active participant in the punk culture today. My letter judges the film not by the merit or otherwise of its production, but on the way it portrayed the lifestyles and mentality of punks in general today. It occurred to me that the director and scriptwriter only relied on the weak image given to punk by the media as a way of ensuring that the movie would appeal to the majority.

*Suburbia* only covered a small and detrimental sector of punk activity today by showing them as weak and pathetic copouts, branded with "T.R." (The Rejected), indulging in the usual attention-seeking channels like driving round in a big car with an anarchy symbol typically spraypainted on the side, acting stupidly, being ignorant and poking fun at society in weak ways. Okay, so they acted with good morals by making the rednecks appear dumb by turning the tables on them but that just goes to make a good story doesn't it? I'm not saying that punk beliefs and ideas are the new messiah and should be protected at all costs, merely that the film gives a poor representation of the way we think.

PR., I'm not saying you were fooled by the portrayal of punk, just that we place different demands on its content, but I disagree that it "accurately documents modern punk philosophy." A much more worthwhile film in my opinion is *Another State Of Mind*, which covers a real live tour of two bands (Youth Brigade and Social Distortion) and accurately depicts both the faults and positive aspects of punk. Increasing numbers of people are becoming involved in bands, art and lots of other creative activity. These people all over the world are showing that they can do something intelligent and original without getting overly egotistical (most of the time). This worldwide underground network of people is striving to close the barriers that have always existed between people and break down the general public's attitude towards punk.  
**Simon Draper (Rites Tapes)** Auckland

**Over The Wall ...**  
I.D. — your video review of Pink Floyd's *The Wall* (June RIU) annoyed me. You have failed to see its "brilliance" by your own dim light of awareness. Hope I'm not getting too "deep" for you here I.D. But it is a movie that will stand the test of time and is already regarded by many as a "rock classic". Brilliant, moving and deep ...  
**Not A Madonna Fan** Manurewa

**Not Invisible**  
I've finally got motivated to write because Alf has finally got to No.1. People have been coming up to me saying: "Your fat tart has finally got to No.1. How the hell did she get there?" and so on. What the hell has being fat got to do with music? Right, Alison's a big lady; right too, she's just had a baby. But she's a damn sight more expressive and musical than a lot of other singers like Limahl, Bronski Beat, Duran Duran, Marilyn, Tears For Fears, Berlin and all that lot of teenie-boppers. What we need is some good soul!  
**Alison Moyet's Diamond Earrings** Pukekohe

PS: You've got a bloody good magazine going, thanks — are you ever going to do a cover on Alison Moyet?  
We had Alf on the cover of issue No.65, December 1982.





## SHIPWRECKED

It was a surprise to everyone, the jolly old SS Caribbean going down like that, and halfway through the ship's ball too! Fortunately though, lifeboats were plentiful and tropical islands frequent.

One of which had not gone unnoticed by the observant Rupert. "I say chaps" he beamed, catching first sight of the sun soaked atoll, "I think we've struck lucky."

"Too right" said Tommy the sailor, as he encouraged his faithful dog Toby back to the lifeboat.

A case of Coruba and a tropical island all in one day. What a marvellous find!

And so our brave adventurers headed smartly to the sandy shores and once on land, celebrated with a modest glass of their favourite refreshment.

Coruba Jamaica Rum.

And, as you can imagine, they all lived happily ever after. Mind you, in their situation, wouldn't you?

**CORUBA**  
JAMAICA RUM



# Records

## New Order Low Life EMI

Apparently destined to follow no one, this group has headed in many new directions over the years, often seen chipping away at the heavy millstone of their history with pneumatic drills of the substance of 'Blue Monday'. They arrive at the second staging-post of their career with *Low Life* (*Closer* being the first), less exuberant than on the previous album, *Power, Corruption and Lies*, but utilising their electronic noise to create a wider range of moods and Peter Hook's bass to run short melodies over that noise of synths, sequencers and drum machines. They remain unmatched in the elite of electronic groups with humanity.

The heralded "break with tradition" of including photos of the group on the cover all comes to nowt, cos that's all you get. Written information ('New Order' and titles) is confined to a plastic wrap-around. All very artful, all very tasteful (ta ver' much Peter Saville), but as informative and functional as every bloody Factory sleeve (ditto, lad).

The new-found strength of Bernard Sumner's vocals is evident from the first song, 'Love Vigilantes'. Ironic then, that when he's finally proved he can sing, the group record their first instrumental, the moody 'Elegia'. Especially ironic considering that after his initial weak attempts (as witnessed on 'Procession', *RWP* last month!) critics suggested they drop vocals altogether, but Sumner persisted and succeeded.

Perhaps less wise is the breaking of seven years of noble tradition by the inclusion of the (albeit re-mixed) single 'The Perfect Kiss'. It loses some of the special magic that their singles have all had as separate entities with its inclusion on an album.

The last song, 'Face Up', as-

sumes huge importance as the group do just as its title suggests, from the line "Can you see your own dark face / It's dying in a lonely place"; running through the drumming power of 'Denial'; the sequencer kick of 'Blue Monday'; and the song regurgitated as a whole, new 'Temptation', leading to its final, strangely exuberant cry of "Oh, how I cannot bear the thought of you." It is New Order's purging, the rounding off of their first real phase. Ignore the past, face it or assimilate it ... who cares? New Order do what *they* want, and do it so well. Ra-ta-ta-ta-ta hey! The future is *theirs*.

**Paul McKessar**

## Luther Vandross The Night I Fell In Love CBS

Say ooh whee! Luther returns with a classic, a solid gold collection of sensual soul gems. Even better than last year's *Busy Body* — leaner, more sparse and ultra smooth.

The single 'Til My Baby Comes Home' comes on like a pure rhythm 'n' blues blast from the past, with touches of Sam Cooke and Marvin Gaye, held together by the bass of Marcus Miller and a pumping organ from Billy Preston.

The title track opens with Luther telling us: "You see, I was going to the movies / I mean it actually happened, just like this ..." and then it's goosebump time, with an immaculate vocal arrangement over an understated synth rhythm. Sophisticated schmaltz at its best. Next to 'The Second Time Around' from the 1976 *Luther* album, 'the Night I Fell In Love' is my favorite ballad from the prince of ballads.

Vandross can do no wrong; every track is a finely crafted work of art, from the uptempo 'It's Over Now' to the intense romanticism of 'Other Side of the World'. These are superbly written lyrics, full of great wit and charm — listen to 'My Sensitivity (Gets In the Way)' for soul inspiration and to 'Til My Baby Comes Home' for sexual anticipation.

When the "rapture" comes, God's gonna take Luther up first to be his right-hand soul man.

**Kerry Buchanan**



Talking Heads: Chris Frantz, Jerry Harrison, Byrne, Tina Weymouth.



Style Council

## Talking Heads Little Creatures EMI

In the last year David Byrne must've been in danger of making the cover of *Time*. Ever since *Speaking In Tongues*, *Stop Making Sense* and the ensuing film made their commercial impressions felt,



Luther Vandross

Byrne has become everybody's favourite eccentric, the playful psychotic only too willing to play up to people's preconceptions.

That sort of recognition would be the kiss of death for a band that's worked too hard to funk and educate a world that currently doesn't need another dose of escapism. For that reason it's a relief to see that Byrne has trimmed his excesses and the band back to the standard pre-*Remain In Light* four piece.

It's to *More Songs About Building and Food* that *Little Creatures*

is most closely related. 'Big Country' was a birdseye view of this wonderful world and now Talking Heads peer into the absurdities of its inhabitants. Humour gets a look in on the country hokum of 'Creatures Of Love' and on the deliberately infantile yabber of 'Stay Up Late'. Getting serious and 'And She Was' gets funky about death, a good song, and if you wanted to take Byrne literally for once, then the gliding intentions of 'The Lady Don't Mind' mean suicidal tendencies.

'Perfect World' and 'Road To Nowhere' effectively touch the same nerve, leaving 'Television Man', a two-part story of sly funk that breaks into abandonment as the album's opus.

*Little Creatures* is a double coup; it's cute, accessible and a vital change back to the small-band completeness of *Fear Of Music* and *More Songs*.

**George Kay**

## Style Council Our Favourite Shop Polydor

Ever since *The Gift* Paul Weller's music has appeared contradictory to his beliefs. If you accept the motion that the Jam were, and the Style Council are, protest bands then Weller's means of dissent have undergone some slight changes.

From *The Gift* 'Precious' and 'A Town Called Malice' to last year's *Cafe Bleu* cocktail mix was a jump for most fans that Weller's past black influences couldn't bridge. *Our Favourite Shop* as compensation makes a progressive leaps backwards to the firm but sweet black styles that made 'Speak Like A Child' and 'Long Hot Summer' such great singles.

Gone then is the aimless patter of *Cafe Bleu* and the endless filler that dissipated the album's purpose. *Our Favourite Shop* keeps its styles close to the chest and its songs close to Weller's political heart.

So the unemployment blues of 'Homebreakers' and the social cynicism of 'With Everything To Lose', 'The Lodgers' are as wsee as a Chaka Khan smile. 'Come To Milton Keynes' takes a pop hint from UK Squeeze and 'A Man Of Great Promise' and 'Boy Who Cried Wolf' deal with different kinds of loss. A harder funk provides the foundation for the socialist flavour of 'In-

ternationalists' and 'A Stone's Throw Away' takes account of the cost of protest while the singles 'Shout To the Top' and 'Walls Come Tumbling' provide the catch-phrases.

*Our Favourite Shop* (steward) is Weller's toughest stand ever, yet it's also his sweetest; positive proof that he doesn't need the Jam to make some of the most powerful and persuasive music of the year.

**George Kay**

## Scritti Politti Cupid and Psyche '85 Virgin

Never one for unbridled press enthusiasm, Scritti Politti's last album, *Songs To Remember*, was stacked with rich jazz, complex soul and, even less forgivably, previously released singles. The arguments over the latter swamped confusion over an album of superb versatility, depth and innovation; not since Roxy Music's *Country Life* had a genre been taken so to heart and played on at the same time ('Sex': "Don't bush around the beat / This is the soul indiscretion / So let's get indiscreet") and, at a loss for its limp reception, Green Gartside left the country.

*Cupid and Psyche* began at that point, including as it does all the post-*Remember* singles ('Wood Beez', 'Hypnotize' and 'The Word Girl') and the big, big big-city influence of Scritti's base for the next year or so, New York. There they progressed unharrassed, helped by a smattering of Joseph Beuys, Arif Mardin and Michael Clarke. Hermeneutics for the haute-coiture, the new songs easily pay off any remaining dancefloor deficit, the old rest even better with age and the total sum is disarmingly wonderful. With hooks that would make Green's dross-peddling rivals weep, *Cupid and Psyche* weaves a spell of luxury, funk and gleaming enthusiasm equalling that of 'Remember' yet within a pop medium (white synthetic dance singles, fer chrissake) usually reserved for dullness and sloth.

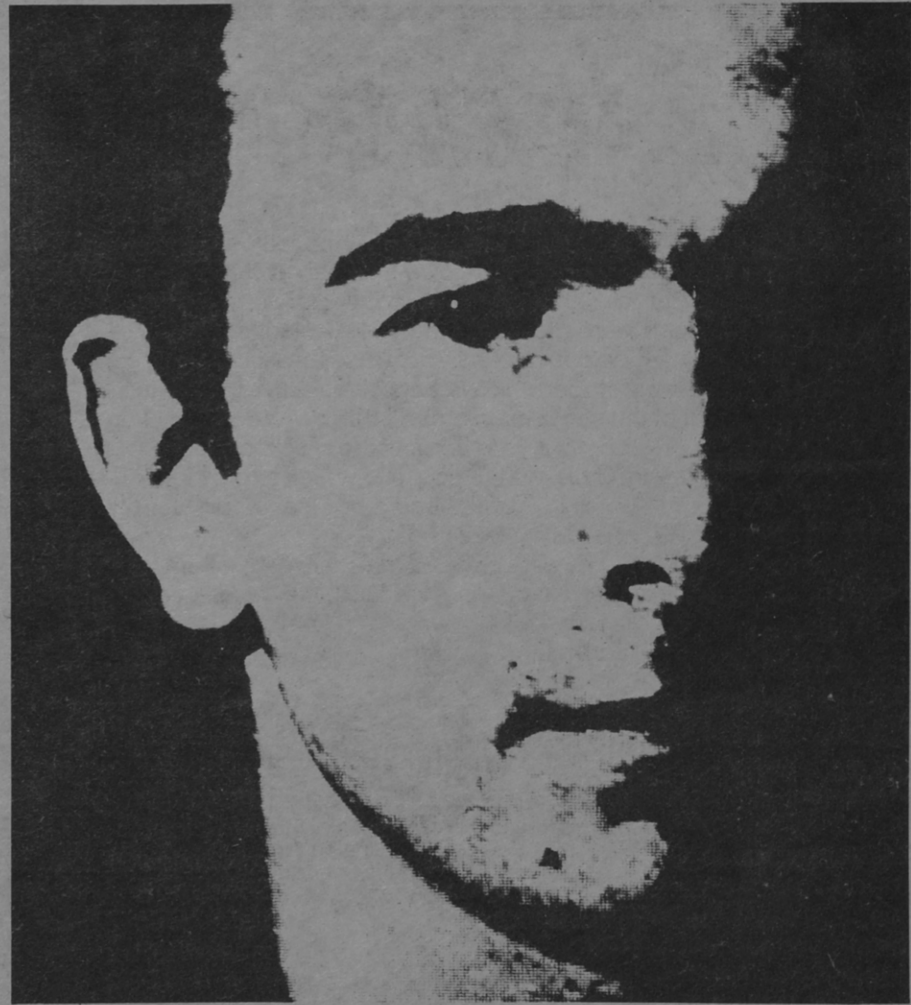
And how, paradoxically, can a Marxist achieve such class? Don't know, but he hasn't put a foot wrong yet. One in the heart for even the most casual admirer of Mr Gartside and one in the bag for Scritti Politti.

**Chad Taylor**

# U2

## NEW 12" E.P.

THE UNFORGETTABLE FIRE  
A SORT OF HOMECOMING (LIVE)  
AND 3 PREVIOUSLY  
UNRELEASED TRACKS



ALSO AVAILABLE  
ON CASSETTE



# BANGLES

DEBUT ALBUM  
OUT NOW

**ALL OVER THE PLACE**

**Liberation**



# CORUBA CALENDAR

JUNE 13 TO JULY 14

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

## Look Out For ...

**Tears For Fears** are the main overseas visitors this month, and they'll doubtless cause a few disappointments by playing only in Auckland. They play the Logan Campbell Centre August 10 and 11 ... Mancunian word-smith **John Cooper Clarke** plays Christchurch August 14 and Auckland on the 15th.

**Dance Exponents** undertake their first pub tour for some time with a jaunt



## JULY 18

**Dance Exponents** Cabana  
**Chills, Birds Best Roys** Timaru  
**Netherworld Dancing Toys** Auckland Uni  
**Maiden China** Kawerau  
**Legal Tender** Globe  
Martha Reeves born, 1941.

18,19,20  
**Blues Busters**  
Performance Cafe

## 19

**Dance Exponents** Wellington  
**Chills, Birds Nest Roys** Gladstone  
**Herbs** Wellington Uni  
**ND Toys** Windsor  
**Great Debate and Comedy Show** Akid Town Hall  
**Maiden China** Taupo  
Deep Purple announce breakup, 1976.

## 20

**Chills, Birds Nest Roys** Gladstone  
**Dance Exponents** Massey Uni  
**ND Toys** Windsor  
**Maiden China** Chateau

## 21

**Dance Exponents** Wanganui  
**Chills, Birds Nest Roys** Canterbury  
**ND Toys** Club Manhattan (4pm)  
**ND Toys** Six Month Club  
**Maiden China** Chateau  
**Liberation Front** Performance Cafe  
Kim Fowley is 43.

TAKE IN A CORUBA AT THE 'GLOBE'

## 22

**Dance Exponents** Napier  
**Netherworld Dancing Toys** Waikato Uni  
**Thin Red Line** Performance Cafe  
George Clinton, alias Dr Funkenstein, is 44.

## 23

**Dance Exponents** New Plymouth  
**The Nit-Pickers' Picnic** Maidment Theatre  
**ND Toys** Hamilton  
**Thin Red Line** Performance Cafe

## 24

**Dance Exponents** Windsor Park  
**Nit-Pickers' Picnic** Maidment  
**Maiden China** Rotorua  
**Thin Red Line** Performance Cafe

## 25

**Rainbow Warrior Benefit Concert** Logan Campbell Centre  
**Dance Exponents** Whangarei  
**ND Toys** Bell Block  
**Legal Tender** Globe  
**Lady Sings the Blues** Performance Cafe  
Neil Young sings with Crosby, Stills and Nash for the first time, 1969

## 26

**Dance Exponents** Stringfellow's  
**ND Toys** Victoria Uni  
**Blue Rhythm Hound** Performance Cafe  
Mick Jagger is 42 today.

## 27

**Dance Exponents** Hamilton  
**ND Toys** Massey Uni  
**Blue Rhythm Hound** Performance Cafe  
Britain legalises homosexuality, 1967  
NZ to stay in the Dark Ages for some time longer

## 28

**Dance Exponents** Forge  
**Netherworld Dancing Toys** Theatre Royal, Chch  
**Liberation Front** Performance Cafe

## 29

**Chris Thompson, Wayne Gillespie, Nick Smith** Performance Cafe  
Mama Cass dies 1974, Dylan prangs his motorbike 1966.

## 30

**ND Toys** Canterbury Uni  
**Chris Thompson, Wayne Gillespie, Nick Smith** Performance Cafe

## 31

**Netherworld Dancing Toys** Ashburton  
**Chris Thompson, Wayne Gillespie, Nick Smith** Performance Cafe  
Franz Liszt dies, 1886.

## AUG 1

**ND Toys** Methven  
**Last Man Down** Performance Cafe

## 2

**ND Toys** Gladstone  
**Birds Nest Roys** Performance Cafe  
Jim Capaldi born 1944.

## 3

**ND Toys** Gladstone  
**Birds Nest Roys** Performance Cafe  
Lenny Bruce ODs, 1966.

## 4

**Netherworld Dancing Toys** Sammys  
**Brian Smith Quartet** Performance Cafe  
John Lennon speculates that the Beatles are bigger than Christ and the record burning starts, 1966.

## 1,2,3

**Maiden China** New Plymouth

MAKE UP A CORUBA COCKTAIL BEFORE THE SHOW.

## 5

**Fallout** Performance Cafe  
First Pink Floyd album, 'The Piper At the Gates of Dawn' is released, 1967.

## 6

**Political Asylum** Performance Cafe  
Hiroshima, 1945.

## 7

**Kantuta** Performance Cafe  
Christine McVie becomes the first female member of Fleetwood Mac, 1970.

## 8

**Not Really Anything** Gladstone  
The GLC stops the Plasmatics exploding a Cadillac onstage at the Hammersmith Odeon, 1981

## 9

**Not Really Anything** Oriental  
Sharon Tate and four others fall victim to Charles Manson and friends, 1969.

## 10

**Tears For Fears** Logan Campbell Centre  
**Not Really Anything** Oriental  
Ronnie Spector is born  
Veronica Bennett, New York City York City, 1947.

## 11

**Tears For Fears** Logan Campbell Centre  
**Brian Smith Quartet** Performance Cafe  
This day in 1972 is declared 'Cheech and Chong Day' by the mayor of San Antonio after he learns that the duo donated a free concert as a prize in a local high school voter registration contest. How 'bout dat?

INSIST ON A CORUBA AT THE HILLREST

## 12

**Blues Busters** Performance Cafe  
First public appearance by Fleetwood Mac, 1967, and the last by Janis Joplin, 1970.

## 13

**Blues Busters** Performance Cafe  
Feargal Sharkey is 27.

## 14

**John Cooper Clarke** Christchurch  
**Kantuta** Performance Cafe  
Bertolt Brecht dies 1956.

JOHN COOPER CLARKE

## 15

**John Cooper Clarke** Auckland  
**Last Man Down** Performance Cafe  
Woodstock opens, 1969.

## 16

**Not Really Anything** Terminus  
**Farrelli Brothers** Performance Cafe  
Elvis dies, 1977.

## 17

**Not Really Anything** Terminus  
**Farrelli Brothers** Performance Cafe  
Davey Crockett born 1786

## 18

**Brian Smith Quartet** Performance Cafe

HAVE YOU EVER HAD A CORUBA AT THE TERMINUS.

around the North Island ... the **Chills** finish their final tour before going overseas with gigs in Dunedin. They're joined by Aucklanders **Birds Nest Roys** for their Christchurch and Dunedin gigs ... **Netherworld Dancing Toys** hit the road in support of their newly-released debut LP, *Painted Years*.

An array of talent is currently being assembled for a benefit gig for the Greenpeace yacht **Rainbow Warrior** at

the Logan Campbell Centre, July 25. It'll be big ... the **Nit-Picker's Picnic**, at the Maidment Theatre, July 23-24, features **This Kind Of Punishment** and a bunch of friends providing music, film, drama and dance ... **Don McGlashan** and **Harry Sinclair** continue their *Songs and Stories From the Front Lawn* tour, playing Wellington, Palmerston North, Auckland and Hamilton. Watch papers for details ... likewise for **The Great De-**

**bate and Comedy Show**, featuring Tim Shadbolt, Gary McCormick and Tom Scott.

**Coming Up**  
**Violent Femmes, Jonathan Richman and the Modern Lovers** and **John Cooper Clarke** all pretty firm tourists around September ... we'd be getting **Style Council** in August but for Paul Weller's reluctance to fly any more than

is necessary. They'll be doing Australia ... **Dire Straits** will play Auckland, Wellington and Christchurch in Feb-March of next year.



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



# Records

## The Kiwi Animal Mercy

*Message Records*

The Owl and the Pussycat went to sea in a pea-grey boat, with first-mate Patrick they charted their wayward course to the Knox Church where they recorded a long player, this they named *Mercy*, to describe their mystification at a world of the senses. Brent takes a firm hand on proceedings, coyly singing a combination of meaningless or intuitively precise lyrics that sometimes startle with their aptness, depending on the listener's mood. Occasionally Brent cries out from his neo-foetal miasma and delivers some moments of genuine tenderness. These will be found on the songs 'Dust' and 'Woman and Man Have Balance'. Elsewhere a stream of self-consciousness' punishes upon perseverance.

At this stage I confess that this is neither a good nor bad long player; should one be condescending and call it interesting, or on the strength of the mighty 'Conversation Piece' write it off as noble folly? How often are power chords heard flailing from a cello?

This is truly an album for the individual to appreciate, or not, for some this will be an intensely personal document others may find it completely meaningless.

All I can say is, next time dear TKA give Julie more to say, to play, anything. It is she, gentlemen, who provides the course for your tortured craft, she fills your sails with something other than lukewarm air, oh please Brent and Patrick we want Julie, more of her mercy is what we frightfully ill-conditioned, neo-stupid, preholocaust survivors dribble for. Sadly for this human race all the Animal gives us is murky.

**Hamish Coney**

**Eugene Wilde**  
*Fourth and Broadway*

*Eugene Wilde* is the first of several indie black music recordings to be distributed outside the USA by Island Records on the Fourth and Broadway label, named after their New York office location, corner of Fourth and Broadway.

For international release the album is reordered and five tracks are remixed, making it an even more impressive debut LP. The Philly World label's leading producer, Nick Martinelli, has remixed three tracks and John Morales and Sergio Munzibai have done their M&M mix on two.



Eugene Wilde

Side One is now four new dance mixes. From the moment 'Lately' moves into gear until 'Chey Chey Kule' winds down, the pace don't stop. The other two slices of smooth, danceable soul are 'Got-ta Get You Home Tonight' (a UK hit) and 'Let Her Feel It'.

If you can stop listening to Side One, you get to hear Side Two, where the groove builds from the two tracks produced by 70s Philly man Bunny Sigler to the poppy 'Personality' and mid-tempo 'Gold'.

A remarkable debut. This album would make a classy hits package, yet it's only the beginning. Keep an eye on Eugene Wilde.

**Murray Cammick**



The Gap Band

**Gap Band VI**  
*Total Experience*

These guys are crazy, maaaaan. Sort of, well, their LPs vary a bit in style but some of it is always daammn crazy. But they're not off-the-edge like George Clinton, no, this is on the level, these dudes are brudders. The Wilson brudders, from Tulsa Oklahoma.

Thematically, this album mixes old with new — the wonderful single is old lovey-dovey 'I Found My Baby' stuff, with an S.O.S. Band feel. But my faves are the ones which deal with alienation in the urban molasses.

Like, well, when ya girlfriend is



Junior Walker

obsessed with TV videogames and the relationship suffers:

*The Space Invaders got my girl and gone ...*

Yep, 'Video Junkie' deals with the inevitable decline in the quality of human interchange in the unenviable situation. The unfortunate solution:

*Girl leave me  
And take the TV*

'Beep A Freak' is another track where the Wilson brudders introduce a technological twist into the old possessiveness, distrust, jealousy and bickering syndrome.

The problem: the girl's phone is busy or she's not at home. The solution: buy a beeper. It's cheaper to beep her.

So if life in the urban molasses is getting sticky and you want to focus on your neurosis, this album won't be much bloody use, but you'll get a laugh or two and a boogie or two. Roll on *Gap Gold*, a forthcoming compilation of hits from this very significant band of funkateers.

**Murray Cammick**

## Nils Lofgren Flip

*Towerbell*

If you wanna talk about runners-up, worthy opponents (*No Mercy*), sidekicks (to Neil Young and Springsteen) and rock 'n' roll stayers (been around since 1971), then you can't go past Nils Lofgren.

His "real" fans left him after the tame *I Came To Dance* in 1977 and ever since then he's been bustin' his gut with his honest hooks to get airplay in a dishonest business. He came closest with *Nils* and *Night Fades Away* but's he's never really looked like gracing the glossy stage of *Solid Gold*.

*Flip* may change things. It's not radically different from his past styles, but there's more assurance and more tunes here than he's had since *Cry Tough*. In fact, the first four songs on the first side could all nudge the singles charts given the chance. The four in question, 'Flip Ya Flip', the single 'Secrets In The Street', 'From the Heart' and 'Delivery Night' all bustle with hooks and it's a shame that the side has to end with the congratulatory boast of 'King Of the Rock'.

Flip over and the second side offers the same prizes; the haunting tones of 'New Holes In Old

Shoes' and 'Dreams Die Hard' are vintage Lofgren predicaments, where romanticism meets realism and nobody wins but the fight goes on ... But it's on the sad but unsentimental 'Big Tears fall' that he gets close to home: "The hustlers make the millions / The losers pay the dues."

*Flip* is a damn good album from a performer I'd almost written off, and if there's to be a fluke success this year it would be nice if it could be this.

**George Kay**

**The Stylistics**  
*Some Things Never Change*  
*Virgin*

I'm glad that things like the Stylistics don't change too much. A vocal band with the sublime classicism of great rhythm and blues groups like the Ravens, the Vows, the Dubs and many others. There's something about Russell Thompkins Jnr and Airrion Love's voice that simply chills, the same way that hearing the Penguins' 'Earth Angel' does. These are things that don't change.

But the album is an attempt to re-model; so in charge of production we have Maurice Starr and Arthur Baker, who, ironically, do a great job of remodelling but recreating that classical sound. Two tracks have a modern back beat, 'Don't Change' and 'Love Is the Answer', but the real jewels are those songs in the old style.

**Kerry Buchanan**

**Junior Walker**  
*All the Greatest Hits*  
*Motown*

This is quite an event — a Junior Walker hits compilation released locally.

Walker is one one of the important acts on Motown, even though his style was the antithesis of the flashy vocal groups. His gruff vocals and manic saxophone playing had more in common with southern soul than Motown's upwardly-mobile sound.

His style was definitely his own. In fact, Junior Walker was not the kind of act Motown would sign — they gained him in 1963 when they bought competing Detroit label Tri Phi.

With this NZ release, mods can rush out and get pure, old-fashioned R&B Junior-style. Here are 'Shotgun', 'Shake and Finger Pop' and 'Hip City Part 2' and, for those who like his 70s smoochers, 'What Does It Take (To Win Your Love)', 'These Eyes' and 'How Sweet It Is'.

Of all the soul acts of the 60s, reports suggest that Junior Walker is as hyperactive as ever and works with a young band. He recently told *NME*: "I wouldn't say because they're young their energy rubs off on me. I got them because they can keep up with me!"

Junior Walker, a unique distillation of soul — where emotion and energy outweigh the dictates of sophistication and style. R&B sax doesn't get any better than this. Essential listening.

**Murray Cammick**

# Only the Korg DW 6000 gives you the power of digital sound with the simplicity of analog control



# KORG DW 6000

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- Portamento
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The DW 6000 6-Voice Digital Programmable Synthesizer is a new kind of digital-based synth. Korg's latest keyboard uses new technology to put digital sounds and capabilities in the most "musician-friendly" format possible, and at a low cost as well.

The advanced-design oscillators in the DW 6000 use a new technology called Digital Waveform Generating System or DWGS to create sounds and waveforms which are simply not possible with analog technology. These totally digital oscillators are based on a combination of "Sampling Resynthesis" and "Additive Synthesis" technologies. The DW 6000 gives the player two separate DWGS oscillators in each of its six voices. Each oscillator has eight different complex waveforms which are stored in 256,000 bits of internal memory. Since the waveforms are based on actual samples of acoustic sounds, they capture all the complex nuances and harmonics which were previously available only from the high-powered, and high-priced, sampling keyboards.

The sounds include a wide range of percussive pianistic sounds such as the "processed" Rhodes™ piano heard on so many

contemporary records, along with acoustic piano, sax, bell, violin, electric bass and harmonically enhanced sawtooth and pulse waveforms. The sampled sounds are stored in permanent ROM (Read Only Memory), and are retrieved by selecting one of the eight waveforms. Since there are two oscillators in each voice, each with its own level control, you can combine two entirely different waveforms in varying proportions. The built-in Noise Generator also has its own level control for an even greater range of timbres and textures.

"User friendliness" was a major consideration in the design of the DW 6000, so Korg engineers took the DWGS system and added VCFs, VCAs and Korg's advanced six parameter Digital Envelope Generators. All these are functions which every synthesist understands and relates to. Now the power and acceptability of analog synthesis is perfectly combined with the accuracy and unique qualities of digital sounds to give you a range of tonalities which neither digital nor analog technologies alone can recreate.

Synthesizer players will have no problems understanding the programming of the DW

6000. Korg's Digital Access Control (DAC) system has now been made even more efficient which the inclusion of a Data Edit slider along with the precise control of Up and Down buttons. To program a sound, the player starts by selecting one of the eight DGWS waveforms for each oscillator. Then the VCF and VCA/Envelope Generator sections are programmed just like a normal analog synthesizer. Performance parameters such as Key Assign Mode, Polyphonic Portamento rate, Pitch Bend depth and VCF Sweep are also programmable.

The sounds and features of this remarkable, revolutionary instrument will impress even ardent fans of advanced digital synthesizers, and the low price of the DW 6000 will impress everybody, especially the musician on a budget. And, these days, who isn't on a budget?

**KORG**

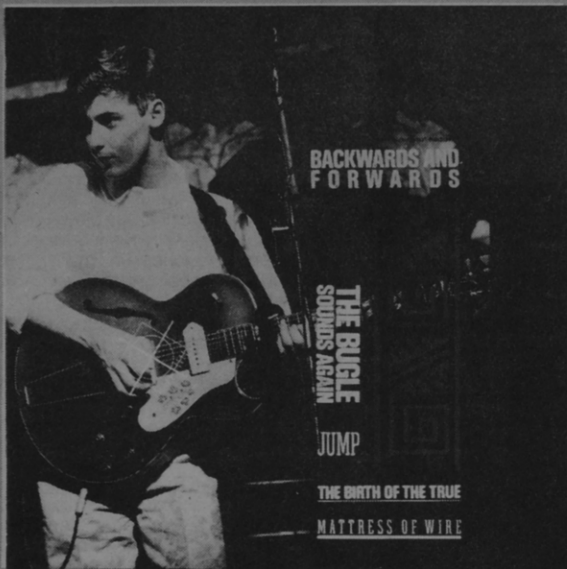
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The new album from Nick Cave and the Bad Seeds — Barry Adamson, Mick Harvey, and Blixa Bargeld — 7 tracks including "Tupelo" and Bob Dylan's "Wanted Man".

## wea • new vinyl report • on record & tape

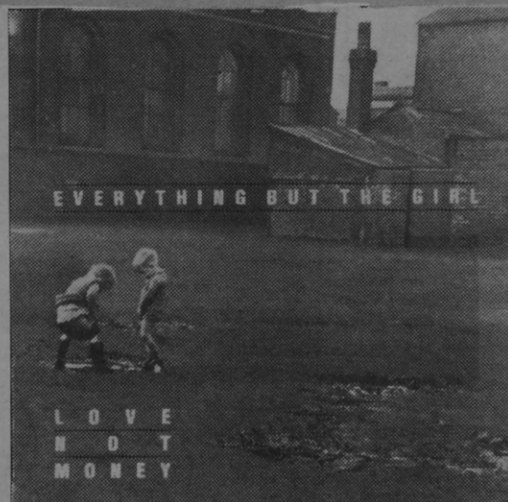
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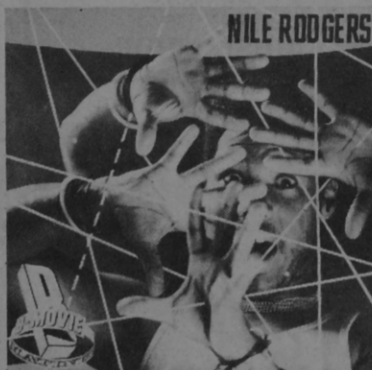
They return, Tracey Thorn and Ben Watt challenge with 'Love Not Money'. Cassette contains two additional tracks including Chrissie Hynde's classic song "Kid".



#### Renee Geyer

Sing To Me

Her first LP for WEA, produced by Ricky Fataar with songs by Tim Finn, Don Walker, Todd Hunter and Renee Geyer, herself.



#### Nile Rodgers

B-Movie Matinee

The ace-producer Nile Rodgers (produced current Madonna LP, Bowie's *Let's Dance*) returns with his second solo venture — and LP packed full of good grooves including new single 'Let's Go Out Tonight', 'Groove Master' and 'Plan-9'.



#### Night Ranger

7 Wishes

The third LP from pre-eminent hard rock band, follow-up to their USA double platinum *Midnight Madness*. Contains hit single 'Sentimental Street'.



#### Sister Sledge

When The Boys Meet The Girls

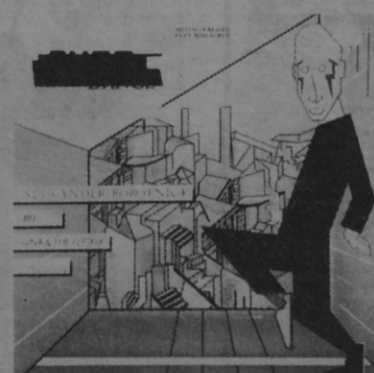
The winning 'We Are Family' combination is back, Nile Rodgers producing Sister Sledge. Their single 'Frankie' is already No.1 in England. An album just packed with punch, soul and hits.



#### George Duke

Thief In The Night

The prime mover in the jazz/funk field presents his first LP for the Elektra label. Includes his collaboration with Stevie Wonder, 'Remembering the Sixties'.



#### Fuzz Dance

Machine age, avant garde, euro-disco. Four funky Italian outfits — Alexander Robotnik, Mya and the Mirror, Gina and the Flexix and Naif Orchestra — all on one mini-album at a very mini-price. Taste it — you won't be disappointed.



# Records

## The Gun Club The Las Vegas Story Chrysalis

The last Gun Club album, recorded slightly over a year ago — hey, better late than never, Jeffrey Lee Pierce has raised his observation of America out of the swamps and onto the blackjack tables, although the relevance of Las Vegas is more implicit than explicit in the course of the album.

Pierce has since released a solo album, *Wildweed*, and if this is anything to go by it should be cracking good. For a start, he's singing like a *bastard* — better than he ever has. He even tackles an old George Gershwin number,

'My Man's Gone Now' with aplomb. He gets still more exploratory with a spacey one-man-band rendition of what was presumably originally a gospel tune, 'The Creator Was A Master Plan'.

The sound here is thicker than that of previous Gun Club records, so the songs don't immediately jump out and grab you by the throat — in fact 'My Dreams' doesn't jump out at all. But Congo Powers is back on guitar after a sojourn with the Cramps and he and Pierce take turns at needling their way into your brain.

The fuller sound is effective on 'The Stranger In our Town' and 'Bad America' (which is laced through with Television), but it's at its peak with the first and last. Pierce swaggers into the album with 'Walkin' With the Beast' and the band storms out on 'Give Up the Sun'. Wow!

So there you have it — the best Gun Club record since *Fire Of Love*. Of course, some people would simply say it's the best Gun Club record ...  
**Russell Brown**



The Gun Club

## Renee Geyer Sing To Me WEA

Renee Geyer's last album was a definitive live soul revue that featured a mixture of her own repertoire and a number of standards. *Sing To Me*, then, presents her first set of new material since 1981's *So Lucky*. As one would expect after four years, there have been a number of changes. Not so much in her magnificent voice — thank goodness — but in certain shifts concerning its presentation. Where *So Lucky* had a raw, loose raunch to its performances, here the playing is sharp, polished and often very carefully arranged. Thankfully this never degenerates into the merely slick. On the contrary, both instrumentation and a clear production sound enhance Geyer's passionate singing.

It is therefore disappointing that many of the songs don't measure up to their first-class treatment.

Nine numbers were contributed by various Australasian writers (including Kiwi expatriates Tim Finn and Marc and Todd Hunter). Of these, only four are particularly strong: 'Without Love', 'Woman In Love', the broodingly funky 'Fever' and 'Sing To Me', a ballad. The first three are all co-written by Geyer, while the title track is by ex-Cold Chiseller Don Walker. (Tim Finn's song is bright and poppy, but lacks the depth needed for Geyer's resonant style.)

Geyer is, however, well able to adapt her style when required. Nowhere is this more evident than on the album's only cover version. Where she once chose to re-interpret Chuck Berry or Eddy Grant, here the choice is an old 50s torch number associated with the likes of Julie London and Frank Sinatra. And Geyer's version is certainly no disgrace to such exalted company.

Perhaps, given the relative scarcity of good new soul songs, Geyer might pay further attention to this type of material. After all, Allison Moyet's doing okay with it and Geyer's easily in her class. It's possible then that *Sing To Me* will come to be seen as a transitional album for a singer who is yet to achieve the worldwide status she deserves.

**Peter Thomson**

## Bobby Womack The Poet II Motown

Bobby Womack's been involved in soul music since almost before there was such a thing. First prominent as Sam Cooke's guitarist and as a member of the Valentinos (he later married Cooke's widow, Barbara), Womack went on to work as a session player on important 60s black releases like Sly and the Family

Stone's *There's A Riot Going On* and to provide songs for Wilson Pickett, Aretha Franklin and others. With the 70s Womack embarked on a solo career that produced several albums, all interesting, but all I've heard are less than complete successes.

Womack's latest album, *The Poet II*, arrives on a tide of overseas enthusiasm — it was cited in many publications (particularly British ones) as the best album of 1984. Strong as aspects of this album are, I would have to add it to the list of Womack's output which remains, at least in part, deniable.

Womack specialises in a unique brand of mellow funk, a kind of country soul gone urban. But there's something about this country-sophisto policy that seems to fall between camps — it's not downhome enough to compete with the easy integrity of an Al Green or uptown enough to cut it with, say, Luther Vandross.

For all that, *The Poet II* is Womack's strongest bunch of songs yet and what the tracks may lack in individual distinction, the album gains in seamless flow. Distinctive instrumental touches lift many tracks away from being just classy easy listening.

It adds up to Womack's most focussed album so far — but no knockout.

**Alastair Dougal**

## Dire Straits Brothers In Arms Vertigo

The key to Dire Straits' music is the continuing and questing dialogue between the guitar and voice of guiding light Mark Knopfler. He acknowledges as favourite guitarists those whose playing is as much a vocalisation as their own voice, of which it is a logical extension. He names such as Al-

bert King, Blind Willie Johnson, J.J. Cale. He could add himself to the list.

Some deride Knopfler's subtle shadings and textures as too careful, too safe. They miss the point. His is a finely sinewed music, elastic, resilient, lasting.

Dire Straits is now a one-guitar group, but Knopfler is under no strain. Derviving as it does from blues and folk sources, it is strong enough and self-contained enough to stand alone. The band reinforces and enhances Knopfler's message with a result akin to aural magic. Little wonder Dire Straits are far and away the leaders of the popular end of the compact disc market.

Favourite songs? Just about whatever is playing. Highly recommended.

**Ken Williams**

## Yello Stella Elektra

Dieter Meier, old surrealist, old campaigner and old European, finds himself trapped in some nightclub, the anonymous beat of eurodisco via Ultravox goes round and round in his head ...

"Boris!" he cries to sidekick Boris Blank. "Zat is ze soundscape I vant for ze next album!"

"Ja," says Boris.

Grrr! Grrr! Mix it up Boris! *Stella*: a couple of weird ditties, a couple of tales, a couple of incidental mood pieces and an ode to Domingo de Santa Clara ... been there, done that, and all not enhanced by production that's flat. Boom, ba-boom, vocoder, synth, Knopfler guitar solo (!!!) — all harmless, but all incongruous. Wrong setting Dieter — it's too smooth, unquirky and boring. I just gotta say no to this excess.

**Paul McKessar**

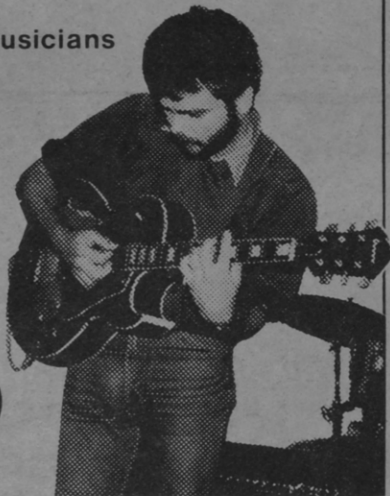
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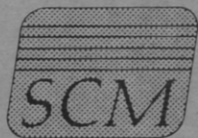
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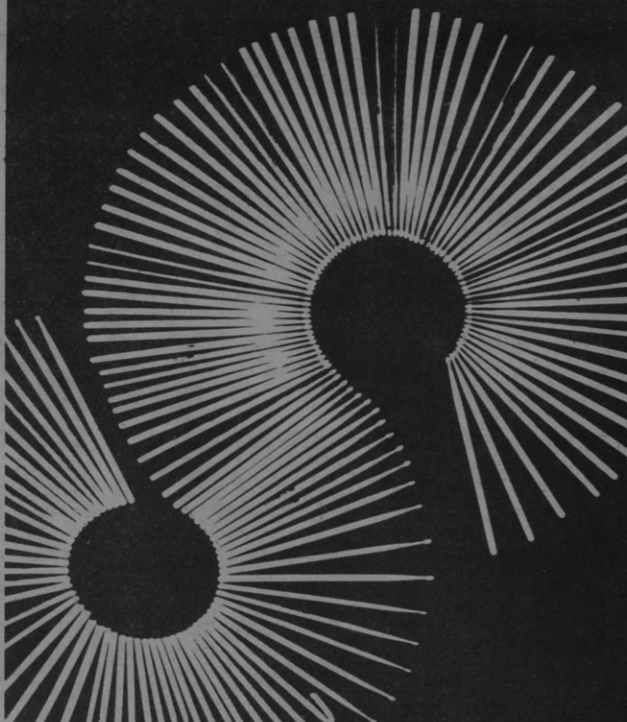
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## THE EXPLORERS

*Virgin*



# Records

## Various Artists Massive Virgin

After a drought that only the Ethiopians could understand, reggae is finally returning to the local release shelves. With imports ranging from \$20 to \$25 per LP, it's a relief synonymous with the title of this compilation LP.

British reggae is continuing to seek its own identity, particularly through the up-and-coming dancehall DJs, or MCs as they're now known. King of the MCs is Smiley Culture, whose debut single, 'Cockney Translation' opens this album (the follow-up 'Police Officer', has become a popular import item here). The rapid-fire talkover style sounds monotonous at first, until you get into the rhythm and the story told in the lyrics. Even funnier is Pato's 'Allo Tosh', a generation gap story narrated over an effervescent electronic skank. Rhythm machines are now com-

monplace in reggae, with varying results. Different strokes, I guess.

Side one is a mixture of dancehall stylee, including Shine Head's intriguing remakes of 'Billy Jean' and 'Mama Used To Say', incorporated here in a medley. Barrington Levy's UK hit 'Here I Come' is just a pale retread of his 'Under My Sensi', and Frankie Paul, the golden throat, steals the show with 'Pass the Tu-Sheng-Peng' (a ganja song, if you can't guess).

Side two features Lovers Style, with the exception of Tyrone Taylor's mellow, rootsy 'Cottage In Negril'. Maxi Priest weighs in with 'Should I', a tasty sampler for his forthcoming LP, but Hugh Porter's 'Woman (Feel The Feeling)' just pips it on vocal strength.

Watch the new release bins from now on, with Festival about to unleash a brace of excellent compilations and Jayrem beginning a promised series of releases with the Gregory Isaacs/Dennis Brown LP *Judge Not*. *Massive* opens the gates. Long time we nuh have no nice time ...

**Duncan Campbell**

## Fats Domino Super Hits Here's Little Richard The Bobby Darin Story Sound Value

Three collections of hits, all at a budget price, from three very distinct 50s artists.

*Fats Domino Super Hits* contains 16 of the biggest of Fats' innumerable hits, all of which feature his amiable, steady-rolling style and warm charm. Compiled by the worthy Bruce Ward, it's a solid compilation.

In contrast, *Here's Little Richard* features possibly the wildest of all the rock 'n' roll wild men. Some of these recordings may share similar musical accompaniment to Fats' (indeed, some include the same musicians) but here the intent is quite different. This man is dangerous. As Little Richard explained it: "I came from a family where my people didn't like rhythm 'n' blues. Bing Crosby, 'Pennies From Heaven', Ella Fitzgerald was all I heard. And I knew there was something that could be louder than that, but I didn't know where to find it. And I found it was me." This material is an international

treasure and it's a joy to have 17 of the original hits available again. Applause, applause!

Last and I'm afraid to say least is *The Bobby Darin Story*. Darin's an interesting if minor figure who issued several respectable rock 'n' roll songs before hitting it real big with 'Mack the Knife', the showbiz style of which presaged the remainder of his career.

I still remember Darin on the Dean Martin Show in the 60s, performing some very convincing protest-rock. It would have been interesting to have something of this era, but this album collects all Darin's biggies from the 50s for anybody seeking them out.

**Alastair Dougal**

## Venom Possessed Neat

According to your tastes, Venom are either the answer to your best dreams or your worst nightmares. Absolutely over the top, they make Motorhead sound like Bronski Beat.

On this, their fourth album (virtually indistinguishable from the previous three) they continue with

their sole theme of devil-worship. Most tracks are taken at 200 mph and with guitars, vocals and kitchen sink literally screaming at you, it takes a while for the ears to adjust to the onslaught. When they finally do slow down (on the title track) it's like having your teeth worked over by the school dental nurse with the old slow drill.

Trying to impress your denim and leathered buddies? This is the one to play 'em. Want to clear the room of malingering nerds at the end of a party? Here's the solution. An English import brought to you by that enterprising local label, Jayrem. Thanks Jim.

**Chris Caddick**

## Nile Rodgers B-Movie Matinee Warner Bros

Once upon a time, Nile Rodgers was guitarist in disco band Chic and, with bassist Bernard Edwards, he wrote and produced their songs. But things changed when his production and playing on Bowie's *Let's Dance* rocketed Nile the "producer" into the limelight. Since then, Nile the "name" appears on albums by

big shots Mick Jagger, Bryan Ferry, Madonna and the Thompson Twins.

With Chic in recess, Rodgers appears to be taking his own recording career more seriously than in 1983 when he released his solo debut, *Adventures in the Land of the Good Groove*, an LP that showcased his production wizardry but consisted largely of doodles rather than ditties.

On *B-Movie Matinee*, Nile's energy is directed more towards songwriting and playing, while the production is shared with Tommy 'Rock' Jym. So we get 1985 Nile-style — more lurching, quirky pop-funk. There are several hot tracks — 'Groovemaster' and 'Plan 9' are exceptional and the single 'Let's Go Out Tonight' and 'State Of Mind' are very well crafted songs.

Despite his role as producer for the stars, *B-Movie Matinee* proves that Nile Rodgers is still a significant innovator in the boogie field and this may be as near as we get to a new Chic album this year.

**Recommended.**  
**Murray Cammick**

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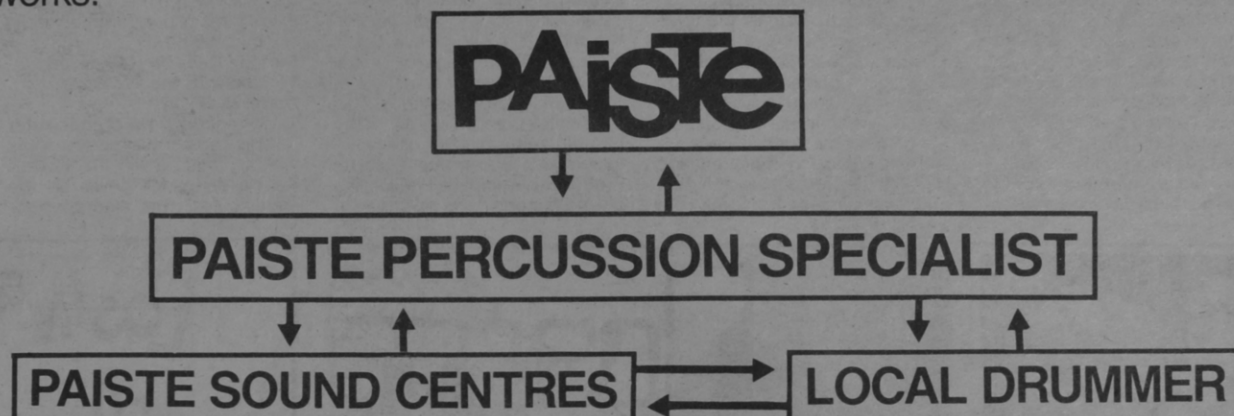
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Ann Jones



# Records

## The Hyphenears What Are Stars? The Stars Are What Separates Us From the Animals, You Sonovabitch TV Eye

"Holy shit, Batman, not one of these men is wearing polyester pants!"

"That's right, Robin — they play mean and dirty, real ass-kicker stuff."

Once again the Legendary Hyphen-Smythe and the Imaginary Legacy Of Ears team up to bring you the follow-up to the terribly good *Garden Of Lycanthropy* and *Sonovabitch* is even better.

All their influences are shoved into the TV Eye blender to produce something completely ... um, well, what? Different? Original? Shee-it, it just *is*. It stomps, shouts, mumbles, curses and screams in a seemingly haphazard manner. An island vision all their own, it could only happen in New Zealand.

But hell! Let's not get too serious! Check out 'Diamond Head', 'Ring Your Rosie' and 'What's the Shakes'; this IS ass-kicker stuff. 'She Somewhat Bloodless' curled

'round ma brain with some phazed guitar, and 'Monkey' is wonderfully psychedelic to these ears.

It seems the Ape-men are playing more *arranged* songs. 'The Wizard Of Weather' has a neat melody, good backing vocals — there's more happening here than on first impression, but the craziest, most wonderful track of all has to be 'Long Gone'. 'I'm in a rocket and the controls are set for Friday!' shouts KS amidst the feedback. It's great!

What more could you wish for — the best album title of the year and music that'll blow the top of your head off if you're willing. Buy it? Hell yes!  
**Fiona Rae**

### Temptations

#### All the Million Sellers (Motown)

A reissue of a compilation focussing on the vocal group's years with Norman Whitfield writing and producing — from 'Ain't Too Proud To Beg' (1966) to 'Papa Was A Rolling Stone' (1972). There is only one early Smokey Robinson-produced song ('My Girl', 1964) but this LP is still excellent listening. Most of the psychedelic tracks feature Dennis Edwards (left group 1984) but the original vocalists seen with Hall and Oates on *Live Aid* are here too — Eddie Kendricks ('Just My Imagination')

and David Ruffin ('Ain't Too Proud To Beg', 'I Wish It Would Rain').

#### Katrina and the Waves MC (Capitol)

'Walking On Sunshine' is one of those singles that, despite its familiar formula, wins you over by sheer exuberance. Only two other tracks here pull off the same stroke. Each is sequenced in the middle of a side and both are written about Mexico. (One even riffs of that old chestnut 'La Bamba'.) Elsewhere on the album, the formula can get tedious. 'Cry For Me' sounds suspiciously like a heavy-handed rework of a great old Pretty Things hit, 'Cry To Me'. 'Game Of Love' begins with Chuck Berry and then introduces Everly Brothers harmonies for a self-consciously period lyric. (It also wins a Dave Edmunds plenum for its revivalist guitar solo.) 'Red Wine and Whisky' is, of course, another bar-room cliché. All tracks, bar one, were written by the American lead guitarist and they're all sung by an Englishwoman. At least the time-warp is transatlantic. PT

#### Shalamar, Heart Break (Solar)

Bigger, punchier hip hop beats and strong-man guitar solos make up the new sound of old pop/soul band Shalamar. Howard Hewett is the only original member left, and although he sang the lead on their previous singles, somehow the

new songs lack the svelte, sweet boy and girl charm of 'A Night To Remember' and 'Second Time Around'. Including producers Stanley Clarke and Bill Winthrop, *Heart Break* is aimed at the dancefloor with last year's 'Dancin' In the Sheets', 'My Girl Loves Me' and 'Amnesia', all of which suggest the human condition at its best. PG

#### Dan Fogelberg

##### High Country Snows (Epic)

Throughout his flirtation with pop-flavoured music, Fogelberg has always kept one foot near his C&W roots. Waiting for the opportune moment to make his tribute to traditional American C&W. This is it; and it's all here: the up-tempo mandolin/fiddle duel, the waltz-time weepy, even a touch of acapella. They're all here too — Ricky Skaggs, Al Perkins, Chris Hillman, Charlie McCoy, Doc Watson, et al. It's country, it's American and it's true to form. SGE

#### Eric Clapton

##### Behind the Sun (Warner Bros)

Clapton's dour expression on the album's inner sleeve photo suggests the discomfort of the gamekeeper unexpectedly asked to tea with Lord Chatterley. This passionless record suggests the humble guitar plucker asked unexpectedly to strum up a storm. Producer/participant Phil Collins gives Clapton's "pop squire" side

a techno rhythmic hook, but there's little steam in the boiler. The too-obvious debt to 'Layla' of 'Forever Man', is considerably lesser song, is just that. KW

# Singles Bar

### Nile Rodgers

#### Let's Go Out Tonight (WEA) 12"

Master of the good groove goes Nippon funk in this elegant chunk of dynamic hedonism. Pity about the bit in the middle.

#### David Grant and Jaki Graham Could It Be I'm Falling In Love (Chrysalis)

This was great when the Spinners did it way back in the mid-70s and it loses nothing in its regurgitation. Ex Lynx man David Grant puts in a heartfelt vocal, as does the unknown (to me) Jaki Graham. Even a radio programmer could tell this is a hit.

#### Frankie Goes To Hollywood Welcome To The Pleasure Dome (ZTT) 12"

Wot a lurvy bowl of fruit. After seeing those two pissed louts singing this lurvy in't Rover's Return snug, it'll never be the same again. That also goes for

'Get It On', which gets the full pub singalong treatment, a million years from the overblown decimation of the Power Station's version.

#### Freddie Jackson

##### Rock Me Tonight (Capitol)

A smooth little 'Sexual Healing' steal that spreads its love across your turntable but doesn't quite find the necessary bpm's to hold a dancefloor. Makeout music.

#### The Dream Academy Life In A Northern Town (WEA) 12"

Nice title, shame about the song. I actually refuse to believe that anyone called Nick Laird-Crowes knows anything about northern towns. This could be this year's 'Doot Doot' and surprise us all, but I hope not.

#### Talking Heads

##### The Lady Don't Mind (EMI) 12"

I know that Talking Heads are now the biggest thing since *Trivial Pursuit* and Divine combined but I still can't get enthusiastic about their new album. S'all right, I s'pose.

#### The Big Sound Authority This House (Is Where Your Love Stands) (MCA) 12"

White-boy British slightly green-eyed soul, featuring everything but the kitchen sink wrapped in a slightly plodding arrangement that sort of works, just.

**Mark Phillips**



# THE EXPENDABLES

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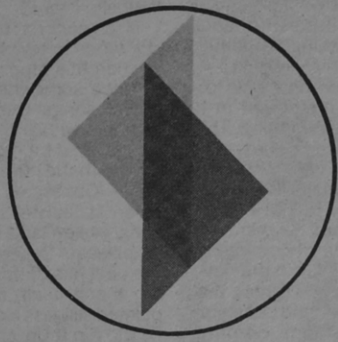
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# Live

**Elvis Costello**  
His Majesty's Theatre, June 27

Something old; this was one for the faithful, for the mature (polite terms for the predominance of over 30s) Costello fans who believed that the song was mightier than the band, meaning the Attractions were not missed as Costello wise-cracked his way through an acoustic greatest hits. 'Alison', 'Shipbuilding', 'Girls' Talk', 'New Amsterdam', 'Red Shoes', 'Oliver's Army', a haunting 'Accidents Will Happen' and the back door aisle intro 'Pump It Up' provided the thread through a night of variety.

Something new; teaming up with T-Bone Burnett provided Costello with the chance to hang loose, enjoy himself without the weight of band responsibilities. Burnett, who opened the night, was a mild revelation of limbs and self-effacing gawkiness — a nice guy with just enough bite to be taken seriously. He later joined Costello to form the Coward

Brothers for 'Tennessee Blue' and 'Tom Dooley'.

Something borrowed; like robes, man. Costello, avec beard and black duds and shades, was like a bohemian Peter Sellers as he did a straight, shivering version of the Who's 'Substitute', was helped by Burnett and the audience on 'Twist and Shout' and drew some uninformed laughs from those who didn't recognise Jerry Dammers' 'What I Like Most About You Is Your Girlfriend'. This was the fun.

Something blue; he did 'Almost Blue' from behind the electric piano and his new songs are shrouded in sadness. 'Fireworks' and 'Next Time Around', working titles only, had the customary Costello acid but he presented a brace of songs that leaned on heart-wrenching folk sentiments, a direction perhaps prompted by his recent work with the Pogues. This was the business. And this was how he ended the night.

**George Kay**

**Hip In A Cathedral**  
Six Month Club, June 20.

Get down? Hoe-down! Hip In A Cathedral (a name adopted for one night only) break into their set with three grinning R&B/C&W numbers, a flurry of pocket insta-

matics and a helping of big-town hospitality. One Meemee and Three Sons In Jeopardy later, the atmosphere could hardly be more approving; who other than Tony Drumm could spend six minutes minutes putting on his guitar, talking about it as if it was interesting, and then not even play it? Now that's audience enthusiasm; winning favour was not an uphill task.

Ah, but such a *deserving* band. Adam Holt held things together with a riff responsibility that allowed him real fun only towards the end; cheerful restraint in a good guitarist is a rare thing. The rhythm section was necessarily simple but began with a bounce they couldn't maintain, listing into pub-rock territory by the end of the set. Other group skills included eating biscuits while singing and the ability to play in the dark (well done, that boy on lights!). But the crux of a guitar band is the guitar and with Adam coming through so well things were just fine.

Predictions include a dry country EP for a dry summer, Plymouths in the video and songs about farmer-girls. In the meantime, everyone sat back and enjoyed a perky, portable band in luxurious surroundings. Hip In A

Cathedral? Big on the ranch, more like.

**Chad Taylor**

## On Tape

**Crystal Zoom**  
**More Base**  
(\$7 from 27 Waiheke Rd, Waiheke Island)

If the concept of Crystal Zoom still tends to tower over the music, then this tapes redresses the balance somewhat. Most of the actual songs were recorded in Dunedin with the old lineup and things are a bit more worked out than with the current live ensemble — 'Obsession' and 'The Succulent Lifestyle' are the better ones, while 'Ganja Plantation' and 'Dopeless In Detroit' are awful. But the best bits of this tape relate to the thang itself, be they bits of pointed silliness like 'On the Cover Of the Rip It Up' or the pastiches of snatches of TV and radio monologue. Crystal Zoom have a mean eye and ear for the media and they should be developing and incorporating that, rather the rather grungy thrash they can perpetrate. Which is what the best track, the closing *Entertainment This Week*, does to a tee. Donga mate. RB

## Off The Record

**The Kinks:**  
**Official Biography**  
By John Savage

A thorough, sympathetic and well-illustrated if uninspired account of the rise and fall of the Kinks. Savage, with the aid of past and present band members, builds an impressive picture of the hassles and bad luck that plagued the Kinks and made them the most ripped-off band of the 60s. His narrative is competent, never lucid or particularly perceptive and the whole thing tends to pall a little, in the same way as the band's music did, when it hits the mid 70s. Still, Kinks' bios are scarce and the presentation here makes it worth the money. GK

**Flypaper No.3**

(\$3 from Deep South Publications, Box 6280, Dunedin)

*Flypaper* No.3 has been out a couple of months (sorry I'm late, I got caught up elsewhere), but don't worry, its content and larger format should guarantee a captivated audience. Not only is there a real mushy story from Dave Hall and two trips into Bob Cardy's

dreamworld as well as more lascivious behaviour from Sadie the Snail, there's 'Absolute Heroes', a tasty 12 pages from Wellingtonian Tim Bollinger, wherein the characters escape hamburger heaven in time to see the world french fried! Interested? You should be! All this plus another good cover and interior outing from chief sticker-upperer and editor Graeme Edwards.

As if the above wasn't enough to keep them busy, the people at *Flypaper* announce with this issue the formation of Deep South Publications, a teaming together of like-minded "fringe" magazines to act as an access and distribution point for their common focus of comics, music and poetry. A paltry investment of \$7 sent to the above address will earn you a copy of *Every Secret Thing*, *Flypaper* 2, *Arresting Tales* and Tim Bollinger's solo *Stories Strange But True*; all excellent beginnings or additions to any collection of indigenous comic art. Hell, before you seal the envelope make it a round \$10 so you don't miss *Flypaper* 3. **Zane Illiad**

1985

## APRA SILVER SCROLL

The Scroll, together with a cheque for \$1,000, is presented annually by the AUSTRALASIAN PERFORMING RIGHT ASSOCIATION LIMITED.

Entries for this years Award are now invited and will close on 21 August 1985.

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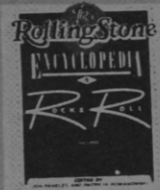


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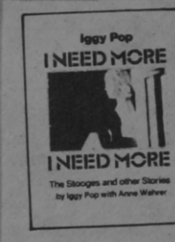
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# Massive

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DAVID RODIGAN — May 1985

### Side One

Cockney Translation  
SMILEY CULTURE

'Allo Tosh  
PATO

Walk & Skank  
JAH SCREECHY

Here I come  
BARRINGTON LEVY

Pass The Tu-Sheng-Peng  
FRANKIE PAUL

Billy Jean/Mama Used To Say  
SHINE HEAD

### Side Two

Should I  
MAXI PRIEST and Caution  
Woman (Feel The Feeling)  
HUGH PORTER

Running Around  
ONE BLOOD

Just Can't Get You  
Out Of My Mind  
A.J. BROWN

Keep On Searching  
GLEN RICCS

Cottage In Negril  
TYRONE TAYLOR



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# Rumours

## UK & USA

**Echo and the Bunnymen** back in action after their year-long rest. On a quiet little Scandanavian tour they've been slotting in a 45 min set of covers of the nature of the Doors, Velvets, Talking Heads, Modern Lovers and even Pickett's 'In the Midnight Hour' ... **Annie Lennox** has split amicably with her husband, German Krishna follower Rada Raman. Voice troubles mean no **Eurythmics** performances for some time but she's done a six-page fashion spread for Italian *Vogue* and a small part in the movie *Independence* ... meanwhile, other half **Dave Stewart** is producing the debut **Feargal Sharkey** album. Feargal's next single, 'Loving You', is, however produced by Queen's Roger Taylor and Dave Richards ... **Tony James**, once of Gen X, is back with the big-haircut/big-hype **Sigue Sigue Sputnik** ... cult Melbourne band of '78-79, **Crime and the City Solution**, has reformed in UK with original singer **Simon Bonney** joined by ex **Birthday Party** people **Roland Howard** and **Mick Harvey**. Roland's brother **Harry** and former Swell Map, **Epic Soundtracks**.

Debut EP out ... everyone who was ever in **Motorhead** was on stage for a ear-shattering version of the theme tune at the band's recent Hammersmith Odeon 10th anniversary concert ... Smiths' **Morrissey** and Dead Or Alive's **Pete Burns** to record together? ... new **Ramones** single, 'Bonzo Goes To Bitburg' is about **Reagan's** bungled German visit this year ... **Adam Ant** back with **Tony Visconti**-produced 'Vive Le Rock' 45 and LP to follow ... **Afrika Bambaataa** has signed with EMI to record an album which will feature collaborations with the likes of gospelier **Dizzy Hites**, UK industrial funksters **Chakk** and an unnamed punk group, possibly **Crass** ... **Wire** reformed recently for a one-off gig but left options open for further performances ... ex Clash drummer **Topper Headon** is back after beating his drug addiction, with a new single, a version of Gene Krupa's 'Drumming Man' ... **Boy George** and **Marilyn** are reportedly recording demos together in Switzerland ... speculation that **Marc Almond** will work with the remaining members of **Bronski Beat** as a permanent replacement for Jimmy Sommerville, because he enjoyed doing the re-recording of Donna Summer's 'I Feel Love' so much. The Bronskis are also try-

ing to buy the rights to the song so that the Godstruck Summer, who has been denouncing homosexuality as wicked and sinful, won't get any money from sales of their single ... **Jerry Damers** and **Robert Wyatt** plan to record a single to benefit **SWAPO** ... **Stanley Clarke Band** have released a single called 'Born In the USA', complete with **Bruce**-spoof marketing campaign ... new **Bowie** movie is *Labyrinth* ... **John Bonham's** 22-year-old daughter **Debbie** has launched into a singing career with her debut single 'Sanctuary'.

**Albums:** Nona Hendryx *The Heat*, Propaganda *A Secret Wish*, Gregory Isaacs *Private Beach Party*, Nick Cave *The Firstborn Is Dead*, Monochrome Set *The Lost Weekend*, Robert Fripp *Network*, Positive Noise *Distant Fires*, Four Tops *Magic*, Marilyn *Despite Straight Lines*, Subway Sect *Holiday Hymn*, David Sylvian *The Holy Blood Of Saints and Sheep*, Residents *The Census Taker*, Tuxedomoon *Holy Wars*, David Grant *Hopes and Dreams*.

## Christchurch

**Ezzy Promotions** are no longer, with Mark Cassin and his team finally calling it quits soon after the Johnnys hit town ... Lee Hubber and his **Secret Agency** continue

booking bands and things are looking up now that they have opened the Zetland to take over where the Star and Garter and Gladstone left off. Familiar face or two behind the bar at the Zetland too ... changes at the Gladstone include **Speaking Jivanese** as resident band for now. The hotel is handling its own bookings. Biggest rumour at present is the possibility of Jonathan Richman and the Modern Lovers hitting the Gladstone later this year ... the **Marine** lounge bar has been closed for a while after a fire destroyed a large section of the tavern. Management hope to have things back to normal soon.

By the time you read this the reformed **Pop Mechanix** will have played their first gigs in town ... and was that **Phil Judd** seen wandering the streets of Christchurch sporting a new haircut recently? ... new bands around ChCh include the **Where's Your Tie Band**, **Rockaholics**, **Fat Sally**, **Brixton Boys**, **Murder Inc.** and **Backlash**. **Louie and the Hotsticks**, **Vague Secrets** and **Rockaholics** have all been busy recording ... ChCh's answer to the Band Aid single, 'Give Them Life' by **Rise** selling well and "bubbling under" the Top 50 ... **Little Egypt** have had some changes which include three members of the defunct Roco

Coca taking over bass, drums and keyboards ... the **Minit Men** have had a setback with three of the five deciding to try something else, leaving Astrid (bass) and Dave (guitar) to pick up the pieces with soundman Dave taking over drums. Any interested vocalists can contact Astrid at 382-908.

Telethon weekend saw plenty of action for local punters; the State Trinity had a host of bands playing from 10pm Sat to 10pm Sun, while the Gladstone held a similar rockathon running most of Saturday and the Youth Centre held a smaller affair in the old Cinerama building.

**John Greenfield**

## Palmerston North

**Max Satchell**, formerly of the Blue Meanies, now manages the local EMI Shop. Vinyl junkies take note that this shop is now linked direct to London's Rough Trade distribution centre by telex ... PN expatriates, the **Skeptics** have recently recorded a new album, *Ponds*, at Frontier Studios in Wellington. To be released on **Ulp** records, with possible distribution being arranged for West Ger-

many and Australia.

**Meltdown** Recording Studios have been busy lately with demos recorded by **Dosage B** and the **Remarkables**. Dosage B release the fruits of these recordings on a five-track EP entitled *Excuse Me Big Nose*. Recorded with assistance from local radio 2XS, the EP will be released on Meltdown Records with distribution by Jayrem ... the Remarkables will venture to Wellington to record an EP at Crescendo mid-July.

**Thin Red Line** embark on a North Island tour, playing at the more alternative venues. First priority however will be recording at Mascot Studios with Phil Yule ... winners of Massey Battle of the Bands in March, the **Mannequins**, have split, lack of members being the main reason! ... **Curfew**, **Pink Pills For Pale People**, **First Affair** and **Nameless Face** have all also added their names to this list of bands no longer in existence, possible a lack of venues being a key factor ... two recently formed bands are **Three Leaning Men** and the **End**, with Paul Campbell (ex-KD3) on guitar.

**D.W.L. Reid**



Is this man's dress sense offensive?



# Dobbyn: Finally Cleared

Dave Dobbyn has returned to Sydney cleared of charges laid in connection with the Queen St riot in December last year. One charge of using insulting language was dismissed early in the trial but the case continued on a charge of offensive behaviour likely, in the circumstances, to provoke violence to start or continue. In effect, as *Eyewitness News* reported on the night of his acquittal, Dave Dobbyn was accused of starting the Queen St riot.

The police case was based on statements the musician allegedly made from the Aotea Square stage when he saw police in riot gear moving into position at the back of the crowd. The prosecution contended that his motives for making the remarks were irrelevant because the response from a significant part of the crowd was to turn on the police. In his evidence Dobbyn said his comments were made in the heat of the moment when, faced with a potentially explosive situation, he tried to hold the crowd together. He stated that had the police held back and, most importantly, not stopped the concert, the music would have been enough to keep things peaceful.

The case was heard over two days in the Auckland District Court before Judge Michael Brown. Both sides called witnesses who attended the concert but their reports of what Dobbyn said were all different. A tape on which a *Rip It Up* article on the riot was based was ruled inadmissible because the person who made the original recording was out of the country and therefore unable to testify to its authenticity. The second part of the trial included a series of character witnesses for Dobbyn, all stressing his talent and commitment to his craft and his pacifist nature.

On the third day Judge Brown took one hour to deliver his verdict. As he went intricately through the evidence, he dropped no clues as to what he'd decided. Dobbyn sat tensely with his lawyers; the public gallery was packed with friends and colleagues all looking just as concerned. Many of the points the

judge made sounded very similar to the findings reached by the commission of inquiry into the riot. He mentioned New Zealanders' immaturity with alcohol and drugs and "the violence smouldering in our arid urban communities." He accepted that a minority of the concertgoers were out to cause trouble right from the start and that confrontations with the police had started well before Dobbyn said anything.

However, he said he found the musician's remarks "ill-advised". Faces in the courtroom tightened. He added the words had indeed distracted the crowd's attention to the police. In summing up however, the judge said he'd had six months to consider Dobbyn's comments, the musician had just a few seconds. He recommended that in future Dobbyn watch his mouth on stage, but his comments on this occasion were not sufficient in content or intent to justify a conviction on such a serious charge.

Spontaneous applause broke out. Everyone who'd been stunned the charges were brought in the first place now realised how close Dave Dobbyn had come to achieving scapegoat status. Outside the court, Dobbyn paid tribute to the support of family and friends, saying "I'll stick my neck out for anyone after this lot." Later it was revealed the case cost the musician at least \$12,000 in legal fees and travel expenses, not to mention loss of earnings. Since the riot Dobbyn and DD Smash have suffered a smeared reputation which affected crowd numbers during the nationwide tour in March.

Fortunately, Dave feel no bitterness towards this country over the case. He says he still loves New Zealand and will be back. He's one person who has done so much for New Zealand music and has the potential to become one of our most important ambassadors, of any sort, overseas. Despite the final outcome of the case, it's been a very sorry episode. The sad fact is, it couldn't have happened to a nicer guy.

**Mark Everton**



# CRISIS WHAT CRISIS?

**The crisis of mediocrity infests pop music at the moment; its cause lies in the business desire for success that demands a certain conformity to commercial principles.**

**In the last three years old heroes have mellowed only to be replaced by marketing-controlled fads and homogenous sounds. The singles charts, rock 'n' roll's true thermometer, have spelled out that the patient is sick, doc, real sick.**

**The first two China Crisis albums were symptomatic of this lack of distinction that has plagued many emerging bands**



China Crisis: Eddie London and Gary Daly.

**in the last few years. To their credit, they have tried to extend themselves on their new album, *Flaunt The Imperfection*, which, prompted by producer Walter Becker, has at least yielded a batch of strong tunes and some decent arrangements.**

### Learning

Like most bands, Liverpool's China Crisis started with modest ambitions:

"We just wanted to release a record because we realised we weren't that musically gifted. We want to sell a millions albums now but we didn't then. Ed London and myself went to the same school and we started writing songs when we were about 17. We made little demo tapes at home that we passed around to people and we eventually signed to Virgin when I was about 19."

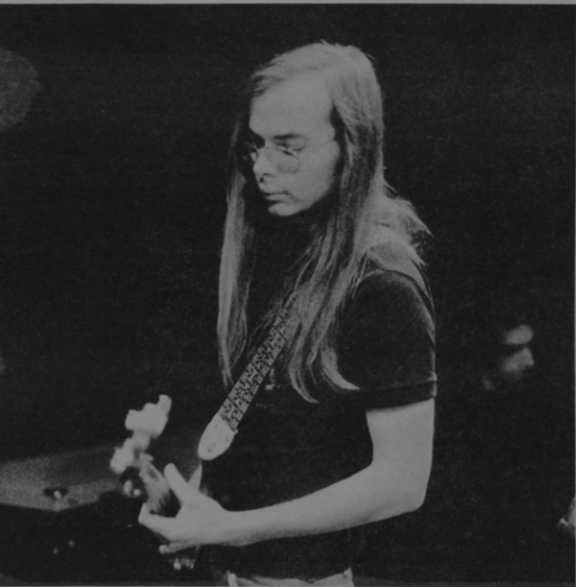
Daly's soft Liverpool accent floats over the phone unconcerned about the complete but justified dismissal of the band's first two albums:

"We never imagined the critics would like us. All we wanted to do was to release a record, what the papers said didn't matter. We were really surprised that our first record, 'African White', which was limited to 5000, sold out in the first week. We didn't think we could do that in a year."

"The press we've always regarded as being for pop stars and we didn't consider ourselves in that league. What the press say can get on your wick a bit but we're not too bothered."

As it turns out Daly has his own views on the pop crisis:

"A lot of songs at the moment do lack charac-



Walter Becker in Steely Dan days.

ter. We write songs, record them and go out and play them to people. A lot of other bands take it further by going out and doing tricks as though they were in a circus. I'm talking about people like Boy George, we stay away from that. We admire the classics like 'Bridge Over Troubled Water', the Beatles, Joan Armatrading, Joni Mitchell and Durutti Column (a classic what?! — GK). We gear ourselves to writing great songs as opposed to doing tricks."

### Flaunting

Walter Becker was the dude in Steely Dan with the long, fair hair and glasses. Along with Donald Fagen and one half of one of the finest songwriting duos ever. He produced *Flaunt The Imperfection*.

"He bought our second album while he was in Hawaii. Like us he is on Warner Bros in America and while we passed through LA supporting Simple Minds he phoned us and said he wanted to start working again. We met him in a little village in England. He was a great person and he had some great ideas for the songs. And we wanted to get away from that British pop scene anyway. Working with him was exactly what we wanted to do. When he showed an interest we were overwhelmed as Steely Dan have written some of the

best songs around."

How much say did he have overall?

"The agreement was that he would help us as much as he could, particularly in arrangements with brass instruments and with harmonies in choruses. Things that we'd never dreamt of because we didn't understand them. All Ed and I know is what we've listened to, really."

Becker's influence is pervasive, particularly on the Steely Dan chorus of 'You Did Cut Me' and on songs like 'The World Spins', where the whole approach is Becker-Fagen inspired.

"We were going to get someone in to do the harmonies on 'You Did Cut Me' but what Walter would do is sit at the piano and play it and I would sing it, Ed would sing along and Walter would sing the harmony. So we would just do it between ourselves. That's actually the best song on the album."

"We had a lot of brass with the keyboards for 'The World Spins' originally but we took the brass out. That was a fun song to do, it's not as serious as the others."

And working with Becker?

"Very strange, he's very disciplined and he works hard and we weren't used to that as we were used to having fun in the past. It was fun working with him, but he was very professional and he knew a lot more than we did."

For an album that is almost a flawless pop product, *Flaunt The Imperfection* is an ironic title. What's it getting at?

"It means show off what you've got. If you haven't got blue eyes or blond hair or whatever then

you can't flaunt those but if you've got a sense of humour then let's hear that."

The album has one or two religious references, like 'King In A Catholic Style' and 'Wall Of God':

"Yeah, it's what we've grown up with. Ed and I went to St Kevins which is an all-boys' school and so religion is imprinted on our memories. But we use it to give the songs that feeling of importance as things like 'king' and 'God' are all pretty important."

*Flaunt The Imperfection* has made the Top 10 in the album charts but odds on it was the single 'Black Man Ray' that drove it there:

"I stole the name Man Ray from the photographer and put 'Black' in front of it so we got this visionary figure. It's just a figurehead and what we're doing is singing about whether we're happy in what we're doing."

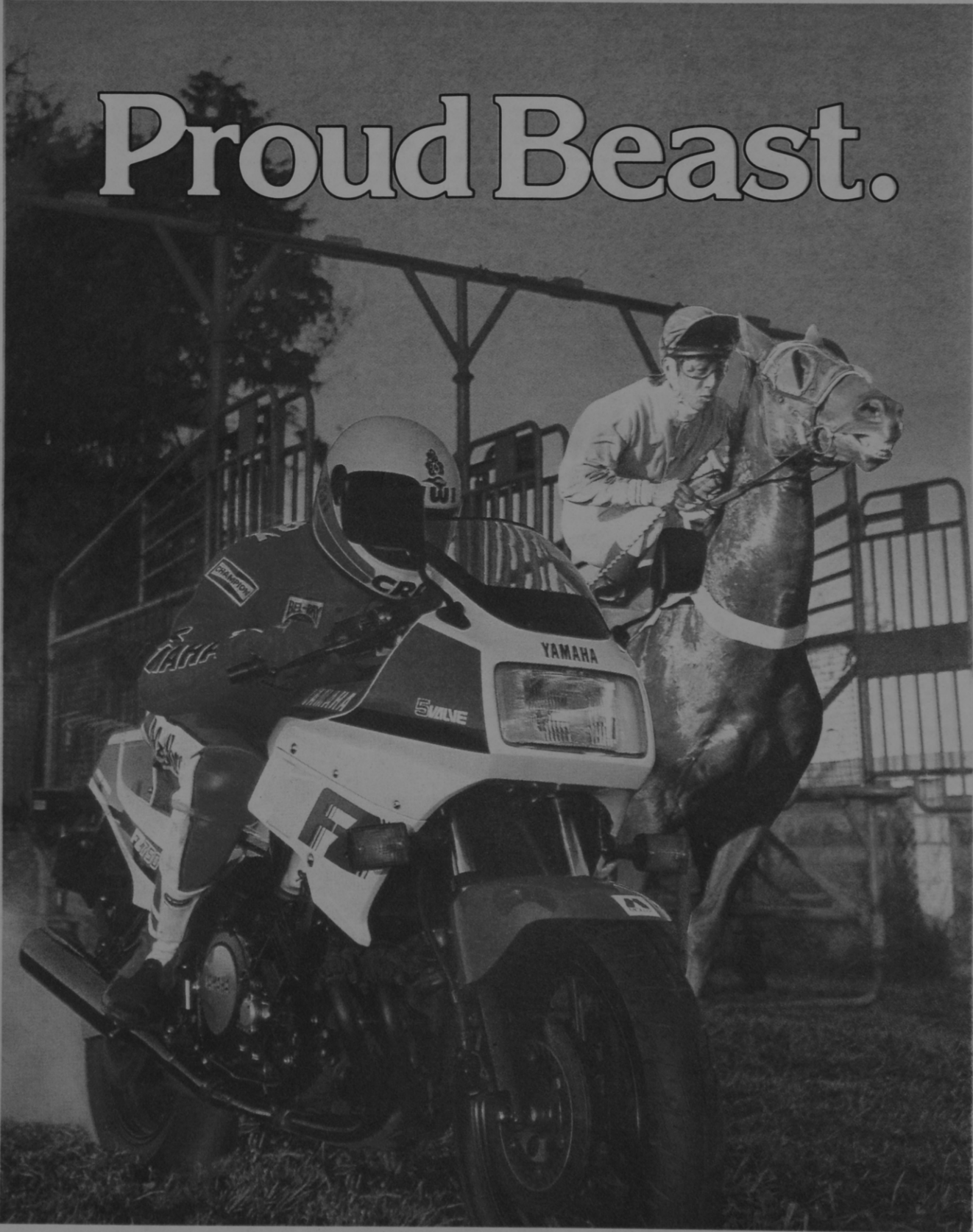
The morning the album was finished the band was involved in a car crash:

"I broke my left arm and Gazza (Johnson) broke his upper jaw. It looked horrible and it was. We went through a brick wall and head-on into a cottage and the car ended up on its side. This was five o'clock in the snow. It was quite horrendous. But we're all well now and we've been touring for the last month. It was probably a lesson as we've so much travelling to do that we'll be more careful."

And that travelling could bring them down this way.

China Crisis may not be solving pop's problems, but at least they're not adding to them.

**George Kay**



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