

A black and white photograph of Ruby Turner, looking directly at the camera with a serious expression. She has short, dark, curly hair and is wearing a dark jacket over a dark top. The background is slightly blurred, showing another person's face on the left.

RIP IT UP

PEKING MAN

Ruby Turner ARDIJAH Martin Plaza



THE BEER'S CALLED RHEINECK

The Jesus Factor

Amy Grant
and her Band of Christians

She's one of the biggest female rock acts ever, with three Grammys and millions of records sold. This month, with little advertising, she's sold out one (and almost two) concerts at Auckland's Logan Campbell Centre. Her name is Amy Grant. Who?

Grant is a Christian rock singer, and the reason we've heard so little about her is that the Christian music scene is almost an underground industry of its own. Grant makes born-again Christian music for born-again Christians; her records are sold and her concerts promoted through those bookshops one never feels the urge to enter.

But Grant doesn't conform to whatever one's idea of what a Christian rock star should be like. Her music and her image isn't too far removed from Pat Benatar. Her band of Christians plays full on American

stadium rock, and while Grant doesn't wear lurex leotards, her looks are just as important as Benatar's in her marketing to a crossover Christian/secular rock audience. A fresh-faced 25-year-old with long flowing hair, Grant sports a snug-fitting leopard skin jacket in concert, and is often quoted speaking frankly about her sexuality. As Mark Jacobson from *Esquire* quipped, "What a genius marketing device! Guess Christian boys got to whack off, too."

As her music reflects, Grant's tastes are for the mainstream — Heart, Billy Joel, and Bryan Adams are three acts she enjoys, though she hasn't seen them in concert. Critics have noticed less references to "Jesus" and "God" on her latest million-selling album, *Unguarded*, and the fact that her audience is exactly split 50/50 Christian/non-Christian shows that her crossover is complete. "I figure a lot of people come because they want to hear



Amy Grant

the music, and I work with a very talented band," she says. "I think somebody could come that doesn't even speak English and have a blast."

Barbed Bouquet

Predictably, the "rock is the devil's music" school of strict fundamentalists have little time for Amy Grant. Last year at a Detroit concert, Grant was given a bouquet. Inside was a message: "Turn back now. You can still be saved if you renounce what you've done." But Grant is unconcerned by these critics: "I don't think they buy any of my records, and I don't think they come to the concerts. I've read a few articles that say that they think I'm kinda out there a little bit, but really there's nothing you can do if someone holds an opinion about you. I don't feel like I have to publicly say anything to fundamentalist groups — that would just seem like I was trying to win an argument, and it's not an argument, we're just all doing what we think we're supposed to do."

At the last US presidential elections, both candidates quoted Bruce Springsteen to try and attract the younger vote. Grant has been asked to support several political groups, but up till now has turned them down. "That might change in the future, but for right now, it just seems like it would muddy the water a little bit," says Grant. "I'm not trying to make a political statement with my life, I'm trying to make a moral statement and a spiritual statement — and it seems like everybody's hanging on by a thread anyway, so you can only do so much!"

Does she notice more young people turning to Christianity in these volatile times? "I think it's just that young people speak more openly about their feelings about God now; they speak more openly about everything. I don't think it's just Christianity that's popular — I think everything's popular. Everything from nasty to holy is popular, and everyone's just talking a whole lot more."

There are less overt references to religion in your recent records. Is that the way you're going, or is it in the hope of reaching a wider audience? "Well honestly, I feel that the content of the songs is probably as outspoken as any of the songs that I've sung. The difference is that I'm not using, ah, spiritual lingo. I'm not trying to remove the 'Jesus factor', but I'm trying to get solid teaching into songs in a more subtle way."

"But it's so funny. The way we're talking makes me sound like I'm a calculating preacher. Honestly. If I decide to sing 'Jesus loves me' on my next album, I will. I'm really not trying to preach. I'm writing the songs because that's what my own heart needs to hear. I'm not trying to slip one over anybody. If they want to listen, great, if all they want to do is dance their brains out, that's fine with me."

Face Value

A lot is made of your appearance. Apart from any moral objections Christians may have to the way you dress, there's the feminist aspect. Do you like your looks being used as a selling point? "It's funny," says Grant. "When my first album was put out, I was 16 — I had spots all over my face, I was right smackdout in my adolescent years, I was a little bit overweight. And I heard back from a sales meeting of the record company that one of the salesmen had said, 'I could sell this record if you would take her picture off. This is the ugliest picture I've ever seen on a record cover. I'm 25 now. Thankfully I've lost my baby fat and I don't have pimples anymore. And now it has to be an issue that they're using my face to sell an album. The whole thing is ridiculously funny to me. I don't think I would be known for my looks first. I know many women who are far more beautiful than I am — I'm a very normal looking person!" she laughs.

Are all the members of your band Christians? "Yes they are, as a matter of fact," says Grant. "There have been times that I've had people in the band that weren't Christians, but honestly, I find a little more support when everyone on the stage is geared in the same direction ... it just seems like the sensitivity to one another is heightened when we're a little more of one mind. We don't all agree on everything, you know — different people go through times sowing their wild oats, or someone might be flipped out or on an emotional high, or someone will be depressed. It's not like we're a bunch of machines. We're just people — but we do share the common belief."

How do you feel about the seedy side of rock music that seems to dominate the industry? "I don't listen to it, so it really doesn't affect my life. It disappoints me that so many talented people are being a little insensitive to the children that are listening to their music. But it's avoidable, you don't have to be exposed to it. I kind of go my own way."

Chris Bourke

Comfort was there
when Billie sang the Blues.



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Pop Mechanix Tune Up

Andrew Snoid and Paul Scott, Pop Mechanix.



There weren't any fanfares when the Pop Mechanix reunited nearly a year ago. If it hadn't been for news heard on the grapevine, one might have thought the posters for their gigs were relics from the past. But that was the way the band wanted it.

"It's easy to be cynical about reformations," says songwriter/bassist Paul Scott, "so we wanted to avoid coming in on a media level — we wanted to come in on a playing level. We weren't going to do anything unless it worked, and we liked what we heard. And with the live circuit not really working, we all had qualms."

Because the band didn't restart with a single or video, the audiences weren't huge, but their reaction was so good it encouraged the band. They played solidly for eight months and have just emerged from a two-month layoff with a new single, 'Celebration of the Skin'. Now only three old Pop

Mechanix songs remain in their live set: 'Now', 'Jumping Out a Window' and 'Cowboys'. There is one new player in the band, the keyboardist Brent Williams. Chris Moore rejoined at the time of the reunion, but pulled out two days before the first concert due to commitments to his solo country and western act. Vocalist Andrew Snoid and drummer Kevin Emmett complete the lineup.

'Skin' was written by Scott and guitarist Paul Mason and has been released on Hit Singles; a video was made for *Radio With Pictures* by the young Wellington film-maker Paul Middleditch, who won the *Spot On* video competition last year. Although the video missed its *RWP* broadcast due to the programme's suspension, it may be shown on the new TV rock show.

The B-side of the single 'Land of Broken Dreams' was recorded by the band in Melbourne under their Australian moniker NZ Pop during sessions for their *Zoo* album. Eddie Rayner produced, and those timpani that give the song its characteristic sound were left in the studio after a *Mad Max 2* soundtrack session.

This month the Pop Mechanix return to the stage, with gigs in Christchurch and Auckland. All sorts of prospects and ideas are in the wind, but Paul Scott seems happy for the band to gather its own momentum: "We want to build our profile by working — through our records and our live gigs — and we want to enjoy it. We'd be stupid to try it any other way." CB

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So

Peter Gabriel

Album

Cassette

Compact disc

Features hit single **'Sledgehammer'**

Virgin

Rising Cramp

A date with Russell Brown

Philosophies fond of circles tend to emphasise the cyclic nature of things by illustrating with little parables from the Universe. One of the most popular is human life, whereby each individual begins his/her span with childhood, grows up, does things, gets old, goes senile and ends her/his existence back where s/he started, in a second childhood. Lux Interior got about halfway to his old age, looked up, and got bounced back to the grubby part of adolescence. How else would you explain it? 'What's Inside a Girl?' indeed. 'Can Your Pussy Do the Dog?' indeed.

Sleazy sex at home with the Cramps is not a new phenomenon of course — recall the panty panting of 'Under the Wires' — and Lux did, after all, declare himself Most Exalted Potentate of Love (anyone who wrote "Well I can show you how to read the book of life/But you can just look at the pictures if you like" would've had my vote anyway). But grubby sex seems to make up the very fodder and tone of the Cramps' last album, *A Date With Elvis*. Wherefrom springs

this newfound passion for passion?

Apparently not from the fans anyway, as they squeeze up to the pub's bar in their jackets and haircuts to look imploringly at the plain, decent bar staff. They look as unhealthy and as assertively dressed as most English youth; English people, apart from the black ones, are not wondrously sexy. The pub is a hundred yards from the Hammersmith Palais where the Cramps are to play their last-but-one English gig. There's an amusing cross-pollination between this pub and the Britannia — which is opposite the Hammersmith Odeon, where, lawdy, Black Sabbath are playing. It's a matter of which exit you take from the tube station and a few at each pub seem to have taken the wrong 'un.

Upon arrival, the foyer of the Palais looks like the concert's already happened. A pile of handbills has been knocked over and scattered across the carpet, along with sundry other litter ... like the people. Inside, an unexciting outfit called the Guana Batz are playing to the faithful and the easily won over. After imploring the audience to give them an encore, the singer rushes back on at the first cries for more, and says: "You just knew we couldn't go without playing another Stray Cats song!" Yeah, right.

They leave, the house lights come up, and the crush for bar and

toilet facilities begins. In the toilet the mirrors are steamed up from the sweaty bodies and the floor is about an inch deep. Holes in shoes may be austerity chic, but don't be surprised if your feet mutate ...

The house lights are still up when the Cramps shamble onstage. First out is the bass player for this tour, a teenage punkette with a pink mohawk called Fur. That is, Fur's her name, not the mohawk's. The Cramps have a history of trouble with bass players, so it seems this time they've decided not to have one. Fur's bass playing is extremely rudimentary, and this is at the end of a tour. She seems to thoroughly enjoy herself, however, playing about one beat in four and screwing her nose up in a California punk snarl, chewing gum the whole time.

Nick Knox, the drummer, completes the singularly minimal rhythm section, often providing not much more than a sharp click-track for Fur to play along with. It suits — he's very, very, cool: black hair, black shirt, black trousers, black shoes and black shades. The closest he'll come to a frenzy is disdainfully kicking his drums over at the end of the show.

Which all leaves the instrumental weight of the whole performance squarely on Ivy Rorschach. A lesser guitarist wouldn't cope, but Ivy is no way a lesser guitarist. She makes it all look easy, carries the rhythm and melody, and chews gum at the same time. Like Nick and Fur, she's disdainfully cool.

Lux is not cool, he's hot. See how he stores the microphone in his trousers when he's doing nowt else with it? See the wild look in his eyes? See the things he does with his endlessly tall body? He can sing too. Just goes to show what every-

one's always known — the Cramps are Lux 'n' Ivy.

But as well as being hot, Lux is, well, hot ... he wears only a pair of black leather trousers and his torso shines with sweat. Ivy and Fur glisten over an even greater range of body surface; they're both wearing what amount to glitzy, shiny stage bikinis. Being drinking women, they spill slightly over the sides of their garments — by today's media standards they would be too "fat" to dress so. You try telling Ivy she's fat.

Tribal Rites

By now it's become clear that dressing down is *de rigueur* for the audience as well, and at least a third of the males in the area up to 20 yards back from the stage have removed their shirts. They too glisten, and slide off each other when they make contact.

And boy, do they make contact. The area in front of the stage is relatively safe, the usual heaving crush, but to get there a gauntlet has to be run. It's not so much slamming as pounding, dancing with your elbows to preserve your kidneys, but there's something very rockabilly about it. The teddy boy is alive and well in England, and the rockabilly enthusiast's passion for ritual comes through clearly in the dance.

There must be rituals that are to do with simply going to see the Cramps for some of their fans. Not only are many people going to both nights at the Palais, but they've seen the other London gigs and perhaps even a couple in the provinces, or taken a trip to the continent. The enthusiasts range in look from evil-eyed psychobillies to beefy, boisterous flat-tops. The Cramps have always been far, far more popular in

Europe than at home.

The repertoire for the show is drawn mainly from late period Cramps, the last album and the live *Smell of Female*. It and Lux get progressively more frenzied; well, Lux more than the music. It may be a show, but Lux Interior looks genuinely possessed towards the end. Not so much flaunting his sex as having it come out in spots all over him ...

... actually, Lux has spots on his booty. This much was revealing when he hitched down the back of his pants before climbing up to lie on the PA stack to sing 'You Got Good Taste'. He lay up there for a while, sucking the mike, banging it on the speakers, making it feed back ... while an anxious roadie fed him the lead.

By the end of the set he was sprawled on the stage on his own, bashing one of the cymbals. Nick had kicked over. After a wee while, Nick came back and helped Lux off. They came back for an encore, of course, a lolloping country song ... and then left again. That all? It seemed a bit of a cheat at the time, but in hindsight they had been playing a long time and it was very hot and they were possibly completely knackered. Lux certainly looked it. Still, one did get the feeling the second encore woulda bin the killer.

So there y'go ... the story goes that Lux 'n' Ivy once took mescaline every day for a whole year, so maybe that's where it all comes from; Lux Interior as the next evolutionary step on from Aldous Huxley, anyone? You could even picture this sex bit as the Dr Cramp method of forestalling middle-age sexual entropy. Not as young as you used to be? Oppressed by the media portrayal of sex being something that happens

between trim, shiny people with high cheekbones who don't have to take off their Swatches to fuck? You still got it! Lux 'n' Ivy do!

In a world where music sounds "great" (eg: bilge like Go West or Duran) and sex looks "great" (eg: the vicious designer wet-dreams of movie-of-the-moment, the unexciting 9 1/2 Weeks, the Cramps play rock 'n' roll and talk dirty.

And whatever else they may be at any point in time, ze Cramps is purty smart.

Russell Brown

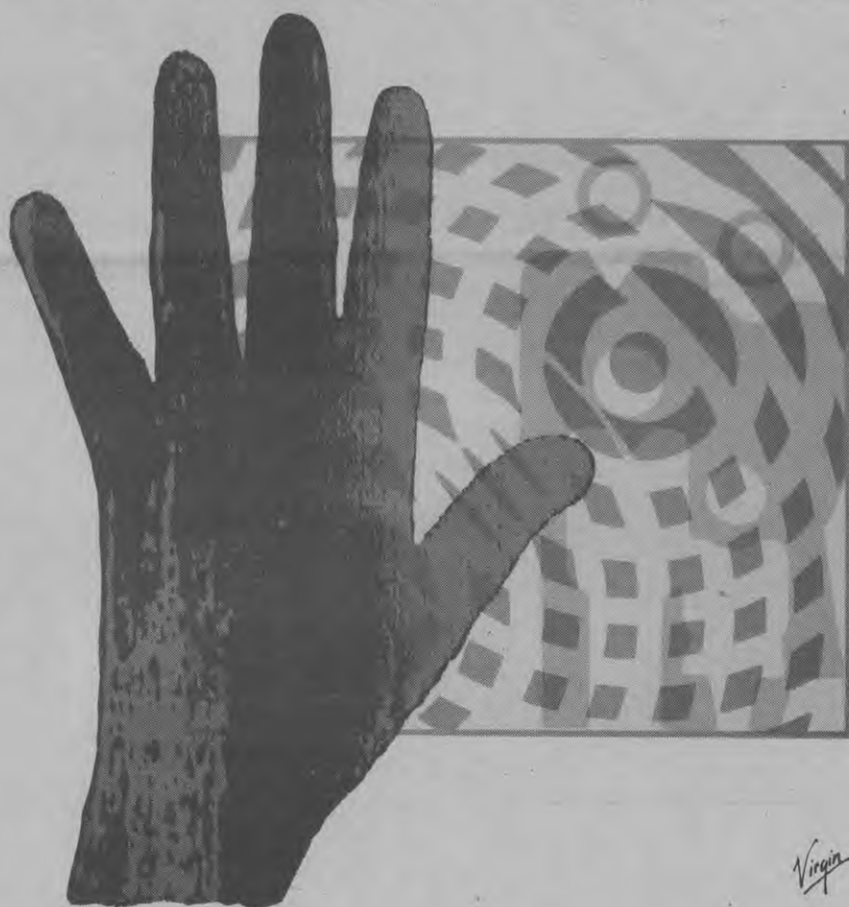
The Weekend Starts Here

Missing Ready to Roll and Radio With Pictures? Well, some form of relief is on its way later this month when Television New Zealand's new music show gets under way.

True Colours begins its 10-week season on Friday June 20, in the Shazam slot of 6.30pm. With negotiations over video payments still at stalemate, now True Colours has been scheduled, RTR and RWP won't be returning until it finishes.

However the video war has had a spinoff effect that could be beneficial to local music. For the bulk of True Colours will consist of New Zealand bands filmed performing live in the television studio. Some videos will be shown, of local bands whose music is more suited to that format than live performance.

Also in True Colours will be music interviews, archival clips of local bands, and as a special feature, news hot from the newsdesk of Shake! magazine. True Colours will be fronted by Phillipa Dann and Dick Driver.



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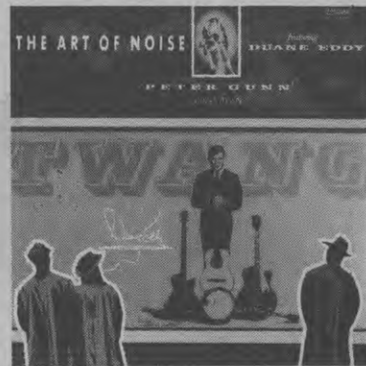
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"If your hamster won't come down from the attic
We know that it's psychosomatic
We can use our ESP
If your cat gets leprosy, 'cause
We are the Psychic Pet Healers"

It's been just over a year since Otis Mace and his Psychic Pet Healers unleashed their "bizarre ballads, twisted tangos, wacky waltzes and ragey rock and roll" on the world. In the past few months people have begun to fall under their spell. They all but stole the show when they supported the Violent Femmes, and 'Screaming', off their new EP *Heavy Petting*, is one of the current standouts on BFM's playlist.

The Beat is Obsolete Otis Mace & the Psychic Pet Healers



Otis Mace, guitar ace, having done his "solo thing, tours, some recording, and a dance band stint" decided it was time for his own band — one called, "Otis Mace and

... thought the pseudonymous Mr Mace, picturing the billboard. "Though we tell him what to do," smiles Joh the drummer, deflating the alter-ego.

Mace, Joh, and the other two Pet Healers — Sarah Franks, who shares the vocals with Otis, and bassist Dave Major — play pop songs with hard-edged witty lyrics and intricate rhythms. "Jazz, reggae, punk — strange and weird songs," says Mace. "We're more like like Elvis Costello than the Anti-Nowhere League. It's ... power pop."

Mace agrees that he has a tendency for the off-beat in his songwriting. "That's what we're striving for — it's a protest at normality and boredom." Humour's an important part, and not just in the lyrics. "My guitar playing's pretty funny, too," says Mace. He cites his influences: "Monty Python, Thomas Pynchon, the absurdist ideas of the early Split Enz, a lot of the early punk stuff."

Like the Pythons, the messages can be very hard-hitting. An example is the gruesome 'Hollywood Bloodbath':

"Well I want you to run me a Hollywood bloodbath
With a screamplay conscripted

from the ranks of the dead
Bogie and Elvis and dead Jimmy Dean ...

And John Wayne is using his great sense of tumour
To a standing ovation chopped off at the feet."

"Well, there might be a theme of bleakness or extreme lyrics," says Mace.

"But sometimes they can be extremely nice," says Joh. Undoubtedly the message would still be received. The twisting of pop normality doesn't limit itself to the lyrics; according to Joh the rhythm section is making its own protest at the aforementioned "normality and boredom".

"We've got a new song, a cynical pop song called 'I Love You Baby'," he says. "Otis is soloing in 5/4 while we're playing 4/4 ... we're not into playing a beat that's been thrashed."

Otis: "The beat is obsolete."

Joh: "Are we rock and roll?"

Otis: "Sometimes ... but we're definitely not into synth drum

machines and great snare sounds."

Joh: "I'm much more into jazz rhythms. The beat's more subtle, but you can still tap your foot to it."

That you can tap your foot to the Pet Healers was clearly shown by the audience's reaction at the Violent Femmes' support: "It was surprising," says Joh. "Two songs in, people surged forward and started dancing. People wanted a good time, and you could see them on the top floor of His Majesty's, smiling down on you."

This month the rest of the North Island gets a chance to sample Dr Mace's special brand of pet medicine when the band tours the major centres. When they get back, work will start on their first album, then, according to Mace, "We'll take on the world!"

"Being different is difficult," he says. "It's much easier to fit into a category. But we want to provide another perspective."

Chris Bourke

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Letters

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Radio, Radio

Dear Sir: What a contrast between the calm assurance of 2-Triple J FM's Arnold Frolovs and the near-panic of 89.8 FM's Bruce Bowen; pity they weren't printed side by side.

The musicians, like most artists, are in the vanguard of change and know something that Bruce doesn't — that the only advantage overseas musicians and producers have over us is an historical one; they got there first with the technical advances. This is why some of the stuff that he characterises as "garage garbage" and "self-indulgent" is in fact nothing of the kind; it is intended for a peer-group audience that recognise the constraints under which it is made (no budget, apathy from broadcasters etc). That this audience is also a mass one, largely ignored by broadcasting, is shown by the large sales some of these records enjoy without benefit of

airplay.

Our musicians are as good as many overseas. This is shown time and again by the number of successful overseas groups that contain Kiwis; by the number of successful Kiwi songwriters living overseas; by the successful individual Kiwis working overseas as musicians, band-leaders, conductors. Many at home lack only exposure for major recognition. Examples: Jacqui Fitzgerald would blow Flora Purim off the stage; from any other country, Patsy Riggir would be a mega-star.

It's time the talented New Zealanders were allowed to assist their own country instead of feathering the nests of others. That's what the quota is all about: so our broadcasters will have to think about the meaning of the music they play, instead of simple being purveyors of overseas product slavishly following the publicity sheets that arrive with the records from overseas head office.

There's no reason why New Zealand couldn't produce a U2, an Abba, even a Bob Marley. You know, successful artists on whose coat-tails broadcasters like Bruce Bowen could ride.

Bruce Morley Hokianga

Skinny Brothers

Over 10 years ago, Hello Sailor began — as an acoustic group playing blues and Rolling Stones songs at the tiny Kiwi and Globe taverns in Auckland.

After their reformation last year, Sailor take another step into the past this month when the frontline of Brazier, Lyon and McArtney tour as an acoustic trio, playing originals and covers.

"Not too skinny, not too fat" is the name of the tour — which should be how the band look after it's over. They'll be travelling in a station wagon and lugging their own gear.

Having enjoyed playing at the Rainbow Warrior concert in the acoustic format, the trio decided to hit the road while the final details of the Hello Sailor album are ironed out. Recorded at Harlequin in Auckland and Electric Ladyland studios in New York last summer, mixed and re-mixed, final negotiations for international release are taking place now, and it looks as though the album will be out in September.

SILVIOS

RECORD AUCTION #19

AUCTION CLOSES 28th JUNE
Note earlier closing date

	MIN. BID	MY BID
1. KISS 'Unmasked' 2LPs, Live in Ottawa	40	
2. JOHN LENNON, YOKO ONO 'Snapshots' 2LPs, out-takes, includes some early Beatles recordings	40	
3. THE CURE 'Looking For A Forest' Live	20	
4. VELVET UNDERGROUND 'Evil Mothers' Live	20	
5. JOY DIVISION 'Death' Live	20	
6. JOY DIVISION 'The Sun Ain't Gonna Shine Anymore'	20	
7. SISTERS OF MERCY 'Live', Yellow coloured vinyl	20	
8. CRAMPS 'Hot Club Philadelphia' Live	20	
12" PICTURE DISCS		
9. LYNRYD SKYNYRD 3 track 12" EP	12	
10. OZZY 'Live in Lund' LP	20	
11. GRACE JONES 'Pull Up To The Bumper' EP	12	
12. ZZ TOP 'Eliminator' LP	20	
13. BEATLES 'Interviews' with 3D glasses to view 3D art on the LP, still sealed	20	
14. GARY MOORE 'Run For Cover' LP	20	
SHAPED PICTURE DISCS		
15. AC/DC 'Shake Your Foundations'	12	
16. THOMPSON TWINS 'Passion Planet'	12	
17. CHINA CRISIS 'Black Man Ray' comprises two hand shaped single sided records in foldout pack	12	
18. BRUCE SPRINGSTEEN 'Born In The USA' Flag shaped	12	
19. MADONNA 'Into The Groove' Heart Shaped	12	
OTHER ITEMS		
20. KISS 'I Was Made For Loving You' Pic Sleeve 12"	12	
21. HAWKIND 'In Search Of Space' original foldout cover and 24 page booklet. German	20	
22. SMALL FACES 'Last Autumn Stone' original cover. German, very hard to come by	40	
23. ROLLING STONES 'Discover Stones' Jap. 2LP compilation	40	
7" SINGLES		
24. SIMPLE MINDS 'Sanctify' 7" double pack, 4 tracks	15	
25. FEARFUL SHARKEY 'Good Heart' 7" double pack, 4 tracks	15	
26. CRAMPS 'Goo Goo Muck' Yellow coloured vinyl plus pic sleeve	12	
27. SISTERS OF MERCY 'Body Electric/Adrenochrome' pic sleeve, very rare item	20	
28. DIAMOND HEAD 'King Maker' 7" pic disc	12	
29A & 29B. U2 'Unforgettable Demos' 2 x 7" pic sleeves coloured vinyl of early recordings	15 each	
30 OZZY 'Over The Mountain' pic sleeve	12	

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HAYWOODE
Arrival



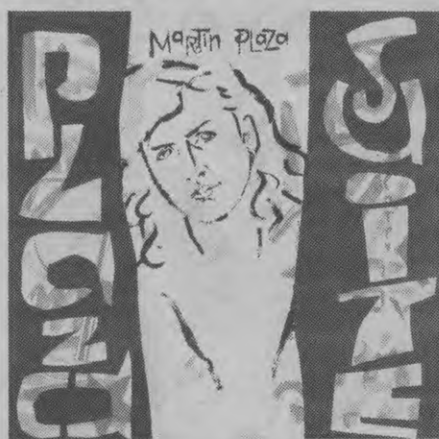
Long a name to drop in the clubs, Haywoode's debut LP is released at last. Includes: GETTING CLOSER and the new single ROSES.

ALEXANDER O'NEAL
Alexander O'Neal



One of the most satisfying albums in recent soul history with its effortless blend of heart-aching balladry and taut urban funk. Includes the first single IF YOU WERE HERE TONIGHT.

MARTIN PLAZA
Plaza Suite



Debut solo album from Mental As Anything's rhythm guitarist and co-lead vocalist. Features the hits CONCRETE & CLAY and BEST FOOT FORWARD.

MENTAL AS ANYTHING
Greatest Hits



Not 1, not 2, but 14 of their greatest hits. Includes LIVE IT UP, THE NIPS ARE GETTING BIGGER, TOO MANY TIMES, APOCALYPSO, IF YOU LEAVE ME CAN I COME TOO? etc.

OUTFIELD
Play Deep



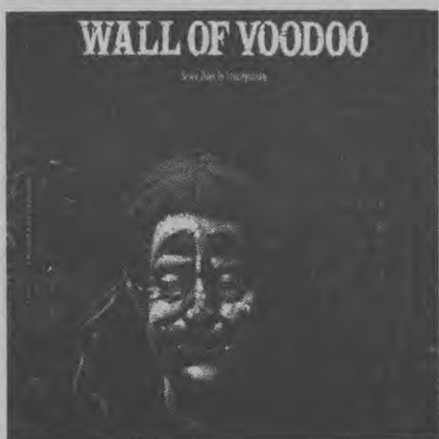
This new band from England has created powerful, melodic, energetic rock-n-roll. Features SAY IT ISN'T SO and YOUR LOVE.

ACCEPT
Russian Roulette



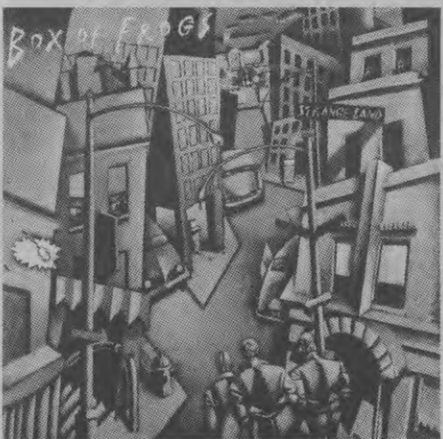
They rose from the basement clubs of industrial Germany to take their place among the world's greatest heavy rock bands.

WALL OF VODOO
Seven Days In Sammystown



The third LP from Wall of Voodoo is a collection of swell songs (what else?). One of the most intriguing and truly avant-garde LPs around. Includes the single FAR SIDE OF CRAZY.

BOX OF FROGS
Strange Land



A band whose nucleus is composed of three original Yardbirds. Their second album features guest FROGS — RORY GALLAGHER, STEVE HACKETT, JIMMY PAGE, IAN DURY, ROGER CHAPMAN, - and GRAHAM PARKER.

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The Clock Comes Down The Stairs



From ROUGH TRADE comes the long awaited new LP. "For now, there's a darkness, depth and detail to 'The Clock . . . ' that makes it one of the albums of the year." (NME 26/10/86).

JULY RELEASES

PHILIP BAILEY
Inside Out

ISLEY JASPER ISLEY
Caravan of Love

BLUE OYSTER CULT
Club Ninja

S.O.S. BAND
Sands of Time

WIRE TRAIN
Between Two Worlds

JOURNEY
Raised on Radio

JUDAS PRIEST
Turbo

THE SMITHS
The Queen is Dead

Rumours

UK & USA

Elvis Costello and the Attractions are already recording their follow-up to *King of America*, and more touring is a possibility, says manager Jake Riviera: "We can play live, have done for 10 years and probably will do again. We're just millionaires, having fun." ... Small countries are full of New Order fans, Factory Records man Tony Wilson told NME: "New Order have four gold albums, right. Three of them are from New Zealand, and the other one is from Ireland ... print that, it deserves to be said."

Elton John plays piano on Wham's last single, 'The Edge of Heaven', while Joe Jackson tickles the ivories on Suzanne Vega's 'Left of Centre' ... the Art of Noise have teamed up with Max Headroom for their 'Paranoia'.

Joe Strummer was fined 200 pounds and banned from driving for 18 months after he was caught speeding and swerving from side to side. A breathalyser test showed him to be more than twice the legal alcohol limit ... Hugo Peretti, composer of many hits such as Elvis Presley's 'Can't Stop Falling in Love' and the Tokens' 'The Lion Sleeps Tonight', died recently aged 68 ... Marc Almond has resurfaced with an EP of seven cover versions, including Procul Harum's 'A Salty Dog' ... and Dave Stewart and Barbara Gaskin, following

their success with 'It's My Party', have released another cover, Little Eva's 'The Locomotion' ... the Damned have released 'I am So Bored', recorded live at Captain Sensible's 1977 birthday party.

Britain's Radio One has told its DJs to talk less and play more music; however they've re-introduced the dreaded playlist during the day ... Bob Geldof, fresh from the recent *Self Aid* concerts-for-jobs in Ireland, has published a 352-page autobiography entitled *Is That It?* ... Phil (Quadrophenia) Daniels is the snooker-playing hero of the new musical film, *Billy the Kid and the Green Baize Vampire* ... Angie Bowie is touring Britain with her band O Wow ... Joe Leeway has left the Thompson Twins for a solo career ... finally, after years searching for a drummer whose surname started with "P", ELP have released an album: *Emerson, Lake and Powell*.

Auckland

Jesus on a Stick is the first of a bi-annual comic series to be published by Chris Knox. Printed on quality A4 paper, it includes contributions by such esteemed illustrators as Knox, Fane Flaws, Hamish Kilgour, Martin Philipps, and Chad Taylor. Send \$3 plus \$1 p&p to: *Jesus on a Stick*, 2 Hakanoa Street, Grey Lynn, Auckland. A concert to launch the comic will take place on Thursday, June 19 at the Windsor Castle. It will feature the only NZ appearance of the Tall Dwarfs, Goblin Mix, Headless Chickens and others. The

price of admission includes an issue of the comic.

Nick Smith's debut EP, *Flanker*, is being released in a couple of weeks by Real Groovy Records through Flying Nun. It comprises five songs featuring the talents of Brett Orams, Jason Martin and Mike Sheils ... the School of Creative Musicianship is looking for a musically minded or playing journalist to write informative pieces about music and musicians for their newsletter. If you're interested contact Taura or Lena, phone 768-115.

Herbs have been invited to attend the Hiroshima Peace Concert in Japan in August by an organiser who saw them at the Rainbow Warrior concert at the recommendation of Neil Young ... the Genesis concert this November will be restricted to Auckland, as it's alleged to be the biggest production ever seen in NZ.

Since leaving NZ the Bats have played three London gigs: Dingwalls, the Kingshead in Putney and the Kingshead in Islington. Four songs have been recorded at the 24-track Point Studios in London. The band is now in the Netherlands, having played three gigs in Germany: Nuremberg with Alex Chilton, Frankfurt with House Martins, and Berlin at the Loft with the Screaming Blue Messiahs.

Limbs will premiere their new 40-minute work *Tarawera* in Los Angeles next month; the dance is inspired by the 1886 eruption that destroyed the pink and white terraces.

Chris Bourke

Film

THE COLOUR PURPLE

Director: Steven Spielberg

Alice Walker's Pulitzer prize-winning novel seems a strange choice for the man who gave the world Indiana Jones and ET. The book relates the struggle of a group of black women to assert themselves in a small Georgia environment between 1909 and 1940 — its chief virtue, a tremendous clarity and single-mindedness in relating this theme; its chief failing, a tendency towards the folksy.

In the screen version, the hard edge of Walker's novel has been considerably blunted, most irritatingly by the sumptuously kitsch photography of Allen Daviau and the jarringly inappropriate score by Quincy Jones (one of the film's co-producers). Clearly, a simpler approach would have been better and one might even dare to suggest that Spielberg would have made a better translation of the novel back in his television days.

Even so, one is almost forced to admire the adroit manner in which the director marshalls the energy of its production: apart from a few longueurs, it carries the weight of its 152 minutes running time fairly well. Stylistically, it works best when Spielberg relinquishes any attempts to be overly "arty". Sometimes the montage effects work beautifully — the set up for Sofia instigating the Jook Joint brawl is one instance, but too often, as in the cross-cutting between So-

fia's remonstrating with Celie and Harpo's explanations of the source of his black eye, it seems overly contrived.

The humour is also sometimes crudely drawn, reminding one of Spielberg's miscalculated 1941. How else could one explain the extended sequence in which Miss Milly (one of the few, and invariably lampooned white characters in the film) drives her car berserkly around the town.

Carrying over from the original novel, there is also a disturbing imbalance between the female and male characters: Walker obviously has little sympathy for the latter. Danny Glover's Mister is (apart from his final change of heart) a seemingly irredeemable villain and Willard Pugh's Harpo seems little better than a village idiot, his falling

through roofs becoming something of a running, or should one say, falling joke.

But then, accomplished as the playing might be, the women also register as strangely one-dimensional. Whoopi Goldberg, as the put-upon Celie, cowers for most of the film. Oprah Winfrey's Sofia alternates between the hearty and the comatose whilst Akosua Busia's Nettie glows with a never-ending supply of positivism. Margaret Avery, playing the visiting blues singer, Shug Avery, lends a little asstringency to the film with her acerbic wit and style, although the scene in which she rediscovers religion and leads the singing crowd from Jook Joint to church is as silly as anything MGM could have dreamed up in its heyday.



Shopping for liquor, *Repo Man*-style. Alex Cox's acclaimed 1984 film is included on the programmes of next month's Wellington and Auckland film festivals. Also of interest are Laurie Anderson's *Home of the Brave*, Alan Rudolph's *Choose Me* (with music arranged by Luther Vandross), and Martin Scorsese's latest, *After Hours*. Starring Rosanna Arquette, it's a screwball comedy (apparently) with music ranging from Mozart to the Monkees.

Wellington's film festival starts on July 11, Auckland's a week later.

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Master Plaza

Concrete and Clay and the Games People Play

Just after the release of the *Mentals' Fundamental* last year, Martin Plaza found himself with 10 songs on his four-track and not another *Mentals'* album in sight for at least 18 months. The solution was *Plaza Suite*, his first solo album, promoted by the pre-release of his cover of the old Unit 2+4 hit 'Concrete and Clay'.

"They released it in 1965 in England," says Plaza. "It was just one of those songs that had been in my head for all those years and I played it at a party and everyone loved it. It was an afterthought because when we were doing the al-

bum I was going to do Joe South's 'Games People Play' and I did a demo and it sounded great but we couldn't get the feel back when we did it in the studio. So we did 'Concrete and Clay' and it worked right from the start, mind you there's not much on it."

I've always associated 'Concrete and Clay' with Verdelle Smith's 'Tar and Cement', for obvious reasons: "Yeah, and for me 'Down in the Boondocks' conjures up similar images. I want to do a couple of other covers but I have to keep them under my hat. I'm not desperate to do them but if in the future I, or the *Mentals*, need a sure-fire song to get an album go-

ing or promoted then I have got a couple of others. Putting out 'Concrete and Clay' as a first single from the album in a crass sort of marketing sense was the best thing the record company could've done. I would've preferred to put out one of my own songs but I could see their logic."

What song would you have preferred as the single?

"We've released 'Best Foot Forward' and that's starting to take off but my personal favourite is 'Use Me All Over' and that will be the next single over here. It would be very satisfying for me if that was a hit because that is the best vocal performance on the record."



Mental as Anything's Martin Plaza.

It's also one of the best songs on a record that contains some fairly accomplished moments like the tragic 'Out the Door'.

"It's an irony in a way that such a depressing subject should turn out to be a nice song. Last year this Melbourne couple put their two children on a water diet so they wouldn't get colds and infections, and the girl, who was only three years old, died of starvation after four months of just drinking water and fruit juice. Their boy, who was one-and-a-half, survived."

"I don't usually write about topical things but it just upset me so deeply and it's the only song I've ever written that I've knocked out really quick. It could go as a single but I wouldn't dream of putting it out because I couldn't live with the exploitation of such a tragic thing. The two people recently got suspended sentences."

The best song on *Plaza Suite* would have to be the closer, 'Bats and Balls'. With lines like "Bats and balls, lying in the sand/Devalued

days here in blunderland" and the hazy heat-drugged pace of the music, I took it to be a metaphor for Aussie life:

"'Bats and Balls' could have a lot of symbolic implications, that's true. But the lyrics were just about vague thoughts I was having slobbering around at the beach in the middle of the week in summer. It's probably the same in New Zealand but the beaches here are as packed in the middle of the week as they are at the weekend. A sign of the times, I guess."

Why use the term "blunderland"?

"It just seemed to fit. A lot of people seem to blunder their way into success and notoriety."

What about your comparison between gulls and people?

"I've always despised seagulls, they're always squawking and they're avaricious, selfish creatures and it struck me that they're a lot like people. All the words were written during an oppressively hot day. For the music, I already had

the chord structure, but I was after that heavy, oppressive summer feel."

On 'I Could Be So Good' you rescue a basically duff song with a nifty middle eight that should've been the basis for a song in itself:

"I appreciate your point and that's the only thing I'd recycled on the album, everything else is new. I thought the middle eight deserved another run, that's why I used it. On that song I wanted to do something funky, for want of a better word, and that middle eight seemed to fit in and it gave the song a new colour."

For you, what makes a good song?

"What annoys me are lyrical clichés as sometimes when you hear a song you can see the next line coming a mile off, those rhymes. There's obviously a mathematical limit to the rhymes you can make but some people go for the obvious every time. A song's got to work as a whole like a film or a picture. It would be easier to say what makes a bad song."

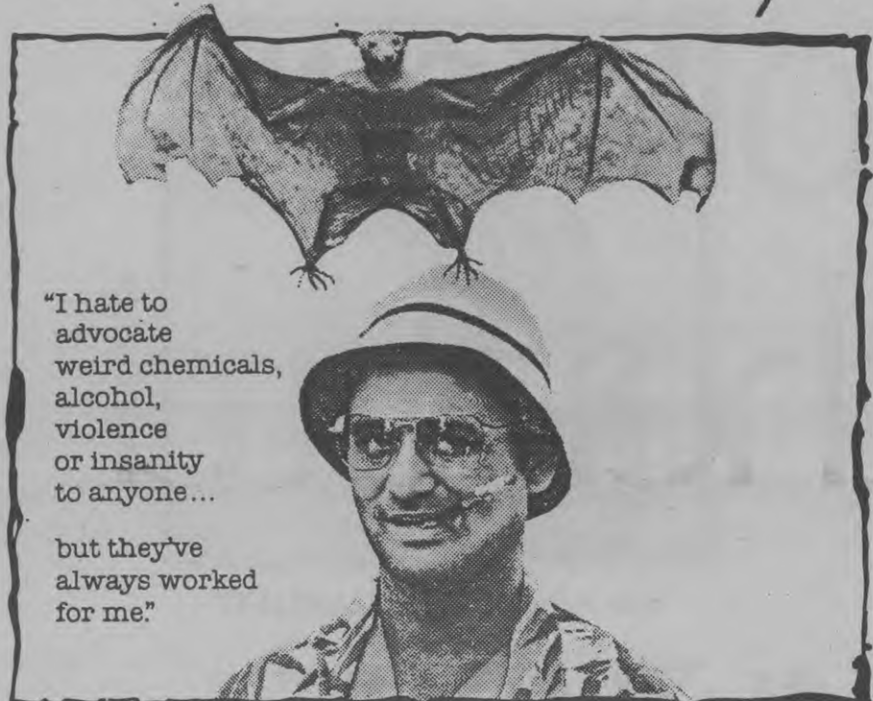
So on *Plaza Suite* Plaza has shown that he can do it on his own away from the four songwriters' luxury of the *Mentals*, but that luxury has its own compensations:

"That's one of the reasons we've managed to stay together so long, as usually in a band you get one man who's the front man and he gets all the royalties and attention. And when you've been working for a few years that's the kind of thing that starts to piss everyone off. We do a fair publishing split, even our drummer Wayne Delisle, who's only helped out on a couple of songs is included in the publishing as well. There's none of that competitive I've-gotta-have-more-songs-on-the-record-because-I-need-more-money sorta thing. There's no sour grapes, so we exist happily together."

George Kay

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31 Sweetwaters, Swingers, Mi-Sex.
32 Police & Split Enz interviews.
34 Tom Petty & Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids & Pop Mechanix bandfiles.
35 Quadrophonia: Bob Geldof & Kevin Stanton interviews, Newz & Flight X7
38 Howard Devoto, Tim Finn interviews.
39 XTC, Lip Service, Motels.
40 Martha Davis, David Byrne, Dave McCartney, Doors, Bruce Springsteen Hammond Gamble.
42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tilders.
44 Adam Ant, Associates & Police interviews, Stevie Wonder.
48 Cold Chisel, Blams, Wgtn Zone.
49 Angels, Beat, Lemmy Motorhead, Desmond Dekker, Heavy Metal Guide.
50 Swingers, U2, Psych Furs, Clean.
51 Newmatics, Cramps, Stray Cats, UB40, Blind Date & Gordons interviews.
52 Echo and the Bunnymen, Danse Macabre, Penknife Glides, Mockers, Valentinos, Jimmy & the Boys.
54 Dave McCartney & Pink Flamingos Go-Gos interview, Sunnyboys, INXS.
56 Teardrop Explodes, DD Smash, Mick Jones Part 2, Neighbours.
57 Clean, Pretenders, South Island bands, Joan Armatrading, Mental As Anything, Chaz Jankel.

58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kottke/Redbone interviews.
59 Human League, Men At Work, Chills, Tim Finn, Motels, Elvis Costello live.
61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & the Dickheads, Hip Singles, Dropbears.
63 Simple Minds' Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.
65 Yazoo (Alison Moyet interview), Joe Cooker, Zoo (ex Pop Mechanix), Guriz, Jo Jo Zep.
68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Sharon O'Neill, Thompson Twins, ChCh Special (Wastrels, Flying Nun, Bill Dieren, etc.).
69 Joni Mitchell, Dance Exponents, Who, Neighbours, Dire Straits, Talk Talk, Miltown Stowaways, Blond Comedy.
73 Wham!, Dead Kennedys, Coconut Rough, Angels, Marginal Era, Grammar Boys, Fishschool, John Cale.
74 Malcolm McLaren, Heaven 17, Joan Armatrading, Sharon O'Neill, Children's Hour.
75 Tim Finn, John Cale, Jonathan Richmond, Hammond Gamble, Dick Driver.
80 Police, Paul Young, Motown feature, John Peel Wastrels, Bryan Adams.
81 Smiths, Mockers, Def Leppard, Violent Femmes, Miltown Stowaways, Chills, Doublehappys, Marvin Gaye.
82 Billy Idol, Pamela Stephenson, Four Tops, Temptations, Verlaines.
83 Elvis Costello, Thompson Twins, Netherworld Dancing Toys, Mockers.

Paul Morley.
84 Style Council (Paul Weller interview), Echo & the Bunnymen, Midnight Oil, Kiwi Animal, Sneaky Feelings, Depeche Mode.
87 DD Smash, U2, Bill Dieren Pt 1, Nick Cave, Stevie Ray Vaughan.
88 Herbs, Talking Heads, Aztec Camera, Narcs, Car Crash Set, Axemen, SPK, Apes, Look Blue Go Purple.
90 Lou Reed, Go-Between, Paul Hewson, Topo Twins.
91 Neil Young, Giorgio Moroder, Waterboys, David Puttnam, Freudian Slips, Electric Pandas.
92 Hunters and Collectors, Lloyd Cole, Pelicans, Peter Garrett, Left Right & Centre, Economic Wizards.
93 Dance Exponents, Huey Lewis, Robert Palmer (Power Station), Peking Man, Circus Block 4, This Kind Of Punishment.
94 New Order interview, Iron Maiden, Stranglers, Johnnys, Michael Winslow, Plans For A Building.
95 Chills, Killing Joke, Dazz Band, Expendables, Jason & the Scorchers.

Last Man Down.
96 Netherworld Dancing Toys, China Crisis, Robert Plant, Doublehappys, Kiwi Animal, Nils Lotgren.
97 Bryan Ferry, Dynamic Hepnotics, Men At Work, Bats, Shriekback.
98 Mockers, Mental As Anything, Reggae, John Boorman, Bird Nest Roys.
99 Narcs, Bangles, REM, Jerry Harrison, Christchurch in Spring.
100 NZ Music 1977-85, RUI's Believe It Or Not, Tina Turner, Damned.
101 Verlaines, Drongos, Sam Hunt, WASP.
102 Thompson Twins, Tom Petty, Violent Femmes, Chills.
103 Feargal Sharkey, INXS, Fetus Productions.
104 Atlantic Soul, Bob Dylan, Stevie Ray, Go-Betweens, BFM LP, Johnnys, Roy Harper.

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Peking Speaking The Band That Echoes

PHOTO BY REGAN CAMERON



Peking Man (L-R): Perry Marshall, Tim Calder, Pat Ulrich, Neville Hall, John Fearon (foreground), Jay F'Bula, Margaret Ulrich.

**I will listen to the sound that surrounds me
Even though I won't be there at all
So next time you need some steps to fall down
Give my room of sounds a very loud call
I'm gonna build a room that echoes ...**

"People just wouldn't believe us if we told them what we earned," says the man who wrote that song, Neville Hall, of Peking Man.

"People come up to us and say: 'Oh, where's your new car?'" says Perry Marshall.

"It's actually parked out the back," whispers John Fearon, followed by another general collapse into ironic laughter.

No, having a No 1 hit is not an instant goldmine. For Peking Man, having a record deal and proper backing has freed them from holding down daytime jobs to concentrate on their music. But they're under no illusions about their exalted position in the New Zealand popular music field. What holds them together is a fierce loyalty to their music and to each other, along with a clear-headed approach to the business side of things and the ability to laugh, frequently.

One does not "interview" Peking Man, one holds a six-way conversation (seven, counting manager Dave — bassist Tim Calder is absent). Interjections are frequent, like the laughter, opinions are strongly expressed and often strongly disputed. The band is a mass of contradictions, which is probably why it's so successful.

Peking Man conform to no patterns, acknowledge plenty of influences but refuse to be labelled by any of them. What follows is basically a discussion with half a dozen average young

New Zealanders with way-above-average talent who have managed to get a large section of the record-buying public to listen to what they're producing, and who are now at a career crossroad.

Others have passed this way before, and Peking Man are well aware of this. Yet there's no fear of the unknown. One the contrary, it excites them. While they've got much hard work ahead with an LP to promote and a trip abroad before the year is out, the most stimulating aspect for them is the way their music is developing.

Their debut LP, out this month, has a retrospective element. They're already playing new material in their set which indicates another direction. The spritely funk is being replaced by darker emotions, conveyed previously in the lyrics but now reflected in the music to a greater depth. You only have to listen closely to 'Room That Echoes', 'Afraid of the Dark' or 'Good Luck To You' to detect a bitter taste. Yet the individual members of Peking Man, while agreeing that their words are based on personal experiences, are far from bitter people.

"I think when you're unhappy, you tend to express yourself more strongly," says Neville.

"When you're happy, you go and play frisbee, when you're sad, you write a song," says the laconic Pat Ulrich.

"It's really hard to write a positive song which comes across sincerely," says Perry.

Neville: "They tend to be throwaway, like 'Running in the Human Race' or 'Lift Your Head Up High'. If you look at it from the point of view of a songwriter, the things you tend to write about, I write about the way I feel, taking the premise that other human beings feel the same way. So although the lyrics seem quite inward-looking, you're looking out toward other human beings at the same time."

John: "You reach common points. Everyone takes great joy in their negative emotions."

Neville: "You hear lots of songs on the radio about love, but we try to get in touch with other

emotions, like fear and loneliness. The love thing is horribly overdone and cliched these days." (general murmurs of agreement)

We are a very soppy, sentimental race. Margaret backs up the view by crooning, tongue in cheek, a line of Jennifer Rush's appalling 'The Power of Love'. It seems we are so inarticulate on such matters we rely on syrupy songs to express our feelings. Pray to Jah we're not breeding a nation of soap opera addicts.

Or a nation of introverts, come to that. Peking Man, speaking as card-carrying Outgoing Persons, decry the tendency to drift off towards the garage, a sentiment also expressed in these pages by Neil Finn. In some circles, nothing is more damaging to your credibility than being commercially successful.

Pat: "It's a naive attitude, in a way."

Neville: "The worst thing is equating being non-commercial with being artistic. That is the biggest problem in a lot of New Zealand music, it's just bad logic."

Pat: "I think the 'garage' attitude in some people also reflects their attitude towards life in general — 'What I'm doing is the right way to do it and you fuckers are all wrong.'"

Margaret: "What amuses me is that a lot of the people who think that way are varsity students, training for a professional career in another area. It's quite bizarre that they're training to be lawyers or psychologists or whatever, and we get slagged for working for our future and developing ourselves."

Neville: "I think everyone should make music, it's great that so many people are doing it. But if they're really into making music, surely they'd want to improve their ability, become more articulate. I have to say that some of the music I'm hearing, some of the New Zealand music, to me just seems grossly musically inarticulate. You can hear the people in there desperately trying to say something, but with no means to really get it out, musically. Perhaps they should be painting or writing instead, I don't know."

Pat: "It's largely a cult thing. They're not really doing it from a musical standpoint. They get together with their mates, they whip up a batch of homebake and get out their electric guitars and ..."

The rest is drowned in a great shout of laughter from everyone present. And before angry readers start firing off the hate mail, it should be stressed here that the remarks quoted were far more tongue-in-cheek than print convey.

Quota Bill Quotes

Talking of commercial success brings us around to the vexed issue of radio airplay, the subject of much debate and a nationwide petition. Recently, a fellow journalist and rabid Kiwi music supporter surprised me by opposing the concept of a quota system, believing that enforced quotas would bring about a tide of strictly-commercial performers who would dominate the airwaves at the expense of the less commercial but equally, if not more talented. Peking Man, who have given moral and financial support to the petition, strongly beg to differ.

Pat: "In a way, it's a chicken-or-the-egg situation. What comes first — do the record companies take a punt on a whole lot of unknown bands who haven't really proven themselves and lose

a whole lot of money, or do the radio stations start playing New Zealand music and therefore increase the demand, so the record companies get something they can sell?"

Perry: "I heard a Canadian radio guy on talk-back with Karyn Hay. He said it takes a lot of time, but they introduced quotas and the local industry just boomed."

John: "The situation we have in this country is that a band which wants to play diverse music is even worse off than a commercial-type band. They're not going to earn a cent because there is no industry to speak of. A few hundred years ago there might have been a rich patron who would back the music if he liked it. The situation hasn't changed much. In the modern world, the patron is the record company, and through the vast profits that they make, they put a lot of money into recording other things which are non-profit makers from the word go. But the industry has to get going, otherwise there are a lot of bands which aren't going to get a look-in."

Pat: "I don't think it would be so bad if we started copying Australia. It would certainly be better than copying England or America. New Zealand hasn't got a national rock identity at all, really. Australia has, whether you like it or not. And the Australians love it. After all, they pay taxes. Why shouldn't they hear music they like?"

Australia has been cited by quota opponents as a prime example of the worst that such a system can do. Personally speaking, I feel that one version of INXS or the Models is enough, and that cloning is just as counter-productive.

Neville: "Just because more diverse music was on the radio, it doesn't necessarily mean that people would like it. I think if people don't like a song that's on the radio, they turn the radio off. The aim should be to educate people better so they understand the language of new music. I mean, how many people have never heard of the Art Ensemble of Chicago? If you played them the music, they'd just be offended. They don't understand the language of the music, and just having it put straight on the radio isn't going to help anyone."

John: "Personally, I don't like the idea of having to legislate for things, but at the same time I just don't think the industry in this country is going to happen any other way."

Signed, Sealed and Delivered

Getting airplay is hardly a worry for Peking Man right now. Their strong visual appeal helps, of course, and this is being capitalised on with a deal they've recently signed with Spaghetti Clothing, keeping them in stage and street clothes. In fact, a special line of Peking Man clothes is to be marketed, a first for a New Zealand band. In addition, their relationship with their record company, CBS, is such that they were able to veto plans to sell them in South Africa with little or no hassle.

Perry: "CBS have been really good like that, they'll always listen to what we have to say, and play the game as a team. It's not 'us against them', which is great."

A recent article in *Metro* magazine still has the band's backs up, making it appear as though they considered their record company hide-bound and old-fashioned.

Neville: "It created the impression that we're

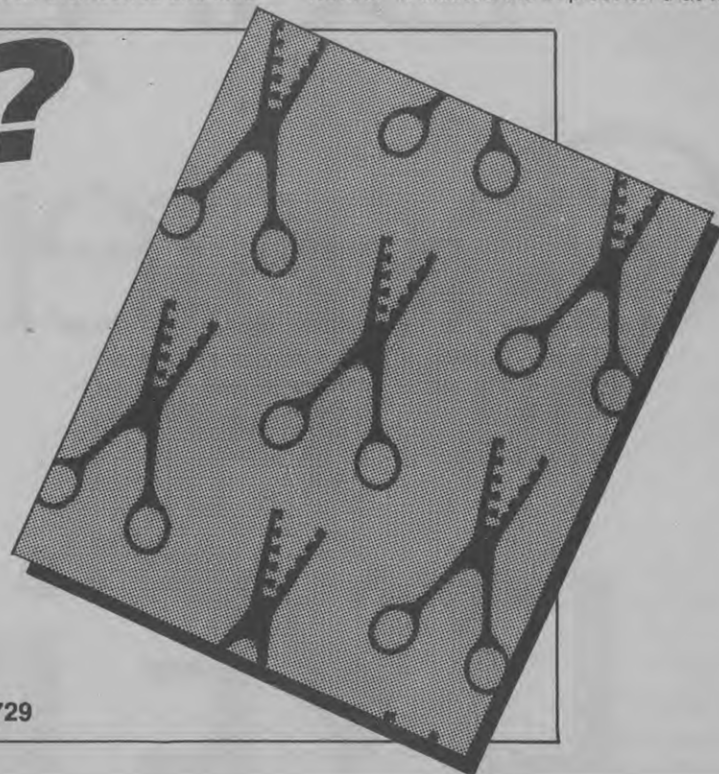
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READY FOR OCCUPANCY LATE JUNE

embarrassed about being successful, which is just a load of crap. As far as we're concerned, CBS are the best people to be with, which is why we're with them. If we didn't want to be successful, we wouldn't be putting out records, we'd just be playing for ourselves. The fact that we are making records means we want them to sell. We're quite adjusted to that. It doesn't affect our creativity."

Pat: "A lot of people don't realise that until you sign with a record company, if you're playing original music, you're not going to make a dollar."

Neville: "Having a hot company behind you means you don't have any anxieties about marketing or things like that, you can concentrate totally on the music, and it's great, from that point of view."

Pat: "The rest is signed, sealed and delivered. You've just got to come up with the goods."

The goods, in this case, being Peking Man's self-titled debut album. In an interview early last year, they thought it might turn out as a funk LP. While the element is certainly there, in 'Lift Your Head Up High' and 'Time in Store', it's the slower and moodier numbers that really stand out. Margaret shows why she won that Best Vocalist award on 'Between the Lines', a passionate performance displaying the reverse side of her elfin sensuality. The lyrics and melody are hers, the musical development behind them belongs to the absent Tim.

"It's quite hard doing it live, because you have to step aside," she says. "It's quite an introverted song, but it seems to be well received. It was actually the first song I helped to write and I couldn't sing it very well at all, really. But it's a lot easier to perform live now, because I've improved as a singer."

Also intriguing is 'Start at the Beginning', which starts out as semi-reggae but ends up more jazz-like, without getting lost.

Margaret: "I originally had it as a chorus in my head, but I didn't have the bassline when I brought it to the band. I think the structure changed about five times. First it was going to be a ska-type thing, then energetic punk. So it's sort of evolved to where it is now, which is probably why it sounds a bit out of kilter."

No one was more surprised by the success of 'Room That Echoes' than Neville. "It has a menacing, slightly malicious air to it. I still don't know how it got there. It was definitely so much rock-

ier and harder than anything we'd ever recorded. I knew it would be as successful as 'Lift Your Head' (now re-released), but my thoughts when we'd finished it were, 'If it gets into the Top 20 I'll be surprised, and if it gets to No 1 I just won't believe it!' When I first wrote that song I wasn't even going to bring it to the band. It took me five minutes to write, and then Margaret heard me playing it one day and said we should do it."

Margaret: "So I'm responsible for discovering it. You owe it all to me!" (loud laughter)

The once-communal nature of Peking Man's songwriting has now been replaced by an individuality which is developing all the time. Each member is a contributor, and the discovery of the versatile portable four-track recording facility has extended everyone's horizons. Tributes are also freely paid to album producer Bruce Lynch for instilling a sense of discipline without interfering with the band's arrangements. The result is an album which they're confident has bridged the previous gap between the studio and live performance.

A sense of purpose has characterised everything done to date by Peking Man, and is probably the source of their success. Talking to them over a couple of hours, you realise there is nothing contrived about their friendship or commitment. Yet Peking Man are very anti-hype, and firmly believe that the absence of that in their case has been a contributing factor. Their songs are about independence and growing up, strong reflections about themselves and each other.

Margaret: "If you don't open yourself or if you're not moving, you can't be directed. If you're not mobile, you can't steer yourself. If you only believe in what you're doing and disregard everything else, that's bad."

Pat: "That would be implying that we stop growing at a certain age."

Perry: "I don't know what's going to happen in the next few months, the music side is so positive, the songs we're writing are improving, we're getting on well, we've got a great company behind us and things just keep getting better."

John: "I've been getting a really good feeling from the band lately, because I've overcome this personal freshness problem and everyone likes me a lot better ..."

Conversation ended by general hysteria.

Duncan Campbell

Ruby's Ready From Montego Bay to Birmingham



I got a girl and Ruby is her name

She don't love me but I love her just the same

Ruby Ruby, how I want you
Like a ghost I'm gonna haunt you,
when will you be mine?

Ruby Turner may have never heard the song 'Ruby Baby' by Donald Fagen, but then again she's never heard of me, either. "Chad?" she puzzles down the phone, "I haven't got you on my list ... I had a guy called Chris Bourke on my list." She laughs, I laugh. Even from here, Ruby Turner sounds warm and agreeable.

Ruby was born in Montego Bay, Jamaica, although she lives in the northern English town of Brum and first began singing in nightclubs on the Birmingham circuit. That also explains her accent, a mellow blend of Rasta-patois and working-class Cockney — with a dash of American, just to confuse.

Ruby had sung in the theatre as a teenager, but at age 22 she decid-

ed to "make a go" of her career and venture into the music world. She laughs that the difficulty of doing so "is what they didn't tell me! They said, 'sing for your supper, girl, because that's what you do best, we think.' I started off with my own band and the only way to attract attention was to keep working (live)."

"Eventually," she explains, "we were picking up rave reviews, and on the strength of the rave reviews the name got respected in the music industry — well, in the music world, forget the music industry. Where real musos are concerned."

Her obvious vocal talents put her in demand as a backing vocalist from such "real musos" as British R&B pioneer Alexis. "By the time I got into this backing singer thing," she chuckles, "all eyes were on me. I worked with people like Alexis Korner and did stuff with the guys from the Rolling Stones and with UB40."

"With Alexis, we met up in '83 and we did a Marquee gig, [Korner based himself at the Marquee for many years; it saw his band, Blues Incorporated, launch such musicians as Mick Jagger, Robert Plant

and Charlie Watts] and then we went over to Holland and did a jazz festival over there, and then sadly I lost Alexis in '84. They kept me in touch with the guys in the Stones, and then I went and lost Ian Stewart, who organised things. This whole business ... peeved me," she explains sadly, "losing all my friends."

New prospects soon appeared. Ruby Turner toured with Culture Club and her name is in the credits for *From Luxury to Heartache* as well as Bryan Ferry's *Boys and Girls*.

"The call from Culture Club came in without warning, you know, within a weekend! I was spinning like a top, thinking, how do I handle this situation? And then I was in America, touring with them 'n' having a great time, and then I did a gig in London and Bryan Ferry turned up and sat in the audience!" We're both laughing by now. "Yeah! I'm telling you ... And then he rang me a week later from Paris 'n' said, 'Look, I've already done the track ('Slave to Love'), but d'ya fancy doin' some vocals on it?' I said Great — let me do it!"

That would be nice.

"Well, he didn't ring me, he rang my manager, but just to be rung ... laid me out, man" she sparkles, "freaked me out."

Turner is also thrilled at the success of her second single (her first was on her own independent label, Sunflower), a smooth but soulful version of the Staple Singers' 'If You're Ready (Come Go With Me)'. Billy Ocean's sweet production is the perfect match for her vocals and at the time of the interview it is at No 3 in New Zealand, boding well for the release here of her debut album. "It's my first record deal, so it's trial-and-error; try everything and see what works best. Although they know where I am at vocally, they don't really know the range and how far I could go." Part of the trial-and-error includes more than one producer; the album has tracks produced by Billy Ocean and Womack & Womack, among others.

Now she's "looking for a single, hopefully a strong one, that does as well as, say, 'If You're Ready' is doing in New Zealand, and then we'll release the album." She then goes on to work out what she'll do for the next one. "Well," she chuckles, "you have to think positive!"

I thank her and say goodbye. "Ho-kay darlin'," she says, "give my love to New Zealand." On the way home, 'If You're Ready' bubbles through the dross on the radio, and I realise that she already has.

Chad Taylor

Princess

THE ALBUM AND CASSETTE

FEATURES THE SINGLES

I'LL KEEP ON LOVING YOU

AFTER THE LOVE HAS GONE

SAY I'M YOUR NUMBER ONE

ON **STIMULANT** THRU



The Southside Sound Pure Funk from Auckland's Ardijah

"There's a story in it. It's about a girl that wanted a guy, but the guy was just mucking around ... then the girl gets known and so the guy wants her, and she says ... stick it. (ha ha)"

"Mucking around" is something Ryan Monga of Ardijah hasn't got a lot of time for. As the band plays to a crowded pub or nightclub, there's little pause between songs and a lively interest in keeping things moving. The same applies for Ryan and the band when you're talking Future. Everyone wants to get on and be successful, but from what I've seen, no one deserves it like Ardijah.

The band cut their teeth out in the great industrial park behind Panmure, in South Auckland, where Cleopatra's nightclub sits uncomfortably between head offices and car wreckers. For six years, on and off, Ardijah played resident band to a crowd that nurtured their talent and demanded the band play cover songs at least as good as the original versions. Ardijah did just that, and even with a disco standard like 'Which Way is Up', can take all the urbanity and senselessness and whip out something really smashing.

To Ryan and the rest of Ardijah, those days as a club band meant friends and plenty of good times. But it was time to do something new.

The old band split up last December. Ryan sees the new Ardijah as a totally different project, even though there are no new members of the group. Ryan plays bass and keyboards, his wife Betty is lead vocalist, while Simon Lynch is keyboardist and Tony Nogotautama sings and plays guitar. They reformed in February, without their old guitarist and drummer, with Tony taking over lead guitar, and a drum machine taking over the beat.

What's new is the common ambition to get away from being just a club band. Now that's happening. 'Give Me Your Number', the band's first single, has been released by Pagan Records. The song is also featured in the film *Queen City Roker*. If Ardijah is ever going to get its big break it looks like being now.

The Ryan Monga I met is a shy and considerate guy who has a real love of music and his friends. He takes it to the point that some might call opinionated — but I see as knowing what you like and not being afraid to stand by it. Maybe it's the same thing ...

What are the South Auckland club bands like? Like you?

"There's a lot of club bands, the do play stuff like us ... a lot of it, they're just trying to follow something. We get influenced by stuff like Prince and Mtume. The club bands play a lot of Top 40 covers; those bands would be too scared to get into the heavy funk. They'd just hit on the commercial side. I've been trying for years with this group to make a break from that."

Has the revival of soul and disco made any difference to how people see Ardijah?

"The fact that people like soul music at the moment certainly helps. I can remember going into the Battle of the Bands, I think in '81, and we were good. You couldn't say our music was bad because it was nice and clean. But in those days they weren't into that and we got booed. Some people said 'play some rock and roll' and all that. We played rock all right but you had to jump around and throw your head around before you got looked at."

"We just played what we've wanted to play and we've been through lots of times when trends have gone in and out and people were telling us to play this and that. We stuck to our guns. Now it's coming back our way, and we can just say, oh well, good one."

"I can't say that everyone's just going to grab us. People think we try to be too Yankee, a lot of people don't like that. But they don't see that other



Ryan Monga

bands have their influences too, they might be Pommy or Australian influences. We've had a hard time through that, 'cos we sound too much like Kool and the Gang — to us, that's a compliment! Far out! A lot of people have said play some Kiwi music, play some original stuff. And we say, but that is original!

"I thought well, hey, what do you have to do to make it in New Zealand? Sometimes I think they like to see what you can do. You have to prove yourself. You've got to be able to play your own stuff."

Do you write songs for people you know will like that style?

"Yeah, I kind of write for the Cleo's crowd, but it's just because they were the people we played most to. Other

crowds we played to really enjoyed our music. Playing this type of music in New Zealand, it's kind of new to be going this way — pure funk. Only a few bands like Seven Deadly Sins are doing it. People are kind of shy to let their emotions go, it's a cool music so they sit back and be cool and we had that all the time. They'll get up and dance, but they'll always be looking over their shoulder to see if the other guy is doing it. If he's sitting down they think, oh, I'd better sit down."

"Mormons, you know, are some of our biggest followers. They know when we're going to play somewhere and they'll hitch-hike from up north and down south and when we started playing, they'd just stop dancing

and they'd just walk to the front of the stage and just start screaming at anything we did. It just felt like we were, you know, big stars or something."

Why Mormons?

"It might be a trend to be into a certain kind of music, but I was a Mormon and it was the in-thing to get good taste in music, and I think that some of them have just got good taste. They're fussy, very fussy, but they know what they like to hear."

Is the new single the "Ardijah sound"?

"No, 'Give Me Your Number' was just a oncer, it's not like the rest of our originals. It's Prince influenced; I like rock, but not heavy rock. I like the distortion guitar, but I like the beat to be underneath. Bands like the Bar-Kays, Slave. I got a buzz when I was a "disco kid". The beat! The heavy metal! That's the kind of stuff I want to get into."

Ardijah have always been playing that but we've always been on one side or the other, not mixed. We're a bit of variety, like Prince, he's got the funk beat but he's got a bit of rock guitar. It's a good contrast between the two. Disgusting, good disgusting funk."

Rhythm and Business

What happened with the old Ardijah?

"I was just getting so depressed, with the pressures of wanting to go somewhere and you can't. In the club, we were just there to make money, just the bread and butter each week. It was good money, but I wanted to branch out a little more and do originals and some sort of show. But being a club band was holding it all back."

"It wasn't a split. There were really talented musos in that band, but I just got sick of it. I gave up on the whole thing and gave them the chance to be on their own and let them get into what they want to do. But I'd been talking all the time to Simon about what I really wanted to do, and he was right behind me, so we started this new project."

How did Pagan get involved as your record company?

"I'd done some demos on a small machine, and while I was doing a jingle I played the tapes to the engineers. And they liked the songs, some of them, and that started people talking. Mirage Films heard about them and asked us to go and see Pagan for the soundtrack of *Queen City Roker*. That was just for 'Give Me Your Number'."

Have you got plans for an album?

"Yeah, we've got other songs ready, it just depends on how the single goes."

"It's a telling thing"

Ardijah is a funny name ...

"Yeah, it's a silly story. It's just boy loves girl ... our first lead singer had a girl named Ardi, and his name was James. He went and put A-r-d-i and

then instead of James he just put j-a-a, and then when Bob Marley was dying we thought we'd spell it j-a-h. I've always been into reggae, but bands could never play it. And you can't tell people how to play. It's just not fair on them, then they'll say, 'Aw, well you play it then!'"

Are you tough about the band sounding right?

"I'm a fussy person about that. We've done creative things on stage, other people have too, but there was always something about Ardijah — like our beat was always there. We'd always do something weird, where other bands would be too scared and just stay commercial."

Tell me how Betty-Anne got into the group.

"When I first met Betty-Anne we were playing in a talent quest at Cleo's, against each other. We both lost. And so we asked her to join up, to join forces! We were called Ardijah even then, about 1979 or 1980."

She's got a terrific voice, like the girl from Mtume or SOS Band ...

"Yeah, we like that song 'Prime Time' by Mtume. The Streetsounds records."

The two of you decided to get married ...

"I don't know. Sometimes it was ... Well, we liked each other and it was kinda like ... like Madonna, you get a crush on Madonna and you wish you could keep her. You know? It was kind of the same thing."

Music is from the heart, and when you're singing you become closer. And every time I watched her go off into the dark I thought where is she going? And I wasn't even married to her then. It's worked out. Because we work together and because we live together we can get our job organised better. And we perform better."

Are things going to work out for the band?

"Yeah, everything's cool now. I think once the single gets released people should know where we are. We were always the gamblers, we'd go in and say let's try this — and it would work. You've just got to have stamina."

The other night I saw Ardijah play live at the Galaxy, as a support band to Peking Man. I liked them far more than the headliners. It was their quiet, professional confidence that I liked, and it seduced a crowd that had come ready for the pop abrasiveness of Peking Man. It was a surprise to see the dancefloor filled to this gentle persuasion and it shows Ardijah's intuitive feeling for soul. Last night I followed them to the Gluepot. This Wednesday night I'm going to see them at the Mt Wellington Trust. I think that makes me a fan.

Peter Grace



Ardijah (L-R): Simon Lynch, Tony Nogotautama, Ryan Monga and Betty Monga.

Shake!



What's in it for ya? — interviews with A-Ha in London, Dave Vanian of the Damned, Oz rockers the Johnnys, Iva Davies of Icehouse, John Taylor on Duran Duran and solo plans plus stories on Ardijah and the Greenpeace Concert (lots of photos and interviews with Jackson Browne and Graham Nash). The colour posters are Dire Straits and David Bowie and the pin-up is Paul Young. There's the latest dance music news in *Shake! Zone*, movie news and reviews including profiles of *Absolute Beginners* and *Pretty In Pink*, funky fashion and loads more new news and grooves. *Shake!* is on sale at Record Shops, Magazine Stores and Dairies.

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Records The Voice of America



Husker Du (L-R): Grant Hart, Greg Norton, Bob Mould.

The Long Ryders
State of Our Union
Island
The Replacements
Tim
Sire
Husker Du
Candy Apple Grey
WEA

These three bands are linked by a few tenuous threads. For a start they're American, part of the recent breed that has been given plenty of press attention as a reaction to the lack of healthy activity on the other side of the Atlantic; next, they're all guitar bands, a necessary pre-requisite if you want to curry favour with those alienated by the techno-poop of the early 80s; and third, all three albums are first steps on, or for, major labels.

"The Long Ryders wish success and happiness to all bands" reads the reverse sleeve of *State of Our Union*. Aw gee shucks fellers, that's real nice. In fact that sentiment ties in with the nice guy tag that's been hung on these cowboys since their emergence from various parts of the USA via LA in '84 with *Native Sons*. As an album it had its share of turkeys but stuff like 'Still Get By', 'Ivory Tower' and 'Wreck of the 809' pitted folk-rock against sure-fire guitar exhilaration.

It's sad to say that *State of Our Union* stretches too far back into mythical American images for bogus authenticity at the expense of current action. Songs about trains ('Here Comes That Train Again' and

'You Just Can't Ride the Boxcars Anymore') and legendary pasts ('Looking for Lewis and Clark' and 'Mason-Dixon Line') are easy rides to the heartland, convenient hitches to a heritage as real as a frontier Disneyland.

But I can live with that, it's just that most of the tunes are so routine; songs like the aforementioned and 'Good Times Tomorrow, Hard Times Today' and the title track are country rock plain janes, no excitement, precious little invention. Things get a mite better on 'Lights of Downtown' and the stately 'Capturing the Flag', but in the context of the album these are nickles and dimes from a band relying on past inspiration and almost bankrupt of new ideas.

Minneapolis's Replacements dip into the 60s and 70s for their influences. Mainman Paul Westerburg grew up in the Midwest listening to people like the Beatles, Supremes, Stones and Rod Stewart and at heart he's still a fan of mainstream rock and roll. That's borne out by the Replacements' current covers repertoire which includes everything from Led Zeppelin's 'Whole Lotta Love' to the 1910 Fruitgum Company's 'Yummy, Yummy, Yummy'.

Westerburg's unselfconscious love of hard rock (that territory between HM and everything else) made the band's last and much lauded album, *Let It Be*, an occasional ass-kicking funtime but ultimately their trash jukebox mentality in the shape of throwaway duff songs like 'Favorite Things', 'Tommy Gets His Tonsils Out',



The Long Riders

'Gary's Got a Boner' halted the album's claim to greatness.

Tim suffers from the same problem. 'Hold My Life', 'Left of the Dial' and 'Little Mascara' are loud 'n' proud and together with quality ballads like 'Swingin' Party' and 'Here Comes a Regular' are worth the price of admission. But, again, a potentially crucial long player is thwarted by a few too many light-hearted lapses in taste. 'I'll Buy', 'Dose of Thunder', 'Waitress in the Sky' and 'Lay it Down Clown' only end up as fillers, time-outs between the highs.

It's probably that the Replacements will never make a great album but you'll sure have fun listening to them try.

Husker Du, also from Minneapolis, are one of the few bands who can boast that they evolved from punk/hardcore and actually got better. Bands who grow away from their energy source generally wimp out somewhere along the line, but Bob Mould (gtrs, vcls), Grant Hart (dms, vcls) and Greg Norton (bass) have built on the formative manic brain-rush of *Land Speed Record* and *Everything Falls Apart* to re-define the sound of breaking glass on the *Metal Circus* EP and the watershed double album *Zen Arcade*. From there it was only a short step to last year's *New Day Rising*, and that was no accidental title as it headlined the most exciting guitar music since the Bunnymen's *Crocodiles*. The year ended with *Flip Your Wig*, their first self-produced effort — a move which led to a beefier guitar sound with Bob Mould peeling



The Replacements

off great lards of sound. Their odd-ball lyrical stance was as sharp as ever and they were still coming on a bit manic but the overall approach was poppier.

Candy Apple Grey, their third album in less than 18 months, picks up where *Flip Your Wig* left off but with a couple of changes in tack; instead of pacing their usual seven or eight songs a side they've opted to cut it to five longer tracks probably to cut the odd bit of deadwood that had littered their previous albums. Plus Bob Mould has gone acoustic on the pleading (but hardly sentimental) pessimism of 'Too Far Down' and on the grey, insistent 'Hardly Getting Over It', a subtlety that the band has only tried once before and that was on 'Never Talking to You Again' from *Zen Arcade*.

Elsewhere the album is pretty well as expected, and hoped. 'Don't Want to Know if You are Lonely', 'I Don't Know for Sure', 'Sorry Somehow' and 'All This I've Done for You' are all neat tunes wrapped in layers of guitar Mould, covering sentiments like getting even, bitterness, confusion, and most importantly, indecision. And last, but worth singling out, is Grant Hart's 'No Promise I Have Made' which builds from an unsuspecting piano into some sorta frenzy.

Husker Du is Swedish for "do you remember?" Well, do you remember rock and roll with great hooks, excitement and guitar that pushes up the adrenaline count? It's right here.

George Kay

The Bangles
Different Light
Liberation

Last year a lot of respected reviewers got rather excited about the Bangles first LP. Rather too excited. Those of us who ran out and bought it were hyped up for "the album of the year", "better than the Beatles" and so on. Well it wasn't. I'd been listening less than a week before reducing it to four or five tracks. Sure, they were good ones but I thought albums of the year were meant to comprise more than a decent side two.

Perhaps all the critical genuflection had a little to do with male reviewers' feminist cringe. One even argued that women make better drummers. They don't. Drummers make better drummers. Remember when that earlier all-female band, the Go Gos, had their promising debut overpraised too?

Anyway, now here's the Bangles second album and it's probably time for reviewer reassessment. From some quarters there'll doubtless be another over-reaction, because y'see, the Bangles have escaped critical cliquedom into commercial success. And what's more, with a hit single they didn't write. (Prince did.) Yes, *Different Light* does represent a move toward the mainstream but that ain't necessarily bad.

In fact here it's generally good. If the sound is overall slightly smoother, the singing is considerably more assured. This time out the first album's various 60s influences are more sharply fo-

cused. Many tracks recall the glories of the classic girl-group vocal sound. Try the classy 'If She Knew What She Wants'.

This song is one of four outside contributions (including the hit 'Manic Monday') to the album, whereas the debut album only had one. The present mixture provides a good variety however, and although all the non-originals are strong, they don't necessarily dominate the album.

The Bangles are still nowhere near being "the new (female) Beatles". Such claims are grossly premature. The Bangles are, however, developing into a damn good traditional style pop group. And *Different Light* is generally an improvement on their debut. This time out the music sounds good on both sides of the record.

Peter Thomson

Fetus Productions
Luminous Trails
Flying Nun

The paradox about Fetus Productions records has always been the fragility of their aggressive musical stance. This is still evident on *Luminous Trails*, where the tension behind songs like 'Flicker' and 'Sparks Fly' suddenly surfaces to provoke a reaction.

The other striking thing is that Fetus Productions are not as scary as they used to be. Right from looking at the cover with Jed and Serum's lips rosy red, faces outlined by pastel trails, this record has an air of approachability and is more of an introduction to electronic psychedelia than a continuation of the harsh "art" of their earlier output. They are making friendlier soundscapes — still weird (and not mere doodlings), but 'Tokyo Rain' and 'Rock a Bye Baby' have a warm close production that is so much more inviting than most other music from the outer edge.

The songs from the 'Perfect Product' 12" are included here, along with a version of 'Sparks Fly' that just grooves — different to and better than the *Outnumbered* by Sheep one. 'Feel Something' is the best song here, but the most important thing about all of *Luminous Trails* is that it's the best produced, best songs, best record, record that Fetus Productions have made yet.

Paul McKessar

QUEEN

A Kind of Magic



New Album

Includes the singles

'A Kind Of Magic' and

'Friends Will Be Friends'

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new vinyl and tape report wea

Cramps

Bob James & David Sanborn



THE CRAMPS A DATE WITH ELVIS

The cult faves deliver a mean dose of psychobilly, the American alternative, direct from Hollywood and dedicated to Ricky Nelson. Grab: 'How Far Can Too Far Go?', 'Aloha From Hell', 'Can Your Pussy Do the Dog?'

Doors



THE DOORS THE BEST OF

Double album 17 track compilation with liner notes by Danny Sugerman and gatefold cover. At last, the ultimate, comprehensive collection of the Doors' finest recordings.

Bill Cosby



FORCE MDs CHILLIN'

The new Tommy Boy LP from New York smooth soulsters the Force MDs including their hits 'Tender Love' and 'Chillin'. Also includes cameo appearance from the Fat Boys. Be there or be square!

Force MDs

Andy Summers



THE FIXX WALKABOUT

Once again Rupert Hine produces another fine Fixx album with those quirky Fixx compositions and the captivating lyrics Cy Curnin. One of Britain's finest bands - 'Walkabout' is ample proof.

Ry Cooder

Patti Labelle



PATTI LABELLE WINNER IN YOU

The sensational vocalist who delighted millions with her inspirational performance on 'Live-Aid' has recorded a landmark LP with producers such as Richard Perry, Burt Bacharach and Ashford & Simpson. Includes hit duet 'On My Own' with Michael McDonald.



CACTUS WORLD NEWS URBAN BEACHES

This Dublin band, the first signing to Bono Vox's Mother label, have recorded this debut album with producer Chris Kimsey (Rolling Stones, Marillion) in Holland. A band with the purity of guitar-based rock'n'roll and the energy of U2.



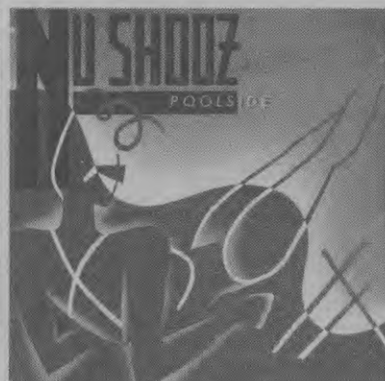
MARSHALL CRENSHAW DOWNTOWN

One of the finest performers and writers in modern music. Produced by another exponent of guitar rock 'n' roll, T-Bone Burnett. Check out: 'Little Wild One [No. 5]', 'Blues is King', 'I'm Sorry (But So is Brenda Lee)'.



LIMITED WARRANTY

A Minneapolis based band who travelled to England to record this debut album with Producer Brian Tench (OMD, Kate Bush). An album of brilliant melodic pop/rock.



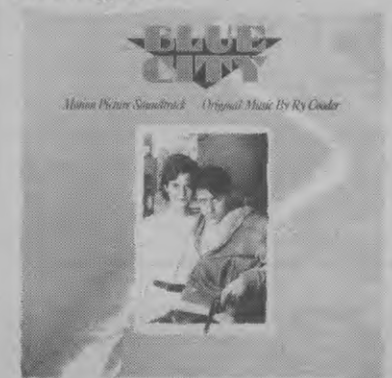
NU SHOOZ POOLSIDE

Oregon sextet who have succeeded in dance, R&B and pop charts with infectious funky hit 'I Can't Wait'. This dance-happy blend of modern pop and R&B will set your toes tappin' inside your shooz.



SCREAMING BLUE MESSIAHS GUN-SHY

More dynamic guitar-based R&B from the pen of guitarist/vocalist Bill Carter with fellow Englishmen Chris Thompson (bass) and Kenny Harris (drums). If you like guitar rock'n'roll, don't miss it.



RY COODER BLUE CITY SOUNDTRACK

The movie stars Judd Nelson and Ally Sheedy ('St Elmo's Fire') based on 1947 novel. LP showcases Ry Cooder's playing, writing and singing plus a performance by LA group True Believers.



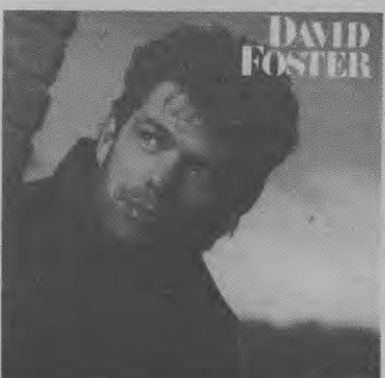
RY COODER CROSSROADS SOUNDTRACK

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MIDNIGHT STAR HEADLINES

The Zoids are back! The Freak-A-Zoids are back! Reggie Calloway produces another impressive album exuding musical sophistication and all around funkiness. Marcus Miller is guest bassist on 'Engine No. 9'.



DAVID FOSTER

The first album from prolific producer/writer who wrote the complete film score for 'St Elmo's Fire' and won a Grammy as producer of 'Chicago 17'. LP includes hit duet with Olivia Newton-John 'The Best of Me'.



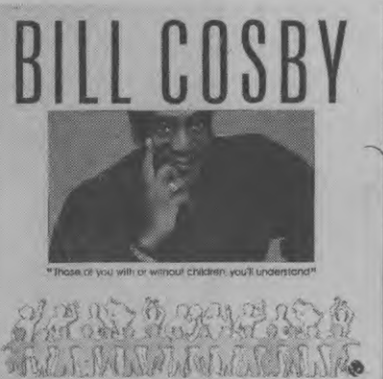
ANITA BAKER RAPTURE

A remarkable soul vocalist, Anita Baker recorded for the Beverly Glen label (Bobby Womack) prior to joining Elektra. An independent woman with her own sound and songs - 'Rapture' is a very classy album!



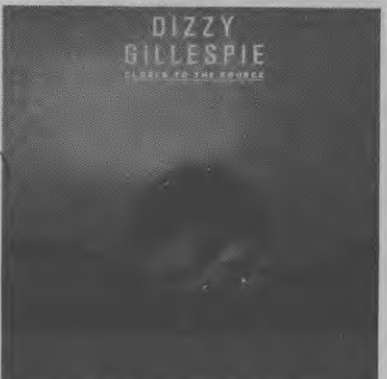
Andy Summers/Various Down & Out in Beverly Hills

Six new tracks by Police guitarist Andy Summers comprise side two. Little Richard oldie and new track 'Great Gosh A'Mighty' feature as does David Lee Roth's 'California Girls' and Randy Newman's 'I Love L.A.'.



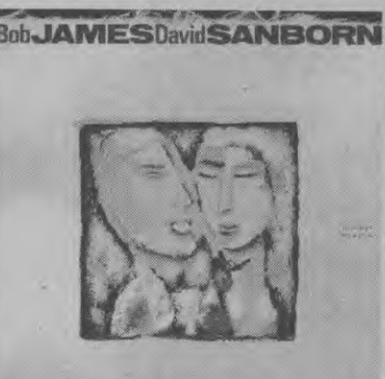
BILL COSBY Those of You With or Without Children, You'll Understand

A new LP from Bill, dedicated to the successes and foibles of parenthood and produced by his wife, Camille Olivia Cosby. Where else can you learn of the bicycle pump-wielding Breast Fairy?



DIZZY GILLESPIE CLOSER TO THE SOURCE

Legendary trumpet player records his first LP for Atlantic with special guests Stevie Wonder (harmonica, synth), Branford Marsalis (sax), Marcus Miller (bass, synth), Angel Rogers (vocals on 2 tracks).



BOB JAMES & DAVID SANBORN DOUBLE VISION

Two of the stalwarts of melodic jazz/pop meet with producer Tommy LiPuma (Randy Crawford). Players include Marcus Miller, Eric Gale, Steve Gadd. Al Jarreau sings on 'Since I Fell For You'.



AHMAD JAMAL ROSSITER ROAD

Innovative jazz pianist follows up his acclaimed 1985 LP 'Digital Works'. Jamal wrote all the tracks and recorded and mixed the LP in two days in New York, February this year.

Other new albums to look out for are **The Unforgiven** (country rockers, Malboro men with six-strings instead of six shooters, produced by John Boylan), **Boxcar Willie** self-titled LP, **Lionel Hampton** 'Sentimental Journey', **Nicolette Larsen** 'Rose of My Heart', **Modern English** 'Stop Start', **Little Feat** best of 'As time Goes By'.

Also look out for the **Chic** best of EP entitled 'Dance Dance Dance' (it's also available on cassette). **The Hoodoo Curus** 'Singles 6 Pack' is back in stock, as is the **Atlantic Rhythm & Blues** 14 LP set. Now available is Two for One **Little Feat** cassette featuring 'Last Record Album' and 'Time Loves a Hero'.

Records

Playthings Flying Nun

The Playthings were David Toland, Janine Saunderson, Jay Clarkson and the late Nicky Carter, to whom this album is dedicated. Prior to this, their output consisted of a couple of singles released early this decade. Recorded live in pulse pounding mono! This Playthings thing is a retrospective look back to the Gladstone in May of 81.

Like any good gig, the Playthings' set here gathers momentum as it goes on. The Playthings' brand of thrashy pop flits from mood to mood, and keeps the listener engaged throughout.

Highlights are Jay Clarkson's 'Personality Squares', and then the different instrumentation of Nicky Carter's flute on 'Reception' and his sax on the slower closing track 'Justified'.

Now, the other Playthings have gone their different ways, with only Jay Clarkson still involved in making music, but this LP is a good testament, and as the cover says, it's better late than never. Definitely so.

Paul McKessar

Culture Club From Luxury to Heartache Virgin

You asked for sex, they gave you a cup of tea. You wanted beauty, and then podgy George cut his dreads off and announced an affair with the drummer. You wanted over-produced extravaganzas and they gave you 'Karma Chameleon'. Now the pop world screams for a daring sow's ear (eg: the J&M Chain) and Culture Club have given you a silk purse.

The cool simplicity of 'Do You Really Want to Hurt Me' and the consequent acclaim may seem long ago, but the people behind it are alive and well, with 10 tracks to prove it. No tricks, no gadgets, nothing up the lame sleeve. *From Luxury to Heartache* is an album whose maturity and security is so even as to be a criticism.

Side two in particular, with the gems of 'Reasons' (the next 'Do You Really ...'), 'Too Bad' and 'Sexuality' (very much in the style of Scritti Politti's *Songs to Remember*), is bouncy, fresh and clean. Beneath their trademark of Christmas carol riffs lies the music of Stevie Wonder and Chaka Khan. Above, an often flat George and dodgy lyrics, but even the mistakes on this album ('Come Clean') sound confident, which is nothing short of a mira-

cle for a band so targeted by the media.

The album's fate, however, is not as obvious as its worth. Its release in the only Western country in the world without rock videos must surely be a handicap to any band as visual as Culture Club. The album lacks an obvious stylistic focus, too, (a paradoxical sign of its maturity), and no hooks often means a sinker. *From Luxury to Heartache* is one of the best pop albums released this year and it would be a tragedy to see it fail. Perhaps night-clubs will pick up on 'Reasons', 'Too Bad' and 'Sexuality', thus keep heads above water for a while longer. Ain't the pop world cruel?

Chad Taylor

National Anthem One Day Different Reaction

The songwriting core of locals National Anthem, Tony Johns and Craig Smith-Pilling, have affiliations that go back to early 80s pup-pop-rock. They write and sing the words and play the guitars. The rhythm section on their debut album have spent time individually in two of New Zealand's premier popular bands; bass in Split Enz and drums in Dance Exponents. Adding these facts and a few educated guesses, I expected another mainstream

Kiwi-style pop record.

Not entirely the case.

What's on offer is a package containing re-mixes of two earlier releases, 'Chapter One' and 'Please Say Something', plus a swag of moody guitar rock songs straining to be anthems. The record's air is sombre and quite foreboding (dare one say depressing?).

The lyrics are no small contributor to this feeling, dwelling as they do on the darker aspects of the human condition — frailties, depression, paranoia etc, but overall too brooding, too insular. I found it taxing to come up with a social/recreational use for this album: it's too down for partying, too loud to converse over, too hard to dance to. Conclusion — a serious album!

Reaction (no pun intended) is what they're trying to provoke. In an interview Johns said National Anthem considered themselves very political, but it was/is personal politics — the ways people work — they were interested in. Their best song to date, 'Please Say Something', is a shining example of just how good National Anthem can be when all the factors in their music are balanced just right. A spell-binding song which, to my mind, none of the newer material on the album surpasses.

One Day Different, for all its

sombreness, is an undoubtedly honest record both in execution and content. Ignore the ghosts of the British anthem bands that flit through the odd song, there is value to be had here. This album is a different tack from the run-of-the-mill indigenous mainstream but a good listen is rewarding. Now more than ever New Zealand music needs support if we are to have any to call our own again. 'One Day Different' is an opportunity to check out a couple of local lads with a different page to write.

Brendon Fitzgerald

Alexander O'Neal CBS

Modern soul music is a svelte and sensual creature. Born from the early beauty of Clyde McPhatter and the soft crys of Garnett Mimms, the modern soul voice is soft and warm. Compared to the heady passion of Southern gospel belters, modern soul is positively restrained in its pleadings.

Top male soul stylists at the moment for me are Luther Vandross and Freddie Jackson. Now we have Alexander O'Neal with his cult debut album, with a voice like a ride in a Cadillac Coupe De Ville.

Alexander used to be lead vocals in Minneapolis's Flyte-Time, which under Prince's control be-

came the Time — minus Alexander. Former members also included Jimmy Jam and Terry Lewis who have produced Alexander's album.

The first side features four intense ballads, slightly sad but always glamorous. Starting with 'A Broken Heart Can Mend', a glorious slice of melancholy that drips soul. A whole side of faultless ballads, however the flow and mood is misplaced by the inclusion of the far too long 'Innocent' medley that opens side two. It has its moments but the heavy guitar solos and the up-tempo beat spoil the feel of the rest of the album. But things get restored with 'What's Missing', another soul gem that is similar to Luther Vandross's style.

A stylish and often chilling album of contemporary soul music designed to thrill even the hardest of hearts.

Kerry Buchanan

Alexei Sayle Panic CBS

Comedy you can dance to is a great change from just sitting around listening. I'm still working on the steps to 'Didn't You Kill My Brother' ... trouble is there's damn all else on this album I want for either reason. Chaz Jankel's music is just a pale rehash from his

CONTINUED ON PAGE 20



ROBERT PALMER

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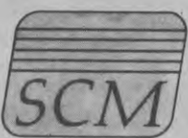
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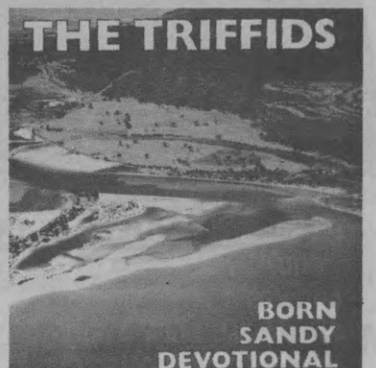
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Records

'RECORDS' FROM PAGE 18
Questionnaire days and Alexei's routines (lyrics?) usually revolve around feeble attempts at outrage. Heavyhanded swipes at matters political, religious and sexual are further soared by gratuitous scatology and swearing. However there is one track which, for me anyway, is almost up to the standard of 1981's 'Stoke Newington'. 'Romford By Pass' is another wick- edly funny monologue parodying English social rituals and speech patterns. It's also one of the few tracks without music.

So while dance (?) tracks like 'Ullo John' and 'Brother' may largely succeed as soundtracks to — or reminders of — a visual performance, it's a couple of the non-musical routines that best survive on audio alone. Funny that.

Peter Thomson

King Kurt Big Cock Festival

With a title like that and pressed on "throbbing red vinyl",

don't expect anything subtle. But those of a delicate nature would be safer remaining at a distance. King Kurt's live shows have this habit of erupting into mass food fights, where everybody gets covered in some form of muck. Sounds like a mess of fun, and this album is the aural equivalent.

Belonging to that particular English form of rockin' riot — part rockabilly, part punk and part fair-ground music. The rockabilly bits are great, especially a version of Eddie Cochran's 'Nervous Break-down', and the beginning of 'Horatio', which takes off Roy Orbison's 'Domino' and then turns into something completely different.

This is a real noisy album, lots of yells, screams and loud backing vocals, a beer drinker's record that is far from sober. Tracks like 'Big Daddy' have this great call-and-response bit, and 'Alcoholic Rat' just about sums up this bunch of English wide boys, with names like Maggot, Thwack and the Smeg, how can you lose.

Like a *Beano* comic come alive — King Kurt invite you to a rave up.

Kerry Buchanan

Singles Bar

Patti Labelle and Michael McDonald On My Own (MCA 12")

Super fine soul from ex-Doobie Brother McDonald and a very controlled Ms Labelle. Just a nice simple song with an uncluttered production that really works. A huge hit in all enlightened nations — I hope that means here.

Wall of Voodoo Far Side of Crazy (Epic)

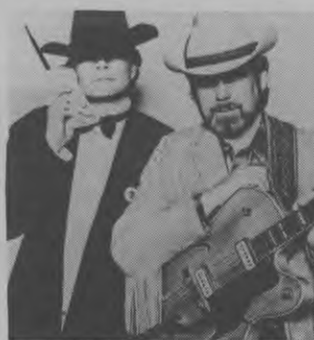
Not much voodoo and far from crazy. This one won't get any new fans but there might be something better on the *Seven Days in Sammystown* album.

Force MDs Tender Love (Warner Bros)

Wow, this is great, a real schmaltzy sugar coated tale of undying love. Simply so over the top in its sentimentality that it kills me, a hit for swinging lovers everywhere.

Colonel Abrams I'm Not Gonna Let (MCA 12")

Nice and bouncy rhythm combined with the Colonel's deep pleadings make this a winner. Sounds better on this 12" than



Gary Langan of The Art of Noise and Duane Eddy.

the album cut, four versions here with the extended mix and the acappella being the better ones.

King Kurt Road to Rock and Ruin (Stiff 12")

Rockabilly thrash from the boastful *Big Cock* album. The "wild boys of pop" return with a homage to destruction that I'm sure some of you will find attractive.

The Art of Noise Peter Gunn (Chrysalis 12")

Bar bands around the world have been grinding this one out ever since Duane "the biggest

twang" Eddy first plucked it out. This is great only because of Duane, and also because it's kept fairly straight. The only Art of Noise record worth owning.

Bob Dylan and the Heartbreakers Band of the Hand (MCA)

Hey, a protest song from the rich Mr Dylan. This one's got the lot: freedom, rights, corrupt systems, flags, blacks, Vietnam, etc, etc ... If people did what he wrote and sung about, rich rock stars — and that includes him — would be the first to go under. Long live the revolution.

David Bowie Underground (EMI)

An amazing amount of people on this, including Albert Collins, Marcus Miller, Chaka Khan, Luther Vandross, and produced by Arif Mardin. Sort of a gospel feel with blues guitar from Collins. Actually Bowie sounds a little out of his depth, not quite suiting the backing track. Now if Luther had done it ...

The Johnnys Showdown (Mushroom)

Spencer and the boys do a lively hoedown on this New York Dolls' classic. Their best vinyl outing so far, and the album is even better. Rock 'n' roll til' the cows come home.

Kerry Buchanan

Video

New Video Releases

Warners have released the entire James Bond collection, from *Dr No* to *From a View to a Kill*. Included are the classic Sean Connery films such as *Goldfinger* and *Thunderball*, plus the tired Roger Moore pot-boilers (though the witty *The Spy Who Loved Me* is worthwhile).

Also from Warners is *Crazy With You*, in which Madonna sings two songs; and being re-released are Marlon Brando and Elizabeth Taylor in the obscure 1967 John Huston film, *Reflections in a Golden Eye*; the Paul Newman prison film, *Cool Hand Luke*; Dustin Hoffman in *Straight Time*; and best of all, *Deliverance*.

From *Palace* comes *Divine* in three trashy comedies: *Female Trouble*, *Pink Flamingos*, and *Desperate Living*. "Warning," they say, "These movies are gross."

Roadshow offer Deborah Harry in *Union City*, the cult film *Mephisto*, and — purely for cultural interest — *The Best of the First New York Erotic Film Festival*.

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: Project Mersh
: Double Nickels on the Dime
: Politics of Time
: Buzz or Howl
: What Makes A Man Start Fires
: Punch Line

Cramps : A Date With Elvis
: Off The Bone

Three Johns : World By Storm (brand new)

That Petrol Emotion : Manic Pop Thrill

Pere Ubu : Terminal Tower

Butthole Surfers : Rembrandt Pussy Horse (brand new)
: Another Mans Sac
(not for the squeamish)

Scratch Acid Scratch Acid (mini LP)
: Just Keep Eating
(Butthole Surfers influenced)

Sonic Youth : Evol (brand new)
: Bad Moon Rising

Blood On The Saddle : Poison Love

Die Kruzen : October (hardcore)

Big Black : Atomizer (hardcore)

Squirrel Bait : Squirrel Bait (Husker Du influenced)

M.D.C. : First LP

Bauhaus : Bela Lugosi's Dead

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Rumours

Wellington

A concert for the **Nicaragua Must Survive** campaign will take place on July 6 in the Opera House. Acts include the Topp Twins, Tombolas, Tim Woon, Ourselves Alone, and the satirists Reg & Shell. All proceeds will go towards raising funds for educational materials and medical supplies. There are plans for a similar concert in Auckland in August. For further info contact Gordon Campbell at 721-777.

The **Skeptics** will play soon in the city and have new material in the works ... over the top but rock-in' are the **Crawbilly Creeps** who are mixing live material at present, with some film footage in the can ...?Fog had bad luck at a recent Wellington gig when

their guitarist collapsed and had to be hospitalised just as they were to take the stage ... the **Manson Family** have finally given the capital a taste of their psychotic brand of rock.

Members of **Compos Mentis** are planning a punk festival for this summer ... **Confessor** have their new EP out, called *First Sin* ... **Jayrem** have a feast of vinyl ready soon: a **Luke Hurley** LP, a **Black Uhuru** LP *Brutal*, and 12" *The Great Train Robbery*, a **Low Profile** 12" *The Cutting Edge*, and a **Rodger Fox Big Band** record. Promised are **Linton Kwesi Johnson** live, **Sex Pistols** live, and a reggae sampler.

In the studio are: the **Remarkables**, **Tombolas**, **Aoteoroa**, produced by **Dennis Mason**, and **Dread, Beat and Blood**, produced by **Nigel Stone**, who will soon begin work on the next **Netherworlds** LP ... **Roman Antix** have been busy on the *Rocky Hor-*

ror Show and have a new single out soon ... **Strikemaster** are putting the finished touches on the album *Misguided Desires* ...**Skuldren** are a new band from the Hutt Valley.

The **Brothers Gorgonzola** have called it quits: a song of their's will be on the forthcoming *Hard Edge* compilation ... **Frontier Studios** have reopened after renovations with a new 16-track. Recording there are **Grace Under Pressure**, **ESP** (produced by **Dave McCartney**), the **Spines** and **Tin Syndrome** ... **Caroline Easther** has left *Let's Planet*.

New venue in town is the late-night cafe **Electric Ballroom** (formerly the "Flying Ballroom") in Manner's Mall, which will run until late September, musicians interested contact Les Hill or Angela Main on (04)842-399 ... after four years booking bands into the Cricketers, **David Hyams** is moving to work for the Arts Council.

Now booking the Steinie Bar is **Rob Morrison**.

Bill Direen and the **Blue Ladder** theatre group will present plays this month at the Aro Street hall starting on June 21 ... the third issue of *Anti System* is out. Write to: Simon, Anarchy Organisation, Box 14156, Kilbirnie, Wellington ... and finally, contrary to *RWP* info, the **Gordons** are not dead — so watch out!

Gerald Dwyer/Andre Upston

On Tape

The Bong Bong Church
(\$7, Box 1212, Dunedin)

Hey, I like it! There are no Words' and 'Middy Movies' sound like Wire. They're well-recorded, but where's the rest? There's sup-

posed to be more but I can't find it on the tape ... I can't find any other info either, but going by those two songs, Billy Bong and the BBC are worth investigating.

The Worst
(Portobello Productions, \$6 from Box 87-129, Meadowbank, Auckland)

The name don't belie the band? Nah, not really. Contained herein is variety — from some truly inspired teen punk thrash to some ditties recorded in bedrooms, basements and Keri Keri. Comes in 12" sleeve with book to tell the whole madcap tale of the Worst and their 35 recorded songs.

The P'Tahs
Indians Subscribe
(Portobello Productions, \$6, address above)

Peter on his own provides a wide range of off-centre and off-beat bits and pieces with a wide variety of instruments and sound effects. There's everything from a

pyjama song to Indian tribal chants, snatches of *St Elsewhere*, street jive and 'Nothing's Gonna Happen' (yetta nutha version). He's the man running Portobello, and you can write to the above address for a catalogue full of shirts, postcards, paper, tapes and assorted exotica.

Dunedin's Underground In Concert
(Fringe Cassettes, Box 6143, Dunedin)

Um, if this is Dunedin's underground ... I don't like Susan Heap's poetry very much and that of Sug Morley is gross and little else. But 'Into the Wild' by Steve Thomas is okay and Grant Fox's work is a lot more interesting. There's Chris McDonald's rad 'Dance No 5 Fandanguillo Choros No 2' as well. The really interesting thing is the literature from these people — anarcho-hippy-weirdo-tarot bedside reading.

Paul McKessar

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Shake Summation

Peking Man Good Luck to You (CBS 12")

This has been on high rotate for several weeks, and it sticks out — which is more of a comment on commercial radio than the song. Although it lacks the catchiness of 'Room that Echoes' and 'Lift Your Head Up High', it could be more typical of Peking Man: studied funk, extremely well-crafted, but over-worked so that it's squeaky clean and antiseptic. Apart from the cocktail jazz sax, only Margaret Ulrich's harmonies provide much character. That's the 7" — over 12" the song is stretched to its limits, with a few more instruments thrown in by producer Bruce Lynch. Once again, so careful — why do I keep getting distracted? 'Get the Feeling' indeed; Peking Man might be falling into the "tasty licks" trap.

Pop Mechanix Celebration of the Skin (Hit Singles)

Arresting opening from the drummer Kevin Emmett, then it's

U2 for the guitar lines and verses; Pop Mechanix emerge on the chorus — male duos seem to be essential currently — but it works on you finally. Heavy pop that's retained its grittiness. 'Land of Broken Dreams', 'mastered from a cassette dub', is very refreshing with its ringing acoustic guitars. Quirky vocals (Paul Scott) to a lovely sad melody. A cut-rate baroque production from Eddie Rayner; love the witty use of timpanis.

Ardijah Give Me Your Number (Pagan)

Full of life, it leaps out from this batch with its energetic synth hook. Lightweight, but that's what's good about it. The breathy-voiced Betty Monga is a smooth, assured pop singer, and while the plucked bass might be a cliché, it's essential for the funk sound. The HM guitar solo is the perfect touch and even the cut-off ending works. The instrumental version on the B-side shows how backing music can stand up on its own. The guitar solo is even more over-the-top, but its tongue is firmly in cheek. Excellent.

Beat Soldiers Conversation (Ode)

Bottom heavy from the start, surprising for producer/engineer Phil Yule. When the vocalist stops singing to the floor and gets out

of the lower register he proves to be the best feature. Started out as early Simple Minds, with the Doors' 'Love Me Two Times' riff thrown in, but neither influence is developed. On 'Comfortable Living', the pastiche is perfected; ringing guitar lines, and anthemic stadium sound which falls away for a meaningful chorus, then back to the guitar lines ... there's no question who these guys want to be, but they haven't got the edge.

Chris Bourke

Sneaky Feelings Better Than Before (Flying Nun 12")

Firstly, 'Better Than Before' is not the work of melancholic beauty that 'Husband House' was, and I must admit to being very disappointed when I first heard and saw it on TV. Happily, having heard the record, I can say that 'Better Than Before' is another very good song from the Sneakys, but less impressed am I with the song's production. In the end it manages to lead the song nowhere, as despite being full of sounds, the production falters just when it needs to punch.

On the flip, things get enjoyably country-Byrdsy with pedal steel geetar from Red McKelvie on

David Pine's 'Wouldn't Cry', and there's also John Kelcher's sad another-day-at-the-pub 'Here's to the Other Six', recorded at Strawberry Fields.

Paul McKessart

Live

NZ Artists for NZ Music Gluepot, May 23

It's hard to criticise a gig for such a good cause — New Zealand music on the radio. Some artists — like Marc Hunter and Mike Caen — had come over from Australia to support the NZ music quota and petition. Karyn Hay and Annabel Carr took signatures at the door, and Neville Purvis reminded us at every single opportunity what we were here for. However the two best bands came at the beginning and end of the night — Ardijah, up first, and Herbs, last.

Ardijah were particularly wonderful, all three songs that I saw. Very clean and very close to funk and soul bliss. I caught 'Give Me Your Number', their single — Betty Monga has a fine voice indeed,

and she phrases well, so the words are clear. If the band are missing a live drummer it doesn't show, in fact the drum machine fitted in with their hi-tech outlook. Surely with Ardijah springing up from South Auckland there must be unlimited talent out there.

Soul On Ice were more full-on soul, with a brass section and back-up singers. They looked good, if a little crowded (11 members) and sounded reasonable. Good singing, but with so many people making noise on stage it was a bit heavy-handed at times — a little more space is needed. There were sound problems too, with the bass no doubt being felt by the drinkers downstairs, let alone shaking my fingernails loose.

Next along was a group of musicians who stayed on stage for a large part of the night: Tony Waine (Narcs) played bass, Grant Ryan on gat, Stewart Pearce on keyboards, and Steven Clarkson on drums. What followed was a rather mediocre time, Trudi Green on vocals and amazing dress, Harry Lyon played a kind of electrified blues skiffle, including a country version of 'Fugitive for Love' — and it sounded good countryfied, too.

Mike Caen, the 'ex-pat', is in an Aussie band called Pink Slips. He at last started to show some form, but it was too much macho bull-shit for me; he did a dull version of 'Satellite Song'. Women were reasonably well represented, with all the singers being women until Mike Caen took the stage. Josie Rika did a respectable version of 'Nutbush City Limits', and then smilin' Tommy Fergusson was raucous with 'Gimme Some Lovin'.

If people hadn't come to see any other band, they had come to see Marc Hunter, and things certainly woke up when he got up. Dragon's greatest hits followed, including 'Rain' and 'April Sun in Cuba'. Hunter's beginning to look like the David Thomas of Aussie rock. Herbs were late starting, but it's hard not to succumb to the rhythms of 'Nuclear Waste', 'On My Mind' and 'Azania'. They sounded good, as usual.

Two thoughts: the number of covers done was just enough to make me think it was a pity all the songs weren't New Zealand too. Also, someone shoot Neville Purvis — his humour/persona does not work on any level at all. I believe funds raised will go towards

CONTINUED ON PAGE 26



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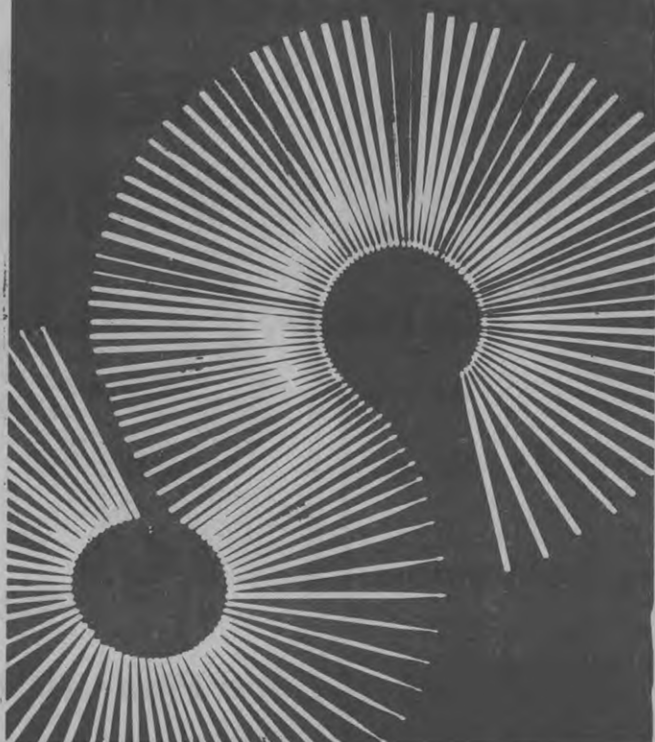


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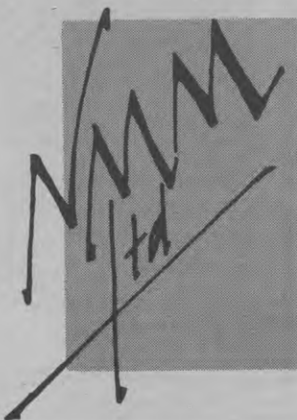
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'LIVE' FROM PAGE 24
covering the costs of the petition. I also believe a quota would signify a new era in New Zealand music. Let's do it.
Fiona Rae

Hunters and Collectors

Galaxy, May 16
So... this is the Galaxy, smoky, sweltering. Hunters and Collectors' wider accessibility is to a lot of blokes, who surge up the front and start boiling when the band begins to play.

It's turbo music, with loud driving rhythm and tooting horns, big, muscular — ploughs right through this crowd gathering momentum. The stripped back band is different. The music is a lot less complex, and compacted, very dense, the drummer plays a lot of beats. Simple basslines anchor songs which I guess are ballads, melodic reworked blues riffs alternated with howling vocal over fast drumming. They just look like four ordinary guys, instead of massed Marlboro men, against a white strips backdrop with colour drenches making silhouettes. Trumpet, trombone and French horn sounds like the best Australian brass section since the

Laughing Clowns. The mix is so heavy even the song introductions crumble away sodden.

It doesn't matter at all, Mark Seymour's songs express frightening masculine emotion. I used to think passion was a female quality. Hunters and Collectors have always played hairy chested music, panoramic in scale. Personalised lyrics introduce a stick-figure in the landscape screaming everything every grief-stricken dumb man I've known couldn't say.

Most of the songs are about the otherness of men and women, informed by someone with heart trouble. The humour has become very black: "Here comes the free testimony/Here comes the saddest story you ever heard."

It's strenuous stuff, honest and abrasive, articulate, with a surge like a slug of neat spirit or a red rage, and an aftertaste of regret. The new band has broader appeal — emotive rather than intellectual. (I wonder how far this personally cathartic material can carry Hunters and Collectors in the future.)

They play a long set, all of *Human Frailty* and more. It gets hotter, everybody's sweating. The band leaves the stage and Mark

Seymour peels off his soaking shirt, towels his armpits, grabs the fresh T-shirt the roadie laid out and they're back for another four songs. The floor is covered in broken glasses and the people fired up for Friday night. I had a great time.
Jewel Sanyo

Rick Bryant and the Jive Bombers

Cricketer's, Wellington, May
The hair may be greying, the man may have been keeping a low profile for a while, but anyone who thinks Rick Bryant is out for the count is wrong, very wrong. The lights come up (lotsa greens and purples — fashionable!) the band roar into 'I Can't Turn You Loose' and New Zealand's best white male singer puts down his can of beer, grabs the mike and lets fly. From here on in, the heat doesn't stop.

This Wellington venture saw a new Jive Bombers concept, one that saw the members brought in from around the country, supplied with rehearsal tapes and scores; a few days hard rehearsing, two shows. Longtime Bryant collaborator Alastair Dougal holds down the bass role, equally venerable co-

hort Bill Lake shares guitar duties with Wayne Baird while supplying backing vocals as a third of the tuxedoed Godbrothers.

It's the usual large outfit on stage... punchy, clear horns supplemented by (Saturday only) piano. Not, perhaps, the most economical way of doing things, but when this outfit gets going it's a hard, sassy, eminently danceable groove that's laid down — one that most acts around would be pressed to match.

The structure of the set shows the same dedication to effect and quality. The peaks are many, and the pace is varied. At one stage it's just Bryant and Lake on stage, doing country blues numbers that reach back into their Windy City Strugglers' past. By the show's end (and yes, this is definitely A Show), the room is steaming. The singer's given up smoking, and it shows. On this night's evidence only financial constraints limit widescale appreciation of the new, modular Jive Bombers. With soul riding high in the nation's consciousness right now, Rick Bryant may just be right on time.

Wellington's always a good gig for this act (most soulful city in the land, that's why), and those special

moments that transcend the smoke and crowding of the venue were many. Here's hoping the capital, and other cities, get the chance to catch it again. Soon.
Jim Tonic

The Merkins, Undertakers, Batman, Barus, Doubting Thomases, Texas Rangers, Otis Mace and the Psychic Pet Healers

Windsor Castle, June 2
In the darkness of winter young bands are booming. On a cold afternoon seven bands in different stages of development turned out at the other Windsor Castle for Queen's Birthday.

The Merkins and the Undertakers started a bit too early for this drinker's lifespan, though the Undertakers apparently won hearts of those present. Third in line the Batman looked nervous but sounded great. A young seven-piece band with saxophone and keyboards, their songs are short and punchy with lots of energy. 'Keep the Milkman Away' in particular sounded excellent.

Following them were the Texas Rangers, already fairly well known, and the tightest and most profes-

sional of all the bands. They look half punk/half cowboy and sound like it, with a bit of yodelling hillbilly thrown in. They did fine things to some Eddie Cochrane covers, showed off a bit, and enjoyed themselves as much as the audience did. Next on the Barbs mixed originals and covers, 'Barbwire Love' was superb and their originals proved they're not afraid of reggae; a song called 'Abilene' particularly stood out. It would be worth a lot to hear these bands playing together again — soon.

Of the last two bands the Doubting Thomases probably suffered from following three very danceable bands; their guitar-oriented sound misfired tonight but there will be other times.

The Psychic Pet Healers should have foreseen the audience thinning out with the thought of work on Tuesday. Those that stayed enjoyed some subtle good songs, with fine vocals from Otis Mace and Sarah Franks, who really deserved better response.

It was an excellent night, a real tribute to local bands that so many enjoyed themselves — let's not wait a year for the next time.
Ben Jackson

Janet Jackson

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CORUBA CALENDAR

JUNE 12 TO JULY 13

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



The Bird Nest Roys go on tour this month for the last time. They're disbanding, as "there's no more room in our scrapbook!"

JUNE 12
George Smilovici, Rowan Hunt Tuxedo Rock
Sweet, Texas Rangers Windsor Park
Backdoor Blues Band Dunedin
Ebony Sye Kaitia
Fat n Sassy Gisborne

12,13,14
Skindivers Windsor Castle
Ardijah Metropole
Rocky Horror Christchurch

13
Sweet, Texas Rangers Galaxy
George Smilovici, Funny Business Gluepot
Tall Stories Esplanade
Pop Mechanix Aranui
Backdoor Blues Band Invercargill
Fat n Sassy Napier
Where the Buffalo Roam opens Charley Gray's Hall & Oates on 12 O'Clock Rock

14
Sweet, Texas Rangers, Galaxy
Tall Stories Esplanade
George Smilovici, Funny Business Gluepot
Fat n Sassy Napier
Ebony Sye Whangarei
Backdoor Blues Band Invercargill
Pop Mechanix Aranui
Drifter Clyde McPhatter dies 1972

15
Sweet, Texas Rangers Metropole
George Smilovici Hamilton
Backdoor Blues Band Clyde
Beatles denounce Maharishi 1968

16
Hello Sailor Windsor Castle
Backdoor Blues Band Queenstown
Fat n Sassy Palmerston North
James Honeyman Scott dies age 25 1982

17
Hello Sailor Rotorua
Backdoor Blues Band Balclutha
Fat n Sassy Pahiatua
Michael Schenker joins Moonies 1977

18
Hello Sailor Hamilton
Backdoor Blues Band Lincoln College
Rocky Horror Dunedin
Fat n Sassy Cricketers
Monterey Pop festival ends 1967

19
Hello Sailor New Plymouth
Tall Dwarfs, Goblin Mix
Headless Chickens, Jesus on a Stick Comic launch Party! Windsor Castle: 7pm
Bird Nest Roys Hillcrest
Backdoor Blues Band Ashburton

19,20,21
Pop Mechanix Tuxedo Rock
Roger Fox farewell Gluepot
Rocky Horror Dunedin

20
Amy Grant Logan Campbell
Peking Man Metropole
Hello Sailor Wanganui
Katie Soljak & Buzzards Esplanade
Bird Nest Roys Windsor Castle
Fat n Sassy New Plymouth
Backdoor Blues Band Gladstone
Ebony Sye Waihi
John Mayall & Bluesbreakers on 12 O'Clock Rock

21
Peking Man Metropole
Hello Sailor Paraparaumu
Bird Nest Roys Windsor Castle
Backdoor Blues Band Gladstone
Fat n Sassy New Plymouth
Ebony Sye Waihi
Steely Dan split 1981

22
Backdoor Blues Band Canterbury U
Left Right & Centre Java Jive Cafe
Hello Sailor Lower Hutt
Ardijah on 'Sweet Soul Music' TV One 7pm.
Judy Garland goes over the rainbow 1969.

23
Hello Sailor Clyde Quay
Backdoor Blues Band Methven
Shakespearean plays Gluepot
Amy Grant Wellington

24
Hello Sailor Palmerston North
Shakespearean plays Gluepot
Fat n Sassy Raglan
Ebony Sye Te Aroha

25
Sneaky Feelings Windsor Castle
Hello Sailor Masterton
Ebony Sye Hamilton
Shakespearean plays Gluepot
Rocky Horror Palmerston North
Fat n Sassy Gluepot
Beatles sing 'All You Need is Love' on worldwide TV 1967

26
Hello Sailor Hastings
Backdoor Blues Band Oamaru
Fat n Sassy Gluepot
Elvis Presley gives last concert 1977

26,27,28
Ebony Sye Hamilton
Skin Divers Metropole
Psychic Pet Healers Cricketers
Rocky Horror Palmerston North

27
Cramps, Bird's Nest Roys
Goblin Mix Galaxy
Hello Sailor Napier
Beat Soldiers Windsor Castle
Rockin' Country Jamboree Gluepot
Fat n Sassy Whangarei
Hattie & Hounds Esplanade
Pete Townshend on 12 O'Clock Rock

28
Cramps, Bird's Nest Roys
Goblin Mix Galaxy
Beat Soldiers Windsor Castle
Rockin' Country Jamboree Gluepot
Hattie & Hounds Esplanade
Hello Sailor Taupo
Human Lawnmowers, Crunchy Something Rising Sun, Afternoon only
Fat n Sassy Kaikohe

29
Hello Sailor Waiwera
Soul on Ice on 'Sweet Soul Music' TV One 7pm.
Jayne Mansfield decapitated in car crash 1967.

30
Tim Finn Christchurch
Shakespearean plays Gluepot
Fringe Theatre/Dance Performance Cafe
Gary Numan 'Are Friends Electric? No.1 in UK 1979

JULY 1
Bird nest Roys Wellington
Fringe Theatre/Dance Performance Cafe
Shakespearean plays Gluepot
Casey Kasem's American Top 40 debuts 1970

2
Tim Finn Wellington
Psychic Pet Healers Palmerston North
Fringe Dance/Theatre Performance Cafe
Ebony Sye Whakatane
Rocky Horror Auckland
Grateful Dead arrested for inciting riot, San Diego 1980

3
Tim Finn Hamilton
Bird Nest Roys Canterbury Uni
Psychic Pet Healers Hamilton
Brian Jones RIP 1969, Jim Morrison 1971

4
Tim Finn Logan Campbell
Black & Blue Esplanade
Bird Nest Roys Gladstone
Ebony Sye Windsor Castle

3,4,5
Ardijah Metropole
Dolphins Gluepot
Fringe Theatre/Dance Performance Cafe
Rocky Horror Auckland

5
Jimmy Barnes Logan Campbell
Ebony Sye Gisborne
Bird Nest Roys Gladstone
Abel Tasman, Windsor Castle
Bill Justis, composer of 'Raunchy' dies age 55 1982

6
Deny Stanway Java Jive Cafe
Fringe Theatre/Dance Performance Cafe
Rocky Horror Auckland
Rick Bryant, Seven Deadly Sins on 'Sweet Soul Music' TV One 7pm
Damned give first gig 1976

7
Rocky Horror Auckland
Comedy Night Performance Cafe

8
Jimmy Barnes Palmerston North
Comedy night Performance Cafe
Rocky Horror Auckland

9
Jimmy Barnes Wellington
Comedy Night Performance Cafe
Ebony Sye Napier

10
Bird Nest Roys Chippendale House
Soul evening Windsor Castle

11
Jimmy Barnes Dunedin
Bird Nest Roys Oriental

10,11,12
Buckets Full Metropole
Ebony Sye Napier
Rocky Horror Auckland
Comedy Night Performance Cafe
Everything that Flies, Car Crash Set Gluepot

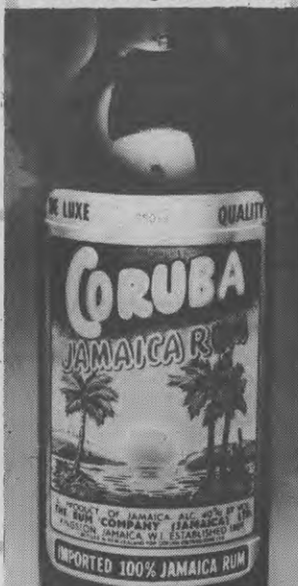
12
Bird Nest Roys Oriental
Seven Deadly Sins Windsor Castle
Minni Ripperton dies of cancer aged 31 1979

13
Jimmy Barnes Christchurch
Comedy night Performance Cafe
Rocky Horror Auckland
Hatti St John on 'Sweet Soul Music' TV One 7pm

Sweet play Auckland's Galaxy, Jun 13,14.



Look Out For ...
Jimmy Barnes barnstorming around the country ... Tim Finn's first solo tour ... Cramps give two concerts at the Galaxy ... Amy Grant's roadshow ... Hello Sailor's acoustic tour ... glam-rockers the Sweet wind up their visit ... the 'Jesus on a Stick' comic concert with the Tall Dwarfs on June 19, Windsor Castle ... the Backdoor Blues



Band work their way around the South Island ... Pop Mechanix and Psychic Pet Healers ... Bird's Nest Roys final tour ... Ebony Sye continue their epic winter tour ... at the Gluepot there are all-star Roger Fox farewell gigs, Rockin' Country Jamboree and Shakespearean plays (what, culture?) ... and on television, 'Sweet Soul Music' each Sunday night at 7pm on TV One features many of New

Zealand's top soul acts.

Coming Up...
Feargal Sharkey is rumoured for late July ... Genesis are confirmed for November, with the "largest rock show ever to hit NZ" (an 85-person entourage!) ... Wilko Johnson rumoured for the Gluepot in August, and in October Tupelo Chain Sex (LA Punks, with Sugarcane Harris).

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