TINATURNER EXCLUSIVE INTERVIEW

NZ Mus G 1977 70 85

neil finn the prodigal perspective

"New Zealand doesn't tolerate mediocrity very well. It might tolerate appallingness!

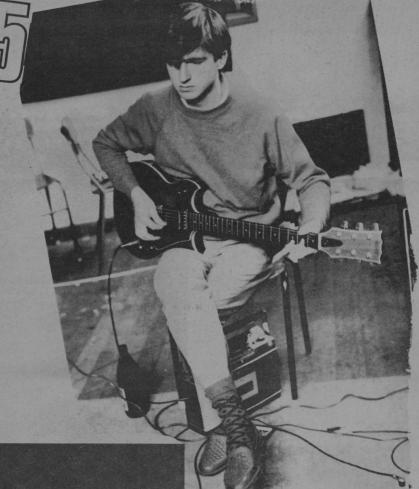
Thus speaks Neil Mullane Finn, former Split Enz lieutenant (described in RIU when he joined the band in 1977 as "a talent still to evolve"), now about to embark on his new venture, the Mullanes. With eight years in our foremost popular culture collective under his belt, he's well qualified to speak on the state of the art here, coinciding with RIU's centennial issue and

the imminent departure for the UK of our next bright hope, the Chills. __Having Been There and Done That,

Finn finds New Zealand attitudes defensive and precious.

"I'd have to say I'm ignorant of the day-to-day problems facing bands here. I couldn't express my opinion on that. It seems a shame New Zealand doesn't get any flow going, it always hiccups, it has an odd peak when it seems some-thing is really happening, then falls into a trough. "I'm just longing for some sort of centralising

figure in New Zealand to come along and unite



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things. That has to happen in a small country like New Zealand, you have to unite to make some-thing work. Perhaps we need something like a good (trade) union that would look out for

"There's a lot of bitchiness in bands, about the industry and from the industry. It happens everywhere, but in other places the minorities are strong enough to look after themselves. Here, it seems that everybody needs everybody else. There should be less dissension, more overall cooperation.

The worst thing, it seems to me, is that when bands are at their creative peak, there's very little support available. Things like Rip It Up are probably one of the very few consistently sup-portive areas of the industry. You've managed to walk a thin line between being objective about quality and keeping everybody happy. It's a tribute to Murray in that respect."

While our charming, generous and appallingly handsome editor goes to buy himself a new hat, Finn reflects on another of our sins: insular

"Musicians here are able to convince themselves that their idea is everything. Isolation creates that view. You're convinced that your idea is 'it', but there's no contrary opinions, so you just carry on, feeling you don't have to do any more. It seems people are more concerned about what their friends think here than trying to get any overview of what everybody thinks. It's a shame that bands don't want to get better, or that they don't want to learn from other people, they feel it's OK to keep within the same garage level."

"Garage" being the operative word, when talk-ing of the current obsession.
"It seems very regressive, in a way. I reckon it's good for a band to have that mentality when they start off. It's healthy to hate everything else and think that what you're doing is divine (tiny smile), because it gives you that impetus to get over the real problems of getting your first gigs and stuff. But pretty soon you've got to start accepting that you're not the cat's whiskers.

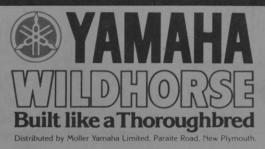
"The standard of production of records here is never going to be anything that makes an impact overseas, as shoddy as it is. That's a source of great disappointment.

'Having said that, it's not the band's fault. It's lack of direction, there are no managers, maybe one or two. But generally speaking, the management here is terrible. It's a really important area. Managers can supply direction to a band and keep them aware of wanting their music to reach

"I think it's a rare musician that doesn't want his music to be embraced by a lot of people. I'm a bit suspicious of people who say they never want to be commercial. Because I know deep down that when they're in front of an audience that's going nuts ... it's a brilliant feeling. It's what vou're there for."

Finn feels "nervous" for the Chills as they head off on their Great Adventure. Speaking from personal experience, he says Britain is likely to be

"It's almost constantly in a state of flux, it seems. There's a constant turnover of people who dominate or manipulate the fashion world, and occasionally they do it well enough for the whole country to go that way for a while. Like Adam and the Ants (who?), everyone was King of CONTINUED ON PAGE 3



RIPITUP100 NZ Mus[[1977 7.85

Just Pics...

Welcome to our 100th issue — we have indulged in a few reflections, on New Zealand music during the years we have been publishing. It's not meant to be a formal history, but an entertaining anecdotal series of responses to local music — a musician, a fan, a journalist, an

entrepreneur.
We're not dwelling on
the past, we're just
getting ready to bounce
into the next 100!
MC

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Enemy with Phil Judd swot up their Pop Score magazines early 1979.



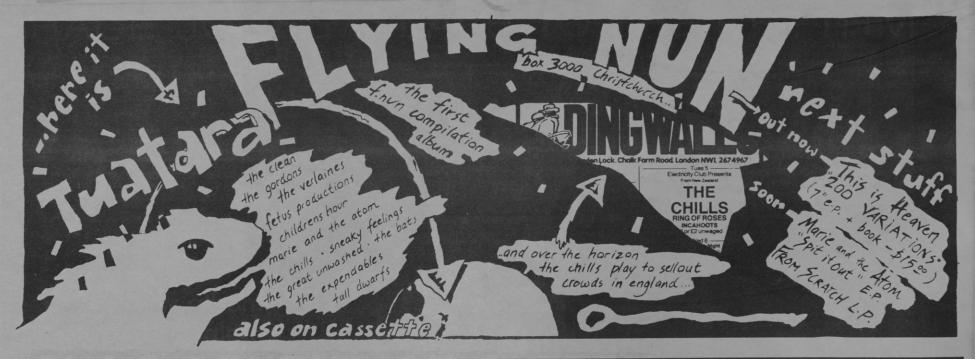
Rough Justice & Bus (L-R): Steven Jessup, Peter Kennedy, Rick Bryant, Simon Page, Nick Bollinger, Martin Highland.



Dave McArtney and Graham Brazier endure Rip It Up interview July 1977 with one eye on TV2's Telethon.



Rocking Horse at Hinuera Festival, 1977 (L-R): Clinton Brown, Kevin Bayley, Jim Lawrie, Barry Saunders, Wayne Mason.



The following extracts are from a review of the Last Man Down album 'State House Kid' that appeared in the October issue of the audiophile magazine Sound and Vision. Note: as audiophiles they also review recording quality.

"One of the big surprises is the production work, which is first class; it oozes sophistication and a large budget. It is all the more surprising that this was actually recorded in NZ."

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'NEIL' FROM PAGE 1

the Wild Frontier for a while, then dumped it like a hot potato.

"Occasionally there's a general Swing To Good. I think punk was the last time something healthy happened. The constant irony of England is that some of the best emotional music comes out of there and yet when it's bad, it's the worst!

"I wish the Chills good luck. I think it'll be very good experience for them, and they'll be shocked by what they see. I'm looking forward to hearing them produced well. It'll be good for them to record in England, because a song like 'Kaleido-scope World' or 'Pink Frost' would sound a hundred times better if it was produced properly."

The Mullanes, despite the collective title, are very much Neil Finn's band, with his material and personality upfront. The four-piece which toured for a month in Australia earlier this year is now down to three, guitarist Craig Hooper having departed at the end of that tour ("Just didn't work out"). Still there are ex-Enz drummer Paul Hester and bassist Nick Seymour, a Melbournite whose brother Mark is a Hunter and Collector ("Hed probably prefer I hadn't said that").

"There is a vacancy to fill, but we'll probably end up recording as a three-piece," says Finn. "I don't mind that, because I want a fair bit of flexibility to force my own ideas on the whole thing."

There is some ironic laughter in the wake of that remark, but Finn is deadly serious about being a leader this time.

"Split Enz was an incredibly democratic band and everybody had to have their say, which was great, but I'm looking forward to getting a few more of my own ideas on vinyl.

"I don't want to just have a band lineup for the sake of it, I'm enjoying having no rules for a change. Ideally, I would like to have a permanent fourth person, but I have a picture in my mind of what that person is going to be like. I haven't found him, or her, yet."

The Mullanes, whatever shape they might take, have about 20 songs to work with right now, Finn having been through a lengthy burst of songwriting. By the time you read this, Finn will probably have signed with Capitol USA, and the trio will be recording in LA. David Tickle, producer of *True Colours* and *Waiata*, looks set to work on this one. Finn admits there was a falling out with Tickle during the *Waiata* sessions, but he still regards the man as a genius, despite a"huge ego". Tickle has recently been live mixing for Prince, so he may have met his match in the ego stakes

may have met his match in the ego stakes. Signing with an American label rather than on Downunder has distinct advantages.

"It cuts out a lot more middlemen. I'm a great believer that the more middlemen there are, the harder it is to get to the bloke who's going to buy your record. If you've got an American record company dealing with an Australian manager, an Australian company dealing with an American firm, and so on, you just end up with a great big hotch potch. You also tend to lack identity.

hotch potch. You also tend to lack identity. "I think a lack of management experience cost us some success with *True Colours*. I Got You' would probably have been a hit in America, had certain things been done. The record company also blew it in America. A&M just didn't feel like they were involved. They were always dealing with Mushroom or dealing with Nathan (Brenner, former Enz manager), they were just getting a slab of vinyl, but they didn't really know what to do with it, they didn't feel like they were getting any input

any input.

"It's bad to get too tied up down here. It's good to get a start and work out all your problems, because you're out of view of the world. A lot of bands make the mistake of allowing themselves to be swallowed up in an organisation down here. That's very restrictive overseas. It's easy for me to say that because I've got no organisation at all at the moment. I'm floating free and trying to cover everything at once. But I sort of prefer it, in a way, making my own decisions. I'm happy without a manager at present, but I don't want that to continue forever. It distracts me too much from music."

So how will the Mullanes sound? Probably like Neil Finn is the simple answer, reached in a roundabout way. Finn only knows the songs himself as rough demos right now, and is keeping an open mind about the finished product.

"It's obvious that the songs will have a continuous factor to them. I'm changing, but not abruptly. The sound will be different. The Split Enz sound was very much a sum of the parts. I think it'll be more guitar-oriented, and a little heavier because of that. It's not going to be like Midnight Oil or anything, I'm not that sort of writer. But it'll have more 'weight', I think."

raise more weight, I think.

Finn displays the family trait of enormous selfconfidence, bolstered by his experience in this
country's greatest popular music group. It's funny
how subjective a plain fact like that looks on
paper. While having regrets on what might have
been, Finn is also enthusiastic about the lessons

learned for the future.

"It didn't occur to any of us at the time, but now there are certain things you miss, personal things, being with that bunch of people. It was great. But the split was a spur to me, starting a band myself. I'd always had that thing about joining a band that was already established, there were certain ways of doing things. I inherited a lot of values and methods of doing things from Split Enz. Now I'm stuck in the deep end and I've got to find my own way. That's a good challenge."



977-78

Tours: Commodores, Renee Geyer, Joe Cocker, Split Enz, Manhattan Transfer, Tina Turner Revue, Janis Ian, Fleetwood Mac, Hello Sailor (Rum & Coke Tour), Lou Reed.



Sharon O'Neill joins Mark Williams on stage, June

Crucial Releases:Television *Marquee Moon*, Iggy Pop *The Idiot*, Bob Marley Exodus, Graham Parker Howlin' Wind, Tom Petty and the Heartbreakers LP, Damned Damned Damned LP, Elvis Costello My Aim Is True, Steely Dan Aja, Lou Reed Street Hassle, Blondie LP, Sex Pistols Never Mind the Bollocks, The Clash LP, Iggy Pop Lust For Life, David Bowie Heroes, Randy Newman Little Criminals, Talking Heads 77, the Jam In the City, Wire Pink Flag.

The Home Front: Mark Williams Taking It All In Stride LP, Hello Sailor 'Gutter Black', Split Enz Dizrythmia, Hello Sailor LP.

Tours: Boz Scaggs, Beach Boys, Great Western Music

Festival (Dragon), J.J. Cale, George Benson, Graham Parker, Seals and Crofts, Dylan, Leo Sayer, James Brown, Tys Van Leer, McGuinn, Clarke & Hillman, Joan Armatrading, The Rocky Horror Show (starring Gary Glitter), Don McLean, Dragon, Peter Frampton/Kinks/Sherbert, David Bowie

Crucial Releases: The Boomtown Rats LP, Saturday Night Fever, Bruce Springsteen Darkness on the Edge of Town, Buzzcocks Another Music In A Different Kitchen, Tom Robinson band Power In the Darkness, Rolling Stones Some Girls, Magazine Real Life, Iggy Pop TV Eye, Bob Dylan Street Legal, Jeff Wayne War of the Worlds, Cheap Trick Heaven Tonight, 10cc Bloody Tourists, David Bowie Stage, Devo Are We Not Men? Blondie Parallel Lines, Patti Smith Easter, Pere Ubu The Modern Dance, Clash Give Em Enough Rope.

The Home Front: Dragon Running Free, Alastair Riddell LP, Suburban Reptiles



Dragon's Marc Hunter, Graham Brazier, backstage **Great Western Music** Festival, Jan 1978.



Tales of a Young Terrorway by Kerry Buchanan

The period 1977-78 has become clouded in myth



Neil, oops, Brent Eccles drumming for Citizen Band prior to the haircut.

Megaton, MiSex 'Straight Laddie, Golden Harvest 'I Need Your Love, Neville
Purvis 'It Takes Money'Disco
On My Radio, Citizen Band
LP, Dragon O Zambezi, Suburban Reptiles 'Saturday Night Stay At Home, Street Talk 'Leaving the Country', Auckland Music (Lip Service, etc.), th' Dudes 'Be Mine

... the first stirrings of that beast called "Punk Rock'

At that point the Auckland scene was less than exciting. Hell, Hello Sailor were old even then. If you didn't like them, you could always watch Living Force sing a few bars of Hare Krishna at the Island Of Real. It was during this state of advanced boredom that the Beast arrived.

My personality was permanently disordered after my first revelatory hearing of the Damned's 'Neat Neat Neat' and the Pistols' 'Anarchy In the UK'. More than anything this sounded like a whole lot of fun.

Most of all, this fun was represented by the Scavengers, who played all the punk hits you could ever hear at the time, and a few originals, with 'Supported By

the State' being my favourite. The focal point of the band was the wonderful Johnny Volume, who at times found it hard to stand, and if asked why his guitar sounded so fuzzy, replied that that was where he hid his Bhudda sticks!

There were other bands like the Assassins, with Spike on drums, and before them, the Masochists, with Kevin Grey on vocals. And of course the Suburban Reptiles, who released New Zealand's first punk single, 'Megaton'. But there was something a little too art school about them for my tastes — to me and my friends the Scavs were the real thing. We went everywhere they played, from nightclubs like Crofts to a hellhole called Disco D'Ora (situated next to the service station in Newton Rd) where the Reptiles and Junk also played. The best feature of Disco D'Ora was this bubble machine that left stipply deposits on the floor, making people fall over — I liked that a lot.

We became besotted fans. One of the best things about punk is the desire to get CONTINUED ON PAGE 6



Punk Mike Lesbian (now graphic designer in London) and Johnny Volume at going-away afternoon tea for *Rip It Up* writer Jeremy



Scavs' Des Hefner at same



Terrorways at Zwines, Kerry Buchanan on drums.



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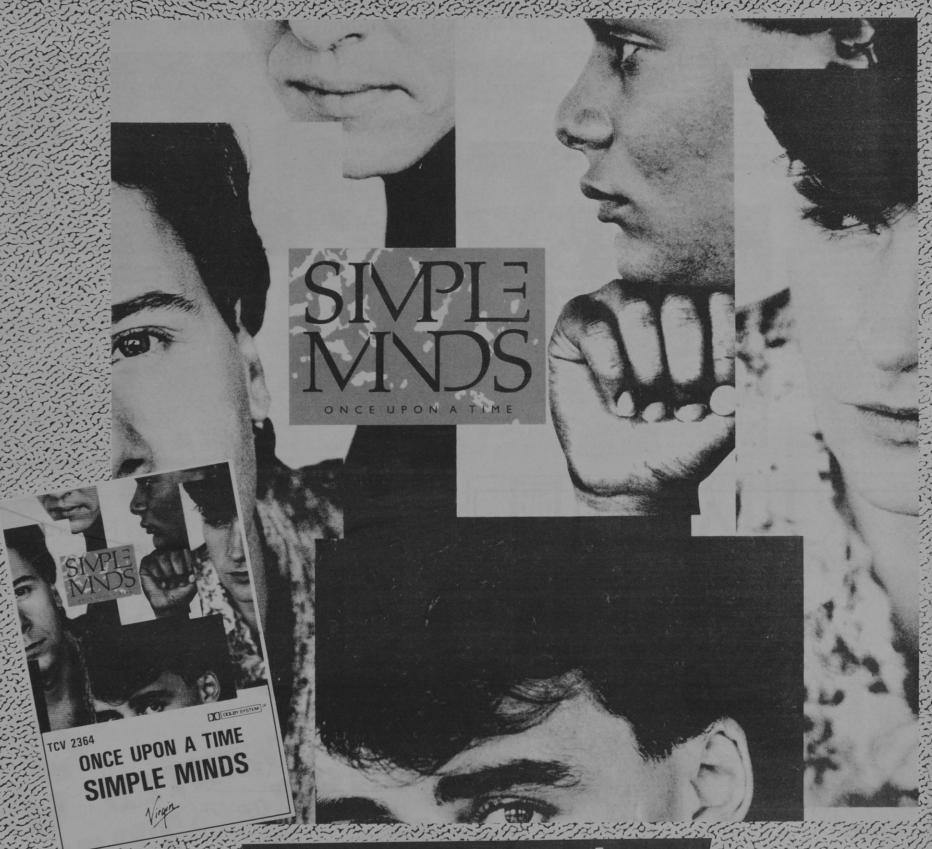
('Genre') PATERS Awards 1985



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'TERRORWAY' FROM PAGE 4 involved. Not just watching, but playing something. We decided to form a band and become punk rock stars. It didn't matter that most of us couldn't actually play anything — that could come later. The idea of a band was more important.

I decided to play drums (you just sort of hit things), John Hunter (aka John No-One) sort of sang, Peter Hoffman played guitar, and Jonathan Griffiths (aka Jonathan Jamrag) hit a bass guitar. We called ourselves "Rooter" because it sounded offensive.

The first things we "learned" were London's 'Everyone's A Winner' and the Ramones' 'California Sun' — and, for some reason that escapes me now, Ray Columbus and the Invaders' 'She's A Mod'. We also wrote some fine originals, with 'Disco Sucks' 'Short Haired Rock 'n' Roll' and 'Never Been To Borstal' the last written in homage to Tonar St in Northcote, where nearly everyone had gone away except for me and John we were nice boys,

remember! One day in March 1978, the club called Zwines opened and it became a sort of Mecca, featuring the Scavs, Junk, the Stimulators, the Wrecks (with Jed Town) and a few bewildered "straight" bands, including a smirking Dudes. The place never was extremely popular - it was too low-life for that. The close proximity of Babes disco added that extra tinge of excitement, highlighted by some pitched battles in the alley. There was a moment of truce with a punk-disco get-together around

Christmas, where everybody



got"better", adding a few more 60s covers and some

Just before the name

form the Atrocities, a

change, Jonathan left to

punk highlights like the Boys' 'I Wanna Be Sick On You' —

which just about sums it up.

stepping-off point before the super-fine Proud Scum (the

best band name in history)

Radio station sponsored gigs were once a regular feature every Sunday in Albert Park. Here the puzzled crowd awk at the Suburban Reps.

our name to the Terrorways, because no one would print the original one — but we did appear on national TV in a documentary on a bus trip to a Wellington punk dance. We got interviewed, but alas I got drunk and Jonathan picked his nose, the record contracts didn't flow in .

About this time punk rock was turned into art with an exhibition of Jeremy Templer's photographs called *The Fan Club*. We also did an image change of sorts, by wearing boots and reading Joe Hawkins' skinhead books and adding Sham 69's 'Borstal Breakout' to our set. We played constantly at

than half were R&B covers (including a version of 'Be My Baby') and even though we did 'Disco Sucks' some of our fans were ex-disco champs and Parliament's 'Flashlight' was always on the turntable.

Each band had some particular quality that made going to see bands and playing music exciting and worthwhile, each bands seemed to inspire another to form and emulate. Rooter, the ultimate fan band, just wanted to be the Scavengers John No-One even had it written on his ripped t-shirt.

Great times — and other than destroying a good



saying ''fuck'', Riverhead Festival, Feb 1978.

who played the wildest Saturday afternoon ever at the Windsor. When someone set fire to some decorations the band played on as the pub burned — real professionals.

Rooter added two new members, Chris Orange on bass and Dean Martinelli on rhythm guitar, both fresh from England. We changed



Terrorways, Chris Orange, Dean Martelli, John No-One retreat from McDonalds to be photographed on the street.

Zwines and the Windsor, developing a fan club of our own, even supporting Citizen Band at the Gluepot, much to the horror of the band and their charming audience.

Most of 77-78 was a constant party, nothing was treated that seriously. A close look at a Terrorways songlist shows that more

academic career and turning me to drink, it certainly didn't do me anv harm.

Kerry Buchanan PS: In such a short piece lots of events and names are missing, but thanks to Wayne Hunter, Peter Adams, Simon Grigg, Des Truction, Ronnie and Hutch.



and Sham 69. But there

were always those police

raids for drugs to make you

feel safer. Zwines' toilet just

stopped working after too

Rooter made its debut

seem to remember it being

one Thursday, with about

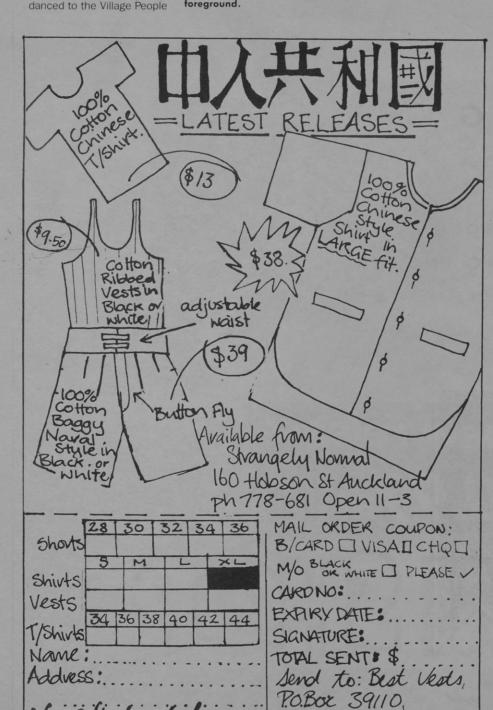
eight people watching. I

terrible. Somehow we

many police visits.

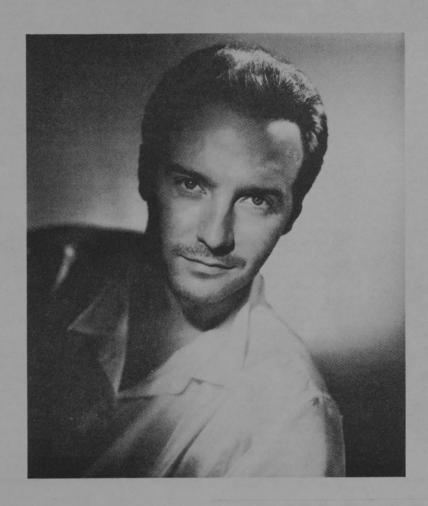
At a Polygram party, Poenamo Hotel, Suburban reps pose with Richard Wilde and Scavenger Johnny frolics in the

Auckland West.





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1979-80

1979

Tours: Rod Stewart, Split Enz, Cheap Trick, Bob Marley, Talking Heads, Dr Feelgood, Midnight Oil, the Knack, Norman Gunston.

Crucial Releases: Talking Heads More Songs About Buildings and Food, Elvis Costello Armed Forces, Public Image Limited Public Image, Bryan Ferry The Bride Stripped Bare, Roxy Music Manifesto, Marvin Gaye Here, My Dear, Cheap Trick Live At Budokan, Graham Parker Squeezing Out Sparks, Sex Pistols The Great Rock 'n' Roll Swindle, Bob Dylan Live At Budokan, Iggy Pop New Values, The Only Ones LP, Police Outlandos D'Amour, Neil Young Rust Never Sleeps, David Bowie Lodger, That Summer (Undertones, Only Ones, Richard Hell, etc.), Talking Heads Fear of Music the Knack Get the Knack, Lou Reed The Bells, Joy Division Unknown Pleasures,



Midge Marsden, Beaver of Country Flyers, Island of Real.

The Undertones LP, XTC Drums and Wires, Bob Marley and the Wailers Survival, Gang Of Four Entertainment.

The Home Front: Split Enz 'I See Red', Split Enz Frenzy, Street Talk LP, th' Dudes Right First Time, Toy Love 'Rebel'!'Squeeze', Citizen

Proud Scum).

1980

Tours: Sweetwaters (Elvis Costello, John Martyn, Renee Geyer, Split Enz, Red Mole, Toy Love), Fleetwood Mac, Police, Tom Petty, Boomtown Rats, Wreckless Eric, Taj Mahal, JoJo Zep, the Cure, Motels, Hall and Oates, Kiss,

Band Just Drove Through Town, AK 79 (Toy Love,

Swingers, Primmers, Terrorways, Scavengers,

Crucial Releases: The
Specials LP, Tom Petty Damn
the Torpedoes, Elvis Costello
Get Happy, the Clash London
Calling, Pink Floyd The Wall,
The Pretenders LP, the Jam
Setting Sons, Madness One
Step Beyond, Selecter Too
Much Pressure, Buzzcocks
Singles Going Steady, the
Cure Seventeen Seconds,
Magazine The Correct Use
Of Soap, XTC Black Sea, Joy
Division Closer, XTC Black
Sea, Talking Heads Remain
In Light, UB40 Signing Off,
Bruce Springsteen The
River, John Lennon Double
Fantasy, Echo and the
Bunnymer Crocodiles, the
Clash Sandinicts

The Home Front: Toy Love 'Don't Ask Me'l'Sheep,' Features 'City Scenes,' Split Enz True Colours, Crocodiles Tears, th' Dudes 'Bliss,' Swingers 'One Good Reason,' Marching Girls 'True Love,' Spelling Mistakes 'Feels So Good', MiSex Space Race, Newz Heard the Newz, th' Dudes Where Are the Boys?, Toy Love LP, Pop Mechanix 'Now,' Whizz Kids 'Occupational Hazard', Lip Service LP, Gordons 'Future Shock,' Techtones 'That Girl', Crocodiles Looking At Ourselves, Mockers 'Good Old Days', Features Perfect Features Exposed, Four Stars LP (Beat Rhythm Fashion, Naked Spots Dance, etc.).



Liberty Stage on a quiet Saturday afternoon. Features Chris & Karl stroll towards the stage. Note decor includes Blondie, Who, Dentists, Street Talk, Tommy and Rolling Stones posters.

The Summer Of Love. 79

by Simon Grigg

There are times when I have trouble remembering the night before, let alone seven years ago, but I seem to recall that summer that took us into 1979 was a particularly hot and long one. Nostalgia's a sweetening thing but the weeks seemed to rotate

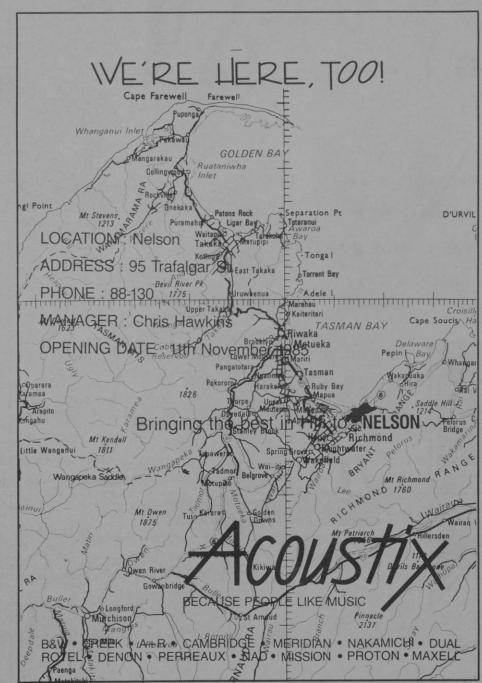
effortlessly around
Saturday afternoons at
Parnell's Windsor Castle
when the known
Universe, or at least a
large part of it, massed
extremely
uncomfortably in the
lounge bar, as much to
be part of the event as
to hear the music.

This was Auckland's Summer of Love, although in our case it was more Toy Love, who, from early February onwards dominated live music for a hell of a lot of people. The Enemy had made an impression (not least because of the circus games on stage with a beer bottle) but from the first note of their first gig, Kean, Walker, Dooley, Bathgate and Knox were the axis around which Auckland's

'79 soundtrack revolved. By December 1978 the Scavengers and Reptiles had gone, Zwines had lost everything it once had (apart from the seediness) CONTINUED ON PAGE 10



Brent Eccles, Mike Chunn leave stage after Citizen Band's packed Auckland Town Hall concert, Sept 1979.





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FROM PAGE 8 and people were sick to death of punk jukeboxes. Basically the whole scene was looking a little flyblown. Toy Love led, or were a symptom of, the creative burst that changed all that. In 1979 Proud Scum played the Occidental and predated The Young Ones by four years. The Members played Mainstreet.

The creativity and the surrounding energy were best documented on Bryan Staff's AK 79 compilation, a record which marks the beginning of both contemporary independent local recording and an intelligent effort to document a scene which had all but been ignored by major companies. In fact by 1982 more NZ rock records had been released in the previous three years than the sum total of the 70s prior to that.

In 1979 it felt as if something important was happening. God knows I felt more inspired than ever before, but I think that was a fairly general attitude.

a fairly general attitude. In 1978, *RIU* wrote that Citizen Band had "firmly established the right to play originals" — a ludicrous statement in itself, but one that reflected the time.



Proje Cum

Proud Scum's Jonathan

Jamrag drinks beer off the

However within 12 months a band, on any level, that did not centre its set around original material would be a target of derision.

By the beginning of 1980 I was working in a central city record shop trying to get the Gang of Four in the Top 40 and the Marching Girls were set to return, divide and conquer.



how easy it was to make a 7" piece of plastic and contribute something worthwhile to the local music scene which had given me so much.

In 1980 the Features played the best and worst gigs I've ever seen, and made a very special record called 'City Scenes'. I won \$10 off the Polygram rep who claimed the Flight X7 debut 45 would get a better chart placing than the Spelling Mistakes or Features singles — easy pickings!

In 1980 we had XS Cafe





A photo from the April 1979 cover photo-session featuring five new bands attracting attention in Auckland pubs. You will find in the photo all the members of Toy Love, Sheerlux, Johnny & the Hookers, Gary Havoc & the Hurricanes and the Terrorways.



Nigel Russell gets 'I wish I was in Toy Love' written on his shirt by Mike Dooley.

and Liberty Stage and the beginnings of the Newmatics, Gordons, Penknife Glides, Blams, Danse Macabre and something that was tagged the North Shore Invasion which gave us the Meemees. That year, Toy Love, the Features, th' Dudes and the Primmers disintegrated.

Of course all sorts of other things happened in those two years, most of which I don't feel qualified to write about, or nostalgia has blocked out, but in my part of the world I had a good time and I think we all achieved something

Simon Grigg

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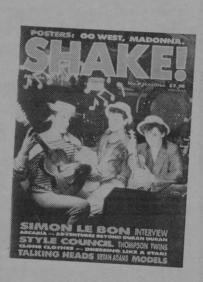




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Viva Vauxhalls & Other Stories... 78-83

by Russell Brown

Much of the art of getting anywhere when you're a teenager lies in cushioning the whole truth from your parents. Not actually *lie*, but

But Mollet Street (or 'Club Da Rox' as no-one actually called it) was tricky. It was a sleazy room up an alley off Colombo St which featured punk rock bands, mostly, but it only opened on Sunday nights. Didn't exactly tally up with School Cert. And by the time that particular little scholastic horserace was over, the place had closed down. That was in late 1978. A fast R&B band called

A fast R&B band called Vapour and the Trails had turned their practise room into a venue in late 1977, charged \$1 on the door and all of a sudden found themselves with a scene on their hands, lots of local bands popping up and even touring bands like the Enemy and the Scavengers. It only had to close down because the weekly leaping about was a serious threat to the structure of the old building. So I never got to

describe the place you wanna go in terms which emphasise its more savoury characteristics ... well, sometimes you did have to lie ...

see Johnny Abort and the Doomed (a longhaired punk band featuring Dick Driver on vocals) or the Vandals (an extremely fluid lineup based around noo wave guru Tony Peake, he of the Uni Bookshop and ever-changing hair colour).

But I did see Johnny Velox and the Vauxhalls, mainly because a couple of them used to jump over the back fence and come to the odd class at my school. They even played a school assembly. By the time of the next major venue, the Strand, they'd shed Johnny and were a three-piece who looked like amphetamine sheepdogs and played unrecognisably fast versions of 'Mannish Boy' and 'Louie Louie' as well as their own (even faster) classics like 'Griffin's Gingernuts' and 'Bob Brown For Sound'. The Vauxhalls were the

VAUXHALLSBON MARI VAPOUR AND THE TRAILS SPLASMALLEY VIBES STANLEY WRENCH P & more

SUNDAY 22 july

1.30 start Sydnehom fire Station colombo

they'll go far.



quintessential local faves who no one else really understood. They played everywhere.

everywhere.
The Strand had its first few nights at the unlikely venue of the Redcliffs Community Centre, well out of town. The gigs were underwritten by 3ZM, who obviously didn't really know what they were getting into. The station earnestly ran a "new wave disco" between bands and even a "dance like Plastic Bertrand" contest (I admit, a friend of mine won it — he got an Eddie and the Hot Rods album.) And when a moustachoied type rushed on stage to push away an enthusiastic fan who was bashing the strings on Vauxhall Scott Brooks' bass (which didn't make much difference to the already unbelievably distorted sound) he just got an angry glare from Scott and scuttled back off the stage, bewildered.

The Strand fell from favour when it moved into the city into a room the size of a large shoebox, but its farewell gig signalled the start of another healthy period. It was an all-dayer at the old Sydenham Fire Station — Bon Marche played and were mercilessly heckled; Dick Driver's Splash Alley got away by playing a great version of 'Pretty

Vacant' (that kinda cheap trick still worked at that point). The venue was thereafter known as Wayne Manor.

Now there was a venue. Bylaws didn't come into it-every Friday night two or three bands would play and the audience would troop up with as much alcohol as they could be bothered carrying. At one end was the stage, under a single hanging light, and at the other were some armchairs and a big fireplace. By the end of the night comatose figures would be draped over chairs and on the floor at the fireplace end. And there was never any violence until, after some months, some heavies at the Sydenham Rugby Club worked out there was venue right next door and took to beating up punks. Things

crashed rapidly.

All this time, 'New Wave
Raves' ran fortnightly, firstly
in the Horticultural Hall and then around the suburbs. Despite the dorky name and the unlikely venues, these could often be outrageously good. Then again, that could depend on who was playing

— I have horrible memories of Flight X-7 turning up at one. Wayne Manor's successor as sleazo-casual venue was the England St Hall, an unbelievably rundown place owned by the Oddfellows' Society (plaster fell off the walls if you slammed the toilet door). I don't know how everyone knew every time there was a dance there, one theory was that it was advertised in the Personals, but everyone just knew. As 1979 developed into 1980 and beyond, the crowds got heavier, the police visited more and the dances got less frequent, until, eventually, (at a dance run by 'Erebus Promotions!) the bouncer was beaten up and the takings stolen. The violence we'd only read about in Auckland had come

to our place ...
All this time, the pubs
were running, of course. The
Hillsborough was a big,
modern booze barn at the
foot of the Port Hills that saw
everyone from Big
International Bands (well,
Australian ones ...) to firsttimers until it finally lost the
battle to stay afloat and
drowned in a sea of noise
restrictions. The British was
an awesomely sleazy little

pub in Lyttelton that saw a variety of bands but truly belonged to the Androidss.

But The Venue was the Gladstone. A series of bookers looked after it, but it was at its height in 1981, when well-attended early week specials nurtured bands to weekend status. amidst the genuine youthful vitality of the Auckland tourists, particularly the Screaming Blamatics. Maybe the place's greatest triumph was the delightful head-tohead battle for the punters when the Androidss packed it out whilst the Swingers got 1100 into the Hillsborough across town. You couldn't move. That was the weekend when the Droidss set the bar take record, one which hasn't been bettered (the door take

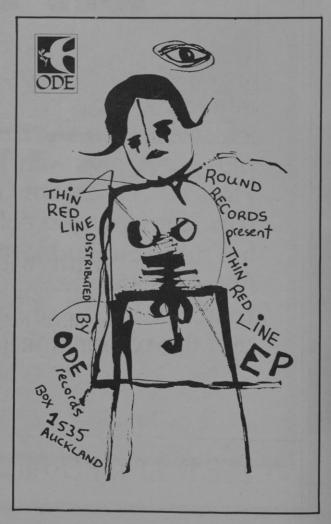
has, quite a few times).
The graffitti in the toilets
was a constant joy, no
matter how often the walls
were repainted. I saw Toy
Love for the first time there
too. I won't forget that.

But the dimunitive manager, former boxer Ray Newman, moved and and the new management got skitterish about some violence outside the pub (which virtually never came from the actual gig-goers) and under-agers, and the dull country-rockers the Cowboys were brought in as residents in late 1982. The place has never been the same since the place was done up like a bordello to their specifications. The residency didn't work out and the current one in there probably won't either.

So that takes us up until about the time I left the South Island. Visits tend to indicate that the essential characteristics of the ChCh scene remain — University gigs are still good if you are a student or can sneak in (we did a lotta that), a bizarre variety of bands are friendly and supportive of each other, Bill Direen has moved to Wellington but a genuine weirdo over/underground subsists courtesy of the Axmin and friends, a lot of bands are hugely popular within the city limits and virtually unknown elsewhere. there are still personality promoters of similar age to the punters ... and the record label's a bit bigger

now.
Russell Brown





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Tales of XS. 80-81

by Bryan Staff

It was Sheryl who suggested we start it and it was Garry who made it possible. The *Star* said I started XS with my flatmate and girlfriend, but that was only half the story. Mike Chunn and I were running Ripper

Records, and I figured that if we had a venue for our acts to appear at as well, then we would do okay. Mike in his wisdom declined, and it took Sheryl, Garry and I a year to lose three grand apiece.

I guess each of us saw ourselves as swanning around all night with a drink in our hands while the others did the work.
Certainly, whoever you spoke to swore the place would be better off "if only the other two would pull their weight". Such are the joys of a partnership. The name came out of a wet afternoon

tossing ideas around. A graphic designer knocked up the sign for \$15 and a ticket to the opening night party ... and God, what a party! The newly-formed Techtones on stage, not a bootboy in sight and queues trying to get in.

By day the Swingers would rehearse or screenprint posters on the tables; or Murray Cammick,



Mark Phillips and I would bundle *Rip It Up*s for mailing and fight over the stereo. More than one band stayed over when they arrived in Auckland — camping on the floor in return for the odd spot of "cleaning" — usually a cursory sweep with a broom, as our vacuum cleaner had given up very early in the piece.

Garry got pissed off with macho boot children punching holes in the walls of the lavatory, so one day he bought some sheet steel, screwed it up on the walls, and painted the whole room That night we counted the red knuckles. Garry was also famous for his carrot cake in fact he was definitely the baker amongst us. I would generally do the dishes so that I couldn't see the fights — but it was usually me me who stopped them. I would grab whoever was getting beaten up and throw them out — then say

it was for their own safety!
It was rough. Our lack of organisation depended on a loose roster of friends who would work behind the counter in return for free whisky and the opportunity to watch "the entertainment" — and I don't mean the bands! By reading up on the liquor laws, we found that management were allowed to drink but patrons weren't

— well that got up a lot of people's noses, and one little bootgirl took to Sheryl one night for doing just that; and for dressing better than she did!

Another way around the liquor laws was the old Private Party. Prepaid tickets — invite only, a la 21sts and tennis club socials. Except most of our lot weren't 21 and didn't know what tennis meant, Club, yes, that was what you raced out to use on the V8 boys, the KCs, or, in one foolhardy instance, the police ...

Somebody threw a bottle at an unmarked police car and the long baton boys arrived. I was making a milkshake for a girl at the time, and when I turned around to give it to her she was underfoot and screaming. It is impossible to say in print what actually happened, but sufficient to state that many people who didn't start fights were clubbed down with long batons and thrown into police vans. Newmatics were playing that night, and they wrote a song about it called 'Riot Squad'. Certainly it was the first time any of us had seen long batons — or the vicious force with which they could be used on unresisting

There were elements of humour in running the place as well. One night a shifty-looking character wandered behind the counter and began idly fingering the toasted sandwich machine. Macho me asked him what he wanted: "Inspector Hugglestone," he replied."Just having a look around." I glanced at his heavily tattooed hands and, suppressing a grin, asked for some identification."Don't need it mate," he told me. "I'm above that — but give the boys a ring and they'll

tell you who I am." So we went to the office and grabbed the phonebook. I dialled 111 and said it wasn't an emergency, but Inspector Hugglestone wanting verification of his identity. After describing him, the officer on the phone sniggered and said they would send a car around. Well when it came, the guy yells "Thank heaven you've arrived — these people are trying to say I'm a policeman!"

It didn't seem to matter how diabolical the bands were at XS, as long as they were perceived to be vaguely hip. I booked Al Hunter God's gift to country rock for a weekend. Not one person came, and our regular patrons sat over in the car park and threw bottles! Harvey Mann and Ed Hansen did marginally better but the place really belonged to North Shore bands who were about a year out of school. The Screaming Meemees were the most famous of these, but the Ainsworths, Rebel Truce, the Regulators and a whole host of now-you've-heard-of-themnow-they've-broken-up bands would pull more people than supposedly real musicians.

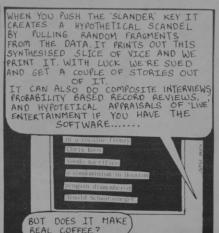
What closed us down was the burglary. The council had been hassling us about the graffitti on the surrounding properties — I tried telling them 'Newmatics' was a sex doll used in Rainton Hastie's club up the road. But our insurance was cancelled through umpteen claims for smashed toilets. Then we were burgled. Amp, turntable, cassettes, cigarettes ... the lot. We heard on the wind that it was bootboys; or skinheads; or would-be apprentices but by then we had had enough

Bryan Staff

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Just Pics...



Street Talk photographed for a *Rip It Up* Cover April 1980, (L—R): Hammond Gamble, Stuart Pearce, Andy MacDonald, Mike Caen, Jim Lawrie.

The serious expressions on the faces of Children's Hour betray their concern at a sudden earthquake which has destroyed the building behind them and violently tilted the



Debby Harry gives Rip It Up writer Jeremy Templer a few pointers on punk, Auckland



Brazier with new sax, note price tag, May 1978.



Th'Dudes in the early days of their pop career photographed by their manager, Charley Gray's Cate, The Island of Real. They are Dave Dobbyn, Ian Morris, Bruce Hambling, Les White and Peter Urlich.

ground 45 degrees, but, like true professionals, they retain their compusure for the camera. Not falling over sideways are (L-R): Grant Fell, Chris Matthews, Bevan Sweeney and THE 100 YEAR 'ARRYMANAC

1886: Herbs and Howard Morrison come out of the bush (Bic Flicks flaming) and stop fighting the white man and play music to him. 1887: Hello Sailor formed. 1888: Andrew Fagan born. See girls, 'e's not really 21. 1889: 89 fuckwits vote 89 times and make *The Wall* No.1 of all 89 favourite albums

1890: Bicycle invented — Auckland Walk video follows. 1891: Unknown covers band called the Narcs starts first residency.

1892: Wrong station — go back on your dial.
1893: Bryan Staff opens up XS (maybe his gravestone should read the same). 1894: "Schoolboys aren't supposed to smoke." WALLOP. Johnny Volume meets Stu. 1895: Boring! 1896: "Hey, let's make a dollar and form the

All-Stars!" 1897: Elton John's first tour. 1898: New Music

Management still advertising bands that 'ave been split for

three years. 1899: Hello Sailor split. 1900: Turn of the century and a new leaf. 90 per cent of NZ musicians give up drinking and are not seen at the pub for one day. Sunday,

1901: Pop Mechanix find more money driving cabs in Sydney than playing music. 1902: Warwick Agar gets new 'aircut, new band and

tries again. 1903: What can you say that's grim enough about Mi-Sex? 1904: Historical date. Roger Shepherd finally settles for 45 South. 1905: Yeah, that's A Shona

Laing song ... 1906: Still Dragon on ... 1907: Citizen Band go to pieces. Just like the salami at their delicatessen. 1908: Hammond Gamble first plays the Gluepot. How much can Ponsonby take?

1909: Corless sees a buck and reforms Auckland Walk. Tries rigging everything again but once bitten, twice

1910: The Penknife Glides but the critics' arrows fly shows you what we can

1911: Unfortunate local sets record for waiting to get served at the bar at the Gluepot. 'E started queuing three years and seven

months ago. 1912: Car invented, crash follows: "Aha! Let's form a

1913: Elton John's second

1914: World War I. Most of the country's musicians are called up to serve their country but after medical examinations are all given taxi chits and told to piss off

1915: Mockers start selling records to this age group

1916: And this age group

1917: Ah, not this age group, they've graduated. 1918: "18? Hey, we can sneak into that club and pretend we're 20!" 1919: "God, is this what rum and coke does to you? I

keep seeing that date twice!" 1920: Hello Sailor reform. 1921: Warwick Agar gets new 'aircut, new band and tries yet again. 1922: First Sweetwaters. Mind the cabbage trees.

Hey, I mean that. 1923: Boring. 1924: The King is dead. Long live the queens (see

1925: Mark Phillips and Peter Urlich start up 60 year

1926: Who the hell was Jeff Clarkson anyway? 1927: Overzealous and overweight Toy Love fan tries acrobatics from the chandelier at the Windsor. Result? Guess .. but where there's no brain there's no

pain anyway. 1928: Unknown covers band called the Narcs write an original song. 1929: Hello Sailor go to the

States. Different country, same white powder. 1930: The Great Depression. Children's Hour take

inspiration. 1931: Let them eat valium. 1932: More Depression – hey this could be inspiration. 1933: Maybe not. 1934: Try more valium.

1935: Or perhaps a war no, leave it for a few years. 1936: Hello Sailor split

1937: Benny Levin gets his last 'aircut. 1938: Simon Grigg follows. 1939: World War II started by former Spelling Mistakes

guitarist. 1940: Christ, they're invading Britain! No, not the Chills

1941: John Belushi stars as Dave McLean in great new comedy movie.
1942: C'mon Adolf, will you do something about this Hello Sailor problem? 1943: The war is still on hey, those were my posters! 1944: Britain invades Germany, Sheerlux invade the Windsor, trendies invade everywhere.

1945: My God, the War's
over — no more posters
over mine, eh!? 1946: Boring! 1947: Chris Knox arrested outside the Windsor for outside the Windsor for saying fuck. 1948: C'mon Benny, not Elton John again? 1949: Walt Disney casts Peter Pan after seeing a photo of Martin Phillipps. 1950: Texas Rangers and Billy and the Blue Flames start rockabilly revival five years before it is even invented 1951: Oh no, not again es, Hello Sailor are back. 1952: Body Electric play Weightwatchers Festival nearly as bad as the Diehards doing a gig for Alcoholics Anonymous. 1953: DD Smash play disorderly conduct festival in Wellington.

1954: Simon Grigg goes to the UK. Hmm, who can I call 'Baldy' now? 1955: Dave Dobbyn fires entire band. "Hey, look at me guys!"
1956: Mike Corless gets into

album Jordan Luck says Goodbye (even though he's blue) and heads towards "home movies". 1957: Good year for the Grafton bridge. roses and flowers in general Sons In Jeopardy form. 1971: Blam Blam Blam, 1958: Herbs start playing **Newmatics and Screaming**

farewell gig. 1959: Bryan Staff still releasing compilations of hopeless Auckland bands. 1960: Verlaines enter **Guinness Book of Records** under 'Worlds Silliest Record'. Subhead: "Why would anyone want to say 'Verlaine' so many bloody 1961: Warwick Agar still spending a fortune on coiffeurs and getting absolutely nowhere. 1961: 'Arry born — Steinie invented. 1963: "I'll say I'll cry if it's not Steinie Blue, if it's not Steinie Blue, if it's not Steinie Blue . . . " is No.1. 1964: Chris Knox again arrested outside the Windsor for saying fuck, but gets off on an excuse that he's got kids now. Obviously he's not 1965: Bollocks to that promoter arrested for bearing his and a few other things while taking a leak at the cricket match. 1966: Ray Columbus appears on C'mon - or was it Tony Drumm? 1967: Proud Scum set fire to the Windsor again. 1968: 'Arry meets the same 15 people he will write about for the rest of his life. 1969: RWP starts new trend in live concerts, telecast and albums to follow. Nice idea, shame about the bands.

1970: After another turkey

none of the vans go. 1972: Oh God, Hammond Gamble still playing the Gluepot. How much can Ponsonby take? 1973: Now that singer from Odyssey (remember?) is still living in a time warp - so's the rest of Christchurch. 1974: Narcs discover they can ski better than write their own songs. 1975: The Henchmen still haven't got anywhere. 1976: Hello Sailor split again (bit like Coronation Street, 1977: Punk rock surfaces again, and again, and again 1978: 49 years later
unknown covers group called
Narcs write a whole original
album. Gosh, what talent!
1979: Herbs finish playing farewell gig. Missing from venue are half the ashtrays and the boss's car. 1980: Barry Jenkin fired from 1ZM, RWP. Takes up doing voice-overs for TV ads for everyone except the Ministry of Transport. 1981: Class of 81 everyone flunks. 1982: Nick Hansen finally realises he can't sing. 1983: Toilets at XS still getting smashed. Obviously so are the punters. 1984: Dawn of the club band play three times and 1985: 'Arry off - seeya

Meemees tour country. Now

mate.

ripitup's believE it or NOt

"My original concept when I formed the Sex Pistols was to have them compete with the Bay City Rollers."

Malcolm McLaren, Sept 1983.

"Nobody ever asked me anything."

Bill Wyman on being the

Bill Wyman on being the 'Silent Stone', May 1982.

"To be written about by a magazine like *Time* means you've really penetrated into the heart of America — it is quite an achievement I suppose. But considering our profile there it's not surprising because Americans do that. They like to institutionalise anybody who becomes very successful and makes a lot of money. They make a religion out of success and money."

Andy Summers of the Police on making the cover of *Time*, March 1984.

"We do see all the young girls getting hysterical and a few of them fainting. Perhaps we appear as father figures to them. I feel that old, but Neil does look very young and cute. Unfortunately it does put off older people who I'd feel more comfortable with."

Eddie Rayner on encountering teen hysteria with the Enz in Canada, July 1982.

"The English rock scene, with its punk rock — the 'new wave,' is not well. Punk rock is all about a feeling, that is not enough. A lot of people say feelings and attitudes is where rock is at. Not necessarily. Music has to be where rock is at. There are few that I think are worth it, exceptions being the Stranglers and the New York band Television. Their stuff blows me away. The punk rocker is hard and heavy, not very melodic; certainly the English rocker is this repetitive deal, there is not a hell of a lot in it with its chord after chord."

Barry Jenkin, Sept 1977.

And Mushroom Records? The contract was too long and boring to read but they trust Mike Chunn. It runs five years and calls for an album and two or three singles a year.

singles a year.

Michael Higgins, writing about Dance Exponents, July 1982.

"Even the big bands realise now they have to make changes. People will only be fooled for so long. The Stones were doing albums with only one good song in 12, and then Some Girls came out and they were in leather jackets against brick walls, which we did four years ago. The new Queen album is the same. On Some Girls the Stones tried to write better songs. I really admire kids in Europe and over here who can see through these people who are trying to take them for a ride. But in America the kids just don't understand there's a lot of money tied up there — like you heard Boston 20 times in one hour and you start thinking maybe Boston are okav"

Joey Ramone, RIU Extra, Oct 1980.

"I think the biggest influence on the way I look is that picture of Arthur Rimbaud that Picasso drew, the one on the oval. Biggest influences on image, we'll say Arthur Rimbaud and Jean Shrimpton." John Cooper Clarke, Nov



"They're just the *Playboy* magazine for the cocaine generation, without the added advantage of having any beautiful women in their magazine. they haven't even got any beautiful men." Elvis Costello on *Rolling Stone* mag, Aug 1984.

"Cream re-open. Steinlager price fall. A rooftop bar at Queen's Ferry. The deporting to Australia of any band that plays more than six Gluepot weekends a year. And that silly people stop singing silly songs about yours truly." Harry Ratbag on his 'Dream for '82', March 1982.

"I always dread doing interviews because I know it ends up talking about drugs. I was a very upstanding, respectable property-owning citizen before, in the first three years of Sailor."

Graham Brazier, August 1982.

"Trends are so dangerous because they blinker you. You get a cynical attitude living in Dunedin. The place looks at the rest of the country in a funny way. You inherit that and apply it to music from a critical point of view, taking the best of what you see."

Terry Moore of the Chills, June 1982.

"It was a bit like shoving a ball of cotton wool up his creative anus"

creative anus."
XTC's Andy Partridge
describes the effect of an
American tour on colleague
Colin Moulding's
songwriting, RIU Extra, Oct
1980.

"Every band I've seen here, all you can fuckin' hear is the bloody bass guitar." Mark E. Smith of the Fall speaking from Australia, August 1982.

"Live gigs are a thing of the past. They were well and fine in the Who's era, in the 60s, it was a good thing, but it isn't no more. They've become too institutionalised. It's a real pain now to go and see a band live. You're forced into your seat, the bouncers can be brutal and it's all at a very high cost. It's just like bad theatre, you have to sit there. You can't really enjoy yourself. There's not enough activity."

John Lydon, May 1981.

"The Beatles were just entertainment. They weren't saying anything, as far as I could see. It was just show biz, and show biz will make it anywhere in the world, probably. We're offering something a little bit different."

Paul Weller on why the Beatles made it big in the USA and the Jam didn't, June 1981.

"You know, Mum would say 'That nice boy Stephen down the road, why don't you go surfing and play rugby like him?' "
Scavengers' Des, on being a pioneer NZ punk, May

"Bands like Sheerlux don't have magic. They can do conjuring tricks, but it's all to a formula. Mi-Sex are an even better example. Steve Gilpin has even admitted that he just looked around for what was happening and then did it. If it had been jazz-rock then he'd be into that now."

Chris Knox on the state of things, April 1979.

"We like playing here. It's like the old days — they hate

Johnny Volume after Scavengers gigs at Slack Alice's in Wellington when glasses and tomatoes were thrown from the audience and his guitar was smashed, July 1978.

"Actually, it's just the cheapest ride we could get over here"

Klaus Flouride of the Dead Kennedys on the group's arrival in NZ at the same time as the US nuclear warship Texas, Aug 1983.

"Herbie was such a fucked drum machine. He was just a Farfisa organ drum machine with eight rhythms. And there were only two we could use — the others

were samba and that sort of thing. We couldn't work out a way to turn it off or anything. A song would end and Wayne would try to kick the Stop button and instead he'd hit another rhythm and it would change or speed up

he'd hit another rhythm and it would change or speed up ... and it all came through the PA." Shayne Carter describing

Shayne Carter describing the Doublehappys' first drummer, Herbie Fuckface, Aug 1984.

"It was mainly directed at me, and also at the crowd the Enemy used to attract.

We used to smash a bit of glass and stuff."
Chris Knox on the Enemy being banned from Dunedin's Cook, Nov 1979.

"In Britain a couple of years ago they'd call someone like us pretentious and you'd get someone like Graham Parker or Elvis Costello who weren't called pretentious but to me they were just English guys singing with American accents and we were the ones who were meant to be pretending. Just what we were supposed to be pretending I don't know."

Simple Minds' Jim Kerr, Oct 1982.

"They never liked it, they never made any secret of that. But radio is not necessarily for the people who run it. Our programme was supposed to be for a small section of people who want it, who want to follow something that's current rather than something that's entertainment."

Barry Jenkin after Radio New Zealand axed his Allnight show on the ZM network, Dec 1983.

CONTINUED ON PAGE 19



t was a simple sound born in the cottonfields of the Mississippi delta in the mid 19th century. They called it The Blues and it helped shape popular music for the next 120 years.

Part of this legend is Southern Comfort, the Grand Old Drink of the South. Comfort was at the heart of the music revolution in New Orleans right from the start. And like the sound of The Blues, it soon became widely acclaimed throughout the lower

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though the music has become more sophisticated, till this day it still retains the unmistakable mark of its southern origins.

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Every picture tells a story — therefore we dread to think why Swingers drummer lan Gilroy (top left) is smirkng so as Phil Judd rises out of a road coma on tour. What jolly practical joke have we here? Whoopee cushion? Laxative chocolates? Strychnine?



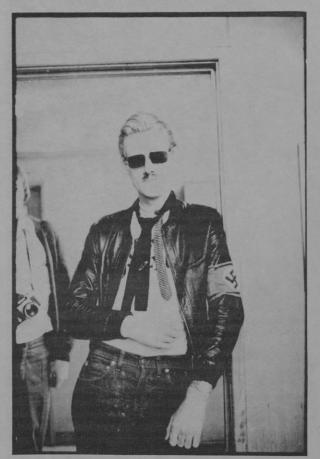
Wellington's Widemouth Frogs were an all female-lineup that gave Jenny Morris (working on 'F') and Tina Matthews ('O') to the Crocodiles lineup. And yes, that is rude word



The Summer Lava-lava? Citizen Band get into the spirit of things to promote a summer tour. Pictured are (L-R): Geoff Chunn, friend, Mike Chunn, Greg Clark and (kneeling) Brent



This is power pop . . . Christchurch's Splash Alley before they changed the name to Pop Mechanix (the name was Barry Jenkin's idea) and before Dick Driver left to be replaced by Andrew MacLennan on vocals. (L-R) Kevin Emmett, Chris Moore, Paul Mason, Paul Scott and Dick Driver.



Nazi chic was a good shock tactic for the Suburban Reptiles in '77, wot with 'Desert Patrol' and Reich 'n' Rohl an' all ... here's the band's bass player backstage. He is, of course, Bones Hillman, who went on to form the Swingers with Buster Stiggs and erstwhile Reptile Phil Judd.

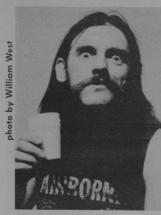


Going out with a Blam . . . Blam Blam Blam's Mark Bell and Jacqui Brooks show the aftermath of the crash that finished off the van, the tour, the band, and the sales of Luxury Length in 1982. Bassist Tim Mahon, who was driving, was most seriously injured, but despite the loss of two fingers on his right hand, he re-learned the bass, changing to a thumb-picking style.



When travelling internationally it's important to dress conservatively and act inconspicuously, so as to ensure a speedy passage through Customs. Here, Chris Knox dresses as a young accountant at Auckland Airport, just before Toy Love's departure to Australia in 1980.

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"It's like if they don't want you to do 100 miles per hour in a car why does it have 100 on the speedo? Why does it do 100 miles per hour? Why not just plan em to 60? But they keep putting it there and people keep driving at it ..."

Lemmy of Motorhead explaining why Motorhead set their amplifiers on '10', August 84.

"What ...?"
Lemmy again, same issue, on being asked if he ever worried about his hearing.

"What's the matter with feeling good? Is feeling good not hip?" Joni Mitchell on the state of things, April 1980.

"They're the best band in the world. Our ambition is to have them support us." The Stones on the Clean, April 1982. "Bloody awful job. You'd go around and knock on some geezer's door. He'd come out. 'Wot you want?' 'I got a petition for your divorce' He'd hit you. Makes working in a band seem pretty tame."

Lee Brilleaux, singer for Dr Feelgood, talking about his days as a private detective, August 1979.

"One person's melodrama is another person's housework." Howard Devoto of Magazine, Sept 1980.

"I would actually like to be able to find something I like because Jim Kerr is a football fan and when the band warmed up at a festival in Holland a couple of years back they played me and my wife at football. My wife is very hard on the tackle and she goes in with every expectation of leaving the bugger crippled but I was really impressed with the way Jim Kerr rode her tackles."

Legendary English DJ John Peel on Simple Minds, March 1984.



So why did you come to New Zealand? "Money."

Is that why most people come to New Zealand? "Well looking around here, I'd have to say yes."

have to say yes."
Lou Reed at his jolly press conference, Nov 1977.

"Neil, as you know, is a very talented young lad, only 18 years old, who we are going to mould and lovingly shape. He is playing mainly rhythm and acoustic guitars, mandolin and he's also singing a lot to thicken out Tim's slightly poppish voice.

Eddie Rayner in *RIU* No.1, June 1977, writing home about Neil Finn, who had just joined Split Enz.

"Primarily both left for the same reason — they both wanted to be able to spend more time with their wives and children. They also both were tired of touring and its trappings. You can probably understand how tiring it can become after virtually two and a half years on the road. I could also mention other factors such as the punchup between Tim and Phil in Atlain abut I won't."

Eddie again, same article, on Phil Judd and Mike Chunn's reasons for leaving the band.

"I loved working with inexperienced musicians. The whole Swingers thing has been far more stimulating than Enz. A lot for that reason. You'd be surprised how frustrating it was, working with Enz. We were all paranoic. Practises would be devastating. We'd end practises nervous wrecks and not talk to each other for days. Working as a three-piece is plain sailing." Phil Judd talking about working with the Suburban Reptiles, the Enemy and

In the right light, Dave McArtney looks like Willy DeVille.

then the Swingers, Feb

Jeremy Templer on Dave McArtney, with Hello Sailor in LA, Oct 1978. John: "In Aussie, a rage is when you're all at a party, standing around trying to be cool. And some fuckwit rips open a bag of Cheezels and throws them all over the room. Everyone goes 'let's have a rage. Rip the place to hits' "

Des: "Yeah, smash chairs and hippies. The skinheads come and the police come and everyone gets dragged away. That's a rage. Whenever we haven't got enough food, we go to a Melbourne party where there's supposed to be a rage and while everyone's smashing things, we slip out the back with all the food." John: "Yeah, trays of steaks, loaves of bread and wine." Johnny Cook and Des Hefner defining the Aussie concept of a "rage", April 1980.



"I think he's a prick, hate his music, can't stand his phony stance. I'm sure when he goes to bed at night with his third-rate groupie and his money that he's thinking about wars in Johannesburg. He's another one selling a bill of fake goods if ever I saw somebody — phony bastard."

lggy, Pop on Elvis Costello, Aug 1979.



"I don't think in terms of money anymore. I used to, y'know, we all have our master plan. The Dance Exponents lived mine and did it so well, the big bite from Mushroom ... a big bite would have made it so much easier for us. But if we persevere, things will definitely happen. Split Enz are the great example, you just have to keep believing your day will come."

Andrew Fagan, Mockers, April 1984.

"I see myself as a victory for the mediocre singer." **Andrew Fagan, Aug 1984.**

"Morley's just the press officer. He uses our ideas for the advertising and we tell him what to do."

The impression I've gained is that he's the tactician behind every move.

"You must be joking. He's too drunk and asleep in the corner of the office to be guiding us."

So what does he do exactly? "Gets drunk a lot. Lies on the office floor in pools of vomit."

He must be getting very rich? "No, he's just getting very

Frankie singer Holly Johnson on Paul Morley, Dec

"I just don't think rock music gets people anywhere or progresses at all. There are limitations to pop music but rock even more so and I don't think it has got any politics at all. You know, for all it professes to be, I think it is quite apolitical and liberal as well and I don't like all that liberal shit. It doesn't advance people and the attitude is just so traditional and a lot of time it is quite reactionary as well. Rock has a habit of institutionalising people. Bands like U2 had the 70s to learn from and they learned fuck all." Paul Weller, July 1984.



"Why am I so fucking angry? Because I have to put up with a bunch of idiots all the fucking time. You are so fucking caught up in the fucking hip world, you make me sick! Well dressed? You wouldn't know well dressed if it bit you on the dick! You fucking read something. You obviously haven't given any thought yourself. I am sure every record you have in your collection, you wouldn't have a clue what it was about!"

Megastar Johnny Cougar in NZ on a "promotional tour", answering Murray Cammick's question "Why is this well-dressed man angry?" in reference to the picture on the cover of his album, Sept 1978.



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"One of the big conflicts which broke up the band was when Jonathan wanted to be more like Van Morrison and Buddy Holly and the rest of the band didn't want to give up the electricity of the sound that went before. We got into tremendous fights about all these things, I mean he wanted us to start pounding the floor with newspapers instead of playing instruments."

Jerry Harrison on Jonathan Richman and the demise of the Modern Lovers, July 1979.

"Pop music and our sort of music is like a Christmas present in that it's excitable at the time whereas soul and R&B last for years because so much of the stuff is classic

Alison Moyet whilst in Yazoo, Dec 1982.

"I didn't mind them throwing things at me so much, but I think the things that were going on in front of me were like something out of Dante's Inferno. There were guys hitting each other over the head with fucking cans, guys hitting each other with poles. It was just hell. I've played all around the world and I've never seen things like that going on.

Steve Kilbey of the Church on Sweetwaters, Feb 1983.

"We were together four years, and the changes that happened in that time were quite incredible, especially touring the country and all of a sudden being these ridiculous faggot pop stars. It just got to be too much

Dave Dobbyn on Th' Dudes, March 1982.

'In terms of world success the Beatles are on top and nobody will ever beat them but there's always a chance of being second and if we carry on for a few more years with albums like Dare then we might manage

Adrian Wright of the Human League, June 1982.



'There aren't any.' Tony Backhouse, then of Spatz, talking about the compensations of being in a working band in NZ, June

"Last year it wasn't chic to want money. I always thought that was bullshit. Money — shit, give me all you've got. I can have fun

Tom Petty, August 1978

DEER RIBID UP: SORREE IM UNAYBILL 2 GRAYZ YOR KURINT SPRED, BUT IM IN PEEZFUL SEEKLEWSHIN GROWING MY FINGGA NAYILLZ. AS U CAN SEE IM HAVING TRUBBILL HOLDING THA PEN, BUT HERZ HEL-LOOH 2 ORL THOWZ I-BORLZ THAT TAYK THIS IN, AN HERZ CHERREEOOH FROIM MY SELIF. ABSALOOTLEE, NOFL

Noel Crombie's note apologising for not being able to turn up to be interviewed for a Split Enz article, Sept 1977.



You can only learn from Toy Love — they tried to be as idealistic as possible and they tried to be honest. they did their best and they got chewed up by the business, and that's an example to any

Hamish Kilgour of the Clean, March 1982.

"I've never really liked rock 'n' roll that much. I've often found it very exciting, it didn't really add anything to life, but I saw the great potential of it as a new art form. Hopefully I've expanded from rock to encompass a lot more of the writing styles of the 20th century. David Bowie, Dec 1978.



So you didn't like going to New Zealand? "No. I think it is the worst place I've ever been to." Because of the reception, audiences or what? "Because you couldn't get

Nick Cave in LA, October

Where do you come from? "I don't come from anywhere. I was born in a able in Jerusalem. Nick Cave again.

The solution is not to continue depriving people of their rights. It's no different from a business problem you identify the causes and then come up with the solutions. We can't afford to go the other way and risk teenagers being virtually banned from the inner city.

Michael Dow, record retailer and member of the Queen St Retailers' Association, after the Aotea Square riot, Dec 1984.



"I moved to Nashville, still with my big hairdo, long since out-of-style. People started telling me I should change my look. And I thought — well, for somebody to tell me that only means they've noticed the way I look. So I decided to change it alright — by exaggerating it

Dolly Parton on hairdos, August 1979.



"We were into a lot of camp and a lot of shtick. Like knives on stage and day-glo crosses and all kinds of weird stuff....blood. It was

definitely punk."

Debbie Harry on pre-Blondie group The Stilettoes (founded 1973), the houseband at CBGBs. Dec 1977.

"We saw Frankie on televi-sion and nobody would sign them because they were gay and most of the people in the record industry are gay and they don't like it dragged out in the open. We wanted to cause a fuss in a very banal way. We weren't claiming it was going to change the face of pop but me and Trevor just wanted to upset.'
Paul Morley on Frankie, June 1984.



When I heard about that, I thought this must be some kind of police state. That guy knows fuckin' nothin' about culture. I'm really glad to come here and try and fuck up that kind of a bloke.

Wreckless Eric on Rob Muldoon's views on 'culture", July 1980.

"We really wanted to do the single but we couldn't be bothered trying to convince anyone else that we should. I did approach Simon Grigg about getting on *Class of 81* but the others threatened to beat me up.'

Harry Ratbag explaining the Herco Pilots' do-it-yourself philosophy, April 1981.

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1981-82

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Tours: Willie Nelson/LRB, Sweetwaters (Roxy Music, Enz, Cold Chisel), Nambassa (Charlie Daniels, Dizzy Gillespie, Sonny Terry, Brownie McGhee), John Mayall, UB40, Stray Cats, Bunnymen, Ian Dury.

Crucial Releases: Adam and the Ants Kings of the Wild Frontier, Associates The Affectionate Punch, the Jam Sound Affects, the Cure Faith, U2 Boy, Motorhead No Sleep Till Hammersmith, the Fall Grotesque, Heaven 17 Penthouse and Pavement, Human League Prayers On Fire, the Cramps Psychedelic Jungle.

The Home Front: Dave Dobbyn 'Lipstick Power', Swingers 'Counting the Beat', Class of 81 (Meemees, Newmatics, Blams, Newtones, etc.), Hammond Gamble LP, Hauraki Homegrown (Meemees, Top Scientists, etc.), Newmatics/Meemees 'Judas'/'Can't Take It', Herco Pilots Wonderbook EP, Shoes This High 'The Nose One', Dave McArtney and the Pink Flamingos LP, Pop Mechanix 'Jumping Out A Window', Screaming Meemees 'See Me Go', Coup D'Etat LP, Six Impossible Things EP, Split Enz Waiata, Blam Blam Blam EP, Tall Dwarfs Three Songs, Playthings 'Coloured'/'Sit Down', Mockers 'Trendy Lefties', Alms For Children Alms Not Arms, Blam Blam Blam 'There Is No Depression In New Zealand, Otis Mace & Rex Reason 'Mecca', Newmatics Broadcast O.R., the Clean 'Tally Ho,' Swingers

Practical Jokers, Penknife Glides 'Nervous', Blam Blam Blam 'Marsha', Techtones TT 23, the Clean Boodle Boodle Boodle, Androidss 'Getting Jumpy', The Gordons LP, Graham Brazier Inside Out, Herbs What's Be Happen?.



Mockers' Andrew Fagan, Sweetwaters 1981. Bassist pictured is band's then manager Donald Mackay filling in for Gary Curtis who stayed in Wellington.



Dave Dobbyn at Devonport outdoor gig, late '81.

1982

Tours: Sweetwaters (Ultravox, Cold Chisel, INXS), the Clash, Devo, John Mayall, Teardrop Explodes, Angels, Shakin' Stevens, Joan Armatrading, Pretenders, Elvis Costello, the Fall, Simple Minds, Joe Cocker, Motels, Hunters and Collectors, John Cooper

Collectors, John Cooper Clarke, New Order, Icehouse. Crucial Releases: U2 October, Associates 4th Drawer Down, Teardrop Explodes Wilder, Talking Heads The Name of This Band ..., New Order Movement, Clash Combat Rock, Japan Tin Drum, Roxy Music Avalon, B.E.F. Music of Quality and Distinction, Laurie Anderson Big Science, X Under the Big Black Sun, Associates Sulk the Fall Hex Enduction Hour, Elvis Costello Imperial Bedroom, ABC Lexicon of Love, Simple Minds New Gold Dream, Culture Club Kissing To Be Clever, Birthday Party Junkyard, Yazoo *Upstairs At Eric's*, Prince 1999.

The Home Front: Goat's

Milk Soap (Toy Love, Meemees, Newmatics

Instigators, etc.), DD Smash Cool Bananas, Builders Soloman's Ball EP, Penknife Glides Sound Of Drums, Mainly Spaniards 'That's What Friends Are For, Dunedin Double EP (Chills, Verlaines, Sneaky Feelings, Stones), Split Enz *Time and* Tide, Dance Exponents Victoria, Clean Great Sounds Great, Builders Schwimmen In Der See, Nocturnal Projections Another Year, Pin Group Go To Town, Herbs 'French Letter', No Tag Oi Oi Oi EP, Bongos 'Monotony'/Falling', Clean 'Getting Older', Tall Dwarfs Louis Likes His Daily Dip, Chills 'Rolling Moon', Danse Macabre Last Request, Naked Spots Dance New, Bored Games Who Killed Colonel Mustard?, Dance Exponents 'Airway Spies',



I Wanna Be in Auckland Tonight...81-82

by Troy Shanks

early 80s, Auckland was a city with a burgeoning music scene strong enough to sustain more than a dozen venues. In one weekend you could go to see the Newmatics

Don't laugh, 'cos in the and Blam Blam at the Reggae Club, Penknife Glides at XS Cafe, the Techtones at the Reverb Room, Pop Mechanix at the Rumba Bar, plus several other



Meemees Peter and Tony, North Shore Netball club early 1981.

based sound which made them favourites with mods and skinheads to a sophisticated and unique band that brought something special to Auckland music.

Like the Penknives, the Newmatics formed in late 1980 and had much the same audience. Their youthful followers flocked to see them at XS and the Reggae Club, where they knew they could have some heavy skanking. The addition of a brass section saw them venture through reggae and onto soul and funk. Despite accusations of being derivative, the Newmatics

stumbled onto their own sound. The sheer excitement at their gigs was a once in a lifetime experience. The first time that I saw them I couldn't stop dancing. They released three singles: Judas, Broadcast O.R., and the posthumous 'Square One'. All of which did them justice. proving that they were a cut above the rest.

When the Newmatics split in March '82 there was a deep feeling of resentment amongst the crowd, there were no encores and it was clear that the split was a bad case of egos before music. Perhaps Mark Phillips

Things were happening fast and the scene was more open to new and enthusiastic bands than ever before. Venues were opening before. Venues were opening up for acts like the Screaming Meemees, the Blams and Newmatics, bands that typified the fresh, exciting sound of the real young Auckland. No-frills dynamite pop with an emphasis on fun. Radio B was shooting out the best local sounds in town and soon even some of the mainstream stations caught on. Television got in on the act with *Dropa Kulcha* — its theme tune was the Meemees' first single 'Can't

One of the more potent acts to emerge in 1980 was Blam Blam Blam. The remnants of the Whizz Kids, once free of the others, were able to kick some jarring, rhythmic life into the city. Despite sudden time changes and anticonservative lyrics they were loved by crowds everywhere.

Danse Macabre ("The Dance of Death") was another atypical Auckland outfit, often at odds with

other local bands. A fluidsounding unit with an effective use of synthesiser, their sporadic, ethereal performances reflected their abhorrence of commerciality.

Macabre's Reaction Records stablemates were Penknife Glides. The Penknives had a heavy emphasis on danceable and original tunes. Always receiving strong support they grew from the ska-



Blams reunion gig, 1984, Don McGlashan, Tim Mahon, Mark Bell.

Penknife Glides, Sept 1980, (L-R): Stefan Morris, Cliff Gravelle, Jules Mahoney, Steven Gravelle.





Early Newmatics line-up (Sept 1980) before Ben Staples replaced Dick Reed (right).



After the Newmatics Ben Staples joined Prime Movers Nick and Kevan replacing drummer Chris Matthews.

accurately captured the audience's bewilderment in saying "I feel robbed of an

When these bands were alive and rocking, Auckland bounced with an electric verve. A constant stream of free concerts and underage rages during '81 and '82 brought the music to a wider younger and receptive audience. The mood of the time was right for creating music. This ain't romanticism, this is reality. To me, there was one

band who blew the others CONTINUED ON PAGE 24

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DOOBIE DO' FROM PAGE 23 away — not because of technical skill or polish, but for their conviction and exuberant energy which gave me so much joy. My favourite New Zealand band ever was, and is, the Screaming Meemees.

The Meemees' ragged brand of pop was about one thing only — having a good time. In suitable style their first performance was at a school talent quest. They knew two songs and were "abysmally bad". From parties to Sweetwaters and the North Shore to New Zealand they played their vibrant music.

Record releases followed and they went on tour as part of the Screaming Blamatic Roadshow in July '81. To coincide with the tour they released the now-famous 'See Me Go' single. It rocketed to Number One in its first week of release (and is still the only local single to have done so). Why? Because the band was so good.

They received nationwide publicity, including the Women's Weekly! The Meemees rode on this success for the next three years and lived on about \$50 a week for three years. They weren't disillusioned though.

"I never wanted anything out of it and that's exactly what I've got," was guitarist Michael O'Neill's attitude. By the end they were

By the end they were tight, quality musicians, but where the skilled professionalism arrived, the fun had gone. O'Neill left, reportedly because "the rest of the band was progressing faster than Michael — even the reviews mentioned that." Basically the Meemees changed and got funky while Mike hadn't. It was only right that the Meemees decided to end it all.



A photo scheduled to appear in *Rip It Up's Extra* No.3 in February 1981 of North Shore bands the Screaming Meemees, the Ainsworths, Kiljays and Rebel Truce across the road from XS Cafe.

in the increasing dominance of disco-orientated nightclubs. Two extremes in local bands developed: serious but self-indulgent types and blatantly commercial "safe" pop boys. Both boring, both unnecessary. It is nearly impossible to

recapture the heady feeling of the times. There was a genuine buzz of excitement which has since been missing in local music. The vibrancy of those days culminated in what was possibly the last of the great Auckland gigs — the Stanley St Frolics in December '82. Otis Mace, the Diehards, Hip Singles, Narcs, Dabs, Mockers, Legionnaires, Screaming Meemees and DD Smash. It was \$5 and 3000 people came to show their support. Most were kids, too young to see these first-rate acts at pubs and nightclubs. The atmosphere has never again been matched.

The bands are gone but their music is still with us. When I play those records I remember how good it felt to be a Doobie Do Boy.

Troy Shanks



Several Newmatics re-emerged in Miltown Stowaways (L-R): Fiona Anderson, Syd Pasley, Mark Dansey, Ben Staples, Kelly Rogers and Grant Hughson.

By early '83, all of the best acts that came out of the 1980 Auckland scene had split. Gigs were becoming fewer with more and more venues closing down. Everyone was expecting the support bands like the Dabs and the Prime Movers to pick up the crowns of the former glory boys. Unfortunately the crowds never saw them as headliners in their own right and although some golden pop was still being made they couldn't match the popularity encountered by the earlier bands.

The overseas scene was changing and grew in influence. This was reflected



The lads who wrote ''I Wanna Be in Auckland Tonight'', the Androidss, (L–R): Rex, Mark, Neil, Frankie, Mark, Eric,

STEEL BOX

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This month is our First Birthday ...

... and we would like to thank the following Bands for making it a success:

The Narcs
Sattelite Spies
Dance Exponents
Car Crash Set
Netherworld Dancing Toys
Sing Sing
Desire
Steam Roller
Marginal Era
The Naked Resolution
Tommy Joy
Paul Cairns
Mike Scory
Everything That Flies

Ritchie Pickett
Badger
Martin Stewart
The Audience
Old Crow
The Crew
The Set
Debbie Harwood
Hello Sailor
Party Boys '85
National Anthem
Grey Parade
Morrocco
Missing Lynx

Have You Seen This
Maiden China
Fallout
Denizen
Dark Harbour
Cinderella Raisens
The Last Crossing
Roman Antix
5 Below
The Catch
Skoda Green
You're A Movie
Legal Tender
Big Wide World

We also thank the numerous other bands and individuals who, although haven't been mentioned, are not forgotten.

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Special thanks to Annette Talbot for the graphics.

1983 -84

1983

Tours: Sweetwaters Psychedlic Furs, Toots & the Maytals, John Martyn, Taj Mahal, INXS, Church, Midnight Oil), Dire Straits, Troggs, Joni Mitchell, Dead Kennedys, Joan Armatrading, John Cale, Cold Chisel, Hunters and Collectors, John Cooper Clarke, David Bowie.

Crucial Releases: Marvin Gaye Midnight Love, Grandmaster Flash & the Furious Five *The Message*, Jam *Dig the New Breed*, Pink Floyd *The Final Cut*, U2 *War*, John Cale Music For A New Society, Echo & the Bunnymen Porcupine, David Bowie Let's Dance, Birthday Party The Bad Seed EP, Michael Jackson Thriller, Lou Reed Legendary Hearts, Police Synchronicity, Malcolm McLaren Duck Rock, Eurythmics Sweet Dreams, Shriekback Care, Elvis Costello Punch the Clock, Jonathan Richman Jonathan Sings, Undertones The Sin of Pride, Aztec Camera High Land, Hard Rain, the Fall Fall In A Hole, Eurythmics Touch, R.E.M.

The Home Front: Fetus Productions Fetalmania, No Tag Can We Get Away With It?, Herbs Light of the Pacific, Screaming Meemees 'Stars In My Eyes, Spines 'Dunck', Dance Exponents' All 'Punch', Dance Exponents 'All I Can Do', *Big Sideways* LP, DD Smash 'Outlook For Thursday', We'll Do Our Best (Eight Living Legs, Wastrels, Car Crash Set, Diehards, etc.), Verlaines 'Death and the Maiden', Mockers 'Cleopatra', Sonya Waters No Pain, Tim Finn Escapade, Builders Beatin Hearts, Mockers 'Alvison Park',

Miltown Stowaways Tension Melee, Great Unwashed Clean Out Of Our Minds Matthew Brown At Play With the Spaces, Dance Exponents Prayers Be Answered, Tall Dwarfs Canned Music, Dave McArtney The Catch, Phil Judd Private Lives, Pelicans Eight Duck Treasure, Split Enz Conflicting Emotions, Marie & the Atom Yellow Read Aloud.

1984

Tours: Sweetwaters (Eurythmics, Talking Heads, Simple Minds, Pretenders, JoBoxers), Split Enz, Robert Plant, Police, Shadows, Violent Femmes, Uriah Heep, the Fixx, Elvis Costello, Joe Cocker, Commodores, Stanley Clarke, Motorhead, Icehouse, Hoodoo Gurus, Berlin, Don McLean, Stevie Ray Vaughan, Split Enz (With A Bang), Deep Purple, Cliff Richard.

Crucial Releases: U2 Under A Blood Red Sky, Talking Heads Speaking In



Pop Mechanix's Andrew MacLennan

Tongues, Tom Waits Swordfishtrombones, Pretenders Learning To Crawl, Simple Minds Sparkle in the Rain, Violent Femmes LP, The Smiths LP, Hoodoo Gurus Stoneage Romeos, The The Soul Mining, Madness Keep Moving, Echo & the Bunnymen Ocean Rain, Style Council Cafe Bleu, Luther Vandross Busy Body, Blue Nile A Walk Across the Rooftops, Violent Femmes Hallowed Ground, Hunters & Collectors The Jaws of Life, Tina Turner Private Dancer, Prince Purple Rain, Lou Reed New Sensations, Nick Cave From Her To Eternity, R.E.M. Reckoning, U2 The Unforgettable Fire, Talking Heads Stop Making Sense, Bowie Tonight, Frankie Goes To Hollywood Welcome to the Pleasure Dome, Billy Bragg Life's A Riot, Alison Moyet Alf, Julian Lennon Valotte, Black Uhuru Anthem, Bronski Beat Age of Consent, the Fall Perverted

The Home Front: The Blam Blam Blam Story, Wastrels 'All Out To Sea', Mockers Swear It's True Chills 'Pink Frost,' Patea Maori Club 'Poi E,' Great Unwashed *Singles*, Children's Hour Ya Ya Ya, YFC Between Two Thieves, Narcs 'Heart and Soul, The Kiwi Animal Music Media, Coconut Rough It Takes Two To Tango, Dance Exponents 'Sex & Agriculture', Mockers Caught In the Act, Sneaky Feelings Send You, DD Smash The Optimist, Herbs Long Ago, Builders Split Seconds, Verlaines 10 O'Clock In the Afternoon, Doublehappys Double B-Side, Car Crash Set No Accident, the Chills 'Doledrums', Netherworld Dancing Toys 'The Real You', Narcs Great Divide, Tall Dwarfs Slugbucket Hairybreathmonster

Chardon, Showbiz & Shaping Up. 83-84

by Russell Brown

My first weekend living in Auckland, January 1983, the Editor took me to a Sunday garden party on the North Shore. The first thing I saw at this party was Dave Dobbyn slugging on a bottle of Chardon ... if you've still got your RIUs from

around that time, you'll be able to look up the campaign of full-page colour ads showing Dave 'n' the Smash plugging the same vino. Jesus, I thought, gazing at bottle, Dave, and the bronzed bodies beyond, maybe this is really how it works ...

It wasn't, of course, and it isn't. But the New Zealand musical circus, and Auckland, its piggy bank, have gone through some changes since then.

For a start, playing live was a different affair three years ago. Auckland had more and bigger venues and these and an established touring circuit were administered by the city's two big booking agencies, who also managed a roster of bands, all for a price. Now, one of the agencies doesn't exist and the other has curtailed its activities severely. There's less profit to be made in playing live these days. The enthusiasm for organising it comes from outfits like Looney Tours (aka Doug Hood) which are based on fandom more than anything else.

The constantly-touring lineup has all but disappeared, and lives on only in the strange interior of the Waikato-based

circuit, a thing unto itself. Elsewhere, there aren't bands willing to commit themselves to a regime which could leave them woefully in debt to all the people who make money from live performance. Costs are higher now, and fewer people go to gigs. In Auckland anyway, that's partially because the live gig isn't the only vehicle for social intercourse any more. On the heels of the highly successful A Certain Bar, nightclubs took off in 1983 and they feature, mostly, recorded music. The music is ostensibly for dancing but the clubs function as well-dressed, well-ordered parties where it's a lot nicer and easier to talk and drink

than in front of a thunderous PA at a crowded Windsor Castle. The groups who do play at clubs are usually those who work on the basis of Event, probably have day jobs and don't play for too long. Clubs are fair enough, they fill the needs of a certain group of people who, after all, just want to

But it spells less people to go round for live bands. And in Auckland, and other centres at various times another problem is a lack of venues to go round. Auckland faced the curious situation of having only one gigging venue proper for





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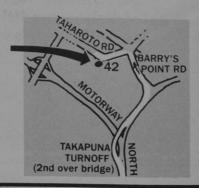
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A charming Chills photo, no? So charming, in fact, that Lesley MacLean used it as the basis for the Chills' English tour poster and it is, right at this very moment, pasted up on historic walls in Merrye Englande. Pictured from left are: Martin Phillipps, Alan Haig, Terry Moore and Peter Allison.

much of this year, the Windsor Castle. And not a big one at that -Mainstreet may have been quite horrifying at times but a band like the Chills could have used its capacity this year. The Windsor's solitary beaconship has also served to highlight one of the features of the past three years — the dominance of bands from the South

Regardless of your personal opinion on their merits, Dance Exponents, Netherworld Dancing Toys, the Chills, the Verlaines. Sneaky Feelings and even the Narcs all hail from South of Cook Strait. But not all would fit the colloquial tag of a "South Island Band". Or even "Dunedin Band"

Far away from the machinations of money, Dunedin music runs at a very basic level, on personalities rather than positions. It's insular and naive in a way, and

heartwarming and inspiring if you care about music for its own sake at all. There's no mystique about the 'sound" or anything, it's just a rootsy way to approach music that is fairly unselfconsciously unaffected by fashion, it happens all over the world. If there's any cultural factor leading to a "sound" it's the city's gaelic heritage guitars are often used as drones, like bagpipes are.

But, as Geraldinites the Dance Exponents discovered, Auckland is still where to Achieve. As 1982 closed Propeller Records had already dealt itself a death blow by investing heavily on recording budgets for the Screaming Meemees and Blam Blam Blam albums, which, for various reasons, proved to be an unfortunate investment. But Australianbased (although a NZ branch was eventually made official) Mushroom Records put money into the

Exponents and DD Smash, both hardworking live acts at the time, and was eventually rewarded with first albums that went platinum and double platinum respectively. Mandrill Studios' Reaction Records was next in, with the Mockers' big-selling debut LP after a string of singles. All three acts do, significantly, hang their hats on the traditionally perceived NZ strength of

And so it goes. A noble desire to advance the cause of indigenous music is an advantage within the Industry but by no means essential. In the past year, talk of budgets has gone from tens of thousands to hundreds of thousands or dollars. That kind of money can't be recouped in this country of course — the aim is to sell records in foreign markets. Talent doesn't cost money, but presenting it in a marketable fashion can. Thus the half million dollar investment in Satellite Spies essentially bought their way onto the radio and into the finalists for the 'Most Promising Band' category at the NZ Music Awards, via an expensive album with a top producer and a couple of good-looking videos. The duo wouldn't have had a chance of reaching such status so quickly if it had been a matter of playing Thursday nights at the Windsor and saving up to do demos. Everything That Flies. similarly, made it into the category on the basis of one single, one video and one half-hour performance

But the Awards are an Industry celebration and if that's the way It wants to

approach things, fair enough. All musical merit derived from what is basically a marketing structure is a bonus. To say the Music Awards reflects the all-round strengths of NZ music is ridiculous, but they do give wide exposure to anyone involved. Any musician with any sense should try and remember that the structure is there to be used and not to use them. Whether the latter case can be totally avoided is doubtful. Dance Exponents have recently been given another crack in the form of their very own big-dollar contract, bless their tuneful souls. By now they know about both ends of the Industry experience, this could be their stepping

On the other hand, bands like the Chills and Verlaines with Flying Nun and Flesh D-Vice and the Spines with Jayrem sign no long-term contracts, have no huge

sums of money lent to them, and essentially make their music as they please. The Verlaines, for instance, have progressed from the relatively raucous 'n' rough sounding 'Death and the Maiden' three years ago to the sophisticated sound of their debut album Hallelujah (although that sound is still not what the Industry would call 'contemporary"). And they sell records.

But we buy some weird shit here. Where else would the Fall go Top 20? Where else would a group like the Clean be able to put two EPs recorded in hallways and bedrooms into the Top Five? It's a tribute to the NZ record buyer that s/he is capable of reaching beyond what is offered by radio stations and the like to acquire music that s/he likes. And now people overseas are buying the low-budget stuff, and the Chills are having a very

useful holiday in England, just for making the music they wanted to make and working hard getting it to people

Two approaches, (with the near-family affair approach of the Warrior Records and Maui Records people and their successes falling somewhere fairly comfortably between) based on two different philosophies. Looking through back issues in order to put together this 100th issue special brought home the fact that there's nothing better for putting a perspective on things than a few years. So maybe we'll see how the current state of play looks from RIU No. 150, some time in 1989. Because, assuredly, Something Is Going To Happen, whether we try and change the world or do very well at pleasing it. Russell Brown

PS: Personally I'd like to thank all the bands who, in their different ways and to differing extents have been inspiring and/or exhilirating in the past three years; like Children's Hour, Tall Dwarfs, Herbs, Dance Exponents, Chills, Verlaines, Bird Nest Roys, Goblin Mix, Fishschool, Doublehappys, Stridulators, Spines, Sneaky Feelings, Stones, Say Yes To Apes, Axemen, Builders, Naked Spots Dance, Look Blue Go Purple, Bats, No Tag, Fetus Productions, DD Smash sometimes, Flak, Eight Living Legs, Gordons, Expendables, Alpaca Brothers, This Kind Of Punishment, Not Really Anything, Netherworld Dancing Toys live, Scorched Earth Policy, Able Tasmans, Pterodactyls, Kiwi Animal, Marie and the Atom and anyone else l've forgotten.



More heart-throb per page, folks ... some Dance Exponents get in on the backstage pix after the Mockers' opening set at the Exponents' farewell gig before heading for Oz in 1984. Pictured are (L-R): Geoff Hayden, Andrew Fagan, Dean Hazelwood, Tim Wedde, Steve Thorpe, Dave Gent, Mike Harrilambi and Brian Jones.

Slim Jim Phantom

Lee Rocker ex Stray Cats

ex Stray Cats

Earl Slick

guitarist on Bowie's 'Serious Moonlight' Tour

guest appearance:

Keith Richards

An album that establishes traditions not follows them.





In this 100th issue we've invited several of our writers, past and present, to select their favourite New Zealand records and thus highlight some of the significant recordings released in the years Rip It Up has been published.

MARK EVERTON

I'm a fan of New Zealand music. I don't mind admitting it and I've a feeling I'm not alone. For ages though I made excuses. was it just some sort of misplaced patriotic zeal? Was it pretentious to think New Zealand music spoke to me with my voice? And what was the thread that tied all authentic local music together and made

it so obviously different?
Well, apart from the indefinable "kiwiness" of it all, I would have to say the difference lies in the strength of the songs and the reason for their existence. The constant fretting over production standards leaves me cold; if the song isn't there in the first place no stateof-the-art knob-twiddling is going to rescue it. But while the debate rages, musicians who simply want to make their music their way get slagged for their enterprise and the essential quality of their songs gets overlooked. This is especially true as the industry whips itself into frenzied expectation of international success

New Zealand is the only English-speaking country that has never produced a worldwide smash hit. Nowadays a lot

of time and money is going into rectifying that situation. Great. But while some music is created for sale overseas most New Zealand music continues to be made for its own sake, because the people involved believe it's worth it and believe that it's good. Therein lies the spirit of artistic endeavour. Therein, for better or worse, lies the spirit of New Zealand music.

Trying to choose 10 favourite local records from the last eight years has been an unsatisfactory experience. So much gets left out. However I hope the following selections back up this preamble in showing, individually and collectively, the talent and integrity of those who make so much fine music for our ears.

The Moon, the Spines:

Possibly the best. Intelligent, articulate, sensitive, funny, sad, there is so much to savour on this record. Excellent playing. A bright star indeed.

And Here Is 'Music For the Fireside', the Bats:

The closest thing yet to the definitive New Zealand record (I think). Rustic, folk flavour coupled with a sardonic city edge. Totally human. Wonderful songs, great bass.

'Counting the Beat', the Swingers:

A magical song of sparkling originality. Should have been the international hit being sought now with music that pales by

'Radiation', Topp Twins:

A timeless song reflecting fears of a barren future. Possesses the absolute power of the utterly simple.



Rolling Moon', the Chills:

Lacks the spirituality of 'Pink Frost' but arguably more spirited. A neat arrangement allows the track to roll on regardless.



Luxury Length, Blam Blam Blam:

Remains a landmark LP. Music of poise and purpose, not afraid to let emotions or politics show through. A record that says a lot

Dave McArtney

about New Zealand, its people and its place in the world. In short quite brilliant

'Poi E', Patea Maori Club:

A legend. A derivative mix, granted, but a celebration unequalled in our musical

Dizrythmia, Split Enz:

A step away from the total originality of *Mental Notes* but nevertheless a record that set the scene for the Enz' phenomenal success. A live-wire collection of hits. As potent today as ever, a cut above the competition, as usual

Send You, Sneaky Feelings:

Just a great record. At last a band prepared to leave space in their songs for the listener to explore. Poignant, evocative, moody. Love it to bits.

'Now', Pop Mechanix:

A loud, proud, anti-social rally cry. A rip-snarling pop song from a dynamic band. All right, attack,

TROY SHANKS

'See Me Go', the Screaming Meemees:

I still Scream Meemee.



There Is No Depression In New Zealand', Blam Blam Blam:

There Are No Sheep On Our

'Doobie Do Boy', the Newmatics:

'Billy Two', the Clean: Revenge of the killer acoustic

Counting the Beat', the

Swingers: Phil Judd counts to 5 and goes

'Going Round In Circles', the Prime Movers:

Silly pop for getting dizzy to 'Kaleidoscope World', the Chills: I like it. How's that for one



'Occupational Hazard', the Whizz Kids:

"Ripper" said Reena. 'Mecca', Otis Mace and Rex Reason:

The guitar ace trips on

'Someone To Blame', Export

Music For Sheeps.

RUSSELL BROWN

Whittling down to 10 this list of my favourite NZ recordings has been a pain in the heart. I sat down and took five minutes to scrawl about 30 choices onto a piece of paper and I didn't really want to drop any of them. Two criteria employed here: the personal thrill I get from each record and the record's importance in getting us where we are now. I could say more but Mark Everton says most of what I want to say anyway. These are in no order whatsoever ...

Hallelujah, the Verlaines:

The hard edge of articulacy and sophistication. 'Ballad of Harry Noryb' is awesome.

'Rebel'/'Squeeze', Toy Love: Some first single. Has the

unimpeachable qualities of melodic grace and lyrical penetration CONTINUED ON PAGE 30



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ron U Neill.

34 Tom Petty & Street Talk interviews,
Mi-Sex, Virgin supplement, Whizz Kids
& Pop Mechanix bandfiles.

35 'Quadrophenia', Bob Geldof & Kevin
Stanton interviews, Newz & Flight X-7

52 Echo and the Bunnymen, Danse Macabre, Penknife Glides, Mockers,

bands, Joan Armatrading, Mental As Anything, Chaz Jankel.

58 Blams, Teardrops, Hall & Oates, Bill

82 Billy Idol, Pamela Stephenson, Four

Wyman, Kottke/Redbone interviews.
59 Human League, Men At Work, Chills,
Tim Finn, Motels, Elvis Costello live, Fur-

Im Hinn, Motes, Euris Costello live, Furtive EP.

11 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.

38 Howard Devoto, Tim Finn interviews
39 XTC, Lip Service, Motels
40 Martha Davis, David Byrne, Dave
McArtney, Doors, Bruce Springsteen,
Hammond Gamble
41 Coup D'Etat, Flowers (Icehouse),
John Lennon, Clash, Elton John.
42 Clash interview, Cold Chisel, INXS,
Tilgers, Jo Jo Zep, BorichTrilders
44 Adam Ant, Associates & Police interviews, Stevie Wonder.
49 Cold Chisel, Blams, Wgtn Zone.
49 Angels, Beat, Lemmy Motorhead,
Desmond Dekker, Heavy Metal Guide
50 Swingers, U2, Psychedelic Purs, the
Clean.
51 Newmatics, Cramps, Stray Cats.

Valentinos, Jimmy & the Boys.

75 Tim Finn, John Cale, Jonathan Rich54 Dave McArtney & Pink Flamingos,
man, Hammond Gamble, Dick Driver.

lent Femmes, Miltown Stowaways, Chills, Doublehappys, Marvin Gaye, Alfred

Tops, Temptations, Verlaines, Uriah Centre, Economic Wizards.

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

95 Chills, Killing Joke, Dazz Band, Expendables, Jason & the Scorchers, Last Man Down. 96 Netherworld Dancing Toys, China

Crisis, Robert Plant, Doublehappys, Kiwi Animal, Nils Lofgren. 97 Bryan Ferry, Dynamic Hepnotics, Men At Work, Bats, Shriekback.

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new vinyl and tape report wea



Simply Red

Picture Book

A lively first LP from the soul band from Manchester fronted by red haired Mike Hucknall. Includes hit single 'Money's Too Tight to Mention' and a gospel re-working of Talking Heads' Heaven'.



Miami Vice

Music from the Television series featuring Glenn Frey ('Smuggler's Blues' and 'You Belong to the City') and hits by Tina Turner, Phil Collins, Chaka Khan, Grandmaster Melle Mel



Bobby Womack

So Many Rivers

The Soul music legend returns to the forefront of modern music with this superb album for MCA Records.
Includes single 'I Wish He Didn't Trust
Me So Much', 'So Many Rivers', 'Gypsy
Woman' and 'Only Survivor'.



Morris Day

Colour Of Success

Out on his own, once the lead singer of Prince protegees The Time, Morris Day now produces, writes and arranges his solo debut — a remarkable album.



The Cars

Greatest Hits

Twelve of their finest from The Cars — includes 'My Best Friends Girl', 'You Might Think', 'Good Times Roll', 'Just What I Needed', 'Let's Go'. A definitive



The Del Fuegos

Boston, Mass.

The second album by this Boston legend on USA indie label Slash. With the energy and emotion of great American Rock'n'Roll, even Bruce Springsteen has joined them on stage.



The Family

Debut album on Prince's Paisley Park label by five talented musicians from America's newest music capital, Minneapolis. Three of The Family were members of Time, Prince's rivals in Purple Rain. With Family their time



Jimmy Buffett

Songs You Know By Heart All his Greatest Hits from 1974 to 1979 Margaritaville', 'Changes in Latitudes, Changes in Attitudes' 'Cheese Burger In Paradise' and 10



Hunting High and Low

Three talented young Norwegian musicians have created a unique album of pure pop craftsmanship. Includes the USA number one single Take On Me'



St Elmo's Fire Film Soundtrack

Contains the hit theme song by John Parr, 'Shake Down' by Billy Squier, and tracks by Jon Anderson (Yes), Fee Waybill (Tubes), Elefante and David



The Dream Academy

Monumental new British music from the Blanco Y Negro indie label. Produced by David Gilmour (of Pink Floyd) and Alan Tarney this outstanding debut LP includes 'Life In A Northern Town', 'Love Parade', 'This



Chris Issak

Silvertone

Issak is a 26 year old Californian with an affinity for the Sun Records sounds of Jerry Lee, Elvis and Roy Orbison yet he absorbs these influences into his



Concept Album

The star of 'The Young Ones' displays his comic/cosmic genius on this bold vinyl debut. Glum Rock! Don't miss the mammoth hit 'Hole In My Shoe' or 'Lentil Nightmare' or 'Cosmic Jam'



Cheech & Chong

Get Out Of My Room Having given new meaning to Bruce's classic with their 'Born in East L.A.' these mad lads are back to tickle your funny zones.



The Damned Phantasmagoria

The Damned are back with their superb single 'Grimly Fiendish' and this ominous LP 'Phantasmagoria'. Dave Vanian is vocalist, Rat Scabies on drums, Bryn Merrick and Roman Jugg. Still crazy after all these years!

COMING SOON!

Echo & the Bunnymen

Songs to Learn And Sing

enzed favEs

NZ FAVES' FROM PAGE 28 'Tally Ho', the Clean:

This song's opening starts stopped hearts. The most enthusiastic and positive Clean recording.



The Gordons, the Gordons: Recorded and mixed in 22 hours at Harlequin. Definitively

'Counting the Beat', the Swingers:

The biggest and brashest pop, a perfect example of Phil Judd



Soloman's Ball, the Builders:

In particular, 'America' is sublimely beautiful and 'Son Of Kronos' is sublimely scary. 'Rolling Moon', the Chills:

The whole single. Beats out 'Pink Frost' by virtue of the two great songs on the flip. 'Turning Brown and Torn In Two', Tall Dwarfs:

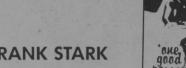
A fragile voice sings honest words over a punishing tape loop. The song-video

affecting I have ever heard-seen. 'Charley', Split Enz:

My favourite Split Enz song, by r — John Cale's too!

What's Be Happen?, Herbs:
A harder Herbs, and a bloody urgent record. Its rock-reggae-Pacific melting pot is unique to Aotearoa.

And, to make up for that, the 10 LIVE ones, again, no order ... Verlaines, Newmatics, Chills, Clean, Toy Love, Tall Dwarfs, Goblin Mix, Children's Hour, Screaming Meemees ('81), Androids.



FRANK STARK

'Gutter Black', Hello Sailor: The rebirth of the NZ single 'Rebel/Squeeze', Toy Love:

Most bands would have milked a whole career out of just one of

'One Good Reason', The Swingers: The unfairest fate in NZ pop That Phil Judd isn't an Art Rock millionaire like David Byrne.







'Feel So Good', The Spelling

'Turn of the Century',

Beat Rhythm Fashion:
Ah, sweet melancholy of youth. 'Marsha', Blam Blam Blam: Stepping outside the agitpop too show what we really felt like.

Stepping outside the agitpop to 'Barking Up the Wrong Tree', The Hulamen:

That's how NZ soul could sound. 'Victoria', Dance Exponents:

Maybe the last song you'll catch me singing in front of the bathroom



All that aroha and you can't stop

'Long Ago', Herbs:

The best harmony singing on the sweetest tune.



Enemy play Auckland Uni, Oct 1978.



lan Marris wore only his guitar for last set of Th'Dudes final gig, April 1980, Mainstreet.



Screaming Blamatics tour about to depart July 1981.



Techtones at XS Peter Soloman, Chris Burt (drummer), Jimmy, Steve Roach.

Netherworlds Scoop Awards!

The Netherworld Dancing Toys won several categories in the Music Awards including Song of The Year, Single of the Year with 'For

Today', Group of the Year and Album of the Year for Painted Years'

Other winners include Andrew Fagan as Top Male Vocalist and Peking Man's Margaret Urlich as Top Female Vocalist.

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Andrew MacLennan & Paul Scott, Pop Mechanix.



Early Party Boys? Nah, just Johnny & the Hookers and Toy Love all in one picture for a poster for their next Windsor Saturday afernoon gig.



Get Smart: Ben Free, Nick & Julian Hansen, Jules Mahoney.



Schtung (L-R): Rob Sinclair, Geoff Bowdler, Andrew Hagan, David Bowater, Morton Wilson, Paul Jeffrey.



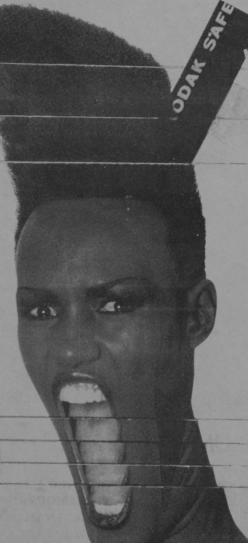
An early Herbs lineup in the studio (L-R): Dilworth Karaka, Spencer Fusimalohi, Fred Faleaoto, Phil Toms and Tony Fonoti.

GRACE JONES / SLAVE TO THE RHYTHM

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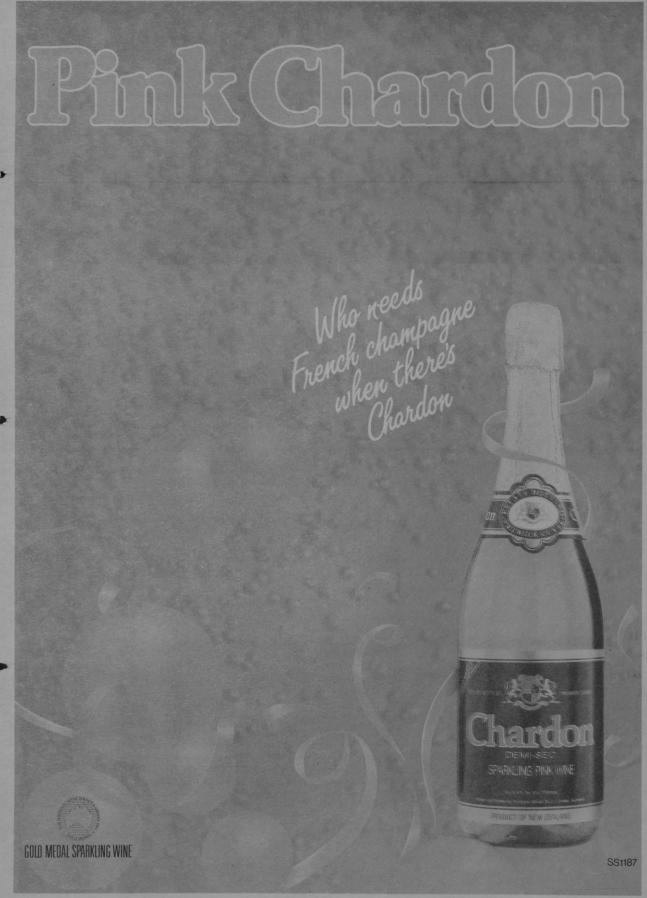


What can you say? If you don't recognise the faces, this is the new image for Dexys Midnight Runners and their new album *Don't Stand Me Down*. Now just speculate what the music's gonna sound like . . .





JOHN CALE and NICO met in the really bloody wonderful VELVET UNDERGROUND and continued a working relationship into the 70s when Cale produced a couple of her solo albums. Now, in 1985, they're back together — Cale has produced the venerable blonde one's new album Camera Obscura and has also come up with a new LP of his own, Artificial Intelligence. They're both on Beggar's Banquet through Virgin.





First release from new local label STIMULANT features the vocal talents of this young woman, PRINCESS. Her debut single 'Say I'm Your Number One' was a hit in Britain. It's typical of the sort of black music Stimulant aims to bring into NZ. The label comes to you from Auckland dancefloor dukes Simon Grigg, Mark Phillips and Peter Urlich.



Outrageous punk group the . . . nope . . . um, Auckland reggae outfit . . . nah, still not right . . . Queen City headbangers . . . AHA! 1930s cocktail jazz buffs WENTWORTH BREWSTER & CO. get their style down in vinyl this month with a single version of the Nat King Cole classic 'Welcome To The Club' on Pagan Records. Cutting a dash from left are: Grant Chilcott (vocals), Scott Calhoun (keyboards), Per Rimdal (guitar) and John Quigley (drums). The combo is also resident on Tuesday nights at Tuxedomoon.

The return of The Nutty Boys!!

MADNESS



MAD NOT MAD

"They're back! Back on form.
Back in style. Back with neither
a bang nor a whimper but a
rich variety born of experience.
I'm delighted to welcome
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Carol Clark MELODY MAKER

"'Mad Not Mad' in which the Nutty Boys lose their crunch but none of their flavour as they submerge themselves in a softer creamier coating. A morsel that takes longer to chew on but whose rewards are fulfilling, a taste that lingers."

* * * * ½ Kevin Murphy SOUNDS

"Mad? Not Bad!! An almost holy album."

Biba Kopf NME

Produced by Clive Langer and Alan Winstanley



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The Damned circa Strawberries (L-R): Captain Sensible, Roman Jugg, Rat Scabies, Dave Vanian, Paul Gray.



What the well-dressed gothic rock star is wearing; the Damned today (L-R): Roman Jugg, Dave Vanian, Bryn, Rat Scabies.

Growing Up & Being British

Nine Years On with the Damned's Rat Scabies

When the late 70s punk thing took off, it became both fun and fashionable to, as you strapped on a guitar — or even got together a halfway decent outfit to wear — to adopt a punky pseudonym. The emphasis in choosing a name usually lay with rebellion (there were a lot of Johnnys), nihilism and a simple desire to be a bit naughty. Thus we had people called Poly Styrene,

Chris Millar has been spending a lot of time as Rat Scabies lately — about 90 per cent of it. After chart success with the cute single 'Grimly Fiendish', they've got a new album (their sixth), *Phantasmagoria*, and have been touring fiercely throughout Europe. They've also just been in the studio recording a new single, a version of the Paul and Barry Ryan chestnut 'Flouise'

Paul and Barry Ryan chestnut 'Elouise'.
Part of the path of a two-year doledrums for the band has been the enthusiasm of their new record label, MCA. The company sees the Damned as potential popstars with an image — a glorious, glossy colour publicity booklet with personal profiles of all four band members ar-

Johnny Rotten and Mike Lesbian.

Taking on a personal as well as a group name often meant the cultivation of an attached personal identity. Postname change punk debutantes waltzed into a world of like-minded peers with characters that were larger than life, notoriety inbuilt. Of course, after the fuss died down, most of the funny names were put away in the wardrobe

rived on my desk several days before the interview. The signing with MCA was another notwhat-but-who-you-know affair — a longtime Damned fanatic called Steve Cutler gradually rose through the ranks to the position of A&R man, and his first act was to sign the Damned. Which must have been damned gratifying ...

"We were very lucky in a way because wed sort of been hanging around for a couple of years and nobody really wanted to know what we were doing just because of the band's reputation. It's nice to be able to be heard. After all these years of slogging around and being the Damned — I always figured we were quite misunderstood by a

and it was business as usual — the abovementioned Mr Lesbian is now a very successful young advertising executive. But a few of the names and roles have stuck, like Harry Ratbag. Or Rat Scabies.

Rat Scables — the Damned's affable, alcoholic drummer, a hard-case Cockney who wasn't averse to leaping off the stage for a spot of fisticuffs and who

lot of people and the problem was always getting people to listen to what we did. And I think to finally get that breakthrough and get people playing the records on the radio and so on, it kind of justifies being around for that long."

For us in the colonies the Damned haven't really existed since *Strawberries* — what were you doing in those two dark years?

doing in those two dark years?
"Well, surviving really. We couldn't really do anything, apart from the obvious thing with the Captain, because he went out and became very successful by himself and that didn't help because record companies didn't want to sign us, because they didn't see how we could run two careers at

admitted all along that if he hadn't been in the Damned he'd probably be in jail. You might expect a boisterous, matey interview, if not a high-flown one. But nine years on in the Damned, Rat has turned 30, has seen it all, and comes across the line from London all philosophical and worldly-wise. Nice. But how do you have a sensitive human being called Rat Scabies?

a time like that. So we used to spend most of our time waiting round and if the phone rang and someone said do you wanna go to Spain and do a couple of gigs and we'll pay you this much money, and we'd go out and do it, just to eat. And that was really the only thing that kept us going, our audience. It was just hand to mouth."

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"Now we get wages. Which makes it much easier — at least we know the rent's covered. It's gone so quickly, it's been a year now since we signed to MCA and it doesn't seem like it. It seems like a couple of months — we've just been CONTINUED ON PAGE 6

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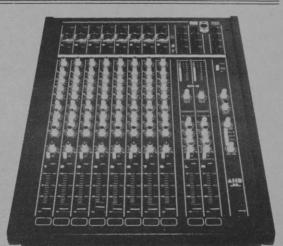
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II. THE VOCAL SIDE

JUNGLE GARDENIA

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FAMILY MAN Vocals Maggie Reilly from the album FIVE MILES OUT

MISTAKE Vocals by Maggie Reilly

FIVE MILES OUT Vocals by Maggie Reilly from the album FIVE MILES OUT CRIME OF PASSION Vocals by Barry Palmer

TO FRANCE Vocals by Maggie Reilly from the album DISCOVERY

SHADOW ON THE WALL Vocals by Roger Chapman

III. THE COMPLEX SIDE

Excerpt from OMMADAWN

Excerpt from TUBULAR BELLS

Excerpt from HERGEST RIDGE

Excerpt from INCANTATIONS

Excerpt from THE KILLING FIELDS (Evacuation)

IV. THE LIVE SIDE

Mike Oldfield started to play live concerts in 1979, when he performed with orchestra, choir and band. Recordings of this are featured on the Live-double-LP EXPOSED.

This side will present previously unreleased live-material which has been recorded in various concerts in the past years and introduce the excellent musicians, who accompanied Mike Oldfield on his concert-tours in the years 1981 – 1984

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FROM PAGE 4

working and working. It's very difficult to get into after that three years of doing nothing. To suddenly have to come up and deliver like you used to is a bit daunting. I had to lay off the booze a bit and lose a few pounds."

"The Captain" is, of course, the band's former bass player Captain Sensible, a public eccentric who left the band almost two years ago to concentrate on his solo career. He's about to undertake his first major British tour with his new band Universe. Even though nothing he does is remotely spikey-topped in nature, he'll probably still have a contingent of punx at every gig. As do the Damned, even though their current output is almost as friendly as the Captain's. But not a traditional Damned audience ...

"No, not really. I don't think there is a traditional Damned audience any more. I think there used to be, spikey 'eaded oiks and all, but now it seems to be the kind of people who listen to us for what we are, rather than ... y'know, people who just want to come down and spit everywhere. I like to think people are starting to listen to what we do for a change. They're very quiet because nobody really knows what to expect at the moment. Obviously you get the spikey-heads and the leather jacket crowd down the front and they just wanna hear 'Neat Neat Neat' and 'New Rose' and all, but at the same time we've got a load of other people who only started listening to the band from 'Grimly Fiendish', the MCA stuff. So it's a bit weird, we're sort of playing to two audiences at the moment."

The new album has a lot of very English melodies on it — the Damned may have swiped a few bits but they've swiped the Best of British. Even the rather theatrical production emphasises the Damned as a very *English* band.

"Yeah — the thing I've always been against is that Americanisation of everything. A lot of artists tend to sound as American as possible, because, obviously, if you sell a lot of records in America, you get rich very quickly. We've always thought we'd rather sound European.

"We were talking about where we'd like to do the next album and we decided we'd like to do it in Germany, just because we don't want any of those outside influences cutting in and in somewhere like Germany you don't really have that. I'm fed up with all the 'orrible bloody Madonna rub-

"I always figured we were quite misunderstood by a lot of people and the problem was always getting people to listen to what we did."

bish, Michael Jackson, all those 'orrible heavy metal bands. We'll do everything we can to try and stay as far away from that as possible and living in Europe and recording in Europe is probably the best way to do it. That doesn't mean to say we won't be going to America but I think our attitude will be 'We're here, we do this, you either like it or you don't."

The Damned were actually the first British punk band to cross the water and play to USA audiences, back in 1977.

"That was quite amazing because they hadn't seen anything like it at all. The American club scene, as it was in most of the world at that time, was very relaxed and laid-back, people sitting there eating dinner while we were playing ... and we just reacted against it. We shouted 'Oi! You're not here to fuckin' eat cheeseburgers, you're here to watch us — we're important!' The ego we had at that point was 'We're the important thing in your life and we're gonna change it, so watch what we're doing.' And I think a lot of them weren't really sure whether they liked it or not — these loud-mouthed obnoxious drunks telling 'em how great they were."

Obviously, MCA would like the Damned to be real big in America. And if you're big, you're damn big and you play big venues to thousands and thousands of people ... how would that be?

"I don't know — it would probably finish us off! It's one of those things I find very difficult to come to terms with, having never been in that situation, you can only imagine. I think it would probably be terrifying — especially as the Americans do tend to go overboard, it's either really great or it's really shitty. And I've done the really shitty stuff over there and it would be nice to see what it's like when it's really great. Really, unless it happens, that's all you can hope for, to see what it's like."

The Damned weren't quite archetypal young punks when they began in 1976 — they'd all been in bands before and could actually play their instruments. And there was an odd element of slapstick about them — this singer who dressed as a vampire and a chap called Captain Sensible who wore a tutu on stage, or if he wore trousers was prone to dropping them for what we'd call a browneye at the audience. Not exactly apocalyptic. But they did release the first identifiably punk records and those first two singles, 'New Rose' and 'Neat Neat,' are to this day tremendously good and vital brash pop records.



"Punk to me is over, it's history. And everybody's got hold of it... what it was about was change and being different and trying to create something new."

They were both written by Brian James, who also wrote some awful dreck before he left after the second album. He now resides with other clapped-out punkers in the really bloody dreadful Lords Of the New Church.

Since then, the Damned have been able to come up with enough good singles to keep them in the race, even if every album does seem like a comeback album. The successful singles have been the brash, beaty ones, up until 'Grimly Fiendish', a quirky little tune that takes its cue from Pink Floyd's 'Arnold Layne'. Phantasmagoria is much the same, blending the determinedly melodic aspect of Strawberries with the mockagothic bits of The Black Album. It's a long way from the first record, indicative of the musical changes the Damned have been through:

"Yeah, that's what always gets me, people always seem to think that because you're not 19 any more you should go off and die, and that you shouldn't carry on making records. It's a half-criticism that people level at you: "You couldn't make 'New Rose' again now, could you?' No, that's right, I couldn't. But if we tried to be like we were in 1976 it would just be a fraud, it wouldn't be worth doing. It would be something that I'm not and I'm not interested in that. What I am interested in is what I am today, not what I was last week or what I'm gonna be next week, it's what I am now.

"We make records that we like. One of the reasons I make records anyway is to give me something to listen to, because there's not much that I like but I do like what we do. And that's probably the only standards we have musically, that so long as we like it, that's all that matters."

You still play songs like 'Neat Neat Neat' and 'New Rose' live?

"We are at the moment. I don't know why we do really, because we're all getting ... not fed up with it, but we all think it's time we showed people what the Damned are now. And because we have had single success and album success we are in a position to show people this is the damned today, not the old Damned. We'll probably trot 'em out in encores and stuff but that's about as far as it's gonna go."

I read that you do a cover of Iggy's 'Lust For Life'. "Yeah, we do it as an encore. We're all Iggy fans. 'Lust For Life' is such a great song — when you put that record on it makes you feel good. And it makes us feel good when we play it. So why

Do you identify with music like that?

"Well Iggy was one of the only influences we had in 1976. There were only three or four acts — the MC5, the New York Dolls, the Stooges, maybe Lou Reed to a degree, and a little bit of Alice Cooper. And they were probably the only musical influences we could draw on. So we still do draw on those influences. It was then after that with the other bands that the punk thing came up. And they were our contemporaries and we'd go drinking with them or they'd end up sleeping on our floor, so you tended not to take that as being quite so valid."

What do you think of the current crop of bands

who go under the punk banner?

"The hardcore stuff, the GBHs and so on? I think good luck to them really. They get on, they do their thing. I think the only bad thing about it is that they all sound the same. There's like that standard format. But Punk's become like that anyway — punk to me is over, it's history. And everybody's got hold of it — look at TV, it's always

got the token funny punk and there are adverts all over the place and you can buy punk post-cards and that sort of thing. And to me that really wasn't what it was about. What it was about was change and being different and trying to create something new. And I think that's been taken and cashed in on and capitalised."

There was a scurrilous rumour about 18 months ago that came halfway around the world to people here who weren't sure whether or not to believe it. The rumour had it that Bryn, former guitarist with our own Eight Living Legs, had joined the Damned as bass player. It wasn't true — a Bryn had joined but he was a Welshman who had never gazed out across the gulf at Rangito-to or marvelled at the grandeur of the Southern Alps. The other Welshman in the band is guitarist Roman Jugg (real name!). Singer is still the ghoulish Dave Vanian.

Especially in the days of the Captain, the Damned has always been about strong personalities - have Roman and Bryn come into the

band in that respect?

"Essentially they're there for their musical abilities, the fact that they can play the songs that we want. But Roman's actually been in the band for four years, nearly five now, so it's not as if he's a new boy, and Bryn's been in two years. But they're characters in their own right, they're very different characters."

Do you and Dave feel you have to get up on stage and be the characters you've become, the names you are?

"I dunno really — I think I'm just taking the piss out of it all now. I find it quite amusing, to be called Rat Scabies when you're a 30-year-old man. I just get up there and I get on with it. My job's behind the drumkit, I play 'em, I show off a bit, and if I'm pissed off I'll smash 'em up. And that's kind of what I do now. I don't feel I have to get up and impress anyone any more.

"I think I'm just taking the piss out of it all now. I find it quite amusing, to be call Rat Scabies when you're a 30 year old man."

Do you ever get tired of being Rat Scabies after the gig, just want to be Chris Millar and go home?

"Well, yeah, I do. But I mean after the gig it's all part of it, being on the road and stuff. It's 'lads, 'ere we are, we've done a gig, let's 'ave a few bevvies and see what mischief we can get up to.' And when I'm not touring, that's when I lead my normal life. And I really do the same as anyone else — I sit and watch TV, muck around with my car and all that kind of stuff."

Is it difficult spending as much time as you do

with the group?

"Not really — one of the essential things is that you all have to get on with each other. And we're quite lucky that we do and there isn't any of that bitching about 'I think I should sing that song,' or whatever. We'll always pick which is best, there's none of that ego problem. We're realistic, we want the best for the group. The band has always been more important than any one individual. And it seems to work for us. Because there is such a basic honesty within the band it's very easy to get on, someone can just be told to shut up. I have to spend 90 per cent of my life with these geezers and if we didn't get on I wouldn't

That's what keeps the Damned going?

"It's part of it. I think it's really just because of the band — I don't know why but we seem to just worship that thing of the band. It's like if I left it would still probably carry on and people can come and go, but the real thing is that people with the right attitude are in the group. And that's the right attitude musically and the right attitude to life as well."

Brit-punk exploded and kept on exploding for a couple of years, but not much remains of the hundreds of bands and thousands of records and dozens of indie labels. Some of the music, particularly individual records rather than bands, still sounds really good, but on the other hand, punk encouraged people like Duran Duran and Spandau Ballet to get in bands and thereafter plague us with crappy music. So who does Rat Scabies respect when he looks around him?

"I think one of the bands to come out of punk that are still developing and doing something is Killing Joke. And the Stranglers of course are still hammering out good records. But at the moment I'd rather listen to Wagner than GBH. GBH to the ears

You listen to Wagner?
"Yeah, I've just started to actually. It started while we were in Germany. We had a seven hour drive and we were lucky enough to have a video in the back. And Dave had this movie with Richard Burton about Wagner, so we watched that and realised what an out and out lunatic he was, a real old character. I liked the music a bit anyway, because my father's very into the old Wagner, so I bought one of those greatest hits cassettes and now I'm listening to it and really starting to appreciate it."

Would you say you've become more open-CONTINUED ON PAGE 8



Rip It Up / November 1985 7

'DAMNED' FROM PAGE 7 minded about music?

"I don't know about open-minded, but I know what I like. I like the things that have got some form of musical integrity and there's obviously some form of intelligence behind the writing of it, and also has an attitude that is different to the mainstream. Because let's face it, most pop music is disposable rubbish. It won't be there in a year's time. Like - who's Boy George? I think that's probably the best example of what I mean. That's disposable pop, which is fine if you want it, but I'm not really interested in hoodwinking teenagers out of their pocket money. If I'm going to do something, obviously it doesn't always happen, I'd like to make records that will stand up in time. I like to think that they'll still be play ing 'Shadow Of Love' in 20 years' time and it'll still sound like a good record."

What are the qualities of enduring pop music? "Pop music that lasts? Well then it isn't pop music, it is actually art. 'My Generation' is art it stands up today as being a great record. The funny thing about it is that certain magic that you can capture at certain times with a group in a studio. It's just a certain feeling and I don't know what it is about it, but it kicks that feeling inside of you. And to make a record that still does that to you is pretty special. I don't know whether it's the choice of notes or just the way the musicians feel at the time. Then again with Wagner, The Ride of the Valkyries still sounds good and exciting today. But if something sounds good a few years later then it is obviously worthwhile. It's kind of like a car, the longer a car lasts without breaking down, the better the car."

What's it like trying to make records like that today, when you're expected to do flash videos and personal appearances and so on?

"It's hard, because I want to sell my records and I believe I make good records and the more people who hear them the better. And consequently because of that I'm prepared to get on that awful pop treadmill. Just as much as the next man, I'm not saying I'm aloof from that, and I will do the video and all that sort of thing. But

we didn't really have video in our day, it was a thing that started up in that three years we were off, that's when it became a popular and essential way of selling records. So it's a bit new to us and we're just feeling our way. When we first signed to MCA it was 'Okay, you're the director, you know everything about making videos, we'll do it your way.' So now hopefully we'll try and do bigger and better things with it, try and do things that nobody else has done. Which is very difficult unless you really have time and money. Which is always the problem."

Some people hold the opinion that Phantasmagoria is irredeemably, uniformly awful, but it's There's some distinctly filler-ish sounding stuff on it, but even when they're bad the Damned are hard to sincerely dislike. The Englishness, the tasteful thefts, the fact that the Damned went in to make a successful pop album in complete defiance of prevailing popular trends it's okay, it's the Damned. We may have the

chance to check out this year's Damned in the flesh soon — perhaps even before the end of the year. And according to Rat, the live gigs won't bear very much relation to the records

"We don't believe in that. If you wanna watch a band that is going to play their records note for note, then why bother, you may as well stay at home and listen to the record, or have the band behind a curtain doing it. In the live situation there's everybody there and everything's instant, and you have to treat it as such. Also, I very rarely play exactly the same thing in every song anyway. I'm always looking for ways to improve things and make them better and the only time you can do that is on stage. And I think the same goes for the rest of the band as well — I know it certainly does for Roman. So to me that's important — you're never really happy with what you do and you try and make it better. As soon as you become completely happy with what you've done then you may as well give up and do something else — because you've achieved what you set out to do. Russell Brown

Hilm

Director: Mike Walker
The subject of Kingpin —
alienated Maori youth tethered in
a state reform institution — is a provocative one and a very real is-sue in present-day New Zealand society. The opening sequence of the movie, with each boy's life history snapped out impersonally on a computer read-out against a frozen-frame image of the character, promises a film that might have just the punch to handle its

From the first lines of dialogue, alas, it becomes clear that the film isn't going to live up to these initial promises. The ingenuous charm of Junior Amigo's Willie Hoto palls very quickly and Nicho-las Rogers' Karl is an equally charmless villain, not helped by the actor's lumbering performance. The central character is Mitchell Manuel's Riki, whose reluctance to get involved proves almost as fatal as Hamlet's procrastinations. The European characters show the same crude polarity with Judy McIntosh and Peter McCauley as the long-suffering social workers and Terpase Conserve the uppermater. ence Cooper as the unsympathetic Director of the institution.

Kingpin throws out some intriguing ideas — the idea of a reform school as a microcosm of the larger social group is one — although the film stays well clear of any real analysis of the Maori-Pakeha conflict that lies, unspoken, beneath the surface. For a few minutes in Kingpin we are introduced to Riki's alcoholic father (movingly played by Wi Kuki Kaa, one of the more distinguished actors in *Utu*): it may only be a cameo but one feels that this character, investigated more fully and integrated within the script, could have brought up some even more provocative

BABY IT'S YOU

Director: John Sayles Sayles has an unfortunate track record with his film releases in this country. Somewhere in the Halls of Distribution someone obviously considers the American director "arthouse" material and his films seem to be relegated to the annual festival circuit — as happened last year with the magnificent Lianna. His 1982 movie, Baby It's You previewed as a festival release and has now made it to more general audiences.

general audiences.

Set against a soundtrack of songs of period (everything from the Toys' 'Concerto Of Love' through to the Velvet Underground's 'Venus In Furs') we're plunged back into the mid-60s to experience a wry hittersweet experience a wry, bittersweet romance between a nice clean-cut college girl (played by Rosanna Arquette) and a distictly slick young

Italian man (Vincent Spano).
Although the film registers as rather episodic and many might find its basic premise too contrived for an overdeveloped sense of reality, Sayles has crafted Baby It's You with considerable style and, where required, force. The constant backdrop of period pop songs provides commentary on the screen action — the couple's final dance to Frank Sinatra's 'Strangers In the Night' may come across as sentimental, but it is tempered by a certain edge, a distancing

We've seen a lot of spivvy young Italian lads on screen lately, from Nicholas Cage in *Birdy* to Emilio Estevez in *The Breakfast Club*; Vincent Spano's "Sheik" may well be the prototype. Spano comes up with a beautifully shaded perfor-mance, the brusque and insensi-tive aspects of the character contrasting sharply with his touching pursuit of Arquette or that eerie bar entertaining retired couples by miming to Frank Sinatra records.

Now the million dollar question

is ... when are we going to see Sayles' most recent film, the quirky Brother from Another

SYLVIA

Director: Michael Firth

It's Sylvia Ashton-Warner herself who opens Michael Firth's film a 1974 interview with the author, showing her as lively as one remembers: slightly querulous yet not slow to come out with a wellaimed incisive comment. After these few minutes, the remainder of Sylvia seems remarkably low key, tame even.

It's easy to understand why Firth's film has made the impact that it has in the States, with lan Paul's lyrical photography of the New Zealand country districts complemented by Leonard Rosenman's rather pretty score, his un-affected piano writing echoing Sylvia's own piano playing at vari-ous points in the film. And it's certainly a far cry from the Hollywood version of *Spinster* which set Shirley MacLaine the task of portraying Ashton-Warner

Covering nine years of real time within a film, Sylvia concentrates on Ashton-Warner's revolutionary ideas on teaching Maori children. Yet, to me anyway, these didn't convince: perhaps it was the essential naivety of having a class of smiling youngsters singing the alsmiling youngsters singing the al-phabet to 'Twinkle Twinkle Little Star' or perhaps it was the forced performances of the children

themselves, who did not seem completely at ease.
On the European side, the cast is rather top-heavy with British actors. Eleanor David's Sylvia presents an intelligent and convincing partrait of Ashton Worner. vincing portrait of Ashton-Warner and Nigel Terry is a smooth Lothario of a school inspector (a tentative extra-marital relationship that is never really developed in the film) although Tom Wilkinson as Sylvia husband is rather less

It is Mary Regan's Opal, the philosophical district nurse who befriends Sylvia, who brings the ring of truth to the proceedings. Altogether less convincing in Firth's last film, The Heart of the Stag, Regan catches the personality of the character and the period to perfection. Perhaps Opal's is the unspoken story behind the better-known tale of Sylvia

William Dart



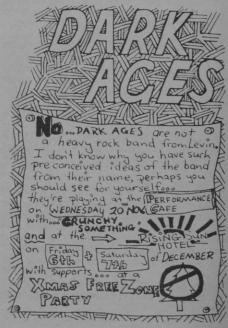




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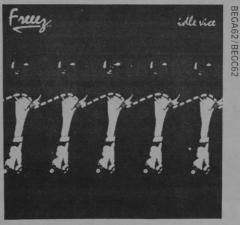


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Let's Get Physical

Talking Turner with Tina

It's the last Saturday in October and Tina Turner's tour director Rob Walker is telling me from LA that Tina has a hoarse voice and she's due to play in Dallas that night. Flicking through two sheaves of questions I assure him I won't keep her long.
"Hi," a voice croaks. Too much

singing?

Yeah, changing climates, flying, it could be anything."
At the time of the phone call Tina is in

the middle of the American leg (sic) of the Private Dancer tour:

"It's going terrifically well. I've always had a market in Europe so we were all a little concerned how we'd do. We're all very surprised by the turn-out, the response and the reviews. It's all so positive it's staggering."

Her voice is sounding better. Why are you more popular in Europe?

"I don't know, that's getting into culture. You're asking me now why Europeans like R&B more than Americans. That's like asking me why some Americans like Latin music or whatever. The Europeans have studied and appreciated the roots of American music and they hold onto classic acts. If you've got something they'll wait for you and you'll last, whereas in America you only last as long as your record."

Celluloid Heroes

Tina Turner has been 25 years in the business but for most people she's the Private Dancer or Entity, the anti-heroine of George Miller's third Mad Max movie. She's had movie parts before, her classic portrayal of the Acid Queen in Ken Russell's 1975 adaptation of *Tommy* springs to mind. What attracted her to the *Mad Max* role? "I like that kind of film. I like the rough guys

"There are few R&B songs that I enjoy singing... I don't particularly care for R&B anymore.''

the cars, the dirt and the crazes of the period. I own both of the previous *Mad Max* tapes and I thought it would be great to do a movie like that

When I was offered the part I was really excited as I thought I'd get to do a lot of physical stuff but since it was my first straight dramatic part and I was only opening the door to acting I'm happy enough with the result. And yet when George saw my performance he said he could've done so much more with Entity's part. But it was



Tina snapped live in her current publicity pic (top) and in the tongue-in-cheek (but perhaps close to home) photo on the back of the Phil Spector-produced River Deep, Mountain High LP, 1966.

a gas."
What did you find to be the most difficult aspect of acting as compared to performing?
"On stage I'm very physical. But for the movie part you've got to let the magic of the camera do it and you've got to become the part. It was very hard for me to be still and express myself from within without being so physical or too big or exaggerated for the camera. But after about a week

I started mellowing out and sliding into it."

Have you ever felt restricted by your sexual image when it comes to the choice of movie parts?

Yeah, I did, I became type-cast up to the Acid Queen. All the parts that came in were very cheap hooker parts but I stood firm and said no, I'm not gonna be on something I'm really embar rassed about. There were some things in Acid Queen I wasn't pleased about but that was my first role and I didn't know what was involved. Now and after that I've simply said NO, because I didn't have to because I still had my singing career.

Entity had nothing to do with that sexuality When the costumes were being cut I said 'you can't cut it that high or that will not be out and this will. I still have a bit of pride as to how much I want to show or how much I want to give."

In a recent Life magazine it was stated: "She hankers for more rough-and-tumble film roles."

"Yeah, the movie *Colour Purple* had a part there for me but it was another singing semi-prostitute feeling thing. I'm not interested in play-ing those. It doesn't have to be a rumble-tumble part but it has to be interesting and uncommon. I have to be able to act and not do something I can relate so closely to."



Vinyl Villains

Born Anna Mae Bullock in Nutbush, Tennessee, Tina Turner got her first break in the R&B Club Manhattan where Ike Turner, leader of the Kings of Rhythm (the band often credited as hav-ing released the first rock 'n' roll record, 'Rocket 88', in 1951) worked her into his show. Twenty five years ago lke and Tina cut their first record, 'A Fool In Love' and their career together spanned the classic Phil Spector-produced 'River Deep, Mountain High' in 1966, Tina's 'Nutbush City Limits' single in 1973 and some 30 albums. Three years ago and eight years after she'd left Ike, Tina recorded the Temptations' 'Ball of Confusion, one of the few tracks that did work on BEF's (Heaven 17) Music of Quality and Distinction album:

"I've never liked that song. I've never been that much of a fan of the Temptations after David Ruffin left. I like the music of the song but I didn't know what song I was going to do for that album until I arrived in Europe to record it. And I thought how am I gonna sing this song as four guys originally did the vocals on this. It was really amusing as it wasn't in the right key so we had to make all kinds of adjustments. It came out terrifically

"It's been 10 years since I left Ike and to tell you the truth I don't think that much about him."

well but it was just a record, I've never tried to do

The Heaven 17 connection continued with a rousing version of Al Green's 'Let's Stay Together,' a single that hit the Top Five in Britain in 1983:

"That song's a lover from way back. There are few R&B songs that I enjoy singing but that's one. When Roger (since 1980 her manager) and I were trying to decide on a song to put out as a single for Europe we came up with that one even though I don't particularly care for R&B anymore. It's still wonderful to listen to."

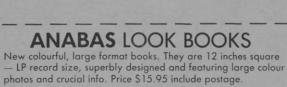
From there it was to Private Dancer and Tina Turner was suddenly peaking at the age of 45. Fairytale stuff, especially for an album that has more brass than class, yet its sass and strong, varied covers have meant triple platinum status

"It was such a sporadic album. It was like running from here, rehearsing, doing a rough vocal. I was just two weeks with all the guys in the studio and when I left they had to do the mixing. There was such a confusion of things going on that I was forgetting what I was doing or how anything sounded.

"When it all came together I sat and listened to it and I felt it sounded strange as it wasn't a one theme album with one producer having the same sound, but strangely enough every song fits in. I just felt I had an album full of good songs and I had something to put out for the people." Was there a sense of make-it-or-break-it with

Private Dancer due to your earlier lack of

"No, that's not a problem for me. I don't dwell on a hit record, I dwell on performance. I was basically enjoying my life and I never really knew CONTINUED ON PAGE 14



Ting Turner

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"For they are jolly good fellows, for they are jolly good fellows, and so say all of us, for they are jolly good fellows, and so say all of us, for they are jolly good fellows..."





'TINA' FROM PAGE 12 what it would be like to have this many hit records and be this successful. In America there are a lot of stars, and I say they're dimly lit stars, who are popular for just doing covers and a few originals. I know that well because that's basically how I started in St Louis.

"I used to wonder how you could pack a football stadium and Roger said to me "you've got to get a sleeve of hit records," it's not done just by one record or performance. That's when I realised what success in the business meant.

The title track to *Private Dancer* was written by Dire Straits' Mark Knopfler, a song that perfectly suited the Tina Turner persona:
"Mark wrote it for himself and it had been on

the shelf for a while as he thought it would be a good song for a girl. When I heard the song I was really taken by it because one of my little dilemmas is that people never put a label on me as a singer, it's always been "y'know, the dancer, Tina Turner." That song really showed my ability to sing, my vocal talents of range, depth and

Why do 'Help'?

"I've never heard it done before except by the Beatles and the version I got was from Austra-lia's Little River Band, I think. This was two years before I recorded it and I did it live on stage and the response was just incredible. So I just wanted to record my own version of it. In fact we failed



to capture my delivery of it on Private Dancer, to

do that we would have to record it live.
"I think a lot of people can relate to a song the way I sing it. The Beatles sang it sort of happy go-lucky whereas I do it as a plea. Some journalists don't like it, they find it too contrived, but I get a standing ovation from the crowd, so ..

Private Person

"A Canadian journalist said to me that it's strange coming up with a song like 'We Don't Need Another Hero' after something like 'What's Love Got To Do With It?'. Actually, if you look at it you can relate it to my past life, like coming out of one life into another where you don't need

someone to guide you."
Tina's stormy relationship with lke ended 10 years ago when she left him, with 36 cents in her handbag. Since then she has been into Buddhism and chanting. A reaction to the tough years

"I started chanting the last two years with Ike. I was just getting into learning the practice and studying and getting to accept it. I was a Baptist before. It didn't take long for me to change my mind as most of our religions or philosophies were passed down from my parents and after we're old enough we can make a decision as to what we want and that's what happened to me when I was 35 years old."

In a recent interview like has claimed the credit

for the sex angle of the lke and Tina Turner Revue (the Ikettes in mini skirts and suggestive routines and Tina's famous phallic microphone stint):

The idea came from some of the songs that were chosen and I act out my songs as I'm sing-ing them as I have my idea of what I get from a song. For instance, I always thought Foreigner's 'I Wanna Know What Love Is' to be very sexual and some people see it as very spiritual. So I think some of the songs I performed in the earlier days came off sexual because that's the mes-

sage I saw in them."

To what extent is your highly publicised sex image a natural part of your personality?

"I don't know. It's like asking you what makes

you the way you are when you get a bit tipsy. That inner side of you that you don't necessarily know on a day-to-day basis just comes out in a performance. It's the same with an actor. I call it naughtiness, I don't call it sexiness as my idea of that is women like Marilyn Monroe and a lot of other sexy over-the-top women. I think most women are sexy anyway and if you put one on a stage in a short dress then there's bound to be sex appeal there. But that's not a priority in my work. It's part of my performance and my idea of that covers sadness, joy, a bit of naughtiness, sex and a bit of life."

Tina's life with Ike could launch a thousand Hollywood TV movies:

"It's been 10 years since I left lke and to tell you the truth I don't think that much about it. I finished part of my life there. I gave all of my time and I gave everything and I left everything. "I've experienced a kind of freedom that most

people wouldn't realise as you would have to have lived that life with Ike. Also I've found myself, my

"With my work I don't have the time to go out and search for a particular type of colour or friend."

limitations, the areas where I need help, and my own strengths.

Ike has said recently that you never wanted to be black

"No, I've never said that. I've always felt there are other races to choose from other than just the white race whom a lot of our people pattern themselves on

'My taste in friends has been a mixture since Ike as I haven't been around a lot of black people. So a lot of black people could think that I never wanted to be black but that's not true. With my work I don't have the time to go out and search for a particular type of colour or friend."

Yet unlike most other black performers you've opted for rock 'n' roll over R&B:

"For me that was natural. I'm physical, I'm a dancer. Black music sorta grooves and I've always liked energy, tempo and the rock feeling. In the early days most of the songs that lke produced were R&B songs but I always covered that extra physical side that I needed with songs by the Stones or Rod Stewart or whatever. Even now I have to do covers to fill my needs as a performer.

The first half of my show is a straight performance delivery. Then I make a costume change and then I go into covering as those are the songs I need for my physical performance."

Star Survivor

Tina's TV room in her LA house is covered with platinum records: "There's no place to hang them anymore, they're filling up the room. In fact I've taken a few to my mother's house, which is only 15 minutes away. I thought I'd fill the wall during the remainder of my musical life but I didn't expect to fill it in one year."
You live in Beverly Hills?

"No, I live in the Valley side, under Beverly Hills. I like it a lot, it's small and it's like getting away. I don't live in Beverly Hills because I'm always in the city, in the hotels. My house is out from that and it has a country feeling."

Has material success been important to you?

"I'd have to honestly say yes and no. It is important but it's not a priority because I'm not a material girl but my taste is expensive and there's a lot of things I want. Aside from that, a lot of things you earn you get an inner peace from, so I'm taking care of myself spiritually and materi-

Private Dancer begins with 'I Might Have Been Queen (Soul Survivor). To what extent do you see yourself as a survivor?

When you talk about someone who survives it often means that someone has come out of a plane accident or something horrible. But when someone has strived since childhood and climbed to the top then you have to put the title of survivor on that person — me, a girl from the South, cottonfields, black, rough marriage, violence, everything taken from the beginning to the middle of life and then finally not being broken in spirit to decide at 35 that you can still have time to go and get your dreams. You'd have to put

the term of survivor on me."

Even survivors call it a day, so at what age or stage does Tina Turner call it quits?

"I can't speak for the future. I read a lot of what people say they won't do at certain ages but you change. Some miraculous change may occur and I might not be in the business or I might leap one step higher. I'm not planning."

George Kay



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Records

Grace Jones Slave To the Rhythm Manhattan/EMI

Now, let's see; she was born in

The woman whose face once sold motor oil, preened in French discos, stretched by Jean-Paul Goude, skanked out by Sly 'n' Robhas now recorded an album with the ZTT team. Arriving at ZTT at their height, in fact; having missed the opportunity to co-star in a good Bond movie by about seven years, Grace Jones seems convinced not to miss the boat ever again.

... and raised in America ... This is her first album, I realised later, in about four years. Correction; this is her first song; 'Slave To the Rhythm' is the same song remixed some four times into four completely separate and individual tracks. Plus several enigmatic instrumentals, whining snippets from a Paul Morley interview and gumptious banter from a Paul Cooke chat with Miss Jones. A

concept album, you know, like Yes or Genesis used to do, long before you ever started soiling your

hands in a record bin.
... which makes her an Ameri-

This is her first album, I realised later, where she seems to have really out-grown everything she could possibly do; an album about Grace, rather than by. The sweets are there, the 'My J.A. Guy' humalong style singles, plus the mood with Mery Hort made Walenger to (via Horn) that made Welcome to the Pleasure Dome so luxurious, but most of the album is spent in a game of 'Find the Grace', disappointing when one considers the previous constructions of reggaemeets-disco of which she was the igurehead, the focus point of fun-

damental focus points.
... Does Grace Jones have a sense of humour?

More importantly, has Grace Jones the Figurehead left the Sinking Ship? Has she lost her immaculate sense of balance be tween style and content? Grace Jones, paradoxically the most *reliable* of adventurous performers, finally produced a flop too thin to be outrageous?

What, can't you tell?

Various Artists Tuatara — A Flying Nun Compilation

Flying Nun

In his extensive sleeve notes, Roy Colbert points out the major problem of compiling such a F Nun statement of the art as this: "A compilation that was representative, democratic, not too long and aurally edible."

Tuatara is wonderfully representative — from the lilting, folky pop of Sneaky Feelings' 'Throwing Stones' and 'I Go Wild; by the Bats to the sheer aggressive power of 'Coalminer's Song' off the first Gordons album and Children's Hour's crashing symphony 'Looking For the Sun'; from the esoter violin-based 'Isol' by Marie and the Atom, through Jay Clarkson's sublime vocal on 'The Man With No Desire,' to the rockin' experimentalism of Fetus Productions' 'State To Be In' and the Knox-Bathgate schlock-horror tour do force 'The Brain That Wouldn't Die

Classic Kilgour guitar comes courtesy of 'Fish' off the Clean's Great Sounds Great ... and 'Neck of the Woods' from the Great Un washed singles package. Classic

songs come courtesy of the current big two — the Chills' 'Pink Frost' and the Verlaines' 'Death

and the Maiden.

Tuatara is democratic — there's bands and people from Auckland to Invercargill, conventional and less so, male and female, old men

and rising young stars.

Tuatara is not too long, the tip of an iceberg. But then how long would the truly definitive F Nun compilation be?

And *Tuatara* is scrumptiously aurally edible, made for the *NME* to love, or turn around and be complete and utter bastards

about. Made to be listened to along with this year's releases from F Nun bands new and old. Colbert closes: "So that's it. 12 bands, 12 tracks. Flying Nun stands behind them all with hope in their hearts and a smile in their in their hearts and a smile in their eyes. They just ask that you listen." h ... sit up World, and listen to label without a logo.

Paul McKessar

Eaten Alive

Capitol

This summer the feminine look is

The fluctuating share price of D Ross Enterprises Inc has reflected the company's erratic market

performance over recent years. It will therefore be interesting to will therefore be interesting to watch the reception of Ross's cur-rent venture involving that once major concern, Gibb Bros (Bee-Gee) Holdings Ltd. This deal in-volves source material supplied by the latter company, produced and packaged under the Ross name. The similarity of styles involved (both essentially high-pitched) makes this joint venture more log-

ical than might at first appear. Any lingering stockholders in Gibb Bros should not of course expect a market rise comparable to that of 1977-78 but they can be assured that this project may well involve some of the firm's best work since that date. Consequently Ross's finished product has an overall consistency rarely shown in recent output. This new product also involves a well paced variety that should be agreeable to its tar-geted consumer. Smart planning by the company also involved en-gaging the services of the M Jack-son Consultancy for the initial (sin-gle) marketing thrust. Potential in-vestors should however be warned that the project's overall presentation shows generally more finesse and less dependence on Jackson-

In summary: longstanding investors can be confident of a modestly satisfactory return. Speculators may wish to dabble through our investigations. through curiousity.

Peter Thomson

Deep Roots music, Rastafari Liveth (Broggs' second LP) benefits from repeated listening. Jayrem also plans to release his latest work,

Rise and Shine.

Eric Donaldson is best remembered for the original 'Cherry Oh Baby', a much-covered standard, most recently by UB40. That song won Donaldson a talent quest a very tender are While he's never a very tender age. While he's never repeated that success, Traffic Jam shows a consistent songwriter in the hands of a capable producer (Duke Reid). Donaldson still sounds like a teenager at heart

(and in voice).
The Melodians are another one hit wonder, 'The Rovers of Babylon' also achieving standard status. Founder member Brent Dowe split for a solo career in 1973, after the mental breakdown of the group's lead singer, Tony Brevett. The origiread singer, tony brevett. The original trio, completed by harmony singer Trevor McNaughton, reunited last year to make *Irie Feeling* and looks back on form.

Eek-A-Mouse, the great beanpole DJ with the chiming toasting

style, is the best-known figure in this bunch, for his classic 'Wa Do Dem. It is said that if you've got one Eek-A-Mouse album, you've got them all. Assassinator is cer-tainly typical fare, lots of idiosyncratic mouth music over Radics riddim, ranting against the gurmen and sundry other villains. Christmas albums can either be

godawful or turn into collectors'



Freddie Jackson Rock Me Tonight

Capitol

As Gerri Hirshey notes in Nowhere To Run — her vital history of soul — the touchstone of soul and of black music in general is the *voice*. That thing that can make you cry or scare the hell out of you. Otis Redding in 'Try A Little Tenderness,' the Chi-Lites' 'Have You Seen Her' and Aretha's 'Respect' for example

'Respect' for example. Now Freddie Jackson's voice is an example of modern soul stylings, warm and sweet like Luther Vandross. If this was the

Luther Vandross. If this was the 50s he'd be second lead with someone like the Moonglows or the El-Dorados — he is that good. On a song as potentially cliched as 'Calling', he rises above it all, using vocal phrasing similar to Marvin Gayes in 'What's Going Or' — the entitions of modern soul the epitome of modern soul

The key to the album is the single cut 'Rock Me Tonight (For Old Times' Sake)' — this is the controlled backbeat, the bridge with the uplifting instrumental links, that whole easy groove with Freddie singing as sweet as Sam

My fave tracks are the uptempo 'He'll Never Love You (Like I Do)' and the decidedly down 'Good Morning Heartache' Credit is due to the production team of Paul Laurence, Barry Eastmond and Robert Aries, who never let mus-ic swamp the voice, whilst adding great textures. This album has been number one on the American black music charts for weeks it deserves similar success

Kerry Buchanan

Peter Broggs Rastafari Liveth

Eric Donaldson Traffic Jam

The Melodians Irie Feeling

Eek-A-Mouse Assasinator

Various Artists A Reggae Christmas Reggae Rhythm Series

Jayrem More releases from Jayrem (see LPs elsewhere this issue), this time a cassette-only series, cover-

ing artists who otherwise might not see release here. Top of the heap has to be Peter Broggs, a 12 Tribes singer whose work reflects the deeply-felt religious sentiments of that orthodox Rastafarian movement. Like all

items. It's rather incongruous hearing Jamaican artists, especially Rastas, singing songs associated with a Western Christian fes-tival. Yet the result is often beautiful. Try June Lodge's Joy to the World', Freddie McGregor's 'O Come All Ye Faithful' and Michigan and Smiley's 'Little Drummer Boy.' The simple melodies and senti-ments of these timeless songs take on new life. To wrap it up, Eek-A-Mouse whips out his own version of 'The Night Before Christ-mas,' which you must hear to

Duncan Campbell

Heading For A Trauma **Atom Bomb Baby** Au-Go-Go

Rummage through the trash bin and you'd pick out the Scientists as the rotten apples mouldering at the bottom of the barrel, all bad

and fuzzy and, despite signs of taste, a mite indigestible. If you're talkin' dirty-arse the Scientists' supply of Purex has long disappeared down the drain, but cos they're little more than revved-up revivalists ycan see these Scientists ain't inventing nothing. Their form of wiggy pop running through the singles compilation Heading For A Trauma smacks (as it were) of stooge-like minimalism — real mean 'n' mische with page a bhord to reserve erly with nary a chord to spare. Mainman Kim Salmon sings of all things rock 'n' roll, steals a lot of it too, and drops stylistic and musical references throughout the

record as freely as French bombs. The 13th Floor Elevators get a name check on the previously un-released 'Fire Escape', while the band prove being obvious is nowhere near their major concern by including covers of Alan Vega's 'Raver' and John Fogerty's

'It Came From Out Of the Sky', another Creedence number, drops onto *Atom Bomb Baby*, an album released this year that's currently at the centre of a mucky bout of mud slinging between the Scientists and their Melbourne-based label Au-Go-Go. Seems the company nicked the masters of what was to have been the band's debut album and then mixed and released them without the Scientists' consent. The group have since disowned the recording, describing it as "some bastardisation of the real thing". Ah well, it's much of the same really, and of course it isn't the "real thing".

Still, I suppose the Scientists are a shade more convincing than

are a shade more convincing than Hoodoo Gurus, but, really, what kind of recommendation is that? **Shayne Carter**

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Records

Don Carlos Just A Passing Glance/Raving Tonight

Marcia Griffiths Naturally/Steppin'

Serengeti Records
Hard on the heels of the Island Hard on the heels of the Island Reggae Greats compilations come the latest in the promised series of reggae releases from Wellington's small but enterprising Jayrem Records. The label has already released the Gregory Isaacs/Dennis Brown showcase LP Judge Not and has now acquired the rights to Washington's RAS (Real Authentic Sounds) label, from which these albums emanate.

Don Carlos was in the first incar-

Don Carlos was in the first incar-nation of Black Uhuru, with whom he recorded one single before opt-ing for a solo career. A Roots singer with a sweet, mellow tone, he's cut a series of fine recordings in meditative, Lovers and dance-

Just A Passing Glance, his most recent, covers all three fields. Raving Tonight is a compilation of two earlier Negus Roots LPs, Suffering and Harvest Time. The tracks are credited in collaboration with longtime friend Goldielocks, a pale dread who, like Carlos, still lives in the rough Waterhouse district of Kingston, where looting and shooting is a way of life. These al-bums breathe the spirit of the

Marcia Griffiths is no stranger, as a member of the I-Threes, but these are the first solo works we've seen here. Her voice is dark and rich, with strong gospel overtones, and there's no reason why she can't emulate the success of fellow I-Three Judy Mowatt's solo work here.

Naturally is a Lovers LP dating from 1978, and must be consi-dered the lightweight. Standout tracks are Bunny Wailer's 'Dream-

land' and Bob Marley's 'Lonesome Feeling'. The bulk of the composi-tions are by Keith Anderson, who spreads himself rather thin.

Steppin' is also dated around the late 1970s and features more of Marcia's own compositions as of Marcias own compositions as well as a superior production by Sonya Pottinger. Love songs dominate again, save for the title track and 'Peaceful Woman,' both statements of religious and per-

Jayrem promises more in the New Year, with the aim of releas-ing a couple of LPs a month. There's plenty more in the RAS catalogue, including Freddie McGregor and Peter Broggs, 12 Tribes singers both deserving wider exposure. These are local pressings too, with a high standard of quality control, so there's no excuse for not owning them. See elsewhere this issue for details on some equally interesting cassette-only releases, and watch for the new Judy Mowatt LP, Working Wonders, early in '86. Jah Live. Duncan Campbell

The Del Fuegos **Boston Mass.**

Bigtime

Emerging from mid-summer Boston in 1980, the Del Fuegos took until 1984 to release their first album, the much-applauded The Longest Day. During those four years in the unknown they built up their status around Boston, released an independent single and supported the Blasters.

In fact it was the Blasters' Dave Alvin who gave the band their first big break when he took one of their tapes to Slash Records. Four signatures later led to last year's The Longest Day on Slash, a record of brash, lean two-guitar rock 'n' roll. Songs like the title track, the Diddley-ish 'Out For A Ride' and the kick-start of 'When The News Is On' showed the band had the right intuitive feel for great

So expectations were high for Boston Mass. but rather than aiming for the sky the Del Fuegos have decided to roll along on a safe trip. Not that the album is bad

but it's not what it should've been. Gone is Mitchell Fromm's echo production, this time he opts for a more orthodox backdrop and a feel of mid-American raunch recently adopted by the likes of the Dream Syndicate and Green On

Still, the songs have their moments. Dan Zanes snarls his way through basic rockers like 'Don't Run World' and 'It's Alright. But it's the ballads, namely 'I Still want You, 'Fade To You' and 'Night On the Town' that carry the album's

Boston Mass. then is prematurely safe and a let-down from guys who are good enough to make a real killer.

George Kay ZZ Top Afterburner

Warner Bros

The news is all good folks; it's another little ripper, destined to become this summer's premier party platter — just as *Eliminator* was last summer.

Eliminator marked a new stage in the hearded ones' carreer as

in the bearded ones' career as their pop potential was realised with the aid of some memorable videos. The hits fell over each other in the race up the charts and the album became a worldwide monster, finding favour with a younger audience as well as older

blues and rock fans.

Afterburner, following the old adage of never changing a win-ning team, maintains the impetus: if side one doesn't contain three hit singles I'll eat my 10 gallon hat. A cynic might even suggest they've kept some of the tunes and changed the lyrics, but what the hell, at least they're great tunes. A special mention goes to the great cover; almost worth the of admission on its own

Chris Caddick

The first thing that strikes you on picking up this album is the cover artwork. Inspiration and execution was by expatriate Fane Flaws (guitarist with the now-

defunct Crocodiles) who makes Sydney his home. (His hand was also at the helm of the video for their Top 20 hit single 'Diamonds On China')

Slip the disc out of its cover and what do you find? Ten tracks stamped with the grandiose style of producer Tim Kramer (of Tim Finn's Escapade fame). If you felt that the Narcs' previous album, The Great Divide, lacked the cut-ting edge of Andy Dickson's guitar, which has helped to make the Narcs one of NZ's fave live acts, this is for you. Kramer has succeeded in knitting together that driving guitar with the melodic keyboard lines.

What's in it for me, you ask. Well, pop in the shape of 'Disguise In Love' and 'Diamonds'; the rhythmically inspired 'Sevilla' and the lovesoaked ballad 'Abandoned'. There's 'Side By Side,' the new single, thundering out with keyboards punctuating the song and ending with an angelic choir outro. The mood piece 'When It Rains, It Pours' and the uptempo rocker 'Broken Heart' with its classically flavoured exit.

Plus there is ... Hey, what am I raving for? Go out and get a copy yourself. Then you'll understand what I mean. This album shows a certain matu-rity in the band's progress both lyrically and musically. It's great, solid Kiwi music and a top album

Simon Elton

AC/DC Fly On the Wall

Alberts The Kings of Thud return with their fourth post-Bon Scott LP and once again demonstrate that instrumentally, they're still one of the best teams in the business. There is a bit of a problem here though, I'm afraid: the drab songs, most of which are little more than numb-ingly repetitive chants of the song title. Honest, there's more colour

One or two tracks rise above the mire, but really this lot's only going to satisfy the diehards and fanatics. After a general downhill slide since the seminal Back In

Black one can only hope they pull their socks up and deliver another quality disc real soon

quality disc real soon.

Still, let's look on the bright side: apparently they're still devastating live and with an Australian tour looming the strengthening Kiwi dollar may encourage a trans-Tasman sortie. Now that should give the residents of Western Springs something to complain Springs something to complain

Chris Caddick

No Idea Class War

Despite what Karyn Hay may tell you. No Idea's *Class War* is most definitely a seven-track EP, not an album. Recorded in one night at Broadcasting House in Wellington, it's naturally a bit rough, but captures the raw essence of a punk band who sound refreshingly un-

band who sound refreshingly dri-like Motorhead.

Being involved with Christ-church's Alternative Entertainment Bureau, No Idea combine semi-anarchist politics with a wicked sense of humour which is best portrayed on the track 'Rugger Buggers' as it speeds to a frenetic conclusion. And according to Brown, the cover drawing is them and their mates, he thinks.

Paul McKessar

Listen Like Thieves (WEA)

Listen Like Thieves (WEA)

The long-awaited fifth album from this Australian six-piece, produced by Chris Thomas (of Pretenders fame). You get your money's worth with a gatefold cover and 11 tracks ranging from the raw feel of the title track to the laid-back 'Kiss the Dirt (Falling Down A Mountain)', from the powerful first single 'What You Need' to the new single, the melodic 'This Time'. But on the whole this is a collection of good feels wrapped in mediocre songs. feels wrapped in mediocre songs. A shame really, considering their last two albums were top class Still, one man's meat ..

Package To Sell (Jayrem)

A neat little package of "hits" from Wellington's Jayrem. The

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record has some wild stuff for wild people and some mellow bits for the laid-back crew. Somehow it has been presented in a fine and balanced way, unlike other compi-lations which chop and change er-ratically with little thought given towards the listener's ability to cope with such. Bands included are Lot 49, Dread Beat and Blood and Vacuum. Almost all the bands on Package To Sell have material available other than what is presented here, which is satisfying to know if you happen to take a shine to any individual tracks. The tape cassette version features 14 tracks compared to the viryl's 10.
The title, incidentally, is borrowed from the Tin Syndrome's contribution to the album of the same name. All in all probably the best Jayrem compilation to date. GD

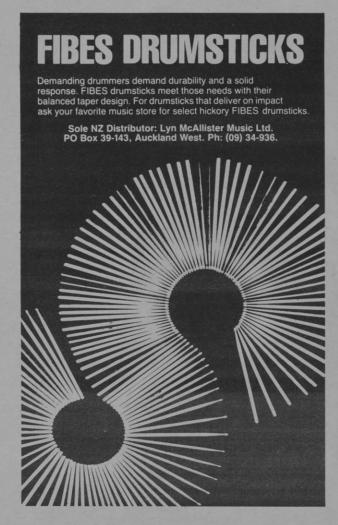
Hounds Of Love (EMI)

The fifth album from the entire-ly original Miss Bush, Hounds of Love deals (once again) with the all-encompassing subjects of love and death. With the familiar ethereal vocals and some pretty impressive sounds — like woofing hounds, presumably courtesy of Kate's favourite Fairlight (synthesiser), this album verges on the thesisely, this about verges on the horribly depressing. But don't let that put you off! The haunting lyrics are offset nicely with some heady drumming and string orchestration, demonstrating the strong influence of a heritage of Irich ethnic music Five "Iro" songs ish ethnic music. Five"up" songs on one side, and on the other, 'The Ninth Wave' (songs about drowning), a tribute to the "concept" album. Outstanding songs are 'Cloudbursting' and the title track, but the others all deserve a listen. Devotees will be well satisfied, former scoffers may be surprised.

Al Jarreau In London (WEA)

Recorded live at Wembley Stadium last year. The mix is murky (confirming what's often been said about that venue) and neither Jarvan was the 12 piece band de reau nor the 12-piece band do anything better — or much differ-ent — from the original album ver-sions. Except, that is, Al gets to in-dulge his mannerisms more. PT

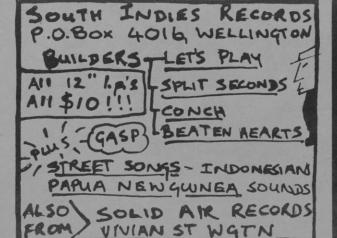
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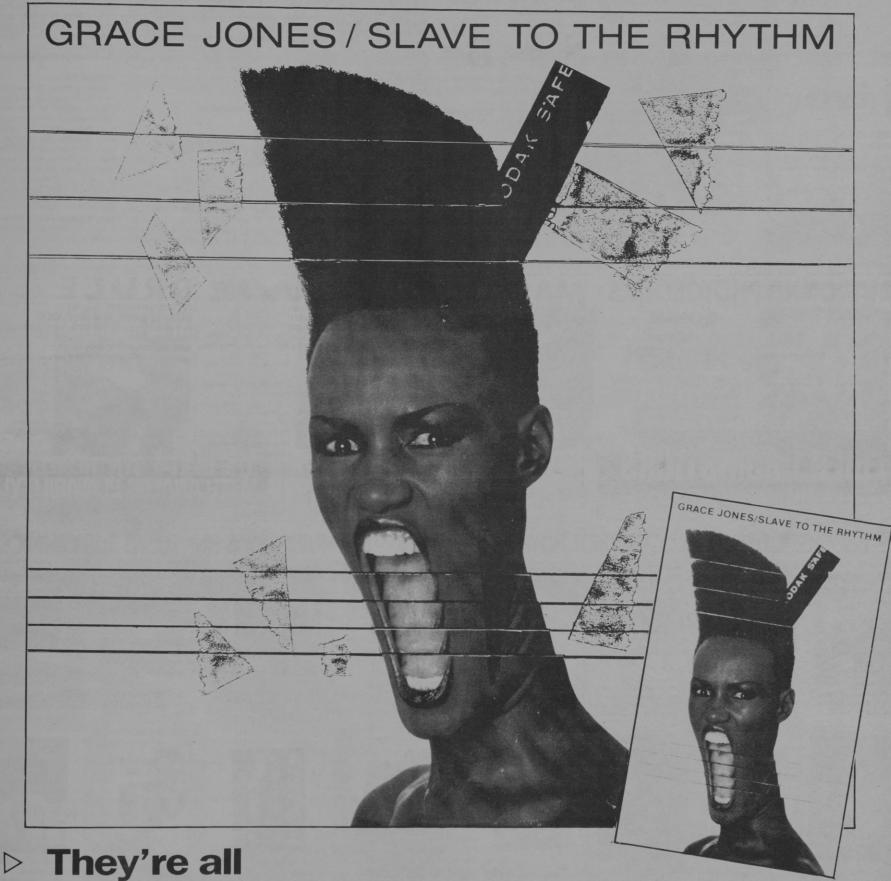
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Records

Mask of Smiles (EMI)

The ex-lead singer with the mid-70s power-pop group the Babys comes forth with his third solo effort. His '84 hit 'Missing You' brought attention to this man from both the critics and public alike both the critics and public alike but unfortunately this selection of tracks does little to justify longevity in the eye of the public. Make no mistake, Waite still possesses a unique voice, but this album does not really cut it. The single 'Every Step Of the Way', the Smokey Robinson number 'Ain't That Peculiar' and the pedestrian but melodic 'Welcome To Paradise' are passable but the overall results are too calculated to satisfy.

ive

A.R.T.E.M.I.S. (Axmin Real Time Electric Music Image Show — A Celebration of the New

Moon) Robert McDougall Gallery, September 15

This was the second multi media event in Christchurch within the month — phewie, it's spring fever time down South! Earlier in

the month the *Lines Of Thought* performance at the Free Theatre had been inspiring — the Good-night Kiwi would never be the same, and the event had shown how successful the mixing of theatre, slides, lightshows, music and sculpture could be.

Now for the Axmin and friends I had gone intending to pop in to see what was going on and then slink off home to watch RWP. Instead I stayed for two hours and had great difficulty leaving 'cos it

was so good. The Axmin created a big sound in the gallery foyer — something it had probably never heard resounding around in it since it was built. I found the sound level good and I sat back, relaxed and enjoyed watching the slide show and grooving to the big beat held down by Stu Kawowski (who looked a bit like Captain Trips as the lights reflected off his round glasses). Above him, slides appeared for the right amount of time to implant on your consciousness scenes from everyday life as an Axmin in New Zealand or as a tourist in America (Stu is a very good photographer I think to myself). Unfortunately I missed the Axmin Super-8 film on How To Screenprint but I caught the films of Lisa and Lawrence Lens; Lisa's scratch 'n' paint Super-8 was great and Lawrence's "Rock-Doc" on ChCh bands the Connoisseurs, Scorched Earth Policy and the McGoohans was both visually great and amusing. Steve

McCabe's starring role in the film How To Brew Coffee Wine was also great, with a very funny scene of Steve sitting stripped to the waist with Xmas tinsel wrapped around him, chain smoking and slugging

back the evil brew.

An added bonus Lawrence's spontaneous lightshow. I think he was trying to make another film (they never stop, this lot) and by moving lights he created a great

lightshow in the foyer.
What more can I say!? I left, walking past the dazed gallery su-pervisor, past the huge Alsation waiting for its owner and out down the alleyway into a starlit ChCh night — and, gee, I felt inspired! Hamish Kilgour

Singles Bar

Grace Jones Slave to the Rhythm (Manhattan) 12

Ms Jones appears on the cover screaming, broken glass flying. But the grooves on this 12" aren't designed to be bone-crunching, there's more to rhythm than a big bang. Trevor Horn traps Grace in a subtle mix of Chic rhythm guitar, understated Go-Go drums and cascades of violins. A great record and I can't wait for the album.

This Is England (CBS) 12"

Well I wasn't expecting 'Garageland' or even 'London's

Calling, but this is just terrible. Sort of like one of those tracks on Sandinista you never got around to playing. Joe Strummer and co. attempts at social commentary make Peter and the Test Tube Basound like Dylan and the whole thing is wrapped around se-cond hand rhythms and a football supporters' chant. I think the

Talking Heads Road To Nowhere (EMI) 12"

Byrne has a nice line on nihilism with this jivy little march tune. The choir at the beginning is a nice touch, leading into a great bass and drum rhythm. A rousing an-them that even Sam Beckett would be proud of.
Ready For the World

Oh Sheila (MCA) 12"
First time I heard this on the radio I thought it was Prince and you will too. But no, it's a band with a name that only Americans could ever think of, and a riff lifted off Prince's Controversy album. This has already been number one in the US and is bound to be big down here. Expect to get sick of hearing it by Christmas.

Pop Life (Warner Bros) 12"

A fairly bitter survey of Prince's private world, more psychedelic angst with a beat. Not that I don't like it, but I preferred Prince in simpler, sexier times. All of his 12"s are worth buying for the flip — here we have a "fresh" dance mix of 'Smile', with lots of rhythmic The Damned Is It A Dream (MCA)

Host sight of the boys after 'New Rose' (those many years ago!) but others still love them. Troy thinks this is "accessible but essential. Is It A Dream' is lightweight pop, but the live version of 'Street Of Dreams' is a powerful, dark *Black* Album-type anthem" and he should know.

Red Box Lean On Me (Sire) 12"

The 80s equivalent of bubble-gum music seems to be young men looking meaningful and saying nothing. In this case, Red Box want us to say "ah-li-ayo" a lot. By the way, I heard this six times on one radio station — the DJ thought it was brilliant.

Take On Me (Warner Bros)

Number one in the US and destined to be huge and gee whizz it's real cute too. It's amazing how these boys have such high voices
— it must be some form of

Kerry Buchanan

etters

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

The Objectionable Objection I am thrilled the station manager of 1ZM promises not to object to any plans I may have to

set up a radio station (Letters, Oct RIU). I may hold him to that one day. In the meantime perhaps Chris Bray can explain why his masters in the Broadcasting Corporation have objected to Campus Radio's broadcast application for next year. Not satisfied with plot-ting an underhand takeover of commercial radio, it seems our state-run broadcasters also seek to smother student stations. The students' only crime is success. Following a fundamental public broadcasting principle, they have identified audiences not being catered for and sought to provide them with a conjust of purifical. them with a service. If our "real" public broadcasters strenuously avoid this responsibility how dare they complain when someone else attempts it. The hypocrisy is staggering and also objectionable.

Mark Everton Auckland

Pished Off ...

Why can't you fellows put a de-cent front page to your paper so I know which is the front and which way up it's meant to be. Also the paper seems to be turning into a liquor publication journal. There seems to be more information on how to get pissed the expensive way than about rock music, which is why I subscribed to this publication in the first place. Clean it up before you outsell Purex toilet

Tony Markotich Moerewa

Nah, it makes lousy toilet paper RB

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Look Out For ...
The Queen of Rock 'n' Soul, Tina The Queen of Rock 'n' Soul, **Tina Turner**, strides the stage at Auckland's
Mt Smart Stadium, Dec 7 ... the funkin' **Commodores** play four NI centres Nov
21-24 ... **George Thorogood and the Delaware Destroyers** git down in the
four main centres plus Hamilton in
early Dec ... **Mel Smith** and **Griff Rhys**

Jones will be drinking the bloody stuff here for a change, making people laff in the main centres, plus Hamilton and Palmerston North ... and **Don McLean** times his umpteenth visit to fit in with our 100th issue.

The Narcs hit the road for an exhaustive tour to promote their new self-titled album ... and an All-Star R&B

NOV 14

Fetus Productions Flesh D-Vice Timaru McGoohans Zetland Clear Performance Cafe

Bats, Remarkables Working With Walt Zetland All-Star R&B Show One ar Performance (rida of Abba is

Bats, Remarkables Wind Working With Walt Zet

Narcs Aranui All-Star R&B Show Ashii, Clear Performance Father of

Narcs Greymouth Gordon Lightfoot born 1938.

14, 15, 16

18

Narcs Timaru 4 Volts Cricketers Ralph Bennett

Narcs Oamaru 4 Volts Cricketers Ralph Bennett Performance Cafe
Joey Ramone is burned by an exploding teapot backstage, 1977.

Flesh D-Vice Dunedin Comedy Windsor Pop Mechanix Cricketers Narcs Gore Crunchy Something, Dark Ages Performance Cafe Joe Walsh is 38.

Commodores Auckland Flesh D-Vice Dunedin Pop Mechanix Cricketers All-Star R&B Show Internal Fragments **Blues Busters**

Commodores Wellington No Idea Windsor Narcs Shoreline Remarkables Terminus Vague Secrets Cricketers From Scratch Hanmer

Springs All-Star R&B Show Fosters Blues Busters, Ralph Bennett Performance Cafe JFK assassinated, 1963.

Commodores Palmerston No Idea Windsor Remarkables Terminus A From Scratch ChCh Arts All-Star R&B Show

Vague Secrets Cricketers Blues Busters, Ralph Bennett Performance Cafe Taranaki Sol Gisborne

Museum First jukebox installed in a San Francisco hotel, 1899.

Commodores Hamilton All-Star R&B Show Waitara

25

Narcs Palmerston North

26 All-Star R&B Show

Narcs, New Plymouth Auckland Acoustics Freemans Bay Community Taranaki Sol Cafe 100

Comedy Windsor Corben Simpson Performance Cafe imi Hendrix born 1942

From Scratch Timaru Narcs Hamilton Taranaki Sol Cafe 100 Ralph Bennett, Clear, John Malloy Performance

From Scratch Dunedin Say Yes to Apes Globe Narcs Auckland Plans For A Building Flesh D-Vice Windso

Stonehenge Terminu Ralph Bennett, Clear Performance Cafe
Jungle Mice Crickete

Flesh D-Vice Windsor Say Yes To Apes Globe Jungle Mice Cricketers Narcs Whangarei From Scratch Invercargill
Stonehenge Terminus
Clear Performance Cafe
David Bowie and Bing DEC 1

Gladstone

Flesh D-Vice, No Idea **Acoustic Confusion**

21, 22, 23

Back Door Blues Band

Performance Cafe Aleister Crowley dies 1947.

28, 29, 30 All-Star R&B Show Gladstone

All-Star R&B Show Albert Taranaki Sol Hamilton Acoustic Confusion

George Thorogood Bird Nest Roys, Goblin Bill Direen & the Wedding Party Cricketers From Scratch Alexandra Taranaki Sol Te Awamutu The first Sex Pistols single, 'Anarchy in the UK', is released, 1976.

George Thorogood Bird Nest Roys, Goblin Mix Oriental Bill Direen & the Wedding Party Cricketers From Scratch Queenstown Comedy Windsor Missing Linx Performance

George Thorogood Kiwi Animal Red Metro Bill Direen & the Wedding Party Cricketers
Flesh D-Vice Napier Melt Shop Windsor Wayne Gillespie Performance Cafe

12

Alas Smith & Jones Don McLean Palmerston Say Yes To Apes

Texas Rangers Windsor

George Thorogood Bird Nest Roys, Goblin Mix Zetland
Dark Ages Rising Sun
Kiwi Animal Red Metro
Verlaines, Say Yes To
Apes Windsor
From Scratch Greymouth

Strikemaster Terminus Wayne Gillespie, Farelli Bros Performance Cafe

Tina Turner Mt Smart Alas Smith & Jones Verlaines, Say Yes To Apes Windsor
BNRs, Goblin Mix Zetlar
From Scratch Westport
Strikemaster Terminus
Dark Ages Rising Sun
Wayne Gillespie, Farelli
Bros Performance Cafe

George Thorogood Dunedin John Lennon is killed, 1980.

5, 6, 7 All-Star R&B Show Gluepot Taranaki Sol Taupo

Alas Smith & Jones Don McLean Auckland.

Alas Smith & Jones Otis Redding and four of the Bar-Kays are killed in a plane crash in Wisconsin. Taranaki Sol Darg

Alas Smith & Jones Don McLean New Plymouth Say Yes To Apes Performance Cafe Comedy Windsor Taranaki Sol Omapere 13

Alas Smith & Jones Flesh D-Vice Terminus Sneaky Feelings Pop Mechanix Windso Eric Glandy Memorial Band Performance Cafe Say Yes To Apes (noon)

Alas Smith & Jones Alas Smith & Jones
Auckland
Don McLean Napler
Flesh D Vice Terminas
Cadbury's Summer Rock
85 Bowl of Brooklands
Sneaky Feelings Cricketer
Eric Glandy Band
Performance Cafe
School of Creative
Muscianship Tour (12-4 pm 15

Don McLean Wellington

country promoting their new album Secrets of the Estranged ... No Idea venture north from ChCh with their own album, Class War, under their belts and may play a gig with Flesh D-Vice in Auckland if a suitable venue can be found, fellow Contabinate making Yes To Apes, who play the Globe, Performance Cafe and Aotea Square, as well as with ... the Verlaines at the

Ted Nugent is 36.

Muscianship Tour (12-4pm)

12, 13, 14

Roadshow including Hammond Gamble, Beaver and Sonny Day will tour the North Island and visit Christ-

Flesh D-Vice go the length of the found ... fellow Cantabrians making

their first sally north are the wild Sav

Windsor, Dec 6 & 7.
Northerners heading south are **Bird** Nest Roys and Goblin Mix, who play together in Dunedin and Christchurch at the start of Dec ... and the intriguing From Scratch, who take their rhythmworks as far afield as Greymouth and Westport.

Events: Cadbury's Summer Rock

85, on Dec 14 at New Plymouth's Bowl of Brooklands, featuring the Narcs, Peking Man, and others ... Lapel, the last production in the old New Independent Theatre Building, which has been able to be remodelled to look like the pughtful the production in the production in the production of the production in the product the nightclub the musical is based around. Starts Nov 16 ... and Auckland **Acoustics** stage another concert at the Freeman's Bay Community Centre, Nov

Coming Up ...

Things are firming up for a busy rock 'n' roll summer, with the following acts very probable before the leaves fall off the trees again: ZZ Top, Dire Straits, INXS, Tom Petty, Bob Dylan, Bryan Adams, Lonnie Mack, Stanley Clarke and, possibly, Grace Jones for December ... and Hunters & Collectors, Hoodoo Gurus, Violent Femmes and (possibly) **Shriekback** are still due for about March.

<u>Kumours</u>

The Chills packed out London's Dingwalls with their first English gig on Guy Fawkes night — three fans flew from Greece to see them play and went home the next day! The music press was well represented and the NME reviewer reportedly spent the whole night on the dancefloor. As well as taking advantage of the wealth of live acts to be caught in London at present the band is looking forward to a week's gigs in Amsterdam and doing a prestigious John Peel session for broadcast over Peel's show, They will also have the opportunity to record a single (tracks have not been decided upon) at a new 24-track studio. The studio manager produced such 60s hits Tonk Women' in his day, so hopes are high. Money doesn't look like being a problem, and the band has 10 confirmed gigs and is casting around for a few interesting ones to add to the roster. As manager Doug Hood told Campus Radio by phone: "It's all a bit over-whelming" . . . the Chills were farewelled with a low-key but very loud day at the Windsor on Labour Monday, featuring everyone who could stand up long enough to play a few choons .

concerned are reportedly well pleased with recordings made on the Lab's 16-track at the Chills'

last Windsor gigs.
In a move that can only be considered cynical and destructive the Broadcasting Corporation has lodged an objection to Campus Radio's warrant for next year. The corporation seeks to have BFM's hours restricted to weekdays only in term time and to further restrict its insignificant \$70,000 annual advertising revenue. The move is intended to protect the expanded ZM-FM see up and the Corporation justifies it by claiming that Campus takes by claiming that Campus takes away ad revenue from 12M. Laughable, but they're not joking. If the prospect of Auckland radio with BFM frightens you as much as it does us, write angry letters to: The Registrar, Broadcasting Tribunal, Tribunals Division, Justice Department, Private Bag, Postal Centre, Wellington Postal Centre, Wellington.

Shona Laing was recently flown to Melbourne to appear at the Paters, the Australasian Radio the Paters, the Australasian Radio Awards. From the thousands of entries, her song 'Not A Kennedy' from the Genre album won not only 'Best New Pop Song' in the Professional Division, but 'Song Of the Year'. The chief value of the reserved in the professional Division of the Year'. awards is the prestige and the inevitable interest of radio program-mers on both sides of the Tas-man. Shona is currently touring

New Builders album is Let's



Wot's this? Some new Kiwi supergroup? Beyond the Party Boys? Nah... it's just some musos letting CBS Records buy the drinks at the Huka Lodge in Taupo recently. From left are: Steve Clarkson (the Narcs), Perry Marshall (Peking Man), Graham Brazier (Hello Sailer), Andy Dickson (Narcs), John Fearon (Peking Man), Dave McArtney (Hello Sailor).

Bill Direen brought to Auckland earlier this year and includes both new songs and new versions of previously recorded ones. It can be obtained for a mere \$10 from PO Box 4016, Wellington, or from Auckland's Real Groovy Records or Wellington's Solid Air Records, as can the other three Builders LPs. Next LP from Direen will be a theatre album, which Direen describes as "a real departure" and it's due out early Jan. The **Blue Ladder** theatre company is now based in Wellington with some past members and some new; first production is Jean Cocteau's Eiffel Tower at the Circa

Theatre Nov 8, 9. A Builders tour is possible for mid-Jan if Bill can find all his band members again ... and the last tidbit is that a com-pilation of the best of the Builders/Direen stuff may be put

together for overseas release.

No Tag have been banned from the Windsor. There were few if any problems at their comeback gigs but the pub manager claimed the clientele the band attracted affected the patronage in the adjacent Club Bar for up to two weeks afterwards. He might be better off to look towards his own Public Bar crowd or even, given recent events, his BAR STAFF.

Car Crash Set have finished recording their new song 'The More You Win' and the multitrack has been sent to Blackwing Studios in London to be remixed by John Friar, who has engineered the Cocteau Twins' records ...

Jamboree have just released their debut EP, Melt Down, recorded with Phil Yule at Mascot and released by Jayrem. Release party at the Windsor, Nov 28 ... and Meltdown is the name not of the record but the label for Palmerston North band the **Remarkables** debut EP. The EP is Waiting For A Wave and the band plans a North Island tour Nov-Dec to co-incide with its release ... the Bowl Of Brooklands in New Plymouth will be the site of a big NZ music concert on Dec 14, run in conjunction with radio Energy FM. 'Cadbury's Summer Rock '85' will benefit youth charities and so far features the Narcs, Peking Man, Midge Marsden, Everything That Flies and the Remarkables. Any enquires to Peter Shepherd, PO Box 1099, Palmerston North ph 71-682.

The Campus Radio BFM compilation LP looks like being a won-derful testament to this year's Auckland music. No satisfactory name has been worked out, but name has been worked out, but final track listing is as follows; Able Tasmans 'Caroline', Pterodactyls 'Whenever It Rains, Fetus Productions 'Sparks Fly', Goblin Mix 'Travelling Grave', Bird Nest Roys 'Who Is the Silliest Rossie?', Headless Chickens 'Trigger', The Fold 'Need Of Want', Jay Clarkson 'Liberal Cad', Kim Black-burn 'Oceania' Chris Knox 'Inburn 'Oceania', Chris Knox 'Indigestion, Nick Smith 'Testament' and a Kiwi Animal song; plus a copule of oddities in the last song recorded by Children's Hour, the and Martin Phillipps' hit BFM jin-

Playing with

gle. Sleeve notes will be by Chris Knox and release is set for Feb.

More than a year's work by former Herbs manager Will Ilolahia has established a Pacific tour ing circuit which now includes Australian venues as well as the Islands. Anyone interested in playing this circuit should contact Will c/- PO Box 22, Nuku'alofa, Tonga, or telex FRIEND66208...

Messages is the title of an album of "message music" heing record. of "message music" being recorded at Progressive Studios. The LP addresses topics like peace and the nuclear threat and is intended to spawn Top 40 singles. The lineup behind it includes Shona Laing, Anne Crummer, Noel Con-Laing, Anne Crummer, Noel Con-nolly and Meg and the Fones. The project is directed by Paul Clayton ... the Eric Glandy Memorial Big Band is gettin' an album of stompin' cowboy mus-ic down live at Progressive ... and teams of forensic experts are swarming over Progressive look-ing for cluse on the studied mise. ing for clues on the studio's miss ing vacuum cleaner. "There will be no more vacuuming till it comes back," threatened a

From Scratch have a new LP out soon on Flying Nun and a live tour is scheduled ... **Don McGla**shan and Harry Sinclair repeat their highly praised Songs From the Front Lawn at Theatre Cor-porate, Dec 15-24 ... the Jay Clarkson solo LP is still in progress and release is now set for Feb-March ... the **Frocks** have finished mixing several tracks at Last Laugh and they're likely to go

out on cassette release. Christchurch crimson crazies Say Yes To Apes make their first venture to Auckland late Novearly Dec, with epic gigs booked for the Globe, Windsor, Perfor-mance Cafe and Aotea Square. CONTINUED ON PAGE 24

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Yumours

The Auckland Acoustics team are presenting another night at the Freeman's Bay Community Centre, Wednesday Nov 27. The lineup features three of the acts at the successful concert in May (and its subsequent live album)

and a new group headed by **Julian McKean** and **Brendon Power** ... the successful Ladies Sing the Blues show plans action right through the summer including a Christmas Special at the Gluepot, a tour and something for Radio with Pictures. The whole show is now outfitted by an anonymous Auckland designer ... the new term for the School of Creative Musicianship starts Jan 20, with

Orientation on Dec 6. New classes for 1986 include vocals, drums and keyboards. For a free brochure ph 768-115 or send SAE to Box 68-378, Newton.

And now for the punchline Funny Business goes weekly from Nov 20, that's every Wednesday at the Windsor. There's a possibility of the troupe doing Tuesday nights at another

The imminent demolition of the New Independent Theatre's former premises in Upper Queen St has allowed the producers of the last show there, Lapel, to really go to town and dress the place up as the nightclub the musical is named after. The show opens on November 16 . . . Barbara Ward and Chris Knox

tour is planned.

punctured artsy pomposity with the opening to their joint exhibi-tion at Red Metro recently, with lots of kindy kids, iced biscuits and a highly persuasive "discount" catalogue. She carved stone and sculptured to startling effect and he painted on board in all manner of media and provided a great soundtrack and before-after-before-after (etc.) video of him losing all the hair above his neck. They even sold some stuff.

Russell Brown

Wastrels Anton Jenner and Wastrels Anton Jenner and Peter Cooke are back together and looking for a bassist and drummer to complete a new band, which, if all goes well, will be in Timaru the week before Christmas and at the Gladstone on New Year's Eve ... Dance Exponents had one of their best nights at the Zetland recently. Expect them back in town soon ... the Zetland is now opening on Wednesdays with soloists and theatre

Bill Direen's Blue Ladder theatre room in Cashel St is no more. Bill handed the lease over to Penny of the Wayward Witches and it's now a Women's Resource Centre ... after several years of fogettable covers bands the **Unit**ed Services has undergone drastic changes. The house bar has been extended and a large dancefloor and stage added. Pop Mechanix, Back Door Blues Band, Maiden China and Speaking Jivanese have already played there (the last being semi-resident) and things look promis-

The people at Nightshift have been busy working on projects by Horizon, Middle East, Null & Void, Switch and MinitMen ... speaking of the MinitMen, they are now known as Worlds Apart and should be appearing live again soon with Simon Jackson

joining on keyboards and vocals ... **Heartland** (Rob Mays, Kevin Stokes, Stephen Birss) are now the **Snowmen** ... Rob is working on the latest release from **Fail-safe Tapes**, which should include unreleased material from the amongst others. Should be out early in the New Year.

early in the New Year.

The Smithereens; Craig Becconsall, Ken Wells (ex Roco Coca), Steve Ward (ex Hip Singles), Charles White (ex Little Egypt) and Tracey Birnie; have taken up residency at the Blenheim Road ... Paris have added a new guitarist and lead singer and are now Turks and Arabs. They can be found at the DB Lancaster ... Speaking Jivanese have been

Speaking Jivanese have been (and still are) busy appearing at various SI locations. After having their first clip on RWP a few week ago they hope to have a single out early next year.

Liz Braggins is forming a band with Dave Blackwell of Ikista ... Bushfire continue their residency at the Gladstone and will also be playing in the City Mall for the Summertimes opening and in the Square on New Year's Eve. We should see a single, 'Taumaranui,'

out on the Radar Records label in time for Christmas ... expatriate Robin Banks (ex Roco Coca), now resident in Sydney, has been busy writing songs and jamming with various musos, while **Damian Saunders** (ex Auckland Walk, Roco Coca) has been busy as a roadie for the likes of Mental As Anything and Men At Work. John Greenfield

Wellington

Ten Foot Faces are no more but there are already murmurings of new formations from various ex-members ... powerful debuts from new bands Dance With A Stranger and Skank Attack ... the Brothers Gorgonzola have been busy doing lots in their amazing hideaway warehouse at New Expressions Art Gallery. A tape is pressions Art Gallety. A tape is now available; send either a C60 plus \$2 or \$5 and SAE to Gorgon-zola's Toxoid Products, PO Box 11-762, Manners St, Wellington ... Strikemaster touring lower North

Island and recording.

Tombolos feature former Hulamen and Pelicans and have a single due ... new label in town is Hardedge Records who are still in formative stages but have some interesting projects underway, including a NZ compilation of what they call "hardedge rock 'n' roll" .. Backdoor Blues Band are work ing with Gibson Films on an ambitious video project which should be completed before Christmas ... the NZ Music Christmas ... the NZ Music Awards have farced us by for yet another year ... E.S.P. have been working on a video of their own.

Students Arts Council has a lumpy bundle shaping up for Orientation '86, with the Chills and the obligatory Flying Nun CONTINUED ON PAGE 26

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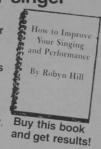
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'RUMOURS' FROM PAGE 24
package spotlighting Sneaky
Feelings as well as Netherworlds
again and the Connoisseurs.
Mattdown Pagert have a pack Meltdown Records have a pack-age of bands on offer; the Paras E.V.T. and Backdoor Blues Band are amongst some of the Wellington applicants; a reggae package looks likely, as do Limbs, the Topp Twins and New York-based expatriates the bizarre Drongos. Final decisions are still a couple of

weeks away.

A few rumblings in the air over the NZ Festival of the Arts, which in fact has given very little local content the high profile it deserves. Limbs is one example, with the dance group having been banished to the late night spots at the lesser promoted
Fringe Festival ... the ex-Pulse
venue at Clyde Quay Tavern now
has a resident format with Tem-

has a resident format with Tempo Zone playing to a brave handful three nights a week. So much for the big change ...

Jayrem have released new albums or are about to from Eek A Mouse, Dread Beat and Blood, Aunty Jill's Kiddies' LP and Stormbringer ... the Aotearoa LP should now be available ... Jayrem's sixth compilation is Package To Sell and it's the best yet, with an interesting variety of sounds, from the soothing inspiration of the Spines to the rock 'n' roll groove of Roman Antix. Also roll groove of **Roman Antix**. Also available on tape with extra tracks from No Idea, ? Fog, Low Profile and Jamboree 5.

Jane Walker is responsible for

the fantastic artwork on the cover of the new Flesh D-Vice album, Secrets of the Estranged. The band are now on a nationwide promotional tour which started in Wellington on Hallowe'en night (where they released a 7" single, 'Flaming Soul') and finishes, again

in Wellington on Dec 13.
Rumours of a new bi-weekly music and arts magazine are about ... the **Idles** are about to benefit from Jayrem's dealings with Upright Records of Britain with stop-start negotiations finally coming to an end. A January release for the Idles in Britain is envisaged after hold-ups caused by Upright's concentration on the Dead Kennedys' forthcoming

Gotham City have collapsed, however certain members will continue with Compos Mentis who are planning on releasing their own single ... Cafe Pacifique in Wellington has been playing host to new bands on Saturday nights ... the recent blues festival at the Cricketers was a success. 2ZM go FM early in the new year although they are being coy on what format will be adopted. They plan two big open-air gigs, one New Year and the other late Jan. Gerald Dwyer

Dunedin

n's new multi-media arts venue Chippendale House has been given a massive boost with a \$10,000 grant from the QE2 Arts Council. Any interested per-forming artists or musicians looking for space or a venue should contact **Nic Wilkinson** at 5 Liver-pool St, Dunedin ... Netherworld Dancing Toys bassist **Graham Cockroft**, recently elected President of the Students Arts Council, has travelled to Sydney to suss the scene for a possible NDTs excursion.

NDTs excursion.

The Verlaines recently filmed a video of 'It Was Raining', the opening track of their album Hallelujah, with Christchurch's David Bannin ... Sneaky Feelings have recorded a new single with the snappily titled Matthew Bannister tune 'All You've Done (Is Give Me Habits I Can't Get Rid Of)' as the A-side and David Pine's 'Wouldn't Cry' on the flip. However 'Wouldn't Cry' on the flip. However the vocals will be redone ... Richard Langston, driving force behind the rag Garage has chucked in his 40 hour slog at the ODT to dedicate his energies to

the fanzine. Issue 4 due soon.

Purex Green are now the Delawares with the lineup Gen McCoy (drums), Tracey Walsh (bass, vocals), Christine Voice (guitar, keyboards, vocals) and Jun Moses. boards, vocals) and Lyn Moses (guitar) ... the **Weeds** single, featuring Mike Morley's 'Wheat-fields' and Elvis' 'Trouble' should be out thru F Nun in time for the Christmas rush ... John Dodd is currently working on the sound-track for TVNZ's Latitude 45 Degrees with John Gibson of Heroes infamy. Meanwhile Dodd along with Ross Nichols and countless guests now make up the **Spaghettis** ... This Kind Of the **Spaghettis** ... This Kind Of Punishment's Peter Jeffries is in

Dunedin for a few months respite from the Hectic North ... new are the **Aardvarks** featuring Tim Costello (guitar, vocals), Nick Neill (drums) and Alastair McClymont (bass) ... and that's the weather .

The Cartilage Family

ideo

Mental As Anything Monumental As Anything (CEL)

A cornucopia of visual delights, put together by those clever Mental boys and the B-Sharp anima-tion team (who tend to be a little heavy on the Terry Gillam in-fluence), a tasty mixture of sight

fluence), a tasty mixture of sight and sound.

The Mentals' songs are constructed around some great hooks; the visuals, like all good videos, have their own hooks, like the editing in 'Didn't Mean To Be Mean' and the sped up images and hand-coloured film of 'Let's Cook'. The earlier material like Cook.' The earlier material like 'Romeo and Juliet' and 'The Nips Are Getting Bigger' is played straight and seems real primal in comparison.

Video is a tightly edited collec-tion of images (and unfortunately, at times bad cliches) that in the Mentals' case tend to have a humorous bent. This video is real funny. Highlights include a dancing Tegel chicken, a la Eraserhead, Reg Mombassa dressed as a Viking chopping liver, and some great puppets in 'Apocalypso'. My favourite song is 'Live It Up,' and it's also my fave video, with Greedy trying to lure a bunch of real gone guys and gals up to his place to live it up, and ending up with a real

dog. Neat fun and great value for \$29.95. KB

Gary Moore Emerald Aisles (Live In Ireland) (Virgin)

Britain's newest favourite HM son, guitarist Gary Moore returns to his native Belfast after a 10 year hiatus and literally blows the place

apart.
Gal and his bunch of cohorts, veteran bassist Bob Daisley, ex Roxy drummer Paul Thompson, and Neil Carter on keyboards and guitar (ex UFO) triumphantly blast through an 11 song set, including their latest single, 'Out In the Fields,' Murder In the the Skies,' Victims of the Future,' 'Shapes of Things.' Parisienne Walkways,' etc. Things, 'Parisienne Walkways,' etc, a virtual best of (naturally so, I guess) and give their ecstatic fans in the trouble-torn homeland something of an aural bombard-ment. Gal is doubly lucky in having a band of the calibre of the above-mentioned — they were

above-mentioned — they were also the only ones who'd set foot in Belfast. Madmen, I say.

Moore is an exceptionally gifted guitarist to say the least, whether it be the straight-out hard rock assault (Wishing Well), or the passion and power of 'Empty Rooms', the man is stunning.

Interspersed with the live cuts are some interesting backdrops of Ireland; the hauntingly beautiful, rugged coastline, etc, and the horror, desolation and grimness of riot-torn Belfast. It all goes to make this an A1 video, well worthy of any rock fan's attention.

Valley Girl (Roadshow)

Americans are really good at this sort of teen exploitation flick—name any youth cult and AIP would have produced something for it. Valley Girl, like the more recent Corman production, Suburbia is almost anthropological in its bia, is almost anthropological in its examination of teen rites.

Valley Girls live in a world of 24-hour Gucci shops, sushi parties, and a sea of designer jeans, the product of rich suburban living. Their parents might have pro-tested against the war, but now work on the stock exchange, or have become rich through hippie capitalism

Against this world are the inhabitants of the old Hollywood and the Strip, in this film "punk" rockers. I use the word punk lightly — not exactly Black Flag or the Meatmen, sort of power pop — in fact the music stinks the music stinks.

Valley Girl is a sharp little film about the clash of these two cultures. Julie meets Randy and

something has to give.

A neat film despite the wimpy music, and boy, you really get to hate those rich guys with those 'For Earth Only' jackets.

Kerry Buchanan



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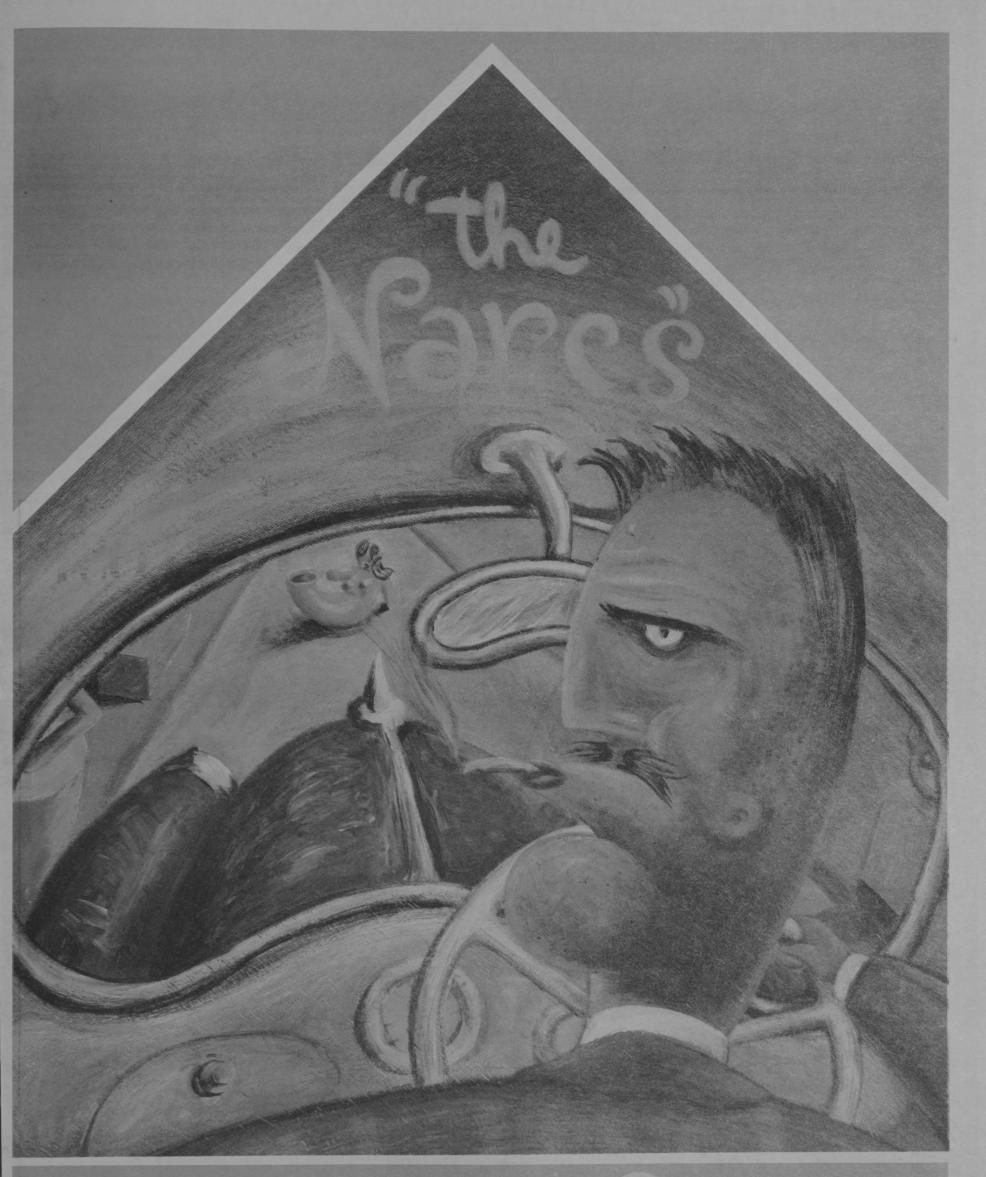
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