

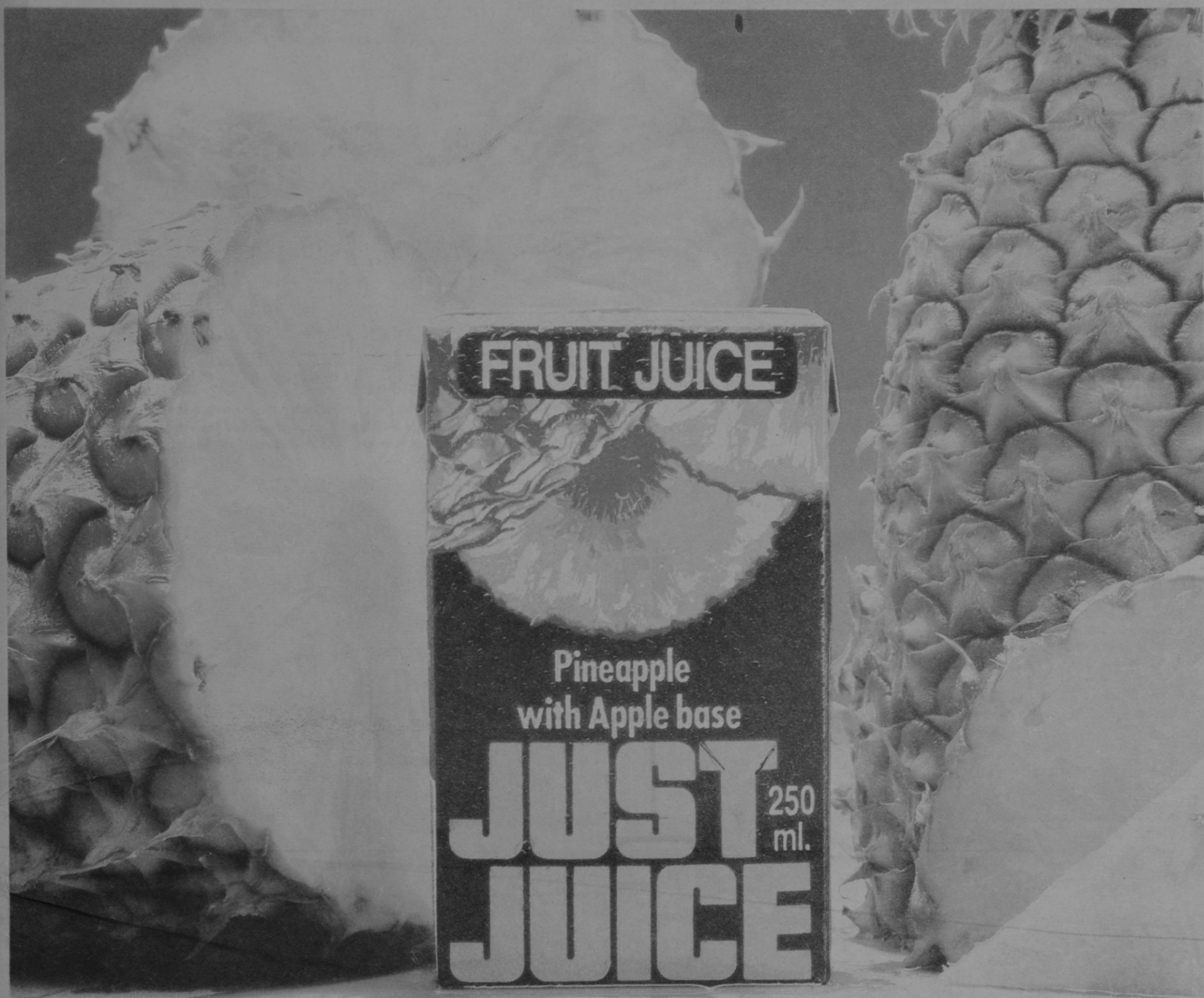
No. 101 Dec 1985

RIPI TUP

the
Drongos
Sam Hunt



the
Verlaines

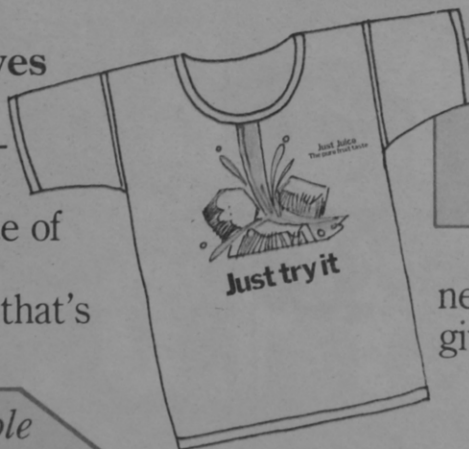


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AB272 OGILVY



These two men have a lotta friends; and you might have seen a lot of them on the 'Sun City' special on RWP. They are producer Arthur Baker (left) and guitarist Little Steven (aka Miami Steve Van Zandt) and they co-ordinated the anti-apartheid single and accompanying mini-album. Baker is a big name in funk, so got all his rappin' mates like Afrika Bambaataa in on the project, whilst Steven had call on rockers like his former Boss (the Boss) Bruce Springsteen and Bob Dylan.

J U S T P I C S



The stills photographer caught lead actor Bruno Lawrence (left) and director Geoff Murphy having a chuckle together on the set of the NZ film *The Quiet Earth*, which has already made quite an impact in the USA and looks like being the most successful local movie yet.



The Fall, the coolest group in the world, no contest, have released another album and it's called *This Nation's Saving Grace*. Assembled for whizzy publicity shot are (L-R): Steve Hanley, Craig Scanlan, Simon Rogers, Brix Smith, Karl Burns and Mark Smith.



The story goes that when the day came for Aretha Franklin to go in and record 'Sisters Are Doin' It For Themselves' with the Eurythmics, neither Aretha nor Annie Lennox were sure what to wear for the big duet. So Annie decided to dress respectfully demure — and 'Retha turned up in a studded denim jacket! They're pictured here with Dave Stewart, checking out Polaroids of the recording.

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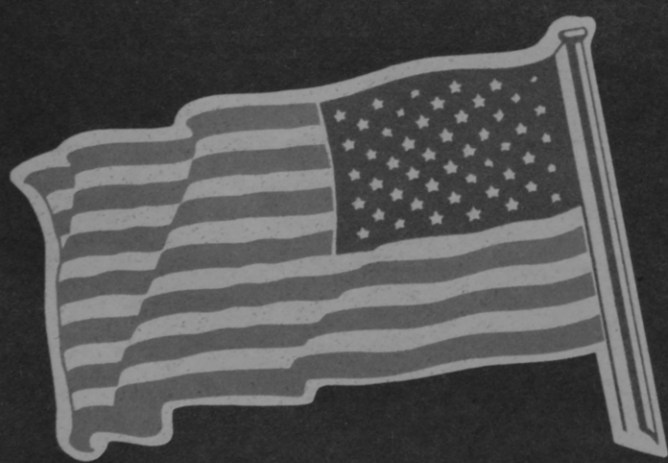
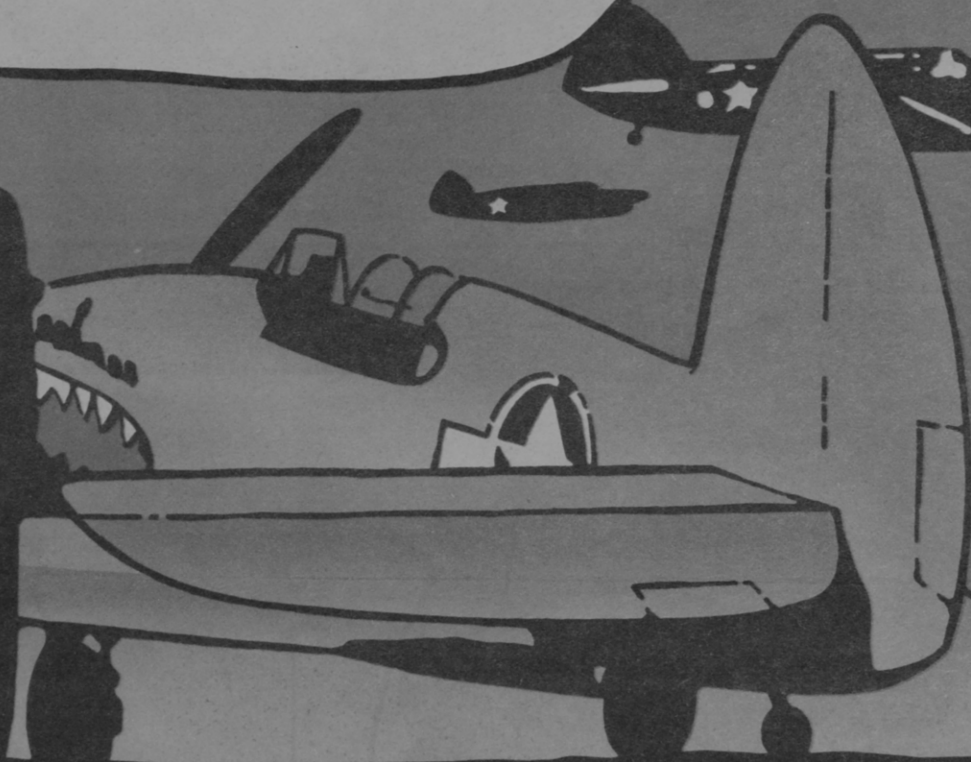
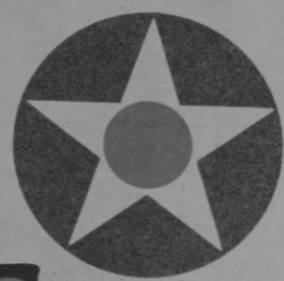
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The Drongos Bounce Back from New York

Flashback to the mid-70s. Richard Kennedy, Tony McMaster, Jean McAllister and Stan Mitchell meet in Auckland and play music for Red Mole Enterprises.

They are all experienced musicians — Kennedy was in Midge Marsden's Country Flyers for three years, McMaster played with

Alastair Riddell and Hello Sailor, Mitchell was in Straight, Salty Dogg and Hello Sailor and McAllister was a well-known folk and session singer in Wellington.

Red Mole leave the country and Red Alert is formed with Jan Preston — later of Coup D'Etat. "There were a few bright spots like Red Mole around at that time," says Kennedy. "But those were the days when if you got up and did

original material you were a wanker — I guess Hello Sailor were breaking through that. Basically it was sort of pub-cover bands."

As Red Alert they played here only a few months, then left for San Francisco and played for eight months there. ("We wanted some adventure really.") They wound up in New York and did some shows with Red Mole — Kennedy journeyed to Britain with them.

"I was there for a few months with Red Mole and then went back to New York. Red Mole went back to New Zealand with Jan and I teamed up with Tony and Jean and Stan and we formed the Drongos in a hotel room on the corner of 49th St and Broadway."

This was 1979 — and for financial reasons the Drongos hit the streets solid.

"Stan was actually the first one to go out and do it, he went out with one drum and a sign that said 'I'm A Good Chap' and 'I'm On My Way To London' and he came back with about \$80 — so instantly everyone jumped in on it. We got these battery amplifiers and hit the street — and developed a lot of connections that way.

"The street thing is a show — we don't just slop around. When we lived off it, it was a matter of putting on a short, quick, tight show that was fun, collect the money and then the crowd disperses. That was our thing when we had a hotel bill to pay — now we use it mainly for promotion, we do things like record stores and have played live on the radio. It makes us able to do things that we'd never be able to do otherwise."

The street thing really turned into something; they started writing material especially for it, but alongside that the Drongos also played clubs and colleges.

"The street thing was more stripped-down, more rootsy. the



The Drongos playing at the corner of 50th St and Broadway, Manhattan. They are (L-R) Stanley John Mitchell, Richard Kennedy, Jean McAllister, Tony McMaster.

PHOTO BY LESLIE FRATKIN



There is a curious American expression used to collectivise their majority group. And it is WASP — White Anglo Saxon Protestant. It means that you're aren't black, a Yugoslav, or even a Catholic. Which in the context of a heavy metal band who look like Kiss gone bizarre must cause everyone who thought they were safe in their values to run for a shotgun.

Shock rock is no stranger to heavy metal. Even without trying

the medium has become such an anachronism that all but the youngest and newest consciously parody themselves. Musical quality is generally subservient to painful volume and spectacular pyrotechnics — which in turn equate to excitement. What I'm saying is once you've heard the basic three chord thrash, you need something to make each band different.

Okay — enter WASP. Street gang credibility; all over six feet tall, all wearing 12" circular saw blades welded to bizarre codpieces. Are these guys for real? If you're 13 they are — if you're 30 they're hilarious.

It is no surprise to find that these guys have just done a tour as support for Kiss. Maybe you saw the video released in New Zealand for their single 'Blind In Texas'. Remember the ZZ Top put-on? Right, that's who we're talking about.

There's a great story of how they thought they would help the Red Cross. The band announced that anyone who gave blood at the huge caravans outside the auditorium could come into the show for free. And the Red Cross thought that was great, and everything was hunky dory until the part in the act where bass player Blackie Lawless simulates, uh, eating this live animal, spitting blood capsules and the works. As he said: "The Red Cross

CONTINUED ON PAGE 6

MADNESS

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THIS IS.... PAUL LUKER

In late 1984, Paul Luker came up to the *RIU* office to tell about a new cassette label he was starting, called Industrial Tapes. He had just quit his job as a photo-engraver because it was screwing up his sight, and anyway he wanted to concentrate on things that were important to him. He'd already done a low-key national tour reading his own poetry and he was a member of Phantom Forth and it was things such as these he wanted to devote his time to and damn the money.

Industrial Tapes became the biggest factor in last year's cassette release boom — in fact it was rather too successful. Inevitably most of

the work fell on Paul — that included not only organising and distributing the tapes, but often designing covers for other peoples' cassettes and even recording them on the



four-track Portastudio he got from Internal Affairs. Phantom Forth had become This Is Heaven (essentially Paul and Lorraine Steele) and released two tapes, but all the administration was squeezing him out of time for his own projects, so he gradually wound down the label — which he'd intended to do from the outset anyway.

After something of a delay, the first This Is Heaven record, *200 Variations* has come out in time for Christmas. As the name suggests, there are 200 33rpm 7" records, each with a package including a screenprinted cover, a small book, a piece of home-made reconstituted paper (lemon-scented!) and other odd bits of paper, each one unique. The music itself is lovely, gently distorted in the recording and rather mysterious. It can be had for \$15 from 265 Papamoa Beach Rd, RD 7, Te Puke, where he now lives.

In between a beekeeping course and a correspondence course in tree cropping, Paul has also been preparing for an exhibition at RKS Gallery in March/April next year, where he will present 10 handmade one-off books for sale. Subjects include Pukehina, Rotorua, islands of the Bay of Plenty and the Ureweras. Further afield is a bigger and better 12" record-book package, again in a run of 200.

The guiding principle, he says, is to develop and use all his skills — photo-engraving, recording, paper making, screenprinting and whatever else he can pick up. And what else does this chappie who decided his job was to get off the treadmill and start nurturing his creativity?

"I want to make paper that grows," he grins. "I'll put seeds in suspension in it — you'll be able to rip out the page, add water — and hey presto, plants!"
Russell Brown



Laurie Bell (centre) with roadies Foote (left) and Scruff.

Laurie Bell

The music industry is mourning the tragic loss of Laurie Bell, killed in a motor accident on the outskirts of Palmerston North on November 23, just two days before his 31st birthday. John Rowles was among those at the funeral, and messages of sympathy were also received from the likes of U2, Victor Borge and Richard Clayderman.

What these widely different entertainers had in common was a deep respect for a fine organiser, a man who set up tours, making sure things worked, so the people in the spotlight could get on with their jobs.

"He was the person we relied upon the most to get the show up and running," says promoter Mike Corliss. "It got to the stage where we could produce a tour schedule and leave the rest to him — PA, lights, backstage, anything wanted at the gig, whatever the performers needed, he could produce it. He was irreplaceable."

Long-time friend and business associate Greg Peacock, who was injured in the same accident, has similar memories of a very efficient operator.

"He could organise anything, from cut flowers to a 40-foot semi-trailer. He was stage manager for all the Sweetwaters festivals, which was an unprecedented operation for New Zealand. I don't think they could do another Sweetwaters without Laurie, it just wouldn't be the same."

Roger King, manager of DD Smash, used Laurie Bell to organise several tours.

"I knew I could relax if we had Laurie. You'd never hear about the problems, he'd just deal with them quietly and efficiently."

Laurie Bell started out working in Beggs' music store, but his early jobs included a spell as a fireman, working in a takeaway bar, some time with WEA, warehouse manager for Direction Records and manager of the acoustic band Waves.

In 1978, he went to Los Angeles, where he worked for Studio Instrument Rentals, the largest instrument and equipment hire service in the US. He returned to New Zealand

late in 1980, when he became involved in both the Sweetwaters and Nambassa festivals. It was here that Laurie Bell established New Zealand's international reputation as being a good place to perform, free of so many of the hassles that tend to dog concert tours in other countries.

While his no-nonsense approach was widely respected, he also had a reputation as a joker. King recalls Bell's fondness for squirting people with a water pistol at unexpected moments, and more than one answerphone has fallen victim to his bizarre messages.

At the time of his death, Laurie Bell was returning to Auckland, having organised the Commodores' tour. A working man who died with his boots on, *Rip It Up* extends its deepest sympathy to his family and many friends.

A trust fund has been set up for Laurie's five-year-old son, Matthew. Inquiries and contributions should be sent to PO Box 39-281, Auckland.


Duncan Campbell

'W.A.S.P.' FROM PAGE 5

got very hypocritical — all of a sudden they didn't want any of the blood they had collected. They are more image conscious than concerned with saving lives. They wondered what kinda blood they woulda got from the kids — well heck, it can'ta been any worse than what they were siphoning offa the winos down on skid row!"

Wasp describe their acts as "electric vaudeville." It's almost surrealistic, as in did he or didn't he ... was that really ... and that's what makes it work. As Blackie says: "How can a grown man walk around with a 12" saw blade strapped between his legs and take that seriously?"

Bryan Staff




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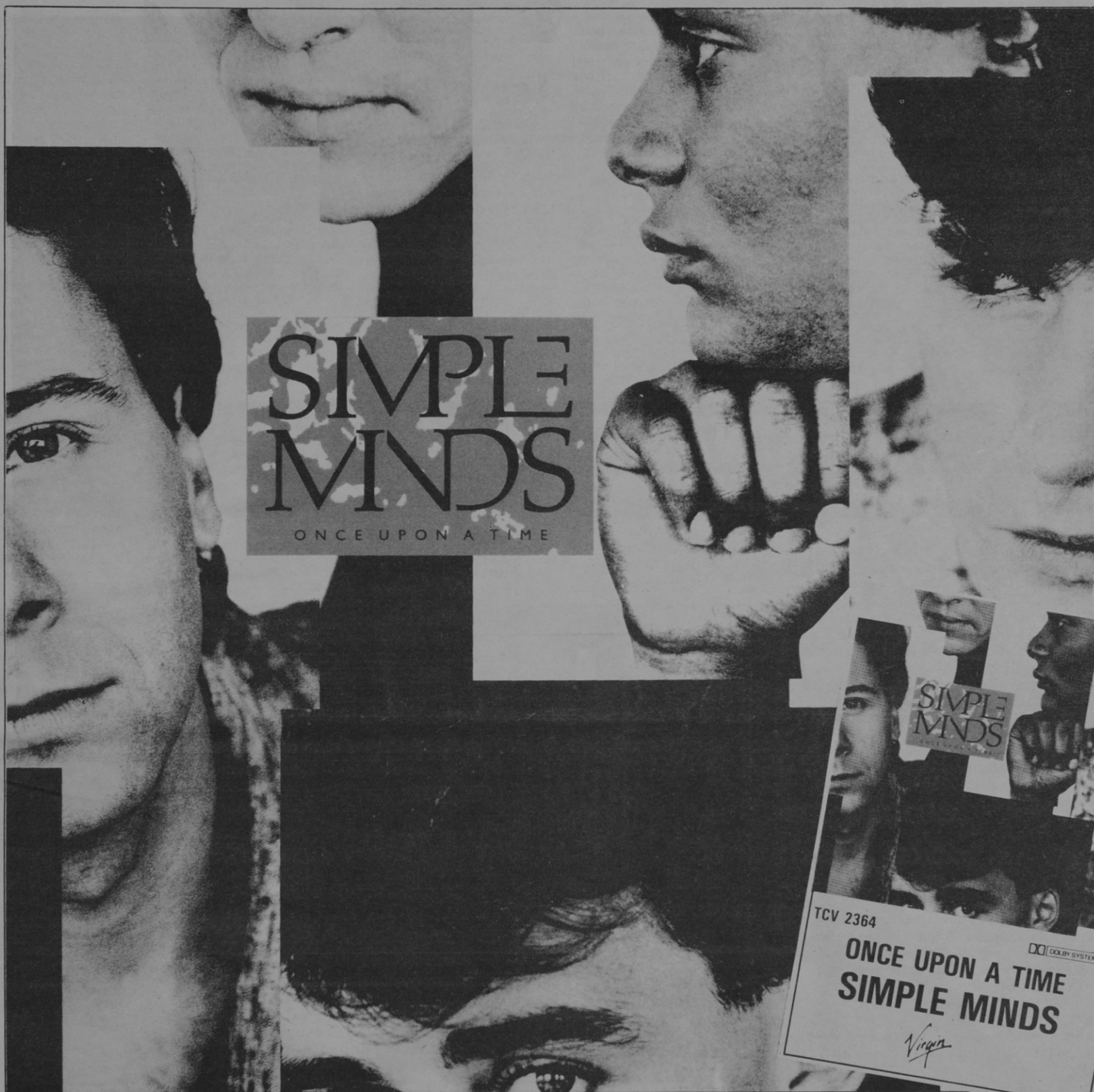
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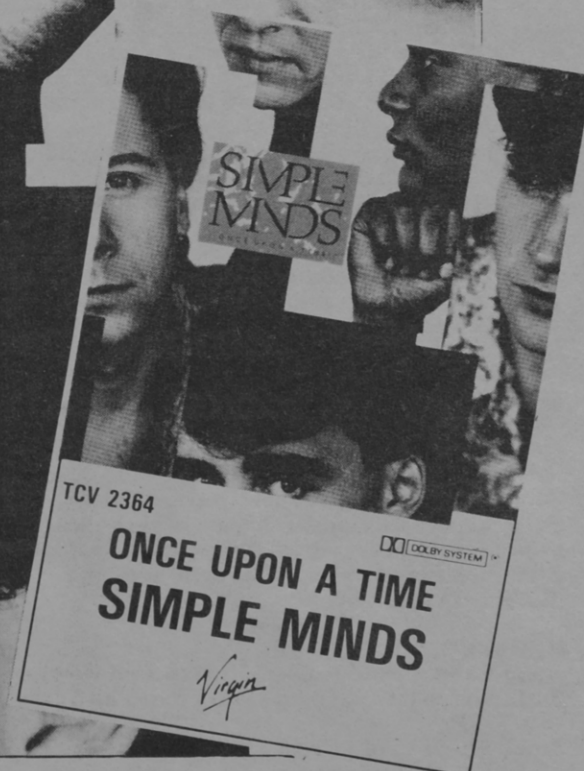




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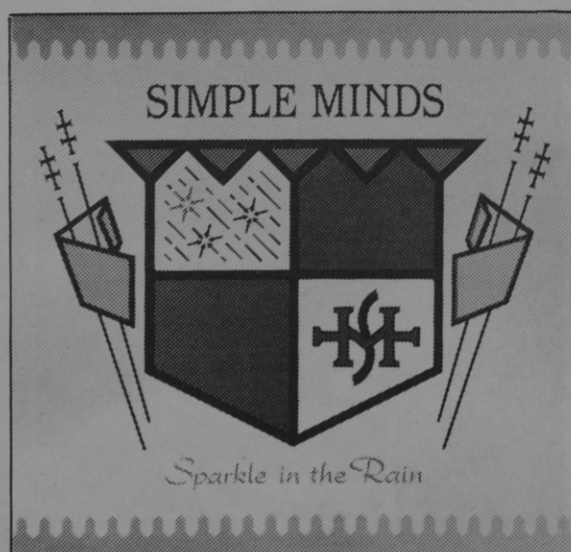


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Virgin



V2300/TCV2300



V2230/TCV2230

Rumours

UK & USA

The **Clash** have split again. Guitarists Nick Sheppard and Vince White and drummer Peter Howard have departed "amicably" from the group, leaving once again the nucleus of **Strummer** and **Simonon**. Former Clash members **Mick Jones** and **Topper Headon** have their own musical bags at present, so any reformation rumours seem groundless ... **Siouxsie** has been doing her concerts sitting on a chair, after dislocating her patella (kneecap) on stage. The injury is apparently particularly painful, but she was back up on the boards the night after she did it ... **Spandau Ballet** lost out on their bid to have four directors of their company Chrysalis Records put in jail. The company reportedly broke an injunction won by the band to stop any TV advertising for the new Spandau compilation, *The Singles Collection*. The group are unhappy with the standard of presentation of the record and didn't want it released. But they lost out and the TV injunction has since been quashed too ... **New Order** have become the first major UK group to play a benefit gig for AIDS research ... **Linton Kwesi Johnson** has announced that he has given up music in order to concentrate on his work in

the community. But he's leaving something to remember him by in a double live LP to be released on Rough Trade ... the new **Yoko Ono** LP, *Starpeace*, is produced by **Bill Laswell** and features the talents of **Sly & Robbie**, **Nona Hendryx** and **Bernie Worrell**, as well as a vocal from **Sean Ono Lennon** ... at time of writing **Jerry Lee Lewis** was in hospital recovering from surgery on a perforated stomach and was not at all a well man ... the **Strawbs** are reforming ... **Malcolm McLaren** has landed a contract to work as a producer with CBS films. First two projects are a film version of *Fans* and a weird '80s surf movie. His new LP, *Swamp Thing*, is mainly composed of old stuff recorded at the same time as *Duck Rock* and even he doesn't seem very interested in it ... the **Jesus and Mary Chain** debut LP is *Psychocandy*, it contains all three singles so far and, yes, it will be released in NZ thru WEA ... **New Model Army** have been refused entry to the USA on the grounds that they are "of no artistic merit" ... **Fine Young Cannibals**, **Depeche Mode**, **Alison Moyet** and **Echo & the Bunnymen** are among the artists who will contribute to a 90-min documentary on international ecology and the politics surrounding it, currently being prepared by the BBC's *Green on the Screen* show ... former Television guitarist **Richard Lloyd** is back after dealing with drug and alcohol

problems and has a new LP, *Field of Fire* ... **Lou Reed**, **Tom Waits**, **Marianne Faithfull** and **Richard Butler** are among contributors to *Lost In the Stars*, an LP paying tribute to composer **Kurt Weill** ... the first **Art of Noise** offering since leaving ZTT is a single called 'Legs' ... former *NME* editor **Neil Spencer** has stepped in at the helm of *The Face* while **Nick Logan** has a wee rest ... and CBS extend still further the limits of making money out of a bunch of songs with a new box set, the *Born In the USA 12" Single Collection*. The 70-minute package contains extended, remixed, dub and live versions of the songs y'all know and lurve.

Albums: Pere Ubu *Terminal Tower: An Archival Collection* (bout time), Robert Wyatt *Old Rottenhat*, Joni Mitchell *Dog Eat Dog*, Lloyd Cole and the Commotions *Easy Pieces*, Dead Kennedys *Frankenchrist*, Twisted Sister *Come Out and Play*, Al Green *He Is the Light*, Replacements *Tim*, Pete Townshend *White City* (film soundtrack), Alan Vega *Just A Million Dreams*, Rain Parade *Crashing Dream*, Lydia Lunch *The Drowning of Lucy Hamilton*, the Alarm *Strength*, Johnny Winter *Serious Business*, Johnny Thunders *Que Sera Sera* (with Stiv Bators and Wilko Johnson guesting), Paul Haig *The Warp of Pure Fun*, Scraping Foetus Off the Wheel *Nail*, Don Dixon *Most of the Girls Like To Dance*, Brian Eno *Thursday Afternoon* (compact disc

only), Dead Can Dance *Spleen and Ideal*, Shannon Do You Wanna Get Away, Clarence Clemons *Hero*.

Singles: Associates 'Take Me to the Girl', Cramps 'Can Your Pussy Do the Dog?', Peter Murphy 'Final Solution' (a cover of the Pere Ubu classic), China Crisis 'The Highest High', Chuck Brown & the Soul Searchers 'Sho Yuh Right'.

Auckland

The Chills played their farewell English gig on the 10th at Dingwalls, scene of their sellout first gig. A couple of the band return home for Christmas while the others stay on into January. 'Oncoming Day' and 'Leather Jacket' have been recorded for a single and should be released here early next year. Plans are firming up for a return visit in May to record an album and stay for as long as six months. Press reaction seems to have been overwhelmingly positive, with the *NME* running a laudatory, if slightly confused, review (*Came A Hot Friday* was also warmly received in the films reviews of the same issue) and *Melody Maker's* reviewer charging off into rave territory. We'll be able to see more when film shot by expatriates over the past six weeks is put together into a documentary. Meanwhile back home, *The Lost EP* has finished up number 20 in the overall singles chart for 1985 ... further developments on the UK front involve the **Expendables**. Venus

Records, a label owned by Rough Trade's export manager, have expressed much interest in the band and have asked for a compilation album for UK release ... and it seems that the next band to travel to Blighty will be the **Bats**, who are due to leave in March.

The recent Zulu Records contracts for **Hello Sailor**, **Dance Exponents** and **Roy Phillips** could get a nudge from the government if recent statements by **Trevor De Cleene** are to be believed. He expressed concern at "special partnerships" set up principally for tax avoidance in the musical sphere, now that the government had tightened up on such deals in the film industry ... meanwhile, **Sailor** have begun work on their new album with English producer **Liam Henshall** and **Dance Exponents** begin theirs early next year. At Harlequin of course ... **Netherworld Dancing Toys' Painted Years** LP has just gone gold.

Shades of Hawaii (formerly Hip In A Cathedral) are now the **Rollmops**. If you didn't know, a rollmop is a pickled herring. Deep, man ... and **Rollmops'** guitarist Adam is currently doing some solo recording at Fetus productions' inner-city home studio ... **Otis Mace** releases a four-track EP on Ode Records early next year, two tracks with the **Psychic Pet Healers** and two with the **New Society Band** ... and the **Pet Healers'** siamese sibling (joined at the rhythm section, surgery not feasi-

ble), the **Frocks** have a four-song cassette on release (see ad in this issue).

Steve Roach and **Ben Hayman** (ex Sporting Life) debuted as **Selwyn Toogood** (true!) at Campus Radio's bye-bye party at the Uni Cafe recently ... stylists **Guava Groove** plan a series of outdoor concerts at beaches and parks over the summer ... new ? **Fog** guitarist is **Stephen Bolton**, formerly of K4. Former guitarist **Blaize** is concentrating his energies on establishing an alternative venue in Wellington ... **Eight Living Legs** are alive and rockin' in Europe, with former Exploding Budgies drummer James Murray have replaced Bryn on guitar. Gigs in Holland, arranged by buddies **IF** (former Flak people) were apparently most successful. So much so, in fact, that more gigs have been booked for Feb. Both the 'Legs' and **IF** will be recording around that time, so they will probably collaborate in the studio. Production will be by a German called **Dolf**, who also works with a most respected German band called the **Ex** and did the most recent **IF** single, 'In Formation'. **IF** also have a track on the **EMMA** (a huge squat in Amsterdam) double compilation LP. All pretty impressive, no? ... poet **David Eggleton** recently returned home to NZ after gigs with all the big names of UK performance poetry (Cooper Clarke, Attila the Stockbroker, etc). During his time

CONTINUED ON PAGE 10

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: Can Your Pussy Do The Dog (12" With Extra Track)
: Songs The Lord Taught Us
: Smell Of Female

Return Of The Living Dead Soundtrack : Various
Return Of The Living Dead Soundtrack : Picture Disc
Birthday Party : A Collection (Features 8 Prev Non LP Tracks)
: Its Still Living

Jeffrey Lee Pierce : Wildweed (Incl Bonus 45)
Tex And The Horseheads : Lifes So Cool
Scientists : This Heart Dont Run On Blood
: Atom Bomb Baby

Lime Spiders : Slave Girl
Beast Of Bourbon : Axemens Jazz
Tail Gators : Swamp Rock
Poison 13 : First You Dream
Man Size Action : Five Story Garage
Crime And The City Solution : Just South Of Heaven
Sonic Youth And Lydia Lunch : Death Valley 69
Replacements : Hootenany
Lyres : She Pays The Rent (3 Track EP)
Meat Puppets : II
Raw Cuts : Various (French Garage Bands)
Milkshakes : Talking Bout Thee Milkshakes
Dead Neighbours : Attention Earth People
Alien Sex Fiend : Maximum Security
Big Star : Sister Lovers

HARDCORE

Dead Kennedys : Frankenchrist (Brand New)
Butthole Surfers : Cream Corn From The Socket Of Davis (New 4 Tr EP)
Black Flag : In My Head
: Damaged
Swans : I Crawled (4 Tr EP)
Saccharine Trust : Surviving You Always
Faith/Void : Dischord No 8 (A Band a Side)
Flipper : Album Generic
Circle Jerks : Golden Shower Of Hits
Millions Of Dead Cops : MDC

PUNK

Sex Pistols : Anarchy In The UK (12 Live Tracks)
Angelic Upstarts : Live In Yugoslavia
They Only Come Out At Night : Features GBH, English Dogs, Lurkers and Abrasive Wheels
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Different For Domeheads : A Creation Records Compilation
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Damned : Live In Shepperton 1980
The Three Johns : Death Of A European : Atom Drum Bop
Dream Syndicate : Tell Me When Its over (4 Track EP)
Angel Corpus Christie : I Love New York (Features Alan Vega)
Sisters Of Mercy : First And Last And Always

SIXTIES GARAGE AND PSYCHEDELIA

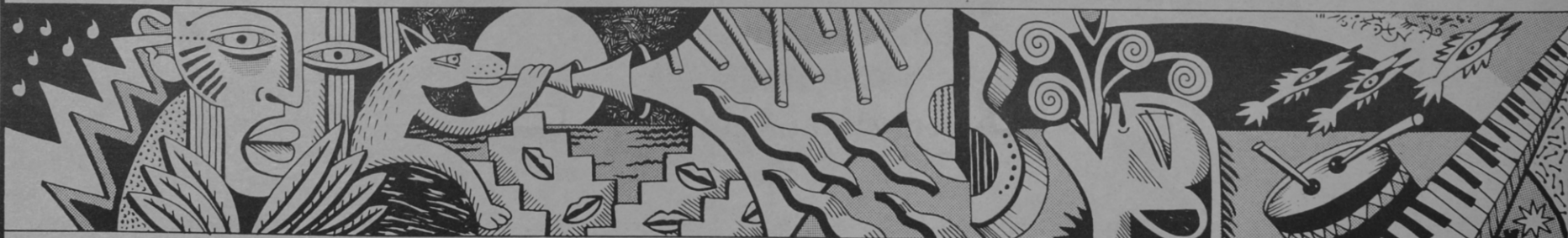
Shadows Of Knight : Gee El O Are Aye Ay
Flower Pot Men : Lets Go To San Francisco
13th Floor Elevators : Psychedelic Sounds Of : Live
New Mexico Punk From The Sixties : Various
Missing Links : Same
Highs In The Mid Sixties : Vol 18 Colorado
Lollipop Shoppe : Just Colour
Stooges : Same : Funhouse

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Palm. Nth Sports Stadium 10th

Auck. Logan Campbell 11th

Rumours

there he received the London 'Street Entertainer of the Year' award for poetry at the Covent Garden Festival and was filmed for a TV documentary. He also performed in the USA and Europe. Now that he's back, his first book, *People of the Land* is due out soon.

Maiden China have split after hassles within the band and with management ... new hard-rock four-piece is **Fallen Angel** ... R&B kings the **Furys** have temporarily replaced guitarist Steve Hubbard (who is recovering from a

motorcycle accident) with pianist Dave Curtis (not the one with 'Wheel of Fortune'). They play a Christmas season at the Westward Ho Tavern in Kelston, ending on New Year's Eve ... **Desire** are looking for backing musicians to do live gigs. Ph Gary on 478-9436.

And Bevan Sweeney would very much like to hear from anyone who knows about a Tama snare stand and a Gretsch tom stalk borrowed/stolen from the Windsor after a Not Really Anything gig — the kit is useless without the stalk. Ph 396-988.

Russell Brown

Wellington

Coming your way from Jayrem for the year of '86 are **Confessor**

with their metallic 'First Sin' ... **Stutz** have a four-track EP out soon and are also contemplating a name change ... **John Niland** has an album almost ready ... **Stormbringer** have a new LP due and it is rumoured to be the hot metal album of the year.

Secrets of the Estranged, the new **Flesh D-Vice** album is finally out after several delays ... the **Hulamen** have a new EP of unreleased material tumbling our way ... **Strikemaster** have been busy touring and have also re-recorded new material at Marmalade ... **Blitz** have a new single ... **Lionheart** have been busy at Frontier ... the **Paras** are gearing up for an assault on the Wellington area and if all goes well the North Island as well ... the **Spines**

are switching labels from Jayrem to Flying Nun and they hope to be recording in the new year.

Watch out for **Flying Kiwi '86** in March, which amongst other things will include a night of New Zealand music video. If you have a contribution (whether it has been screened or not), please contact Merlene on Wellington 850-241. The Flying Kiwi '86 is part of the Fringe Festival running alongside the International Festival of the Arts and will also include the most ambitious rock extravaganza ever staged in Wellington.

On December 21 the Wellington Performers' Collective and Eye-Time present the End of Years Musical Awards. It will take place at the Sunset Cafe in Macara from mid-day on, kicking off with acoustic music and working through to bands such as Jungle Mice, the Sheets and Flesh D-Vice as well as several others from all around the country. It has been described by organisers Matt Nisbet and Merlene Chambers as "a reaction to the commercial streaming of New Zealand music."

Gerald Dwyer

the Stimulant label, who knew that soul of this calibre needed local release, let's hope they continue to have further successes.

Nona Hendryx
If Looks Could Kill (D.O.A.) (RCA) 12"

I suspect this one is going to be a sleeper — not as immediate or beat crazy as 'I Sweat', more melody and less rhythm. A good subtle mix from Arthur Baker, and the Latin Rascals allow Nona to sing at her most soulful. After a few listens you'll be hooked.

Dazz Band
Hot Spot (Motown) 12"

A disappointment after the bone-crunching 'Let It All Blow', this one just doesn't go anywhere. The Dazz Band are capable of better than this, and hopefully their forthcoming album will prove it.

Sheena Easton

Do It For Love (EMI) 12"

After her recent black chart success with Prince's 'Sugar Walls', Sheena tries for another one with reliable Nile Rodgers, but the Scottish nightingale and Mr Nile sound a bit tired. The song consists of Sheena saying "Do it" lots of times and Nile doing a sub-Madonna mix on her. It's time for Nile to return to his roots.

Phantom, Rocker & Slick
Men Without Shame (EMI) 12"

Well you just better like guitars, because Mr Slick plays 'em long and hard, while Mr Phantom and Mr Rocker make the rest of this bar band *menage a trois*. The title just about says it all.

Freddie Jackson
You Are My Lady (Capitol)

Second side from the cool soul-man's great album. A few might find it a bit M.O.R., but have a close listen to the way he uses his voice, and that great bass line. This is far too hip to be M.O.R., for discerning turntables anywhere.

The Cure
Close To Me (WEA) 12"

This is a strange one. Lots of great horns with a jazzy tinge, add a nifty shuffle beat. As with 'Love Cats' we find Robert Smith in a poppy mood, but this is just so much better. A possible hit.

The Damned
Is It A Dream (MCA) 12"

The A-side is an extended cut from the folkly *Phantasmagoria*, but the B-side has a neat live version of the Pistols' 'Pretty Vacant' and a sloppy 'Wild Thing' — I always did like the Damned when they were loud and obnoxious.

George Thorogood & the Destroyers

Rock 'n' Roll Christmas (EMI)

Jeez, I just love Christmas songs and I love really dumb rock 'n' roll songs even better — so this is a double winner. All George wants for Christmas is "a Chuck Berry album and a picture of Elvis too." Great rockin' sax and nifty guitar. As George says: "Go Santa, go, go, go!"

Kerry Buchanan



Singles Bar

Artists United Against Apartheid

Sun City (Manhattan) 12"

Star-studded protest song, which uses the South African Las Vegas-like entertainment centre as a symbol for the political system of apartheid. This bites even harder than the two previous musical protests, with some hard raps from Run DMC and hot vocals from Bobby Womack, Joey Ramone, George Clinton and many others. The 12" is state-of-the-art production from Arthur Baker, Stevie Van Zandt and Keith Le Blanc. An essential political statement and essential music. One of the records of the year.

Princess

Say I'm Your Number One (Stimulant) 12"

Vital dance cut with an irresistible beat and fine vocals, that has already crossed to the pop charts. All to the credit of the men behind

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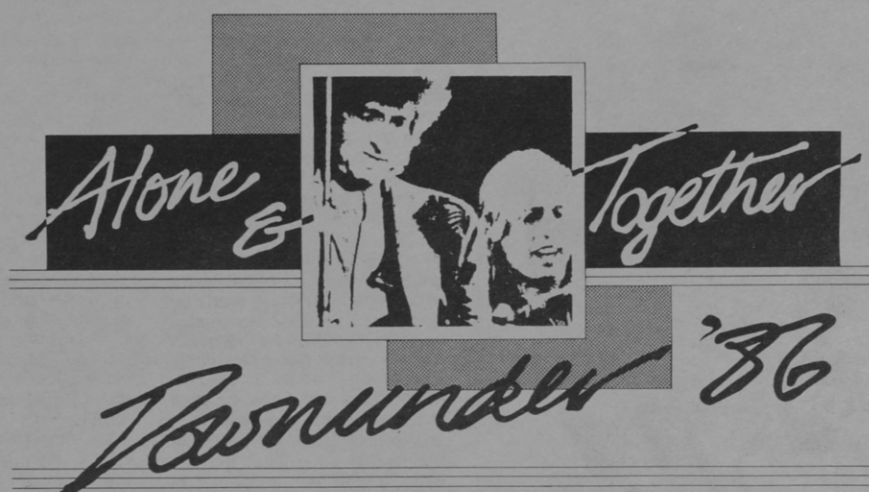
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A Letter From 12M

Dear Sir and Mark Everton: 12M is not trying to close down Student Radio. true, my "masters" have lodged an objection to BFM's latest application, but the reasons behind this have been completely misunderstood. Neither 12M nor Radio New Zealand is opposed to Campus Radio, nor do we want to see it closed down.

We know that Campus Radio provides a programme which is not available from 12M or any other station and recognise that Campus Radio has become part of the cultural life of the university. We also acknowledge that not everybody likes OUR programme.

So why did Radio New Zealand object? Really, it was on what could be called a technicality, and relates to the type of broadcasting warrant for which Campus Radio has applied.

Ever since Campus Radio began, it has used what are known as 'Short Term Broadcast Authorisations' or STBAs. As their name implies, STBAs exist to facilitate the establishment of temporary radio stations. Radio New Zealand uses STBAs itself on occasions: a good example is the "summer" radio station at Mt Maunganui. STBAs are a "fast-track" way of getting such a station through the formalities and on the air. An STBA, therefore, was entirely appropriate when campus Radio began, operating as it did only at Orientation time.

Since then, Campus Radio's activities have expanded and now the station is on the air for most of the year, every year. However, the station is still operating on STBAs — a whole series of them each year.

So, when Campus Radio applied for next year's series of STBAs, and indicated that it intended expanding its operation still further, Radio New Zealand thought it was time to question the appropriateness of STBAs. Campus Radio is not a temporary station: it is (and should be) a permanent member of the Auckland radio community. Assuming next

year's application is granted, Campus Radio will be on the air for more hours than the Concert Programme currently is. Surely it is time the station had a permanent warrant?

Permanent warrants usually apply for five years, so Campus Radio would avoid the hassle of having to apply every year.

Part of the process of obtaining and renewing a permanent warrant is a Tribunal Hearing at which any interested party may appear. Radio New Zealand, in its objection to the current application, has said that 12M has to go through the Hearing process (as do all other Auckland radio operators) and is saying that Campus Radio should too.

Tribunal Hearings allow a station's operation to be reviewed, to ensure that it is still doing what it said it would do when it started. Radio New Zealand has signalled that if Campus Radio has a permanent warrant, then — at the hearing — Radio New Zealand would appear to ensure that Campus Radio remains the low-budget, alternative, student radio station, with a minimum of advertising, that it is intended to be.

Radio New Zealand would not be trying to close the station down, but just ensuring that Campus Radio remained loyal to its principles.

That, then, is the reason for Radio New Zealand's "objection". Not an objection to Campus Radio as such, but to the nature of its application. An acknowledgement of Campus radio's "coming of age", if you like, and a recommendation to the Broadcasting Commission that the station should now have permanent status, with all of the privileges and obligations that such status implies.

I have no doubt that Campus Radio will be on air next year and I wish them well.

Chris Bray Station Manager, 12M

It's nice that RNZ apparently wishes to help Campus Radio towards permanent status — but, frankly, seeking to significantly cut back the station's hours of broadcast AND its ability to keep itself running with advertising revenue seems a curious way to do it. Campus Radio would probably leap into a tribunal in search of a permanent warrant itself — were it not for the fact that a full tribunal hearing would without doubt

bankrupt the station and put it off the air. That is obviously not practical, so if RNZ's objection is successful, we will have a Campus Radio broadcasting only on week-days at term time and with limits placed on its relatively meagre ability to earn money for itself — from whence will come the funds to enter a tribunal hearing? And let's not forget, after all the recent wind from politicians about local music on radio, that this is the Auckland radio station that plays 50 per cent local music — being objected to by public broadcasting. RB

Lover's Letter

Thank you for your recent exposure, but the Axmin do not like being collectively called weirdos, realising the implications of this kind of generalisation. Acceptable are the following, all of which are directly related to one or more of the collective of individual minds and bodies which makes up the "group": they are alcoholic, diabetic, schoolgirls, drug addict, student, artist, solo mother, allergic (health nut), petty criminals, lovers of life, lovers of each other, exotic gardeners. I realise you have limited space, but print this Russell, even if you have to cut Andrew Fagan's poem. Love:

Steve McCabe

Sorry Steve, you're right, people get the wrong idea about generalisations ... but I did mean, y'know, good weird ... RB

Smiles Behind Closed Doors With Heads On

In a recent *Melody Maker*, Robert Smith mentioned that when they go to NZ "we only smile behind closed doors." I'm not surprised if the review of the Cure's *The Head On the Door* is anything to go by. Mr Smith regards it as his best.

Cured Kelburn

Filthy Punk Mockers?

Did you filthy lurkers know that the Mockers arnt the only Wgtn punk rock band! There are and there was heaps more, what you guys dint ment in you arty on NZ music scheme. What? Me not Narcing on, was it that our Wgtn "Band its" were so far underground that you can't even dig it up?

Miss Riot c/- Bedford Truck, Nowhere

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Sam Hunt smiles and laughs. He has a classic ruddy complexion, a slightly tipsy, having long since pushed their way to the surface, have surrendered to circumstance and gracefully dried up, leathery and permanent. Sam Hunt looks like he couldn't cut himself shaving with a machete.

The frontage of Auckland's Travelodge is in no way like the frontage of Sam Hunt. Smooth, dark, impenetrable glass walls. Two single swinging doors flank a big revolving affair that doesn't look entirely trustworthy — it's a kind of leap of faith stepping into something you can't see the other side of.

Leap I does; and after a buzz from the reception desk, Sam is waiting outside the lift on the eighth floor. From the moment of handshake he's off and talking. Back at his room the tape recorder is on for five minutes before he pauses and asks: "Did you ask a question there?" I hadn't; hadn't had to.

"What would you like, a coffee ...?" he offers. "How about a little dash of whisky in it? I always find that helps."

He fetches a miniature bottle of Teachers' and unscrews the cap. And why not? After all, it's five minutes past eleven ...

Hunt has been in Auckland for two days promoting his new book of poems, *Approaches To Paremata* (he lives at Paremata on the Pauatahanui estuary, north of Wellington). Promotion essentially means doing interviews with as many people as possible.

"I said to the woman down below, 'I've got a few interviews on today,' and she said 'Oh, are you going for a job?' AUHAHAHAHA!" the laugh is startlingly long and loud, like it's been crouched away for a few hours waiting for a burst.

Brian Eno said the problem with doing interviews was that they gave the impression that you spent all your time thinking about yourself.

"Well, in this case I do anyway, so it's alright ... and I'm sure if Brian Eno was being honest he'd say the same."

Do you enjoy the promo side of things?

Oh yeah, we have a good time. It's not done too stupidly — I'm able, thank God, to call my own tune. When you put out a book, it's like putting out a record, it's a time when things come together, a bit like christening a baby and I think christenings are important. It's the same with touring — as I approach my *middle years*, I'm lucky in that I can travel New Zealand at the pace I want to travel and I don't have to work every night. I don't like just going into a town, doing a



show and fucking off the next morning, because you miss out on the whole thing of what New Zealand's about. It's about small towns — New Zealand is a small town. People know each other — that incredible intimacy. Sometimes it can get claustrophobic, but not for long. You can always get out into the hills — I spend more and more of my time not necessarily alone, but with access to that kind of solitude. One tends not to go into the claustrophobic literary or intensely showbiz sort of thing. I keep clear of that because I've seen too many people go down the tube in the old business. It's bloody sad, because people start believing in the bullshit. And that's not what it's all about.

Are you wary of becoming an industry "personality"?

Oh yeah ... imagine doing a television series or something, that'd be the kiss of fucking death. I could no more do that than ... um ... um ... I was going to say fuck Muldoon! I had a strange dream about Muldoon a few nights ago ... in the dream he had long, very distinguished silver grey hair. And I said to him "You're looking very distinguished," and he said "I've always told you I'm dis-

Bard to the Bone

Sam Hunt Raps Lyrically . . .

tinguished, I'm an elder statesman." At which stage I woke up thinking fuck, I don't want to be an elder statesman!

You and Gary McCormick seem to have parted ways in that respect — he's on TV and radio and so on.

Oh yeah, we all move on ... Gary and I worked together and had many good times on the road and sometimes I miss those times. I think when we did what we did together it was a very supportive time for us both. He was incredibly supportive of me, because although I've got the road in my blood, I'd been off the road for two or three years after my son Tom was born. So he's doing different things now and we're very good friends. I only wish I saw more of him but he's up in Auckland most of the time. But he is operating in a world which for my purposes I would tend to keep out of. I do the odd television thing, but only on a one-off basis. I mean I see enough of myself with old McGadsby or whatever his name is! I'm sick of it!

Your current press release puts it well when it says you "balance a very public and very personal life." But you're in the unusual position of having your private life fuel your public life.

Which is fine. And to some extent the public life sometimes encroaches on the private — but you sort that out pretty quickly. Some people have been saying there's a lot of poems about loss in the book — but over the last couple of years in terms of things close to me, they couldn't have been much happier. I've got a woman I love

" . . . I think that the day Bob Dylan's Highway 61 came out university English departments experienced a major earth tremor, because they were threatened. Poetry was coming back on the streets . . . "

very much, I've got a son I love very much and I've got an old dog I love very much. he's getting pretty old, but shit he's good, Minstrel.

He's 15 isn't he?

15, yes. He's had quite a few 15th birthdays now though. He's stopped notching it up on the cabbage tree. But to continue, it's something that I know people have wondered about for themselves. I mean, with so many bluesmen there are a lot of good times, but one tends not to write about these much. Maybe the best songs are about a certain sense of distancing or loss ... but it's not always loss — sometimes it's telling someone to fuck off.

What's the effect of living these experiences once, and then again every time you read the poem?

It's good for me. A lot of people seem to write poems and put them in books and the poem sort of stops there and dies. Whereas with my poems, I'm like the parent who didn't send the kids off to boarding school even though the pressure was on to do so. So my kids are still around me, waking me up and disturbing me and making my life an absolute misery, AUHAHAHA! And a fair amount of delight. So the poems are with me, they're part of my entourage ... or I'm part of their entourage. I don't like the idea of boarding schools — I mean, I know often there's no choice, for people in the country and things like that. But I don't like the idea of that. For me, parenthood is a mystery, a fuckin' magical mystery tour. It astonishes me all the time and I love it.

Oddly enough, in this book there's not really a poem directly about Tom, but he's always there. I think there's a couple of poems about Sarah, but if you wrote directly from life they'd be almost nine-tenths in a way. But it doesn't always work out like that. It's what I was trying to explain to somebody yesterday, who didn't quite understand it, this question of irony, y'know, that you write from different angles. You're not always stating the obvious thing there. Some people don't understand that. They accuse Keith Richards of being a certain thing because he's written a certain Stones song, and as he's pointed out, that's only part of him over there, it's come from there. People read things literally, two-dimensional people — and they fuck you round, they fuck poetry around too.

So what's it like when someone comes in and starts analysing your poems? Like the child psychologist coming in?

Yeah. It is interesting though. What I'm interested in is the person who makes the poem happen, tells the poem — but that sort of thing, a good poem will stand up to it. And the other thing is, every person responds in a different way to a poem. That's why I'm being very careful with this

CONTINUED ON PAGE 16

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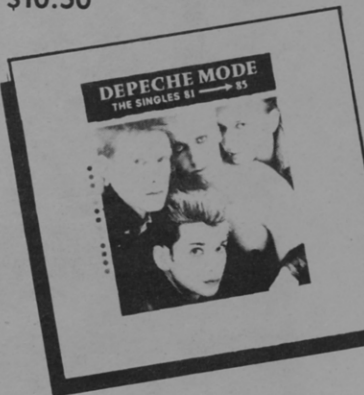
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'SAM HUNT' FROM PAGE 14
thing we're trying around home, experimenting with videos of a few poems, because I don't want to put a barbed wire fence around it. I'd scrap the idea of videos if that started to happen. But the analysis stuff, good analysis is exciting and I know poems I've read *about* and gotten lots of other insights into, but that can never for me equal the first rush of a poem; the poetic rush in this case, for all our smack friends out there ... but very similar, not unlike the rush of smack, or the rush of orgasm. And nothing can equal that, not all the analysis in the world.

You're often labelled as anti-academic ...

Yes, but I'm not. What I'm anti is when poems aren't given the space that they demand. Because poetry for a long time seemed to almost be the preserve of the educated few up on the hill. When Dylan brought out *Highway 61 Revisited*, in 1966, for me at a party on the North Shore, lying drunk in a house on Castor Bay beach and listening to the songs pounding out, suddenly there was this *poetry*. And for me, that day a few bookcases fell off the wall. And poems tumbled out, all over the place. I knew from my own background that poems didn't have to be that way, but here was something that other people were listening to too. Then a few years went by and Van Morrison left Them and started working on his own and coming up with songs like 'Madame George' and 'T.B. Sheets' and, again, faaark. And then in later years you come across things like Richard Strauss's four last songs, which have always been around, but who ever thought of the poetry of them?

And I think that the day *Highway 61* came out university English departments experienced a major fuckin' earth tremor, because they were threatened. Poetry was coming back on the streets — it had withdrawn 400 years ago when they invented printing presses and poetry entered the universities. And it wasn't taught in schools, because it was an elitist thing, the preserve of elocution teachers and other cock-suckers like that ... don't get me wrong, I'm not saying all speech teachers are cocksuckers, but that general sort of cocksucking mentality.

But we're getting away from the question. So it's good that despite the hangover of 400 years of believing that poetry belongs in books, poetry is out on the streets. And people who live out on the streets have always known that and I've always known that, but it's good that it's happening in a big way. New Zealand musicians are starting to drift back to New Zealand — I know of quite a few good, big names, like Fane Flaws in Sydney. I think it's a good place. I saw on TV the other day Paul Reeves being invested as Governor

General and I thought, shit, this is a different day from when some boring asshole like Keith Holyoake was up there pounding on a kauri stump calling himself a statesman.

So the state of the nation's okay by you?

Yeah, I think New Zealand's in a very healthy state of mind. I mean, I know a lot of people have got a lot of problems — like the farmers; no subsidies any more boys, we're just going to pay you what it's worth. I've always wanted to get paid what it was worth for what I do. I mean, you can't expect subsidies. I've never wanted grants — I've had a few rewards and they've been gratefully received, but I've never been one of those peo-

"... I think they'll look back on 1985 and say some shit-hot things were happening. One of the things Karyn Hay gave me for Christmas last year and I really love them, the Verlaines' 10 O'Clock in the Afternoon."

ple who feels that the world owes me a living. And a lot of writers do think that. So they have these scholarships and things like that, but I've always worked more on a street level, I don't want awards like that. I'm lucky to have both sides — a lot of writers are very private people who obviously couldn't go out and tell their stuff. But I'm able to do that, I'm very fortunate. I can sing for my supper and make sure I get my supper when I've sung.

I talked to Tim Shadbolt a couple of months ago and he was quite frank that in today's economic climate he wouldn't have been afforded the luxury of being a young radical. Do you think you'd still be a young poet if you were starting out today?

"Yes I do, in my case. Obviously that applies to myself, but to quote that famous John Clare line, a poet is born, not made. Whereas you could say an activist is made rather than born, in the sense that he or she reacts to a political issue of the day or something like that. But with the parents that I had and the same sort of background, I suspect

I'd have done what I do. It would obviously be shaped by the place I was in and the sort of society and so on. So, yes, poets are born not made. That's not necessarily saying I'm a poet — let other people decide about that. I'll just continue to write poems — that's my job.

How do you feel about the fact that most people know a lot more of you and Minstrel than they ever will of one of your poems?

If the image or the impression of the person takes over ... what the hell. And the other thing is that a lot of poems or odd lines from poems do stick in peoples' heads. And I get this all the time, it's one of the most genuine bits of feedback that I do get. Someone comes up — it happened yesterday evening, this woman who said she doesn't know any poems apart from the one I wrote for a barmaid in Wellington, called 'Words For Tina'. And she's got it on the wall at home. And she asked how was Minstrel, but she knew a few lines. Obviously not everybody's like that, but what the hell, if Minstrel and I occupy a certain space in peoples' imaginings that's fine. For example, Spencer Russell, the manager of the Reserve Bank. I don't know anything about the economy, but he's got a certain style, which I admire ...

He's got a great name ...

He has got a great name, you can say it both ways round. You can say 'Hunt Sam' but it's not quite the same.

We talked about irony before — do you ever indulge in self-parody?

No. I've got enough people doing it for me! Ahahahaha! Every New Zealand town has a Sam Hunt impersonator — I can tell you, I've been there, I've listened to them! Some of them are good. The worst was in Twizel. The other nice thing is there's a Sam Hunt in the Chathams — he'd be well worth an interview. He'll tell you about fishing and a few other things. I met him a few years back, when I went to the Chathams. When I got back, on the front page of the *Dominion*, there was a photo of both of us beaming and the camera and the caption was "Sam Hunt beside himself." Muldoon went over on the same plane and he only made page seven!

Would you agree that at present there doesn't seem to be an identifiable youth literature — not in the sense there has been at times in the past?

No, I suppose there's not really is there? But then again, I think they'll look back on 1985 and say some shit-hot things were happening. One of the things Karyn Hay gave me for Christmas last year and I really love them, the Verlaines' *10 O'Clock in the Afternoon* ... good title too — really fucks up those two-dimensional thinkers. I think

it's often hard to appreciate what's going on at the time. Say a poet's producing work and he may have a bad patch and people say "Oh, he's gone to the fuckin' dogs, that one." Baxter was a good example of that — at the time a lot of Baxter's work was coming out he was getting a lot of criticism, some real knife jobs from critics. But then when his work was able to be looked at in retrospect, you could pick up his collected poems and flick from there to there and that may be 20 years difference between those two poems and all the deadwood's been cut out by that time, so it's often hard at this time. But I love that's happening in this country, in the music, in the poetry — and in the politics.

I know that at the Verlaines' end of things a lot of younger bands do seem to have taken on a real New Zealand identity.

Yeah, well it's come upon them. They're not striving for it. They're not doing this boring cry of the New Zealand poets of the 1930s — well sometimes it was great, but that thing of looking for the New Zealand identity, I mean, that's emerged, you don't try and put that on yourself, it's like trying to make a statesman of yourself, or a poet of yourself. And I think the New Zealand identity is so strong — I feel very strongly when I'm out of the country. Actually, I remember Denis Glover, not long before he died, he was made a guest of the Soviet Union. And he'd always been pretty critical of what was going on, sarcastic old bastard, but he was away from New Zealand for two months in Russia, flew back via Singapore, got on the Air NZ plane at Singapore and some New Zealander on the plane said "Goodday mate," — and Denis said he burst into tears. He was missing that thing that's a country's identity. That's not meant in a nationalistic sense like marching in goose-step or something. But there's so much good stuff happening here Keri Hulme is an obvious example. Look at Janet Frame, she's producing another novel every year and they're just getting better and better — she's writing at white heat. And I'm awestruck that I'm around when these great things are written.

Sam Hunt is a doddle of an interview; loquacious and friendly, if not quite succinct. Not so much acting the part as simply *being* it. The oratory hangs between addressing attention to the questions and charging off on favourite tangents.

He'd been holding court at the public bar down the road the previous night, now he was off to do a radio interview. Me, I headed for the local to scribble out an intro for the story and wash the words down for good measure.

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Russell Brown

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"I think people who haven't heard us at all, or who don't like the raucous nastiness of live rock music, could quite happily like it. I think we'd probably be a bit rugged live for some people ..."

He comes back and apologetically serves up a feed of macaroni cheese. Jo bemoans the frequency with which they eat macaroni cheese but it's willingly consumed. After the dishes have been cleared away, it's time for the interview with Graeme and Verlaines' bass player Jane Dodd. Jane's companion and the designer of the album cover ("He badgered us into the title so it would fit his artwork. *Hallelujah's* also a good word written down," Graeme explains.) Charlie Stone, and his dog Blues, listen intently. Well, Blues's attention wanders a little ...

"That's not to say that if something turns up when we're doing it that we think is good we won't do it," notes Jane. "Some things we haven't had very clear ideas on — like 'Don't Send Me Away.'"

"Yeah, that was fairly open ..." Graeme agrees. "But the songs were all there and there wasn't

anything to be done to them and all the bits that required other instrumentalists and things were all written out and arranged before we got there. So it wasn't leaving too much to chance."

Most bands don't seem to be able to prepare themselves that well for the studio.

"Yeah. I think it's important — because it costs a fuck of a lot more money if you can't!"

One of the features of *Hallelujah* is the preciseness of the singing, especially considering that it's not (and shouldn't be) ever note-perfect on stage and has been, on Graeme's part, more of a melodic shout on previous records. The two singers put it down to having more time and getting better at singing in the studio environment. But what about mustering the mood for an emotionally intense song like 'Lying In State'? Graeme looks a little sheepish and Jane answers:

"The vocals I seem to remember being quite an *event*. It was quite strange because it was the first time we'd seen Graeme *really* ripping into vocals without a guitar on. Because usually when you're in the studio you're holding back on the vocals quite a lot but Graeme really got his act together and just went for it. And it was one of the funniest things I've ever seen in my life."

It's interesting that the record shows such a different side to the band and the songs.

"It's just control isn't it? Physical and mental control," Graeme explains. "I think a recorded ver-

sion should be the best possible thing that songs could be. Well, there's the odd song you take in and ..."

"But it's still the best," Jane continues. Like 'Lying In State' would not have suited a clean sound. That song was a live song and the only way it could be done in the studio was to try and reconstruct a live atmosphere as much as we could."

Graeme: Doug (Hood) said to me about two years ago that you've just got to forget the live thing when you go into the studio, because if you try and do anything like what you're doing live it's a pale reproduction of the real thing, because it hasn't got the power of the visuals and the volume and all that to make it work in a powerful way. So you have to totally forget about that and reconstruct the song almost, as far as how many instruments you use and what you do to get something like the same effect as a live performance."

Jane: "I think once we've recorded a song we play it better live. Even songs like 'Lady and the Lizard' that we've been playing for a long time, you get to know so much better when you're recording them."

Graeme writes all the Verlaines' songs and he can toss them about for months, sometimes years before bringing them to the band — the usual stumbling block being getting a lyric he's completely happy with. Sometimes there'll be

One of the reasons for the Verlaines' lack of activity this year has been the time demanded by Graeme's music study at university — he's looking forward to a lighter academic season next year. His studies have had an obvious effect on his writing — much of the album could be broadly termed "classically influenced". Jane's musical knowledge is less heady than Graeme's but she did learn piano. It's interesting to speculate on how the Verlaines would have turned out given the same musical bent and no formal training ...

"That's a tough one ... alternative history," Graeme frowns: "I don't know — you see a lot of the differences in terms of structure and things are apparent in earlier songs and I didn't really know a hell of a lot then. Like 'Crisis After Crisis' and even in 'Death and the Maiden', changing key in the middle, which was sort of the beginning of trying out different structures instead of verse-chorus-verse-chorus-middle eight-verse-chorus, the normal structured song. The idea of doing it was making a song more narrative, I guess. Unfolding a plot, rather than a structure, which some of them are. But I don't think I'd be able to write 'Noryb' and 'Burlesque' and 'It Was Raining' without training."

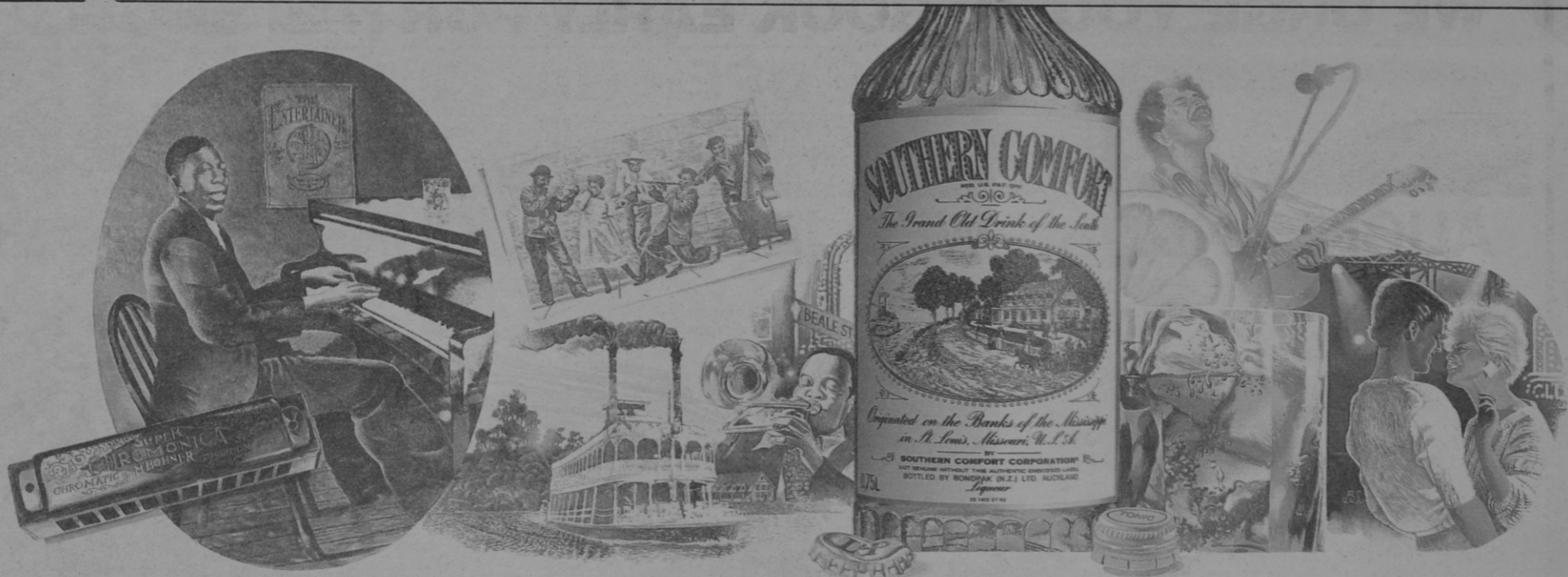
Ironically, one effect of Downes' heavy course of music study has been to make it *harder* to come up with lyrics for songs.

"That's the problem we have with my lack of churning stuff out, I haven't got time to read. I mean you feed off just processing words through your head all the time and I never get time to do it. I just get to process notes every day, not many words. It's a hassle — I'm almost getting out of the habit of thinking in terms of words."

A lesser writer might have settled for a lower standard of lyrics and a bit less pain in getting them out, but the standard of Verlaines' lyrics has been, and remains, conspicuously high. My test pressing of the record didn't come with a lyric sheet but one or two stand out. Like Graeme, not exactly known as a wild partygoer, spitting out the following words in the chorus of 'For the Love of Ash Grey' ...

And in between drinking
Impairing your hearing
Being so bloody uninspiring ...

Much of a reflection of your own thinking?
 "That's a difficult one to comment on because it'll probably mean different things to different people and to me the lyrics aren't that great in a way. They're good, they fit in the right places, but they started out by me trying to write a song about a particular idea and that was the best fist
CONTINUED ON PAGE 20



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'VERLAINES' FROM PAGE 18

I could make of it lyrically. I couldn't hit the nail on the head.

"It probably sounds lyrically a little bit more bombastic than it was intended to. It was intended to be about the image it used, of someone burning down a library, which the crusaders did on a crusade. People destroying potential knowledge of themselves, lying to themselves. Just totally burying anything they don't want to know. Which always leads to not getting out of the particular situation you're in, you come up against the same mistake more and more often.

"It was just really hard to put down. In a way I suppose there's a lot of songs that are like that, that lyrically go around the same subject. I suppose a lot of writers go around the same subject time and time again and sort of collectively hit it on the head by taking it from all angles. So maybe it's only part of the jigsaw."

What's the 'Noryb' in 'Ballad of Harry Noryb' — 'Byron' backwards?

"Yep."

Want to explain?
"Well, you know what a Byronic hero's like — this sort of proud, lonely guy who says (rude gesture with one finger) and wanders off and treks around Europe and is very high and lonely. A Noryb is something like that, he finds himself in the same position of totally rejecting it, but it's not like a Byronic hero who does it by choice and decides the world is stuffed and goes and does this thing totally on his own. A Noryb is someone

who finds himself there and does not make a conscious decision to do that. So he's sort of like an immigrant in a totally foreign country, which is in the lyrics as well. I think Norybs are probably more common than Byronic heroes in the world.

"It's important to get across in the lyrics that it is totally defined by fate in a way, that it's happened that way and it's not just sort of perverse satisfaction and self-pity. But most of the people who outwardly look like that do delve in self-pity I think."

Who were you looking at when you wrote that?

"A couple of people who shall remain nameless, neither of whom are totally like that. And there's probably a bit of myself in it as well — although I'm not like that I think. It's just a part of the potential ... although maybe anybody's got the potential to end up like that if the right things happen. Reading *Under the Volcano* helped, I think — the main character is a modern 20th century anti-hero. He's quite disgusting until to all outward appearances he's delving in self-pity. But the way he writes the book shows he has no choice in acting the way he does."

As opined at the beginning of this story, *Hallelujah* will probably win the Verlaines a new audience, other than the kind of people who go to grotty pubs to hear original music. After all, as Jane says, her father likes it and he's never liked any rock music before. Is it important to keep the rough edge in the live gigs?

"We don't have a lot of choice really!" Graeme laughs.

Jane: "I don't think the Verlaines as they are will ever lose it, unless we dramatically change the way we work. We get pretty excited on stage because we don't play live very often. And that automatically makes an edge. I always feel on edge."

Graeme: "You put a lot more energy and enthusiasm into it rather than a controlled getting the notes right. That's definitely true for me."

The thing about the Verlaines, the three-piece line-up and all, is that it seems very much a band under control — as opposed to some bands that get away on the people in them ...

"Well I think we've got three people who are absolutely dedicated to *not* letting it get away on us," Jane affirms.

"We've got one person with absolutely no choice!" laughs Graeme.

"But I mean I don't think there's any conflict in the reasons people are doing it," she continues. "They're doing it because of certain criteria, because it's good fun doing it, and we all realise that if we play too much then it would stop being good fun."

So you consciously put limits on it?

"It doesn't even have to be very conscious really. It's just feeling that if we've just done a lot of gigs then we won't really feel like doing another one. We won't be too excited about doing it."

Do you practise often?

Graeme: "I've been too busy this year — apart

from the record I haven't had time to do anything really. But next year should be good. I've only got four papers to do, so I should be able to do lots of things. I'll be able to spend two hours a day writing songs, which will be good. I can churn out music nearly any time I like, but I have to sit down and work on lyrics."

So what's planned for next year?

"A lot of practises first. In a way we've been pretty slack. It's taken a lot of work to organise the record I suppose, in terms of actually going up there and doing it, rehearsing it, writing it out, organising it and then doing the organisation for the other end of it has taken most of the time."

Jane: "We've put a lot of hours into business that's not actually involved with playing, organising things. It's taken quite a bit of energy this year."

How do you feel about the non-musical side of the band — would you rather be without it?

"I'd rather it didn't have to be done. But if it has to be done I think I'd rather it was the band that was doing it. I'm pretty wary of situations where bands tend to lose control over what they're doing because they've got someone else deciding things for them. Autonomy is a pretty big point."

"A managerial person would have to be pretty well picked," notes Graeme.

"Yeah, a managerial person would have to be someone who was as much a part of the band and shared exactly the same sort of ideas and principles as Graeme, Robbie and me," Jane agrees.

You seem to get through things pretty well anyway.

"I think we get through things because there's a lot of people in the country that make it really easy to get through things. Like basically it only takes a phone call to Auckland to say we want to come up and do a gig. Having a network of people around the country like that, it just means that basic things in organising are just made so much easier, because there's all those peo-



Verlaines, 1982, Jane, Graeme, Gregg.

ple on the other end happy and willing and keen to do things for you. And I imagine the same thing happens the other way — people come down here and they don't have any hassles about accommodation and they can borrow gear if they need to."

"It's good on the record side too," Graeme continues. "Roger's working really hard and it's starting to look very organised. It just works both ways, I mean Flying Nun is really working hard at getting everything rolling with the record and Roger says 'Get us some photos, get us this, get us that,' and because Roger's been really motivated we think 'Fuck, better do something.' It's a really good atmosphere at the moment I think."

Music isn't your job at the moment — would you like it to be?

"It depends on what you call a job ..." Jane ventures. "What's a job?"

Well, something that supports you and pays the rent and buys flagons of beer ...

"No, I can't imagine that."

Graeme: "I can imagine the band actually paying us money. We don't earn anything at the moment — it goes into expenses and recording costs. I mean we haven't even got a full set of gear between us yet. When it comes down to it, we've got a lot of things to buy before we get any money, but I can see the day if we manage to stick around for a wee while yet that we could be in a position of getting the occasional bit to help the rent along, just a wee bit, without the thing getting any bigger than it is now."

Jane: "Yeah, the whole thing we were saying before about not thrashing it is very important. And if we can make money without thrashing it then that's wonderful!"

So goes the Verlaines. The very model of the kind of group they are. Robbie Yeats has put a firm end to the band's rotation of drummers and they're set to do the things they want. The trip to England, naturally, is an attractive goal, and has been put a little closer by the Chills getting there and finding encouragement. Graeme thinks maybe it'll have to wait until 1987.

The Verlaines haven't made a bad record yet, but *Hallelujah* is exceptional if only because it's so fulfilled — it does what it sets out to do. But the use of dynamics and "narrative" song structures are part of a sophistication that, in this context, is unique. It's summed up in the closing 'Harry Noryb', a song that speaks, roars, wails and finally whispers an ending.

"It's a bit funny doing a Verlaines interview," I said to Charlie afterwards. "Because the music's pretty eloquent in itself anyway."

"Put that in the story," said Charlie.

Russell Brown

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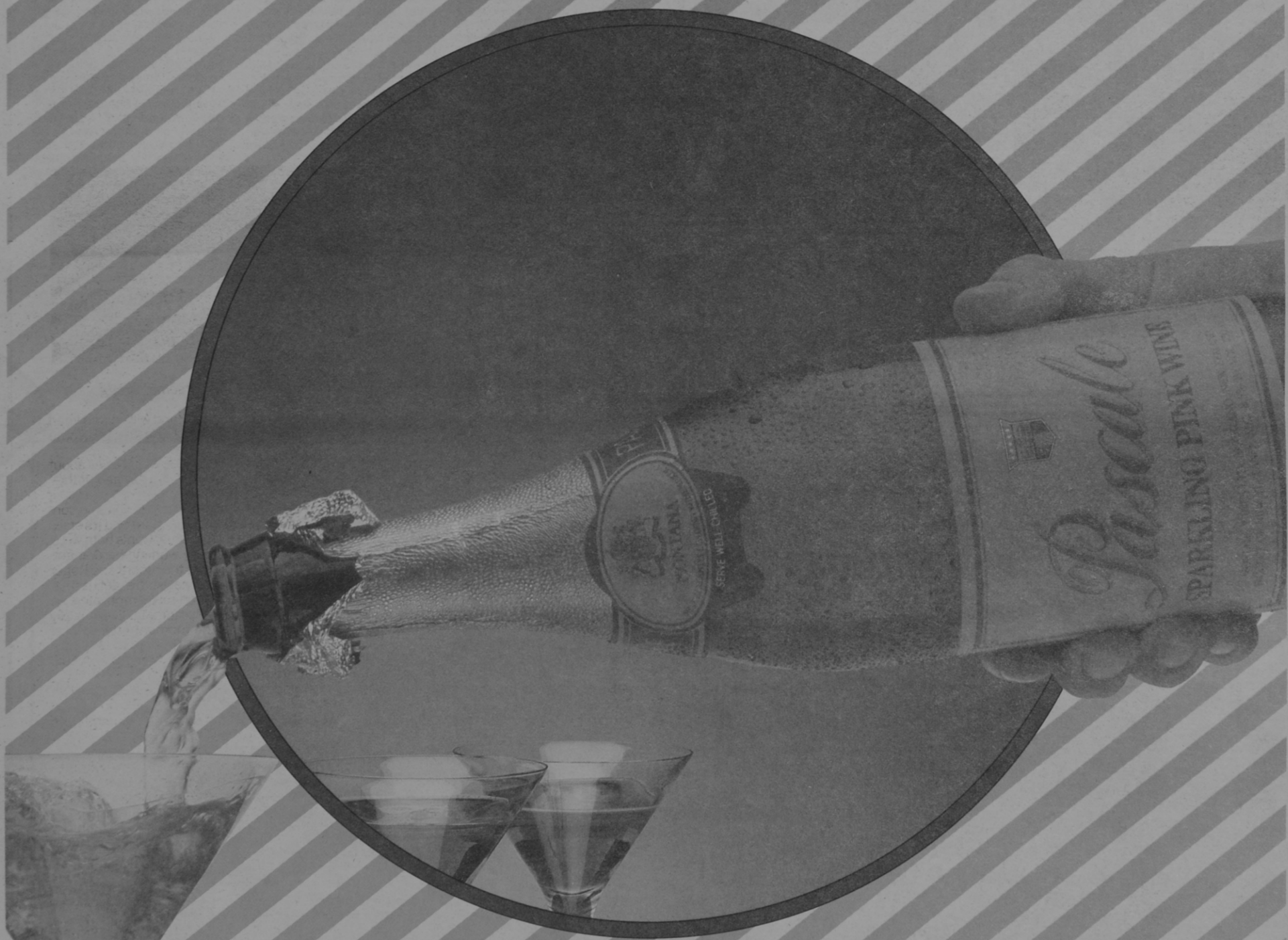


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Records

Smokey Robinson & the Miracles
Greatest Hits Vol 2
Motown

This one originates in 1968, but it's been re-released a few times since then. For some people the album's current availability simply reconfirms its seminal greatness (and presents a chance to replace a worn-out copy with a new one). For others it's an opportunity to get acquainted with early performances by one of the greatest talents pop music has been lucky to embrace.

At the birth of the 60s, William 'Smokey' Robinson was the foremost creative talent in setting the new Tamla Motown record company apart from the mainstream of rhythm and blues. Producing and writing for his own group as well as Mary Wells, the Temptations and the Marvelettes, Smokey set the tone for Motown's love songs. He wrote songs for dancing but the greatest were usually for dancing real close. So it is with this Miracles collection. 'Going To A Go Go' or 'Whole Lot of Shakin' In My Heart' may initially sound dated to the uninitiated, but ballads such as 'I Second That Emotion' are as instantly, rapturously timeless as ever. The level of intelligence and wit in his lyric writing was also at its most masterful here. Try any of the abovementioned ballads for proof. (Bob Dylan is reputed to have dubbed Robinson as "America's greatest living poet.")

Smokey's singing was inspired by 50s groups like the Drifters and the Moonglows, and maybe also by Sam Cooke. It had a similar high, pure, swooping sound which, even at its most joyous could hint at experienced pain. Or conversely, even the songs of sorrow had a fresh breathiness that precluded self-pity.

It would be easy to continue extolling Smokey's virtues for pages but suffice to say that he is a genius of musical romance and one of pop's true masters. So many of his songs have been re-recorded by other artists, continuing through into the 80s by admirers as diverse as Luther Vandross, the Rolling Stones and jazz vocalist Bobby McFerrin. Here



Smokey Robinson & Miracles

however are just a few of the originals, sung by the man himself. (And you get the original sleeve design too.)

Peter Thomson

The Builders
Let's Play
South Indies

It's back to old tricks for Bill Direen's fourth album (the second this year): the old 'rough and ready product and package trick', the old 'give nothing away on the cover' trick and three old Vacuum tricks — 'Magazine', 'Kicks' and 'Inquest'. It all bears little resemblance to the user-friendly *CoNCH3*.

'Rubbish In the City' opens as a stuttering workout for Greig Bainbridge's bass and evolves into a Direen tale of cold street, empty windows and lost love. 'Opium and Gold' is a haunting song about Chinese coalminers' struggles in Otago last century. 'Newspaper Sleep' is a jaunty little jazz number, 'Metiko' sounds like first album Hunters and Collectors urban funk and both 'Resting Sleepwalker' and 'Johnny Devlin's Shoes' are simply wonderful.

Most of this was recorded at Progressive with Terry King engineering as usual. Carl Holdorf's trombone and Bainbridge's bass both stand out as being excellent.

'Magazine' is reworked at Night-shift assisted by Vacuum/Builder people Malcolm Grant and Allen Meek (I think — the cover is little help). Once docile, it now becomes an electric jolt of guitar feedback, as do the other songs here from *Beatin' Hearts*. 'Kicks' and 'Inquest' are both full-spiritedly messy and beautiful, especially 'Inquest' as the closing track.

There's a few old faces mixed in

with even older ones, and at times it sounds almost too jarringly like the two different bands that it effectively is. But then in its rough playfulness, melodies and lyrical images, *Let's Play* is Direen uniting elements into a whole. "Let's play," he said, and they did, having fun and displaying what marvellously talented people are those who go under the collective tag "Builders".

"All the back covers have been painted by kids: every one a gem," says Bill. He's right. And *Let's Play* is just a different, more shy, kind of friendliness.

Paul McKessar

Artists United Against Apartheid
Sun City
Manhattan

Records, unlike guns, make poor political tools. Much has been written over the USA For Africa/Feed the World protest genre; the desire to help is genuine, but the political effects are in many ways debatable. But as an aid in raising the consciousness of people, in making the issues more definable, records and events like this are important.

Musically speaking, the album's got some great tracks, with a plethora of interesting artists, from the more mainstream acts like Bono and Springsteen to others like Run DMC, Fat Boys, Linton Kwesi Johnson et al.

The title track appears twice (once in dub) and is superb, but the most interesting track is Keith Le Blanc's cut up and compilation of the sounds of struggle in 'Revolutionary Situation', which puts voices and speeches together in a similar way to his 'Malcolm X' and 'Strike'. Certainly the cut with the biggest political punch. The rappers have their say on 'Let Me See Your I.D.' with some interesting lines from Gil Scott Heron, who had years before commented on the South African situation in his 'Johannesburg'.

When compared to the previous protest efforts, this one comes on stronger in both political and musical terms, partly because of Arthur Baker's tough production and the hard-edge quality of most of the performers. Money from artists' royalties will go to aid American anti-apartheid groups, political prisoners and exiles. A worthy cause to support.

Kerry Buchanan

Pop Mechanics



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Simple Minds
Once Upon A Time
Virgin

In the record business it's customary for hit singles to be either lifted from albums or to appear on the said Long Player in order to boost sales. 'Don't You (Forget About Me)'; Simple Minds' first American chart success, won't make LP status:

"It's not good enough. It's a good stylish pop song but I think there's a bigger heartbeat to our own songs."

That quote is vintage Jim Kerr in its total belief in the band. Simple Minds have long been committed to what can only be described as "big" music full of powerful sentiments, relentless rhythms and a weakness for overstatement as a reaction to pessimism and complacency. That weakness reached a head on the stadium exaggerations of *Sparkle in the Rain*, an album which, in retrospect, failed to capitalise on the melodic compassion and subtleties of *New Gold*.

Dream.

Two years on and *Once Upon A Time* tries to redress that balance. Producers Jimmy Iovine (from Tom Petty to Springsteen) and Bob Clearmountain (Hall and Oates) have added that little bit of texture that Lillywhite's production couldn't quite achieve. And new bassist John Giblin (ex Peter Dinklage) and a backing vocal line-up that includes the Simms Brothers (*Let's Dance*), Carlos Alomar and Robin Clark have added soul touches that the band has often needed.

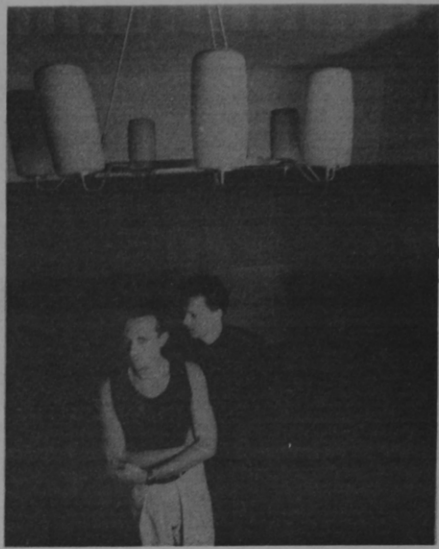
Talking songs and the album has depth not variety. The title track, 'Alive and Kicking' and 'Sanctify Yourself' echo with grandeur but they have the tunes to save them. 'Oh Jungleground' and 'Ghost Dancing' are a mite more impatient, taking their cue from Bono's impetuosity and restless aggression. But the best has to be 'All the Things She Said', 'Come A Long Way' and the peerless 'I Wish You Were Here', where the band



Simple Minds

mix delicacy with danger.

Jim Kerr has already been telling the press that this is "the album we've been dreaming about for four years" and that the band has "dropped the kind of preciousness we once had." No arguments.



Cabaret Voltaire

**The Fall
This Nation's Saving Grace**
Beggar's Banquet

England's saving grace? The cover depicts grey streets and inner city towerblocks, while above a white chariot charges across the clouds. The Fall? The E. Smiths come to save the nation? I couldn't think of a better team to do the job

The Fall are a band inspiring simple gut reactions — you love 'em or you hate 'em. This *Nation's Saving Grace* is pretty damn lovable, more complete and better than *The Wonderful and Frightening World of ...* A rougher sound is evident, even though John Leckie is still producing. Especially rougher on Side two where Smith lends a helping hand at the controls — tape hiss 'n' all!

This Nation's Saving Grace (sub-titles: 'Schtick — Yarbles Revised'; 'Castle Is Nkroached') begins and ends with the same short tune, Brix E. Smith's 'Mansion', which becomes 'To Nkroachment: Yarbles' at the end with vocals added.

The best tracks on the respective sides are 'Spoilt Victorian Child' and 'I Am Damo Suzuki'. The Fall retain their talent for writing their best songs around a simple R&B riff. 'What You Need' contains a mass chorus in the vein of 'Eat Y'self Fitter', but 'LA' ain't such a killer (it's the only weak song) — Mark E.'s L.L.L.A.A.A.'s Brix E. "freak-me-out's" while a sequencer provides the tune ... hmmm.

Lyrical: Clockwork Orange (natch), unintelligible northern glibberish (ditto), disparaging remarks about the Kane Gang, along with domestic observations — "my new house ... is a beatnik hangout," "yesterday we had liver and sausage" and "then I found out we were not going to Italy." The last line refers to the Fall's planned trip to Turin, cancelled the day before the British tragedy (Kicker Conspiracy's continuation?

Then: "We are a COOL group!" shouts Mark E. Smith. They are, and this is the coolest English reckid of the year, by far.

Paul McKessar

Cabaret Voltaire
The Covenant, The Sword
And The Arm Of the Lord
Some Bizarre/Virgin

Cabaret Voltaire began circa 1978; bleak, industrial and loud. *Live At the YMCA and Do the Mussolini* were confrontational in the extreme, blaringly simple note sequences and drumming that ground the audience down. They were exciting, innovative and fundamental to anyone's conceptions of the progress(?) of modern pop music, and it seemed unlikely they would last out the year.

To anyone thrilled by the band's central members, Kirk and Mal-linder, in 1977/78, therefore, it's quite breathtaking to still be thrilled by them today. *The Covenant* ... the latest album in a huge line of singles, tapes, EPs and double-12" releases, is conclusive, precise, tortured and dazzling; it sums up everything that they have done and pushes their musical possibilities and skills into new areas. It's hummable, accessible, danceable (comparisons with the new Nile Rodgers album are not exaggerations) and yet exactly the same electric-eclectic paranoia that renders their pop rivals trivial and contrived.

Side he picks up where the 12" mix of 'Yashar' left off; whimsical and sexy tape-looping over furious backbeats. Stephen Mallinder confines himself to bass and vocals and leaves everything else up to Richard Kirk, whose solo efforts have been consistently melodic — this role separation seems the most likely reason for

their newfound appeal to more mainstream ears. The paradox of such ugly themes alongside sultry funk is as disarming as it is successful. There is no hint of the pop-band-with-a-guilty-conscience syndrome that plagues 90 per cent of "political" musical efforts.

Side two is more personal, still with those slick bass-lines. The thinness of *Micro-Phonies* is absent; everything on this record is thick and considered, rich in allusion and packed with protein. Malinder sweats and Kirk plots, with the result of their best recording since 2 x 45 and its later remixes. Album of the year.

**Stevie Ray Vaughan
& Double Trouble
Soul To Soul**
Epic

It's a fact that Stevie Ray Vaughan lives just below the main air route in Austin, Texas. For a punk, an inspirational location — imagine the ideas you could nick from plugging into the surge of the big jets. For Stevie Ray Vaughan it's home of a family blues revival that includes his brother's band, the Fabulous Thunderbirds.

With two nicely judged shots of R&B and blues already under the stetson, Vaughan and Double Trouble have tried to broaden their horizons on *Soul To Soul* with the addition of Reese Wynans on keyboards and Joe Sublett on sax. They give the band that extra dimension, especially on instrumentals like 'Say What!' and 'Gone Home'. But it's the Stevie Ray Vaughan show and that means the usual balance of shit-kickin' R&B ('Lookin' Out the Window', 'Look At Little Sister' and 'Change It'), slow-pickin' blues ('Ain't Gone 'n' Give Up On Love') and tributes to Hendrix ('Say What!').

Although there's nothing here that can touch the sublime 'Dirty Pool', *Soul To Soul* is probably the most dependable and consistent album that Vaughan and Double Trouble have so far produced.

George Kay

UB40
Baggariddim
DEP International

May we start by saying that 'I Got You Babe' has to be the most boring Number One single of 1985? We may? Thank you. Once you get past the extended version on the EP in this two-record set, you're into some pretty interesting territory. Even 'Don't Break My Heart', a pedestrian Ali Campbell love-moan, is better than Chrissie Whine. 'Mi Spliff', on the flip, is another Astro speedster which is probably a live killer.

The LP consists of versions, i.e. remixes of songs already recorded. In this case they're from the *Geffrey Morgan* LP and most of them are 'If It Happens Again'. The spritely rhythm track is stripped down to the bones and various guest DJs are invited to do their stuff over the top. The guests include Pato Banton (famous for this year's best electrobeat hit 'Allo Tosh'), Tony Tribe, Gunslinger, Dillinger and Admiral Jerry.

How much you enjoy this collection depends on how quickly you get bored by hearing the same track remixed, time after time. Rehashing rhythms is common enough in reggae; whole LPs based on a single track have been released in this fashion.

Baggarriddim would have to be classed as an acquired taste. But that shouldn't put you off sampling, all the same.

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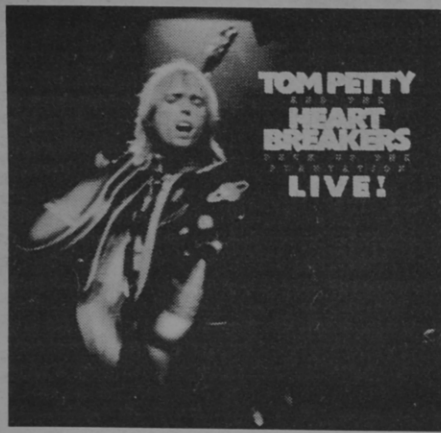
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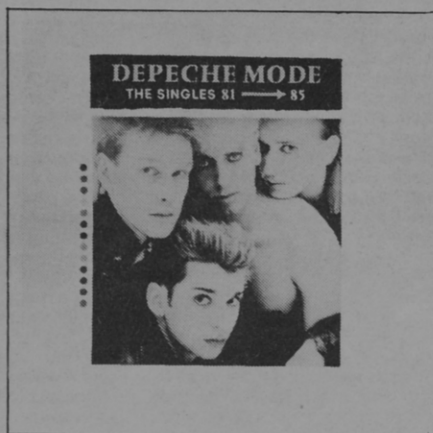
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Tom Petty & the Heartbreakers

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Depeche Mode

The Singles 81-85
All the hits, 13 tracks, featuring 'Just Can't Get Enough', 'People Are People', 'Master and Servant', 'See You'. Cassette includes 2 extra tracks 'Somebody' and 'Meaning of Love'.



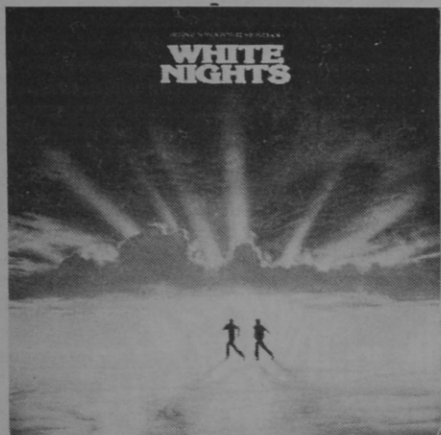
Echo & the Bunnymen

Songs to Learn & Sing
The Singles collection, 11 tracks including 'The Killing Moon', 'Never Stop', 'The Cutter', 'Rescue', 'The Back of Love', 'Seven Seas'.



The Knitters

Poor Little Critter on the Road
Four leaders in the renaissance of roots-conscious American rock, 3 members of X and Dave Alvin of the Blasters, join here as the Knitters to play 50s style country/rockabilly, originals and classics.



White Nights Movie Soundtrack

The film features two of the world's greatest dancers, Mikhail Baryshnikov and Gregory Hines, the remarkable soundtrack is supervised by Phil Ramone and includes tracks by Chaka Khan, Lou Reed, Robert Plant, Roberta Flack, John Hiatt and the hit duet 'Separate Lives' by Phil Collins and Marilyn Martin.



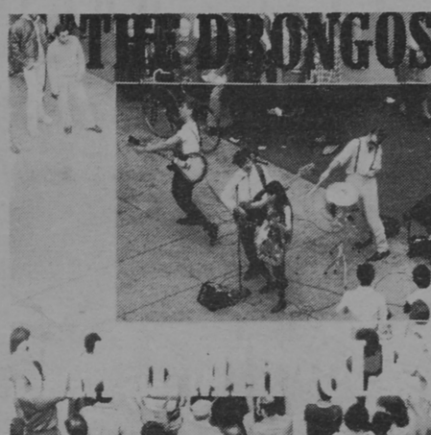
Teddy Pendergrass

Workin' It Back
On his second album for Elektra/Asylum Records Teddy Pendergrass is involved in writing and production. Other credits go to Womack & Womack (Love Emergency), Quincy Jones Productions and Linda Creed.



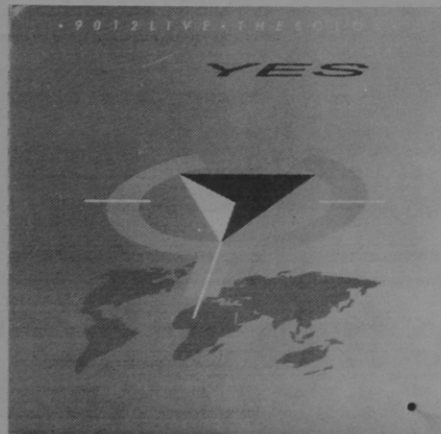
Grover Washington Jr

Anthology
The premier saxophonist of the past decade and a half. The finest of his Elektra tracks 1980-84 feature here, check out the chart topping 'Just the Two of Us' (with Bill Withers), 'The Best is Yet To Come' wth Patti LaBelle or his playing with Grady Tate on 'Be Mine Tonight' and 'Little Black Samba'.



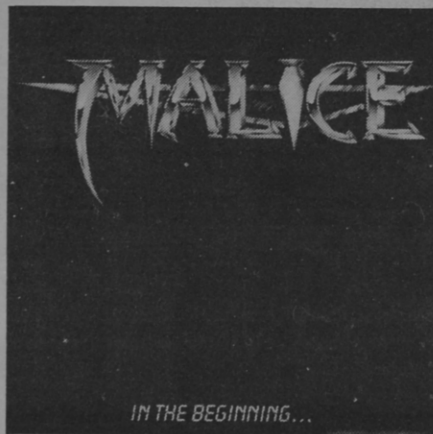
The Drongos

Small Miracles
Richard Kennedy, Jean McAllister, Tony McMaster and Stanley John Mitchell (ex Red Mole, Flyers) left NZ in 1978 to form the Drongos in New York. The band having attained success in clubs, concerts and college radio returned to street performing. Sept '84 to record this great sounding 11 track album on the street. Drongos tour NZ January.



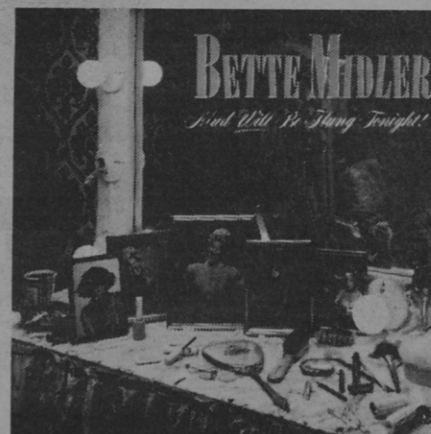
Yes

9012 Live. The Solos.
The Yes line-up that went on the road March, 1984 — Tony Kaye, Trevor Rabin, Jon Anderson, Alan White, Chris Squire — 7 tracks capturing some magical musical moments.



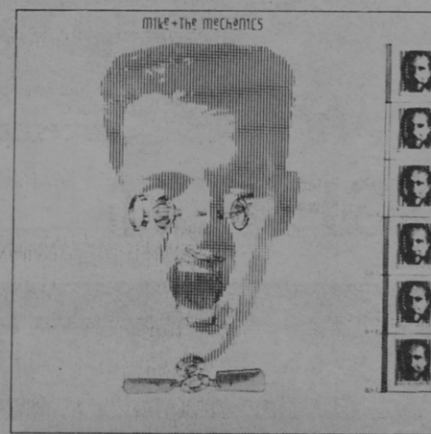
Malice

In The Beginning . . .
Heavy rock from tough sounding five-piece, Malice. Great tracks include 'Rockin' With You', 'Godz of Thunder', 'Hellrider' and 'Squeeze It Dry'.



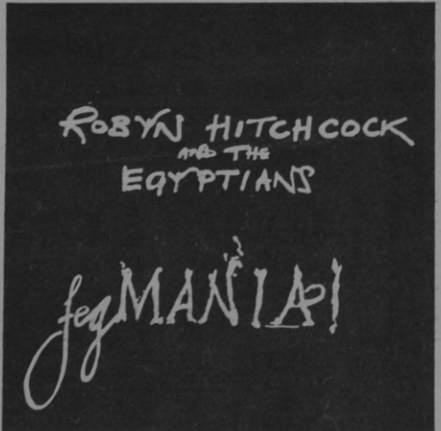
Bette Midler

Mud Will Be Slung Tonight
At long last Bette Midler has put together an all-comedy album, recorded live at the Improvisation comedy club in Los Angeles.



Mike & the Mechanics

Mike Rutherford from Genesis is assisted by ace musicians including Adrian Lee (keyboard) Peter Van Hooke (drums) and Paul Carrack (vocals). A state-of-the-art sound recorded at Air Studios, Monserrat and London.



Robyn Hitchcock and the Egyptians

Fegmania
On this record Hitchcock reunites with his Softboys bandmates Windsor and Metcalfe. This LP 're-establishes Hitchcock's bewildering vision of psychedelic pop with great vengeance and dexterity.' (Melody Maker.)



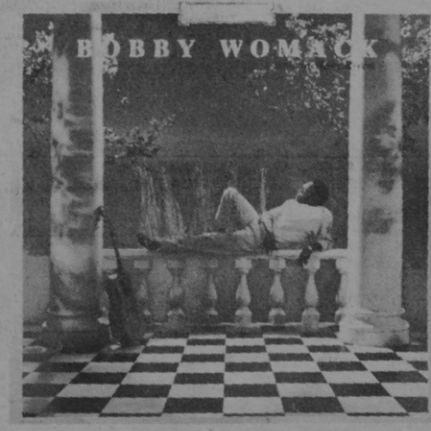
The Family

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 has come.



Neil's Heavy 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'.



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'.

Records

Sade Promise Epic

Sade's first album, *Diamond Life*, was perfect FM fodder: cool, catchy and inoffensive enough to prevent us changing the station (that is, before they've been high-rotating it for months on end). And for those of us who bought the damned thing, thrashed it for a fortnight and then put it away never to get it out again, there was a lesson here. We'd been seduced by superficial charm without ever properly listening. Indeed, the very cool of Sade's music discouraged close attention. That mellow delivery and gently chugging beat allowed a whole album to slip by, leaving one barely aware of how long it had been on (or off).

To a large extent *Promise* presents more of the same. From the brisk latino of 'Sweetest Taboo' to the well-mannered funk of album-closer 'Maureen', we are soothed, not shaken or stirred. And very prettily too, let's admit it. The band knows exactly where its

appeal lies.

But Sade is also showing inclinations to expand its range with a few tracks of slightly more ambition. As such however, they not only show a real growth but also reveal the band's limitations. For example 'Is It A Crime?' is a lovely, brooding, dynamically charged ballad the band obviously felt proud enough of to open the album. Yet its execution, while competent and pleasant, never achieves the passion it could in the hands of more soulful musicians. Ms Adu's voice in particular is so cool it can almost go cold. Similarly restrictive performances are dealt to 'Mr Wrong' and 'Fear' on side two.

While it may be easy to criticise Sade by mentally comparing them to great performers of torchy, jazz-inclined song styles, the band does deserve credit. *Diamond Life* and now *Promise* may well serve a similar purpose in the 80s to that of a group like the Peddlers in the 60s: that is gently introducing a new audience to the headier flavours and tangier tastes of other musics by administering the first doses via an acceptably diluted brew.

Peter Thomson

Scattered Order Career of the Silly Thing Volition

Jayrem deserve hearty thanks for their continued importing of overseas music. Thanks to them, good Aussie independent labels like Hot and Volition are getting a chance to reach a NZ audience.

Scattered Order are a unique proposition, combining commercial FM funk with cut-up tapes, synths that go "ggrrr!" and "hiss!" and monotonal relating of lyrics that read like a William S. Burroughs novel.

The songs here are carefully arranged in non-scattered order. As the record goes on, they get progressively stranger, with the blatant commercial sound of the first track '1000 Gene Autreys' being gradually stripped away on each following song.

'Cut You Up' sounded best, an industrial funk-up, and the last song 'The Entire Combine/Capital of Sweden' was definitely weirdest, with a plastic surgeon chatting away in the rhythm track.

At the same time bland and, beneath that, bizarre, *Career of the Silly Thing* is, well ... extremely interesting.

Paul McKessar

Dread, Beat & Blood Tribute To A Friend Aotearoa Tihei Mauriora Jayrem

The quest for indigenous music that truly reflects 20th century New Zealand ethnic backgrounds, culture and issues has been a long one. Herbs started something very important at the turn of this decade. Now these two albums, from a label which never ceases to surprise, show what dedication can achieve. Each work reflects divergent influences, but each has a similar message: We are a divided society, and we will have no peace until we accept the truths of our past and make amends for the future.

Dread, Beat & Blood are Wellington Rastas. The movement has been established here for several years now, but is still regarded askance. Rasta and Maori have much in common, in terms of spiritual values and a deep love for the land. Maori Rastas marched on the Hikoi to Waitangi. Maori youth found a hero in Bob Marley, bringing about a fusion of Caribbean and Polynesian music which is becoming a vital cultural force.

Tribute To A Friend expresses unity and identity in eight songs, seven of them original. The sole cover, 'Primitive Man', was written by the Australian reggae group the Happy Cannibals. It's about the struggle of the Aborigines, "the big red stone" being Ayers Rock, now back in its rightful hands.

'Waitangi', the most forthright song, drives home its condemnation of the treaty with an impassioned haka. 'Nyabingi Tribesmen' were an African freedom movement, struggling to overthrow colonial oppression. The local comparisons are far from comfortable, but then they're not meant to be.

The band takes its name from Linton Kwesi Johnson's debut LP, also lifting a line or two from one of his poems in a tribute song to Blair Peach. The production is as good as you'll get anywhere in this country, deserves to be played loud, and the hint of dubbing on some tracks suggests a 12-inch single wouldn't be a bad idea.

Aotearoa, also from Wellington, are making modern Maori music, pure and simple. You could call this the flip side of 'Poi E', the darker feelings of a race struggling to retain its language and its culture.

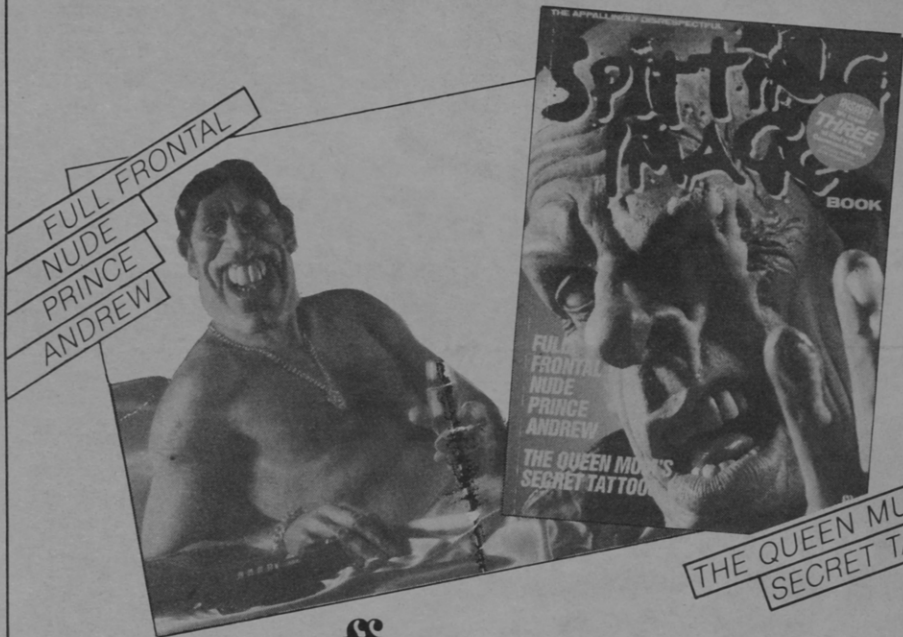
There are still teachers alive today who remember strapping Maori children for speaking their own language. We now have to spend thousands of dollars repairing the damage.

What Aotearoa lack in musical sophistication they make up in the strength of their sentiments. Five of the seven tracks are sung in Maori, a melodic language even when spoken. The band is also blessed with five excellent singers, four of them women. The outstanding is Kara Rangihau's 'Haruru Mai', a lament for the loss of the native forests. The vocal harmonies throughout are flawless. The lyrical themes draw extensively from Maori myths and legends, with contemporary application. The struggle for land rights, for equality and justice, and above all, to be Maori. The message is specifically aimed at Maori youth, but it will be the Pakeha's loss to ignore it.

These albums are musical expressions of a rising tide, of people on the move.

Duncan Campbell

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Records

**George Jones
First Time Live!
Ladies Choice
Epic
Merle Haggard
Kern River
Epic**

George Jones and Merle Haggard are both at the apex of country music tradition. Jones is the music's most soulful singer, while Haggard is its premier songwriter and a subtly effective presenter of his songs.

For Jones, *First Time Live!* is just that, his first live album in a near-30 year career. As such, it's a disappointment. Filler here includes a comic duet with a mock Merle Haggard, a dull feature from his backing band and some throwaways in the fast songs. But you also get a series of stunning performances on the tearjerkers (well, actually George describes them as "more sadder than that").

Ladies' Choice, Jones' album of duets with nine women country singers, also has its ups and downs, but, as Robert Christgau noted about Jones' last duet album (*My Very Special Guests*), its quality has more to do with what's being sung than who's singing it where. Brenda Lee sounds chirpy on Ray Charles' 'Hallelujah, I Love

Her So', Emmy Lou Harris' spirituality is nicely balanced by Jones' more earthy tones, while Lacy J. Dalton and Deborah Allen just sing strongly; elsewhere George sings strongly too, but is given less to work with.

Merle Haggard's latest is a further solid set in a very solid career. Only on 'Natural High' and 'Riding High' does he descend into West Coast romantic bathos (why is it the word "high" brings out the worst in songwriters?) but even these are redeemed by his quietly affecting singing. For the rest his low-key production neatly encapsulates several delightful Western swing songs and at least a couple of classics to add to Hagg's extensive collection.

Alastair Dougal

**Chris Isaak
Silvertone
Warner Bros**

An interesting debut from Mr Isaak, who peers from the cover looking like the young Elvis Presley fresh from his first RCA sessions. It's an image that carries over onto his self-written songs, with 'Western Stars' being a ghostly re-vision of Elvis's 'Blue Hawaii', including steel guitar and moody monologue.

The album is really a reworking of traditional styles, from the minimal Sun-sound of 'Tears', with a drum sound that lovingly recreates D.J. Fontana's brush work to Gene Vincent's best guitarist Cliff Gallup on 'Gone Ridin'. But most



Chris Isaak

of all Chris Isaak just loves Roy Orbison; on songs like 'Pretty Girls Don't Cry' he uses his high tenor voice just like the sublime Big O.

This all goes beyond revivalism, however — like Alan Vega's rockabilly albums, here Isaak has used the tradition to create something new and refreshing. Classical music for modern times.

Kerry Buchanan

**Every Great Motown Song:
The First 25 Years
Vol 1: The 1960s
Vol 2: The 1970s
Motown**

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These two albums offer a good introduction to Berry Gordy Jnr's dream. They don't perhaps include every great Motown song; in my opinion the Isley Brothers' 'This Old Heart of Mine' and 'Behind A Painted Smile' represent perfect Motown, but alas the Isleys don't get even one track. But one mustn't grumble, not when Vol 1 hits you with killer after killer, including Kim Weston's oft-forgotten 'Take Me In Your Arms (Rock Me A Little While)'.

The trouble starts on Vol 2, which goes a bit heavy on the schmaltz, with two of Diana Ross's worst songs, 'Theme From Mahogany' and 'Touch Me In the Morning', and the Commodores going over the top on 'Three Times A Lady'. Motown in the 70s was still pumping out great dance tracks, like the Miracles' 'Love Machine' and the Commodores' 'Brick House', but these are sadly missing. But you do get Marvin Gaye's 'Got To Give It Up', an essential track.

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Records

The Verlaines Hallelujah All the Way Home Flying Nun

It's 6.18am on a Monday. I am sitting on the roof of *Rip It Up's* office, looking down three floors to Queen St, writing a review of the Verlaines' album. The city is just beginning to move — a street-cleaner waterblasts the footpaths before they're full of people.

The first thing about *Hallelujah All the Way Home* is that it's yer actual high-fidelity record and needs to be played LOUD. Not that it's all noisy or anything, but, like orchestral music, it depends on dynamics to create its mood. It should be played loud enough for the guitars to bash and crash around your ears, enough to draw a sharp con-

trast against the quieter passages. The closing track, 'Ballad of Harry Noryb', pretty much sums up the album in this and other respects — by the time it wails plaintively off into the void, a hail of huge electric guitar will have come crashing down on you, the music telling as much of a story as the words.

Narrative sing structure is a feature of the record; the words and music do a kind of duet on telling the stories. Roles get blurred, the music's a bit literal and the words a bit musical. And they can hide away little secrets — 'Don't Send Me Away' is a jauntily phrased little folk tune that bears some fairly pungent observations (and these are his *friends* Graeme Downes is writing about). The most abrasive and propulsive track is 'Lying In State', a song written back when Downes probably wanted to be the Clean. And when

he still had problems on the romantic front: "You don't talk, and what's worse / You take your car keys out of your purse," is a very nice couplet, don't you think? As has always been the case with the Verlaines, the lyrics generally read well on their own, a fairly rare thing in rock 'n' roll.

The preparation before the recording of this album was comprehensive and it shows. There's a very strong impression that the Verlaines achieved pretty much what they set out to do. They certainly play well, and at least one guest musician was surprised to be handed a written score for her part: "Most bands just say 'play something over that!'" The result is that as well as the *sounds* being right, touches like the horn line in 'For the Love of Ash Grey' are *just so*. If the band lost anything in spontaneity, they more than made up for it in simply getting

their ideas across so bloody well.

Also, as the sleeve art makes clear, *Hallelujah* is a whole beast. If you play it from the start of side one to the end of side two, it announces itself, unravels and finally elegantly resolves itself in 'Noryb' (even if the resolution's only resignation).

A bonus too: it makes seeing the Verlaines live a lot more fun — you know the songs and can latch onto the structures and note and enjoy the differences in the live beast.

Okay, I like this sort of thing, but I think on any terms *Hallelujah* is a great album. I think it's my favourite NZ album ... and the old city's beginning to grrowl along with itself ...

Russell Brown

Neil's Heavy Concept Album

Hullo vegetables! Like, it's Neil's album, right, and he's from *The Young Ones*. Wow. Two sides of it,

right; quite surprising really when you consider how one episode of the same series can peter out rather quickly (or is it just that you peter out because it's so late?), anyway, it does in bits, right, so he's padded it out with electronic versions of really hippy songs, yeah! But the best bit is, right, that this album sounds better than anything Pink Floyd have ever done (since that one with the pink cover, anyway) and goes on to sound like the Dream Academy! Right on! Ever heard of "many a true word being spoken in jest"? So easy with the HM jokes, Mr Planer, or should I say Careful With That Axe, Nigel ...

CT

Shake Summation

Fetus Productions

The Perfect Product (Flying Nun)

A colleague in this paper coined the term "rockin' experimentalism" to sum up Fetus Productions — and that's about as good a definition of this music as you'll get. 'Flicker' (the one with the video) is a sly come-hither song of many parts — part substance and part sleight of hand. 'Backbeat' has a riff that's so heavy ... just bristles with sass 'n' badness. As soon as you hear 'Anthem' you'll know why it is so named — another indication of a fair degree of smarts on

Jed Town's part as regards how peoples' listening bits operate. Jed wants this record to be a Top 10 hit, and if it's not likely, it should be possible, because down through the weirdness, at least two of these songs are pop songs, and sparkingly recorded ones at that. Actually, I'll just leave it at saying this record is *fab*.

Peking Man Room That Echoes (CBS)

Wow — A NZ mainstream pop record with *all* the elements. A good song with an insanely catchy chorus, well sung and blessed with a very good production. The rhythm section seems to have been sat on a bit so the song doesn't sound too weird for radio — the bass and at least part of the drums seem to have been played on Bruce Lynch's Emulator, which accounts for the Big Sound. Oh yeah, I'm talking about the tight, functional 7" version here — the 6 min 30 extended mix, as most such inflations of pop songs are, is meandering and tensionless, but I suppose it's the thing to do.

Patea Maori Club E Papa (Maui)

Again, the unlikely and effective combination of rich, deep massed vocals and a really corny drum machine programme. We get three versions of the old stick game song, from the bobbling reggae feel of the 'Traditional' version, through the bigger 'n' badder Part 2 to the sprightly and gappy 'UK Club Mix'. Simple and appealing, but I think the possibilities of

CONTINUED ON PAGE 32

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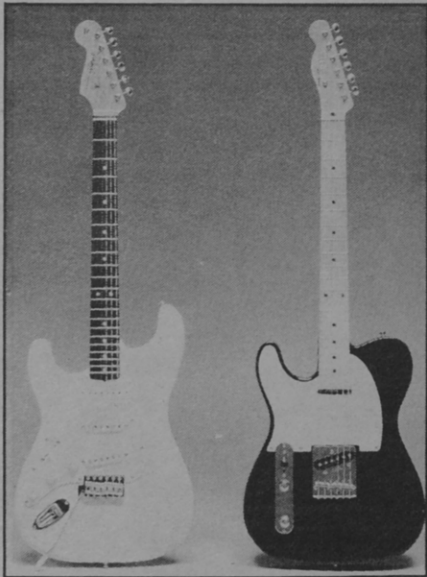
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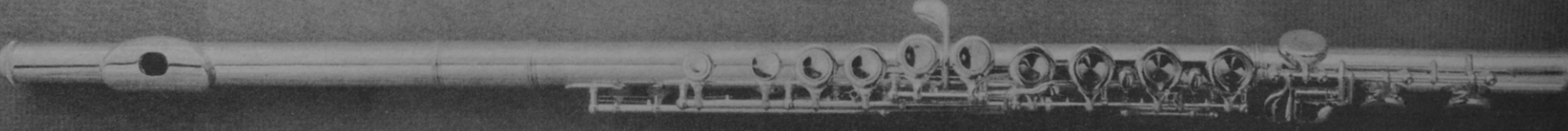
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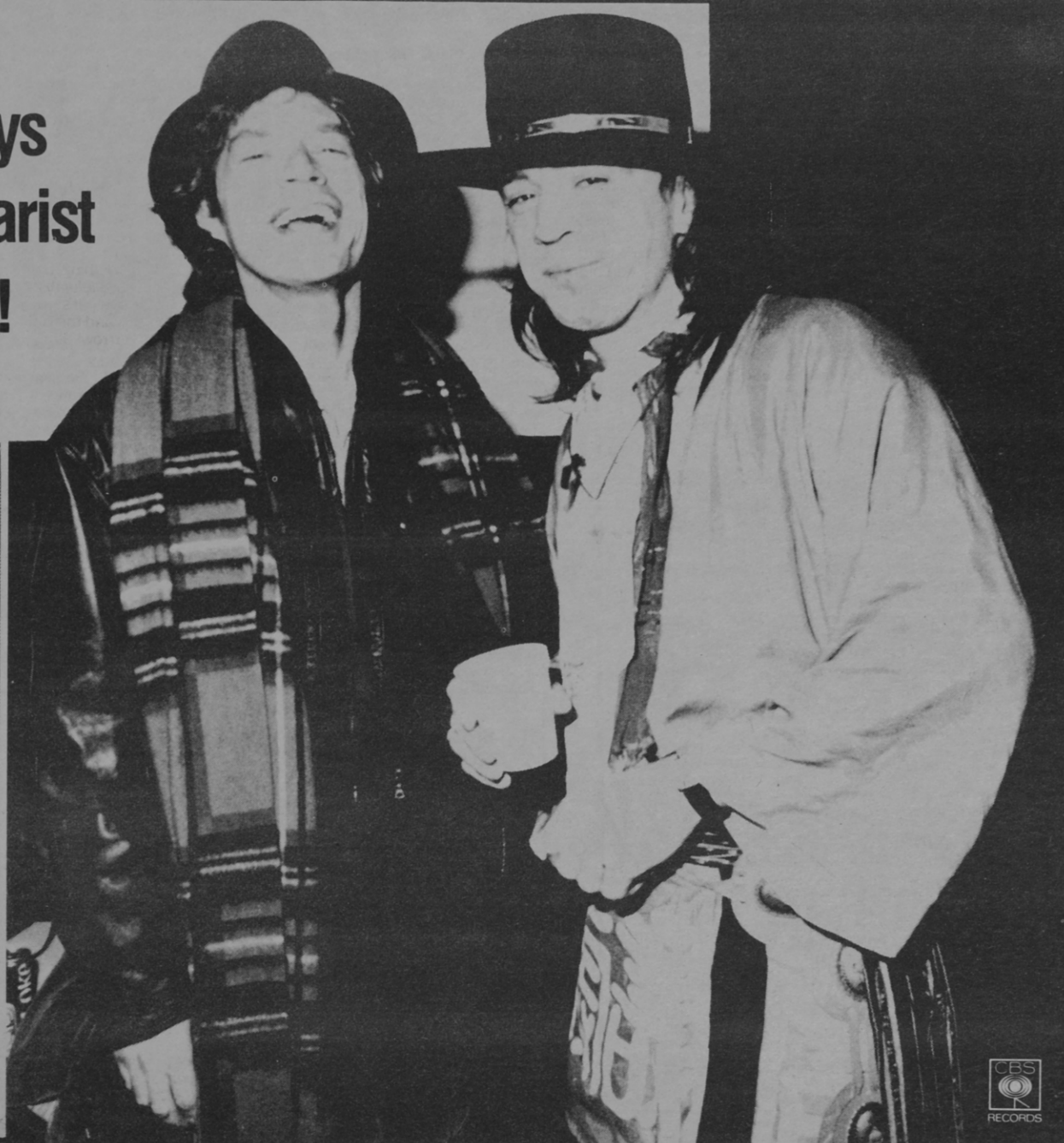
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FROM PAGE 30
this musical vein (which, after all, the PMC pretty much *invented* with 'Poi E') have yet to be fully explored. The record is finished with Dalvanius singing on 'Hei Konei Ra' and he still has a sweet, soulful tenor voice.
Flesh D-Vice
Flaming Soul (Jayrem)
A slice of hard-edged crooning

that's more romantic than punks were ever supposed to get. The playing is good 'n' noisy without swamping the song and it all works rather well, especially if you follow the "play loud" instruction on the sleeve. On the flip, 'Coolin' Down' is an odd mixture of elements and the older recording, 'F.O.E.' just sounds out of place. With this kind of progression, the

album'll be interesting.
? Fog
7" Round Black Thing (? Fog Enterprises)
Sam, vocalist on three of the four tracks here, is a helluva singer — she's got an ability to whack down a phrase right on (or off) the beat. "Move ya brain ... or ya just might *lose* ya brain," she declaims as the music hurtles and crashes along. I don't so much care for the one she doesn't sing, '5 Heads of State'. If ? Fog are a punk band then in quite a few ways they're a fuckin' good one.
Wentworth Brewster & Co
Welcome to the Club (Pagan)

And just for something completely different ... I predict 'Welcome to the Club' will tinkle out at all the better soirees this summer. But not mine, thanks. It's a big modern-sounding version of a Nat King Cole standard that's too full-some, and sounds merely inoffensive, which isn't really enough. 'Smoke Me (I'm A Cigarette)' is quirkier and jokier, and everyone gets their chops on an instrumental version of the A-side. Ah, but this isn't really my kind of thing anyway, is it?
The Remarkables
Waiting For A Wave (Meltdown)
Palmy North crowd the Remarkables show similar strengths and weaknesses on record as they do

on stage. They recorded this without a bass guitar and it all sounds a bit lightweight and thin. Songs like the surf-poppy 'Swing King' could definitely have better things done with them, but it sounds like there was a bit of a case of first-recording hesitancy, especially on the vocals. I trust they'll loosen up a bit melodically (and perhaps work on the odd lyric) and be a much better band by the next record.
Jamboree
Melt Down (Jayrem)

Sort of heroic-sounding music, maybe because Jamboree are Christians, which they state without fuss in the lyrics. The title track is bustling Simple Minds-ish, but the good track is the poem-instrumental 'A Familiar Quietness', which walks neatly between atmosphere and melodrama and ends up quite richly effective. The other three tracks don't work as well and sound a bit strained, particularly in the vocal department.
The Backdoor Blues Band
(Jayrem)

Bands like the BBB generally only work properly when they're actually up there on the boards and choosing four cover versions to make up an EP would seem to be foolishly flying in the face of that truism. But singers Ted Clarke

and Ainsley Day steamroller through any technical deficiencies with such sheer boisterousness that, whilst not startling, the record actually works, especially on 'Be Cool, Be Calm, Keep Yourself Together' where yer actual storm is getting whipped up by the end. 'Respect' is the one that doesn't come off, although it's not really (as might have been expected) the singing that lets it down, but a tepid effort from the band. For people who just wanna be entertained.

For Crying Out Loud
Only One Thread (F.C.O.L.D.)

For Crying Out Loud Are From Wellington and they probably don't go out very much. What they have here are three pieces of economical, subtle guitar/bass/drums music highlighted by lovely lines on cornet and (on the best song, 'The Ladder') clarinet. The vocals are a bit wobbly but they've resisted the temptation to bury them in echo or anything, which is good. A graceful little record. Costs \$4.50 from Po Box 6234, Wellington.

Roman Antix
What's The Difference (Jayrem)

Part of the problem with Russ Le Roq's records in the past has been that he's had them played on by people who could play just a little too well and far too politely. But

this one opens with a gloriously messy smear of guitar which settles down to be the riff for this kinda silly glitterbeat romp. Like the ? Fog record, another good recording out of Last Laugh too. Great ending.

E.S.P.
E.S.P. (Big Beat)

An attempt to make Strong Female Vocal record that just doesn't come off. It's all a bit overdone and the song's pretty naff. And I really dunno about the flip, 'Kids From Mars'.

This Is Heaven
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Not just a record, but a whole package, every one different, which includes a small book, a sheet of home-made paper (lemon scented, even!) and various other bits and pieces. The record itself is a mysterious little thing. Having been squeezed in and out of a Portastudio seems to have given the sounds that kind of gentle, ethereal distortion you'll find on parts of the Velvet Underground *And So On* and *Etc.* LPs. Four songs, batty words, and honestly one of the *niciest* records I've ever owned. I don't think the 200 wil last long, so you better send \$15 to Paul Luker at 265 Papamoa Beach Rd, RD 7, Te Puke.
Russell Brown

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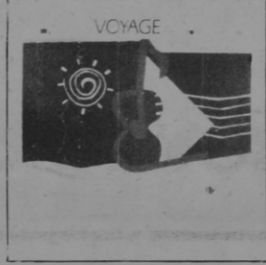
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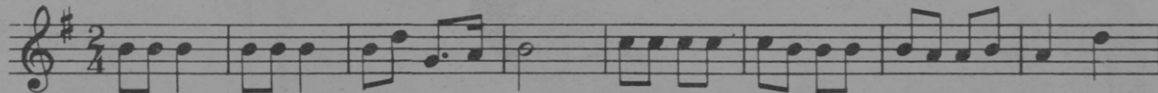


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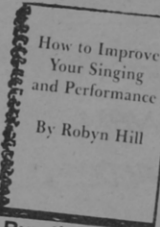
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CHRISTCHURCH.



At the 'Rip It Up' 100 Issue Party: Ian Morris, Dave Dobbyn and Peter Ulrich; Ray Columbus performs 'She's A Mod'; Al Hunter, Dobbyn and Alastair Dougal play some country music; Andrew Fagan sings and plays(?) 'Hey Joe'.

PHOTOS BY KERRY BROWN

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Live

Rip It Up 100th Issue Party
Six Month Club, Nov 28

There's a tradition in journalism that a publication never writes about itself. NME doesn't review its own tape releases, so why this little piece? *Rolling Stone* created a precedent when it reviewed its 10th anniversary television special. But they rubbished it — which puts us in an awkward position, because the *RIU* concert was excellent. And that provides the only acceptable reason for a review: to put on record the first-rate efforts of the musicians involved.

Jordan Luck had the unenviable task of being first up, although Mac's Gold Ale had probably taken the edge off the crowd's critical faculties. Luck courageously performed accompanied only by a single guitar, played by Paul Scott of Pop Mechanix. Their first number was almost acappella, with wonderful harmonies to a simple melody. They took the same res-

trained approach to Kiss's 'I Was Made For Loving You', highlighting the beauty behind the bombast.

The party began when Dave Dobbyn and friends took the stage. Peter Warren and Dobbyn had flown over especially for the concert, and they were its driving force. "Please allow me to introduce myself ..." sang Peter Ulrich, the club's proprietor. With Ian Morris on rhythm, th' Dudes' front line was complete, and the only person needing an introduction was Richard Kennedy. Kennedy, ex-Red Mole guitarist now based in New York with expatriate band the Drongos, was the rediscovery of the evening. He fitted in so well that Dobbyn and co kept calling him back for another number. He turned quite a few heads with his playing on 'Sympathy for the Devil' and the rock 'n' roll stomper 'Mercury'. After Ulrich had sung 'Walking In Light', Dobbyn ambled into his trump card — a country version of 'Be Mine Tonight'.

More guests hopped up after a batch of newish Dobbyn songs like 'The Pleaser', played by the core trio, with Mike Chunn on bass. Out

of the audience, Diana Ross-style, came Ray Columbus. So did much of the dancefloor, who invaded the stage for a spirited 'She's A Mod'. Ray handled his new *Invaders* with aplomb as he did the "mod's nod". Then it was the turn of Dalvanus and the Patea Maori Club, who performed their new single 'E Papa' while twirling pois and sticks. With help from Annie Crummer and Debbie Harwood on backing vocals, Dalvanus souled the show with the Staples' 'Respect Yourself'.

Country is going to be big in 1986, and hopefully that will mean that Al Hunter's day has finally come. He is a complete professional, which means he can leap in and entertain any audience with songs such as 'Neon Cowboy' — the ballad of the Keans' sign in Queen St. *RIU* founding editor Alistair Dougal played bass and Dobbyn was still there on lead. The two of them showed new depths of improvisatory skills with the next guest, Andrew Fagan. The Mocker was another who surprised the audience with a stunning performance of 'Hey Joe'. It

CONTINUED ON PAGE 36

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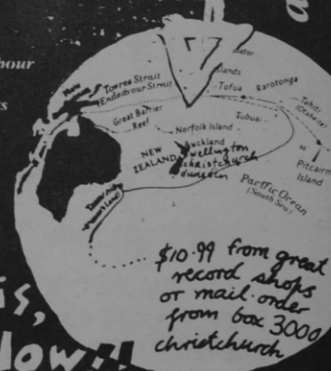
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Look Out For ...

From across the waters comin' at yer are ... **Alas Smith & Jones**, **INXS** (Jan), **Don McLean** (again)

Peking Man get out and about for the holidays with a North Island tour ... their dates include **Summer Rock '85** at New Plymouth's Bowl of Brooklands, also features the **Narcs**, **Dance Exponents**, **Netherworld Dancing Toys** and more ... guitarist **Michael Bagley** is back with **Rocket 88**, playing the Cricketers Dec 12-14 ... **Back Door Blues**

Band on the road again ... and another **Rockfurly Shield** challenge at the Metropole Dec 23, with Waikato bands again doing battle with Aucklanders ... Dunedin's **Chippendale House** looks a good place to head for New Year's Eve, with a gig featuring **Verlaines**, **Look Blue Go Purple**, the **Pterodactyls** and others ... watch out for a **Weeds** tour in Jan!

Coming Up ...

Confirmed dates for **Bob Dylan & Tom Petty**, playing together and

separately in Auckland Feb 7, Wgtn Feb 5 ... **Dire Straits**, Wgtn, March 4, ChCh 7th and Auckland 22nd ... **Thompson Twins**, ChCh Feb 25, Auckland March 1 ... **Violent Femmes** ChCh Feb 3, Wellington 4th, Auckland 5th ... **Laurie Anderson** for the international arts festival in March ... same month for **Hunters & Collectors**, **Hoodoo Gurus** and possibly **Shriekback** ... **U2** will open a world tour here late 1986 ... and looks like we now won't be getting **ZZ Top**.

DEC 12

Alas Smith & Jones Hamilton
Say Yes To Apes, Kevin Hawkins Performance Cafe
Don McLean Palmerston North
Texas Rangers Windsor
Tim Rice & Friends Christchurch
Frank Sinatra is 70.

13

Alas Smith & Jones Auckland
Tim Rice & Friends Wellington
Say Yes To Apes, Suitcase Aotea Sq (noon)
Flesh D-Vice Terminus
Pop Mechanix Windsor
Eric Glandy Band Performance Cafe
Hyphenears Timaru

12,13,14

R&B All-Stars Gluepot
Rocket 88 Cricketers
Taranaki Sol Whangarei

14

Alas Smith & Jones Auckland
Don McLean Napier
Summer Rock '85 Bowl of Brooklands
Flesh D-Vice Terminus
Eric Glandy Band Performance Cafe
School of Creative Musicianship Tour Performance Cafe (12-4pm)
Auckland Summer Water Carnival, in and around Tepid Baths, 10-5pm.
Mick Taylor quits Stones 1974.

15

Sam Hunt ChCh Town Hall (Limes Room)
Don McLean Wellington
Glen Miller's plane goes missing, 1944.

16

Taranaki Sol Keels Rotorua
Meg & the Fones Cricketers
Boston Tea Party 1773.

17

Wentworth Brewster & Co Tuxedomoon
Taranaki Sol Rotorua
Meg & the Fones Cricketers

18

Funny Business Windsor
Taranaki Sol Rotorua
Meg & the Fones Cricketers
Keith Richard is 42.

19

Jean Genet is born 1910. Bowie later collides him with Iggy Pop and comes up with 'Jean Genie'.

19,20,21

Peking Man Windsor
Taranaki Sol Rotorua

20

Back Door Blues Band Cricketers
Bo Diddley born 1928

21

Tim Rice and Friends Logan Campbell Centre
Back Door Blues Band Cricketers
LSD factory in California raided, 1968. Police seize enough for 700,000 trips. They haven't finished it yet.

22

Taranaki Sol Rotorua
Robin and Maurice Bee Gee born 1949. Still, gulp, stayin' alive.

23

Rockfurly Shield Metropole
Midge Marsden Cricketers
Taranaki Sol Rotorua
Charles Atlas dies 1973.

24

Midge Marsden Cricketers
Texas Rangers Windsor
Wentworth Brewster Tuxedomoon
Taranaki Sol Rotorua

25

Little Richard born 1932. No wonder he thinks he's

26

Phil Spector born 1939. Rolling Stones play first gig 1962.

27

Pterodactyls Zetland
Peking Man Whangarei
Back Door Blues Band Cabana

28

Pterodactyls Zetland
Peking Man North Shore
Back Door Blues Band Cabana
Edgar Winter born 1947.

29

Peking Man Taupo
Rick Danko born 1942.

30

Peking Man Hastings
Back Door Blues Band Gisborne
Monkees Davey Jones (40) and Mike Nesmith (42) have birthdays.

31

Verlaines, **Look Blue Go Purple**, **Pterodactyls** Chippendale House
Dunedin
Peking Man Gisborne
Wentworth Brewster Tuxedomoon
Back Door Blues Band Gisborne
Patti Smith is 39.

JAN 1

Peking Man Ohope
Back Door Blues Band Kawerau
22M Beach Concert Wellington

2

Peking Man Waihi
Castro takes over Cuba 1959

3

Pterodactyls Oriental
Peking Man Whangamata
Back Door Blues Band Onerahi

4

Pterodactyls Oriental
Peking Man Mt Maunganui
Back Door Blues Band Onerahi
Billboard publishes first record sales chart 1936.

5

Peking Man New Plymouth

6

Syd Barrett is 39. In years, anyway. ... Happy New Year Syd.

7

Wentworth Brewster & Co. Tuxedomoon
Benny Loggins born 1948.

8

Elvis Aaron Presley born in Tupelo, Mississippi, 1935. Bowie is born David Jones, 1947.

9

INXS Christchurch
Scott Walker is 41.

10

INXS Palmerston North
Back Door Blues Band Gluepot
Headless Chickens Zetland
Paras Cricketers
Country music Aotea Sq (noon)
Rod Stewart turns 40.

11

INXS Auckland
Back Door Blues Band Gluepot
Paras Cricketers
Headless Chickens Zetland

12

898FM Lakeside Concert Hamilton
Wyatt Earp dies, 1929.
Shona Laing, **Peking Man**, **Dance Exponents**, **Netherworld Dancing Toys** Landsdowne Park, Blenheim.

13

Drongos Windsor

14

Topp Twins Depot
Drongos Windsor
Wentworth Brewster & Co. Tuxedomoon
Sex Pistols play their last show in San Francisco, 1978: "Ever get the feeling you've been cheated?"

15

Topp Twins Depot
Drongos Whangarei
Captain Beefheart is born Don Van Vliet 1941.

16

Drongos Hamilton
Back Door Blues Band Hamilton

17

Drongos Gisborne
Back Door Blues Band Bellblock
Paras Cricketers
Soul On Ice, **Pearl Stars** Aotea Sq (noon)
Muhammad Ali is 43.

18

Drongos Napier
Back Door Blues Band Bellblock
Paras Cricketers

19

Topp Twins Christchurch
Drongos Lower Hutt
Janis Joplin born 1943, Phil Everly 1939, Dolly Parton 1946, Robert Palmer born 1949.

16,17,18

Netherworld Dancing Toys Windsor
Topp Twins Depot



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Live

'LIVE' FROM PAGE 32
 was high camp Hendrix, with all of Kevin Kau-Kau's moves recreated, and provided the show with an hilarious teeth-picking climax. What the evening showed above all was the versatility of our most experienced musicians. But professionalism isn't restricted to old hands, as Soul On Ice proved when they took the stage after the others had already ripped it up, to close the show with a funky set.
Chris Bourke

Tina Turner
Mt Smart Stadium, Dec 7
 Hmmm ... With the stage in darkness, the giant videoscreen suspended above is showing a movie teaser of Tina putting on

her stage clothes — rapid succession of close-ups and did we see a ...? Ms Turner has never been known for subtlety. Suddenly the stage erupts in sound and light and there she is with a six piece band blasting out 'Show Some Respect'. (She's not known for irony either.) But what's this? Over on stage right is a long-haired muscleman who seems to have strayed in from *Conan the Barbarian*. Every now and again he stabs a keyboard but mostly he's mincing, posturing and grimacing for crowd/video camera. He also takes an occasional tenor sax solo, making sure every note is accented with a thrust of his codpiece-clad pelvis. Is this rock 'n' roll? Well it's very silly and it's certainly distracting some people from the music, but maybe that's the point. Turner's voice is merged well into the mix, but this can't hide how dry and cracked it sounds.

Often the notes are only just hit, let alone held. (One begins to wonder how much enhancement went onto those studio vocals.) A slow number like 'Private Dancer' really exposes the shortcomings of her singing. (Oh but she still moves so well and there's those legs and she changes costume a couple of times, so ...) As for the band, their approach is basically full frontal stadium range blast and to hell with subtlety (of course). The rhythm section flattens everything before it. There is no soul surviving in 'I Might Have Been Queen'. 'You Better Be Good To Me' is belted harder, faster, crasser. 'River Deep, Mountain High' gains an HM edge. The *Mad Max* theme becomes dull and plodding. 'Nutbush City Limits' is barked almost unintelligibly. 'What's Love Got To Do With It' has lost its lilt and gets used to cajole the audience into yelling responses. And so it goes.

Yet as the set draws to its climax so do the performances. The band exercises some restraint and variety on 'Let's Stay Together' and 'Help' and Turner is tearing out each line as if it may be her last. Her passion is enhanced by the tight instrumental control. Then we're away into a rousing 'Proud Mary' to close the set. Despite the enormous success of the *Private Dancer*-spawned singles it's this 1971 cover version that gets the crowd most excited. The encores slip back into boogie and bluster but Tina's changed again, this time to fishnet stockings and slit leather miniskirt and everyone seems very happy with it all. H m m m .
Peter Thomson
The End of the Six Month Club
Saturday, Nov 30.
 What happened. What hit me? The In Crowd were out in force for this event, billed as the biggest thing to hit Auckland since the previous Thursday's *Rip It Up* party. As well as the tour de force we had expected, we got a tour that sociologists will talk about for years to come. The freaks, crawling from their lairs with invites held aloft, stood outside the Six Month Club and bellowed their god-given right of entry. When not pushing they vied with their neighbour and compared haircuts, make-up and body odours. Once inside, we nodded to best friends and gave passionate wet kisses to anyone we barely knew. Then it struck. In a moment where attentions were mostly focused on the bar or the hairdressing apprentice throwing up in the corner, the curtains spreadeagled and a glowing face came centre-stage to announce the band. A beat banged, a chord was sound-

ed and the night began. For those who can remember through an alcohol-coloured haze, images of leather-jacketed rockers and white heated rollers abound. The Mysterons, as the group is known, kicked off with a modernist nightmare version of an old Velvets song and then paraded through a medley of the Peter Gunn/Avengers/James Bond themes. A veritable stream of stuff that your little brother wouldn't touch followed; 'Waterloo', 'Devilgate Drive' and a very twee 'The Prettiest Star' by Mr Tony Drumm. Other stars appeared soon, teen idols Peter Ulrich and Graham Brazier covering Bowie and the radiant Kim Willoughby and the Steaming Leatherettes belting out 'Be My Baby' Spectorstyle. It was a night to remember and a night the freaks may never comprehend. But for the fogeys, the fading stars and those whose 15 minutes never came, it was a night of unadulterated beauty.
Peter Grace

grounder, live review of the Chills and an interview with Gisborne's Flaming Stars. A little more illustrative content would be a logical step for the next one. Good stuff, and free from 440 Aberdeen Rd, Gisborne. RB
N.A.H. (Numberless Anarchist Hordes) No.1
 I bought this on a sunny day in Christchurch. Then promptly lost it and had to acquire another one. *N.A.H.* is the most readable and entertaining local anarchist mag I've seen, with its cartoons, collages and articles either written for it or plucked from other publications. Topics covered include mental health, the school system, Maoritanga, womin, Antarctica, the dangers of VDU terminals, employment and the dangers of synthetic opiates. Send \$1 for it, c/o Armagh Post Office, Christchurch. RB

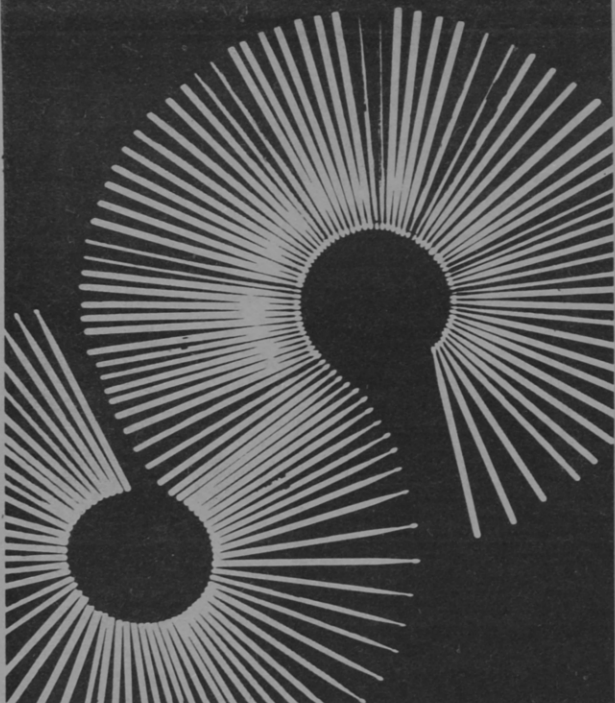
Anarcho-Pacifist No.1
 This one began as a monthly Radio Access show and it opens with a good explanatory piece by editor Simon. Again, it's well illustrated. It covers most of the issues associated with modern anarchist politics — including some fascinating facts and figures on McDonalds and a look at Wellington band Compos Mentis. Also lists plenty of contacts. Send a stamped S.A.E. plus donation for printing costs to Simon, c/o Anarchy Organisation, PO Box 14-156, Kilbirnie, Wellington. RB
One World No.3
 Just to let you know it's out and it's the best *One World* yet. Includes Compos Mentis, Vicious Circle, Govt Life and a healthy letters column (which features one very unhealthy letter), plus comment on the Rainbow Warrior bombing and the usual overseas reviews and interviews. Good artwork too. RB

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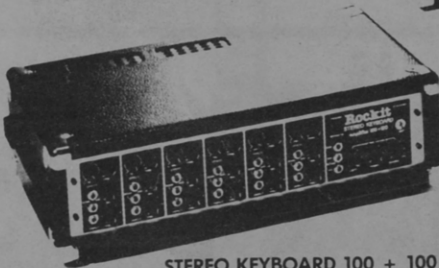
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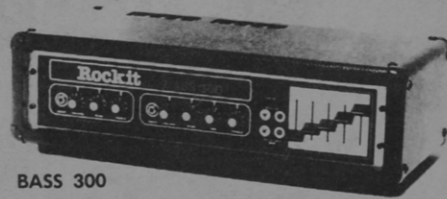
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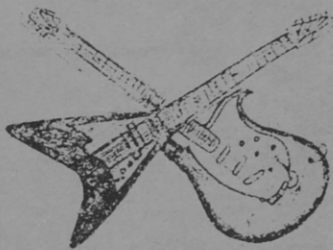


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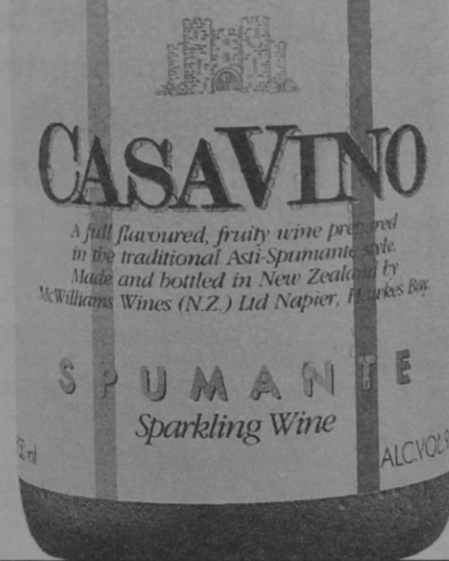


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Film

STOP MAKING SENSE

Director: Jonathan Demme

Demme's track record to date has been a sketchy one, and restraint might have seemed the last quality to expect of this director. However, it is precisely Demme's directorial restraint and self-control that make this filming of a handful of Talking Heads concerts one of the best rock movies of recent years. David Byrne's laconic and quirky little songs are given their perfect cinematic setting and Talking Heads of course give a riveting performance.

VIGIL

Director: Vincent Ward

Vigil takes considerable risks for a New Zealand film and the director who gave us the exquisite

State of Seige and the poignant *In Spring One Plants Alone* has made a startling feature debut. Arguably one of the most sophisticated films to be made on its scale in this country, Ward's stance in *Vigil* is an uncompromising one, as he paints in sound and vision the secret world of a child's fantasy.

PARIS, TEXAS

Director: Wim Wenders

German director Wenders, in his first American film, creates a timeless allegory that spans from the harsh and unrelenting deserts of rural Texas to the eerie glass prisons of downtown Houston. Taking much of its power from the extraordinary performances of Nastassia Kinski and Harry Dean Stanton, Wenders' Texas becomes a striking metaphor for non-communication in modern America.

THE COTTON CLUB

Director: Francis Ford Coppola

The cynics and Cassandras have been predicting a spectacular flop for Coppola for some years and his recreation of the legendary Harlem club of the '20s could

well have been just that. Coppola has come up with a brilliant and complex film, weaving together the music, the social fabric of the time and the struggles of his characters.

A PRIVATE FUNCTION

Director: Malcolm Mowbray

Not a great film to be sure, but there must still be a place for screenplays as witty as Alan Bennett's and performances as flamboyantly theatrical as Maggie Smith's. Not for vegetarians.

THE LIFE AND TIMES OF HARVEY MILK

Director: Robert Epstein

We're miserably starved for big-screen documentaries in this part of the world. *Harvey Milk*, like the other rare specimens, made its bow in the July Festival and then was taken into general release. This re-telling of the life and eventual assassination of one of America's heroes of the new Gay Consciousness was clearly a labour of love. Whether through the intensely human documentation of the various interviews or through the impressive visuals of the cand-

leight parade commemorating Milk's murder, *Harvey Milk* delves beyond its immediate subject and offers commentary on some of the deeper issues of our times.

CAME A HOT FRIDAY

Director: Ian Mune

Irrespressible in its energy and, in the final count, just tremendously jolly fun, Mune's film of Ronald Hugh Morrieson's novel leads a large cast including Billy T. James, Peter Bland and Don Selwyn through a picaresque romp that suggests we could attain to becoming the Ealing Studios of the '80s.

MR WRONG

Director: Gaylene Preston

Preston's first feature film also offers a lot of giggly fun, but there's a serious edge to it, a superbly crafted thriller which shows that a feminist angle can be all the more effective for being presented more obliquely. Heather Bolton's marvellous performance in the lead role sets the tone for an auspicious debut for Preston.

AND THE SHIP SAILS ON

Director: Federico Fellini

The huge cast are stranded in their 1914 luxury liner which is similarly stranded in the cavernous Cinecitta — all the Fellini hallmarks are here in an idiosyncratic melange of the extravagant and sentimental, fantasy and reality. Perhaps the director is doling us out a series of wry footnotes for survival ... in any case, *And the Ship Sails On* shows a welcome return to form for Fellini after such recent efforts as *City of Women*.

BROADWAY DANNY ROSE

Director: Woody Allen

In Allen's latest film (*Purple Rose of Cairo* opens in February), his self-effacing hero is a smalltime Broadway talent agent who finds himself up against the New York mafioso. Immaculately shaped with all the gags perfectly integrated within the film's narrative structure, *Broadway Danny Rose* blends visuals which seem to be seen through the eye of Diane Arbus with a wit and perception that is pure Woody Allen. There's a special bonus, too, in Mia Farrow's performance as (would you believe it?) a blowsy blonde ...

WILLIAM DART

Singles Bar

Artists United Against Apartheid

Sun City (Manhattan) 12"

Star-studded protest song, which uses the South African Las Vegas-like entertainment centre as a symbol for the political system of apartheid. This bites even harder than the two previous musical protests, with some hard raps from Run DMC and hot vocals from Bobby Womack, Joey Ramone, George Clinton and many others. The 12" is state-of-the-art production from Arthur Baker, Stevie Van Zandt and Keith Le Blanc. An essential political statement and essential music. One of the records of the year.

Princess

Say I'm Your Number One

(Stimulant) 12"

Vital dance cut with an irresistible beat and fine vocals, that has already crossed to the pop charts. All to the credit of the men behind the Stimulant label, who knew that soul of this calibre needed local release. Let's hope they continue to have further successes.

Nona Hendryx

If Looks Could Kill (D.O.A.)

(RCA) 12"

I suspect this one is going to be a sleeper — not as immediate or beat crazy as 'I Sweat', more melody and less rhythm. A good subtle mix from Arthur Baker, and the Latin Rascals allow Nona to sing at her most soulful. After a few listens you'll be hooked.

Freddie Jackson

You Are My Lady (Capitol)

Second side from the cool soulman's great album. A few might find it a bit M.O.R., but have a close listen to the way he uses his voice, and that great bass line. This is far too hip to be M.O.R.; for discerning turntables anywhere.

The Cure

Close To Me (WEA) 12"

This is a strange one. Lots of great horns with a jazzy tinge, add a nifty shuffle beat. As with 'Love Cats' we find Robert Smith in a poppy mood, but this is just so much better. A possible hit.

Dazz Band

Hot Spot (Motown) 12"

A disappointment after the bone-crunching 'Let It All Blow', this one just doesn't go anywhere. The Dazz Band are capable of better than this, and hopefully their forthcoming album will prove it.

Sheena Easton

Do It For Love (EMI) 12"

After her recent black chart success with Prince's 'Sugar Walls', Sheena tries for another one with reliable Nile Rodgers, but the Scottish nightingale and Mr Nile sound a bit tired. The song consists of Sheena saying "Do it" lots of times and Nile doing a sub-Madonna mix on her. It's time for Nile to return to his roots.

Phantom, Rocker & Slick

Men Without Shame (EMI) 12"

Well you just better like guitars, because Mr Slick plays 'em long and hard, while Mr Phantom and Mr Rocker make the rest of this bar band *menage a trois*. The title just about says it all.

The Damned

Is It A Dream (MCA) 12"

The A-side is an extended cut from the folky *Phantasmagoria*, but the B-side has a neat live version of the Pistols' 'Pretty Vacant' and a sloppy 'Wild Thing' — I always did like the Damned when they were loud and obnoxious.

George Thorogood & the Destroyers

Rock 'n' Roll Christmas (EMI)

Jeez, I just love Christmas songs and I love really dumb rock 'n' roll songs even better — so this is a double winner. All George wants for Christmas is "a Chuck Berry album and a picture of Elvis too." Great rockin' sax and nifty guitar. As George says: "Go Santa, go, go, go!"

Kerry Buchanan

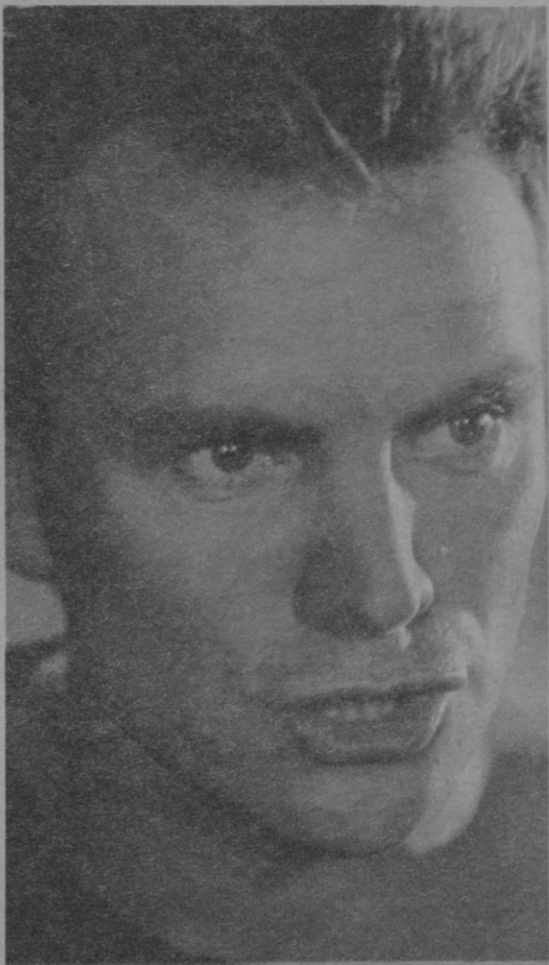
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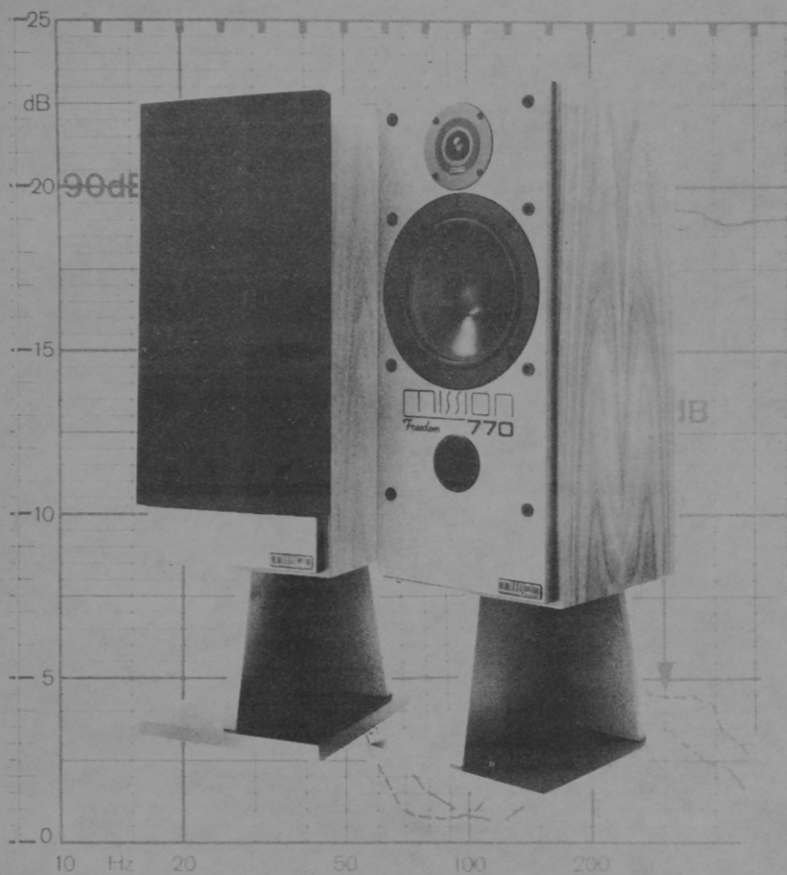
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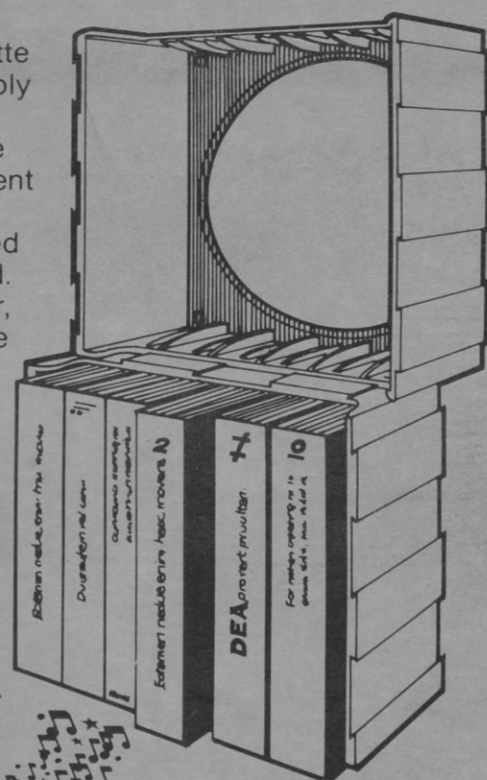
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