

No. 115 Feb 1987

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Benny in the Jetset Woodentop Pop

"The Woodentops" is a name that probably means more to Kiwis as the name of a 60s children's TV show than that of an up-and-coming young English band. Their drummer is a cheerful bloke named Benny Staples who, after successful stints in NZ groups such as the Newmatics, Miltown Stowaways and Avant Garage, left our shores to "get involved in the English pop business."

Resident in London since May 1984, Benny says he spent the first year learning how to survive, trying to work and experiencing poverty for the first time. The exorbitant cost of rehearsal space in London meant that Benny and some friends from the Newmatics could only afford to rehearse once a week. There was apparently no intention of keeping the Newmatics going in London and Benny concentrated on meeting people and trying to get into the city's music scene.

"I met an ex-famous rock journalist called Nick Kent who used to work for the NME in the 70s. He has a band and I played with him twice in London and one of those times Geoff Blyth [Dexy's Midnight Run-

ners] saw me, and he was a friend of Rolo's from the Woodentops. I found out that their drummer had left so I made a call to another New Zealander, David Swift, who works in the NME, and got the Woodentops' press guy's number — he didn't even know the drummer had left. So I said, "I'm Benny Staples, I'm from New Zealand, I can play the drums ... and I think the Woodentops are great!"

"Their drummer left because he was much more politically active — the Woodentops don't express any particular sort of politics, so he left and joined the Redskins — he's a committed socialist and wanted to be more active."

In the last year-and-a-half the



The Woodentops, Benny Staples, top right.

Bob Geldof Andy Warhol Winter Fashion Susan Rogers-Allan

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Woodentops have built a strong following on the English club circuit and can now sell out 2000-seater venues in London. Benny says press coverage has generally been good, with an average of seven out of 10 reviews being classifiable as good — but, he says, a slagging doesn't worry anyone much. The Woodentops' album *Giant* was sixteenth in the *Melody Maker's* annual top album list and thirty-second in the *NME's* — excellent for a debut.

The band tours extensively in Europe: "We're probably bigger in Europe than we are in England, France especially — we've done really well there. Comparatively, we sold more than the Smiths and Elvis Costello's latest albums, for example. For some reason the French love us — they said some of our early stuff reminded them of the Velvet Underground. We all love the Velvet Underground but we don't want to sound like them and we're not trying to sound like them. But we always get compared to them for some reason."

"Our influences take in all sorts of stuff like the VU, T Rex, Suicide, weirder groups from the late 60s/early 70s like Can and Soft Machine, all the punk stuff, I'm especially into black music — hip hop, early James Brown, old soul, dance music. The whole range really."

On the sleeve of *Giant* it says, "Written and directed by Rolo." He must be the lynchpin — is he a dictator?

"He's the main focus, which is good. We're not hired hands — we're a full group. Once he writes a song he brings it to the rehearsal and we pull it apart again and each person will add their own character to the way that it's played. He might give me an idea for a drum part and I'll just take it and make what I want out of it. I have more freedom than everybody else but we all have input to the music."

With good footholds established in the UK and Europe one wonders what steps, if any, have been taken to further the dissemination of Woodentopism, ie, what about America?

"*Giant* was released there in October last year. We first went there in July when all we had out was a special mini-LP of singles and B-sides just prior to us signing with CBS America. When *Giant* came out we went back for a month and did a headlining tour of clubs around 500 to 2000 seaters."

"We've had tremendous support on US college radio. We got to No 2 on the national college radio chart — we couldn't get ahead of REM, they're huge there, but we were ahead of the Smiths, Talking Heads and UB40, people like that. Having a big company like Columbia behind you is very encouraging."

"That's how we got hooked up with CBS Australia and CBS New Zealand. Our label is Rough Trade in London, which is where we retain our artistic control, and we just do licensing deals to get releases. Virgin in France and CBS in other places."

Will the Woodentops tour here in the foreseeable future?

"Well we'd love to. Our first gigs this year are in Japan and it is too late now to organise anything down here for that trip. If the record does well here and in Australia then the band will be looking at touring."

Would you tour here as a support for a bigger act?

"Probably not. We supported Echo and the Bunnymen on a small tour of England but no, we're really trying to do it ourselves and I think if we can carry on the way we have been and work harder, then we can do it. There's a lot of people that don't want us to succeed — I think it's because we're really optimistic and believe very strongly in ourselves. A lot of bands are quite dark in their attitudes and will group up with other bands. I dunno, it might just be paranoia, London can get like that."

"People couldn't believe that we sold 2000 in London without a hit single. The album worldwide has sold very well but we haven't had a hit. That's a good position for us, we haven't had the pressure of having a big single. We've got to have a hit this year to maintain our thing of being a pop band though."

"You've got to work within the structure otherwise you've got to be alternative — we don't want to be alternative but we want to use all sorts of influences, street music, industrial music, junk music, whatever, anything can be used. We have enormous influences."

"That's the best thing about seeing the world. The Woodentops have travelled a lot, for the size of the band. It's been brilliant. Seeing all these places, meeting people. I spent about two years in culture shock! It's really exciting."

Brendon Fitzgerald

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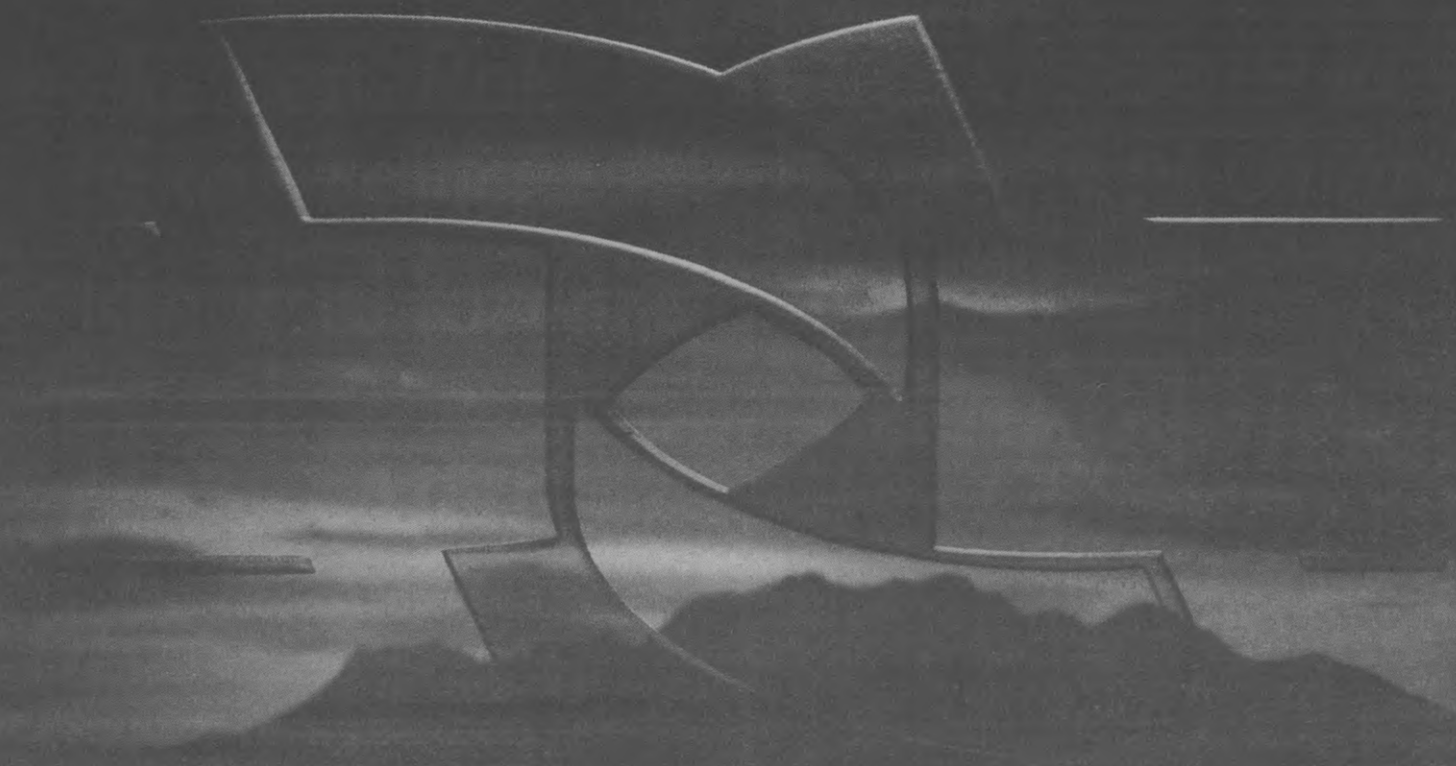
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SHIPSHAPE
& BRISTOL FASHION

THE ALBUM

Rumours

UK & USA

Terry Waite, the Archbishop of Canterbury's action man, is trying to get Paul McCartney, George Harrison, Ringo, Keith Richards, Phil Collins, Mark Knopfler and Bryan Ferry to form a supergroup for a concert to aid Save the Children fund ... Womack and Womack, the Communards, Holly Johnson and the Blow Monkeys will perform for AIDS research and care funds on AIDS day, April 1 ... the Cure have offered to do a concert in the US, with proceeds going towards US, Lebanese and Palestinian orphanages, following Rambo-like DJs using their anti-racist song 'Killing an Arab' to stir up anti-Arab feelings.

Speculation is rife that Michael Jackson is to buy Motown Records for \$USD75 million. Motown founder Berry Gordy wants to move out of records and into video and film production ... meanwhile ace film director Martin Scorsese has directed the first video off Wacko Jacko's new album, due in March ... Gregory Isaacs was busted for cocaine just before Christmas. Despite paying a fine of \$50,000, he was kept in jail on other charges.

Def Jam king Rick Rubin is to produce the Cult and possibly Mick Jagger's new albums. Rubin has completed directing Tougher than Leather, the Def Jam movie starring Run DMC, Jenny Lumet and the Beastie Boys ... speaking of the Beasties, in the week they made Rip It Up's cover, the NME and Village Voice did the same thing. Their headlines were "Def and Dumb" and "Three Jerks Make a Masterpiece" ... Lene Lovich and Nina Hagen have released a vegetarian single 'Don't Kill the Animals' ... Jools Holland has been suspended from The Tube after advising "all the groovy fuckers" to watch the show - in a promo spot aired live during a children's TV show.

A hidden cache of Jim Morrison material was found recently in San Francisco, containing poems, song lyrics and postcards that he wrote in his last weeks in Paris in 1971. Surviving Doors, while agreeing the material is "authentic, dramatic and exciting," have stated they won't reform to perform the material ... Abigail

Khubeka, who sang in the South African government's propaganda song 'Together We'll Build a Brighter Future' is in a Johannesburg hospital following a petrol bomb attack on her Soweto home.

Aretha Franklin, whose duet with Wham's George Michael 'I Knew You Were Waiting For Me' is No 2 in Britain and rising, recently became the first woman member of the Rock and Roll Hall of Fame. Although Bruce Springsteen was a presenter, Aretha didn't attend the party: she hates flying and was busy in Detroit making a commercial ... new Al Green album is Soul Survivor ... expect new U2 album The Joshua Tree in March.

Christchurch

1987 started off on a sour note as once more the Gladstone has closed its doors to original bands, bringing in Fat Sally as resident band. Dwindling crowds over the last month or so has indicated that the "Gladstone era" is over, but it has also meant we now have a lot of homeless bands, especially with the Venue also grinding to a halt due to lack of funding ... Running Promotions, who had been booking the Gladstone over the last year, are presently searching for another venue to operate. In the meantime they still want to hear from all new bands, soloists, duos, poets etc (Ph 522-270).

Stig's Place has also closed its doors, and as Phil Warren's lease on the place has only a couple of months to run, it looks like styling closed ... ex-Gladstone regulars Mainland Blues Band have now taken up residence at the King George while Fat Sally proteges Stuka have made the Blenheim Road their home ... Fat Sally have secured a two-year contract with EMI and will be heading to Wellington soon to record ... Two Bob Bit have just finished mastering their 8-track debut recording. Their trip north was postponed.

Flying Nun News: big moves afoot with the guys moving their office to a hidden (?) location on Manchester St and Gary Cope heading over to England late February to oversee the overseas operations ... new releases include an EP by Max Block, albums by Birds Nest Roys and Sneaky Feelings, and a mini-album by the late lamented Headless Chickens ... Jay Clarkson is getting a band underway with Michael Kimes and Jean-Paul Sartre's Gary Sullivan.

Kaye, Paul and Mal of the Bats have performed occasionally with Jay and this line up could play with the Bats in Timaru and at Summertime, Christchurch.

Christchurch's other alternative label Onset Offset have also been busy with an LP of women's music (with three songs each by the Thunderbirds, Sacred Sisters, Sarah Richards and Rachel Grant) due out soon along with LPs by the S Pilchard Band, Ritchie Venus and the Blue Beetles and Dillinger Brain (titled In the Deep End). The label is also working on film clips by Sarah Richards and Dillingers Brain.

A large proportion of the bands recording at Audio Access have been taking their time paying the bills. So if you're one of the guilty ones, how about getting yourselves together and paying up smartly ... new bands include Night Musique, Arena, Tabacco Roadies, Expose, Written in Red and Boy.

John Greenfield

Auckland

Hello Sailor replaced Ardijah as support act for the Eurythmics after the band's management insisted that a band with a woman vocalist could not open the show. 'Sisters are Doin' it for Themselves,' indeed ... the Eurythmic's sax player Jimmy Zavala did join Ardijah on stage at the Brat however ... also bopping with the locals were the Waiters, seen on the dancefloor at Nu Vision's Gluepot gig.

Spatz is a new live jazz venue at 17 Albert St featuring Frank Gibson's Trio plus Dave Macrae. Gibson's Jazzmobile can currently be seen on Monday nights at the Gluepot ... Al Hunter's superbly programmed country music show Hillman Hunter's Honky Tonky Heaven returns to Campus Radio on Sunday Feb 22 in the new slot of 4pm till 6pm. Al's debut album Neon Cowboy is scheduled for a March release on CBS. It features Hunter originals, plus contributions by Dave Dobbyn and producer Stuart Pearce.

Australian comic Sue Ingleton presents her show Strip Jack Naked at the Maidment from March 24 to April 4 ... Johnny Spacific lineup is Lynn Buchanan drums, Richard Cotter percussion, Ken Pearson bass, Steve Sheath lead guitar and Johnny Spacific, guitar and vocals ... Ebony Sye are

CONTINUED ON PAGE 6

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"BIG SOUNDS FROM A SMALL LABEL"

'RUMOURS' FROM PAGE 4
recording their debut album *If You Want to be King* at Progressive ... Wellington's **South Indies** have changed their address to P O Box 7151, Wellington South, phone 892-727. Recent releases include the **Builder's** 'Ginger Jar' and the **Haemoglobins** LP *Psychodelicatessan* ... the **Trephines** 'Ray Columbus' and the **Soluble Fish** *Sound Cues* are out on South Indies on Feb 23; both bands play the Gluepot March 7.

The NZ Music Promotion Committee are holding a **Kiwi Music Convention** at Wellington's West Plaze Hotel on April 7 and 8. Many panel discussions will be held, covering all aspects of the music industry. For further details write P O Box 9241, Wellington ... the **Warners** will have two EPs out by mid-year, one in conjunction with **Bygone Era** ... local reggae band **Mana**, which includes several ex-Herbs members, have a mini-album *Ain't Gonna Stop* out on Reaction ... **Herbs** are working towards a May release for their new album. They'll be supporting **Jimmy Buffett** at the Mandalay on Feb 19.

A **Festival of Health and Harmony** is to be held at Potter's Park, Mt Eden (near Charley Gray's) on Saturday Feb 14, from 10am. It will feature many groups in the holistic health field (iridology, meditation, yoga, rebirthing) plus **Te Kani Kani o te Rangitahi, Sweet Harmony, Nick Smith, Mahina Tocker** plus others.

The **Fourth Southern Comfort International Jazz and Blues Festival** will be held at Auckland's Sheraton Hotel from May 30 to June 1. Visitors include British R&B legend **Georgie Fame**, US guitarist **Cal Collins**, US sax and flautists **Bud Shank** and **Tom Mason**, expatriate NZ pianist **Alan Broadbent**, plus nearly two dozen local acts.

The **Keynote Club** for musicians and entertainers is a venue at 192a Hobson Street, open for members and guests from Wednesday to Sunday evenings. It seats 140, has a new stage and lighting, PA and band equipment supplied. The club also offers rehearsal facilities. For further info phone 389-156 ... and at long last, radio relief is high. **Campus Radio** begins broadcasting again from February 15, 24 hours on weekends and from 6.30am to 1.00am on weekdays.
Chris Bourke

Video

Sting: Bring On the Night (Videocorp)

This film of Sting's first solo performances has been greatly praised, both for its freshness and humour. The applause is justified; *Bring On the Night* moves with the pace and flow of a *South Bank Show* documentary, splicing quick interviews into the live footage. It's a refreshing change from the usual point-the-camera-and-watch malaise that plagues most "rock" movies; it tells us more about Sting and the band and omits the dull bits.

Watch for the photographer Max Vadukul (a nice change from the usual "cool photographer" poseur whom many musicians keep in tow), who has Sting posing in a fountain at the art museum, and also for Sting's wife, who cheerfully carries around the children and her husband's ego without a single complaint. We see the birth of their child. We see Sting telling the backing vocalists to do what they like "as long as it obeys the basic rules of harmony." We see Miles Copeland as the ultimate money/career dickhead. We see a lot of the band, Darryl Jones mutters about being pushed around and Branford Marsalis makes digs at everybody. This isn't a rock movie, this is an education. Fabulous footage, indeed.
Chad Taylor

Ace journo Norm Gunston



The Gunston Tapes (ABC)
The Gillies Report (ABC)

Comedy, as Steve Martin pointed out, is not pretty. Especially in the shape of Norman Gunston (portrayed by ultra-talented Garry MacDonald) dressed in a stained blue dinner jacket, a face held together by bits of toilet paper covering shaving scars ("I'm a bleeder," says Norman) and strands of hair plastered by hair cream.

An inventive parody of the TV personality who likes to see them-

selves as an all-round entertainer. Norman, of course, can handle the big ballad number by performing the world's most horrible song 'Send in the Clowns' — and turn it into a work of genius.

His real talent lies in interviewing the rich and famous — on this tape he mystifies Warren Beatty, Frank Zappa, Cheech and Chong and more. To Ray Charles he asks if he is attempting to copy Roy Orbison by wearing dark glasses, and attempts to make Joe Frazier to say sorry to Muhammad Ali.

This tape contains some of the funniest moments known to man and shouldn't be missed. It's a shame that Norman isn't around today to confront this generation's bunch of superstars. It's also a pity that his KKK bit is missing, where Norman, dressed in klan robes, walked the streets of Alabama asking people, black and white, if they were members. Truly a comedy of confrontation.

The Gillies Report is only interesting if your knowledge of Australian politics circa 76-78 is still intact. Sort of like an Australian *McPhail* and *Gadsby*, but even less interesting. It does have the talents of John Clarke, but it still lacks a punch.

So for a real fun time take a look at the supreme lunacy of our man Norman — awesome is not the word.

Kerry Buchanan

Krush Groove (Warners)

Hollywood's first attempt to cash in on hip hop with this mixture of B-boys rockin' the house, fat boys eating everything in the house, Sheila E running hot and cold over the Simmons brothers, the rise of Def Jam records, black gangsters and plenty of Adidas sweat suits.

Typically terrible script that becomes redundant whenever Run DMC start to rap or the Fat Boys do their musical Three Stooges act. In fact Run DMC ain't too happy with the final product — too soft, too Hollywood. The boys' new film will be real hot, a cross between *48 Hours* and *Rambo* called *Tougher than Leather*, with heaps of violence — wonderful.

My only real complaint is the lack of space given to LL Cool J and the Beastie Boys, who only appear for about 30 seconds each — shame, because LL Cool J and Cut Creator just about steal the show.

Kerry Buchanan

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Mar 9 Taranaki Arts Council Concert, Hawera
Mar 11 & 12 Pinelands, Tokoroa
Mar 13 Victoria University, Wellington
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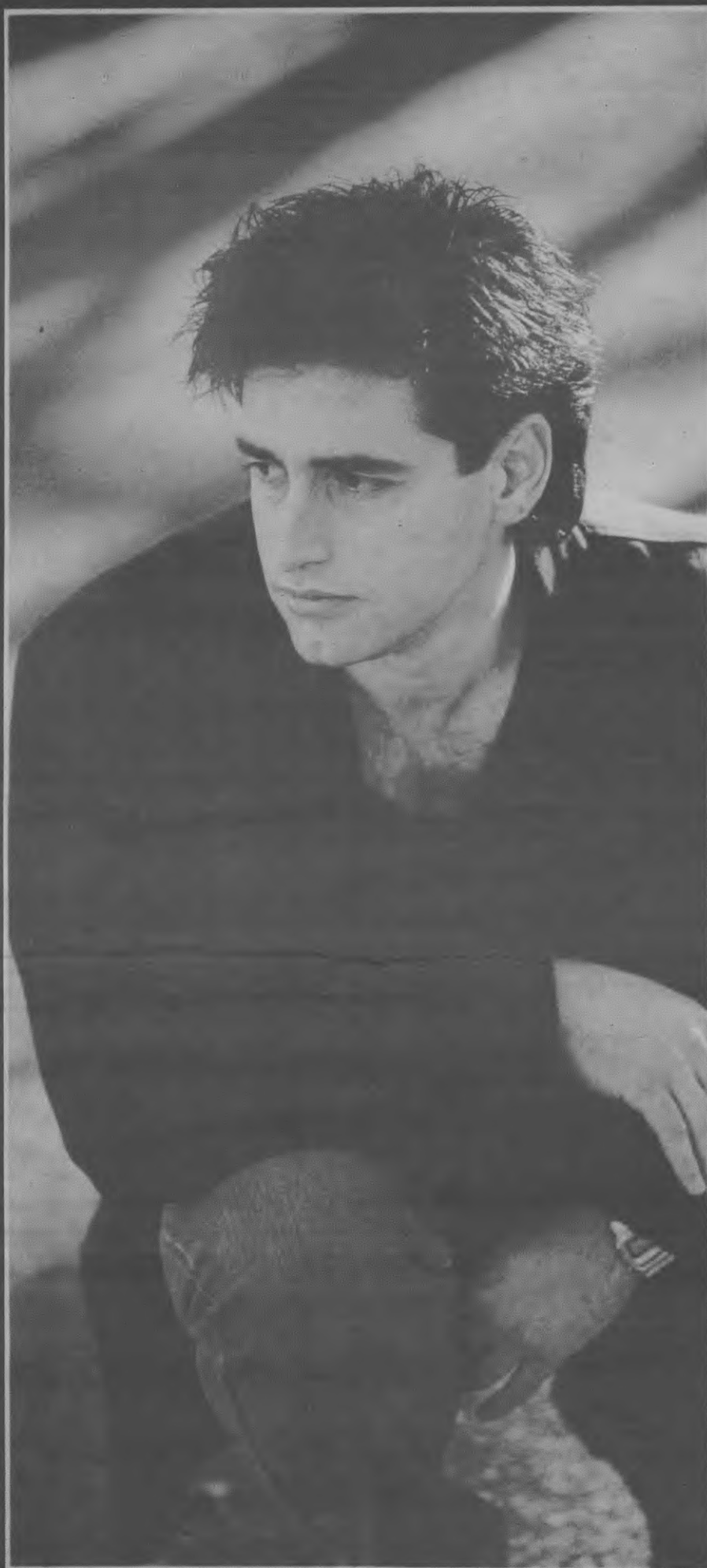
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Car Crash Set (L-R): Trevor Reekie, David Bulog, Nigel Russell, Pat Roxborough and Simon Mark-Brown.



No Accident

John Fryer's a quiet man not accustomed to talking with journalists on the other side of the world. He expresses himself through his work as a producer/engineer with groups such as Depeche Mode, the Cocteau Twins, the Mortal Coil... and Auckland's Car Crash Set. He remixed and produced their recent EP *Another Day*.

How did he come to be working with our masters of industrial funk? "It was quite strange," he says. "David [Bulog] just rang me up from New Zealand. He'd heard some of the stuff I'd done and asked me if I wanted to work on their music. I hadn't heard the group. He sent me over a tape and then came over himself."

Bulog, one of the Car Crash Set's keyboardists, spent a week with Fryer at London's Blackwing Studios remixing their songs and overdubbing new material. "John takes a track and adds new things to it," says Bulog. "He chops a song up and reconstructs it, creating new things from the stuff that's already there. He uses delay lines which give a different rhythmic emphasis. There's a nice ambient sound over the whole record."

"It's an audiophile's delight," says vocalist Nigel Russell. "Very clear and well spaced. All the tunes are the same, but he rearranged the parts, so they were quite different

to the way we saw it. The first thing we got back was 'East and West,' which we recorded in Auckland at Echo Park in 1984, with overdubs at Mandrill. We were totally amazed. It took a bit of getting used to, we didn't know what to expect."

"The guitars on 'East and West' are like nothing else, with a very, very distorted sound that here you'd shy away from, people want a more clearer sound. He's got a real sense of daring."

Fryer says he approached the Car Crash Set project the way he approaches everything. "They asked for a 12-inch mix, so I directed it the way I do 12-inches. I think I've developed my own style. I'm always influenced by whoever I'm working with, but there's always a lot of me in whatever I do."

He describes his special skill as "creating a nice noise." Unusually for a producer, Fryer didn't have a musical background except for "helping some friends in a band"

before getting the job at Blackwing. "I haven't got much musical talent, I'm not musical. Basically it's all down to imagination. With imagination you can do anything you want to with sounds."

"Quite a lot of groups have limited musical ability. They don't have to be technically brilliant at what they're doing. It doesn't make my job any more difficult because I can't play anything anyway. So whoever can play an instrument, can play it better than me."

As with anything creative, knowing what to leave out can be just as important as what you put in. "Quite a few people say that when I do remixes, I lose the song in there," says Fryer. "But then the song would have been there in original mix. If they've done a seven-inch, and they want a 12-inch, the song's already on the seven-inch and there's no reason to keep it particularly as a song."

"I use a lot of gimmicks in what I do. Sometimes when you're remixing a song it won't take any gimmicks so you have to keep it quite straight. If you take the Car Crash Set remixes, some of them are full of gimmicks. They can be called gimmicks or they can be called music. Just because you hit a piece of metal doesn't mean it's a gimmick — it makes a noise and it could be music."

Another Day was digitally mastered and pressed in Sydney using the latest laser technology. "Mastering is crucial," says Russell. "You could lose everything on the record cut, though it may have sounded great in the studio."

Car Crash Set plan to release another 12" single in May, wanting to "close the 18-month gap" that occurred between *No Accident* and *Another Day*. "We work at our own pace," says Bulog. "We don't feel obliged to produce hits or go on the road. Our new stuff is more uptempo, shying away from guitars and getting back to keyboards."

Once again, John Fryer will produce. "Our material will be better recorded this time," says Russell. "We've learned a lot. His work on *Another Day* has affected the way we listen to things."

Chris Bourke

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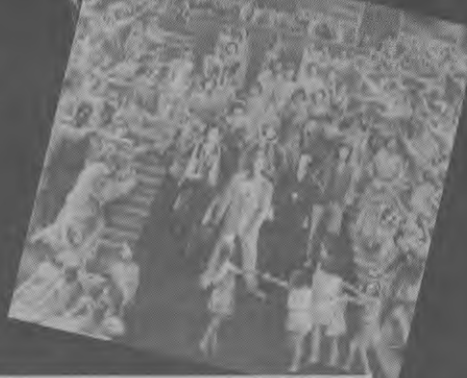
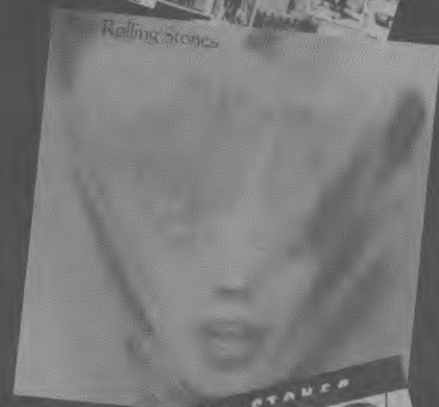


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Gregory Abbott
Shake You Down (CBS 7")

This year's sexual healing with just the right balance between devil and angel in his voice. There's more than a touch of Al Green in that pure falsetto and the sincere talking bit is cool. A seductive slice of soul indeed.

Jessie Johnson
Crazay (A&M 12")

Tight rhythm workout from former Prince sideman that doesn't quite come alive. Except when Sly Stone takes over the vocal chant and brings back the groove of 'I Want to Take You Higher'. It's so good to hear him back again.

ZZ Top
Velcro Fly (Warner Bros 12")

High tack boogie homage to quick and painless sex and that sticky stuff that holds the seams on your jeans. Re-mixed by Jellybean and the drums sound real neat, but the guitars too clean. Can't wait to see the Texan trio live, and it better be real loud!

Georgia Satellites
Keep Your Hands To Yourself / Can't Stand the Pain (Elektra 7")

This is more like it, more guitars than there are bubbles in your beer. Great walls of noise that re-establish traditions long since lost, taken from an album that really scorches.

Psychedelic Furs
Heartbreak Beat (CBS 12")

It says New York mix, but it might as well be called "like everybody else mix" designed for people who buy CDs to listen to the silence between tracks.

Kerry Buchanan



LBGP (L-R): Kathy Bull, Norma O'Malley, Lesley Paris, Denise Roughan, Kath Webster.

There are two experiences common to all five members of LBGP that undeniably affect the method, melody and madness. The first is that they all live in Dunedin, the second that they are all women.

Dunedin is the sort of town in which a band as unique as LBGP can be fostered to the point where they develop the confidence and ability to produce the masterful and exuberant music immortalised on their first EP *Bewitched* and their latest, *LBGP EP2*.

"It's quite a close-knit place — that's what's good about it," says Kathy Webster, bassist. "The bands get encouraged and gain confidence because your friends are in the audience, and you know a lot of people in other bands and learn from the experiences they've had. When people talk about 'the Dunedin sound' — well it doesn't really exist, but because we all play with each other, learn off each other and grow together, there are similarities."

This Dunedin band were in Auckland as part of their national tour with compatriots Straitjacket Fits. (See live review elsewhere in this issue).

"We deliberately set out to be an all-women band," says Kathy. "It was deliberate but not from any radical feminist standpoint. It's still feminist though, in that we all wanted to play with other women."

Most members of LBGP have

Purple Days

Look Blue Go Purple. Do what? No, no, the question is "who?" — though few people should have to ask. Two EPs and several national tours have introduced most people with an ear for new noises to the special sounds of LBGP.

played in mixed groups, and they say there is definitely something different about playing with women, but it is largely "intangible." Says guitarist Denise Roughan: "It's more difficult to get decisions made because nobody says, 'This is the way it should be.' I like that really. We're ultra democratic. We've always got to make sure everyone's happy."

"Women certainly don't approach their music in the same way. We write about fairly serious things but our songs aren't really political. We tend to treat serious subjects in a light-hearted way, with a touch of cynicism. Sometimes it's more how the words sound and how they're sung than what they're saying. Obviously we write from a woman's point of view, but primarily it's entertainment."

Purple Heart

"There's a real equality thing on stage too," says Kathy. "No lead gui-

tar breaks, no drum solos — everything's even. We don't have drums and bass back there or guitars up there and vocals wherever — it's an equal blend of instruments. And we like short songs — all our songs are really short."

"I don't like long songs — it gets boring playing the same bass line for two minutes, and I don't like this lead-break bizzo. I don't like songs that drag out and have really long middle bits. I think a middle bit should be two bars long, not eight or 16."

With all those dislikes, what's left? The short, varied songs and casual charm of LBGP. "The sort of music we produce is different from most other New Zealand bands, including other women's bands. We don't have that reggae feel that a lot of women's bands have. The Freudian Slips and the Thunderbirds have that sort of beat. I enjoyed the Freudian Slips and I haven't seen Dead Famous People yet [an all-women Auckland

band that includes two ex-Slips] but I've heard their recording which is really good. Their singer has an amazing voice."

LBGP are very happy with their own last recording, the recently released *LBGP EP2*. The five tracks on the EP were originally recorded in March last year, after their Orientation tour. Later in the year the band flew back to Auckland to do some additional recording and remix the EP.

Denise: "The songs aren't as sparse [as those on *Bewitched*] and our ideas of what we can do and what we can use have broadened. It sounds fuller and it's a new batch of songs. We're not as scared of the studio this time either."

Kathy: "We're confident enough to say 'what's this for? What does it do? Can it do this?' We got to understand a lot more about how the studio runs, which I find really fascinating."

The video for *LBGP EP2* is of 'Cactus Cat,' a warm song full of jangling guitar and melodic vocals. 'Flying Nun flew Pat O'Neill over and he did videos for Jean-Paul Sartre Experience, the Bats and us," says Denise. "Roger Gillespie, who lives downstairs from Pat in Sydney, did animation sequences over the top of our video."

It sounds amazing, so watch for it on RWP. "If it gets into the Top 20 you might see it on RTR, but I doubt it will because it's not charting in Auckland," says Kathy. "Flying Nun and independent label records get sold from the second hand record shops up here and they don't get chart returns to fill out."

Both of LBGP's EPs have been released together on a cassette and there is talk of combining them for release as an LP for overseas ("The European market doesn't eat EPs very well, it can't digest them," says Kathy), but both EPs have been imported into the UK and US and received good reviews.

End of the Purple Reign

When I asked about future recording plans I was hit with a bomb shell. Kathy: "We plan on do-

ing a 7" in Dunedin before Lesley leaves." What?

"Lesley is going to England. Until she gets back, this will be the last time you see LBGP for a very long time — if we ever get back together again." Oh, woe!

"Lesley's a great drummer," continues Kathy. "I'm not just saying that because she's in LBGP, I think she's one of the best drummers in New Zealand. She just comes up with the most amazing things, like the drumming in '100 Times.' She could have gone for something really ordinary, but she didn't, she never does. She doesn't even start off with something ordinary."

Well, Aucklanders that didn't make it to any of their three Auckland shows have missed out. With the exception of the Friday night show, which was dramatically interrupted by the northern North Island blackout, LBGP's performances are consistently enjoyable. Kathy and Denise have already described the musical equality of their live performance but adroitly avoided any description of their "style." Descriptions of LBGP music have ranged from "folksy and tribal" to "paisley" and "moodish." They are all of the above, and more.

"About it ending," says Kathy. "We've had a great four years. We never have been on the road to fame and certainly never expected the acclaim we got for either EP. We never expected to go on tour, we never expected any of it and certainly didn't go looking for it. We wouldn't. It's always come to us and gone, come on, come on, up the road, come and play in Auckland, do a tour." "We've made lots and lots of wonderful friends in the past four years. It's been fun and a great learning experience. We've gone as far as we want to go. We've definitely come to the end of the LBGP road."

Denise wants to go and see the world and so do Lesley and Kath Webster. Kathy wants to fix her house, do the garden and play music for fun.

So that's "Goodbye World?" "Yep. Goodbye from Look Blue Go Purple."

Debbi Gibbs

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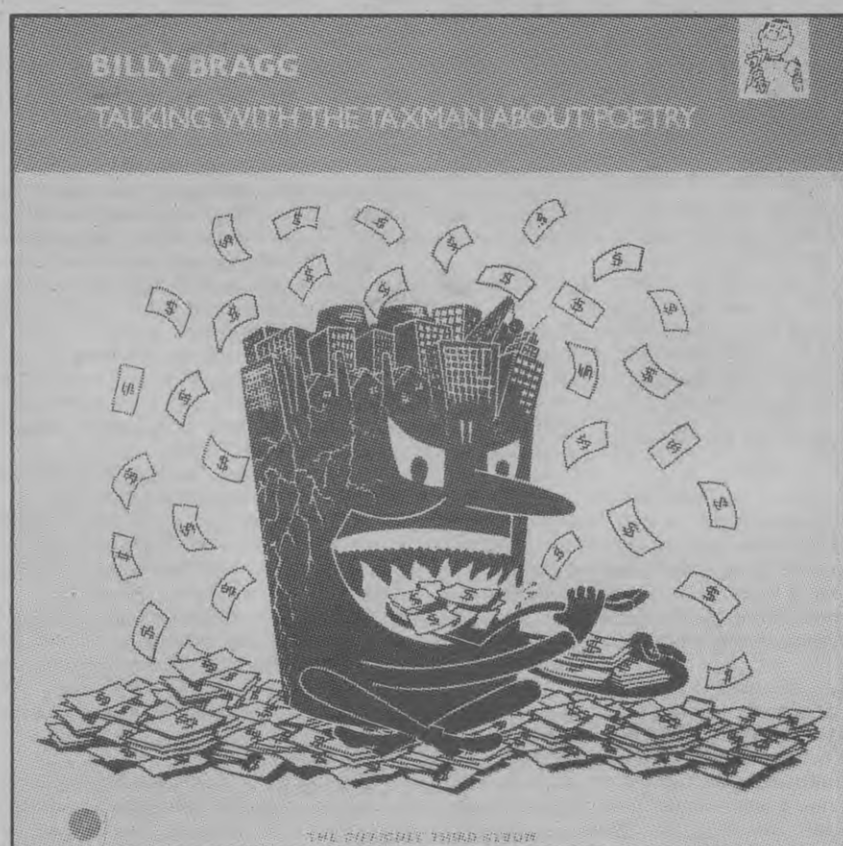
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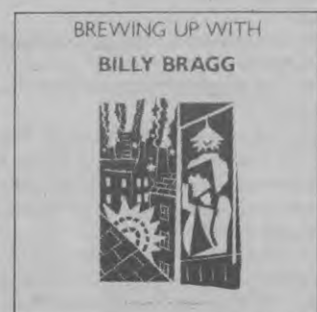
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BYE BABY



The Bard from Barking

A man and his guitar are the bases of the myth of rock and roll; here lies its purest expression and the romance of the possibility that the lone guitarist can take on the world or, at least, reveal its shortcomings.

Billy Bragg, born 30 years ago in Barking, East London, surfaced in 1983 just as the intelligent-sia that grew out of punk were making way for a new era of company-strangled rock and roll and specialisation.

His naked six track mini-album of that year, *Life's a Riot with Spy vs Spy* (costing \$300 to promote and selling 150,000 to date) targeted a Thatcher Government flushed with triumph from a colonial war at the expense of an ailing country, and showed that you didn't need the stiling support of record moguls to make an important record.

The Dirtiest Word

Politics.

Bragg is well known for his Labour sympathies and his support of the miners' strike. Did this strong interest in politics stem from his home background?

"No, I grew up in a safe Labour seat. There were no real politics when I was a kid at home. It wasn't until Thatcher was elected in 1979 that most of my generation started to get interested in politics. There was no stimulus in the 70s to get interested, in fact punk, which I was a great fan of, was very anti-politics. We all pretended we were anarchists without knowing what anarchists were. So I've no political education at all."

So you saw Labour as the lesser of the two evils?

"Yeah, in any two-party system you're not gonna get the perfect situation. Labour's past record isn't as good as it could be but they're open to new ideas. Their policy on nuclear weapons [banning American missile bases there] is a very important point to make, in as much as it is very radical and if they don't do that as soon as they're elected then they're gonna do fuck all else. If they don't do that, my faith in a democratic socialist party is shot."

The New Zealand Labour Party's nuclear-free zone stand must have made some impact in Europe?

"Yeah, it got a lot of publicity over here and the consequences of your stand were particularly interesting to us, because if we're gonna remove their missiles then they're gonna be very angry

with us as well. We've got a lot of respect for David Lange, he's done New Zealand no end of good in the world — he's brought you out of the shadow of Australia. He's made something clearly and distinctively New Zealand for those of us around the world whose consciousness of issues there is small. If you wanted to ask me what's happening in Australasia this week all I could tell you is that the America's Cup is on."

Mixing Politics With Song

Politics is life, mana, face, influence, prestige and power. But in its literal, specific form it takes second place to love when the best tunes are being written. Bragg's repertoire is no exception, his best personal songs ('The Man in the Iron Mask', 'St Swithin's Day', 'Greetings to the New Brunette' and 'The Passion') have a pathos that his best political tunes can't muster. Agree?

"Yeah, I think so. You can be gentler in the lyrics in a love song which helps the tunes to flow a bit more, you don't have to be so strict with the lyrics. That's a good point."

Bragg's new album is probably the best record he's made, although it's hard to put a true value on the bare, brave beauty of *Life's a Riot*, but *Talking with the Taxman about Poetry* is streets ahead of the flat one-D *Brewing Up*. His songs have more variety and depth and the presence of guests like Johnny Marr ('Just to see him working in the studio was a great help') and John Porter have helped Bragg stay the distance.

It's no coincidence that the weakest song is his most specifically political song, 'There is Power in a Union', a sloganeering anthem:

"I made a very definite attempt to write that sort of song. I wanted to write something in the mode of Joe Hill [famous American union organiser who used folk songs to strengthen the labour movement in the 20s and 30s]. When I started doing gigs with the Trade Union movement during the miners' strike you'd get all these old folksingers from the mining communities singing all these old TU songs and a lot of them were based on hymns."

"I suppose they are sloganeering but I wanted to write something that touched on the strong folk music element of the TU movement. I think 'The Home Front' is much more political, it's personally political. It deals with the way a family dissolves and the way British society dissolves."

At first glance 'The Home Front' looks like a Ray Davies domestic account but Bragg is much more vitriolic:

"The Americans often compare me to Davies. To us in England he wasn't the person who wrote the most like that. Looking from abroad I can see



how English he appears to all of you and I'm well aware of him, but for me it's people like Costello and Weller that really matter."

Davies was much more whimsical and accepting of the lives he was describing:

"Yeah, but he's never seen the Clash play. If he had then he might've written from a different point of view. Punk changed a lot of people's attitude to making music."

Talking With the Axeman About Taxman

Talking with the Taxman has only one non-original on it and that's Bragg's hotted-up version of the Count Bishop's superb 'Train, Train'.

"It's a great song, innit? I started playing it live after I went back to my record collection and found that the song was slower than I remembered which disappointed me. So I played it faster."

Bragg has played America five times and some of his observations are collected on the bitter 'Help Me Save the Youth of America':

"No, it's not bitter, it's questioning and provocative. What shocked me the most over there was that people don't seem to care that there's people literally sleeping in the streets opposite the White House. Nobody seems prepared to accept the responsibility."

"Yet when I played the song over there it often went down better than others, and people would come up to me after and say that there were people helping the youth and they pointed out what I couldn't see as a tourist. So I was pleased with that."

Many of Bragg's songs — 'The Marriage', 'The Passion' and 'Levi Stubbs' Tears' on the new album — deal with the hypocrisy or consequences of a bad marriage. On 'The Marriage' he bites, "I dare you to wear white":

"I come from a big family and the be-all and end-all was getting married. When I was a kid all

of mum's sisters were getting married and when the kids didn't get married when we came of age — I'm 30 this year and still not married — there was this unspoken pressure."

"I'm not anti-marriage, I just think that you should have a better reason for it than wanting to get a mortgage or getting away from your parents."

In the last line of 'The Marriage' you insert the word "probably" making the song less dogmatic:

"It's very important to not suggest that in the way you address issues that you know all the answers. A little bit of doubt never hurt anyone. I just hope that my audience don't take as gospel everything I say. If they do they're expecting far too much from someone who is only a singer-songwriter. It's very dangerous when we allow ourselves to expect people like Bob Dylan or the Clash to have all the answers."

On 'Levi Stubbs' Tears' and 'The Busy Girl Buys Beauty' (from *Life's a Riot*) Bragg has tried to write from the point-of-view of women as the victims:

"Yeah, too few people write about that area. Too few men look at things that way up. I don't claim to understand it but I'm prepared to write about it. There's in-built sexism in all of us that we just grow up with and it's hard to overcome. It's a blindspot, so when you're trying to write from that angle you might've missed something completely obvious. Although I'm very pleased with 'Levi Stubbs' Tears'."

On 'Ideology' and 'To Have and Have Not' from *Life's a Riot*, Bragg attacks privilege:

"Yeah, 'Ideology' attacks parliamentary privilege on both sides of the house. It shows my distrust of MPs and I have to tell you that all the MPs I've met have been Labour."

"'To Have' is more personal, it's an anti-yuppie song, about people being a success and then you measuring your life on their success and finding yourself a failure. That's how I felt when I was unemployed in 1982 and everyone else was at work."

And the class system?

"One day we'll look at classes as a handicap like racism and sexism. There's far too many people from the far left in this country who see the working classes as if they're some pure untainted group of people. They're not, they're the people who read Murdoch's newspapers and want their TV and two cars."

"Pop music is full of people who view the working classes in a patronising way, and if they were working class, they wouldn't want to be. People like that get right up my nose. Being working class is not something you want, you don't want to live in all the scummy areas and grow up there, it's crap."

And your new album's your best:

"Yeah, you make the best you're capable of at the time. As a progression it's going the right way." **George Kay**



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Tres Hombres ZZ Top's Beard & Boogie



Frank Beard is the one without sunglasses.

Frank Beard's a gambling man. "Ah, don't mention the America's Cup," he drawls. The night before, New Zealand had won its first semi-final race, and it looked as if they were still in the hunt.

"You mean you've won one, and we've won two? Well now, let's place a little bet ..."

Phone interviews are always a gamble, but this one more than most. ZZ Top

are holed up in a Holiday Inn hotel in Houston, Texas, taking calls from Japan,

Australia and *Rip It Up* in preparation for their tour next month. Who would answer the phone? Would it be guitarist Billy Gibbons, musical mastermind and reputedly the intellectual of

the group? Or Dusty Hill, the bassist who made headlines a year or so back when he shot himself with his own gun? (His derringer fell out and hit the floor when his girlfriend was pulling off his cowboy boots.)

Beer Drinkin' & Hell Raisin'

On the other end of the line is Frank Beard, drummer of ZZ Top and recognisable for the fact that he's the one *without* a 20 inch long chin wig. He's relieved that his conversation with Japan is over. "You speak better English," he says in a slow Texan drawl. "Australians and New Zealanders are probably closer to Texans at heart than anybody. You do like to have a beer and a good time."

Having a beer and a good time almost sums up the ZZ Top experience. They're everyone's guilty pleasure — that "li'l' old boogie band" that went high tech and high video rotate in the 80s with their songs on the two major rock 'n' roll themes, cars and girls. Looking like cartoon cowboys — or "the Blues Brothers in a rabbi skit" — their video hits from 1983's *Eliminator* turbocharged their long career into another stratosphere, a momentum kicked in two years later by *Afterburner*.

Now, critics are analysing ZZ Top's contribution to popular culture whereas in years gone by the group was dismissed as just another Texas bar band. Lester Bangs once wrote that the band's reason for existence was "the eternal reiteration of simple riffs for the sake of 'partyin'." As a final insult, he said, "They wear cowboy hats."

Later, Bangs became a convert.

"We were kinda used to it," says Beard. "For so long we were a 'Southern boogie band.' It didn't really bother us that much. We were having a good time doing what we'd always wanted to do. And now that we have become, ah, hip — an 'in' thing — it's gratifying. But it's not something we sit around and laugh about."

The witty ZZ Top videos, which seem to be full of legs, cars, beards, and sheepskin guitars, have been crucial to the band's recent success. Beard seems well rehearsed on this subject: "We've been lucky enough with our videos to come across some people who, at this

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3. Fairing better.
4. Fast forward to freedom boulevard.
5. Groovy baby.
1. Turn on.
2. Catch us if you can.
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No.1 under the sun

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"Well, for some reason everything that we see appears funny to us," says Beard. "We've managed through the years to have good people surround us and we don't have to worry about a whole lot, other than having a good time and playing some good music."

Staying home this time will be the four-legged supporting actors from ZZ Top's legendary 1976 "world

The stage was shaped like the Lone Star State, with a desert background and real cactus. Frank wouldn't want to ruin the surprises in the current show, but rest assured, the *Afterburner* tour featured the usual Top themes in technoflash style — cars, spaceships, sphinxes, and women.

Speaking of women, which ZZ Top do often, according to Frank Beard there's little negative reaction to the band's rather "caveman" perspective on matters sexual. "I think the women enjoy it better than the men do," he says, referring to their fishnet fixed videos. Despite such

A black and white photograph of three men, likely the band The Outlaws, wearing cowboy hats and sunglasses. They are posed side-by-side against a light background. The man on the left has a full beard and mustache. The man in the center has long hair and a mustache. The man on the right has a full beard and mustache. They are all wearing dark sunglasses and light-colored shirts.

What's this I read about you being banned in Austin?

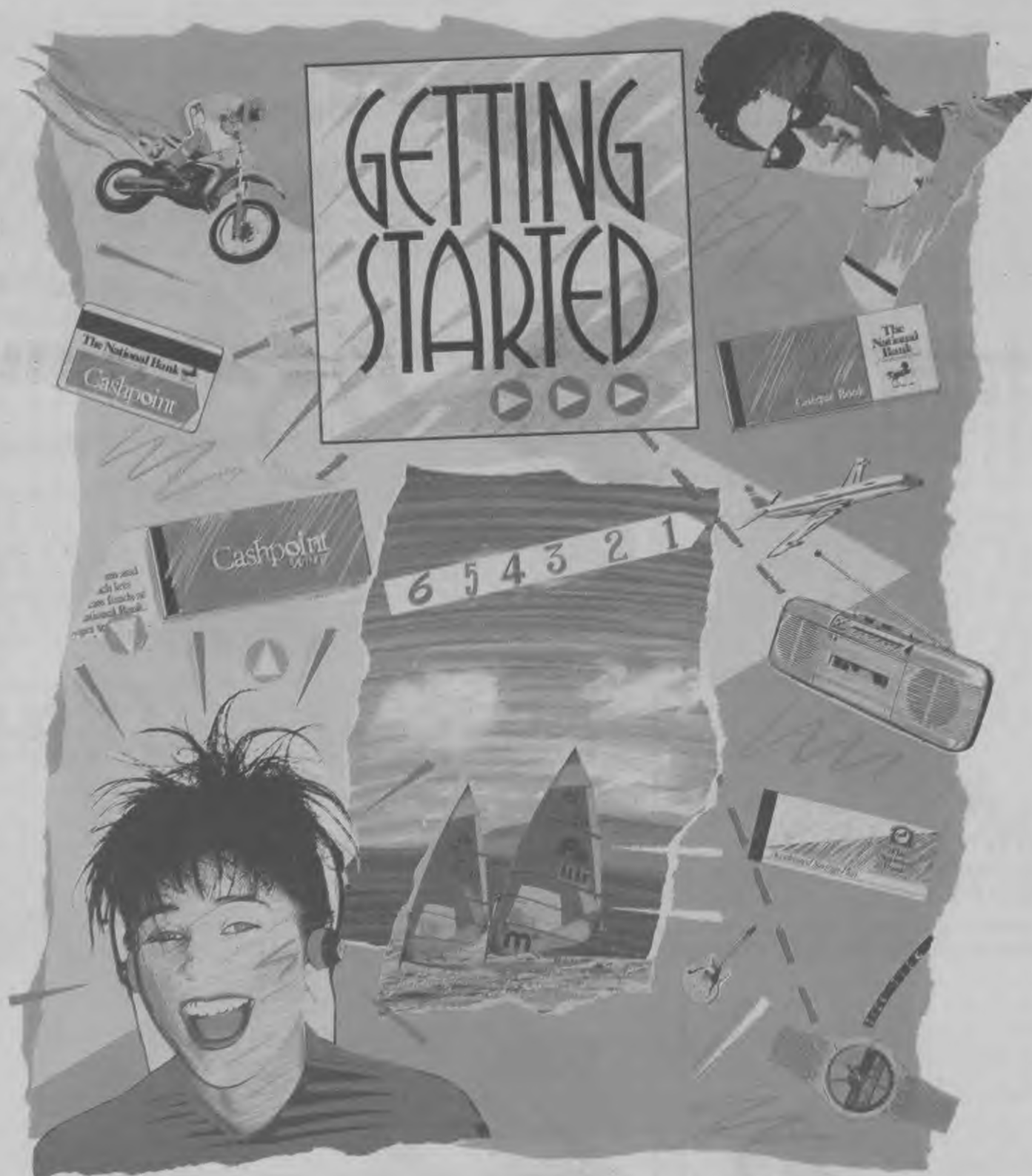
Frank Beard and Dusty Hill grew up in Dallas, Texas, where Hill began playing bass at the age of 14 for such blues greats as

Freddie King and Lightning Hopkins. Three hundred miles away in Houston was Billy Gibbons; the trio were unwittingly linked as they listened to a blues radio station which beamed out of Mexico each night. While Frank and Dusty sported blue hair for their psychedelic American Blues band, Billy gathered acclaim with his acidhead garage

Naturally Dallas and Houston musicians were rather parochial towards each other. "Back in the 60s, there was tremendous rivalry between the two

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Beastie Boys (L-R) Mike D, MCA, King Ad-Rock.

Records

Beasties Eat Quiche

**Beastie Boys
Licensed to III
Def Jam**

The gooks, the lily-livered and particularly the British rock press are all trying to crucify the Beasties for being sexist, violent, arrogant, drunken dickheads. But they can't, because no matter how much wet liberal, bleeding-heart cry-baby sensitivity they pull on us, *real men* know the Beastie Boys are no more an anathema than Mailer, Miller, Mitchum or Muhammad Ali.

Sure, some of those guys don't make much sense these days, some are a little punch drunk, and at least two of them have gone and got themselves snuffed. But though Beastie Boy MCA hasn't apparently graduated past slug-guns and weak beer, he and his posse of Brooklyn brats are doing for rap what Brando did for T-shirts and Bogart did for dirty overcoats. These guys are alright, they're as tough as old Adidas. *Licensed to III*, their first album, has the Beastie Boys as urban outlaws, midway between the Jesse James gang and the Great Train Robbers. Dammit.

Because of this the Beastie Boys may end up more popular with the metallers and heavy rock fans than the B-boys. And with the predominant influences on this album being the likes of AC/DC and Motorhead, particularly 'You've Got to Fight for Your Right to Party' and 'No Sleep 'till Brooklyn', the Beasties make great music for smashing flats and beer bottles to.

Hell yeah. Plenty of booze, fast skateboards, and def females. 'Girls! To do the dishes / Girls! To

clean up my room ...' Ad-Rock cheerfully sings, and what a good idea that is too. Problem is too many girls these days are *real women*, and you try to get them doing a little domestic work and you're liable to get a broomhandle where even your mother wouldn't clean.

Most of this album is pretty wild, as clubgoers who dance to 'The New Style' already know. That rap is a strong beat like Run DMC's 'Walk This Way', that for no reason at all breaks into a speech by Ad-Rock and then a whole lot of anarchic B-boy lowing. Go on, low to it.

'I'm Down', the Beatles' song which Ad-Rock reported in last month's *Rip It Up* was going to be on this album, is not included. Michael Jackson, who owns the rights to most of the Beatles' songs, and who everyone knows is not a real man, refused to let the Beasties press it. But in true hip-hop fashion 'Slow Rider' borrows the riffs of War's 'Low Rider', and 'Time to Get Ill' features cuts from Creedence Clearwater Revival and the *Mr Ed* theme song. They're not strong raps, but they do add to the stories and bum-rap braggings of beer swilling and disorderly, beastie behaviour. 'Brass Monkey' is funny as well as funky, as the boys show they can make idiots of themselves as well as the next man.

'Hold it, Now Hit it', with Kurtis Blow and Slick Rick (previously with Doug E Fresh) providing the chorus, is an oldie, and so is 'Slow and Low', which was first penned by Run DMC. 'She's On it', the Beasties' first big hit, is not on the album but there are rumours that CBS are to release it on a 12" along with a NZ-initiated Def Jam compilation.

Enough said. The Beastie Boys' *Licensed to III* is one of the best albums you'll hear this year, and if I were you I'd buy this album and spend the rest of your money on beer, slug-gun pellets and chasing def girls. Weiners need not apply. **Peter Grace**

* * * * *

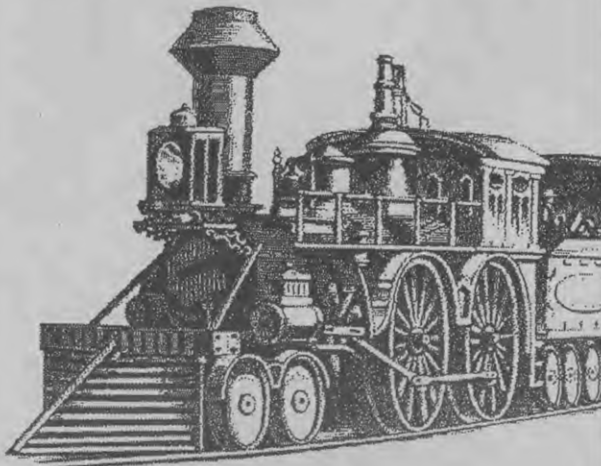
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Records

Dave Dobbyn Footrot Flats Soundtrack Magpie

From this distance, it makes perfect sense that Dave Dobbyn was chosen to write the music for *Footrot Flats*, both being uniquely New Zealand institutions. But he was by no means the safest choice, and it's a tribute to the film's producers that they took the punt. It's also a tribute to Dobbyn that not only has he come up with the two biggest singles of his career, but a complete soundtrack of superb music that stands up on its own — and retains his idiosyncratic personality.

The *Footrot Flats* soundtrack is a fascinating peek into Dobbyn's kaleidoscopic musical mind. Each piece is well structured, but packed with dozens of ideas that seem to have been tossed off nonchalantly. While many soundtracks written by rock musicians come off as second-rate, the sheer creativity of Dobbyn means he has surpassed such slick masters as Ry Cooder and Vangelis. Only the theme for Horse, on 'Footrot Morning' and 'Horse's

Beat,' has a hint of previous film music (the loping piano of *The Pink Panther*), but that impression is quickly swamped by the invention elsewhere.

Apart from composing film music, that is unquestionably his own, the other achievement of this record is his mastering of the sampling equipment to produce original sounds; so often the results from a Fairlight or Emulator are hackneyed. On the rollicking 'Let's Get Canine' Dobbyn asserts his personality on the Emulator, with punchy horns and honky tonk piano. Ardijah provide delightful warm backing vocals to Dobbyn's nonsense falsetto satirising opera and gospel.

The liberation of his vocals is another step forward; this soundtrack vindicates all the promise he's shown since 'Lipstick Power', the first post-Dudes solo single. On 'Satdy Arvo' his voice leaps, wails, cries and squeaks to an earthy sequenced slapped bass. And then there's the purity of 'You Oughta Be in Love', Dobbyn's finest vocal performance to date on a song that's become an instant standard and seems to be surviving radio burnout. Aware of its own schmaltziness, moments of subtly creep in, like the cooling backing vocals, the serenading violin and the tentative guitar.

Wit takes a front seat throughout the album, particularly on the pseudo school anthem 'I Dream of Rugby', the grumpy 'Vernon the Vermin' and the simple, warm 'Cooch'. Charm is also constantly prevalent, particularly on 'Slice of Heaven' (and Herbs' own 'Nuclear Waste'). The instrumentals 'Blackwater' and 'Lost at Sea' reflect Dobbyn's quirkiness and melodic flair, and in 'Top Gun' he has another hit single, this time hard-rocking, with a Keith Richards' duel guitar attack and Buddy Holly vocal and lyrical references.

The *Footrots* material DD Smash performed at Christmas provided the highlights of those concerts; they showed the possibilities of the current simple lineup and that audiences can respond to material that goes further than tried-and-true boogie. In 1986 Dave Dobbyn came out of the cold and conquered New Zealand; in 1987 it's time for the rest of the world to find out about him.

Chris Bourke

Psychedelic Furs Midnight to Midnight CBS

The Furs have always had a history of dour, rough albums (*Talk Talk Talk*) and catchy, poppy singles ('Sister Europe', 'The Ghost Inside', 'Heaven'); you'd always love the singles and sit determinedly through the album. *Midnight to Midnight* is no exception and only the most devoted fans will sit it

out, waiting for that hint of a melancholy riff ('All of the Law') or trace of fun ('One More Word'). They're still fighting for that catchy single with 'Heartbreak Beat' and the movie remake of 'Pretty in Pink' (start off quoting the Velvets and end up serenading Molly Ringwald — that's a pop career for you), but the winning track is not so obvious for this album.

What is obvious is the steady wall of guitars and Richard Butler's singing, both of which give the album a great overall texture — not dissimilar to FGTH's *Liverpool*. Yes, a trend is born; guitar-thrash is back, at least in the pop market. With it the Furs have come full circle, returning to their early days. What a shame they left 'Sister Europe' behind.

Chad Taylor

The Fall Bend Sinister Virgin

Apparently this might be the last Fall record. That'd be a pity because it sounds a bit like a last gasp and Mark E Smith is not fond of being that obvious. Now, a slightly tired Fall album is still a sight better than a peak performance by virtually any other English band but they're definitely teetering on the brink of redundancy. Apt, I suppose, with Thatcher still firmly in command, but Smith has often professed great admiration for her methods so this is no excuse.

Side one sounds better than

side two. Mostly however because of its long last track 'Gross Chapel' — British Grenadiers, which sounds like the dignified noises made around the time of *Hex Enduction Hour*, thus scoring almost as much for its familiarity as for its intrinsic musical quality. On the other hand side two has the best moment here, a lovely, quiet, subdued vocal passage at the beginning of 'Bournemouth Runner' which demonstrates that Smith can carry a melody and sound good while doing it, something that must terrify him as much as it would most Fall fans, for within a minute it's back to normal speed — rant rhythm assault for the rest of what becomes an average (archetypical even) Fall song.

There's lots of other good bits. There's not enough of them to make this the third great Fall album in a row, there's too little that is either innovative (for the Fall) or full of the monolithic energy that drove the best bits of *Weird and Frightening World* and *This Nation's Saving Grace*. Maybe it's because neither of the band's wonderful drum team (Karl Burns and Paul Hanley) are here but line-up changes have been too common to effect them much. Do another one.

Chris Knox

Frankie Goes to Hollywood Liverpool ZTT

"From the Diamond Mine to the Factory" — perhaps the ultimate

party argument. Are They As Good Now As They Were Then? Well, yes they are, actually, if not a little better. 'Watching the Wildlife' tumbles out of side two, four minutes of riff and tumble. 'Rage Hard' swaggers out of side one, 'Warriors of the Wasteland' sounds great, and more. Bloody awful sleeve notes, a snappy little anti-PM quip ("She should stop and think / She should buy us all a drink!") and I swear I caught a boy-loves-girl sentiment in there somewhere.

But none of your soppy stuff, mind; this is the "harsh reality" of the modern world (yawn) — unemployment and so on. Instead of sex, a serious rockism time was had by all. Brian Nash's guitar dominates the proceedings, along with Steve Lipson's murky keyboard interruptions and Holly's habit of yelling "Woah!" a lot. Everyone's playing very tough in *Liverpool*; I'm not entirely convinced.

So now Frankie are a real band, I guess, and as such they're up against the same problems as everyone else. Like what to wear and where to go, who to be seen with and what albums (eg. Led Zep) to cite as a major influence, and how to avoid getting very old and dull indeed. Their rock careers will be made a lot simpler by *Liverpool*, it's just the conversations at parties that are going to be a problem. I'll miss the diamond mine's sparkle. What price credibility?

Chad Taylor



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3	4	13th Anniversary Live In Japan The Residents IMPORT	AIM-1006 GETI-11
4	NEW	Reggae Blasters Vol. 2 Various Artists	TC-GETI-11 JAY-235
5	7	Fay Lovsky Fay Lovsky	TC-JAY-235 CIRCULAR-10
6	10	Walkin' Together Roger Fox & Mike Booth	TC-CIRC-10 GETI-10
7	3	Reggae Blasters Vol. 1 Various Artists	TC-GETI-10 SNAP-1203
8	6	Mona With The Children Doug Cameron	ROBERT-1/500
9	NEW	ROBERT THE RECORD	
10	5	A Reggae Christmas Various Artists	RRS-004 TC-RRS-004
11	9	The Legend (incl. free poster) Marilyn Monroe	CC-0016 CC-0016C
12	8	Roger Fox with Bill Reichenbach & Gary Grant Roger Fox Band	CIRCULAR-9 TC-CIRC-9
13	NEW	This Is A Mans Mans Mans World/ Jailhouse Rock. The Residents	FAN-004
14	17	Electrical Storm Ed Kuepper	HOT LP-1020 NSR-001
15	11	Weird Culture, Weird Custom National Student Radio Compilation	TC-NSR-001 JAY-320
16	19	Tribute To A Friend Dread Beat & Blood	TC-JAY-320
17	NEW	Buckle In The Rail Chad's Tree	FINE-1 RAS-3015
18	20	Brutal Black Uhuru	TC-RAS-3015 JAY-324
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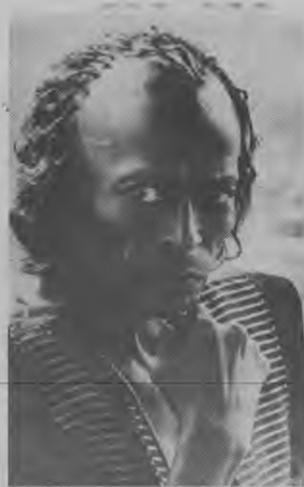
This is Davis's debut album on a new label after 30 years with CBS. It may also be his best since his early 80s return to recording, but then that isn't necessarily saying much. Furthermore, as with much of his recent work, to fully enjoy *Tutu* it may help to be ignorant of Davis's masterful recordings of the late 50s and mid 60s.

Whereas in those days he was unquestionably the musical leader (collaborations with Gil Evans aside), the 80s have often seen him hand such responsibilities over to others. Now with *Tutu* his title billing has become a virtual misrepresentation. In several important ways the album belongs to Marcus Miller, his one-time bassist and also a collaborator with Luther Vandross. Miller wrote three-quarters of the tracks here (Davis only co-wrote one), arranged and co-produced the album and played most of the instruments. Davis lays down muted lines over the top, very nicely too one must admit, but they don't really go very far.

Once we accept this state of affairs, *Tutu* is very pleasant. The title track is instantly appealing for its silky smooth funk, and 'Portia' is a gorgeous ballad. Following previous aimless borrowings from contemporary pop (via Cyndi Lauper and Michael Jackson) this album's Scritti Politti number is, well, okay. Other tracks work only as well as their riffs do, which varies from strong and sprightly to dull and hackneyed.

One thing still bothers me. Davis has been badmouthing Sting for recruiting young jazz hotshots to perform with him. Meanwhile this legendary trumpeter is willing to slavishly copy pop tunes and put himself at the mercy of such ultra-commercial producers as Tommy LiPuma and George Duke. Since when are explorations of other people's musical styles legitimate from one direction only?

Peter Thomson



Miles Davis

Various Artists
Queen City Rocker
Pagan
Various Artists
Bridge to Nowhere
Pagan

Here we have two soundtrack albums which highlight the contribution the NZ film industry is making to NZ rock music. Both albums combine some of the best recent local singles (many originally issued on Pagan) with incidental music and songs written especially for the films. That means both soundtracks serve a useful function as compilation albums, as the songs chosen for the movies are very strong. However as most of them were excellent singles in their own right, it means there is an inconsistency between them and the specially-commissioned music, some of which is rather weak.

I haven't seen *Bridge to Nowhere*, but it was so widely panned I'm now intrigued to see why. Also, I'd be interested to see how the soundtrack fits in with the storyline — the album is heavy on club funk, whereas the film is set in the "terrifying" Raetihi bush. That aside, the club music is some of the best produced in recent years — Ardijah's 'Love is Blind', Peking Man's 'Lift Your Head Up High', 'Obscure Desire', and Marginal Era's 'You Fascinate'. Particularly good are Low Profile's still-

infectious 'Elephunk in My Soup' and Car Crash Set's 'Breakdown' — lively, assured, and appealing.

Of the original music composed by Stephen McCurdy for the film, 'Since I Saw You' works best, driven by a fast, twitchy bass with ethereal, gentle vocals by Shona Laing. Anne Crummer doesn't have much to work with on 'Rocking on a Razor's Edge' however.

The *Queen City Rocker* soundtrack has an advantage in that the music is more integrated with the movie's plot. But whereas *Bridge* has a consistent clubby sound, *QCR* has a diversity of music which reflects the variety of Auckland life portrayed in the film. Central to the storyline is Simon Alexander's 'Fight', which is given added personality by Graham Brazier's vocals. The music ranges from the cocktail lounge ('Welcome to the Club' by Wentworth Brewster) to the garage (No Tag's frenetic 'Mistaken Identity', with great bassline and boover-boy chorus). Ardijah's 'Give Me Your Number' and Cheek ta Cheek's 'Colonial Reggae' also fit in perfectly with the lifestyles they depict. While a couple of Dave McCartney's original tunes are rather slight, his duet with Kim Willoughby 'Dancing Inside You' and 'Same Old Deal' both stand up to the strong singles and are well-linked to the film.

The cinematic scope of Tex Pistol's idiosyncratic 'Winter' means it's made for the movies — whether it's *QCR* I'm not sure, but its craftsmanship and strength highlights some of the faults of current soundtrack music. The use of the Fairlight or Emulator often results in lazy, cut-rate music, with sampled instruments used in ways that are often inappropriate to the original instrument. 'Winter' shows that with taste and skill that needn't be the case; also, that the palette of high-tech sampled and sequenced music needn't be so narrow. Doesn't the funk audience ever get sick of the same musical colours and gimmicks?

While both albums have an excellent selection of NZ music, and *Bridge to Nowhere* has a consistency of style, it's the diversity and direction of the *Queen City Rocker* soundtrack which just gives it the edge as a successful concept.

Chris Bourke

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Records

Jay Clarkson Flying Nun

A long time in the making, this mini-album brings Jay Clarkson's songs into a new setting, no longer the songwriter in a band (Playthings, Expendables), but solo, calling in various Expendables, Chills, TKPs and others to assist, with the ever-present Terry Moore at the controls. How does it work? Very, very well — up there with the single 'The Flower' Man with No Desire, the Expendables' major achievement.

The themes of the record revolve mostly around personal relationships, set out in the record's opening lines:

*"She could not hold a job
She did not trust her friends
A deep distraction seemed to
run in her veins
Some kind of haunting."*

These melancholic moods are really allowed to create a lot of space on the record, slipping from dreamlike feelings to jazz on the last track, 'Gone', and with Clarkson's voice leaving a strong, lasting impression. A solo album whose eight songs succeed best on the strength of their consistency, a major achievement.

Paul McKessar

Wayne Gillespie New Locations CBS

What are the two most important requirements for a singer/songwriter? Obviously, the ability to sing, and write songs ... and Wayne Gillespie is a master of both. With *New Locations* he has produced a polished album of consistently strong songs, given colourful settings by a band of top-class musicians. It's an album of such quality that big things could be in the wind for Wayne Gillespie.

He has a knack for writing melodies which stay with you for hours, sung with a voice that's full of character: warm, weary, rich and smoky. 'This Place' and 'Losing

One' are the most immediately accessible, the former driven by synth hooks and ringing guitars, the latter bouncing along to the bass, with Gillespie's voice reminiscent of Lou Reed and Leonard Cohen. But further into the album are songs of even greater depth, 'Number 37' and 'Ten Francs', which chronicle Gillespie's European sojourn, and the introspective 'Shadows'. Especially moving is 'Invercargill', a Randy Newmanesque tale about the breakdown of a relationship, related by someone selling a car full of memories. With lovely backing from piano and strings, it's the direction I'd like to see Gillespie move in.

On *New Locations* he is sup-

ported by an assured group of Australian session musicians, under the guidance of ex-Fairport Convention producer Trevor Lucas. However the person who stands out the most is the Auckland backing vocalist Denny Starway, who shines throughout the album, particularly on 'That's What Your Heart's For' and 'Ten Francs'. The album's got an upbeat feel to it with a lovely rich sound. Sometimes however elements of the band tend to overdo things, the guitarist in particular being rather heavy handed.

Wayne Gillespie is unique in the current music scene; he combines the traditional skills of songwriting with traditional musical values. But he's made a record at home in the 80s full of class and depth. Very few records emerge with such consistently good music as the 10 songs he's written for *New Locations*.

Chris Bourke

Between Two Fires

Paul Young
CBS

Paul Young is like the comment teachers used to put on my school reports — "Has a lot of potential but is not performing to full ability."

The English singer has a great voice but his material does not always seem to match it.

An example of this is Young's new album, *Between Two Fires*. His songwriting confidence has obviously grown since previous efforts. Only two covers are included here, when other people's songs used to dominate his records. The other eight tracks are co-written with longtime collaborator and keyboards man Ian Kewley, aided by bassist Pino Palladino on a couple. Unfortunately some of the song ideas are not fully developed, leaving the lyrics or arrangement clumsy.

Musically, the album is more rock-orientated than its predecessors. Young has said in an interview the change was made to stop him turning into a cufflink crooner, though three ballads still sneak onto the record. Side one is the stronger, with most of the songs potential singles: 'Wonderland', 'Some People' and 'War Games'. The other side is less than the sum of its parts, though the final track 'Wedding Day' stands out. *Between Two Fires* is not a bad album, but Young can do better. Maybe next time.

W Bishop

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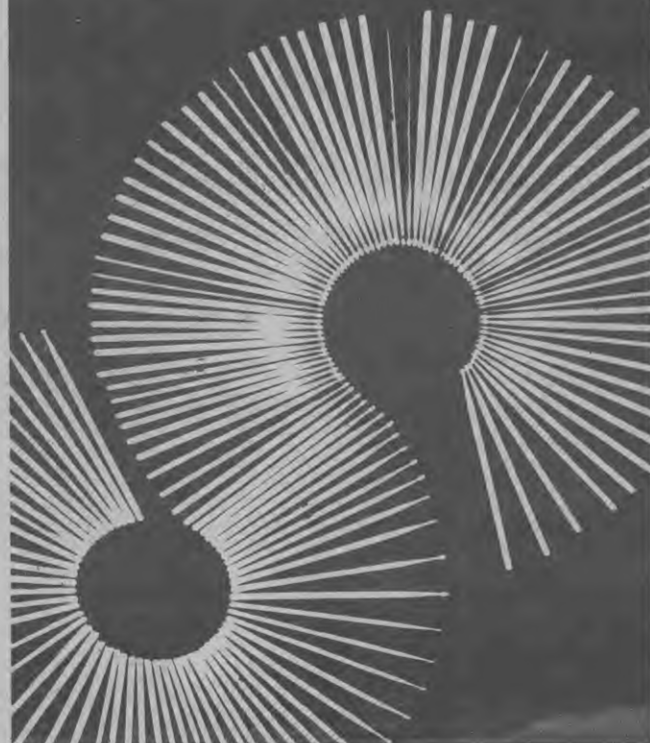
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Records

George Jones
I Love Country
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Charlie Rich
I Love Country
CBS
Johnny Cash
The Storyteller
CBS
Bobby Bare
I Love Country
CBS

Hot on the heels of the *I Love Jazz* series comes the country cuzzies, all with similarly tacky C&W sleeve design. One could be forgiven for thinking they were put together for hardware store budget bins, but then maybe they were. Firstly, appropriately enough, we have the "Crown Prince" of country music, George Jones, and a pretty fair collection from his recent albums it is too. Several of his early hits included here on the first side are re-recordings; although they may lack the bite of the origi-

nals, they are still well worth having in these slicker surroundings. These include his first ever hit 'Why Baby Why?' through 'The Window Up Above', 'White Lightnin'', 'The Race Is On' and the near-religious 'She Thinks I Still Care'. Side two contains the more up to date material, 'He Stopped Loving Her Today' and booze-drenched Jonesisms 'Tennessee Whiskey' and 'If Drinking Don't Kill Me (Her Memory Will)', plus the monumental 'I Always Get Lucky With You'. This is nowhere near comprehensive, but for beginners interested in sampling, essential.

Charlie Rich, "the Silver Fox," is one of those artists not represented by his hits, not on this label anyway. One of the original performers recording for the legendary Sun Studios, Rich's career has truly had its "little ups and downs," not finding any real success (though he recorded some classic sides not included here) until 1973 when he "crossed over" into MOR pop with such hits as 'Behind Closed Doors' and 'The Most Beautiful Girl'. He has never looked back since. They're all here, 'Rollin' With the Flow', 'On My Knees',

'My Elusive Dreams,' all sounding very much like adult radio, but the worst of it must surely be the abysmal 'Daddy Don't You Walk So Fast'. But also included is the magnificent 'Life Has Its Little Ups and Downs' and 'Since I Fell for You,' which go some way to redeeming this set.

Johnny Cash, the "Man in Black," weighs in with 16 yarns of high melodrama, some of which are hysterical and others add new dimensions to the word banal, 'No Charge' being a definite case in point. Side two is devoted entirely to stories of the mythical old west, while side one has the corn classic 'A Boy Named Sue' and Springsteen's 'Highway Patrolman.' Plenty to get your teeth into, though I defy anyone to listen to it all in one sitting.

Bobby Bare is an acquired taste, methinks. A piss-taker from way back, he's at his best when at his most irreverent ('Praise the Lord and Send the Money') or unashamedly sexist — 'I've Never Gone to Bed With an Ugly Woman (But I Sure Woke Up With a Few),' etc. Elsewhere, he's just plain silly. **Mark Kennedy**

Jimmy Nail

Take it or Leave it (Virgin)

Jimmy Nail wouldn't scratch his balls in public. Jimmy, better known as Oz in *Auf Wiedersehen Pet*, has produced a classy debut album which proves his country cameo during the TV series was no fluke. It gets off to a fine start with a rocky cover of Marvin Gaye's 'That's the Way Love is,' but goes downhill from there. Though he sings well, Nail's written most of the songs himself, and he has a tendency towards the bland not helped by the artificial sound to his Sting-like voice, the slick backing band or the tiring drum machine. Other highlights are a treatment of 'Love Don't Live Here Anymore' and his own anti-apartheid statement 'Ladies and Gentlemen of South Africa.' Next time, let's hope the session musos are ditched and his personality's allowed to break through. **CB**

Taranaki Sol
Live (Capture)

The cover warning "some material may offend humourless humans" is self-justifying nonsense — when jokes aren't funny it's not the fault of the audience.

A stoned and drunk imitation of a stoned and drunk Oz standup comic tells dumb jokes about being stoned and drunk to a stoned and drunk Gisborne crowd. Even stoned and drunk, the jokes still aren't funny. Produced with Arts Council financial assistance. **CB**

Eric Clapton
August (Warners Bros)

It's a pity the gracefully middle-aged cover is only a reflection of the conservatism inside. Phil Collins' excessive production has seen the singing guitar edged back and the inclusion of some out-of-place technical effects — with the familiar Collins' thump re-sounding throughout. Still, there are some good tracks, among them 'Miss You' has remnants of his old fire, and the duet with Tina Turner plenty of commercial appeal. Though missing the same thought and feeling of his last LP *Behind the Sun*, devotees will still find this a worthwhile addition to their Clapton collections. **LM**

Ratt
Dancing Undercover (WEA)

Third album from one of the best of new metal bands to spring from the LA scene. Not quite

matching *Out of the Cellar*, but this set of songs still rock along with a punchy continuity and catchy hard-edged sound. When you hear 'Dance,' 'Slip of the Lip' and 'Body Talk' you should be more than tempted to let Ratt infest your home. **GD**

Sammy Hagar
Looking Back (WEA)

Apart from helping fulfil his contract with Geffen, this compilation also demonstrates that Sammy had all the necessary talent way before he united with Van Halen. The best selections from the mid-stage of his career are covered, including 'I Can't Drive 55' and 'There's Only One Way to Rock.' **GD**

The Real Thing

The Best of ... (PRT)

This group of English soul boys had a hit in '76 and again in '86 with the melodious 'You to Me are Everything.' A fine song but alas the rest of this album fails to live up to the "best of" title, although the Mtume and Lucas production on 'She's a Groovy Freak' is nice, and a few have a nice groove. Still a second-rate act, no matter how many re-mixes. **KB**

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Live

Chills, Look Blue Go Purple, Straitjacket Fits
Galaxy, February 5

Straitjacket Fits opened, loud and stylish. A well-structured band distinguished by Shayne Carter's confident, vivacious vocals, with two guitars (some electrified acoustic) giving scope for thrash and mock heroics, balanced against the rhythm and nicely res-

trained drumming. Moments of 60s psychedelia, the overall impact is exuberant. Must see again. Look Blue Go Purple were popular with the audience (did they play the same song 10 times?) achieving silvery, skirling effects with flute, guitars and mellifluous contralto voices, pegged down by a hardworking bassplayer and oddly discrepant with their dynamic, fast-paced drummer — who emerged from the heinous mixing as the leader of the band.

Martin Phillipps' new Chills are very slick, very impressive.

Fairyland lighting, tinkling intro, Phillipps twinkling in lures and turned up toes spooking the crowd into 'Great Escape' and sweeping them away with 'Doledrums.' Then 'Dan Destiny and the Silver Dawn,' a wonderful song with hesitant blues guitar played with unusual chord changes. A strong start, firing culminative enthusiasm for the unbelievably corny 'Matthew and Son,' upbeat 'Pink Frost,' compelling 'This is the Way' and Birdsnest Warwick go-going on stage to 'Frozen Fountains' to finish.

Excellent showmanship, great entertainment, but the new Chills have a chilly, calculated aspect, with only one animating spirit. The main force of Phillipps' fey genius reduces the rest of the band to the technical components of mass hypnosis by a master.

Jewel Sanyo

Orchestral Maneuvres in the Dark
Logan Campbell Centre, December 15

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milking shed is not easy. OMD did both, and ought to be very pleased. Andy McCluskey was very pleased with himself from the moment he took the stage for 'Southern,' chatting away to the audience and dancing like a gibbon; at times he was a little embarrassing, at others he was right on target.

The band performed like one big happy family. New songs came out with punch and the old were brightened up with new horn parts or the odd change of harmony. 'Julia's Song' being a good example. The biggest cheers were for 'Electricity' (natch) and 'Joan of Arc,' while the wonderful 'Tesla Girls' didn't do too poorly either. I expected a pretty sedate affair but was surprised; the audience were extremely devoted, hanging on every word. Is this a cult following?

Who knows: OMD may yet pull a New Order on us and make the mainstream in a big way. As long as Paul Humphreys confines his odd vocal performance to disc (his singing was painfully weak), they'll be safe. Not bad going for a bunch of one-finger wonders from Manchester. And give Malcolm Holmes (drums) and the horn section a cigar, someone — they damn near blew the roof off. Now that would be doing us all a favour ...

Chad Taylor

On Tape

The Clean
Clean Compilation (Flying Nun)

Different from the Sneaky Feelings' 'Take Sides' in that this spans the whole of the Clean from 'Tally Ho' to 'Live Dead' — a "real" compilation and a worthy one at that. Saves taping your own Clean driving music for the car stereo cos the choices are right, but where is the promised *Oddities 2*?

Vagrant
'Cobweb'

Yee-ow! Geetar histrionics an' all, Vagrant return! Bigger, better, brighter (well, they've coloured in the pages of the accompanying songbook ...) with everything from 'Dr Who takes a Trip' to 'The Tepid Pools of Blood Drip Down from the Sky' — the psychedelic sounds of industry with lots else thrown in besides. (\$7 from A P Spacely-Trellis, 3 Rimu Rd, Kelburn, Wellington).

Pat Doyle

Patrick is something of a hippy. Yep, "I'm going down to the sea / some say there's peace where the water is free." Nicely played and recorded at Nightshift, these six songs make for warm listening. Lyric sheet is a dollar extra, if you think you can't sing along without it. (\$8 from 102 Charles St, Christchurch 1.)

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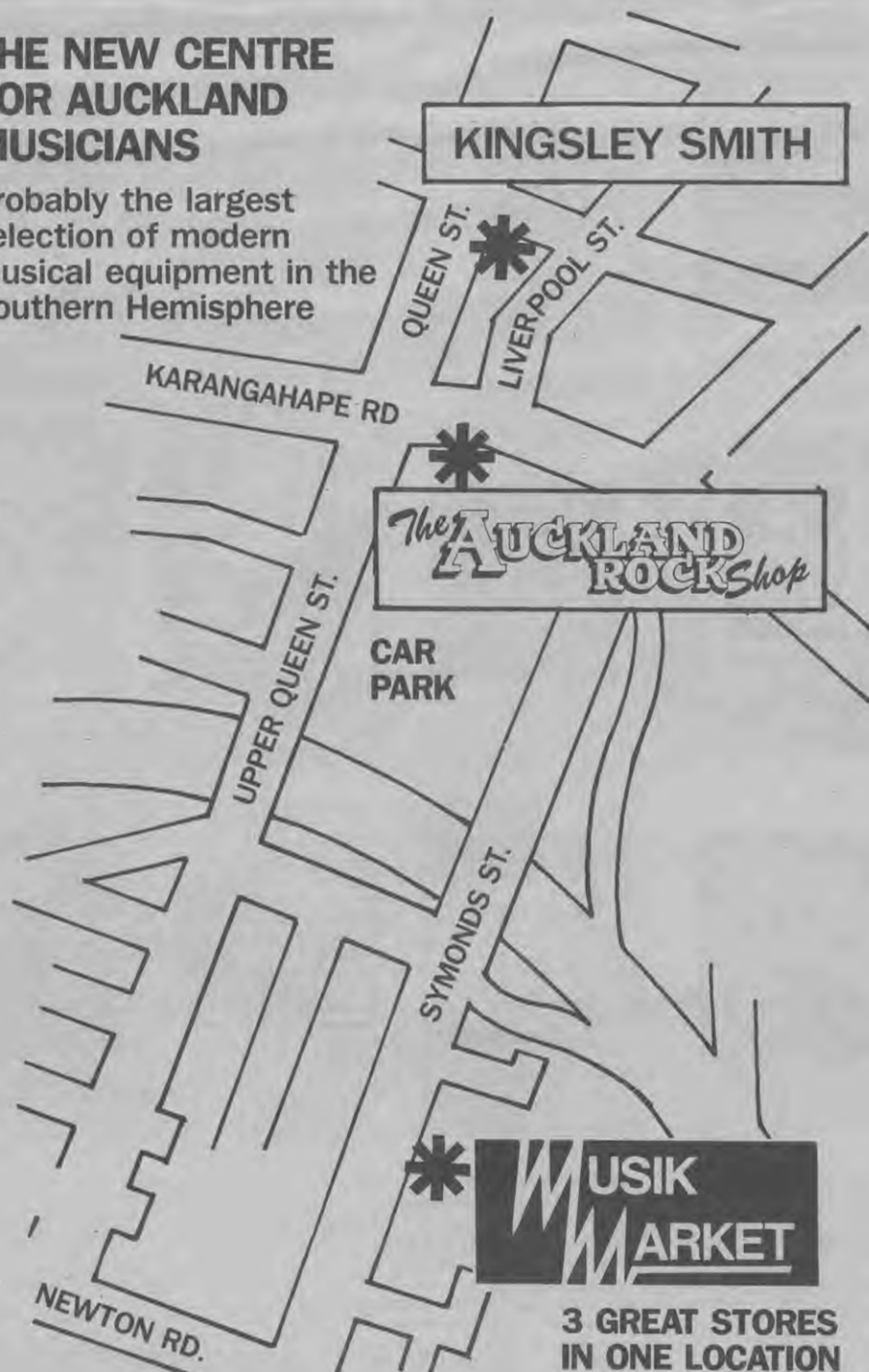


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Shake Summation

Onaweta
'Dance Little Children' (7")
 This is a rollicking little song heading in its own direction for two minutes then stopping, having

led us nowhere. Both it and the B-side 'Escape' showcase Roy Mar-
 ty's meaty bass, and I like 'Es-
 cape' best for being more interest-
 ing. But hey — I stepped on a weta
 and it stung me in the foot! Appal-
 ing, eh?
Armtrak
'Oh Bungo' (PYP 7")
 More refreshingly un-
 straightjacketed punk from Ar-
 matrak (tho' only their tight attack
 belies that title ...). Lotsa good sen-

sibilities about this band, and shit,
 things start looking funky on
 'Friends'. Plus 10 points for the line
 "land of the long woolly rainbow"
 too. Available from Positive Youth,
 PO Box 8809, Symonds St,
 Auckland.
Nikkola & Ford Street
(Ruru 12")
 Four songs recorded in Mel-
 bourne by West Coast-ite Nikkola
 Donovan and friends. The home
 recording lacks nothing in clarity

but fails to let the songs develop
 fully, leaving the instrumentation
 to fall flat on all the tracks.
 However high romance on (and
 for) the West Coast is engagingly
 mixed with a mild dose of
 feminism here. Available from clo
 Moana PO, Westland.
If
'Terminal' (12")
 If — Dienneke and Mark from
 Flak allied with Dutchman Rob,
 based in a huge Amsterdam squat
 named Emma. Theirs is a united
 dark vision "it gets a bit claus-
 trophobic here" ("You Have to Un-
 derstand"), expressed in images of
 urban decay — "I don't need
 another clanging town." The best
 of Terminal settles halfway be-
 tween isolation and hell, trapped
 'in City Setting' and funeral urban
 R&B stomps for the 80s named
 'Taking Taranaki by Apathy' ... a
 record with real moments. See too
 the tape Bill (On Tape review this
 issue) and also available is the
 1985 single 'InFormation' — three
 songs: 'Soldiers Sing', 'Grit' and
 'Left Hand Path', most obviously a
 Ubu dance party, but good all the
 same. Kontakt M Webster, 132 Is-
 land Bay Road, Auckland 10.
Paul McKessar

Graham Brazier 'Fight'
b/w Dave McCartney
'Same Old Deal' (Pagan 7")
 Solo sailors back to back for the
 Queen City Rocker soundtrack.
 Graeme (sic) Brazier's full-chested
 vocals give more beef to Simon
 Alexander's 'Fight', originally done
 by Chrome Safari last year. Before,
 it was competent Australian rock
 — now it's good Australian rock.
 The highlight of 'Same Old Deal'
 is McCartney's characteristic
 adonoid vocals; it's got an un-
 usual slow pace and scratchy gul-
 tar, though the middle eight
 seems familiar. Atmospheric, but
 needs the visual support.
Cheek to Cheek
'Colonial Reggae' (Pagan 7")
 The standout of the new materi-
 al for Queen City Rocker, this has
 really grown on me. It's the feeling
 in the simple bassline, very evoca-
 tive of the movie's Auckland street-
 kids. Strong vocals, though over-
 echoed. A "South Pacific sound"
 was the aim, and they've succeed-
 ed. B-side (yet another instrumen-
 tal) has the pleasant flitting flute
 mixed forward.
Hammond Gamble
'Jewel in the Sea' (WEA 7")
 The cover hints at some Ameri-

ca's Cup tie-in, but the connection
 remains unclear. Hammond's
 familiar voice returns to quirky
 hard rock/reggae hybrid backing.
 Quite fun, unusual, but lacks a real
 melody to carry you away. B-side
 instrumental brings Walter Bian-
 co's sax and Beaver's vocals to the
 front — if they'd shared the
 limelight on the A-side, things
 would be greatly improved. Today's
 inspirational verse: "He ain't no
 loser / Sure ain't no cruiser / In
 these mighty and southern seas /
 And if you know what I mean /
 He's a survivor."
Jamboree
'Independence Day'
(Hit Singles 12")
 Excellent production, playing,
 singing and packaging. Though
 the Comsat Angels' original had
 more punch, this is fine and a
 good choice. Would work well live
 with an atmospheric light show,
 however the same moody tenden-
 cies dominate the B-side. 'The
 Longing' rests on Edge-like guitar
 lines, and 'Cloak and Sickle' goes
 further into U2 territory. Again,
 well-crafted, with crisp playing but
 more personality needed and less
 length. Superbly engineered.
Chris Bourke



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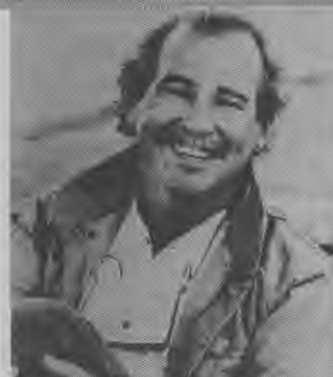
AND, OF COURSE, THEM CHILLS ARE NOW IN OVERSEAS FOR JUST ABOUT A WHOLE YEAR,
 WHICH, OF COURSE, IS REALLY GOOD BECAUSE THEY'LL DO REALLY WELL AND THE HOLY
 NAMES OF FLYING NUN AND GOOD GRIEF, ROTAROA ITSELF WILL BE ON ALL THEM
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CORUBA CALENDAR

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



Jimmy Buffett, Feb 19.

Jimmy Buffett

A surprise visit this month is Margaritaville's son of a son of a sailor Jimmy Buffett, the easy-going romantic who celebrates Florida and the Caribbean, now a pirate looking at 40. A crazy, boozy eternal beach bum with songs such as 'Cheeseburger in Paradise,' 'Last Mango in Paris' and 'Changes in Latitudes, Changes in Attitudes,' his shows are said to be hot and his band has an aristocratic pedigree: pianist Mike Utley played with the Dixie Flyers for Aretha, Russ Kunkel is LA's top drummer, Tim Drummond has played bass for everyone from Bob Dylan to Ry Cooder, Sam Clayton

conga-ed for Little Feat ... and that's just half of them. Jimmy Buffett plays the Mandalay with Herbs on Feb 19.



Soul on Ice are touring, with many Orientation gigs, plus shows at the Gluepot with Stick No Bills on Feb 27 & 28. Watch for their single 'Summer Love.'

China Crisis for Festival

China Crisis will make their first visit to New Zealand next month to headline the Rheineck Rock Festival in Palmerston North.

Other overseas acts appearing at the one-day festival are the Johnnys and Paul Kelly and the Coloured Girls. Also on the bill is an impressive line-up of New Zealand bands: Herbs, Dance Exponents, and the Bats, plus the Pterodactyls and Three Leaning Men.

The festival, which has been organised by Meltdown Records, takes place at the Palmerston North showgrounds on Saturday March 28.

Feb 14

Lionel Richie Western Springs
Wayne Gillespie Gluepot
Festival of Health & Harmony Potter's Park, Mt Eden
Working Holiday Huapai
Spinfeld Gluepot Cnr
Tim Buckley would have been 40 today.

15

Suspenders, Crunchy Something, Four Commandments, Screaming Pope Collage
Sex Pistols fire Glen Matlock, hire Sid Vicious, 1977.

16

Frank Gibson's Jazzmobile Gluepot
Working Holiday Gluepot Cnr
Please Please Me Beatles' first No 1, 1963.

17

Poetry Gluepot Cnr
Bob Dylan & Johnny Cash record together in Nashville, 1969. LP never released.

18

Meg & Fones Gluepot
Houdini Gluepot Cnr
Yoko Ono, 54 today.

19

Jimmy Buffett Mandalay
R&B Special Gluepot
Jack Pudding, Bygone Era Galaxy
Soul on Ice Hamilton
Harry Death Palm Nth
AC/DC singer Bon Scott dies of alcohol poisoning, 1980.

20

Peking Man Gluepot
Cheek ta Cheek Gluepot Cnr
Soul on Ice Napier
Heptocrats Delmonicos
Warners, Sticky Filth Hillcrest
Marvin Gaye releases 'What's Going On,' 1971.

21

Rock-a-mania Festival Hastings
Peking Man Gluepot
Spinfeld Gluepot Cnr
Wayne Gillespie, Working Holiday ATI
Warners, Sticky Filth Hillcrest
Ex-Supreme Florence Ballard dies in poverty aged 32, 1976.

22

Herbs Rugby League Park, Wn
Sid & Nancy busted in Chelsea Hotel, NY, 1978.

23

Working Holiday Gluepot Cnr
Chiffons release 'He's So Fine,' 1963. George Harrison takes notes.

24

Poetry Gluepot Cnr
Police release 'Roxanne,' 1979.

25

Houdini Gluepot Cnr
Hello Sailor Whangarei
Harry Death Cricketers
Led Zep release 'Physical Graffiti,' 1975.

26

Hello Sailor Kaitia
Cheek ta Cheek Gluepot Cnr
Working Holiday Huapai
Harry Death Cricketers
Fats Domino, 59 today.

27

Sneaky Feelings, Verlaines Galaxy
Soul on Ice, Stick No Bills Gluepot
Rock Me Bananas Gluepot Cnr
Truda & Lonely Ones Civic
Hello Sailor Dargaville
Harry Death Christchurch
Warners, Screaming Pope, Batman Wn Polytech
The Mounties get their man: Keith Richards busted in Canada, 1977.

28

Billy Bragg, Chris Knox, Nick Smith Galaxy
Soul on Ice, Stick No Bills Gluepot
Herbs, Satellite Spies etc Waiheke Festival
Hello Sailor Whangarei
Pterodactyls, Three Leaning Men, Battling Strings Massey Uni
Spinfeld Gluepot Cnr
Heptocrats Delmonicos
Working Holiday Coromandel
Harry Death Chch

MARCH 1

Kenny Rogers, Dolly Parton Western Springs
Taranaki Sol Otago Uni
Jim Morrison lets it all hang out, Miami 1969.

2

Billy Bragg Otago Uni
Dead Famous People Shadows
Ebony Sye Canterbury Uni
Harry Death Timaru
Lou Reed, 43 today.

3

Ebony Sye Lincoln College
Pterodactyls, Battling Strings, Three Leaning Men Waikato Uni
Harry Death Dunedin
For what it's worth: Buffalo Springfield formed, 1966.

4

Topp Twins' Peace Party Toroa Ferry
Seven Deadly Sins, Guava Groove, Careless Talk Civic
Hello Sailor Tokoroa
Harry Death Dunedin
Taranaki Sol Canterbury Uni
Bobby Womack, 44 today.

5

Billy Bragg Carlton, Chch
Herbs Galaxy
Heptocrats Shadows (8am)
Hello Sailor Hamilton
Pterodactyls, Three Leaning Men, Puddle, Axmin Otago Uni
5, 6, 7
Happy Accident: Te Kani Kani o te Rangitahi, Headless Chickens, Chris Knox, Gaskrankenstation etc Maidment

6

Billy Bragg Cnty Uni
Bats, Letter 5, Barbs Galaxy
Truda & Lonely Ones Gluepot Cnr
Hattie & Hounds Govt House (noon)
Hello Sailor Tauranga
Peking Man, Soul on Ice Waikato Uni
Ebony Sye Waikato Uni
Pterodactyls, Three Leaning Men Cnty Uni (noon)
Herbs New Plymouth
Heptocrats Delmonicos

7

Billy Bragg Victoria Uni
Peking Man ATI
Soluble Fish, Trephines Gluepot
Hello Sailor Rotorua
Herbs New Plymouth
Working Holiday Gluepot Cnr
Pterodactyls, Three Leaning Men Chippendale House
Taranaki Sol Waikato Uni
Legendary talent scout John Hammond has heart-attack listening to his discovery Springsteen in Max's Kansas City, 1973.

8

Mardi Gras: Topp Twins, Able Tasman, Bats, Dead Famous People Albert Park (pm)
Billy Bragg Massey Uni
Grateful Dead's Pigpen dies of alcohol poisoning, 1973.

9

Herbs Hawera
Monkees' Mickey Dolenz, 42 today.

10

Billy Bragg Waikato Uni

11

Billy Bragg Galaxy
Herbs Tokoroa
Gene Vincent born 1935

12

Herbs Tokoroa
Taranaki Sol Victoria Uni

Look Out For ...

The 'spokesman for a generation' Billy Bragg makes a nationwide tour for Orientation opening at the Galaxy on Feb 28 ... shows for all the family at Western Springs are Lionel Richie on Feb 14 and Kenny Rogers and Dolly Parton on March 1 ... margarita-man Jimmy Buffett plays the Mandalay on Feb 19 ... two festivals, Rockamania in Hastings on Feb 21 features Herbs, Hello Sailor, Satellite Spies, Peking Man among others ... Waiheke Island music festival on Feb 28 ... other orientation treats include concerts by the Bats, Sneaky Feelings, Verlaines, Herbs.

Coming Up ...

Arriving in a '33 Chevy from Texas are ZZ Top, at Western Springs with Jimmy Barnes on March 14 ... Palmerston North's music festival features China Crisis, the Johnnys and Paul Kelly and the Coloured Girls on March 28. All three acts will play elsewhere in the country as well ... Shriekback return in April ... the Damned are rumoured for April, and the Pretenders in May.

Waiheke Festival

A one-day music festival featuring many Auckland bands is to be held on a Waiheke Island beach on Saturday February 28.

Among the groups performing are Herbs, Satellite Spies, Meg and the Fones, Sweet Harmony, Hattie

and the Hounds, plus many Waiheke musicians. Also featured are sky divers, a PIPs games team and some fairground attractions for children.

Food, drink and crafts will be available on site. Ferries leave from 7.00am on the day, and the festival site is a short walk from Matiatia wharf. Prepare for a day at the beach, but take no glass, alcohol or dogs. Tickets, which will be limited to 3000, are available from the Corner, the Waiheke Shipping Co office at the Auckland wharf or by post to Box 93, Oneroa, Waiheke Island.

The Happy Accident

From the people who brought you The Nitpicker's Picnic, as part

of Auckland University's Orientation knees-up comes The Happy Accident, a celebration of music, theatre, dance and film. Featured are a diverse group of performers: dance group Te Kani Kani o te Rangitahi, Awefilms, the Headless Chickens, Shadow Theatre, the sonic pleasures of Mass Stereo Sellout, Chris Knox, Agnes of Dog (including the Oafello Quintuplets). Collaborative ventures making their debut are Gaskrankenstation and Graeme's Song, with Graeme Humphries, Chris Matthews, Bevan Sweeney, Robert Key and Rex Visible. MC for the three shows is Bird Nest Roy Rupert E Taylor ... at the Maidment Theatre on March 5, 6 & 7.



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Jimmy Buffett

Songs You Know By Heart Jimmy Buffett's Greatest Hit(s)

Margaritaville, Why Don't We Get Drunk, Cheeseburger in Paradise,
He Went to Paris, Fins, Son of a Son of a Sailor, A Pirate Looks
at Forty, Pencil Thin Moustache, Boat Drinks etc . . .

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One Particular Harbour Riddles in the Sand
Last Mango in Paris Volcano Floridays

Plus 2 on 1 Cassette: Living and Dying in 3/4 Time,
A White Sports Coat and a Pink Crustacean

IN CONCERT
Mandalay, Auckland, Feb 19.