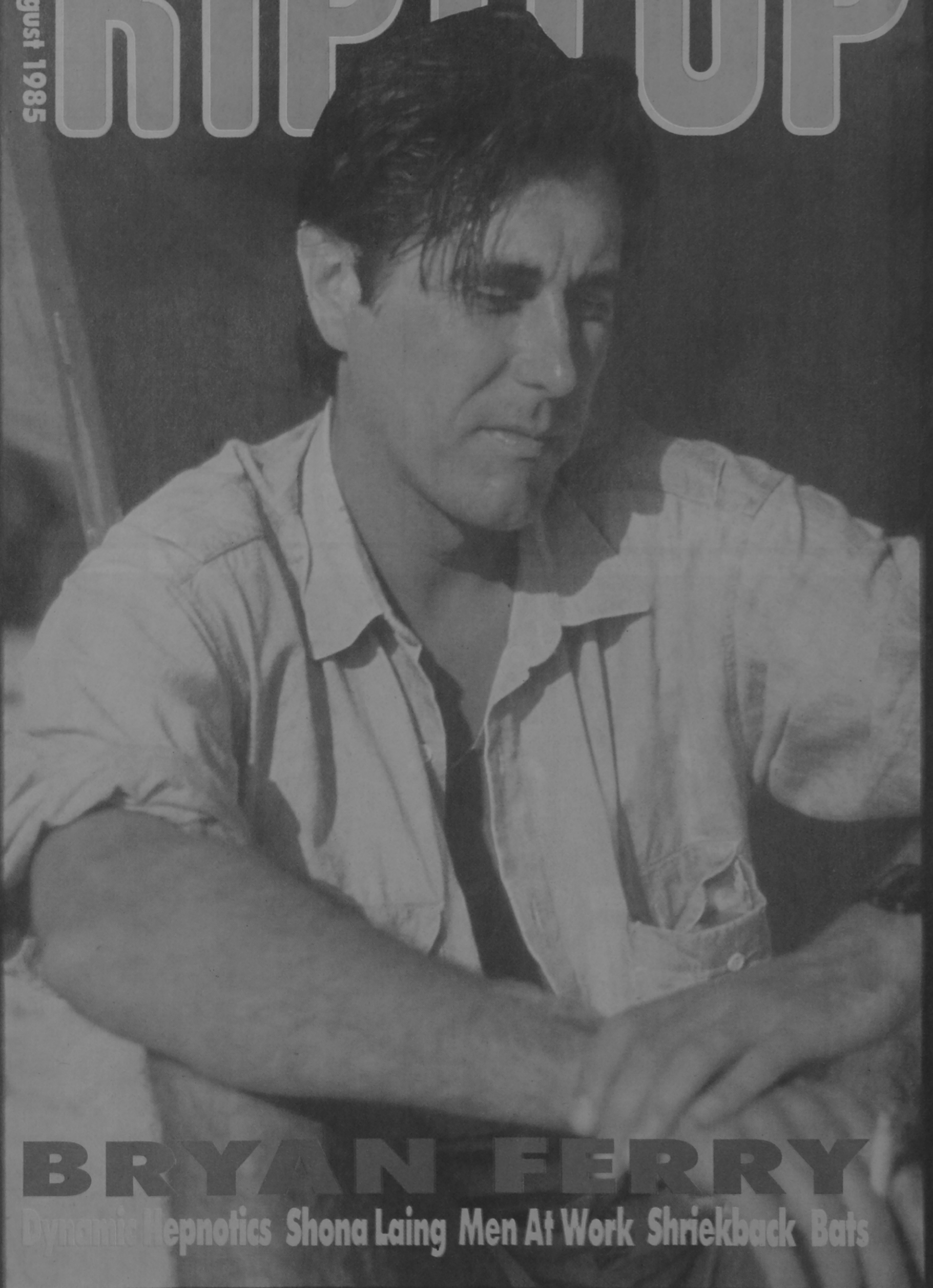


No. 97 August 1985

RIPI TUP



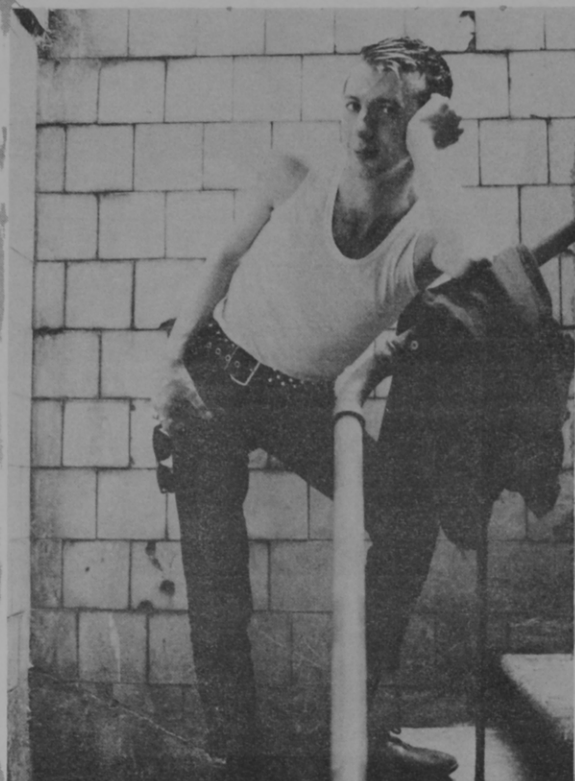
BRYAN FERRY

Dynamic Hepnotics Shona Laing Men At Work Shriekback Bats

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QUALITY NEVER GOES OUT OF STYLE



With his tortured life having fallen back together somewhat, MARC ALMOND can afford to smile and wear silly studded belts. It seems that speculation of the cute lil' rebel you behold here working further with Bronski Beat was unfounded, but his new album, *Stories Of Johnny*, will be released here on **Some Bizarre** label, through Virgin.



MAXI PRIEST got his first release in this country on Virgin's excellent contemporary reggae sampler, *'Massive'*, with his hit track *'Should I'*. Now we're to get a whole album's worth of Maxi and his band *Caution*; *'You're Safe'* is essentially a greatest-hits-so-far from the Dennis Brown-style sweet singer.



It's time, children . . . time to reach out and embrace the love sensation, immerse yourself in Soundgasm . . . time for THE DUKES OF STRATOSPHEAR. The Dukes have transcended the petty limitations of time and space to give you a record awash with the things that really matter; like Syd Barrett, sugar cubes, love and long paisley jackets. The mini-LP is called *25 O'Clock*. The only other thing you need to know about the Dukes is that they're something to do with XTC . . .

It seems that black dance artists just can't resist their flirtations with white rock 'n' roll these days — Nona Hendryx went straight to the top and had Rolling Stone KEEF RICHARDS pop in and contribute a few licks to her third solo LP, *'Rock This House'*.



Deep in the bowels of Mandrill Studios, plans were hatched earlier this year. Englishman Tim Palmer (*Dead Or Alive*, *Kajagoogoo*, etc) was producing an album for an unknown band called SATELLITE SPIES. Now it can be told that the Spies are a core duo of Mark Loveys (vocals) and Tommy Joy (guitars). The two re-established a youthful partnership when Mark's band *Blaze* broke up and now Reaction Records are confident that they'll be world-beaters. First single is the album's title track, *'Destiny In Motion'*.



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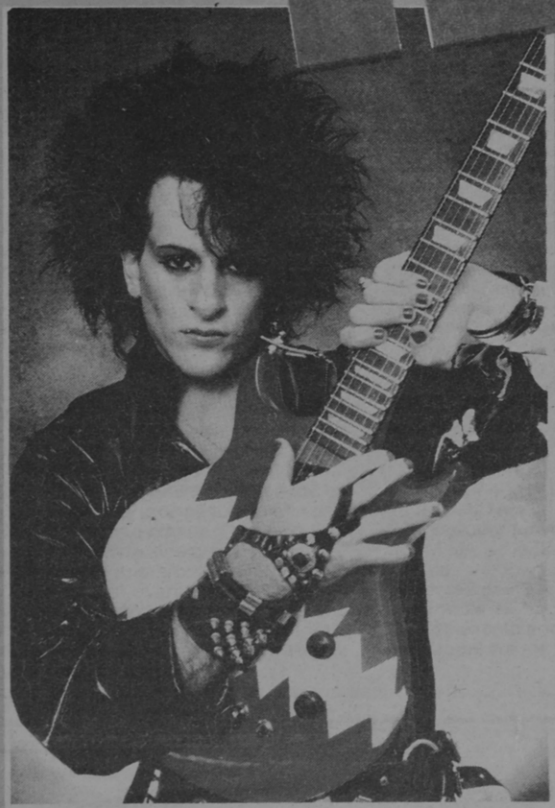
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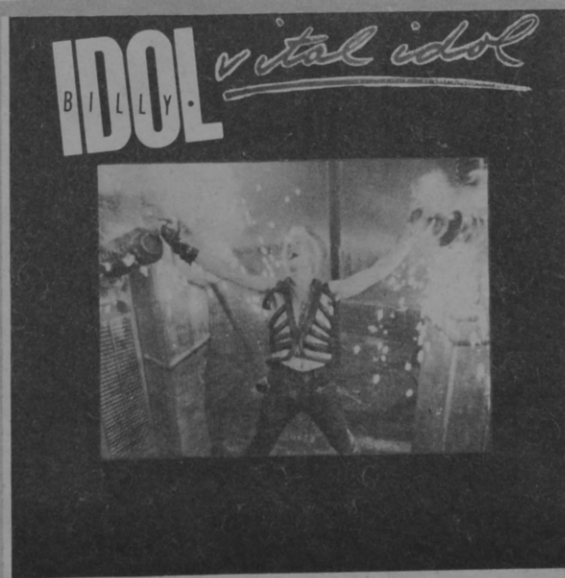
vital idol

FEATURING

WHITE WEDDING (1 & 11)
(SHOT GUN MIX)

DANCING WITH MYSELF
(UPTOWN MIX)

FLESH FOR FANTASY
(BELOW THE BELT MIX)

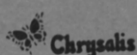


CATCH MY FALL
(REMIX FIX)

MONY MONY
(DOWNTOWN MIX)

LOVE CALLING
(RUB A DUB DUB MIX)

HOT IN THE CITY
(EXTERMINATOR MIX)



Rumours

UK & USA

The Smiths, after a few weeks of indecision, have decided to stay with Rough Trade Records and fulfill their contract. They are currently in the studio working on a new album and single ... droves of **Sid Vicious** lookalikes answered music paper ads looking for the right youth to play Sid in forthcoming **Alex Cox** (responsible for US cult movie *Repo Man* and the recent loopy Pogues video) movie *Love Kills* about Sid and Nancy. Speculation about who'll play the Pistols and co. is rife ... **Steve Lillywhite** is in the USA producing the new **Rolling Stones** album while his wife **Kirsty MacColl** contributes backing vocals ... **Arif Mardin** is producing the new **Culture Club** LP in Switzerland ... possibility of further gigs for the "reconstructed" **Led Zeppelin**, with Power Station/Chic man **Tony Thompson** on the drum stool ... **Chrissie Hynde** has teamed up with **UB40** to record the ole **Sonny and Cher** number 'I Got You Babe' ... **Yellowman** currently recuperating after an operation to remove a cancer of the jaw in New York ... **Tom Waits** set to produce next **Matt Johnson** (The The) record ... and **Miles Davis** is reportedly keen to work with, um, **Nik Kershaw** ... the best (and worst) of the writings of **Julie Burchill** is collected in the new book *Love It Or Shove It* ... a recording of the same set that **Hall and Oates** did with former **Temptations**, **Eddie Kendricks** and **David Ruffin** is to be released. It was recorded at the Apollo Theatre in Harlem and includes both Tempts and Hall and Oates hits ... **Brian Eno** does the vocal work on new LP, *Voices*, by his classically trained brother **Roger** ... new **Lloyd Cole** LP to be produced by Langer and Winstanley.

Albums: John Cale *Artificial Intelligence*, the Damned *Phantasmagoria*, Bobby Bland *Blues In the Night*, Giorgio Moroder and Philip Oakey, the Pogues *Rum, Sodomy and the Lash*, Dennis Brown *Slow Down*, Nico and the Faction *Camera Obscura* (produced by John Cale), Gun



These young people are SUITCASE. At various times some of them have been Sons In Jeopardy, Diatribes, Jackals and Plans For Buildings, but Suitcase is what they are now. They are (L-R, back) Marius De Geest, Phil Bishop, Theresa Patterson, Darin Potaka, (front) Nathan Porter, Juliet Anderson, Paul Cairns and Greg Johnstone and they debut Sept 5th at Six Month Club.

Club *Two Sides of the Beast*, Aretha Franklin *Who's Zoomin' Who*, Toyah *Mix*, Lone Justice *Lone Justice*, Cabaret Voltaire *Drinking Gasoline*, Stanley Clarke *Find Out!*, Alex Chilton *Feudalist Tarts*, Rain *Parade Beyond the Sunset*, Pointer Sisters *Contact*, Roky Erikson *Clear Night For Love*, Mekons *Fear and Whiskey*, Tools *You Can Trust Yet More Proof*.

Singles: Propaganda 'Machinery', Thomas Dolby 'May the Cube Be With You', Madness 'Yesterday's Men', Frank Tovey (Fad Gadget) 'Luxury', the Cure 'In Between Days'.

Auckland

Four of Auckland's more significant bands of this year, **Bird Nest Roys**, **Goblin Mix**, **Able Tasman** and the **Fold**, will have their debut EPs released about the same time this month on Flying Nun. Watch for EP release gigs and possible southern tours by the Roys and/or Goblins. Both the Roys and the Tasman working on new stuff at Progressive ... **Seven Deadly Sins** are a soul-funk band who recently debuted at the Six

Month Club. Lineup is Manu McCarthy (vocals, ex Shoeshine Boys), Denis Tuwhare (bass, ex Coconut Rough), Wayne Baird (guitar) and former Diatribe members Ross France, Fiona MacDonald, Rafer Rautjoki and John Scott, plus guest horns ... if you wondered about the faces in the flash video (courtesy regular *R/U* lensman Kerry Brown) for 'Bleeding Hearts' by **Everything That Flies** recently, the lineup is Di-anne Swann (lead vocals, guitar, keyboard), Bruce Sheridan (guitars, vocals), Clive Sheridan (guitars, keyboard), David Manning (bass, vocals), Peter Harrison (keyboards, vocals), Wayne Bell (drums, vocals). They are currently rehearsing for debut live performances and new recording.

The **Nitpickers' Picnic** at the Maidment was a definite artistic if not financial success. It also saw the last **This Kind Of Punishment** performances for at least 18 months, but the heedless **Headless Chickens** are gearing up to rattle audiences around. **Arthole Productions** is applying for a grant to stage further such happenings ... and **Chris Knox** will

probably record the delightful version of 'Onward Christian Soldiers' he performed at the Picnic so we can all hear the words ... gotta **H.U.G.** badge yet? ... this month sees the last issue for the year of Campus Radio mag **The Book Of BiFiM**. Thanks, y'all ... the **Exploding Budgies** first and last EP, recorded last year, is just out on F Nun.

Soul On Ice have completed their recording with Eric Johns and are touting the tapes around ... **Gloria's Peccadilloes** have just released a debut EP, *You Never Had It This Fresh* on Ode Records. With a guitar and synth added to their lineup recently, they'll be playing the Performance Cafe and Shadows soon ... the Buckets Full are now simply the **Buckets** and undertake a short North Island tour this month ... Ross Mullins' **Last Man Down** will be playing a series of gigs in and out of Auckland to further plug the critically lauded State House Kid LP ... **Radio Active** are alive and well and living in Sydney. They have added jazz-rock guitarist Nick Panousakis to the lineup and are gigging lots ... current release from Pagan Records is 'I Like To Drive' by **Scott Calhoun** and friends. Single coming soon from another Scotty involvement, **Wentworth Brewster and Co.**

New address for **TV Eye Records**, if you didn't know, is PO Box 1639, Christchurch, from which the fine recent albums by the **Hypheneers** and **Say Yes To Apes** can be had ... also from ChCh is the most impressive **Rank and Vile** comic/magazine, which is published by the Invisible Opera Collective Of Tibet (!) and includes work from Mark Rastick, Robert Scott and a swag of others. It and the forthcoming second ish are \$5 each from 48 Worcester St, ChCh ... look out for the sumptuous new **This Is Heaven** EP/book package.

One-time Blerta member **Corben Simpson** has re-recorded the song which won him a Silver Scroll in 1971, 'Have You Heard A Man Cry'. It's out on Ode ... at Lab Studios the **Mumps** are recording a single and Shayne and Murray Hancock are working on new material ... **Car Crash Set** recorded their recent Six Month Club gig on the Lab's mobile 16-track ... new about are the **Frocks**; Yoh

(drums), Dave Major (bass), Drew (guitar, vocals), Shona (guitar, vocals) and Reina (vocals, guitar) ... also **Guava Groove**; Craig Bracken (vocals), Troy Shanks (guitar, vocals) and Darrin Kennedy (drums). They describe their sound as "psychedelic ska 'n' b for soul children". They're looking to fill out the line, so if you play bass, horns or organ, call Troy, ph 410-8438 ... **Progressive**

has acquired a 9-foot Bechstein grand piano, and the engineering services of **Roland Kileen** ... expect the new **Coalition** tape out in August. It's called *Radiohonic Workshop* and features the Williams brothers, Kevins Hawkins, Chris Todd, Ashley, Selwyn and Alan Windinstros. Watch for the odd live performance ... ? **Fog** will release their first single in August. It heralds the arrival of their sports-minded superhero, 'Fat Man With A Big Dork'. Former 1st XV and Freedom for Sheep guitarist Blaise is now part of the ensemble. They play live with a few extra treats at Shadows August 9 ... local synthesiserists may be interested in *Patches* a mag published by Korg and featuring articles on Korg gear and synths in general by world experts. It's available from, natch, Korg stockists for \$1 ... and, still in the world of musical microprocessors, Greg McKenzie of the Lifeboats and Nigel Russell of the Car Crash Set are offering tuition on how to get the best out of your synthesiser. They can be reached at 793-139 during work hours.

Russell Brown

Christchurch

Reformed **Pop Mechanix** debuted at ChCh's second Greenpeace concert at the Gladstone. Brent Williams has taken Chris Moore's place, but otherwise the line-up of Snoid, Emmet, Mason and Scott remains. They'll spend the next few weeks touring the South Island before deciding on future plans ... someone suggested **Shane and the Sheds** should also reform, but as no one knows who they are it seems unlikely.

The new five-piece which includes Martin Morris and Peter (Wastrel) Cooke have finally decided on the name **Pathfinder** after playing a few support gigs as the band without a name. Their

sound is very English and it should be interesting to see how far they go ... former Wastrels singer Anton Jenner has been travelling overseas with expromoter Peter Waller. Anton and new band should be seen in town around November ... also returning home for a while are **Maiden China**, who've been based in Auckland, where they've been recording.

The **Punch** have recently finished a successful tour around the South and whilst dreaming of warmer weather are likely to record a single, with a promising recording deal coming from Auckland under consideration ... **Speaking Jivanese** have had a major line-up change and are presently in the studio recording two songs to accompany a video. Hopefully a single should also emerge.

The **Connoisseurs** are busy filming a documentary with Lawrence Lens as well as having a weekly hour-long show on Wednesdays on Radio U entitled 'Cooking With the Connoisseurs'. The country buskers are presently off to the West Coast for a short tour ... **No Idea** have recorded an album in Wellington, entitled *Class War*. It should be out on Jayrem early September ... latest from **Flying Nun** includes the **Not Really Anything** EP, the **Tall Dwarfs** EP/LP, *The Short and the Long Of It*, the **Doublehappys Cut It Out** and **Sneaky Feelings 12** 'Husband House'. All should be out within four weeks.

Latest venue, the Zetland, is in full swing with Bird Nest Roys, Scorched Earth Policy and the Jean Paul Satre Experience proving big crowd pullers. The JPSE are responsible for some very interesting publicity, including a tape in a can ... the poster war continues in the streets of Christchurch, between those with glue and those with the council. Seems the Christchurch City Council are considering providing a few more "legal" poster places, fingers crossed ... Jim Wilson is slowly creeping back into the scene and is teaming up with another promoter, Lee Hubber, to host a Friday night comedy show on Radio U ... September should see another *Shazam/RWP* concert at the Town Hall. **John Greenfield**

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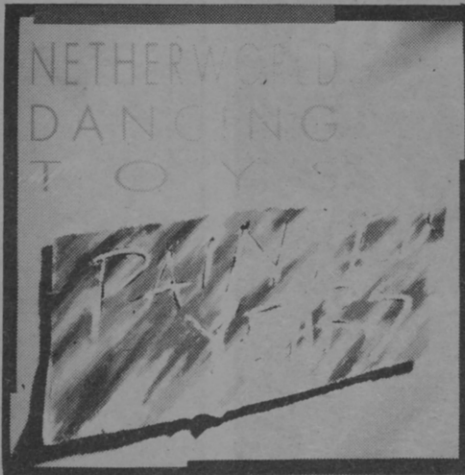
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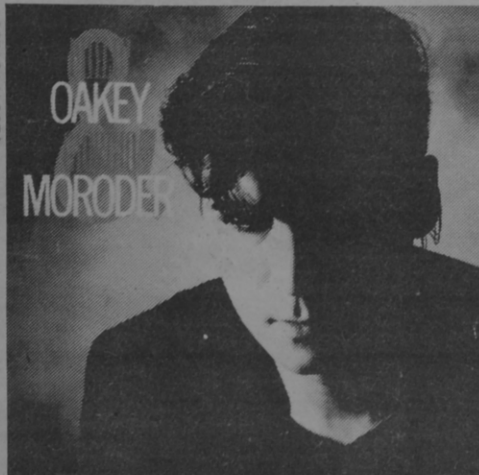
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DUKES OF STRATOSPHERE 25 O'Clock

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PHILIP OAKY & GIORGIO MORODER

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Virgin

Shona Laing Interview

In 1973, Shona Laing was Young Performer of the Year and had a hit single with '1905'. In 1975 she left NZ for London on the promise of a recording contract. After seven years' overseas experience she's back in New Zealand, working at Auckland's swish Regent Hotel and her new album, *Genre*, is due out soon.

What was it like being so successful in NZ when you were so young?

"I didn't think about it — it's so much water under the bridge now. I had the impression I handled it quite well, but now, in retrospect, I didn't! I think I got a bit cocky about it — I didn't have the learning processes to go through — suddenly there was a whole entourage to



Shona Laing

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take care of things. Looking back it would have been far more advantageous to have stayed in NZ, but I was young and I don't think any 18-year-old today would have behaved differently!"

When Shona left New Zealand she was 19.

"We had contacts, we knew a record producer and thought we had it set up, but it wasn't really, there were misunderstandings. We spent months there trying to persuade him and we still got an album down, even though it was never released in Britain or NZ and I still don't know to this day why it was never released here. There were some really good songs on it, but also a lack of communication between here and London. Then my manager came back to New Zealand, we had no sense of reality about what the UK would be like and it became obvious it would take a lot of time."

She was in London for a year, took a holiday in Nepal for five months and then returned to the UK.

"I spent time writing with Robert Danora. Arista backed me up, they felt I needed to work live — there was a huge deal in the wind, but Mike Chunn decided that wasn't a good idea, so that failed and we left Arista, and neither of us had the money to get a band together. I then had voice lessons, which was a truly spiritual experience — they gave me a lot more confidence, I had some-

thing that could never be taken from me — I could rely on my voice. I also got into acting lessons, which was great, but I didn't want to act! It was probably cowardice, but it was beneficial where I could get back to the emotions I had when I wrote a song, recall what I was feeling at the time."

"We got a deal with Essex Music. There was 15 hours' studio time a month in the deal, I was playing a 12-string acoustic guitar and we were getting into some pretty interesting noises in the studio."

There seems to have been a run of bad luck for Shona Laing — along next was a deal with EMI, but at the time when they were cutting back.

"The album was released and the single was played extensively in London and also in Scotland and Newcastle, but at the time there was an EMI strike, which stopped the single being in the shops."

However, the single's airplay did spark the interest of Manfred Mann, who approached EMI with a view to covering the song. Shona wound up working with Manfred Mann's Earth Band.

"It was great experience, particularly in the studio, but after two years with Manfred I felt I had had enough of the UK. I could have been there for the next 20 years doing the same thing, so I came home. Manfred is not highly respected in the UK — more in Europe — and we had our differences, he was very

cynical. It was also the time of the Falklands, about which I had strong feelings, and I was faced with a situation of being strongly confronted with opposing views. I mean, the British can become warmongers in a minute!"

How do you think the NZ music industry has progressed?

"I have a feeling for NZ as a whole — I hated the place when I got back, but you get a sort of intense patriotism. But what's happening now is virtually criminal — TV's doing better than radio. It was probably punk — it was good in the UK, it really did achieve everything it set out to do, but here it turned people off. If the industry had gone the way it was, it would be very healthy today. We could have developed something totally unique, for example Maori awareness, if we'd gone the same way in music as we are in Maori awareness. New Zealand is an individual nation with so much cultural potential."

"Punk was a revolution in the UK, it affected the way music went, but NZ radio is wrapped up in attitudes pre-punk and therefore the public are too. It's the 'star' thing — punk broke down the 'star' mentality, but look at Telethon, where imported 'stars' are treated as being better than anyone we have here. That attitude is pre-punk in the extreme."

"If you present someone with a less supreme copy of what they have already done they can only be insulted. If you produce something that is totally unique, then you can achieve respect."

With seven years of experience behind her, Shona is back in NZ — a lot wiser about the machinery of 'The Industry'. What sort of advice would she give to anyone about record contracts?

"Just go for what you want, that's it, even if it seems like an unholy fight is involved to get what you think is right. Contracts are long-term; I would say be aware of that, because if you compromise, that compromise is going to have to go on for the period of that contract, so hold out for what you want."

So the next milestone is *Genre*, to be released on Trevor Reekie's Pagan Records.

"It's probably the most political album that I've ever done, just in terms of the fact that I've had more control over the tracks that we put on it. I've always written along those lines. It's probably a far more real representation of the way I write, but previously there's been management, record company, publisher — all those sorts of people involved in the decision of what tracks go on what album and for commercial reasons obviously they tend away from anything that isn't pop."

"It's taken three years of being back in New Zealand to get it together, it hasn't been easy. I expected it to be easier, but then that was probably unwarranted. I came back extremely paranoid, thinking that these things should drop into my lap."

"I've always tried to write from the way I'm living and things that I see and feel about where I am, so hopefully people can identify with the ideas and feelings that are on this album. It's about New Zealand — 'Haunted' is about being a white person in a country that is struggling to incorporate some indigenous aspects into its society, which I think is essential. 'Migrant Refugee' is about leaving; although I know it's totally impractical, people should stay where they are. The movement of populations around the world is essentially destructive; if we cared for our fellow man it wouldn't be."

"America" was written pre-ships ban, it was just a feeling I got about coming back to New Zealand and expecting it to be New Zealand. After being in Britain, which is just so obviously British, there was this kind of imperialism going on here where we had so many American influences in NZ, and it seemed to be hiding what cultural potential there was here, getting in the way of what we were, what New Zealanders were. New Zealanders have the power to be such a positive force around the world — we have an incredibly good reputation as "nice people", we could be doing so much. Basically this is an album about place and positivity!"

Fiona Rae

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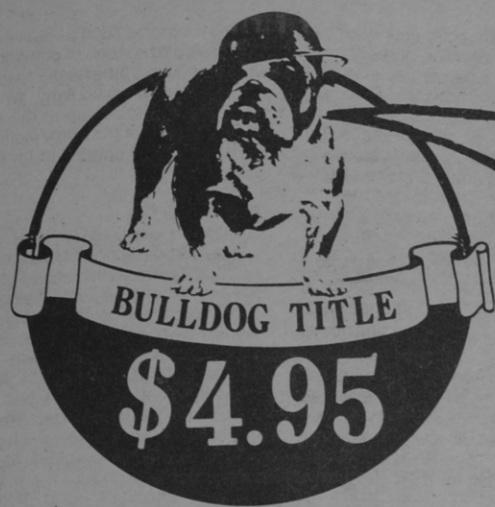
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3 tracks



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THIRD WORLD 'Now That We've Found Love'
4 tracks, incl. Paul Hardcastle Remix



NONA HENDRYX 'I Sweat (Going Through The Motions)'
3 tracks



JEFFREY OSBORNE 'The Borderlines'
2 tracks, incl. dub mix.



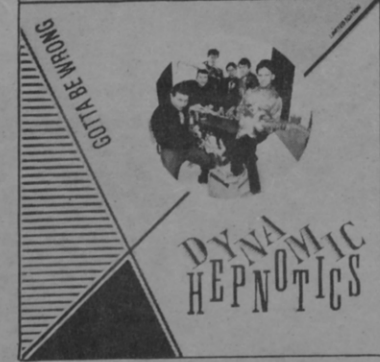
EUGENE WILDE 'I Gotta Get You Home Tonight'
2 tracks



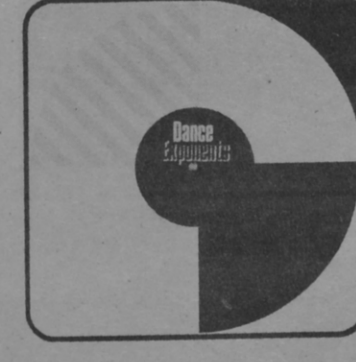
WHITNEY HOUSTON 'You Give Good Love'
2 tracks



REDDS AND THE BOYS 'Movin' and Groovin'
2 tracks, incl. 'Crankdown mix'



DYNAMIC HEPNOTICS 'Gotta Be Wrong'
3 tracks, incl. 'Hepno mix'



DANCE EXPONENTS 'Christchurch'
3 tracks, incl extended mix



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Film

CAME A HOT FRIDAY

Director: Ian Mune

It is curious how two Ronald Hugh Morrieson novels, *The Scarecrow* and *Came A Hot Friday*, have been made into a couple of the most successful local films of the last few years. While not under- rating the directorial flair of Sam

Pillsbury and Ian Mune, it must owe something to the nature of the novels themselves and the way in which they reflect the very idiosyncratic character of our island nation.

Immaculately set within its period, Mune's new film offers a zesty portrait of post-War rural New

Zealand — a world, to quote the press release, of "horse-racing, gambling, fast cars and loose women."

Alun Bollinger's camera-work must be his most virtuosic to date and Ken Zemke's editing snaps like the top of a cool DB, but what Mune offers especially is some of

the best character acting yet seen on a New Zealand screen.

Those most amiable of com- men, Peter Bland and Philip Gor- don, lead the bunch, but the act- ing alongside them ranges from the perceptively observed playing of Marise Wipani and Erna Larsen to the more flamboyant theatrics of Don Selwyn and Billy T. James. James's Tainuia Kid, best described as a comic Zapata in Taranaki, is a particularly energetic performance.

Came A Hot Friday might well be the success that Mirage Films want: it certainly deserves to be. Not only is it a good piece of cinema but it has all the virtues of racy entertainment, a worthy companion piece to Pillsbury's earlier film and such recent successes as Gaylene Preston's *Mr Wrong*.

RAMBO

Director: George Cosmatos

Within the rather limited genre that Sylvester Stallone has circumscribed for himself, *Rambo* is an effective movie — not exactly a likeable one, but undeniably effective. Its production values are unimpeachable, from Jack Cardiff's spectacular cinematography to the bristling score of Jerry Goldsmith.

This saga of Hollywood's most celebrated Hunk single-handedly rescuing a group of American POWs from present-day Vietnam has obviously been geared to a very targeted American audience. As if the often gratuitous lashings of violence which run through the film aren't enough, one can't help but read *Rambo* as a piece of disturbing right wing propaganda.

Although *Rambo* does show both sides of the political coin, with Charles Napier's military commander being just as devious as anything the KGB could dream up, the main premise of the film is fiercely anti-Russian. To reinforce such prejudices in America, especially considering the present state of the world's nuclear politics, seems incredibly foolish.

It's altogether less disturbing if one reads *Rambo* as a 70mm comic book and the film certainly deals in the exaggeration and hyperbole of the comic book. From Stallone casually kung fu-ing an inquisitive snake to Steven Berkoff's rasping Soviet villainy, it's not difficult to see the whole affair as a latter-day *Grand Guignol*: occa-

sional moments such as Stallone's impassioned speech of patriotism at the end are a little harder to take in this vein, particularly when *Rambo* does touch upon the social problems of the many victims of the Vietnam conflict in America today.

STEAMING

Director: Joseph Losey

The combination of Nell Dunn's popular feminist-influenced play, *Steaming*, and the cool, objective cinematic style of Joseph Losey would seem to be one of the most intriguing one could imagine.

Losey's films, from 1963's *The Servant*, deal with the world in claustrophobic terms, their characters trapped as much by their own personal problems as by the society that engulfs them. Within the confined world of the women's steam baths, the various characters one by one free themselves of the shackles of their social manipulation. The male oppressors are never seen and, when they do threaten to impinge on the women's world with the Council trying to close down their Victorian sanctum, they are triumphantly vanquished by the socialistic eloquence of Patti Love.

Losey has proved before, in his 1969 film *Boom!*, that, when presented with essentially theatrical material, he takes pains to preserve the stylisation from the original stage play. So it is in *Steaming*, with a good deal of the film's punch coming from the brilliant ensemble playing of Sarah Miles, Vanessa Redgrave and the feisty Patti Love. Other characters, from Felicity Dean's simple-minded, mother-dominated Dawn to the statuesque Diana Dors as Violet, manageress and mother confessor, ring less true. It is strange, and significant, I think, that so many of Violet's lines are delivered straight at the camera, giving her a distinct feeling of separation from the other characters.

Apart from an eminently forgettable theme song that tends to hammer home a theme that the film itself makes quite adequately, this is a worthy envoi from Losey, who died soon after completing the movie. It is also Diana Dors's final film and, as such, many of the scenes gain a special poignancy.

William Dart



One might expect a plot which demands that the lead character spent \$30m in 30 days and not have any assets to show for it to be somewhat, um, open-ended . . . that's the assignment given to RICHARD PRYOR as a minor-league baseballer who suddenly has to spend the money as a condition of inheriting \$300m from a distant relative. And he can't tell anyone why. Starts September 13.



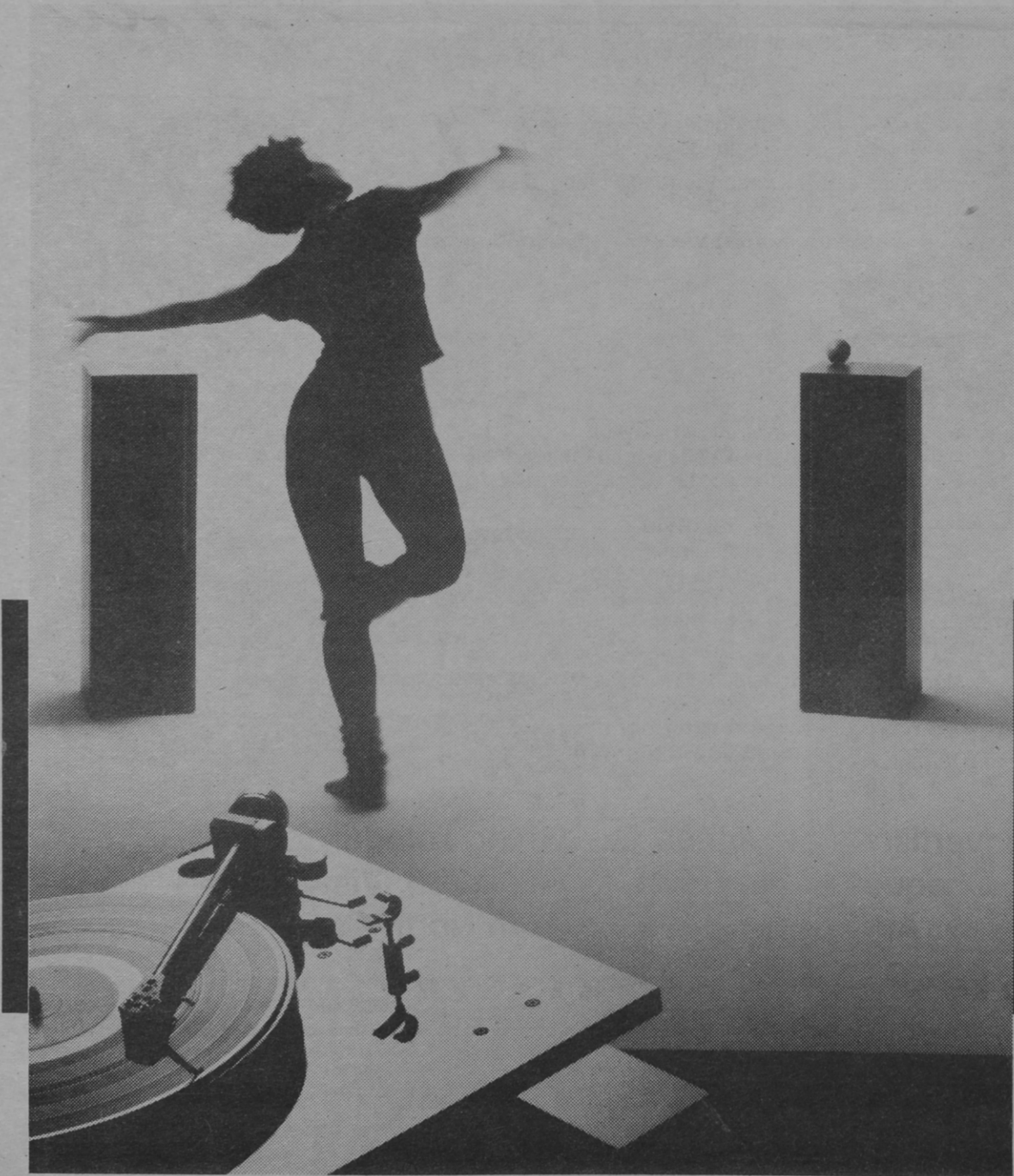
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TINA TURNER wears enough metal to construct a Honda City in her role as Auntie, the boss of Bartertown, in MAD MAX — BEYOND THUNDERDOME, which opens August 23. She's joined by, of course, MEL GIBSON and Rose Tattoo singer ANGRY ANDERSON. Angry has to be happy with scowling and growling all the way through, but Tina's done a single for the soundtrack, 'We Don't Need Another Hero'.



A bunch of America's young acting talent gets teamed up in ST ELMO'S FIRE, the story of a bunch of college friends making the jump into their own versions of the Real World. Pictured from left are Ally Sheedy, Judd Nelson, Emilio Estevez, Demi Moore, Rob Lowe, Marie Winingham and Andrew McCarthy. Starts September 13.



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BATMAN

Batman and Robin go to the pub ...

"Gee Batman, I hope crime in Gotham City picks up now that the notorious egghead Grigg is coming back to town."

"No doubt it will, Boy Wonder — especially with No Tag waiting at the airport."

"Holy Doc Martens, Batman — do you think we'll see a few biff, sock, kapows in Customs?"

"Most probably Robin, but not nearly as many as last month when we were called into catch the Penguin Corless and his sidekick Straw Brazier after they'd done that dine and dash at the Melba."

"Holy entrees, that was fun Batman. Did you see his face when they called Ratman scum and then nearly got asked to leave, and when they tried to make the fast getaway in that red Jaguar and a Morris Minor passed them on the motorway?"

"Ha ha ha Robin. You know Robin, fraud is on the increase and we had better do something about it."

"Holy U2 Batman, does that mean we can go bash up Joker Luck and bring him to justice? And can we also bash up Catwoman Hay for endorsing boring old farts like AC/DC and Creedence Clearwater Revival?"

"That's right Robin, and we'll also go pick on Doug Hood for doing backing vocals on the only New Zealand single in recent times which hasn't been Solid Lead. To the batpoles Robin!"

Dada-dada-dada-dada-dada-dada ... (etc)

"Look in the rear view mirror Batman, it's Clive Wilson, shall we pick him up?"

"No Robin, he smells too much. After that Greenpeace concert all he can afford to eat is baked beans and his farts could probably sink the entire navy let alone the peace squadron."

"Holy methane, Batman — you're right again!"

So let's check out Progressive Studios, that well-known hangout of villains, and see if there's any there to be nabbed. Batman and Robin speed along to the studio and find that as soon as they walk through the door they are imprisoned in what might become their coffin! Looking through the studio windows we see their fate ... A Not Really Anything video clip and Donny and Marie Ulrich! Arrgghh! Guaranteed to bore them to death! Could this be the end for Batman and the Boy Wonder? Does anyone know where they are?!

"Quick Robin, let's check our utility belts and see if we can do something about it ... shark repellent, no, the batarang, no ... ah, here we are Robin, perhaps we can avoid our doom with this tape!"

"Huh? How dat Batman?"

"Well if we can play this Netherworld Dancing Toys single at them as many times as the radio stations play it we might just have a chance!"

After 50 plays of the tape Batman and Robin emerge from the studio and don't even need to hit their opponents because they're asleep.

"Quick Robin, let's take them to jail and then go and apprehend the staff at Rip It Up for substituting 'Arry's last column with a motorcycle tyre advert!"

'ARRY

Enjoy What You Do THE BATS

ROBERT SCOTT

KAM WOODWARD

MALCOLM GRANT

PAUL KEAN



So what's a person-in-a-band do with a spare Saturday morning on tour in Auckland? Sleep, maybe. Or do the rounds of the second-hand record shops ...

The Bats are in town and guitarist Bob Scott and drummer Malcolm Grant lay down their bagged records and take a seat to rest after a couple of hours traversing Auckland's one-horse-town central business district. They're going to see *Brazil* in the afternoon.

Of course what they're in town for is to play live, which they did. A different Bats sound, this one, a little bigger and harder than before, notably in new songs like 'North By North'. Bob and Malcolm are keen to hear about any perceived changes in the music — they say they haven't got much of a perspective on it themselves. They just write in the way they have for some time, with Bob in Dunedin sending up a cassette with the basis of four or five songs to the rest of the band in Christchurch, them working the songs out and everyone getting together for practice before gigs. They learned two new songs the

day before they headed north.

"It's good doing it that way because the songs are quite unformed when we get them," Malcolm explains. "It's not too much problem learning them quickly, we don't go in for complicated ones."

"Yeah, right," Bob agrees. "We haven't got any complicated songs yet. I might try one next time — lots of changes."

The Bats have just released their second EP, and here is *'Music For the Fireside'*, on Flying Nun; seven songs, recorded in Christchurch and produced by bass player Paul Kean ...

"On the first EP I suppose you could just about call us a backing band," Malcolm comments. "The songs were already well worked out, whereas with this one it's much more that they've formed as we've played."

Bob's also happier with his singing this time round. Do people still go on about his voice?

"Yeah, I think so — I mean, I go on about it. I wish I had a more interesting voice. I can sing in tune now, I've got much better control over my vocal chords."

The EP also features violin, courtesy of the Rip's Alastair Gal-

braith. He's fiddled live both as a duo with Bob and with the Bats. He has violin lines worked out for about 10 Bats songs and even co-wrote 'Neighbours', one of the songs on the EP.

That's not Bob's only musical sideline in Dunedin — there's the Weeds, a mutation of last year's Pink Plastic Gods, featuring Bob, Mike 'Wreck Small Speakers' Morley and Shayne Carter. They've just turned up and played when they've played, no exhaustive practising, but it gives Bob the chance to keep on playing bass. A single has been recorded.

Not content with merely playing music, Bob also masterminds *Every Secret Thing* magazine and Southern tapes. The mag is up to issue 10 and a recent grant of several hundred dollars should see interesting developments over the next few issues. The tapes now number 24, biggest sellers have been the *Songs From the Lowland* and *Big Southern Hits*. Further north, Paul produces pottery, guitarist Kaye Woodward expands her mind at university and Malcolm numbers among his activities looking after the World cassette, which may be released on Flying Nun; but

it's Bob with a pie for every finger. Why so active?

"Well, you sort of have to be in Dunedin or you get really bored ... or anywhere really, I suppose."

All this and the Mornington 5th Grade soccer team (Bob is even wearing the socks). The musician-laden side is languishing near the bottom of its table after a stunning early run was halted by absences and injuries to key players like Verlaine Graeme Downes. Bob managed to crack a rib and was reduced to the status of commentator for a while. But "it's good fun playing — it's pretty different from playing music."

Is there a danger of getting too absorbed in music?

"It depends what you feel like at the time really. I don't feel that way. I just keep doing it as long as I enjoy it."

"It's basically being professional amateurs," Malcolm adds. "If we suddenly went professional it would sort of turn into money, like any band does. Things become very different."

Bob: "It's very easy for us at the moment really. There's no problems we run into at all. As long as we can play where we want to when we want to and make records how we want, that's enough really."

Where they want to play includes some places that aren't pubs and the Bats have played the McDougall Art Gallery and Christchurch's new youth centre recently. Bob enjoys playing alternative venues because there's less pressure to make people dance, more scope for slow songs. On the other hand, Paul would probably still be exhorting the audience to its feet if they played a morgue.

The Bats live don't actually reach out and grab you by the throat/heart as some bands do — there's probably not the desperation for that. But the marriage of loveable, concise, slightly skewed melodies and crackin' riddums will make most people smile and some of them dance in the night.

Enjoy what you do, Bats.
Russell Brown

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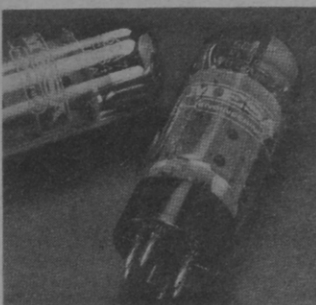


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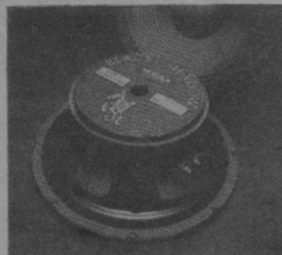
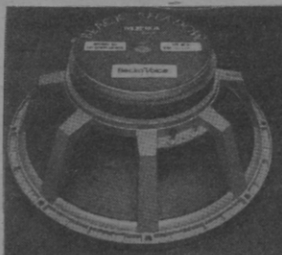
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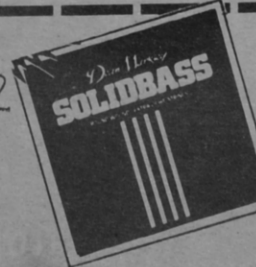
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Letters

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The Backlash Backlash

This letter is to those three self-opinionated bastards who have decided to get it into their heads that the Chills have lost their spirit and have now become "vain". What a load of shit. Why don't you go to one of their gigs and get into the music — then you will see just how well they'll do in the UK. Then afterwards go and talk with them — they don't snub you like a lot of bands do.

This message also applies to "Mr Masturbation" Ray Pierce and the ilk of people in Christchurch who must think it's trendy to hassle Martin Phillipps (and Russell Brown). What are you going to do next? Bend over and show us your stretch marks? Isn't the idea to support NZ bands, not riddle the shit out of them?

Gary McCalman (and a lot of other people in New Plymouth who think the same way)

Saint Bob ...

Maybe Bob Geldof read Alistair Cooke's *Talk About America* (1968), in which the last line of the introduction reads: "Courage, men. The human beings may yet defeat the politicians." If the Beatles received the MBE, can Geldof attain to less than a knighthood, if not the Nobel Peace Prize?
Bruce Morley Kohukohu

The Apostle Bob ...

I fully accept that your magazine is the best available for in-depth music coverage on both the international and local scene. But unfortunately I am an avid Dylan fan and although I have scanned most of your output, I find very little attributed to this man. His recent stint on the Live Aid concert did not do a lot for many of his followers but he remains for me one of the best prolific contemporary artists of the century. The motive of this letter is to try and persuade you to include something on him in one of your forthcoming issues,

apart from a simple record review. I'm sure I am not the only Dylan fan who would appreciate this.
Wendy Knox Ashburton

Hey Bud!

Harry Ratbag, barman and part time slander merchant, was seized at Auckland International Airport yesterday after returning from Brisbane, where he had been visiting an aboriginal aunt and buying up a fire-damaged stock of paisley shirts. It would appear that a short-sighted Customs drug dog mistook Mr R. Bag (who was very brightly dressed and sporting his lengthy hair-do) for a large Queensland head cured in Steinlager. Amidst protests, *RIU's* answer to Felicity Ferret was sent to the DSIR for analysis but, unfortunately for Harold, en route he was stolen by some over-zealous Rastafarians and can now be purchased in reefer-sized amounts at the Six Month Club.

Lea & Perrins (A reliable sauce) Auckland

The Ringing In Our Ears ...

Hi! My name is Chris Matthews and I am interested in compiling a history of local heavy metal. It will not be very long, perhaps similar to a single issue of *Kreshendo* magazine, and all sources will be quoted. I would be grateful if anyone who would be keen to lend a hand or supply further information could contact me at the following address: Chris Matthews, PO Box 19-517, Avondale, Auckland. Local metal needs something like this, I feel.

Chris Matthews Avondale

Dunedin

Gamaunche have reformed with a new bassist, Craig Johnstone. They hope to have a tape released shortly and they're pushing for an Arts Council grant ... the **Doublehappys**, understandably, have "ceased to exist as an entity," but Shayne and John will carry on and may form a four-piece ... **Look Blue Go Purple** will be touring North at the end of the month and they will be supporting Jonathan Richman at his Christchurch dates, October 4-5 ... new bands that have flickered across the live scene include **The Proles**, **In A Circle**, **Parson's Nose** and **Armalite Hour**.
GK

DYNAMIC HEPNOTICS



Dynamic Hepnotics (L-R): Standing, Mike Gubb, Alan Britton, Robert Souter. Seated, Robert Susz, Andrew Silver, Bruce Allen.

Whether you thought it was ecstasy or ersatz, the Dynamic Hepnotics' 'Soul Kind of Feeling' was a pleasant change from most of the rotate-radio fare of the past few months. The single won the band a much larger audience in their native Australia (it was last year's biggest-selling local single across the Tasman) and introduced them to New Zealand.

After all, it's not as if these Hepnotic chappies are Johnny-come-latelys. They've been around for six years, initially as a blues-orientated band which used Sydney as a base for exhaustive touring. In those days they used to get the band and the PA into one car and the soundman's VW Combi — now of course, the entourage consists of 12 people, two cars and a huge truck. But sax player Bruce Allen didn't sound as if the band's newfound record success had gone to his head ...

"We get to stay in better hotels and wear better clothes, but that's about it. We still have to work really hard. We've worked hard over the last few years and established ourselves to a level where we've been playing fairly major venues anyway, 1000 seaters. It's just that we fill 'em up with people these days. Which is pleasant."

Although this year's album *Take You Higher* is the band's first, they have a recording history that stretches back, if a little patchily, to their early days. They even had a single, 'Hepnobeat', that showed up on various US dance charts and went to No.3 in Spain. But that was about three years ago and by the time they signed to Mushroom Records' White Label last year they hadn't been in a studio for two years. After one false start, 'Soul Kind of Feeling' was the break. So what difference did the unusually extensive live background make to recording a first LP?

"We learned to play together, which is the main thing. It's really difficult for bands sometimes when they get into the studio straight and

they hear a playback and realise they're not really playing *together*, as a unit. We've had years of playing together so it wasn't a problem for us. I think that's a big advantage, especially when you're doing new songs, it means things fall together a lot quicker."

What was the age of most of the material? Was there a backlog from the long break from recording?

"Some of the songs are fairly old. But a few of them we'd never done on stage before, they were written just before we went into the studio and we just went in and put them down. That was sort of an experiment for us because normally we've recorded stage favourites, but I think they turned out pretty well."

Given the live experience, what was the approach to production when you went into the studio?

"Well, we've always been interested in getting that big sound. Then again, we started as a five-piece until we got the rest of the horns, just sax, guitar, bass and drums and Robert with his singing and harmonica. And we used to create these artificial brass parts by play-

ing harmonica and sax together, trying to make a brass section out of that. Which works okay, because the harmonica can play chords and two or three notes at a time. So we've always wanted to have a brass section and 10 keyboard players and 85 guitar players, and when you're in the studio you can do that sort of thing. So basically what we did was go in and play the way we do live and then add bits and pieces where we felt they were necessary."

In recent years you've shifted from a blues and R&B sound to a much more soul-influenced style. What's been behind that?

"I think it's as we've developed as songwriters. That side of it comes out because you feel better about writing a song if there's been some sort of challenge to it. I mean, writing a song that's a 12-bar blues where you repeat the first two lines and so on isn't all that hard to do. I mean, I think it's hard to write a really good blues song, like some of those Willie Dixon things — just the way he phrases it and the little sayings he comes up with for the song titles are really good, it must be hard to write a tune like that."

The Dynamic Hepnotics' first overseas foray comes soon, with a visit to these shores. Outside of that they're talking to several record companies in America with a view to world-wide release for their records. So the expectations are getting greater for the friendly bar band with the huge-selling single?

"Yeah, I think so. Not necessarily more expectations from the audience, but from our record company for a start. They expect us to repeat the success so they can make lots of money. And there's always the sort of industry thing where people say 'Oh well, these guys have had one huge hit, I betcha they don't get another one.'"

But you've obviously got confidence in yourselves ...

"Well, yeah — we enjoy what we do, the style of music that we play. That's the main thing as far as we're concerned. And having other like it to is the best way for us to be able to keep on making it."

Stephen Spencer

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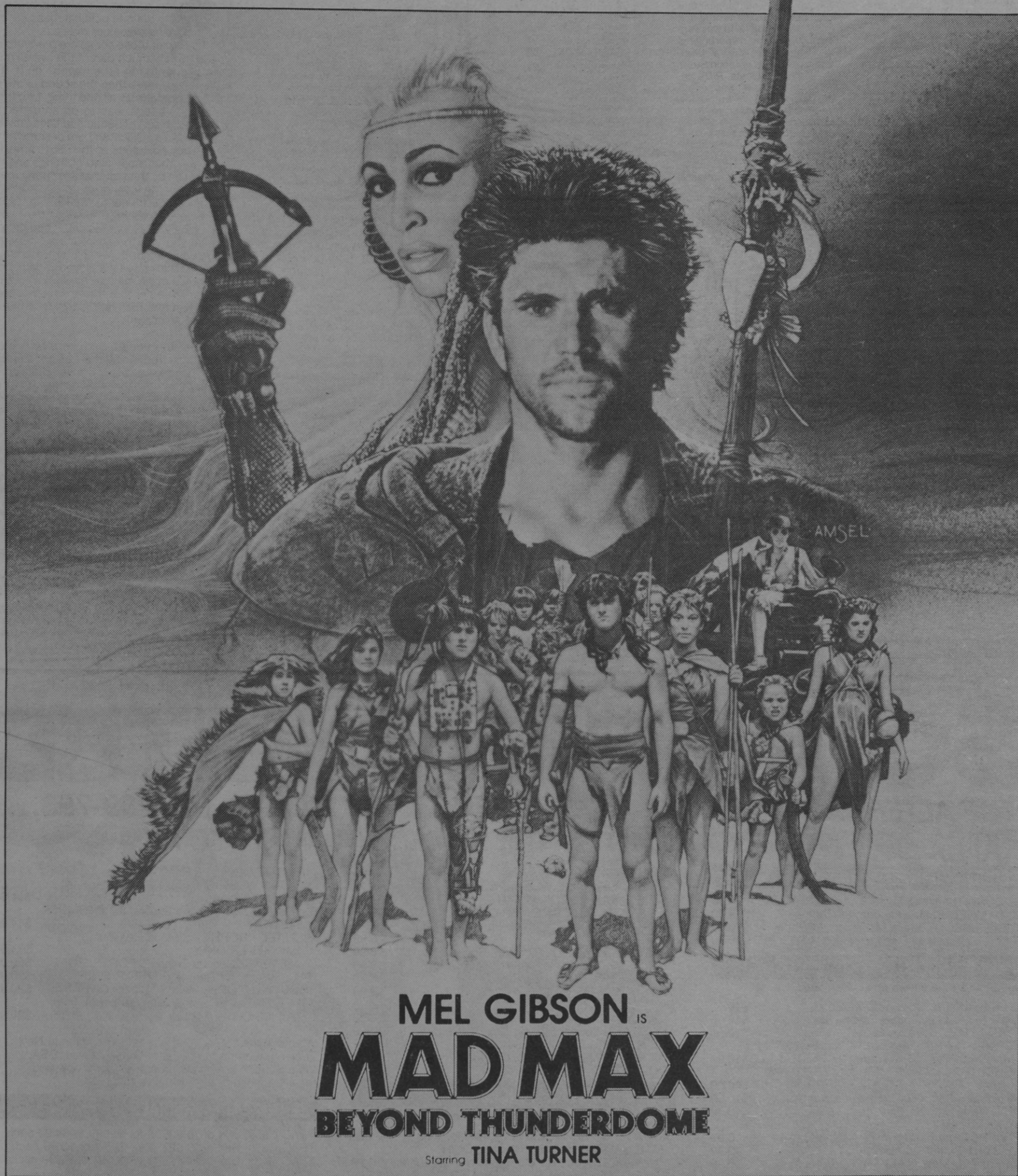
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Yob Funk Theory

"Love, authenticity and energy" — what Shriekback say:

It's 9.30pm on a Friday night, I'm sitting at desk with phone, currently missing Goblin Mix at the Windsor. Barry Andrews, on the other hand, is on the other side of the world and has just risen to greet the day. Hasn't even had a cup of tea.

Says something for the man, then, that he's affable and co-operative. Chooses his words well, enunciates the good ones in the manner of a man who likes words. Sense of humour, appreciates the twin edge of a good adjective.

He is, of course, keyboard player for Shriekback, the thinking person's supergroup that formed in 1981 from the debris of several other lineups. Andrews left XTC in 1979 and was for a time part of Robert Fripp's short-lived League Of Gentlemen and his own rather curious Restaurant For Dogs, before meeting up with bassman Dave Allen (just ex Gang Of Four) and guitarist Carl Marsh for what was originally to be a short-term project in early 1981. Drummer Martyn Baker took the oath in 1984.

Contractual hassles mean we'll never get last year's *Jam Science* LP but Andrews doesn't see much of a gulf between the new one, *Oil and Gold*, and the last Shriekback album released here, *Care*:

"I think, in a way, it's the same kind of album as *Care*, whereas *Jam Science* was a bit of a mutant," he explains.

The sound is different, however; altogether wilder ...

"Yeah, we've just been learning more about the tools of the trade really. So, if you like, *Oil and Gold* is *Care* moved on a little bit, it's made by people who know what they're doing a bit more."

Since *Care*, the band has shifted from ill-fated indie Y records to a position under the wing of Arista Records. Did that mean a move to expensive, state-of-the-art studios? (*Care* was recorded in 19 days at a small 16-track studio.)

"This album was mixed in expensive studios, because we felt that that justified the cost, using a computer desk. But it was actually recorded fairly cheaply — although it was incredibly expensive in the end because we ran over quite a

lot — but the actual studios were not that expensive. We wanted to use the money on getting in expensive people, and we thought that as long as everything goes down on tape cleanly it doesn't matter very much."

One of the first impressions from *Oil and Gold* is that it would sound great on a big sound sys-



Shriekback (L-R): Dave Allen, Martyn Baker, Barry Andrews, Carl Marsh.

tem, really loud, but Andrews claims it wasn't envisaged that way.

"It was actually mixed on little hi-fi speakers. The theory behind that of course is that if it works on little ones it should sound great on big ones. But it's not a 'play lou' record particularly.

The stuff on the album does sound as if it must be a lot of fun live ...

"I'm glad you said that," Andrews smiles back over the phone, warming to the subject. "I think the live band is really one of the better things about this year. We've just put together an eight-

piece live band — the four Shrieks plus two girl singers, a guitar player and a keyboard player who also plays guitar. Quite a formidable array of forces. We did these gigs in London which were absolutely wonderful — and I think it's only scratching the surface of what we're capable of. So by the time we get to you, which should be the end of the year with any luck, it should be a finely-honed fighting machine."

Shriekback do not use sequencers or computers when they play live:

"Don't believe in 'em! It's obvious really, Martin's drumming is the heartbeat and depart from that and you're in big trouble. So we just let him get on with it."

Has the tendency for people to nail themselves down with electronic rhythms had a detrimental affect on music?

"I don't know really. If it's a natural kind of expression to you, then that's fine. I mean, there's a place in the heart for those kind of things — I personally don't get any excitement out of doing it any more, it's finished. On this last album we really completed a two year romance with a drum computer and I just feel that's behind us now, we're not interested in the digital pulse any more.

"For me, certain kinds of real drumming are far more interesting — and Martin's is one of the kinds of drumming I find very exciting. I like the variables, there's such a lot more richness to it than boom-krr boom-boom-krr ... I suppose also the hip-hop thing came along and really took that as far as it could go in a way. Like 'Okay, this is mechanical and pure, no imperfections — what do you think?' And having said that there wasn't a lot more to say about purity and lack of imperfection."

Would Shriekback object to being called "white funk"?

Laughter: "Call it what you like! We call it 'yob funk' — funk as played by noisy young herberts. I think actually 'funk' in a way is a bit of a red herring with it. It's one of the areas we dabble in but I don't think it's the actual core of the band. I think in a way the spirit of rock 'n' roll is more central to it. The big, noisy kind of 'fuck you!' thing is more it than the quite subtle thing which is funk. I suppose we would try and appeal to the body in that way."

On the other hand, Shriekback have generally been publicly perceived as intellectuals or "serious" musicians.

"Yeah, that's right, you bet (laughs). We just go as far as we can with the things we've got really. And if that be arty or intellectual then so be it."

Andrews has been quoted as saying that when Shriekback was formed, the central aim was to "express love, authenticity and energy" — an in-

terestingly non-musical way for musicians to phrase their objectives.

"Yeah, I hadn't thought about that for a long time actually," Andrews admits. "But I think that's true, I'll stand by it. I think it's good not to get too bogged down in the day-to-day muso-ness of it all. To retain this kind of overview of what you're actually doing it for, which on those long, dark nights is a good thing to have."

Would you say you believed in music for its own sake, or should it evoke something? Songs on the album like 'Nemesis' and 'Hammerheads' carry a pretty definite political message, rather than just being pieces of music ...

"I think what those songs are meant to evoke lyrically is very much part of the overall musical thing we wanted to have happen on it. It's not separate any more than the sound of the snare drum is separate. It's all one thing. Like the idea of 'Hammerheads' was to do something that would sound sort of heroic and taking itself very seriously like a political anthem or something, yet completely ridiculous at the same time, in the same way that those kind of things are."

And even by the fact that it is "body music" it encourages the listener to do something?

"Yeah, I think it's got to work in that way really, before it does anything else. It's got to hit you with something that's very physical — and then if you choose you can thread your way through the Shriekback labyrinth of meaning," he laughs.

Do you think it will get played in dance clubs?

"It would make me very happy if it was. I think there are three or four tracks on it that are eminently suitable for playing to the drug-crazed youth of Auckland."

One of the things that has always stopped Shriekback from being quite as good an actuality as they are an idea is the generally dry vocal delivery, courtesy Andrews and Marsh. Not natural singers, they've a tendency to enunciate while the music wails ... but Barry Andrews has no thoughts of bringing in an outside lead vocalist for a track or two.

"I think Carl and I are far too huge egomaniacs for that to happen. And we're interested in getting good at it really. And also on this album we've worked very much within our limits. Neither of us are fantastically gifted vocalists, so we've tended to work within our limits and do what we do as well as we possibly can, just really getting by by having it 100 per cent. To me that works — I don't think there's a vocal on this album that doesn't work."

"But I see how you can say that sort of thing ... but 'Nemesis' and 'Malaria' are quite songy really, we were bellowing along — tunes and all that. Whereas some of the quieter ones that I sing, I'll get close to the mike and whisper it, so

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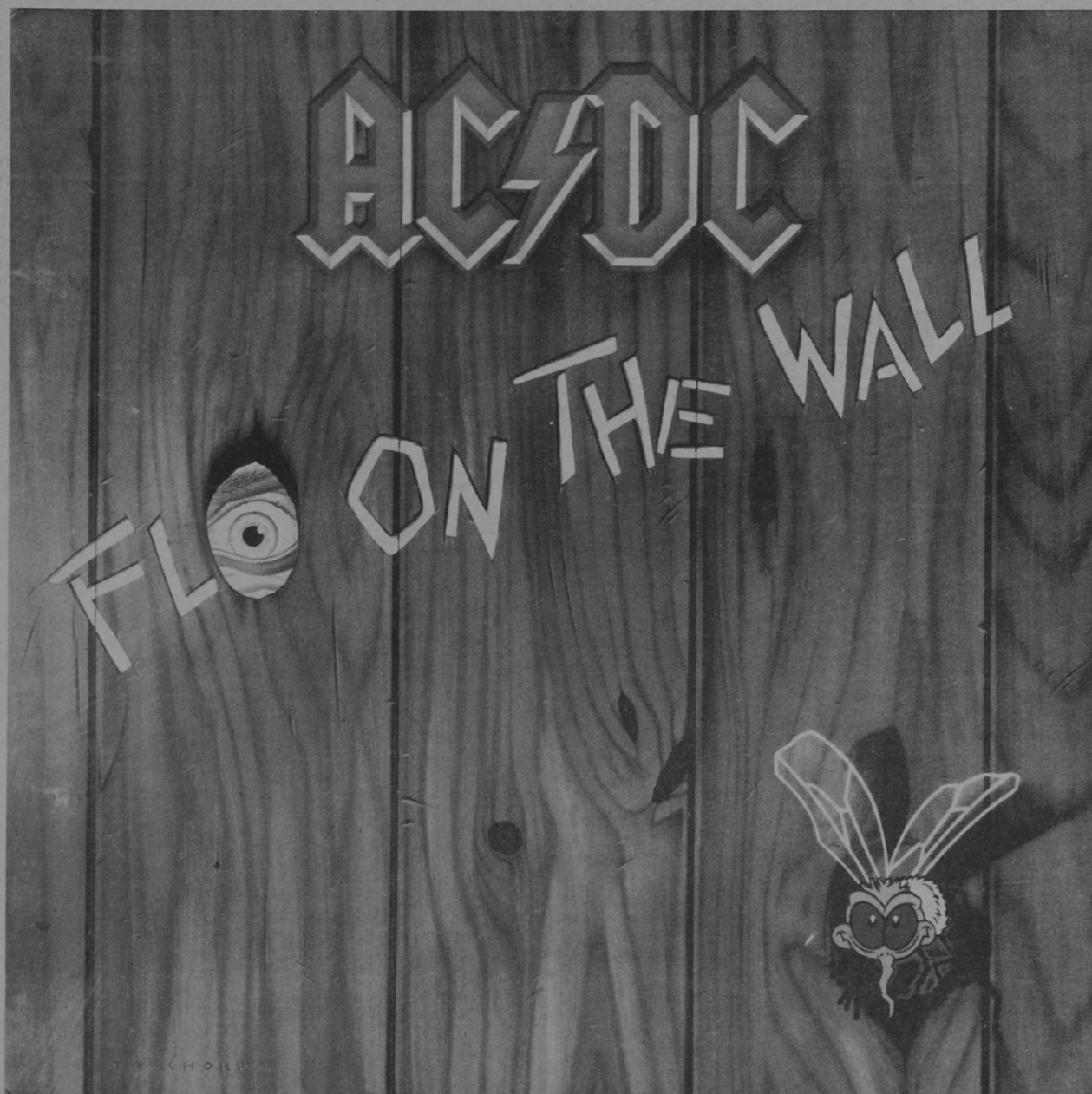
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"We always had a lot of confidence in what we did, and I know this sounds like bragging, but it didn't really surprise us when people liked our music because we'd been playing live for a long time and we got a lot of people at our shows, which kept us going and feeling positive."

Two years ago Australia's Men At Work cleaned up in America with 'Who Can It Be Now?' and 'Down Under', two songs that hardly warrant a look in the singles' hall of fame. But there it was in green and white, the dollar confirmation that overnight sensations do exist.

"I don't think they've ever existed," contradicts Colin Hay over a mid-July trans-Tasman phone

Hard Work

Men At Work's Colin Hay Explains It's Virtues

link. "I suppose in a time scale we were an overnight sensation but we still had to work really hard. Our manager was in America for months trying to get them to release the fuckin' first album and it got rejected twice although it had sold three to four hundred thousand in Canada. It was our first album and although it became really successful we didn't know about that as we were there in the middle of it and we'd been working two to three years every night of the week. So for us it was 'Thank God something's happening.'"

singing the praises of Shriekback ("I wish I'd discovered them ..."). He even mentioned that he might have been keen on working with them, but Andrews didn't even know JC was a fan:

"No, I had no idea ... that's interesting news — wait till I tell the lads!"

Is there anyone the group would like to work with?

"Well we quite fancied working with Eno, predictably enough, at one point, but a lot of things happened, he was too busy and we did the album later than expected. But there wasn't really anyone else it seemed like it would be a fruitful collaboration with really, rather than just a record company policeman coming down to make sure you don't do anything too weird. But, y'know, we're up for it, if somebody came along — I think the idea's got to suggest itself really, there's got to be positive reasons for doing it, rather than 'Well, everybody has to have a producer'. It works quite well at the moment with me producing it and everybody contributing things."

So Shriekback are still happy as a self-contained group in a day when it's almost fashionable to be a project, or a collaboration, or a corporation or whatever?

"Well we started off with just that in mind actually. Because everyone was a bit shy of joining another group — I was at the end of working with Robert Fripp and that had got a bit ugly, Gang Of Four had split up in ranting acrimony and Carl had just finished with a band of his called Out On Blue Six, which was apparently quite a painful split as well. So we were all feeling like 'Hey, we don't wanna get into anything too heavy'. So the initial thing of Shriekback was just a loose collaboration between old friends of Dave's basically. And it was only after about seven or eight months that we started to discover that power that a bunch of committed people did give. We started to rediscover what it was being in a group of people who've made a fairly long-term commitment to work together, and what extra leverage that gives you. It's a very powerful thing."

So Barry Andrews has his cup of tea and I get along and see Not Really Anything. I dare say we both enjoyed ourselves. Andrews' wife is a New Zealander and he's keen for the band to visit these shores after their American tour ends in November. Given the character of the music on *Oil and Gold* and Andrews' expressed attitudes, it seems likely that Shriekback would be tremendously good live. Inspiring, even. Here's hoping.

Russell Brown

The commercial attention that hit Men At Work led to the over-exposure of a band that was, at best, mediocre. Their marriage of reggae and colonial vulgarity in 'Down Under' didn't improve with constant and displayu neither did the more acceptable but still brash and obvious blare of 'Who Can It Be Now' and 'Be Good Johnny'.

"We never worried about over-exposure but in America they'd had us played for about a year and we felt fuck, they could do with a bit of a break, plus we needed a break. Not so much over-exposed, because when you're hot you're hot and we didn't stop to think about the situation because things were just happening to us. We needed time off because we didn't want to fall into the rut of recording-touring, recording-touring. We wanted more time to develop."

What about record company pressure to repeat the successes of past hits?

"I think that's largely a myth. We received no



Colin Hay, Men At Work.

pressure at all for our new album. We produced it ourselves and nobody in the record company really knew what we were doing, we just kept sending them tapes and they said they liked it. So we recorded the album and presented it to them. They're not that stupid as to ask us to repeat the success of the first one as all that happens then is that a huge level of paranoia creeps in or we would have told them to fuck off."

The new album in question, *Two Hearts*, is an improvement on their past efforts. Its mid-Australian pop has more restraint and taste:

"There was more spontaneity with the songs as they developed more in the studio and they are more reflective and personal. They reflect the extraordinary experience of the last few years. We produced it ourselves so you have to be self-critical and none of the songs have been road-tested so we don't know which ones work live."

The album was recorded with only three of the original band — Hay, Greg Ham (keyboards) and Ron Strykert (guitars). The rhythm section had been sacked:

"We parted company, they quit."

But you would've fired them anyway?

"I don't wanna get into it. The band, when we finished touring, didn't really exist at all as we all wanted out as it all kind of exploded at the end. We all ran away and hid in our houses and we didn't see each other for a while. I wanted to carry on with Ron as he and I felt that the direction we wanted to go in wasn't compatible with the rest of the band and so we kept Men At Work going. Jerry and John went their own ways, I don't know what they're doing now. Then when we started touring, Ron said 'fuck it' and he quit as well. He didn't want to deal with touring, so he's in Greece somewhere."

Back In the USA

"A lot of Aussie bands in the 70s treated Aussie as their boundary and they'd never dare venture out into the wilds of the world as they thought they'd get eaten up. A band would come from overseas and people would say 'oh, they must be good' and often they were fuckin' shit. That attitude still exists."

It's an attitude, until recently anyway, that's been encouraged by the British press:

"Yeah, pretty much. We toured with the British Beat and they'd only been gone for six months and the press were saying 'What happened to the Beat, oh good riddance, they were terrible anyway'. This attitude comes from the fact that it's the end of the Empire, it's the last outpost for their superiority. The English people are a strange breed, they're very violent and heavy at the moment, but they still have that fuckin' superiority thing about Britain, a little country that's running out of time and money."

"As for us, we've never been the darlings of the rock press, we've never been a fashionable band, which is quite understandable as we've never really chased the press and they've never really chased us."

Have you met with any resentment for your success in America?

"Everyday I get resentment but it happens in little ways. Everybody has a preconception about what a person's like after he becomes successful — they immediately think that that person becomes a shit, but I've always been a shit so I haven't changed at all! (Laughs) In America they believe just go for as much success as you can and they don't resent it, they just think that's fantastic. They ask 'hey, what's the formula?' because bands over there are so into what it takes to become a hit."

Did you see your breakthrough in the USA as another triumph for Ock Rock?

"We didn't really feel a triumph as an Australian band as we're a band first and Australian second. We didn't go away flying any flags but when I thought about it having a song like 'Down Under' was pretty obvious, but we didn't think about that at the time."

"When we went away a couple of years ago it was when there was a very high level of fascination for things Australia, especially from America. That's died down but we still get telexes from America that say 'put another shrimp on the barbie'. That's the way they relate to us; they think that every Australian every day goes and lights up his fuckin' barbecue and puts these prawns on it."

So what is Australian rock 'n' roll?

"You can't put your finger on what is Australian or New Zealand. I think it was Reg (Mombassa) from the Mentals who said that we take music from Britain and America and send it back with a few corrections."

George Kay

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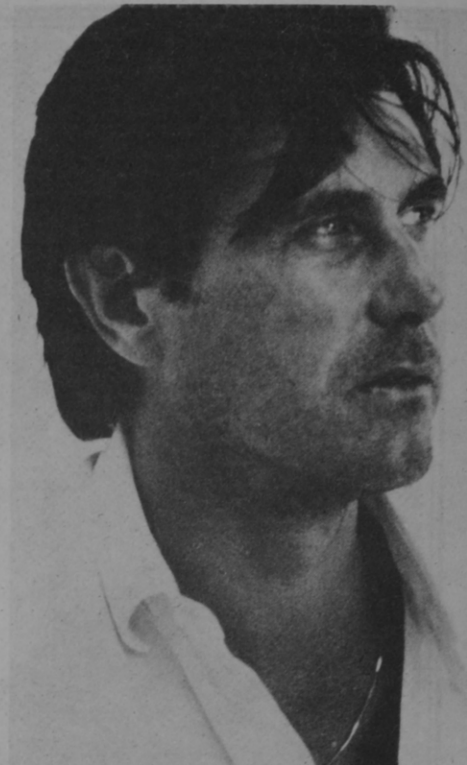
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Shy Guy

BRYAN FERRY INTERVIEW



There's something happening here, and it is gradually becoming clear. The hesitant laugh, the fumbling for the first of many cigarettes, the fearful look in those rivetting blue eyes, the fidgeting in the chair — Bryan Ferry is both shy and nervous.

This is both surprising and somehow endearing. After recently facing the amiably extravagant self-confidence of Robert Plant and hearing of the surly arrogance of Sting, to meet an equally (if not more so) good-looking, talented British singer/songwriter without an ego problem is a decided pleasure.

Given Ferry's long-term status as suave pin-up boy for the urban sophisticate set (*G.Q.* and *Es-*

quire, not *17* and *Smash Hits*), the awkwardness of his demeanour is disconcerting, but Ferry soon tells you what you already detect in his eyes; he'd far rather be somewhere else.

"You just have to accept that interviews are a part of the job you don't like but have to do. I'd love to just put the record out and that's it, but I'm realistic enough to know that there are a lot of other records released every week.

"If you've spent as long a time making a record as I did this, you start to get a little nervous when you finally finish it. You think 'My God, I should at least tell people it's available. I've been doing a lot of interviews, especially in Europe, because I'm not going on tour with this album, at least not at this stage. Still, I survived the 20 minutes of the Live Aid concert, so maybe I'll do some more dates!'"

The record in question is *Boys and Girls*, the-

oretically Bryan Ferry's sixth solo LP, but more accurately one that can be seen as a follow-up to the 1982 swansong of Roxy Music, *Avalon*.

Roxy Music, in essence, was Ferry's baby ever since Brian Eno split for freer pastures back in 1973. Founder member saxophonist Andy McKay and early recruit guitarist Phil Manzanera certainly added their own stylings to Roxy's distinctive Music, but Ferry increasingly stamped his individual sound and vision on the project, right down to the album cover designs.

"My best work has been with Roxy Music; that's the major part of my catalogue," emphasises the handsome hitmaker.

The band split once before, back in the summer of '76, only to re-unite two years later, going on to produce the *Manifesto*, *Flesh and Blood* and *Avalon* albums. Looks like it's Permanent Splitville this time around, however.

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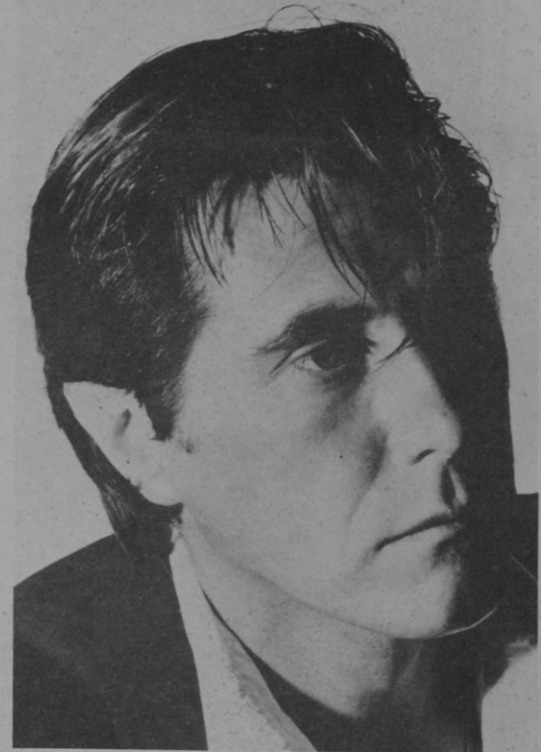
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"No, it wasn't really an amicable parting," explains Mr Ferry, exhaling yet more nicotine (*Dunhills*, not the expected *Gitanes*). "We had always more or less disappeared into our own lives after each project we did; we never hung out together. This time I just knew or felt there'd be no coming back. Even when I was making *Avalon*, it felt like the end of a run for me, it was as far as I wanted to go with it. If it had carried on, would it have been for the right reasons?"

"I don't think the security of a trading name is the right reason to make music. So many groups stay together too long because they're afraid to leave. I just wanted to try and do something with a complete lack of limitation."

Avalon was a perfect epitaph for a band that was arguably the most influential, certainly one of the most successful (their eight studio albums all made the UK Top 10) British bands of the 70s.



The aural equivalent of Haagen-Dazs ice cream (smooth, creamy and expensive), *Avalon* showed all the pretenders to the Roxy throne just who was boss.

In retrospect, the choice of album title was prophetic. According to Arthurian legend, *Avalon* was the island to which King Arthur was sent to die.

"Yes, I did feel the irony of the title," concedes Ferry. "At that point I did think it would be the last one, so I toyed with that Arthurian idea — this is the end — in my usual melodramatic way. I don't think we could have done a better album than that with the same nucleus of people."

No one could accuse Bryan Ferry of rushing the starting gun to leap into the post-Roxy void: three years elapsed from *Avalon* before *Boys and Girls* hit the record racks. He admits to a bad case of writer's block while working on the album and claims "I'd love to do it at a faster rate. I used to record at a much different pace, I once did three albums in a year!"

"In the context of the rock world, that is a long time, but I have contemporaries who are painters. It is normal for them to take two years between exhibitions of their work, and, without wanting to be high-falutin' about it, that's how I really look at it. This was an important album for me to do. Hopefully I've learned from this how to make the next a little faster."

CONTINUED ON PAGE 20

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'FERRY' FROM PAGE 18

Three years is long enough for many a quickie pop sensation to be manufactured, exploited and cast out on the slagheap, but Ferry's absence from the scene only made the hearts of his European fans grow fonder. *Boys and Girls* went straight to the top of the charts there, something Ferry modestly attributes to his being "very lucky."

What's luck got to do with it, Bry? Fact is, *Boys and Girls* is another near-flawless example of Ferry's elegantly extravagant modern pop. It may have been recorded at as many studios (six) with as many engineers (seven) and backing musicians (30) as your average Top 10 chart, but the many joins are rendered invisible courtesy of Ferry's characteristically melancholic, soulful vocals.

The voice that fuelled a million candle-lit dinners and satin-sheet seductions is still in fine form, seemingly untainted by all those cigarettes. It is framed by a superb supporting cast drawn from the jazz and soul as well as rock fields, including such formidable names as Mark Knopfler, David Gilmour, Tony Levin, Marcus Miller, Omar Hakim (Weather Report) and David Sanborn.

Comparisons with *Avalon* have inevitably flowed: "I tried to make it stronger rhythmically, that was my only real objective," claims Ferry. "Probably it sounded closer to *Avalon* at the end of the day than I'd originally have liked. I was after something much harder, but you can't fight



Roxy Music, Auckland nightclub, 1975. From left: Bryan, Eddie Jobson, Paul Thompson, Phil Manzanera, Andy McKay.

nature too much!

"Nowadays I tend to see the voice as just part of the music. I try not to get in the way of the music, I just want to highlight the mood and atmosphere by the words. Many of the songs could actually be instrumentals."

The omniscient Nile Rodgers is present, this time as a guitarist, not a producer. Consider his contribution part payment of a strong stylistic debt to Ferry and Roxy Music.

"Nile told me that he was living in London when he saw us do 'Love Is the Drug' (1975), with the girl singers in the uniforms and so on. And he and Bernard (Edwards) said 'Let's see what we can do'. He did a great job; Chic made some great records."

And of course we all know just how much British pop in the 80s owes to both the Roxy sound and the Ferry lounge lizard persona. ABC, Spandau Ballet, Simple Minds, Duran Duran, Icehouse,



Roxy Music, Sweetwaters, 1981.

the Associates, Human League ... the list is endless.

"I met John Taylor (Duran Duran, Power Station) recently. He said he got my autograph outside the Holiday Inn in Birmingham once and that he became a musician because of me. It's a daunting thing."

"Yes, I guess I could reel off 50 names," laughs Ferry. "Of course you have to look at it that way (imitation being a source of flattery). Sometimes it is worrying, however. You think, that area is being covered, where will I move next?"

"I believe that one of the reasons for it is that with all the records I made I suggested a lot of things. I don't feel I just created one particular sound, the way the Who or the Stones had a sound. I think it was a matter of opening up different avenues that I never really completely exhausted, there's always something else to do there."

"That sort of competition is good in that it makes me want to go more and more into myself, to become unique. You fear increasingly as you get older that you can't just trade on a haircut or on selling the latest pair of shoes the way a new teenage band would. Your music has to be good."

Nudging 40 the Ferryman may be, but he could still teach those upstarts half his age a few volumes on style. For the interview, he dresses casually in blue denim, white shirt and black boots, that characteristic glossy black forelock threatening to halve his vision, but you soon realise why he is so beloved of fashion photographers. This guy would look menthol-cool even if he'd just run a marathon through Death Valley.

One aspect of his career that still irks Bryan Ferry is the reluctance of the US to accord him the approval he's elicited everywhere else:

"I could moan on for hours about reasons for that," he chuckles. "I think it is partly that American radio has always been too tightly formatted for my music. Roxy Music never slotted into any of the existing formats and I don't think I quite do now either. At least there's this thing called MTV now and if you get on that, information will travel more quickly."

"The only people who found out about my music were those who seek things out for themselves. That's a great audience to have, of course, because you know they're genuinely interested, and not just having music fed to them like hamburgers."

"I think the conceit of every artist is that he wants to have a larger and larger audience all the time, so I'm still plugging away. In a back-handed way, I think there's a chance that many of the young ones with a similar attitude to mine may make the music I make seem much less strange in North America."

The title of Bryan Ferry's latest *meisterwerk* is perhaps an ironic reference to the dominance matters of the heart have always held in his songs. While the likes of Sting feel they have something wonderfully meaningful to convey on such topics as coal mining and the cold war, Ferry sticks to what he knows best.

"No, I don't feel much of an expert on those other themes. There's a certain sensuality about the music I make, I think, and I don't see the point of forcing things that don't really fit. I don't feel any moral compulsion to do it either. My heart is in songs of a more personal nature, rather than a preaching to the masses type thing that someone like Bob Dylan can do so well."

One last subject remained to be broached and it was not an easy one to inflict upon the sensitive songsmith.

Prior to snagging Mick Jagger, Texan model Jerry Hall was heavily involved with Ferry (that's her alluring form on the cover of Roxy's *Siren* LP). She has just released her memoirs of life amongst the jet-set, *Tall Tales*, (don't buy it!) and Ferry figures prominently and none too favourably. Naturally, the English gutter press lapped this up. When the topic was raised gingerly, Ferry's pain was palpable:

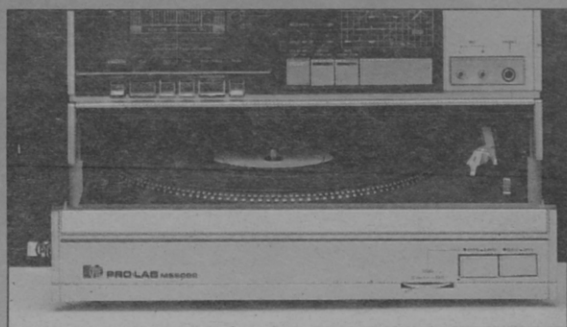
"It's a nightmare," he confesses. "It's just terrible for someone with as private and vaguely secretive a personality as mine. When you lose control of certain things, they become legend, whether they're true or not. They get slipped into newspaper files, then come out later, and you have to say 'Oh, that was never true anyway'."

"It makes you really irritated. You try not to think about that side of it at all. You just say 'that's another person who they invented.'"

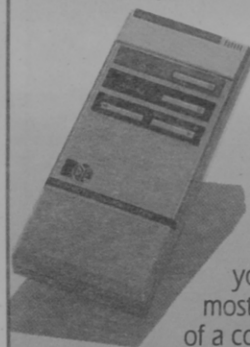
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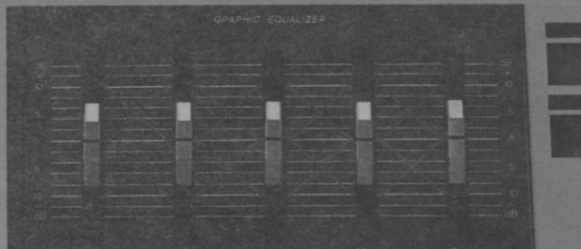


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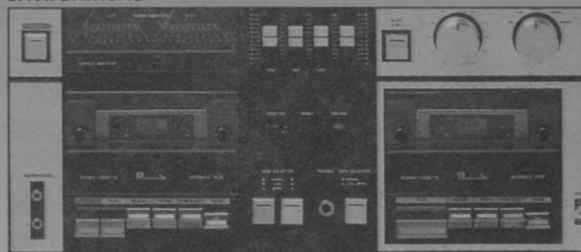


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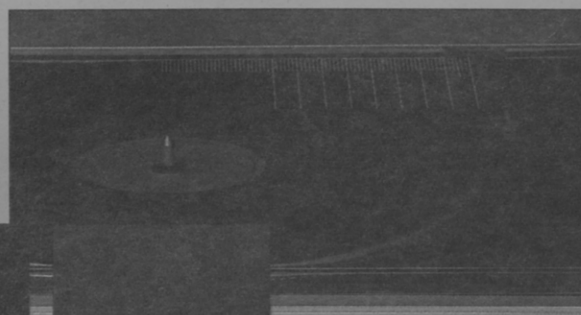
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Records

Sting
The Dream of the Blue Turtles
 A&M

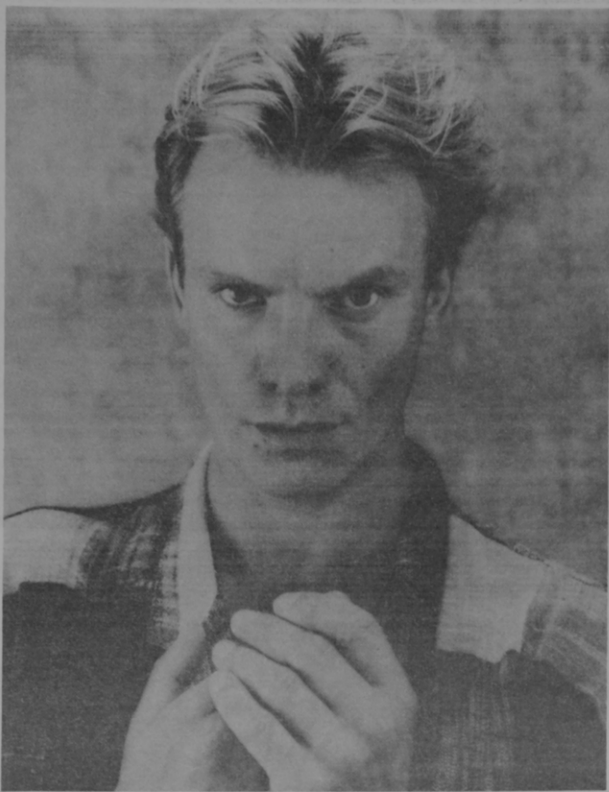
It is difficult to approach this record without preconceptions. For a start there's our attitude to the whole Police file. Fans of the group will want more of the same. Detractors will of course expect confirmation of their criticisms.

Well, *Blue Turtles* is not a Police album, even though it does include a couple of numbers that recall the old format. 'Fortress Around Your Heart' has a bright, poppy hook while 'Love Is the Seventh Wave' re-employs that familiar white-reggae schtick. There's also a revamp of an early Police song. And then critics of Sting's past work will be able to remake their point about verbal pretentiousness, particularly with reference to 'Russians' (the album title is also an example).

But finally all assessments based on Police-oriented criteria are inadequate. The music is simply too varied. Besides, it distinctly lacks that identifiable Police sound.

Another expectation is that Sting has "gone jazz". Understandable when you consider his choice of stellar back-up band: Weather Report's drummer, Miles Davis' bassist and the sax and keyboards players from Wynton Marsalis' group. (A line-up, as they say, "young, gifted and black.") Yet less than half the tracks are jazz-oriented, and in those it's mainly a matter of pulse rather than improvisation. The exception is the short, instrumental title piece — and that seems largely a concession to allow the band to flex.

Often in fact, the music works best when a tension is established between jazz expectations and the restrained structure of Sting's songwriting. 'Consider Me Gone' swings beautifully but is kept under tight, brooding control. Likewise, 'Moon Over Bourbon Street', an eerie love song for a vampire. (Which also includes some deft arranging by highly reputed British composer Dominic Muldowney.



Sting



The Bangles

Sting certainly is moving in classy company these days.)

But the band's enormous potential firepower isn't wasted. They provide a marvellous dynamic to the final two tracks on side one. 'Children's Crusade' builds to a superb instrumental climax and 'Shadows In the Rain' boogies with a vengeance.

If one has any reservation about *The Dream of the Blue Turtles* it's probably that the album hasn't developed beyond that extraordinary second side of *Synchronicity*, the last Police set. But then, I guess, that's another preconception.

Peter Thomson

The Pogues
Red Roses For Me
 Stiff

Ten years ago and the Pogues would've been safely shelved as Folk-Rock, that meaningless but convenient category that covered anything from the Incredible String Band to the Eagles and the Byrds.

These days it isn't so simple. For a start the English press are desperately scratching for something REAL in a soap-opera domestic scene, and the Pogues, with dirt under their fingernails and real Guinness in their veins, make a dirty, bawdy, credible music that's long been missed.

Anglo-Irish by extraction, not by choice, the Pogues released this album in Britain last year. Booted by rockabilly rhythms and laced with Celtic folk instrumentation (accordion, tin whistle), their songs spring from vocalist Shane MacGowan's alcoholic energy and from the odd trip into ethnic pasts.

MacGowan's songs veer between drinking reels, 'Streams of Whiskey' and 'Boys From County Hell'; stolen jigs, 'Battle of Brisbane' and 'Down In the Ground Where the Dead Men Go'; and metropolitan blues, 'Dark Streets of London'. But his masterpiece is 'A Pair of Brown Eyes', a drunken, yearning song about longing that rolls, laments and finally accepts "a-rovin' a-rovin' I'll go for a pair of brown eyes." *Repo Man*'s Alex Cox directed the video that was recently on *RWP*.

The heart of their traditional attack lies with the reels/jigs of 'Poor Daddy', 'Dingle Regatta' and 'Greenland Whale Fisheries'; and for Celtic soul Brendan Behan's

'The Auld Triangle' and the timeless melancholy of 'Kitty' reach those sentiments too true to be maudlin.

Confronted by *Red Roses For Me*, purists will point to the likes of Planxty, Boys of the Lough, Alan Stivell, Horslips and even the Chieftains as better examples of the wonders of Celtic folk music. But that isn't the point. The Pogues, like The Men They Couldn't Hang (grab their import album *Night of A Thousand Candles*), are now, their style is only a means of conveying their hunger in the present. The important thing is that there's life, passion and great music on this record.

George Kay

The Bangles
All Over the Place
 Liberation

The Bangles grew up alongside the California hardcore scene and they've since been variously considered as feisty casual feminist and sellable girlpop; of course they're both and neither.

Side One, with the exception of 'The Hero Takes A Fall', is the duller side. It's crisp, pleasant but somewhat predictable guitar-vocal pop. But flip over and there's a bag of multitextured riches. The six songs are linked by a continuum of melody and sheer tastiness. It encompasses the quick shuffle of 'Tell Me' and the gorgeously slow and languidly precise vocal harmonies and string backing of 'More Than Meets the Eye'. 'Going Down To Liverpool' was written by the lead guitarist of Katrina and the Waves but it fits in fine. And

let's hear it for *smart* love songs.

There are two main sides to great pop music — on one hand, the manner in which it relates to and evokes its time and on the other its absolute grace, verve and economy. The Bangles may not have a lot to do with the pop world of 1985, but they're pretty heavyweight on the other scoresheet.

Russell Brown

Aztec Camera
Backwards and Forwards
 WEA

"I like Roddy Frame but I still think he's stupid, all dressed up for stardom. He looks a bit of a twit," said Man of the Month Terry Hall earlier this year.

Frame has been picked for stardom and named, on more than one occasion, as the heir to Costello's bag of tricks. Two albums of carefully-wrought craftsmanship bear out his potential and this five-track live EP gives some indication as to the care the man takes to present his wares.

'Backwards and Forwards' and 'The Birth of the True' from *Knife* and 'The Bugle Sounds Again' from *High Land Hard Rain* are reeled off pretty faithfully and benefit from the keener edge of live performance. The justification for the price of admission lies in the unknown 'Mattress of Wire', a Frame acoustic exorcism of some presence, and in the masterfully understated version of Van Halen's 'Jump', this time bowing out on a two-minute guitar blitz.

Tasty.
George Kay



The Pogues



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The Colour Field: Toby Lyons, Karl Shale, Terry Hall.



**Nick Cave
and the Bad Seeds
The First Born Is Dead
Mute**

"It's the blues mate," a progressively-minded friend of the Birthday Party's *Mutiny* at the time. Indeed, in places, it was, and now Nick Cave, like a good boy with a beef in his heart should, has made a blues album ...

Or, rather, an *observation* of the blues. Cave's always been a chronic observer, not least of his good self. A marvellous view of America is strained out through the album's most overtly humorous track, 'Wanted Man', with Cave spitting out a string of those delicious American place names — Syracuse, Talahassee, Baton Rouge ... — until "the one place I'm not wanted is the place that I call home." Get drunk and growl along with Nick! Likewise, 'Blind Lemon Jefferson' is about the *idea* of a bluesman than a bluesman — but it's Cave putting himself in the equation that gives this music character.

But those two and the album's other great song, the wailing prison blues 'Knockin' On Joe', make up the second side and that's certainly the side I've played. Not that Side One is bad, simply overshadowed. Cave typically goes for society's biggest, baddest (and therefore "best") totems in singing as a man who kills himself to preserve his love for a young girl he cannot bear to see grow any older in 'Little Girl Tree' and 'Train Long-Suffering' is a wretched broken-relationship song that doesn't really make it, call-and-response vocals and all. Playing the leader whose dignity turns into parody when his subjects learn to imitate him in 'Black Crow King', he's better, as he is in 'Tupelo', the bleak story of an accursed town, supposedly based on John Lee Hooker's talking blues of the same name.

Aspects of all this are silly but one presumes Cave knows that.

Even if you were to reject the whole voodoo, you'd have you give Cave credit for his utterly extraordinary dexterity with word and phrase and his choice of playmates (non-guitarist Blixa Bargeld in particular). The writer-as-singer Cohenisms of *From Her To Eternity* had just about exhausted their possibilities by the time the needle lifted at the end, but methinks the blues still holds some more for Mr Cave. Most enjoyable.

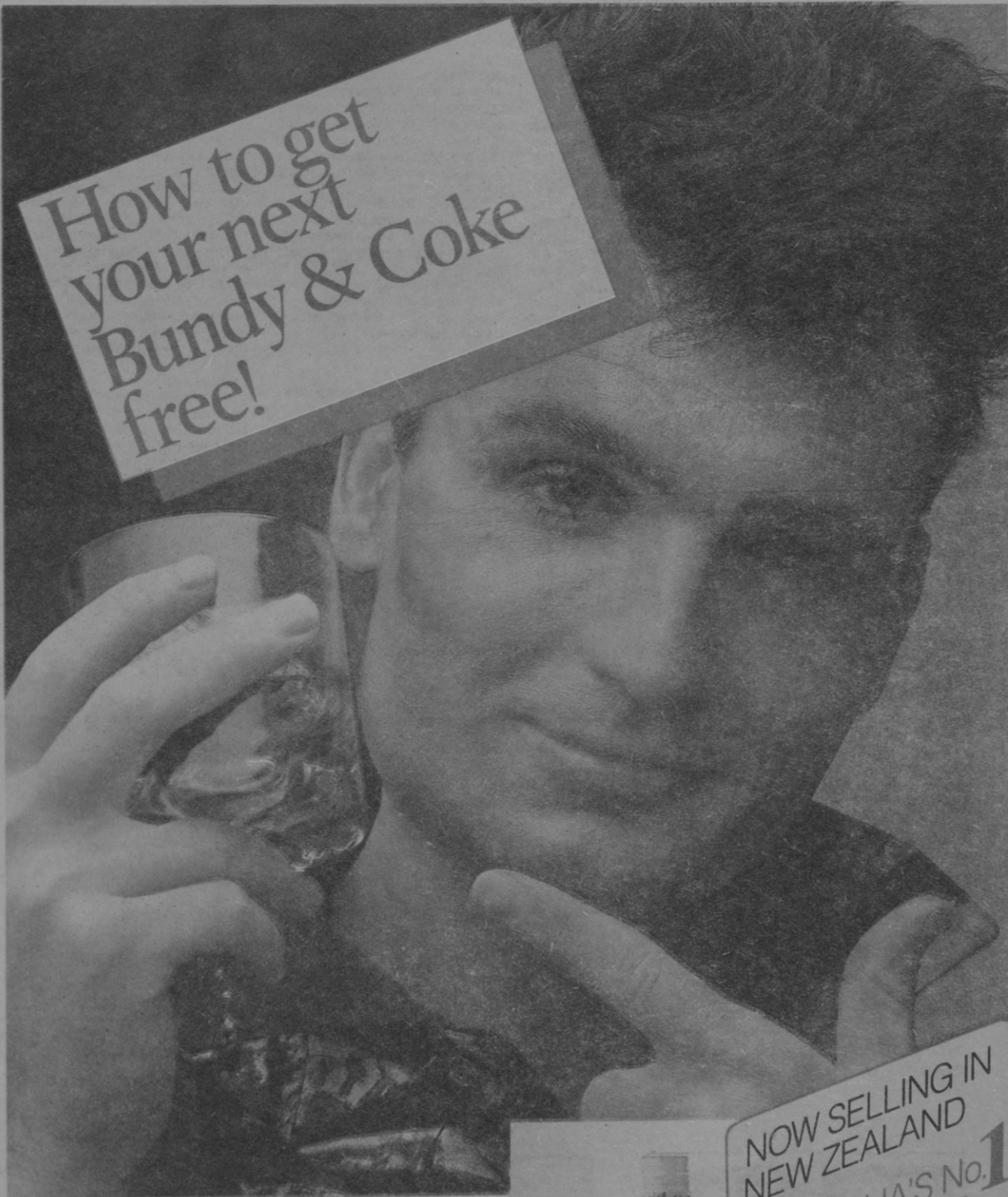
Russell Brown

**The Colourfield
Virgins and Philistines
Chrysalis**

Taken at face-value, Terry Hall's involvement in the fab world of pop reads like a lesson in how to avoid success. A few years ago, just when his voice and face were the Specials' hallmarks and 'Ghost Town' was quite nicely nestled at number one, he cut and ran with fellow vocalists Staples and Golding to form Fun Boy Three. And just when their political implorations were evolving into the more varied and satisfying commercial bent of *Waiting* and America looked ripe for the kill, Hall, tired of carrying the other two, left and formed the Colourfield with keyboard player Toby Lyons and bassist Karl Shale.

Although Lyons is 50 per cent of the writing partnership, in most senses *Virgins and Philistines* is a continuation of Hall's peculiar musical hybrid. Distrustful of pop, he's always freely admitted to stealing ideas from the likes of Andy Williams, Jack Jones and Cleo Laine, y'know, Singers. So, plagiarism, Hall's own droll style and Lyons' musical structures combine to produce some special moments on this debut.

The delicately sculpted trilogy of domestic mini-melodramas on Side Two, 'Hammond Song', 'Virgins and Philistines' and 'Armchair Theatre' is the core of an album of deft sophistication. 'Yours Sin-



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*That's your cue!
"I'll have a Bundy rum and Coke, thanks!"
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cerely' springs a surprise Herb Alpert trumpet flurry. 'Take' is the disruption to Hall's homely admissions on *Waiting*'s 'We're Having All the Fun', and 'Cruel Circus' continues the music hall burlesque style of making a serious point that paid off so well on 'The Farmyard Connection'.

Virgins and Philistines isn't a flawless album, Hall is too dry by nature and too suspicious of pop to use its sparkle to his benefit, but as an antidote for the loudness and tastelessness of the times it is near perfect.

George Kay

**Explorers
The Explorers
Virgin**

In which the ghost of Phil Collins and The Unknown Pink Floyd Fan infiltrates the most level-headed of musical camps and renders Mackay and Manzanera's solo efforts rotten and listless. Shame, shame, shame; I'd get into their self-indulgence any day (*Resolving Contradictions, Diamond Head, Primitive Guitars*) as would most others, so why dress up mature musicianship in the dickhead guise of Tears For Fears

et al?

The cosmetic moves are made all the more painful by the persistence of good things on the album; the riff on 'Lorelei', for instance, or the drumming and guitar on 'Ship Of Fools', complete things in themselves. But, true to good business sense, all are weighed down with the dead albatross of James Wraith, heartily hurling vocals that would embarrass Nik Kershaw (witness the titles; 'Soul Fantasy', 'Robert Louis Stevenson', 'Venus De Milo') in a manner too close to Ferry to really justify his existence at all.

There is one very real hope for the persistent, and that is that they release 12" singles with B-sides and the vocals mixed out, which I personally will be rushing to buy. Surely the whole point of getting older is to allow yourself to become even more self-indulgent, rather than paying half-hearted lip service to pointless commercial straitjackets? Water, water everywhere and not a drop to drop — what a crying bloody shame. Mop up your tears with *Cupid and Psyche* and the new Bryan Ferry: triumphant pop and self-indulgence respectively.

Chad Taylor

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Records

Miles Davis You're Under Arrest CBS

Miles Davis has long enjoyed playing pretty pop songs. Thirty years ago these included hits from Broadway shows like *Oklahoma* and *Guys and Dolls*. This year they are borrowed from megastars Michael Jackson and Cyndi Lauper. The essential difference however is that now the songs are no longer used as departure points for great jazz improvising. 'Human Nature' and 'Time After Time' are played absolutely straight with muted horn. As such they are very pleasant and would not sound amiss on radio's National Programme. But let's not get snide. *You're Under Arrest* is a remarkably smart album and the aforementioned two songs are only one ingredient in a carefully sequenced set.

Side One opens with some cooking electronic funk from the rhythm section, over which we get a siren, screeching tyres and Miles barking police orders as he makes an arrest. He later gets in a few nice phrases on trumpet. Then, after the Michael Jackson number, follow two tracks of mid-tempo jazz-funk. While these are both catchy and superbly played, neither goes beyond a hundred similar pieces by other performers in the genre.

But flip the record over. There, bracketing the Cyndi Lauper remake, are two slices of steaming funk so hot they burn any previous doubts away. Never mind that Miles is not the principal soloist — 'Katia' welcomes back John McLaughlin; the title track features Bob Berg's tenor sax — this stuff is terrific.

Overall then, *You're Under Arrest* is consistent in its pop and funk orientation and as such is probably the most immediately accessible album Davis has made since his return to recording in 1981. It also contains music that ranges from the simple and pretty to the complex and awesome. And while it may not please all of Miles' long-term audience it nonetheless deserves considerable commercial success.

Peter Thomson



Miles Davis

The Doors Classics Elektra

"We want JIMI!" "Ladies and gentlemen, from Los Angeles, California ... THE DOORS!" High-pitched screams of 2000 teenage girls intermingled with intro to 'Roadhouse Blues'. Yeah ... awright, awright, let it roll Jim!

So what if he died 14 years ago. The spirit lives on through the weaving mysticism of 'Strange Days' and 'The Crystal Ship', through the rocking 'Five To One' and through Morrison's poem 'Texas Radio and the Big Beat', here in extended form as 'The Wasp' from *LA Woman*. The Doors' sound is still influencing quality music, 20 years after it was created — 'Waiting for the Sun' could easily be the Triffids (perhaps too influential in some cases then ...). And best of all, the Doors' sound is still acceptably great, so you

don't have to buy *Classics* just for a nostalgia trip. Morrison's screaming erotic lyricism leaves the miserable young poets of modern pop for dead. "Five to one, one in five / No one here gets out alive," says Jim. This is where the psychodrama is.

The big Doors hits are on *Greatest Hits*, these are mere rock "classics" and if you haven't got them, *every one* is worth having ... awright, awright, so he just rocks on and on to the tune of the cash register's compilation albums, but ... let it roll Jim, let it roll!

Paul McKessar

Bill Withers Watching You Watching Me CBS

Let's get real serious and begin to think about such things as love, sex and the human condition. Bill Withers' songs are always about



Jim Morrison, The Doors.

such things, from the bleakness of 'Ain't No Sunshine' and 'Use Me' to the glorious themes of love and reconciliation on his current album.

It's not often you find a perfect album (maybe James Brown *Live At the Apollo* and Elvis's *Sun Sessions*) but this one comes close. It's like drinking a nice cabernet sauvignon; warm, rich and mature.

The album opens with the celebratory 'Oh Yeah!', a song about reassurance of life's delights, moving with a nice funk feel that continues throughout the album. The term "introspective funk" is the most appropriate description for the music; the themes about looking and searching and finding the self, the musical motifs are circular and repetitive, the form and function become one.

All this doesn't mean that Bill doesn't have any fun — songs like

'You Try To Find A Love' and 'We Could Be Sweet Lovers' are good examples of sexual soul. Whatever emotion you feel, you'll find it on this album. My favourite and most closely listened to album all year.

Kerry Buchanan

The Cult Dreamtime Beggars Banquet

This record's only redeeming feature is that you can have a real good laugh at its misguided intentions. Supposed "gothic punk" that just sounds like a poor attempt at heavy metal by the god-awful Cult. It's no dream. Grating nightmare, maybe ...

Some of the drumming is quite reasonable and intricate, but the rest of the instrumentation is a mush, over which Cult Chief Hiawatha Astbury sings shit about red indians. Of the 10 songs titles, six

refer directly to red indians and/or their habitat/mythology — 'Horse Nation', 'Spiritwalker', 'Bad Medicine Waltz' and more. Apparently Running-Mascara Astbury feels at one with the Indians, even though he comes from the North of England not North America. But there are probably lots of good red indian stories on *Rainbow* or *Blue Peter*. The Cultpeople are supposed to look like red indians on the back of the sleeve. Methinks they look ridiculous and ready for scalping. And the sooner, the better.

Paul McKessar

Steve Arrington Dancin' In the Key of Life Atlantic

Steve Arrington first cropped up in the days when the dancefloors paraded rugby league jerseys, jeans with the cuffs turned up three inches and white socks worn with Treks. Only Steve and the white socks remain. And the people who keep constantly reminding you of those days.

Then he was in *Slave*, a group that got famous with lyrics like 'They call me Drac / Yeah how come babe? / Don't worry, I ain't gonna bite you, I just want you to hang on!'. The guys in the band would crank up their guitars to ear-splitting volumes and go slug, slug, slug on the bass.

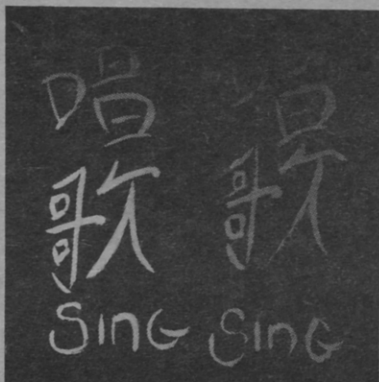
Now, eight years later, Steve is older and nicer. The album cover features Steve as a jumping monk, habit donned and 30,000 feet in the air, with only the clouds as company. He's happy because he has a hit in the US and UK clubs with 'Feel So Real'. It's a gem, and the album, his third solo, is consistently strong on beat, with a gospel bent and talents like George (Brothers) Johnson, Paulinho Da Costa and Freddie Hubbard on the case.

It's no one-hit wonder either. The title track is equally as good as 'Feel So Real', but the album isn't strong on lyrics and a track like 'She Just Don't Know', which sounds great, falls down in being a rather mixed up rant about a girl Steve loves who wants money more than she wants Steve. Tough luck. Steve probably has enough money to impress the girl plenty now, but unless he plans to stay up there in the clouds he might be wiser to invest in some new clothes or even a parachute.

Peter Grace

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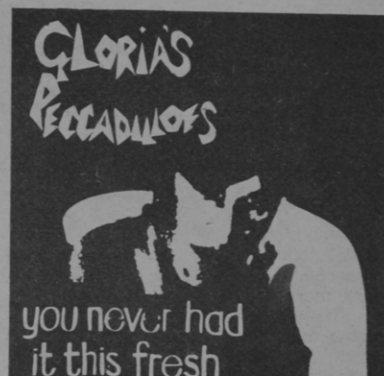
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Sing Sing



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Resolution



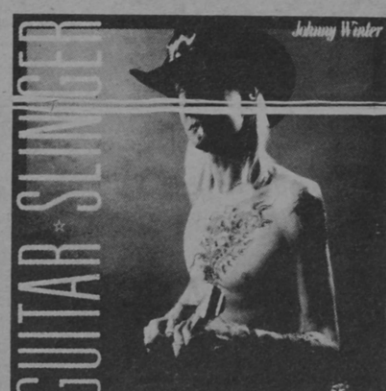
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Records

Netherworld Dancing Toys Painted Years Virgin

When Virgin NZ took on Netherworld Dancing Toys, it was obviously on the basis of their live performances, because none of the records (and there had been four) had really captured the band's ap-

peal. A fairly brave move, then, and one which appears to be paying off, with the album Top 20 and 'For Today' adopted by radio stations up and down the country.

The band's first record for Virgin, 'The Real You', fell down in moving too far from what made it good live, rather too nicely arranged. On *Painted Years* the

Netherworlds shift back towards the live feel but still retain the arranging skills — and that's why it's ultimately a success.

'For Today' isn't like anything else on the album and it'll be interesting to see what the follow-up single is, but it's something the band can live with. It opens the album and the first side is generally the

stronger, with the songs arriving at a kind of halfway point betwixt their guitar origins and brassy trimmings — rock-soul. 'Painted Years' and 'Nurse Next Door' are the standouts, both products of Malcolm Black's slightly self-conscious viewing of the middle class condition. 'Too Full To Fight' traces similar themes.

One effect of this record is to focus attention on the songwriting of Black and Nick Sampson and they both come through well. On the other hand, songs like 'Old Friends' and 'If This Is Tomorrow' suffer from a rhythm section chug that might do live, but not on record. In terms of singing, Black damn near holds his own alongside the heady company of top-line backing vocalists and Sampson's is the best he's put on record. The small army of session guests is in most places kept relevant and in check — the most glaring example of excess being the long-winded trumpet solo in 'Change To the Contrary'.

So that's the record — one that's honest and worthy without ever really cutting loose, finishing up somewhere between sheer sweat and sheer skill, which is perhaps where Netherworld Dancing Toys are. The NDTs may be conventional in some aspects, but they're not copyists and this record is theirs, a pretty good depiction of their strengths and weaknesses. And it's a good record.

Russell Brown

The Dynamic Hepnotics Take You Higher White Label Records

With godfathers like Jo Jo Zep's Joe Camilleri then it's easy money that Australia's Dynamic Hepnotics are part of the blue-eyed soul mafia. And sure enough, *Take You Higher* is the sort of Tasman soul sound that has so far eluded the likes of Rick Bryant and his various bands in the studio vacuum.

Vocalist Robert Susz takes pride of place in the Hepnotics with a style that coaxes and prods and an industry that accounts for 50 per cent of the songs. 'Soul Kind of Feeling', a riff carved out of classic black traditions, is so instantly obvious and simple that it seems to have existed for years just waiting to be grabbed out of soul's subconscious. Susz also takes care of the album's other shaft of inspiration, the new single 'Gotta Be Wrong', an effortless piece of soft funk where everything is just right.

Third and fourth place could also belong to Susz with two classy shuffling ballads, 'Just A Dream' and 'Believe Me', but on a par is keyboard player Mike Gubb's 'Talk About Her Sister' and a couple of stabs at R&B from sax player Bruce Allen, 'Whenever You're Ready' and 'I Don't Want Nobody'. It's fair to say there's nothing new here. How can an Aussie six-piece in the 80s discover a new soul mine? Still, they rework that old motherlode with a skill and a vengeance.

George Kay

New Model Army No Rest For the Wicked EMI

These angry young men of Bradford cross the 80s sound of Killing Joke with the early Gang Of Four's politics and music (minus that guitar sound). Their strategy is simple: fill an album with the socialist message and not a helluva lotta variety, music-wise.

'Frightened': everyone's scared of Thatcher, but apathetic ("Perhaps you'll see it on the news / Well it's nothing to do with you"). 'Ambition': help! The NMA trapped in small-town Bradford. 'Grandmother's Footsteps': anti-imperialist stomp. 'Better Than Them': let's get those capitalist-disco-bunny-running-dogs! 'My Country': stand up and revolt. 'No

Greater Love': oh God ... they're closing our mills. Let's have a revolution anyway. 'No Rest': NMA stuck in Bradford cos of capitalist pigs. 'Young, Gifted and Skint': the government is starving the country's youth. 'Drag It Down': "The times they are a-changing" — 'bout time for the revolution innit? 'Shot 18': there's a war and people are dying and we're all apathetic. 'The Attack': at last, the bloody New Model Army revolution — conceived, plotted and achieved in 40 minutes.

But now that I've given away the plot, do you really need the record? Predictably dour listening that's not inspiring, but not bad. In fact, it's the type of music you'd expect to come from Thatcherite Bradford — bitter and harsh. Music to revolt to on EMI ...

Paul Mckessar

Sister Sledge When the Boys Meet the Girls Atlantic

If any of you have been following the career of Nile Rodgers since the demise of that beautiful machine called Chic you might be getting a bit depressed. I mean, producing David Bowie you can take, but INXS — Jesus!

Well it's time for celebration, he's back in the fold. The last really great production was Sister Sledge's *We Are Family* album — now, in '85, Nile and the Sisters are back together.

The title track bounces in and out of the speakers in ultra modern style, with some great singing and interesting rhythms. 'Frankie', the first single, is a bit of a strange one; a nifty 60s tune with the "Down ... down, down, down" chorus from the Shangri Las' 'Leader of the Pack'. I like it a lot. The real gem is 'You're Fine', with Nile and vocals and that classic guitar sound.

This is fun stuff and shouldn't be missed. A bit on the light side but don't let that stop you. It may not be J.P. Satre, but then he couldn't play guitar like Nile Rodgers.

Kerry Buchanan

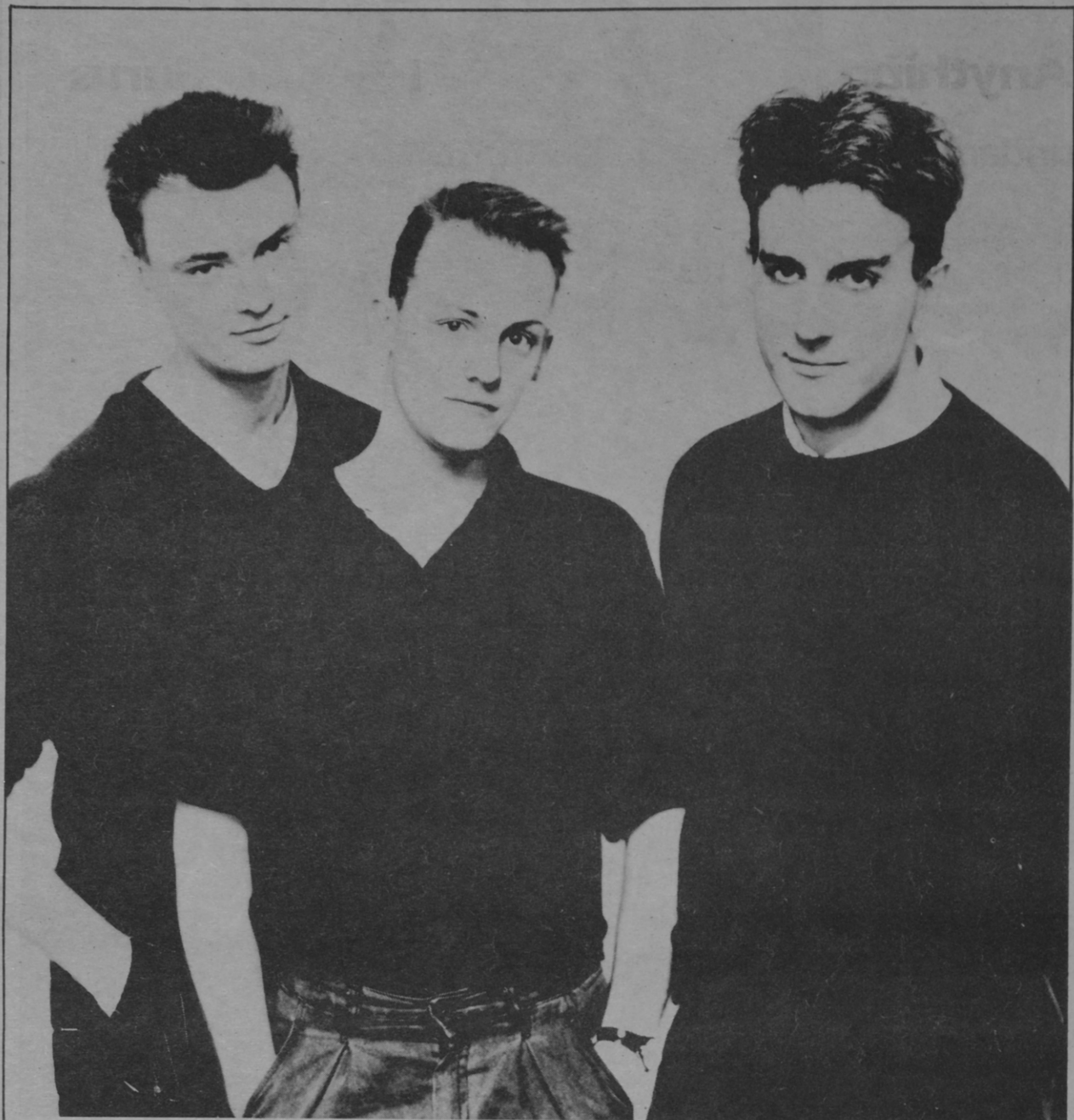
Yukihiro Takahashi Wild 'n' Moody Interfusion

The electronic music of consumer Japan as seen by a Westerner, as spotless and well-scrubbed as ever, picking up the failed pieces of Yello's *Stella*, the mixed-it-on-a-four-track production of the Eurythmics, boiling it, digitally crisping it, playing it backwards, mixing out everything but drums and an ounce of melody and Hey! One Julio Iglesias and a Dalek album!

An album of crisp frigidity; sparse, articulate pop zip that capitalises on its design idiosyncracies like one of those toy cars that folds into a nine-inch robot. The second solo album from Takahashi, one-third of the Yellow Magic Orchestra (along with the more Westernised and melancholy Ryuichi Sakamoto) and keen fisherman (well that's what it says here ...). *Wild 'n' Moody* suffers little from the faults of his previous album, *Murdered By the Music*.

Or, rather, it does exactly the same things wrong/right, but enjoys it, exaggerates it to the point of a plug-in bop-burlesque; our R&B traditions (hal) mirrored so faithfully as to become something quite odd. When an American pop band goes verse-chorus-verse-chorus-instrumental-chorus-fadeout we yawn; when Takahashi does the same we smile at oh-the-quaint-imperfection-of-it-all. Whether that says something for his sense of fun or our lax attitudes I'm not sure, but in a Western pop context, *Wild 'n' Moody* sticks out as perky (as in perculator) and cute. Efficient fun for all the family.

Chad Taylor



The COLOUR FIELD

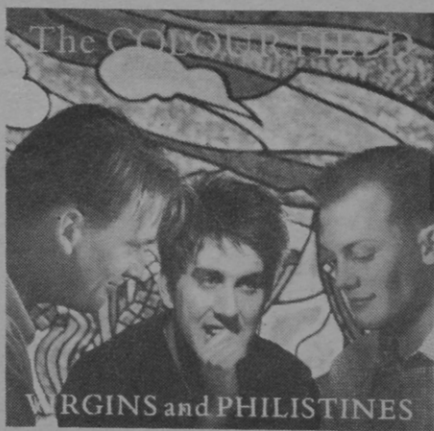
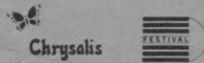
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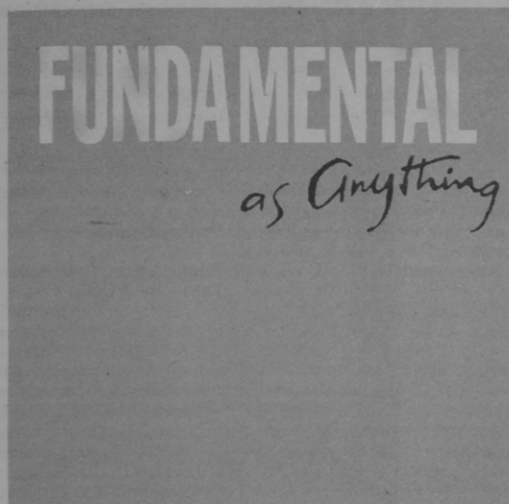
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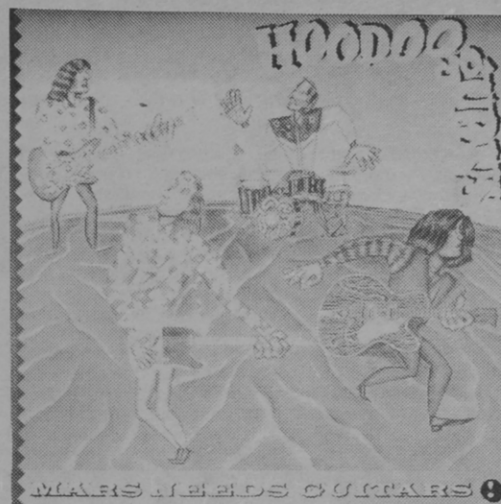
Mental As Anything



Fundamental

The sensational new album from Australia's zany Mentals, produced by Richard Gottehrer (Blondie, Go-Go's, Joan Armatrading) featuring the hit single 'Live It Up'. Watch for the video and the tour.

Hoodoo Gurus



Mars Needs Guitars

A band who made a considerable impact in Australia, NZ and the USA with their debut LP 'Stoneage Romeos'. First single from 'Mars Needs Guitars' is 'Bitter Sweet'.



Womack & Womack

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M.U.S.C. Man
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Aztec Camera

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Steve Arrington

Dancin' In The Key of Life
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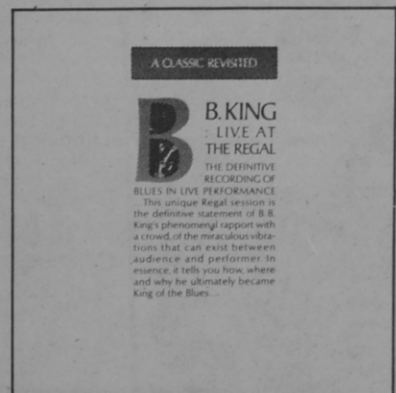
David Linley

Mr. Dave
Ry Cooder/Jackson Browne accompanist, David Linley follows 'El Rayo-X' and 'Win This Record' with another appealing album, once again his inspiration varies from African to Turkish to R&B to



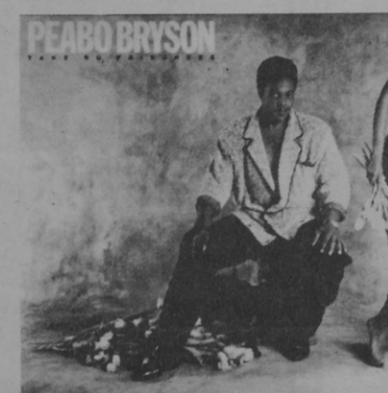
Sister Sledge

When The Boys Meet The Girls
The girls are back in town with Nile Rodgers back in the production seat — the single 'Frankie' is already No. 1 in England.



B. B. King

Live At The Regal
The definitive recording of blues in live performance. This excellent 1964 recording at the Regal Theatre, Chicago has been issued in NZ for the first time. The King of the Blues at his best.



Peabo Bryson

Take No Prisoners
One of today's most gifted and sophisticated song stylists. Produced by Arif Mardin (Chaka Khan) and Tommy LiPuma (Randy Crawford).



Hazell Dean

Heart First
The hits from England's hi-energy dance sensation at last available on album. Features: 'Searchin' (I Gotta Find A Man)'.

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



Records

Womack & Womack Radio M.U.S.C. Man Elektra

Be warned! This record ain't tough sounding but it's very modern. Womack & Womack have a peculiarly 80s sound, not unlike Luther Vandross, in that they construct their old-fashioned sweet soul melody/vocal on top of a mean machine, a tough and funky rhythm chassis.

The master/inventor of sweet soul was the late Sam Cooke, father of one half of W&W, Linda Womack. Her partner/husband is Cecil Womack, brother of Bobby Womack (who was Sam Cooke's guitarist). Another "name" in the Womack Congregation listed on the sleeve is Mary Wells ('My Guy') Womack, wife of another Womack brother.

After being initially sceptical, sustained exposure to the Womacks' debut album *Love Wars* prompted me to become an irrational fan. Turn it up, 'Love Wars' is a dancefloor monster, play it soft and it's a lounge lizard's delight.

Once again, Womack & Womack have produced a dauntingly melodic album with an enthrallingly funky bottom end — 'No Relief', 'Strange and Funny' and the title track are the fastest

funkies and the mid-tempo 'Night Rider' is ominous — more atmosphere than Francis Coppola with a dry ice machine.

On 'Love's Calling' a co-writing credit is given to Sam Cooke — whether it is based on one of his songs or whether it is acknowledging his achievements, I don't know, but somehow with this new album, the Cooke legacy lives on: Sweet Soul Music! Yeah! Yeah!

Be warned! Just a little exposure and you too, like many a rock writer, will have Womack & Womack in your Top Five.

Murray Cammick

Everything But the Girl Love Not Money Blanco y Negro

This is *Everything But the Girl's* second album, the follow-up to *Eden*, which won a place in many people's 10 Great Riffs, despite its stiff and self-conscious stylism. *Love Not Money* is in a similar (albeit paler) vein; jazzy radio toons, the sort of music now deemed as new and progressive despite its blatantly MOR origins (that's *old* MOR, as in *hip*, as opposed to *new* MOR, as in *conformity*; maybe we should save all our Nik Kershaw records) and chart aspirations.

Love Not Money is above all, dutiful. It is simpler, more straightforward, less derivative. Songs such as 'Are You Trying To Be Funny' and 'Sean' are stripped to the point of

being bald, a furrowed brow of integrity shining for all the world to see. Songs are penned for a moral purpose; hunger, poverty and social injustice have brought weight to bear on the bossanova grin of *Eden*. The first album's swirl peeks through on the opening track, 'When All's Well', reminding us why they were so likeable and hinting at a richness which remains hidden at the end of the album, consigned forever to the ditch of "things not important in LIFE."

Tracey Thorne's church-girl may beg for alms, but I beg to differ. *Everything But the Girl* are now better off than ever yet have grown into sullen, moralising adolescents. I am reminded of a guide to travelling in foreign places: "Do not feel obliged to change your manner of speaking or your dress; people will not respect you for it."

Chad Taylor

Gil Scott-Heron The Best Of Gil Scott-Heron Arista

Gil Scott Heron's first novel, *The Vulture*, was published when he was only 19. He followed that with *Nigger Factory*, one of the most incisive novels on black consciousness ever.

His poetry and music carries the legacy of black radicalism, the writings of George Jackson, Eldridge Cleaver, Huey P. Newton and Frantz Fanon. And the strug-

gle of civil rights workers, the Black Panthers and the burning glow of Watts, 1969.

On this album we begin with the strident optimism of 1975's 'The Revolution Will Not Be Televised' and ends with the cynicism of 1984's 'Re-Ron': "Will we take Jessie Jackson? / Hell, we'll take Michael Jackson!" To Scott-Heron, America lives in a perpetual 'B-Movie', with the icons of white Amerika waiting in the wings to 'Save The Day'. But, as his song 'Ain't No Such Thing As Superman' tells us, there is no sense in believing in imaginary securities.

The closest thing to Scott Heron on vinyl is the very hard Last Poets — both are essential listening for those of you interested in radical black perspectives. Scott-Heron is the best place to start, with this collection of cutting social criticism your viewpoint may never be the same.

(PS: Don't stop there. Check out the autobiographies of Malcolm X and Angela Davies, Huey P. Newton's *Revolutionary Suicide* and George Jackson's *Soledad* prison writings.)

Kerry Buchanan

Gwen Guthrie Just For You Island

Ms Guthrie has one of those super fine voices, one that has been used on sessions for just about

everybody who's anybody. On her first two albums she had some great songs and with the interesting rhythm production of Sly and Robbie things really hit the groove.

On *Just For You* the groove is aimed directly at the mainstream, there's nothing new or fresh on this vinyl. The production and arrangements by a slew of people have a flat, bland feel — definitely something missing here.

Only 'Love In Moderation' and 'Feel It No More' have a good sense of urgency and rhythmic intensity — perhaps if someone other than Deodato was in control it would be a better album. This one is obviously intended to be Guthrie's "big one" and it's a shame that this means it has to be so mainstream-orientated. Rather than giving her the big break she so deserves, it comes on like a kiss of death for her artistic future.

Kerry Buchanan

B.B. King Live At the Regal MCA

Many of the most stimulating records released today are reissues. UK indie specialise in repackaging old USA soul music and even the majors are getting involved. Welcome local releases this year include Billie Holiday, Junior Walker, Little Richard, Fats Domino and Wilson Pickett.

This album, recorded live at the

Regal Theatre, Chicago, in 1964, is the ideal B.B. King album to reissue as King is at his best live and though he has released numerous live albums, *Live At the Regal* is still the crucial blues set.

It has been a pleasure to hear B.B. King embrace various soul and funk grooves in recent times but it's good to go back to the coolness of his early 60s sound.

King defined the big band blues sound — the sophistication, the swing, the percussive qualities, the subtleties that are so rare in modern blues where the guitar is king. B.B. King is capable of expressing infinite moods and feels with his playing, from anger to good humour.

On *Live At the Regal*, King sings of providing for his wife's well-being, then finishes with the line:

*I gave you seven children
Now you want to give them back*

This album sounds like it was recorded yesterday — it shows how B.B. King is rightly termed King of the Blues, whether rapping, playing or singing. The perfect blues record.

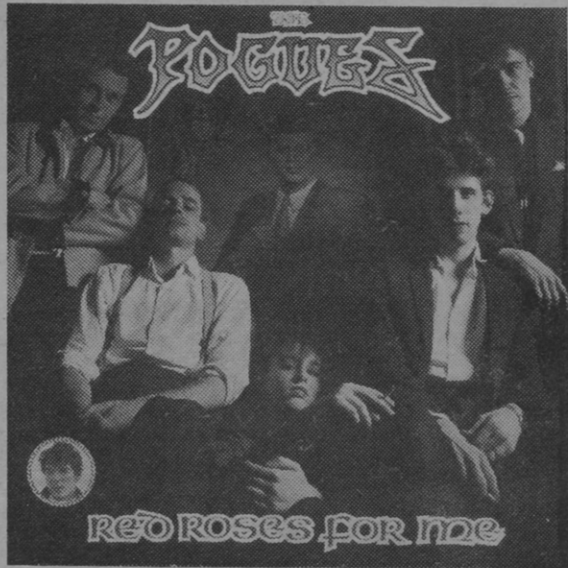
Murray Cammick

Paul Hardcastle/Universal Funk Zero One (Virgin)

This comes before Hardcastle's big success with '19' and shows the influence of the popular electro sound amongst English funk fans. Side two is the work of Universal Funk, featuring the mixing and scratching of Mastermind Herbie. Good minimalist beat box stuff, similar to the work of Aleem Productions, the people behind Captain Rock. The Hardcastle side features the American hit 'Rain Forest', which "borrows" the rhythm track of 'Planet Rock', with Hardcastle's style of jazz-funk floating on top. Personally, I'm not too hot on his style — for sure he is this year's big thing, his remixing of Third World and Ian Dury I like, but his overall sound is nothing new. The drum sound is pure Arthur Baker (listen to 'Forest Fire') and the melody is similar to 'Jellybean' Benitez, with the main ingredient being that English fascination with smooth jazz-funk, a la Level 42 and Shakatak. *Zero One* is an interesting dance album, but I think I prefer the selection of American Electro available on the *Streetsounds* collections (Volumes One to Eight and still no end in sight).

KB

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**Weather Report
Sportin' Life (CBS)**

After 15 years as the leading unit in electric jazz, Weather Report is to have a sabbatical while various members pursue individual projects. This means that *Sportin' Life* is to be the last group album for some time. As such it doesn't set out to make any grand statement or sum up past achievements. Instead it offers a bright, almost relaxed *au revoir*. For a band that's long been characterised by an intense progress-at-all-costs approach, Weather Report's lightheartedness here is refreshing.

On one hand there's a subdued interpretation of Marvin Gaye's 'What's Going On', while another number is characterised by simple acoustic guitar. On the other hand five of the eight tracks have vocals (though only one in the usual sense of singing a melody with words — and then they're in Spanish, courtesy of this year's resident percussionist). Most vocalising is led by Bobby McFerrin, the young lion of modern scat singing. McFerrin and cohorts bring exuberance and added cheer to an album that will ensure Weather Report a welcome return when they eventually reform. PT

**Jeffrey Osborne
Don't Stop (A&M)**

Mr O's third release and unfortunately not a patch on his first two. He's one of the masters when it comes to the soft ballad, but only 'Crazy Bout Cha' and 'Let Me Know' manage to hit the spot. Things begin to slide on 'The Power', a noisy rocker, and 'Live For Today' an attempt at gospel, with those well-known gospel singers, Pat Benatar and Kenny Loggins! Jeffrey's heading for disaster city if he stays on those rails. There are several tracks that could've been great R&B, like 'Don't Stop' and 'The Borderline', but got with producer George Duke making everything sound like mainstream radio noise. Certainly a disappointment coming from one of soul's best voices — better check out his 'Stay With Me Tonight' for essential Jeffrey. KB

**Marvin Gaye
Dream Of A Lifetime (CBS)**

Scrapings from the barrel. According to the sleeve notes half the tracks here represent material Gaye was working on before his tragic death last death. The rest are tracks "that he had done over the years and entrusted to his mother for safe-keeping." My guess is that it was because he was embarrassed by their mediocrity and occasionally blatant misogyny. None of the new work is worth much either and the title track is among the most embarrassing slop Marvin ever wallowed in. This album isn't an epitaph or even a half-decent collector's item, just sorry exploitation of a great talent after he's gone. PT

**Billie Holiday
16 Classic Tracks (MCA)**

All praise to WEA for their local release of the excellent MCA '50s Classics compilation series. This Billie Holiday collection is every bit as welcome as the recent Louis Jordan set. Not that the two artists have much in common except their, heretofore, local unavailability on record. Previously seekers after the light from Lady Day had to buy high-priced imports and the problem then involved picking out the vintage among the widely varying quality of her albums. Here MCA have gathered together 16 tracks that all justify their title as "classic". And while it's certainly not comprehensive — nor does it pretend to be — it makes a very fine introduction. And yes, 'That Old Devil Called Love' is included. PT

Snowy White (Towerbell)

Guitarist White follows up his 'Bird Of Paradise' hit with more pretentious cosmos-mythos claptrap. This drivel is unpalatable in the hands of the metal people (my ears). That White and his studio musician mates (Kuma Harada, Richard Bailey) play politely well makes this no more digestible. White resembles a guitar gunfighter who misread the bus timetable and arrived at the coral after the smoke had cleared.

**Peabo Bryson
Take No Prisoners (Elektra)**

Another album from the master of sveite soul. A voice like a case of Moet & Chandon, the Frank Sinatra of soul. Peabo is better known for his ballads and this album has some great ones. The whole of Side Two finds Peabo in fine romantic style, with 'Love Always Finds A Way' being particularly appealing.

Side One opens with a bit of a rocker in 'Take No Prisoners (In the Game of Love)' but things settle down into a funkier feel for my favourite track 'Let's Apologise', with Marcus Miller on bass. This is

his best work to date, great singing and inventive playing from people like Steve Ferrone on drums and Robbie Buchanan on keyboards, arranged beautifully by Arif Mardin. It's a pleasure to still find albums with this much style and class. KB

**Rose Tattoo
Southern Stars (Alberts)**

Angry's back — a dash of patriotism, a couple of protest songs (not as eloquent as Peter Garrett maybe, but the feeling's there) and an unabashed celebration of "pretty young girls, good smoking drugs and bourbon that's eight years old" make up another ace, essential Rose Tattoo album. There's at least two new Tatts classics herein: the title track with the trademark slide guitar and 'Freedom's Flame', a memorable medium-pacer. Buy it. Oh, and don't forget to watch out for Angry in *Mad Max 3*. CC

**Various Artists
Fuzz Dance (Sire)**

Giampiero and Giancarlo Bigazzi make you an offer you can't refuse. Four slices of Italian dance music. In those horrible days of white disco (yes, I know it still happens, I just pretend it doesn't) there was this beast called "Eurobeat", sort of James Last meets the drum machine. Now with *Fuzz Dance* this lost art has been revitalised. The whole thing sounds like background music for Remuera fashion shows — dumb to the max. KB

**The Church
Of Skins and Heart (EMI)**

The first two Church albums, originally released here through the ill-fated Stunn Records and now reissued on EMI. Like most of the Church's releases, consistency is not their strong point, each distinguished by their best songs and let down by the mediocre ones. *Of Skins and Heart* is rockier in nature, with the neat single 'The Unguarded Moment' and 'Is This Where You Live' and 'Don't Open the Door To Strangers'. Steve Kilbey's lyric writing is typically dense and unconcise, but more obviously outward-looking. *The Blurred Crusade* on the other hand, is more yer soft acid dreams with lines like "Psychic angels spread on the top of her head," and a finer sense of melody; best is the encouraging 'Almost With You'. Both records, of course, feature those nice "intermeshing guitars" and Kilbey's remarkable low-register singing. The Church have probably reached the stage where they could put together a damn good *Greatest Hits*, but with these two albums, the choice is less clear. Anyway, it's yours. RB

**George Duke
Thief In the Night (Elektra)**

Like so many jazzers "slumming" in the realms of pop, George Duke has all the skills but little of the instinct. In over a decade of attempts he's never found that holy grail of a Top 20 hit. Still, this album is by no means as offensive in its trend worship as some he's made. Maybe it's because he's been working these electro-pop styles for long enough now to achieve a mark of originality. Nonetheless, despite the relative success of many tracks here, it's a new ballad by a real pop maestro, Stevie Wonder, that provides the album's main highlight. PT

**Twisted Sister
Under the Blade (Atlantic)**

This is actually Twisted Sister's first album, slightly tarted up (new cover photo, extra track added). To these ears they still sound pretty lightweight, but there's no denying their skill with a catchy teenmetal tune. If their other albums found a happy niche in your vinyl collection and you want more of the same, look no further. CC

**Saxon
Strong Arm Metal (RCA)**

Saxon were one of the better British metal bands to emerge during the late 70s. Due to various hiccups with the licensing of their label, Carrere, several of their mid-period (and best) albums failed to gain NZ release. *Strong Arm Metal* is a useful compilation, in that it contains the pick of the tracks from those albums and charts the band's development from raw recruits to the more FM-orientated sound of their recent albums. CC

**Nightranger
Seven Wishes (MCA)**

One's enough: I wish I didn't have to review this awful album. CC

**Hazell Dean
Heart First (Proto/EMI)**

So many songs, so little talent. Hi-Energy with less taste or sincerity than a Divine film. Hazell Dean gets as much soul onto this record as Miquel Brown gets good nights' sleep. Awful. But who cares? Certainly not the people who made this album, nor the people who dance to it. Save your energy. PG

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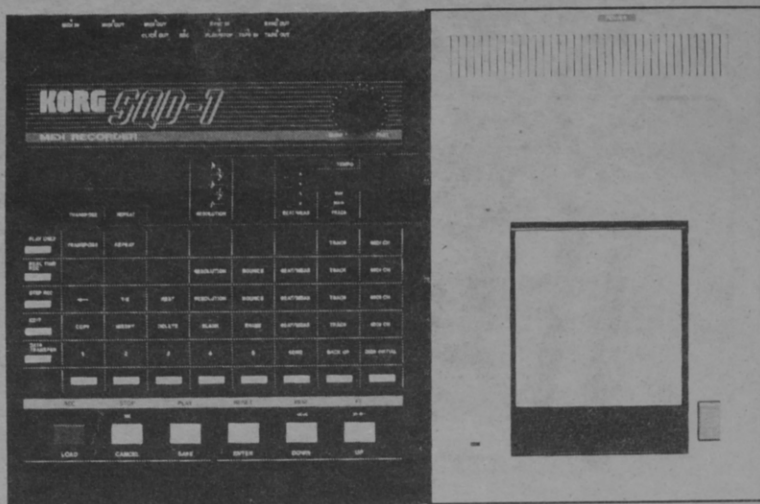


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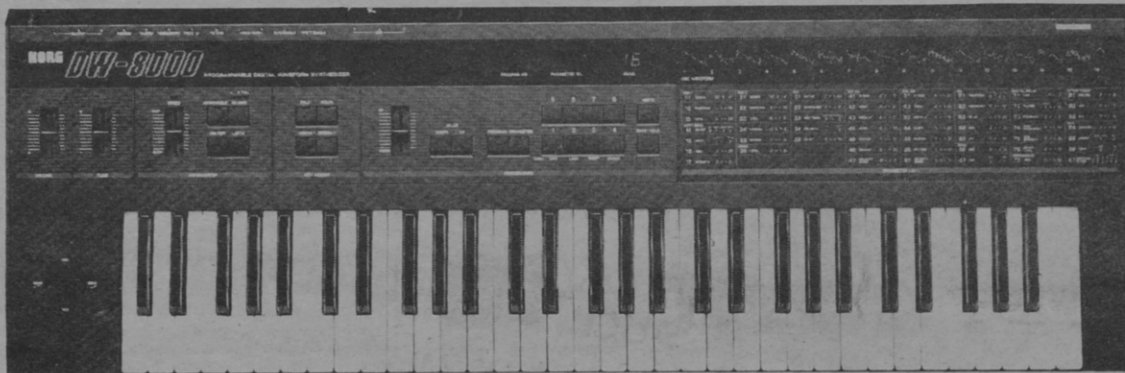
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Shake Summation

The Chills The Lost EP (Flying Nun)

Recorded a relative age ago, by a rather different band, but finally released ... 'This Is the Way' is magical, the most fulfilled thing on the record, with its soft atmospheric and brain-entwining slide guitar; nothing else gets as close. 'Never Never Go' and 'Don't Even Know Her Name' are good Chills pop songs, the former distinguished by scratching slide (again) guitar and the latter by the elegant description "a silver-willed affection for a doctor's orders frame". The sea shanty style of 'Bee Bah Bee Bah Bee Boe' is wistful and warm, working because it's such a strong, simple idea. 'Whole Weird World' is one of the best Chills songs but here it's not within a light-year of its live power. 'Dream By Dream' is a "long" (5 min), weird studio piece that moves and changes just often enough to keep the ears pricked up. Good fun. Of a bunch of lyrics addressed in various ways to life around, it's the most directly so. Really a good record ... but the Chills will make far better.

Look Blue Go Purple Bewitched (Flying Nun)

First listen through I didn't care very much for this record — but since then it's grown on me with every listen. And that is quite a few listens. A little more mysterious-sounding than the live LBGP, if lacking the nervous energy. You can hear all sorts of things in this music but it's not quite like anyone else. The rhythm is maybe the most distinctive characteristic; the others are the vocal harmonies, the guitar-keyboard melodic middle and Norma O'Malley's flute. As Does the Sun' has the best tune and the best lyric but the others aren't far behind. Delightful.

DD Smash Surrender (Mushroom)

Charles Fisher got an Aussie music awards nomination for producing *The Optimist* and this one in particular is big and beaty in a quite Australian way without ever losing Mr Dobbys's slightly skewed stamp. More flexing of singing sinews. Likeable.

Scotty & Co I Like To Drive (Pagan)

Scott Calhoun squawks a light-hearted lyric over what sounds like a loopy TV theme. Nice and short, neat guitar line. Um ... diverting. The flip, 'Get Into the Act', furthers the impression of Scotty being a nice sort of chap.

The Bats and here is 'Music For the Fireside' (Flying Nun)

A much better record than *By Night*, in terms of sound, delivery, variety and the way the songs are rounded out. The seven fat-free melodies range in mood from the jolly 'Earwig' to the communicatively desolate 'Offside' ("There's nothing in my head that's growing / Except for a darkness inside"). Natural music that seems to sound like the people who made it. Singalongabats!

Dance Exponents Christchurch (In Cashel St I Wait) (Mushroom)

One of the best toons from *Expectations*, punched silly in an extended mix but rather suiting the treatment. Pretty hard to pigeon-hole but then no one's quite sure who the Dance Exponents' audience is these days anyway. You also get 'Expectations', another one of the album's stronger songs.

Everything That Flies Bleeding Hearts (Reaction)

Apart from a neat name steal, ETF have the elements and the image to attain the pop domination they apparently aspire to, but not before they get someone to write them a really good song and/or get themselves to an arranger. What charms there are in these three songs are all but obscured by the way they meander along. A few live performances will probably help too.

Herbs On My Mind (Warrior)

One of the ballads from the album. Might be just right for the family radio station but I think it's schlocky. On the other hand, it might well wildly outsell the previous two singles for precisely that reason.

Last Man Down Going To Australia (Ode)

Ross Mullins is an appealing lyricist, the wry little pictures he creates are scenes you can easily picture in your head. But like most jazzsters he's not so good at writing whole songs and the music skates around amiably under the lyric without really touching it. 'State House Kid' is rather better.

Shot In the Dark Fine Line (Warrior)

The sort of hybrid that could only turn up on Warrior, 'Fine Line' incorporates a catchy chorus, a political lyric, a vaguely reggaefied rhythm and some rather heavy rock guitar riffs. Not bad for what I presume is a first effort.

This Kind Of Punishment Five By Four (Flying Nun)

Where most TKP undertakings have been planned and perfected over a period of time, *Five By Four* was conceived and recorded within a week, with Johnny Pierce having joined at the start of that week. Wild, huh? The result is a different (again) TKP. For a start, where *A Beard Of Bees* played with silence, the opening track here, 'North Head', plays with noise; a brutally simple rhythm overlaid with abrasive sounds, it sounds like a machine for stamping on things. 'Out Of My Hands' is the original Nocturnal Projections recording slowed to 33rpm with additional vocals — the effect is eerie. 'Mr Tic Toc' is a piece of spoken prose by Chris Matthews with musical accompaniment — it's good, both musically and literally. 'What Can I Say' is the most like previous TKP things, but it's a gem of economy, starting quietly and bowing out gracefully. 'Flipper Come Home', on the other hand, leaps in on itself and lurches through its course in a jagged, nasty-funny way. Neat, and it's hard to imagine this is the same "band" that came up with, say, 'An Open Denial'. That kind of flexibility is remarkable and given the fluidity of the lineup should continue. The next record will be some time coming as they're taking a rest for about a year, but for now this is, as usual, a relevant record from This Kind Of Punishment.

War Babies Can I Say Something (RCA)

A new (but, I suspect, "mature") local act signed by RCA, probably with an eye to the Alison Moyet market. And, by golly, it might just pay off for them — excellent singing, nice chorus, good song. In the circumstances it's best to try and ignore the awful flip side, which gets "raunchy" and spoils everything.

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Corben Simpson
Have You Heard A Man Cry
(Ode)

A re-recording of a song that won an APRA Silver Scroll award in 1971, 'Have You Heard A Man Cry' should be just about right for Radio 1. Exemplary playing of an innocuous jazz cruizzzze.

Gloria's Peccadilloes
You Never Had It This Fresh
(Ode)

The main problem with groups with such a strong concept (as there is here with Gloria Grott and band) is that the music doesn't always measure up. And so it is here: 'Make Up' and 'Vampirella' make sensible feminist points but as a whole the four tracks don't have much to hold the interest, with very standard playing and very obvious structures.

Dosage B
Excuse Me Big Nose, What Are You Staring At? (Meltdown)

A Palmerston North bunch who make it clear that they're in it at least partially for the laffs. They recorded this in a lounge and it sounds boisterous if nothing else. But 'Wild Child' is pretty adolescent and I don't know what the hell they're trying to achieve with 'Vi-

cious Love'. 'Suicide' is the best of the five tracks but it's not exceptional — I assume they're better live. And the title's from *Life Of Brian*, right?

Rick Harris
No Nukes (Ode)

This must be what they call a sign of the times — a sort of combination of one of the "C'mon Kiwi" ra-ras the TVNZ tries to make us sing every cricket season and a bit of down-home Kiwi country folk, in the name of keeping Their Ships out of Our Ports. The message is unquestionable, except where all the nationalism gets a bit... hang on, Rick's sister is Tanya Harris, who organised the big "Kiwis Care" march down Queen St four years ago. Weird!

Tokyo
Lonely Hearts (Jayrem)

I dunno, it must be considered a virtue in the World Of Metal to pack in as many cliches as possible. If that's so then Tokyo are pretty virtuous — from the silly pomp rock intro of the A-side on in, it's all so hackneyed it's almost parodic. Grown men? If you want muscle guitar music listen to Husker Du.

Russell Brown

avoids them hasn't induced them to write the number one single that is obviously still swelling inside them. In five years' time when people only vaguely remember Tears For Fears, Depeche Mode will be selling more records than ever. I can't believe I just wrote that.

Divine
Walk Like A Man (Liberation)

I should have known this was dodgy when the arm of my turntable refused to go onto the record. Divine manages to turn an old 60s tune into a heavy metal Donna Summer song, whilst having an operation on his vocal chords. Is it true he sings out a hole in the side of his neck?

One Way
Let's Talk About Sex (MCA)

Dirty dance ditty of the month must go to this sordid little saucepot. Should do wonders for people who go to nightclubs with one thing on their minds. Comes with the honorary Rick James "If not satisfied you get your money back plus more of the same" guarantee.

The Damned
Grimly Fiendish (MCA)

Andrew Boak should be reviewing this one as I'm afraid it leaves me speechless. And who the hell let the bloody Tijuana Brass in the studio?

The Coward Brothers
The People's Limousine (RCA)

I wonder if Elvis has been listening to too many Los Lobos records. The southern drawl remains convincing for about 30 seconds before giving way to an English accent in a 10 gallon hat.

Phyllis Nelson
Move Closer (Carrere) 12"

I think I must be going soft, as this big, steamy ballad sounds just fine to me. Great voice, lush production and a haunting melody. Was big in Britain and could repeat that performance here with the right exposure.

Yello
Vicious Games (Elektra)

Yello's latest album *Stella* is a reasonably varied affair, flitting between inspiring and downright awful. 'Vicious Games', with its female vocal lead, is a Hammer horror soundtrack on holiday at the Camden Palace. Meaty stuff.

Sheila E
Sister Fate (Warners)

I'd like to think this one will grow on me, but I seriously doubt it. Some nice bits and pieces held together by a truly rotten chorus and the usual 14 tons of percussion and wailing sax.

Mark Phillips

Singles Bar

Amii Stewart
Friends (RCA) 12"

Amii Stewart has been pretty quiet since her solid disco diet of the late 70s. It seems she has mellowed considerably since then. I first heard this on a London funk radio station tape brought to NZ last year, so that suggests this was originally released in mid-84. A haunting smooth groover for late night smooching. Miss Stewart puts all the oohs next to the right aahs on a seven minute love potion of exceptional strength.

Commodores
Animal Instinct (Motown) 12"

Best thing the Commodores did was to get rid of that smiling gimp Ritchie. At least now they can get back to what they're best at, hard funk. Don't worry if 'Nightshift' was a turkey, this one's fantastic.

Jocelyn Brown
Somebody Else's Guy (Shake) 12"

Contrary to popular belief, Murray Cammick doesn't own Shake Records — though if he did he definitely would have released this at least a year ago. Last year this was superb, this year it's a classic, in 10 years' time it'll be a classic. Essential.

Skipworth and Turner
Thinking About Your Love (Island)

A hypnotic little opener from a crew who seem to be fresh on the scene. Great Stevie Wonder impression over a Nile Rodgers rip-off guitar and a huge bed of percussion. Ask about this one.

Los Lobos
Will the Wolf Survive (Bigtime)

I can quite go a bunk on a bit of yee-hah but I'm afraid I don't see the attraction in Los Lobos' form of Tex-Mex banality. Nice guitar though.

Sister Sledge
Frankie (Atlantic)

It would be fair to say that Sister Sledge play the girlie vocal group to the hilt and on 'Frankie' they even go to the extent of stealing the Shangri-Las "down down" line from 'Leader of the Pack'. Pure pop or pap? However you look at it, there's no arguing with three weeks at number one in the UK.

Depeche Mode
Shake the Disease (Mute)

I've always thought Depeche Mode made interesting records. The fact that the elusive big hit

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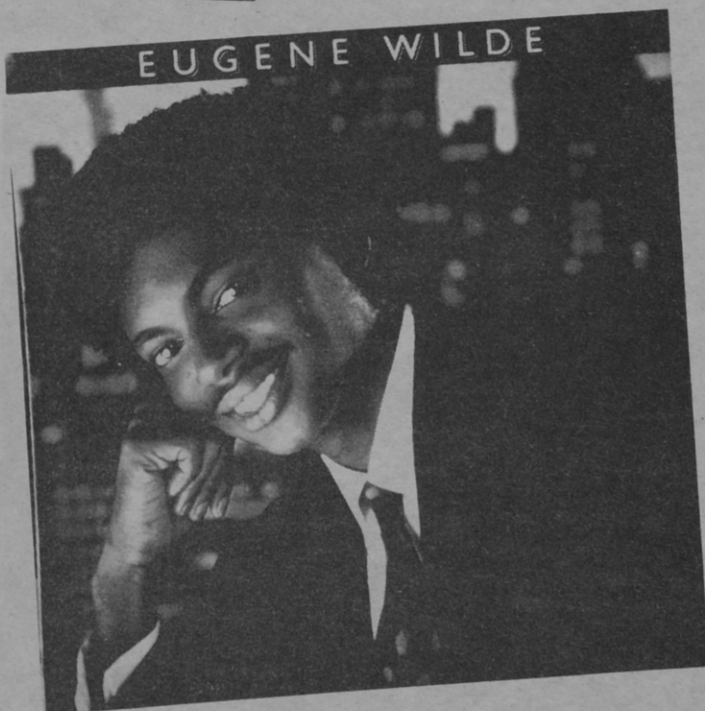


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Video

CBS/Fox offers this month *Over the Edge*, one of the current breed of youth movies, starring Matt Dillon and featuring a soundtrack including the Cars, Cheap Trick, the Ramones, Little Feat and Hendrix; *Under the Volcano*, with Albert Finney, Jacqueline Bisset and Anthony Andrews; and, in its 'Cine' range, the original award-winning *Cyrano De Bergerac*.

Palace has a bunch of interesting releases, with Carlos Saura's film of *Carmen*; Elizabeth Taylor in the award-winning *A Little Night Music*; the star-studded *The Hotel New Hampshire*, with Nastassia Kinski, Rob Lowe, Jodie Foster and Beau Bridges; the Australian film *Man Of Flowers*, an erotic film which picked up the Best Actor award for Norman Kaye in the Aussie film industry's national awards; and a couple of horror flicks in *Golden Needles* and

The Curse of the Screaming Dead.

Roadshow turns up *The Adventures Of Buckaroo Banzai*, the English rock-comedy-sci-fi film starring Peter Weller and John Lithgow. There's also Roger Donaldson's film *The Bounty*, starring Mel Gibson and Anthony Hopkins; *Defiance*, starring Jan Michael Vincent as a discharged merchant seaman who ends up taking on the gang which controls a Philadelphia neighbourhood; Bill Wyman's little indulgence, *Digital Dreams* (which features animation by Gerald Scarfe); Jamie Lee Curtis and James Keach in the steamy *Love Letters*.

Rumble Fish (RCA/Columbia)

Rumour has it that after going bankrupt with *One From The Heart*, Francis Ford Coppola was keen to find something quick and cheap to make with which he might refinance Zoetrope Studios. Then some high school kids wrote requesting he film S.E. Hinton's popular teen novel, *The Outsiders*.

Coppola had found his material and he also bought the rights to *Rumble Fish*, a companion book. The two films were then made in quick succession.

Being Coppola however, the director-producer was unable to subsume his stylistic obsessions to the dictates of commercialism and both films are indelibly stamped with his profligate artistry.

Consequently, both present sumptuous visual contexts that serve to romanticise the very juvenile delinquency Hinton's stories were intending to deflate. In *The Outsiders* Coppola got away with it because he limited his self-indulgence and because the narrative was sufficiently strong to take it. But with *Rumble Fish*, easily the worst of Susan Hinton's novels, he seeks to compensate for trite material with flamboyant style.

Hence we see clocks ostentatiously prominent in several scenes and clouds are always speeding across the sky. All of which is to underline, gulp, the

mortality of the characters. Where *The Outsiders* was shot in lush technicolour, here we get poetic monochrome — albeit stunningly shot — because the Motorcycle Boy only sees the world "in black and white with sound turned low." But, just in case we miss the point, the fish of the film's title which serve as the Motorcycle Boy's symbol of freedom are hand-coloured. Heavy stuff man.

Nor is the book's two-dimensional characterisation any better dealt with. Matt Dillon's Rusty-James is a teenage parody of early Brando with dialogue by Cheech and Chong. (Yeah, that boring.) Both Rusty-James and the Motorcycle Boy are intended as inarticulate existentialists but actually amount to no more than collections of overworked mannerisms.

And then there's the film's pacing: it's all askew. While the first half-hour has the requisite movement and violence to satisfy a teenage audience, it soon thereafter slips into a slow, brooding contemplation of Rusty-James' dimly dawning selfhood.

Dammit, I've been a Coppola fan for years — I'll even rhapsodise over *One From The Heart* — but this time I'm with his growing number of detractors. *Rumble Fish* is a mess. Think I'll check out *The Outsiders* again to restore my faith.

Peter Thomson

Car Wash (CIC)

The French call it *cinema verite*; film with a documentary feel. A great sprawling comedy about a day in the life of a city car wash, with no "real" plot, just characters coming and going. There's a neat bit with Richard Pryor as TV preacher Daddy Rich, a guy called 'The Fly' with just the best afro ever, Ivan Dixon from *Hogan's Heroes* and a beautiful doberman called Sparky. A film about the dignity of labour, with one of the best soundtracks ever, wet and very wild.

KB

Slaughter's Big Rip Off (Roadshow)

Jim Brown, Richard Pryor's old shooting mate, stars as Slaughter ("You don't fight a bull that big, you kill it.") on a mission against the Mob. Teaming up with a pimp called High-Life, he steals "the list" and then the action really heats up.

Lots of gratuitous violence and sex, neat shirts and lots of white powder. A film so hot it broke my video machine and the tape — sheeit!

KB

Superman III (Thorn EMI)

From the outset director Richard Lester puts his stylish stamp on proceedings with one of the longer and funnier running sight gag sequences I've seen. We meet up with all the familiar faces at Metropolis's premier paper, *The Daily Planet*; Lois Lane is ushered out of the movie on holiday, leaving the way clear for Lana Lang, who is languishing in Smallville, where Clark Kent is heading for a high school reunion ... Sounds placid enough but there's trouble brewing. No cosmic bad bods here though, Supes is up against the 20th Century's No.1 bad buzz — computer crime! Richard Pryor plays a jive-talkin' down-and-outer who discovers he's a keyboard whizz and gets way out of his league when he's discovered pilfering not-so-petty cash by his boss Robert Vaughan (who must now join the upper echelon of safari-suited baddies). Being rich and greedy and a spoiled prat to boot is not enough; he wants the world, so with his severe sister and Pamela Stephenson, in a disposable role as his "psychic nutritionist", he uses Pryor's "hacking" skills to set about it. Of course it's all good fun, with Supes thwarting them and them thwarting him by subjecting him to ... you guessed it, green kryptonite. He's turned into a mean, asskicking redneck drunkard, unshaven and grubby ... dark days indeed, will Superman recover in time to best the villains and their ultimate computer? Will Lana Lang leave Smallville? Will anyone notice how much alike Clark Kent and Superman look? Hell, I'm not going to tell you that. Best you get a big bowl of popcorn, turn the lights out, put yer feet up and check it out yourself. Enjoy!

ID

The Beatles

A Hard Day's Night (Vestron)

Probably the best fictional "pop" movie made thus far, if only because it's a very well made film with the most influential pop group of the last 30 years as subject matter and stars. The Beatles may not have been much like those in Richard Lester's film of Alun Owen's screenplay and, cer-

tainly, life on the road is not as portrayed in this most innocent of depictions, not even in 1964, but this is a pretty accurate reflection of the whole phenomenon of Beatlemania. The average Cliff Richard/Elvis Presley/beach bunny movie would never be quite as acceptable after this and the songs are good. The video looks considerably greyer than a good theatrical print, which is a pity, but the film (and the Beatles) shines through.

CK

Angelo My Love (Palace Academy)

Robert Duvall is among the most esteemed of movie actors. His work in such films as *The Godfather*, *Apocalypse Now* and *Tender Mercies* has seen to that. Here however, he debuts on the other side of the camera with a feature he wrote, produced, directed and personally financed. It originated when, one day in 1978, Duvall came across an eight-year-old gypsy boy flirting with a woman on a New York street corner. Once Duvall got to know Angelo Evans he wanted to capture the boy and his lifestyle on film.


The result is a refreshing near-documentary in which a cast of New York gypsies play either themselves or nearly so. The plot, involving a feud over a stolen heirloom, is minimal and little more than a frame on which to hang various scenes exploring such gypsy traditions as bride purchasing and inter-family trials.

As the central character young Angelo is shown being pulled in different directions. He is a smart, though illiterate, child who lives in an adult world of street bars and family vendettas. He is a street-wise American city dweller who is bound by European traditions at home. At times Angelo's charm is enchanting, at others his pre-teen macho treatment of females is already adult-obnoxious. It is, however, always captivating.

Angelo My Love represents an increasing rarity in American feature film making, an independent and individual work that's unconstrained by the dictates of marketing-minded studio accountants. And while it is therefore not surprising that it failed on the American commercial circuit, it is nonetheless precisely the sort of movie that festival audiences seek out.

PT

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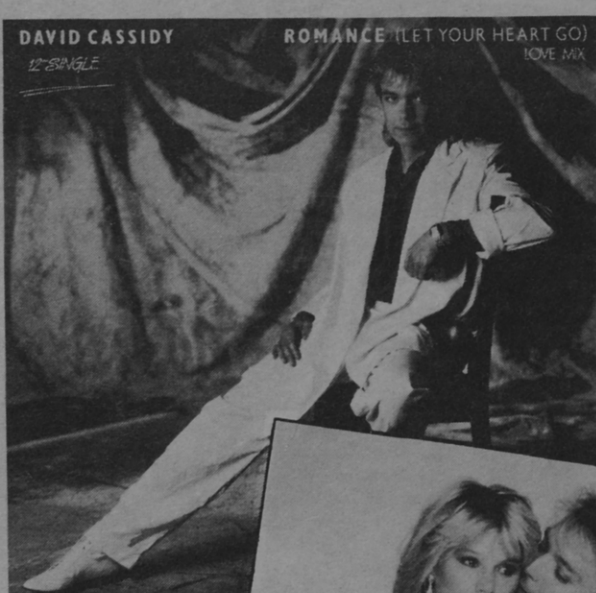
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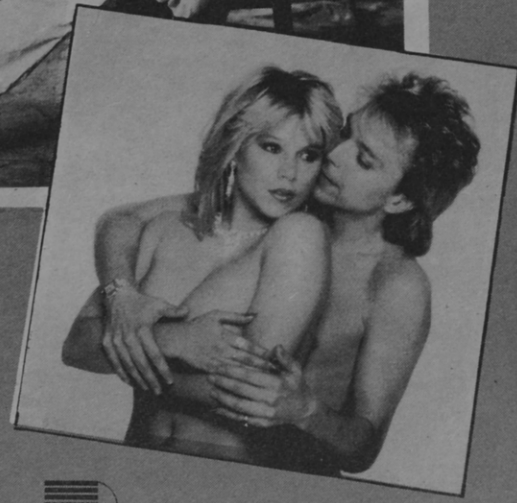
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Look Out For ...

Australia's **Dynamic Hepnotics** take their brand of soul around various North Island pubs and clubs this month ... LA players Gary Grant (trumpet) and Bill Reichenbach (trombone) provide the international element for the **Jazz Blues Encore**, which also features local names like Midge Marsden, Brian Smith, Martin Winch, Billy Kristian, Jacqui Fitzgerald and the Rodger Fox Big Band. The show plays Auckland, Hamilton and Tauranga ... the **Mockers** hit the road for an extensive national tour

which includes both pub and under-age gigs.

Events include the twin **RWP/Shazam** concerts on September 11 at the Logan Campbell Centre and Christchurch Town Hall. The Southern concert features the **Narcs**, **Netherworld Dancing Toys** and the **Backdoor Blues Band**, while Auckland should see the **Mockers**, **Hello Sailor** and **Maiden China**, but that line up is subject to confirmation ... **Dance Exponents** and **Peking Man** team up for a concert at

AUGUST 15

Last Man Down
Performance Cafe
McGoohans, **Spat Back**
Zetland
Woodstock opens, 1969.

15, 16, 17

Pop Mechanix Gladstone

16

Peking Man Windsor
Not Really Anything
Rising Sun
The Rip Zetland
Farelli Brothers
Performance Cafe
Bob Marley live on 12 O'Clock Rock tonight. Elvis Presley dies in Memphis, 1977.

17

Peking Man Windsor
Not Really Anything
Rising Sun
Jazz-Blues International
Mon Desir
The Rip Zetland
Farelli Brothers
Performance Cafe

18

Jazz-Blues International
Manhattan
Luna Twist
Performance Cafe
Mick Jagger is accidentally shot on the set of Ned Kelly in Australia, 1969.

TAKE IN A CORUBA AT THE 'GLOBE'

19

Jazz-Blues International
Hillcrest
Ralph Bennett, **Bruce Bissett**
Performance Cafe

20

Dynamic Hepnotics Onerahi
Jazz-Blue International
Tauranga
Lady Sings the Blues
Performance Cafe
Robert Plant is 37.

21

Dynamic Hepnotics
Windsor Park
Funny Business Windsor
Ko-Tah-Tangi Zetland
Kantuta Performance Cafe
Maiden China Tauranga
Kenny Rogers is 47.

22

Dynamic Hepnotics Club
New York
Pop Mechanix Oriental
Jean Paul Satre
Experience Zetland
Maiden China Tauranga
Look Blue Go Purple
Cricketers

23

Look Blue Go Purple
Windsor
Dynamic Hepnotics Six
Month Club
Pop Mechanix Shoreline
Last Man Down Cricketers
Maiden China Napier
Roxy Music live on 12 O'Clock Rock tonight. John Lennon marries Cynthia, 1962.

24

Look Blue Go Purple
Windsor
Dynamic Hepnotics
Hamilton
Pop Mechanix Shoreline
Last Man Down Cricketers
Maiden China Napier

22, 23, 24

Politicians Aranui
Jah Love Music, **Otis**
Mace Performance Cafe
Paris Gladstone

25

Dynamic Hepnotics
Palmerston North
Last Man Down Cotton
Club
Brian Smith Trio
Performance Cafe
Hammond Gamble
Stringfellows
Warren Lubich (on
Wurlitzer Organ)
Hollywood Cinema,
Avondale
Kiss bassist Gene Simmons is born 1949 in Haifa, Israel.

26

Dynamic Hepnotics Bell
Block
Politicians Ashburton
Farelli Brothers
Performance Cafe
The last Jimi Hendrix performance, Isle of Wight, 1970.

27

Dynamic Hepnotics
Exchequer Club
Politicians Ashburton
Maiden China Gladstone

28

Mockers Mt Wellington
Trust
Politicians Ashburton
Maiden China Gladstone
Kantuta Performance Cafe
Bob Dylan is booted off the stage in Forest Hills, New York, for playing an electric guitar

29

Dance Exponents, **Peking Man** Trillos
Mockers Windsor Park
The Kiwi Animal Bowen
Studio Theatre
The Clear Performance
Cafe
Politicians Methven
Michael Jackson is 27. 'The Wall' shows at the Zetland

30

Mockers Onerahi
Fetus Productions Windsor
The Kiwi Animal Bowen
Studio Theatre
Pop Mechanix Zetland
The Punch Hokitika
Lifeboats Performance
Cafe
Politicians Old Mill
Rick Springfield on 12 O'Clock Rock tonight

31

Mockers Onerahi
Fetus Productions Windsor
Politicians Old Mill
Pop Mechanix Zetland
The Punch Greymouth
Lifeboats Performance
Cafe
Phil Spector scores his first No. 1 hit with the Ronettes' 'Be My Baby', 1963.

29, 30, 31

Paris Gladstone

2

Politicians Queenstown
Tutu 2 Performance Cafe

3

Mockers Hamilton
Politicians Queenstown
Frocks Performance Cafe

4

Mockers Rotorua
The Fold Windsor
Politicians Queenstown
Jah Love Music
Performance Cafe
The Beatles begin their first recording session at EMI Studios, with George Martin producing, 1962.

5

Expendables Windsor
Mockers Tauranga
Last Man Down
Performance Cafe
Bushfire Gladstone
(residency starts)

6

Expendables Windsor
Blue Busters Performance
Cafe
Style Council live on 12 O'Clock Rock tonight.

7

Mockers Naper
Martial Law Chateau
Blues Busters
Performance Cafe
No Idea Zetland

8

Mockers Michael's Place,
Napier
Martial Law Chateau
Politicians Sammys
Rob McKinnon
Performance Cafe
Freddie Mercury is born Frederick Bulsara in Zanzibar, 1946. True!

MAKE UP A CORUBA COCKTAIL BEFORE THE SHOW.

9

Mockers Levin
R&B Performance Cafe
Otis Redding is born in Macon, Georgia, 1941.

10

Mockers Cricketers
R&B Performance Cafe
The New York Dolls call it a day, 1974.

11

RWP Concert Logan
Campbell Centre
R&B Performance Cafe
Pop Mechanix
Queenstown

12

Mockers Sammys
Circus Block 4 Zetland

13

Mockers Sammys
Gloria's Peccadilloes
Performance Cafe
Ricky Lee Jones on 12 O'Clock Rock tonight.

14

Chills Chateau
Mockers Brydone (plus
under-age session at
4.30 pm)
Gloria's Peccadilloes
Performance Cafe

15

Chills Chateau
Mockers Queenstown
Marc Bolan dies in a car crash, 1977.

12, 13, 14

Cheek Ta Cheek
Performance Cafe
Pop Mechanix
Queenstown

Auckland's Trillos on September 29 ... the reformed **Pop Mechanix** will be running itself in with a South Island tour ... Hamilton's **Politicians** also venture into the South Island.

Look Blue Go Purple sally forth from Dunedin to play Wellington and Auckland ... **Last Man Down** play gigs in and out of Auckland to further push their highly-rated *State House Kid* LP ... American **Warren Lubrich** shows how its done on the old Wurlitzer organ at the Hollywood cinema in Avondale at

8pm, Aug 25 ... **The Kiwi Animal** make their first performances for some time at the Bowen Studio Theatre, Aug 29-30 ... **Fetus Productions**, who have a new album, *Clear Trails*, play the Windsor Aug 30-31 ... **Circus Block 4** venture south ... and the **Expendables** re-emerge to play the Windsor.

The Auckland City Council's **Outreach** centre in Ponsonby Rd has put together a festival of children's films for the August holidays, which will run Aug

26 to Sept 4. As well as sheer entertainment films, the festival will feature the likes of the Vincent Ward films *On Spring One Plants Alone* and *A State Of Seige* as well as films by school students themselves, like *Pinky* and *Lincoln County Incident* ... Auckland's Working Title Theatre presents Rosie Scott's *Say Thank You to the Lady* a story of the relationship between a social worker and her tough client, Angel. It runs Aug 16 to Sept 7 at the Mercury II ... the Hollywood Cinema in Avondale

runs a festival of the best of the **Elvis** films, Aug 16-18.

Coming Up ...

Jonathan Richman and the Modern Lovers have been confirmed for Christchurch, Wellington and Auckland, in early October. Overseas reviews have been excellent ... **ZZ Top** and **Dire Straits** seem pretty firm for early next year ... **John Cooper Clarke** has been cancelled, in case you wondered ... **Shriekback** for the end of the year?



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Live

The Nitpickers' Picnic

Kenneth Maidment Theatre,
July 23, 24

"This is performance art," said Chris Matthews, and that's pretty much what the Nitpickers' Picnic multi-media arena of violence amounted to.

Te Kani-Kani O Te Rangatahi's vigorously violent images were displayed through three impressive dances. Especially so in 'Short Story', a videogame-like robot battle choreographed by Stephen Bradford.

David Clarkson's one-man play 'Voice' dealt with the abhorrent violence of rape. Telling the true story of a man who raped and tried to kill his mother, it was an intensely dramatic piece. Voices and noises appearing on tape tormented him and violence was expressly explicit. The accusation was that the blame must be shared by all.

The Von Tran Sisters (Annabel Lomas, Maxine Fleming and Andrea Kellard) had the least to do with violence of all the acts. They chose other targets for their satirical sketches, including 'Sodom and Gomorrah', with masks caricaturing Maggie and Liz as potently as any Luck and Flaw creation; and the misadventures of teenage sex as Andrea Kellard performed an excerpt from Sarah Daniel's *Masterpieces*.

The link between visual art, per-



This Kind Of Punishment at the Nitpickers' Picnic (L-R): Johnny Pierce, Chris Matthews, Peter Jefferies, Graham Jefferies.

formance and music was proved by Brian Wills' film. It was one of the highlights of the show. Written description does not do it justice. What sense do images of fire, scratches and dots on film, and men sitting in baths wrestling with eels make on paper? Its different images screened simultaneously on three screens made the films' juxtapositions breathtaking. The dissonant distortion and primal screams of the Headless Chickens' live soundtrack enhanced this. The Headless Chickens themselves appear to reek of evil brooding. Their Noise should attract people in the same way as the media-hyped Jesus and Mary Chain, but theirs is not malicious aggression — it is a true bastardisation of rock.

"Norm Jones taught at my

school, and with his war stories and one leg and one eye or whatever and running for parliament, he was considered a joke ... by TWELVE YEAR-OLDS!" So said the incredulous Chris Knox in the middle of his one man Salvation Army band's version 'Onward Christian Soldiers'. His other song 'How To Die, Part One' was an anti-smack tirade with a different ending on each night. Tuesday was distorted feedback and the kneeling Knox screaming "Ya didn't have to die!" while Wednesday saw Knox (transvestite for a night) under abuse from TKP whilst singing "Row, row, row your boat," sitting on the front of the stage. The grand old man's response to the abuse — "Bloody Chris Matthews — I was in bands when you were just a kid!"

Both nights though, belonged to This Kind Of Punishment. The Jefferies brothers' unique talents now combine with those of Matthews and Pierce to flower in new directions from Nocturnal Projections days and early, confused TKP. There was a raw, exciting edge to TKP's performance as it reached great heights of execution on both nights, especially with 'After The Fact', 'Two Minutes Drowning' and 'The Sleepwalker'.

"You might know this one," said Matthews as TKP returned for an encore, accompanied by Knox and guitar and Michael Lawry on keyboards — the complete incestuous family of This Kind Of Punishment/Headless Chickens/Salvation Army together. Grinning, they lurched into the manic, barely controlled chaos of 'Sister

Ray'. It was a brutal and noisy climax, just as it should have been. Inevitably (so the story goes) the plastic will explode, but ... nitpickers, teddy bears' or whoever's ... Picnics are great.

Paul McKessar

fingers."Man, this is *funky*!" he barked to his similarly kinetic "chick". I wondered quietly how they kept their berets and sunglasses on with all that head shaking.

But indeed, this combo was "funky". I picked out the faces I recognised from the scene — several members of the now-defunct Diatribe, the huge bass guitarist Denis 'Choc' Tuwhare, guitarist Wayne Baird and former Shoeshine Boy and sweet street singer Manu McCarthy ... McCarthy, in a suit cut as sharp as his voice, was the band's leading edge, with assistance from Fiona MacDonald and sax doctor Ross France. The repertoire was soul and funk, mapped out by the vocals and "super-tuff" bass playing.

As with the best of this urban "style" of music, the sensation was sweeter and the groove "groovier" when the urgency was on. Let-downs came in the form of the odd dull horn arrangement or vaguely jazzy glide of the type that so often let Diatribe down. But this was a first performance, after all. Highlights included a Norman Whitfield-inspired interpretation of Herbs' 'Anzania' ("wild" guitar) and the closing version of the SOS Band's 'Just Be Good To Me', which emphasised vocal harmonies rather than the original's gorgeous-but-unattainable studio groove.

As the band slipped off the stage to be swallowed amongst their peers, the recorded rhythms resumed — it was time to go. As I "stumbled" down the stairs and into the crisp, clean night air I resolved that some other evening I would re-enter the smoky, sleazy, stylish world of the club scene. Yes, I would "git down".

"Le" Russell Brown

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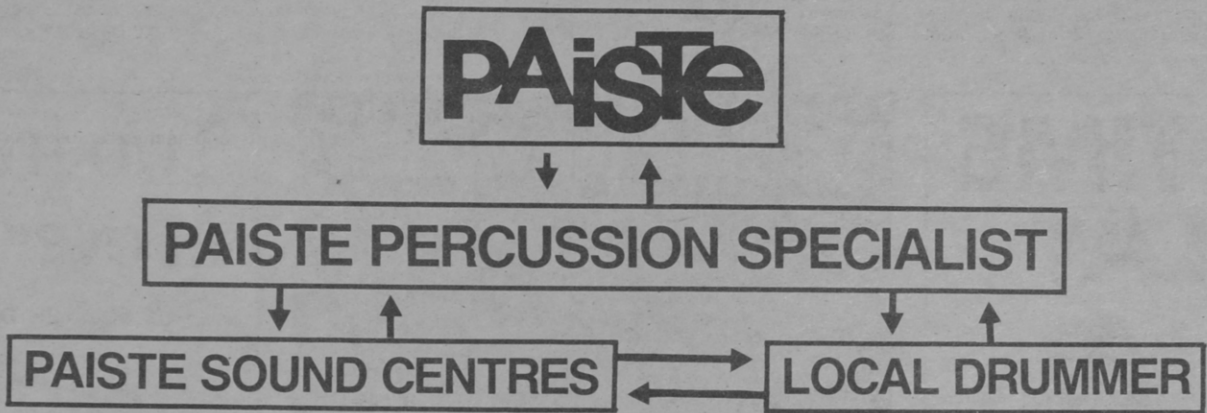
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31 Sweetwaters, Swingers, Mi-Sex.

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 (Icchouse), John Lennon, Clash, Elton John.

42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Bonich/Tigers.

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 Yazzo (Allison 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, Biond 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 Richman, 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, Joehouse, 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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CHOICE!

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Live

**Ardijah
Sidewalk
42nd St**
Auckland, August 10

To a large percentage of New Zealanders, the backing track to their lifestyle is funk, and, to quote Parliament (Clinton's, not Lange's), "nothing but the funk."

A vastly different dance stance to those who hold that the Dance Exponents or Flying Nun represent the New Zealand sound. Every weekend, clubs are packed with people dancing to the DJ's discs and watching some of our best musicians, the musicians who make up what some call in a demeaning voice "just the club band." The three top bands at the moment are Ardijah, Sidewalk and 42nd St — all play funk but each has its different style and approach.

Ardijah's strong points lie in the hard bottom line of Ryan Monga's bass — when he hits the opening riff to Jeffery Osborne's 'Stay With Me Tonight' it's just pure class. The two vocalists, Betty Monga and Tony Nogotautama, have a perfect grasp of what makes up a good rhythm and blues vocal style; at times real cool and sweet and then nice and tough. It would be good to see the band push them to the fore, with just a microphone, rather than standing behind the conga drums. Their choice of covers and sense of dynamics is great, world class material.

Sidewalk have a lighter feel, a finely honed clean sound, obviously a lot of work has gone into achieving such a professional tone. Mike Hall handles Marcus Miller's bass lines on 'Loving You' in fine style, with guitarist Pat Pratt throwing in some jazzy touches. Vocalist Dawn Wingate handles things real nice, with wonderful versions of 'This Song's For You' and the S.O.S. Band's 'Just Be Good To Me'. The use of drum



42nd Street, Club New York.

machine is good, because they need something to fill out the sound a bit more, give it that extra funky punch.

The word "punch" is a good way to describe 42nd St. The band just hits you, the vocal section of Barrie Wetini, Kathy Rapana and Georgina Tewhata really cook. The girls move well and do a great version of Teena Marie's 'Lover Girl',

everyone on stage is in constant movement. A real visual treat, in the grand tradition of New Zealand showbands. Highlights include a version of Earth, Wind and Fire's anthem 'Boogie Wonderland' and a percussive treatment of 'Bodywork', which evolved into some dynamite jamming, featuring Niki Nahi on percussion. When it comes to visual presentation, '42nd St' has it all over the other

bands. The girls looked perfect, the horn section worked well, the whole band put on an exciting show.

All these bands have been working for years, working on cover versions that enable them to consolidate their strengths, to hone their skills. People tend to think that playing covers is something to look down on, but in a club situation, bands are expected to play familiar songs and there is nothing demeaning or easy in performing very complex arrangements like Earth Wind and Fire's 'In the Stone'.

There is no question about how hard-working and talented all these bands are — the big question is what are they going to do with it?

If these bands are going to do their own material, and go into recording studios, they're going to run into many problems. The level of sophistication and expertise needed to translate black American funk onto vinyl just isn't here. The bands are ready for a new

move, but there is no one out there able to help. The bands need arrangers and producers who understand the nature of the sound. Alas, there don't seem to be too many NZ Nile Rodgers out there.

It's really a cultural thing, the club scene is based in South Auckland, in clubs like Club New York in Papatoetoe (great neon and an enthusiastic atmosphere) and Cleopatras in Panmure (great owner and friendly people). Club-goers are predominantly Polynesian and working class. The link between this audience and black Americans is perhaps stronger than you might imagine, it's a cultural bond.

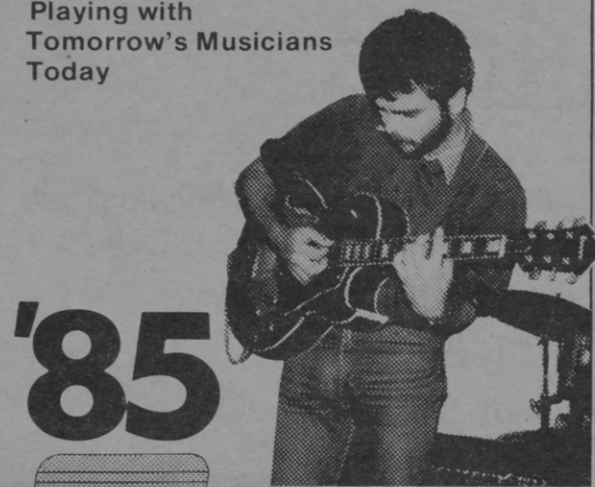
Here, some of the antagonism towards club bands is in many ways a political thing. In other words, a disguised form of racism. This intensifies the bands' sense of identity, and that isn't a bad thing.

The future for these bands is now looking brighter, however, with some people interested in record-

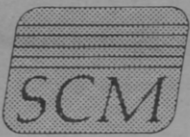
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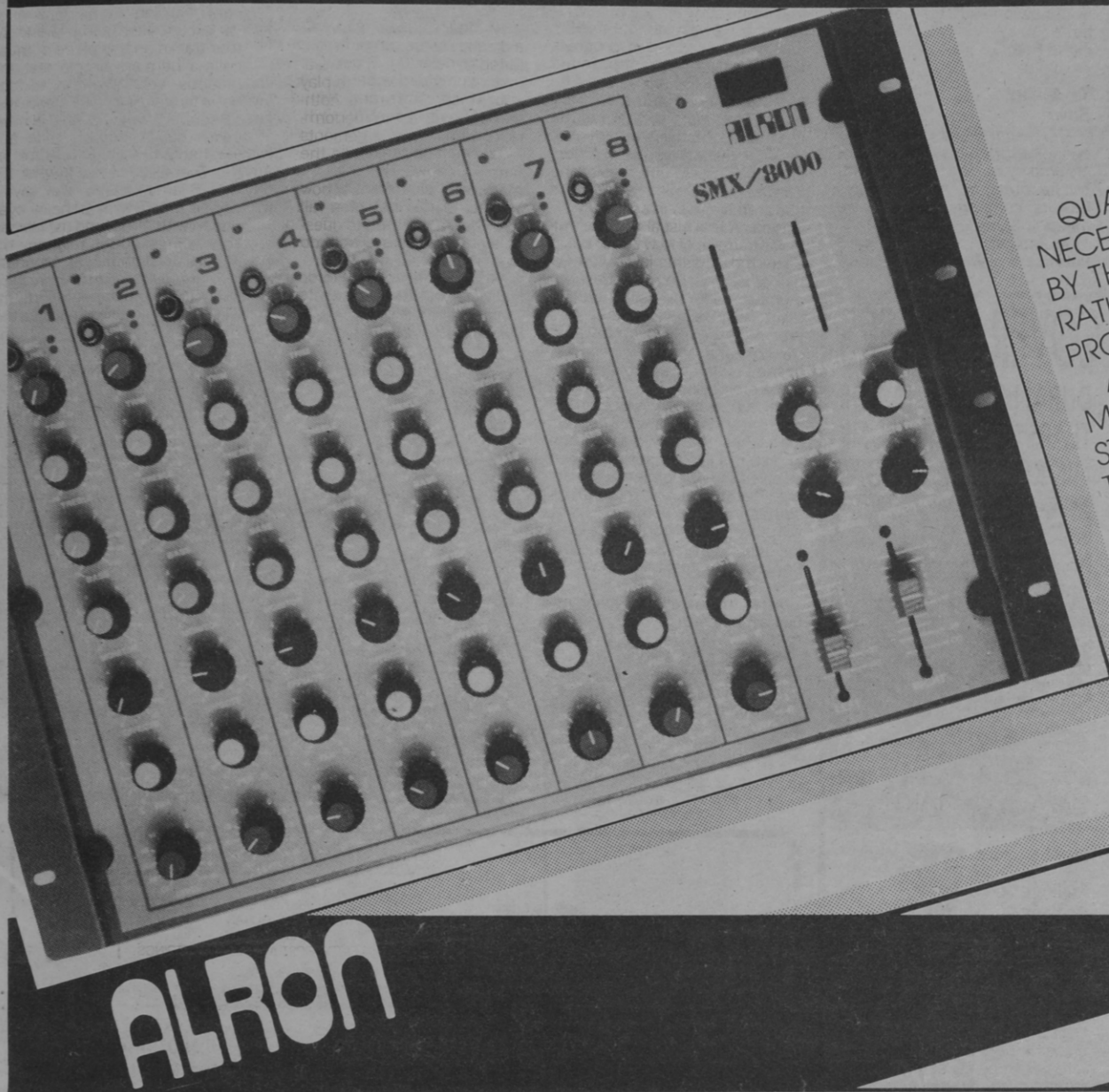
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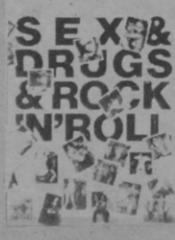
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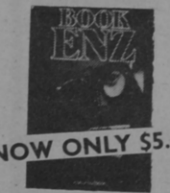
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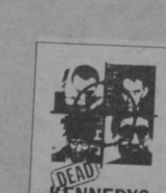
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'LIVE' FROM PAGE 36
ing and arranging these bands. Simon Lynch, the keyboardist in Sidewalk, has the talent and with some overseas experience could put something down on vinyl. All the bands have the potential to define a real New Zealand funk sound — after years of consolidating their sound and learning from American bands, they're just great.
It's your fault if you miss something this good.
Kerry 'Controversy' Buchanan

Lady Sings the Blues
Performance Cafe, July 25
Having never been to the Performance Cafe before, it was an enjoyable experience to walk into a small, crowded, very warm place that was jumping — and except

for set changes that's the way it stayed all night. Got the picture? Sorry to have missed 'Cut Lunch and a Team of Huskies' — two women from what was Siren, I believe. We arrived half way through Katy Soljack's set and caught 'Ain't Nobody's Business'; settling in for a good night looked easy. Everyone else seemed to know the women performing and Maria Monet was given an almost ecstatic welcome. She looked wonderful, sang wonderfully and I particularly remember 'Sleazy'. Maria Monet is a PRESENCE!
Last were Mahia Blackmore and two other women who're in Meg and the Phones. Mahia has a voice that, truly, pins you to the wall — I can't remember song titles but by this time it was Danceville, Arizona, they were amazing. I do remember Mahia, Katy and Maria's

version of the Vanilla Fudge's 'You Keep Me Hangin' On'. A great ending to a neat, neat night — for me anyway, as it was exit to work.
Lady Sings the Blues is about women's blues — raunchy and dancy and entirely good for your soul. It's also happening every month at the Performance Cafe from now on — I'll be there next time!
Fiona Rae
Taj Mahal
Suva
'RIU' writer David Taylor was recently banished to Fiji by virtue of his employ with HM Government, but he found that life in the isles has its compensations — like meeting blues legend Taj Mahal: Taj Mahal is huge. The blues equivalent of Mr T. He's recently

been holidaying in Fiji with his family. One evening in Suva I attended a private dinner party at the Java Restaurant at which Taj, his spouse Inshira and their brood were guests of honour.
For a man who sings the blues with feeling, Taj is very positive. He enthuses about New Zealand, having toured several times, most recently for Sweetwaters in 1983, and a more extensive progress through provincial centres in the North Island. On those trips he met Herbs and rates them very highly. Take note of that recommendation; Mahal is an eminent musicologist well versed in American black music and that of the Carribean. He also also raved about Dalvanus' 'Poi E'.
Ideally he would like to see musicians from the Pacific basin share their distinct heritages. On a popular level unfortunately the mechanism for that collaboration might be difficult to find. There's precious little money available in New Zealand — let alone the rest of the Pacific — for such worthwhile projects.
Taj is now living on one of the outer islands of Hawaii. He plays solo when the mood takes him and enjoys it. Recently he's been involved in a TV project with George Star Wars Lucas. This one has something to do with the Ewoks, will screen in the northern fall and includes Taj's musical contributions. Other recording? "Only bits and pieces."
After the meal the guitar appeared. A lengthy 'Freight Train' introduced 45 minutes of sheer delight. The ambience in the restaurant was ideal and the music hung in the air as Taj's gravelly tonsils caressed blues words. The second item was from the Mississippi Delta. Traditional gutsy fare. Then there was a tender rendition of 'Stagger Lee'.
At one stage a bottle fell over.

The clunk drew Taj out of his performing trance. "Hey, no problem," he said. "Y'know in Texas some bars have chicken wire up to protect the band from broken glass. People just throw bottles at the band. It's a real rough place. Just check your guns at the door," laughs. "You think I'm jivin' Go theah!"
Another three songs, including a drastically rearranged version of Mitch Ryder's 'C C Rider'. On two, Inshira provided vocal support. A soul voice, warm and strong, it made the right contrast with Taj's raw chords.
Taj and Inshira Mahal are good family people. The music they made was exuberant and affectionate. Mahal isn't plugging for the Top 40 (although his back catalogue or the available compilations are worth seeking out). His personal values have lead him in search of a better lifestyle. I reckon he's found it.
David Taylor

On Tape

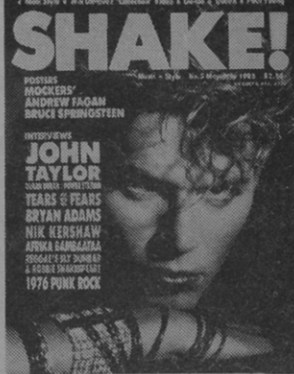
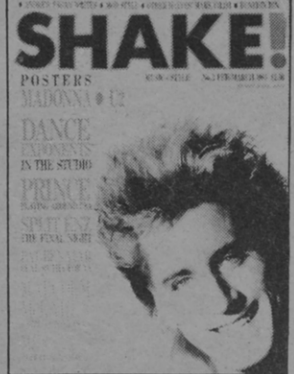
Armatrak, Demo (Rites Tapes) (\$2 from PO Box 8809, Auck)
Armatrak are not the sort of band who make countless musical excuses for being "punk". All four tracks on this piece of musical mayhem are simple, fast and raucous. Vocalist Steve, in fact, has a tendency towards heavy metal screams, which would in most cases sound out of place and laughable but are carried off by the overall anarchic feel of the music. The lyrics are clear, saying what is meant without being over-ridden with "them and us" cliches. Four songs about religion, the suburban dream, big business and creative use of leisure time make this cassette well worth the money, if not for the faint-hearted.
MH

SHAKE! BACK ISSUES & COVER POSTERS

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TEARS FOR FEARS, PUNK
NIK KERSHAW, REGGAE



Issue 1 features interviews with Boy George, Spandau Ballet's Tony Hadley, Ian McCulloch of Echo & the Bunnymen, Berlin's Terri Nunn, Robert Smith of the Cure, Tina Turner, Clash's Joe Strummer, Frankie's Holly Johnson, Pseudo Echo.
Other stories include NZ Synth scene, Street Style & Soul Style, Bob Marley's 1979 NZ Tour, Dance Exponents' & Mockers' Lowdowns, Andy's make-up tips, U2 concert photos and Katango.
Colour posters are Simon Le Bon and Billy Idol. Black & White posters are Ian Curtis and Johnny Rotten.

Issue 2 contains interviews with Dance Exponents, Pat Benatar, Malcolm McLaren, Ultravox's Midge Ure, Denis O'Regan (photographer on Bowie & Durans world tours), the producers of 'Beverly Hills Cop', Mark Pilisi from 'Other Halves'.
Other features include Split Enz's last night and last photo, Part 1 of a definitive Split Enz Discography, Prince live in Detroit, Andrew Fagan reviews records, a guide to the Dunedin scene, Narcs Lowdown, a look at Mod the sharpest of styles, fashion and Wham! pin-up.
Colour posters of U2 and Madonna. Black & white posters are Ziggy Bowie and classic Lou Reed.

Issue 3 Interviews with John Taylor of Duran Duran (& Power Station), Curt Smith of Tears for Fears, Nik Kershaw, Bryan Adams, Afrika Bambaataa, reggae's Sly Dunbar and Robbie Shakespeare, the Mary Jane Girls, Rockwell & DeBarge.
Other goodies include Part 1 of a Punk History, Male style, Split Enz Discography Part 2, lyrics of 'Dance Exponents' 'Greater Hopes Greater Expectations', bombing, Paul Young pin-up.
Colour posters are Mockers' Andrew Fagan and Bruce Springsteen. B&W posters are Midnight Oil's Peter Garrett & Bob Marley.

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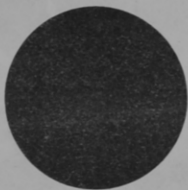
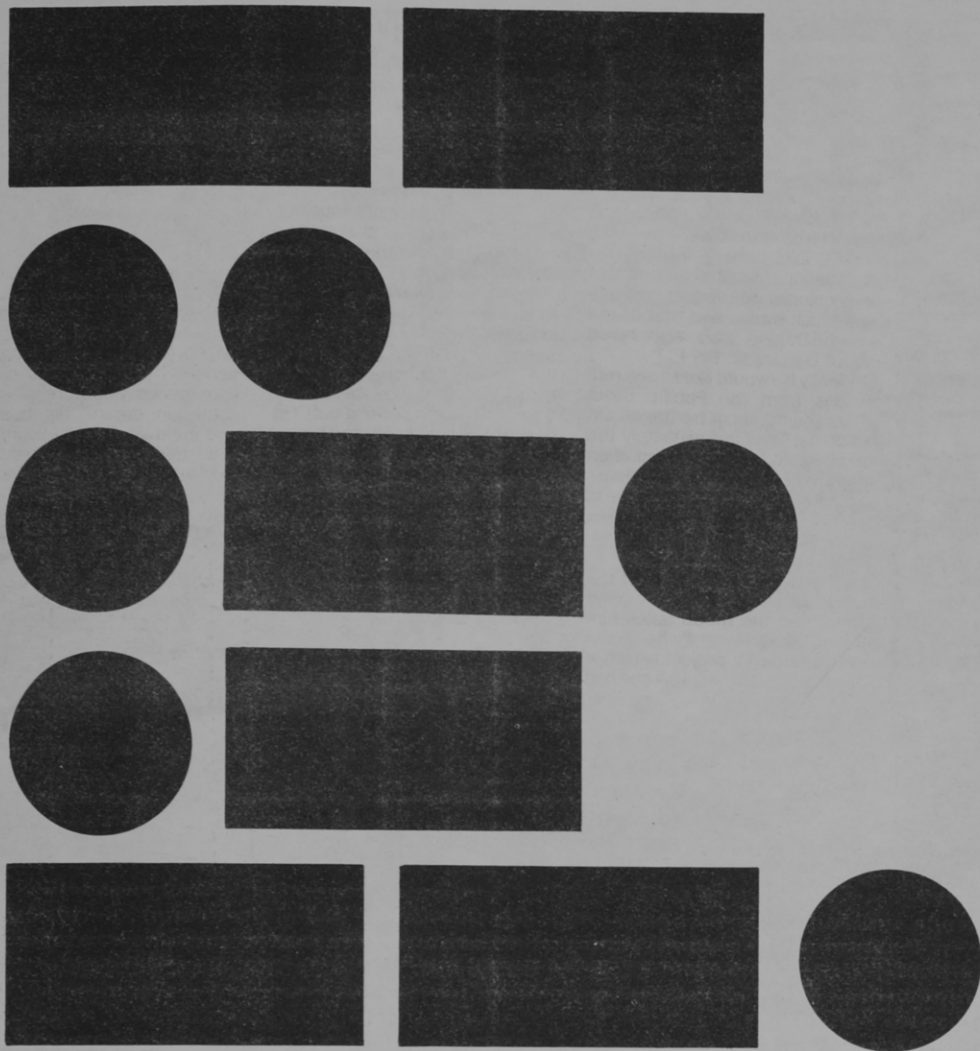
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