

# 'RUMOURS' FROM PAGE 25

a "live" sound ... ex **Rome** members are now in Auckland, reformed as **Drone** and are seeking a percussionist-drummer, ph 768-212 ... **Guava Groove** are looking for a new brass section, trumpet and sax; plus two female vocalists. They're "loosely ska 'n' soul influenced." Phone Troy (410-8438) or Craig (468-859).

**Otis Mace** and **David Eggleton** undertake a national tour together from April 17-May 4. Mace will be taking a break from the **Psychic Pet Healers**, who have just released a four-track EP titled *Heavy Petting* on Ode Records. The tour is Eggleton's first since his return from Europe last year, where he made a big splash on the new poetry circuit. The double package promises to be definitive AK eccentricity ... and something called a Stone Sculpture Symposium performance party happens at the Western Springs quarry (by the zoo entrance in Motions Rd) from 4pm on April 12. The last dry-run bash included the Bats masquerading as the Quarrymen, Chris Knox, and blues bands.

## Russell Brown

## Christchurch

Whilst the pub scene remains rather dismal for all but covers bands, the action is moving slowly towards 111 Worcester St, the address of **The Venue** (nee the Youth Centre). Able to cater for crowds of up to 1000, the venue is starting to draw the punters (all

ages) as well as the touring bands, with **Herbs** being the first major act to feature, followed a few weeks later by the **Johnnys**. Any inquiries should be directed to the Venue, which is handling its own bookings.

Orientation time has come and gone once more, with a large number of bands passing through for the series of concerts over Orientation week. Highlights at the Gladstone were the **Texas Rangers** from Auckland, who played some rousing rock 'n' country on the Thursday and were joined by Jack Sonni and Terry Williams of Dire Straits for a three-song encore which surprised all in attendance ... and while 63,000 or so people crammed into Lancaster Park for Dire Straits, the next night more than 300 turned up to farewell the **Bats**.

**Brent Williams** has left **Pop Mechanix** and may re-emerge in the near future with **Mr President**, who are slowly winding up an extensive tour of the South Island ... **Grant Alexander** (ex Lipstick Collar, Roco Coca) and **Lyall Stone** (ex Maiden China) have joined forces and are in the process of forming a new band ... **Grant Ettrick** (ex Blades, Art Union, Wastrels) has joined Melbourne-based band **In Vogue**, who hope to record in Auckland in the near future.

Contrary to popular belief, **Peter Cooke's** new band does not include **Anton Jenner** (and vice versa). Peter's band is the **Lobstermen**, which features a large number of the Prodiges (the band

Peter now manages) ... and for some unknown reason **Mike Shields** has a new band resident at the Aranui.

## John Greenfield

## Wellington

Expect a compilation album featuring the "cream" of NZ alternative/underground music all under wraps and very secret, but those that have seen the blueprints say it is quite possibly "the ultimate Kiwi compilation" ... new **Flesh D-Vice** single should almost be out by the time you read this and they are heading back into the studio soon.

**Putty in Her Hands** should be in the studio soon and seem to be playing often around town ... **Stonefree** are a new up-and-coming metal band who are reportedly young and talented ... **Rockers** have been recording and along with **Sticks and Shanty** will be appearing as part of the reggae package at a large forthcoming carnival in central Wellington.

**Ourselves Alone** have a cassette out and have signed a contract with Kiwi/Pacific records which may see them getting Irish distribution as well as extensive NZ distribution ... **Wazzo Goh** are new and in case you didn't know, Goh is, of course, pronounced "Fish" ... **The Paras**, Wellington's

top support band for international act, are recording a new record with a tentative title of *Plaster of Paris* ... **Jayrem Records** have had considerable success with their reggae acts and metal acts and considerable interest was displayed in any ethnic music from young Maori musicians at the Midem music festival at Cannes recently.

**Skank Attack** are down to a three-piece at present, with the departure of vocalist Dave. Nevertheless, they say "Skank Attack want gigs" and can be written to at 2 Mudge's Tce, Newtown, Wgtn. Their four-song demo tape is available from the same address. Their self-description is "energetic guitar-based music" ...

**Access Radio**, which recently celebrated its fifth year of operation, is holding a public meeting on April 16 (7.30pm, Broadcasting House) to discuss the proposed formation of an Access Users Group into an incorporated society.

The **Railway Tavern** has started up as a mid-week music venue. Bookings are being handled by **Jim McDonald** (PO Box 3687) and **Bill Direen** (Box 4016). Direen has already played there solo, with a slide/film show, playing old and new **Soluble Fish** songs ... **Soluble Fish** also features in the 'Fly-

ing Kiwi' extravaganza. The show, *Vinyl: Warp Or Prawn* will see Direen solo, using slides and film to detail the process of doing a recording, from songwriting up ... and Direen's **Builders** are back together with a new drummer, Michael Tan. Watch out for Orientation gigs ... his record/book label **South Indies** will be going into shops this year and catalogue is available from Box 4016 Wgtn ... busy Bill has also been keeping the **Blue Ladder** Theatre in action, recently performing a shadow play at Central Park. Among the accompaniment for the play was the local Gamelan orchestra and members of the public perussing with bits of industrial steel!

## Gerald Dwyer

# Film

## A CHORUS LINE

Director: Richard Attenborough

In many respects, Michael Bennett's *A Chorus Line* is the ultimate American musical for the 70s. There are no stars, only the 16 hopefuls auditioning for the big show. In the process they are all

put on the line by the fascist/therapist figure of the Producer who ruthlessly exposes the chinks in their psychological armour. The young (and not-so-young) hopefuls range from the brassy, valium-dwelling veteran Sheila and the shy husband-dominated Kristine to the nervous young Latino gay, Paul.

The opening of Attenborough's film is galvanic in its energy as the short list in compiled from the preliminaries. Completely sustained through movement, there is little need for dialogue apart from the occasional barked direction from Terrence Mann's assistant choreographer. With split-second editing and superb use of Dolby sound, it is a brilliant prologue.

The main body of the musical seems less innovative in 1986 than it must have seemed in 1974. In the theatre the Producer remained a disembodied voice, in the film version this has been opened out into a role for Michael Douglas — a move that detracts from the impact of the musical, intruding between the players and the audience when the contact should have been uninterrupted. The confrontation between Douglas and Cassie (Alyson Reed) is one of the weakest aspects of the film.

There are, however, some superb set pieces: Charles McGowan catapulting into a dazzling rendition of 'I Can Do That' is the first, but Audrey Landers' sly 'Dance: Ten; Looks; Three' is another. Occasionally, the songs dig a little deeper, as in Yamil Borges' harrowing account of 'Nothing'. Performances are spot-on, although Vicki Frederick as the sassy but statuesque Sheila and Cameron English's touching portrayal of Paul stand out.

The fantasy ending takes us from Broadway to Hollywood. Using mirrors, Attenborough turns the reprise of 'One' into a Grand Finale of Busby Berkeley proportions, ironically the nearest that the film comes to the abstract stylisation which lies at the heart of Bennett's original musical.

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