119 June 1987

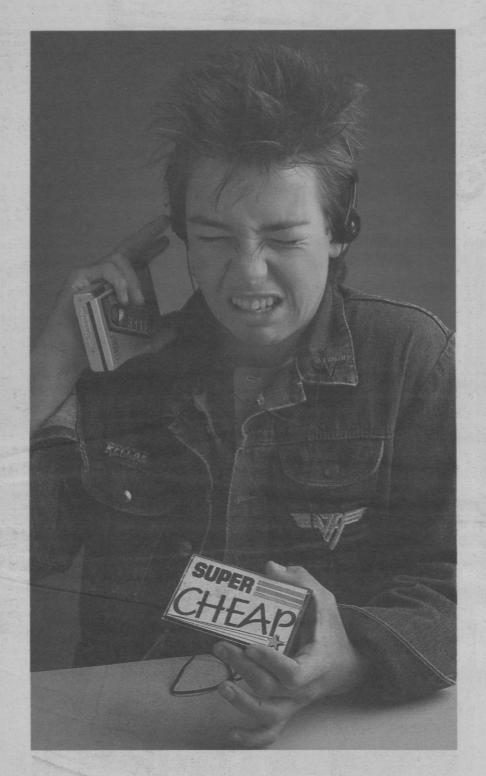
190-119 June 1987

LIBRANOSAN OR 1/861/A

ARDIJAH CROWDEDHOUSE

PHOTO: JOCELYN CARLIN

### Lean on me.





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### **Lost and Found Dead Famous People**

The thing that strikes you about a room full of Dead Famous People is that they like each other so much. These Dead Famous People are musicians and their friendship is evident in their songs, their record and their live performance. This is a rare band, an Auckland pop group with something to say.

Three of them, Wendy Kjestrup, Donna Savage and Biddy Leyland, sat down over several pots of coffee and chatted about the inanities of most Top 10 pop and the strengths of Dead Famous People. Says Biddy: "There isn't any other band around like us.

Donna: "It's not just that we're all women. What we have to say is our contribution to New Zealand music and some of the things we say are not so much personal as universal." Wendy: "I can't believe the lyrical content of some pop songs. I think half the problems of adolescence are the love songs that go on about how it's perfect forever and ever. It fucks it up. Songwriters should be more realistic.'

Spider Webs Dead Famous People's songs do address some fairly harsh topics



Dead Famous People (L-R): Biddy Leyland, Jenny Renals, Wendy Kjestrup, Robin Tearle, Donna Savage.

but always present them with a cheerful and catchy little melody. "It's like the spider and the fly," says Donna. "The fly's attracted to the pretty web but then gets snared. People that don't want to listen to

the lyrics or know what they're about are attracted to the music first. It's a lucky coincidence that it ends up that way really

The five songs on their EP Lost Persons Area, out now on Flying Nun, are fairly indicative of this. "I wouldn't spit on you if you were on fire," croons Donna on 'Who Cares.' 'Yeah, that's Donna's idea of a love song," laughs Biddy. The next track 'Traitor to the Cause' contains the line "I just never thought you'd turn out to be het," which "We just put in for our mates really, to stir," says Wendy. "Although it has relevance."

Donna: "It means what it says but it has a lot of other things in it. It's about morals and betrayal." It's exceedingly catchy too. I have some funny visions of extremely unlikely people singing that song in the

### Class Wars

Not all DFP songs are about the pain of love. "A lot of our songs are about class wars too," says Biddy.

Wendy: "That's not pain. That's a healthy rejection of things that we are supposed to accept. It's not sad and bitter or victim-like. We do it from a position of strength. That's where the cheerful tunes come in. People can think, 'Yeah, that's right,'

but they won't go away feeling depressed. You can be positive and do something about it."

Donna: "My latest song is about a man who broke into our house. It's a real situation and I think you have to write about things you know. He broke in and he was just standing in the doorway. Things like that really

stick in your mind.' "Donna waved an axe at him and yelled Get out! — but he didn't," says

"So I went away and wrote a

Donna does most of the songwriting, although Wendy has contributed two songs to the EP. Donna: "I can't play many chords on the guitar, but when I find some that fit the mood of the words I've writ-

ten they just sound right together." Wendy: "Donna breaks the rules a bit with her chords. She goes totally by ear and that makes our music different. We're very straight and melodic with the classic harmony styles, but the original chords give our songs a slightly different tune."

### Flower Power

Although the band have had short dry patches, "they pass and new songs pop up," says Wendy. "Donna is a veritable flower field of new songs popping up. It's quite or-

Donna: "Flowers are a feature, actually.

Wendy: "I'm a closet hippy. A burgeoning earth mother."

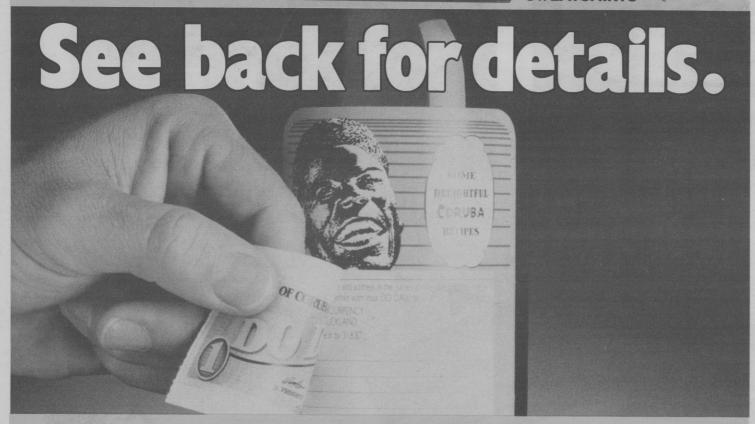
The consequent hilarity is followed by a discussion of Chris Knox's last Listener column, in which he made some fairly poignant points about some of Auck land's better known all-women groups. "I think he had some really good points but you can't assume that every woman in an all-women band is a politically aware feminist," says Wendy.

"It's like saying 'all blacks have rhythm.' The particular band I know that does covers of men's music like those songs. They don't care who wrote them. When they sing them, they become different songs. 'I saw her walking down the street' has a whole different quality of situation when it's sung by a woman."

What are Dead Famous People aiming for in the long term? Donna doesn't like those last two words. " hate this slog thing. Biddy and have an urgent desire to see the fruits of our labours, more so than the others probably, because we were slaving away for so long in the Freudian Slips. We've had lots of band practices in our lives.

I'm betting that this is where they **Debbi Gibbs** 

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# RIP IT UP

This month Rip It Up is 10 years old. To celebrate, we've put together two special editions. This issue concentrates on the writing that's appeared in the mag, with excerpts from reviews of pivotal live shows and singles by New Zealand acts, with many rare photos and memorabilia, readers' letters, plus an article examining how RIU has covered the local rock scene since 1977. Next month Murray Cammick tells a few behind-the-scenes stories, there's a history of New Zealand rock magazines and a special 10th birthday column from 'Arry.



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# LOVE

# FESTIVAL



Shona Laing has Aussie hit.



Rooda play Wild Life frequently in June (L-R) Drew Bowden, Peter Warren, Dave Gent, Andrew Langsford.

# HOUSEMARTINS

7" TRACKS

Caravan of Love

When I First Met Jesus

12" TRACKS
Caravan of Love
We Shall Not be Moved
When I First Met Jesus
So Much In Love
Heaven Help Us All
(Sermonette)

# CARMAN OF

Acappella is a musical form, using voices alone, which started in the small Northern city of Hull at the beginning of the twentieth century. Out of the many hundreds of young groups now practicing acappella around the Humberside region, perhaps one of the best known are The Housemartins, although this particular group did admit to playing instruments on their earlier recordings in order to gain wider public acceptance. Suitably sharkefaced and apologetic for their dark past involving pop instruments such as the electronic guitar and the electronic bass guitar. The Housemartins now proudly present for your listening pleasure and spiritual regeneration a selection of their favourite acappella numbers. May they fouch your heart. Power to the people.

for your listening pleasure and spiritual regeneration a selection of their favourite acappella numbers. May they fouch your heart. Power to the people. Respect for the steeple.

new 7 inch and five track 12 inch single

### Rumours

Auckland

The Sneaky Feelings are going to Europe in September for a three-month tour playing with the Chills ... Margaret Urlich has left Peking Man to go solo ... hard on the heels of Dave Dobbyn's 'Slice of Heaven' Oz No 1 is Shona Laing, currently at No 18 with '(Glad I'm) Not a Kennedy' after three weeks on the Australian charts. She's over there for lots of TV promo. It will be out here on Pagan soon

The City Hotel is shaping up as the new alternative venue, with the Sombretones playing recently, door charge is only \$3, dress rule just "be clean." Queries to Bevan Sweeney at 784-018 ... Walking Monk tapes' first release was launched there recently. A Bit of a Strange Tape features unreleased material by the Committee, Insect, Exploding Budgies, Goblin Mix, Flak, If, Suspenders, Nat, K-4, Paradox, Green Eggs & Ham (see On Tape this issue) ... Dead Famous People have just about finished a single 'Overseas' at the Lab and, with their drummer about to depart for UK, are looking for a

new drummer for their August NI tour ... David Eggleton has recorded a EP at the Lab Rap Up, rap poetry with music, engineered by Terry Moore ... Out on Pagan soon is a Debbie Harwood and Johnny Bongo single plus a debut 12" four-track EP from This Boy Rob 'Crazy Notions,' described as "opiate music for young lovers" mmmm.

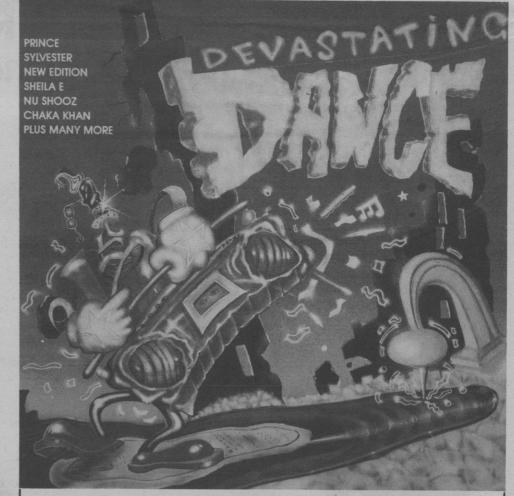
Stonehenge are currently on their second Australian tour, 10 gigs in two weeks, finishing up topping the bill at Sydney's Selinas club. A Japanese promoter has ex-

pressed interest in the band opening for an international HM act in Japan ... In the Conductor's Shoes is a blues musical by **Thomas Baker** at the Maidment July 16 & 17, and Wellington's Circa June 18, 19, 20. It's also available as a cassette, with Aucklanders **Bob Shepheard** and **Matthew Brown** contributing, recorded at Harlequin and in London. It's on Ode, through record shops or from Box 270 Nelson for \$11.50 ... the **Elation Foundation** play "an original soundscape of serious pop mus-CONTINUED ON PAGE 6



Sanguma Return

Described as playing "jazz-rockreggae," Sanguma are the Papua New Guinea band who wowed audiences during their last visit here three years ago. Combining traditional PNG instruments with electronic, Sanguma were formed to present their country's culture in a form their young people could relate to, but they're said to have an exciting live show which should attract a lot of interest during their North Island tour when they return here later this month. There are many different tribes in PNG (a country with over 700 languages!) and each member of Sanguma comes from a different tribe and reflects the diverse range of music and dance in PNG. Sanguma's tour begins at the Cricketers in Wellington on line 26



### **DEVASTATING DANCE**

Featuring the hard-to-find track "EROTIC CITY" by PRINCE

POINT OF NO RETURN PERFORMED BY NU SHOOZ LOVE IS WAR PERFORMED BY BRILLIANT COMPOSER: FREAK-A-ZOID PERFORMED BY MIDNIGHT STAR I FEEL FOR YOU PERFORMED BY CHAKA KHAN NEW ATTITUDE PERFORMED BY PATTI LABELLE TWO OF HEARTS PERFORMED BY STACEY O SO MACHO PERFORMED BY SINITTA FRANKIE PERFORMED BY SISTER SLEDGE

LE FREAK PERFORMED BY CHIC LIVIN FOR THE CITY PERFORMED BY SYLVESTER FEEL SO REAL PERFORMED BY STEVE ARRINGTON MY MAGIC MAN PERFORMED BY ROCHELLE COOL IT NOW PERFORMED BY NEW EDITION BELLE OF ST MARK PERFORMED BY SHEILA E ON SHEILA PERFORMED BY READY FOR THE WORLD EROTIC CITY PERFORMED BY PRINCE

**AS SEEN ON TV!** 

# SIMPE MNDS MDS LIVE



# SIMPLE MINDS DOUBLE LIVE IN THE CITY OF LIGHT

Double Album (SMDL1) in Limited Edition Foil-Embossed Gatefold Sleeve, with 15 page booklet. Limited Edition Twin Cassettee Package (SMDC1). Double Compact Disk (CDSM1) with 16 page booklet

Virgin

# SO STRONG

LABI SIFFRE



'RUMOURS' FROM PAGE 4

ic," have already recorded 23 songs on 4-track, and play their first gig at the Melba early this month. They are: Mario Brunetti percussion, Michael Krzanich keybanda Day Brune Kranich Richael Ric

berdussion, Michael Arzanich Re-boards, Roy Brown vocals, Tim Harrigan bass, Tony Fulton drums ... Guava Groove, who played re-cently with Right Track at the Lon-don Underground, have recorded a four-track EP at Montage, 'Hip to the Guava' out soon on the Guava,' out soon on

Te Kani Kani o te Rangatahi will combine music and dance for Show of Hands, at the Little Maidment in the first week of July, with new music by Able Tasman Graeme Humphreys, Leslie Jonkers and Bevan Sweeney. 'God Had a Megaphone' (last seen at The Happy Accident, will be performed, plus six new works, "short, sweet, and nothing wimpy the UK, the Chills played an AIDS



New Plymouth's Sticky Filth.

benefit, plus a support for the Mighty Lemon Drops ("frighteningly ordinary" — RB) at a sold-out 3000 seater; their second John Peel session has been aired, songs were 'Living in a Jungle,' 'Rain,' 'Dan Destiny and the Silver Dawn' and 'Moonlight on Flesh.' Next proper recording will be a resurrected 'After They Told Me She Was Gone,' with Fall producer John Leckie.

In New Plymouth, Ima Hitt report What is this Place will be out on cassette this month ... Sticky Filth are touring the North Island July/August ... Ima Hitt are planning a battle of the bandsstyle event in August ... the second issue of *The Captain's Fanzine* is out, from Grant McDougall at 54a ussell St, Gisborne. Chris Bourke

Wellington

Out of Order Records have released a seven-track 7" NZ punk compilation featuring Defiance (Auckland), Acid Reign and Nazgul (Wellington), Holocaust (Christ-church) and the Mindfuckers (Dunedin) ... Flesh D Vice have their 7" of 'Transmission' released on Jayrem after a year's delay over the B-side ... the **Builders**' *Let's Play* LP has been repressed and has a new cover; they also have a new LP in the pipeline ... soul vocalist Ra has left Bill Lake's Hot Dogs to take up a teaching position in Christchurch ... the **Primates** have a new LP *Mr Conductor* out of Onset Offset Records with the covers screened

The Cricketers Arms tavern has been granted a nightclub licence and will be open 8pm till 3am at the manager's discretion; the entertainment policy will remain the same. Peter Kaye is now taking bookings up to three months in advance, so be in early ... plans are underway to turn the old Chews Lane Post Office into an underage venue ... the **Eagles Palace** seems to have gone into recess with punters reluctant to go to the Tramways Hotel. Vocalist/guitarist Neil Jones has

been recording original songs produced by Bill Direen and to be released on South Indies. Jones' new band the **Heaters** features
Stuart Porter, Geoff Thorp and
Malcolm Reid ... the **Wild Poppies**have an LP *Heroine* released
through Skank Records .... **Aoteano** Revolution are mixed single 'Revolution' ... the War-ratahs had a successful tour of the South Island which included the prestigious Golden Guitar Awards in Gore. They have record-ed two-thirds of an album at Broadcasting ... Radio Active re-fused to accept an ad for blues rockers the Dick Thrust Blues **Band** ... Braille group the **Novelty Four** featuring Anthony Donaldson and David Long play Wednes-day nights at the Sticky Wicket bar ... **Dennis O'Brien**'s band the **Soul** 

Fillets bring regular top line guest artists to their St George residency ... new guitar and sax-based five-piece the **Quiet** have a good demo tape circulating ... local Samoan band **Casba** are recording a

second album after the success of their first one in the Islands ... recording are **Kiwi Zoo** and **Luke Hurley** (now resident in Wellington) . look out for the Sonic Circus extravaganza later this year.

### Christchurch

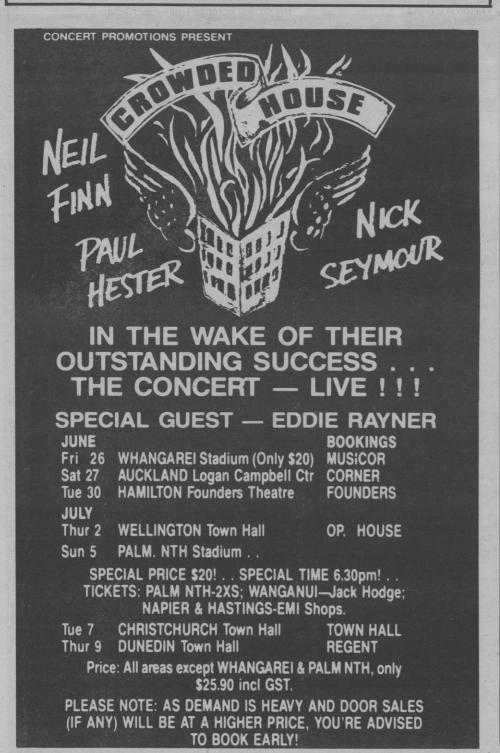
Heavy metal rules? Seems a lot of people think so with the first pressing of **Fat Sally**'s EP, selling out in a matter of days — a feat which has put the band into the charts with a bullet ... recording at Audio Access have been Murder Inc (with a new guitar lineup of Gordon Goodison, ex-Ja Ja Jackel, and Monika Munro), the Terminals, Two White Eyes, All Fall Down and Small Riflemin. Ben Stockwell (Tanzen Jungle/Verve) is resident engineer; he's been run-ning an engineering course at the

The **Flying Nun** team have secured a new office but are not revealing where it is (a new market-ing ploy, I'm told!). They are also keeping everyone wondering what keeping everyone wondering what happened to Gary Cope in Madrid (especially puzzling when everyone else is heading to Australia, eg: the Bats and J-P Sartre Experience). What they are revealing though is that the Bats have a new single and film clip 'Block of Wood' due at the end of June, Breathing Cage are off on a na Breathing Cage are off on a na-tional tour shortly, Sneaky Feel-ings are off to Europe and Look Blue Go Purple are not splitting

Onset Offset are hoping to hold a record release party this month for their women's album. They are set to release a Dillinger's Brain single 'Great Kiwi Clobbering Machine' b/w 'Memory Bank' ... bits and pieces: Borderland are set to record an album at Tandem; Rob Mayes has joined the **Skin**darlings; new band Eklectic Club (Robin Singleton, Tom Rainy, Tom Vancoven and Stu Campbell) have taken over the residency at

Romanov's.
Last month's address for the Hammerack HM tape has changed. It can now be obtained from Grunt Records, 800 Colombo St, Christchurch, for \$11.90 plus \$2 p&p.

John Greenfield



## **CHRIS THOMPSON**

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### TOUR NEW ZEALAND

JUNE 15 TOWERS - ROTORUA

JUNE 16 BELLBLOCK HOTEL — NEW PLYMOUTH

JUNE 17 METROPOLE — HAMILTON

JUNE 18,19,20 GLUEPOT — AUCKLAND

ALBERT MOTOR INN - PALMERSTON NORTH JUNE 22

SILVER LAIR - GISBORNE JUNE 26

JUNE 27 CABANA — NAPIER

wea

Virgin Virgin Virgin Virgin Virgin Virgin Virgin Virgin Virgin



### THE CULT ELECTRIC

Produced by Rick Rubin.
"'Electric' is a perfectly accomplished heavy
metal record" NME

"... a straight-down-the-line, no nonsense rock album that's nevertheless splashed with vivid colours and delivered with panache" **Sounds** Includes the single "Love Removal Machine" and "Lil' Devil".



### THE OTHER ONES THE OTHER ONES

Debut album from this Antipodean-Deutsche sextet. The Other Ones look great and write good pop songs which is surely enough to be

getting on with.
"Definitely six of the best for '87"

Music Week



### SPEAR OF DESTINY OUTLAND

OUTLAND

Ex Theatre Of Hate Kirk Brandon bounces back into the UK Top Twenty with LP number 4 and truimvirate number 3. "Outland" features nine tracks written by Kirk Brandon and produced by Zeus B Held.

"This record ought to win Kirk new supporters without losing many of the firm old ones"

Record Mirror

Includes the hit single "Never Take Me Alive"



### SUICIDAL TENDENCIES JOIN THE ARMY

Morally indefensible in the extreme and repugnant to all right-thinking citizens. This is the sound of pissed-off, cross-patch L.A. youth. Tantrum anthems to hate your parents to. "Join The Army" proposes we all take up skate-boarding to alleviate the stress of not knowing where the next cheeseburger is coming from. Experience the horror of skatecore speed-metal in private!!!



### DANNY WILSON MEET DANNY WILSON

MEET DANNY WILSON
Meet Danny Wilson. No ordinary bloke this.
Three extra-ordinary and hugely talented blokes, Yes! Danny Wilson is a band.
"What we have here is the best debut album likely to be released this year" Music Week "Compelling proof that there is life in Dundee"

"A meticulous craftmanship and audacity to be different . . . inspired" NME



### WELL RED MOTION

Well Red are Richard Stevens (fresh out of the drum seat of Linton Kwesi Johnson's Dub Band) and Lorenzo Hall — two South Londoners who have taken the UK dance floors by storm:— Britain's-in-the-80's answer to funkadelic.

"...a heady buzz in dance floor circles" Music Week
"Put the two together and you've got well
cred. Mix some prominently drum-based
dance floor funk with soulful gutsy vocals, and
you'e got a winner" Record Mirror
CD contains five 12" versions and three extra tracks.

COMING SOON . . . ALBUMS FROM . . . TOYAH \* UB40 \* WARREN ZEVON \* BOY GEORGE \* ROY ORBISON \* BLOOD UNCLES \* DOLPHIN BROTHERS \* SIPHO MABUSE \* T'PAU

12" Available now Well Red: Honey • Age of Chance: Kiss, Big Bad Noise • The Cult: Lil' Devil • Spear of Destiny: Never take Me alive • OMD: Shame • UB40: Watchdogs • Suicidal Tendencies: Possessed to skate • Maxi Priest: Let Me know • The Fall: There's a Ghost in My House • KV: Ex-Girlfriends • Gary Moore: Friday on My Mind • From Pagan — This Boy Rob: Crazy Notions • Debbie Harwood & Johnny Bongo: Blue Water

### **IMPORTS**

MARK ALMOND: MOTHER FIST
LEE AARON: LEE AARON
BIG YOUTH: DREAD LOCKS DREAD
BLACK UHURU: BLACK UHURU
BILL BRUFORD: MASTER STROKES \* EARTHWORKS
HAROLD BUDD: LOVELY THUNDER
HAROLD BUDD & BRIAN ENO: THE PEARL \* PLATEAUX OF MIRROR
CABARET VOLTAIRE: THE CRACKDOWN \* MICROPHONIES \* THE
COVENANT THE SWORD AND THE ARM OF THE LORD
CAPTAIN BEEFHEART: UNCONDITIONALLY GUARANTEED \* ICE
CREAM FOR CROW \* BLUEJEANS & MOONBEAMS \* SHINY

CULTURE: HARDER THAN THE REST \* CUMBOLO \* INTERNATIONAL HERB \* VITAL SELECTION
HOLGER CZUKAY: DER OSTEN IST ROT \* ROME REMAINS ROME
DEREK & CLIVE: COME AGAIN \* AD NAUSEAM

SLY DUNBAR: SLY WICKED & SLICK
ECHO BASE: BUY ME
BRIAN ENO: BEFORE & AFTER SCIENCE \* ANOTHER GREEN WORLD

\* HERE COME THE WARM JETS \* MUSIC FOR AIRPORTS \* ON
LAND \* DISCRETAINING \* AIRCONE THE WARM SETS \* ON
LAND \* DISCRETAINING \* ON THE WARM SETS \* ON THE WAR

\* HERE COME THE WARM JETS \* MUSIC FOR AIRPORTS \* ON LAND \* DISCREET MUSIC \* MUSIC FOR FILMS \* TAKING TIGER MOUNTAIN \* APOLLO \* THURSDAY AFTERNOON FAITH BROTHERS: A HUMAN SOUND FLESH FOR LULU: BLUE SISTERS SWING \* BIG FUN CITY

FLESH FOR LULU: BLUE SISTERS SWING \* BIG FUN CITY

ROBERT FRIPP: GOD SAVE THE KING \* LET THE POWER FALL \*

EXPOSURE \* NETWORK \* WITH THE CRAFTY GUITARISTS LIVE

ROBERT FRIPP & BRIAN ENO: NO PUSSYFOOTING \* EVENING STAR

EDGAR FROES: EPSILON IN MALAYSIAN PALE \* STUNTMAN

IAN GILLAN: WHAT I DID ON MY VACATION \* GLORY ROAD \* MAGIC \*

SCARABUS \* CLEAR AIR TURBULENCE \* LIVE AT BUDOKAN \*

DOUBLE TROUBLE

PHILIP GLASS: NORTH STAR
GONG: WINGFUL OF EYES \* GAZEUSE
GLADIATORS: VITAL SELECTION
JOHN HASSELL & BRIAN ENO: POSSIBLE MUSICS 4TH WORLD VOL 1
HONOLULU MOUNTAIN DAFFODILS: GUITARS OF THE OCEANIC
UNDERGROWTH
I-ROY: CRUCIAL CUTS

GREGORY ISAACS: LONELY LOVER \* MORE GREGORY \* COOL RULER \* LOVERS ROCK \* CRUCIAL CUTS \* SOON FORWARD JAPAN: OIL ON CANVAS \* GENTLEMEN TAKE POLAROIDS \* TIN DRUM

MICK KARN: TITLES \* DREAMS OF REASON PRODUCE MONSTERS KILLING JOKE: WHATS THIS FOR \* KILLING JOKE \* REVELATIONS \* FIRE DANCES \* NIGHT TIME

KING CRIMSON: THE COMPACT KING CRIMSON \* IN THE COURT OF THE CRIMSON KING \* RED \* ISLANDS \* STARLESS & BIBLE BLACK \* DISCIPLINE \* BEAT \* LIZARD \* LARKS TONGUE IN ASPIC \* IN THE WAKE OF POSEIDON \* THREE OF A PERFECT PAIR

LINDISFARNE: FOG ON THE TYNE \* NICELY OUT OF TUNE \* FINEST HOUR \* LIVE MAGAZINE: REAL LIFE \* SECONDHAND DAYLIGHT \* PLAY \* AFTER

MAGAZINE: REAL LIFE \* SECONDHAND DAYLIGHT \* PLAY \* AFTER
THE FACT \* CORRECT USE OF SOAP \* RAYS & HAIL 1978-87 (on
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PHIL MANZANERA: PRIMITIVE GUITARS \* GUITARISSIMO
MIGHTY DIAMONDS: RIGHT TIME \* VITAL SELECTION

Virgin

MONOCHROME SET: STRANGE BOUTIQUE \* LOVE ZOMBIES
THE NICE: FIVE BRIDGES
CHIEF EBENEZER OBEY: MILIKI PLUS
ORCHESTRA MAKASSY: AGWAYA
ORCHESTRA SUPER MAZEMBE: KAIVAASHA

PALE FOUNTAINS: PACIFIC STREET \* FROM ACROSS THE KITCHEN TABLE

JEFFREY LEE PIERCE: WILDWEED \* FLAMINGO
PENGUIN CAFE ORCHESTRA: SIGNS OF LIFE \* MUSIC FROM THE

PENGUIN CAFE ORCHESTRA: SIGNS OF LIFE \* MUSIC FROM THE PENGUIN CAFÉ \* PENGUIN CAFE ORCHESTRA \* BROADCASTING FROM HOME
RARE BIRDS: SYMPATHY
WINSTON REEDY: CROSSOVER

THE RUTS: GRIN AND BEAR IT \* THE CRACK \* YOU GOTTA GET OUT OF IT (on CD only)

KLAUS SCHULZE: BLACK DANCE \* TIME WIND

THE SKIDS: DAYS IN EUROPA \* SCARED TO DANCE \* ABSOLUTE GAME \* FANFARE

GAME \* FANFARE
THE SOUND: IN THE HOTHOUSE
TWINKLE BROTHERS \* CRUCIAL CUTS

TWINKLE BROTHERS \* CRUCIAL CUTS
TANGERINE DREAM: ALL BACK CATALOGUE TITLES AVAILABLE
U-ROY: DREAD IN BABYLON \* NATTY REBEL \* CRUCIAL CUTS
XTC: WHITE MUSIC \* GO 2 \* DRUMS & WIRES \* BLACK SEA \*
MUMMER \* THE BIG EXPRESS \* ENGLISH SETTLEMENT \*
WAXWORKS
WARD BROTHERS: MADNESS OF IT ALL

I SPIT ON YOUR GRAVY: FRUIT LOOP CITY
All titles available on vinyl except where indicated. Most titles also available on compact disc





John Savage and James Wood in Oliver Stone's 'Salvador.

**HEARTBURN** *Director: Mike Nichols* 

It doesn't seem like three years since Mike Nichols and Meryl Streep made Silkwood. After a long period working in theatre, Nichols has returned with Heart-burn, a movie based on Nora Ephron's best-selling novel about her marriage to and eventual divorce from Watergate journalist Carl Bernstein

For a novel supposedly rooted in "real life," all the characters are very exteriorised — types rather than flesh-and-blood people. I'm not able to accept Streep as a swanky food columnist any more than I could Bette Davis as a fashion designer in June Bride, but with the feminist politics implicit in Ephron's script, it's important now that the heroine is credible. Jack Nicholson's reprobate husband is sketched rather than drawn and the most effective scene between the couple is an impromptu drunken singalong, which I would imagine was very much the result of Nichols' work with his actors.

Heartburn is a bitter film, cynical even. Most of the male characters, from Milos Forman's ageing Lothario to Arthur Hill's uncon-cerned father, are unflatteringly presented, and the women don't fare much better - Stockard Channing's complacency towards her husband's attitude is straight out of Stepford. Some scenes, such as that in which a young thug robs Streep's encounter group, are presented without showing any realisation of the darker implications of what has happened.

Nichols hasn't managed to penetrate beneath the New York gloss to find any core of reality and it's significant that one of the most genuinely funny scenes is that in which a couple of waiters at a wedding reception breathless ly chatter about the niceties of haute cuisine. Heartburn is, in the final count, a Big Apple bonbon, all wrapped up with a smooth Carly **William Dart** 

### THE NAME OF THE ROSE

Director: Jean-Jacques Annaud There's a clever crossing of genres at the heart of this film. Based on Umberto Eco's novel of a few years back, it's a medieval mystery story, with Sean Con-nery's Brother William of Baskerville playing Sherlock Holmes to Christian Slater's young Watson, and unravelling a series of puzzling murders at a Benedictine abbey in 1327.

Broodingly set among mistshrouded courtyards and vaulted chapels and libraries, The Name of the Rose has been beautifully shot by Tonino delli Colli, while James Horner's soundtrack makes appropriately ominous rumblings from time to time. Although the film doesn't really do justice to the finer points of Eco's book — those elaborate and fascinating discus sions of the ins and outs of 14th Century ecclesiastical turmoil — it does delve into a deeper level than a medieval Conan Doyle. In his one-minded search for the closeted library of the abbey, William of Baskerville unfolds an allegory on the evils of repression and the importance of freedoms, both individual and collective.

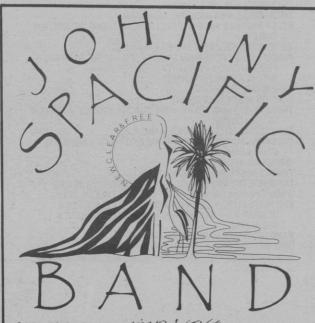
There are some extraordinarily vivid performances here, from William Hickey's sly old monk to Feodor Chaliapin Jr's epicene assistant librarian, although F Murray Abraham's visiting inquisitor counts for very little. Sean Connery brings the same laconic wit that launched the 007 adventures 25 years ago, making the most of lines such as, "If I always had the answers for everything, I'd be teaching theology in Paris." William Dart

Director: Oliver Stone
Oliver Stone made Salvador several years before Platoon, but the shadow of Vietnam hangs over the earlier film. It's most noticeable in the running conflict between journalist Richard Boyle (James Woods) and the hawkish Colonel Hyde (Will McMillan) as they rekindle the animosity they had in South East Asia. But, in wider terms, the political struggles of San Salvador and American's military handshake are a replay of the early 60s in Vietnam.

There have been other films on this subject before, from Roger Spottiswoode's *Under Fire* to Costa-Gavras's Missing, but their impact pales beside Stone's searing indictment. From the flickering images of Robert Dawson's main title sequence, Salvador has a leanness that suits its subject. The director does not try for rhetoric and high-toned eloquence as in Platoon; rather it is time for seedy revelations.

Salvador is, in many respects, a road movie gone awry as the two scuzzbags (Woods and Jim Be-lushi) take off from LA and find themselves caught up in the po-litical nightmares of Central America. It's a study of compulsion, and compulsion is what has kept Oliver Stone in the movie business for the last decade or so.

William Dart



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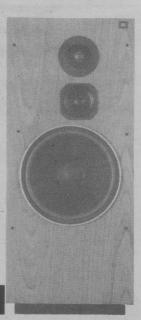
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Crowded House (L-R): Nick Seymour, Neil Finn, Paul Hester.

# Getting Mighty Crowded 'A South Pacific Combo'

It's appropriate that Crowded House's breakthrough into the lucrative American market should coincide with *Rip It Up's* tenth anniversary. It's 10 years ago that Neil Finn replaced Phil Judd in Split Enz at a time when punk demanded that the band adapt or go under. They replied with 'I See Red' and *Frenzy*; two years later Neil's 'I Got You' sparked a Split Enz rejuvenation and sealed their identity as a fully-fledged pop band.

The rest is history. Suffice to say that with the band's dissolution in late '84, there were great expectations of Neil Finn, who along with Dave Dobbyn, had come to be regarded as one of the country's best mainstream writers.

### **Full House**

At the time of this interview early last month Crowded House were, naturally enough, in the middle of an American tour. Neil Finn had about half an

hour before he was due on stage in Gainesville, northern Florida.

"The reception's getting better and better as the record gets bigger," says the man whose song 'Don't Dream It's Over' had just peaked at number two in the American charts. Satisfying at any time, but particularly when you consider the song came from Crowded House's first album, which when it was released a year ago scarcely paid its way:

"The single took a long time to come out because record companies don't like putting out a ballad first and it took so long to make up their minds. Finally they applied a bit of common sense to the whole thing and released 'Don't Dream It's Over,' which was the song that everyone felt was the strongest.

"But once it was out the record company believed in it and worked on it for more than the token three or four weeks. They kept at it for

about eight weeks until it was starting to show some sign of life and then it just snowballed. And we had quite a lot of good reviews and everything just happened at once. The timing was right too, as the charts were lacking in anything new and the Americans tend to let the odd thing through and we just happened to be the lucky ones"

lucky ones."
On merit alone 'Don't
Dream It's Over' would grace
any chart, and it's a sad
reflection on the business
stranglehold of rock and roll
that only the odd diamond
shines through the dust of
formula.

"There is a formula in the way they work them over here, as it's such a huge conglomerate of an industry you've got to go about promotion in certain ways. They have to get the right stations early on and they have to get these stations to add the record at the right time.

"You pay an independent promoter and they basically control stations — they have good relations with the stations, maybe as a result of shoving coke up radio programmers' noses.

"They had a scandal over here a year ago and ironically enough, the guy from our record company (who's since been sacked) was filmed by the FBI giving money to an independent guy who was connected to the Mafia. So the whole thing blew up in his face. "Since then that sort of

thing has been substantially reduced and that's good, because it gives those people who can't afford a lot of money on promotion a better chance. But it won't go away entirely because America's built itself on consumerism and being experts at selling things, so

there's no way that people who've been making big money on records are going to roll over and die."

### **Down Under**

Has the commercial success of bands from this part of the world like Men At Work opened any doors?

"If they've had an effect it's been a very subtle one. I think you should ultimately be judged on your own merits, and because somebody is from Australia isn't going to make that much difference. In fact it's probably a disadvantage, as bands from [our] part of the world are unaware of what it takes to get a record happening in America. I reckon every record decides its own fate, at the end of the day it doesn't matter where it comes from."

Has the American media been tempted into comparing Crowded House with every other Australasian band like, again, Men At Work?

"No, surprisingly we haven't had much of that at all. Men At Work were noted for their Australian-ness because of things like 'Down Under, plus we're a little unsure what to call ourselves [Hester and Seymour are Australians] as we're neither an Australian or a New Zealand band, we're just a South Pacific combo. And the song has happened on its own merits, so the people aren't focusing that much on the fact that we're from Australia.

"Live, people hear the accent and Americans love it — you can't underestimate the charm a bunch of Antipodeans can have for the average American, because they don't get to hear people talk from our end of the world very often. It's quite pathetic in a way."

By all accounts you could dine out on the strength of an English accent in the States ...

"Yeah, they think we're English most of the time, and if it's not that, then Australian. We stump some people when we say we're from New Zealand and they go, 'Lemme see, Norway, Sweden, New Zealand, right?' The only things they know about us are the America's Cup and the nuclear-free stance. The Americans aren't all that interested in the rest of the world."

### **Hooklines and Singles**

The Crowded House album was pretty well what we expected from Neil Finn—a solid core of unpretentious, well-crafted honest pop songs suspended by hooks that deserve to be in the charts.

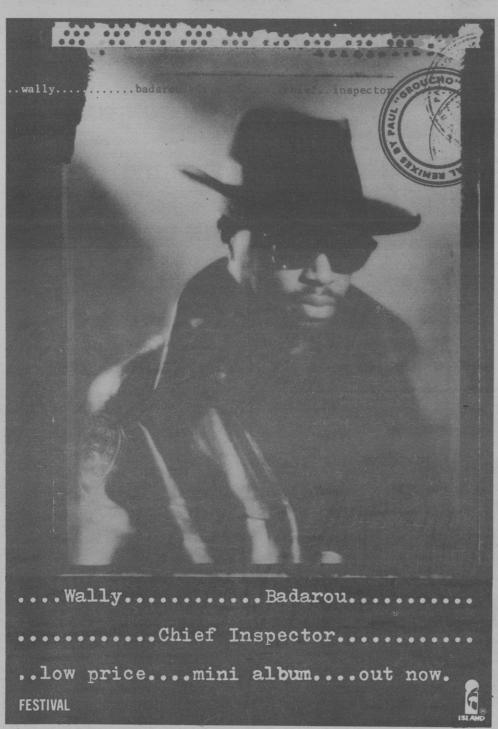
"Capitol have just released 'Something So Strong.' I think it will be a good followup as it's pretty immediate, and it's 52 on the charts."

The album was recorded in Los Angeles. Any particular reason?

"We wanted to get a deal directly with an American or British record company so that our album would go out everywhere and we could talk to them directly instead of through an Australian record company. Capitol expressed the most interest, so we thought we'd go over to get to know them.

"That was the real reason, and partly because I'd never recorded in America and I thought with a new band it would be good to go somewhere with a new atmosphere."

Mitchell Froom, known for his work with the Del Fuegos and his brilliant Hammond organ additions to Costello's CONTINUED ON PAGE 14



# david & david

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'HOUSE' FROM PAGE 12 King of America, produced the album and used his keyboard skills to best effect on 'Don't Dream It's Over.'

"He was introduced to me by the guy in the record company who signed us. He's an up-and-coming producer and I liked him straight away. He's got a dry sense of humour and a very musical brain. He had good ideas for the songs and I was very struck with him in general.

"Before he did our album he'd just finished working with Costello and the Bangles. He's very much a traditionalist in his keyboard playing, and he's great at leaving spaces — that's his best asset"

Why did you include another version of 'I Walk Away' on the album — did you have a lack of material?

"No, we had plenty of unfinished songs, between 25 and 30, and there's quite a few that obviously didn't make it on to the album that I still want to do.

"We included it on the album because a lot of people reacted to that song in America and we thought See Ya 'Round was monumentally ignored everywhere, so we thought there was no reason we shouldn't do it. In hindsight it is one of my least favourite tracks on the record, although it's not a bad version. It wasn't meant to be on the New Zealand album — we took it off the Australian one for another track, 'Can't Carry On'."

### The Brothers Finn

The release of Crowded House's album last year coincided with the appearance of Tim Finn's very disappointing Big Canoe. Both albums were reviewed in last July's RIU, and Tim's suffered by comparison, with its broad stylistic attempt at sophistication and bad poetry for lyrics courtesy of English playwright Jeremy

'Yeah, I saw those two reviews — a bit unfortunate for old Tim. Personally I like Big Canoe better than Escapade, musically anyway. I can't understand why he wanted to work with another lyricist — it sounded weird him singing someone else's lyrics and they weren't good lyrics, I don't think they were particularly good poems. This guy's a good playwright and Tim got on really well with him, and I think a couple of their early compositions worked. And on Big Canoe some songs do work better than others, but Tim wasn't happy with it either and he's got a lot of good new songs at the moment, so I wouldn't be surprised if he's recording again before too long."

On the completion of their

American tour Crowded House are scheduled to play here at the end of this month, a tour Neil's been looking forward to. But in the States Split Enz are still remembered.

"In every concert there's been a large majority familiar with Enz. We do 'One Step Ahead' regularly, mostly because that's one song I haven't tired of, and that goes down well. People yell out for the old Split Enz songs, so it's like renewing old acquaintances and although we may not have realised it at the time, we did have a good audience here through having played quite a few shows and the albums sold moderately well.

"We throw in the odd old Split Enz song in response to the audience, even if we can't remember how to play it. We usually falter around the chorus line.

And who doesn't? **George Kay** 

### etters

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

### **Chill Out**

May '87 and part two of the Chills in Europe. The greatest of Kiwi ambassadors maybe? Personally their era, and that of other Dunedinites as live acts, is over. Never again will I listen to them on stage. Paradox: I like their records, though. So why four pages of daily accounts, for Christ's sake? What about other NZ bands overseas that are a damn sight more excit-ing — Reptiles in Dawn, in Paris; No Tag working with the Dead Kennedys, and in London: IF (Flak) in Amsterdam. Maybe they're not as successful, but they're much more interesting. Simon Y

### Nouveau Vague

Dear Kerry Buchanan

In reviewing 91/2 Weeks, do you use words like "nouveau vague," "Penthouse spreads" and "design-"yuppie" just about give you orgasms? er sex" to excite yourself? Does

You can't understand why quality actors like Mickey Rourke and Kim Basinger are in this film? In Basinger's own words, when she first read the script she laughed out loud: "I thought it was the biggest piece of garbage I'd ever read, but I read it and re-read it and saw so much power underneath all the laughable stuff that it was scary, if it could be tapped. I think a lot of people might be terrified to hear that there is such an obsessional side to love; I think they feel belligerent and angry because they've never had it. We made the movie we set out to; we thought we'd have so many women's groups come down on it because of how my character was treated. But women now write to me say ing, 'God, I know exactly what you're talking about.' "
Last Tango in Paris, Crimes of

Passion and Year of the Dragon ... it's hard to determine whether you're trying to show people that you've got taste or whether you simply know the names of some great films. Trouble is, you're not being very responsible as a critic when no one knows what you're talking about. You don't justify yourself to anyone except your-self. The only thing you do deliver requires that the reader wash their hands afterwards. Would you please grow up before I count to

Kanu Bhana (Auckland) Yeah, we all have our crosses to all looked like an adman's fantasy. Still, as Dean Martin used to say, keep them cards and letters roll-

### **Dr Optimist**

In your last issue Chris Bourke gave a good summation of the Kiwi Music Convention. I also attended the convention, however I didn't leave feeling so optimistic. I believe that the convention was good for the New Zealand music industry and will certainly help matters; I hope it becomes a regu-

bear, I still think the film was a dead one, no fault of the obses-

sive love theme, but stylistically it

lar event.

My personal opinions on the convention are irrelevant here, but look at your own article on it — was Chris being sarcastic or serious? His final sentence expressing optimism from the five recommendations, which ran "yes we deplore this, yes we regret that, yes we pat such and such on the back for that ..." Ties up the whole convention really.

Hopefully the convention will lead to some positive constructive action but I don't want people to see it through rose-coloured glasses. Along with the good things which came out of the convention, there were certainly things wrong with it.

Sharon Guytonbeck Basement Sounds (Dunedin) (PS: 800 people attended the "Basement Sounds" Chingford Park concert, not the 300 quoted

in your April Rumours column.)

Although some of the conven tion's recommendations may have sounded wishy-washy, they estab-lished for the NZ Music Promotions Committee policies on several important issues. The major reason for my optimism from the convention was the unanimous support for a radio quota (whereas earlier, the com-mittee didn't have a policy, due to the divergent views of its members) — and the radio people saying they could live with a quota. Also, with the (self-nominated) addition of Dalvanius and Karyn Hay to the committee, I have more faith in it as a lobbyist for New Zealand music. But we'll have to wait until the committee achieves something concrete to see if my optimism was justified. Apologies for the Chingford

Park tally confusion; estimating audience counts is always tricky. Incidentally, the Cartilidge Family wish to retire from the Dunedin Rumours column, so we need someone dedicated and objective who can prove that the Dunedin sound is not a myth. Applicants please write to RIU Rumours, PO Box 5689, Auckland 1.



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SINGLE OF THE WEEK — NME, 21/2/87

# TERENCE TRENT D'ARBY If You Let Me Stay

Let superlatives pour down: Terry D'Arby has the most exciting soul voice to explode from a hairy chest since . . . well, a gallery of very respected gentlemen indeed. Sam Cooke's delirious joy via Bobby Womack's grit is but one map-reference, and that is no overstatement. The song itself is in the loose-limbed, sexy vein of such mid-'70s dancers as George McRae's 'Rock Your Baby', Marvin Gave's 'Gotta Give It Up', or Joe Tex's Ain't Gonna Bump No More', and should light a big fire under feet and ears everywhere. A Star is Born.

NME, 21/2/87

JOHNSON

WHEN love COMES CALLING



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SINGLE OF THE WEEK — NME, 31/1/87

# **PAUL JOHNSON**When Love Comes Calling

There is bedroom soul, and there is that sweet inspirational gospel soul, and while decent folk like you and I would never dream of combining the comforts of the pillow and the pulpit, Paul Johnson makes a brilliant single on the strength of that combination.

Standing firmly in the deep pile carpet, he croons like a hearthrob jazz singer who stumbled into a Gospel choir and decided to stay. This is a rare voice singing a rare song, in which love is anticipated and celebrated in hope (these days love in dread is much more cred) and it's too genuine to be corny. The Voice is too clear and uplifting to bring the song into the tawdry turf of standard background seduction music.

His bio says Johnson found Paradise

"rewarding, but not financially." Whether he meant the gospel band or the concept is not entirely clear because his voice has the sound of both.

NME 31/1/87



# ARDIJAH The Baaddest Sound You'll Hear By Far!



Ardijah (L-R): Simon Lynch, J.D., Ryan Monga, Betty Monga.

A nightclub by daylight is a desolate place, unnaturally dark. I follow the bubbling bass round some corners and find Ardijah in a wasteland of dismembered equipment, a few preoccupied people and two energetic little boys.

We go upstairs to a window table and Ryan Monga tells the boys to stay on the floor and don't touch the something-or-others. "Yes, Dad." "Yes, Uncle." Meek, obediant small boy bogus. (They did, and they didn't.)

There's a touch of "overnight sensation" to the Ardijah story. Six years residency at Cleopatra's nightclub in Panmure before word leaked out within the music business. Their first single reached No 15 on the charts and featured on a local movie soundtrack

They promptly won the inaugural Rheineck rock

They recorded two tracks of their debut album Ardijah with American producer Tony Humecke (Manhattan Transfer, Andy Summers) and were visited in the studio by WEA Los Angeles

talent scout Ruby Morten. Humecke's tracks are indistinguishable from Ardijah bassist Ryan Monga's equally crisp production.

### Sophistofunk

Ardijah's polish and professionalism have raised the standard of live

performance in New Zealand by 100 percent. How did they achieve their level of expertise? "Striving for a live sound to sound as if it came off a record," says Ryan. Betty Anne Monga, Ardijah's vocalist, says she's always disappointed by live bands who don't sound anything like their records.

"Some people do their own version of covers, says Ryan. "I think it's a bigger achievement if you can sound like the record first. Then do your own arrangements."

But they have to keep improving, says keyboardist Simon Lynch. "If you set a standard, you have to stay there, keep it up and get better ..." "In all areas," says Betty. The band has to keep working on their stage performance to keep a fresh

Are they perfectionists? 'That's for other people to say," says Ryan.

Betty: "It's more that we're striving for our own individual quality. You can always get better. We're always reworking for that bit more. There are some lines I sing differently live

"If it works better than on record, keep it and keep playing it," says Ryan. "It's just like how an orchestra works, you know, the violin might come in and play one bit — that's arrangement. Lots of bands use, like tambourine, through the whole bracket ("I used to be like that," Betty murmurs) ... In some ways people seem scared to leave any gaps.

ce and the Kovolution

they use the tambourine to fill in so there's no gaps. Gaps are an important part of the songs."

Ardijah's arrangements are outstanding for clarity and refinement: adroit, sparse, often syncopated use of the drum machine, overlaid by delicate strokes of synthesiser, combined with the immediate appeal of solid, funky bass, heroic rock guitar flourishes, and Betty Monga's skilfully phrased, soulful vocals.

### Jammin'

Live, this band is an exuberant good time. "Ar-dijah — the baaddest sound you'll hear by far," they sing in their 'Intro' to everybody, including the drum machine. No false claim. They mix their set with ballads and a few very assured covers ('Somebody Else's Guy,' Which Way is Up' — their way). Their next single 'Time Makes a Wine' is a favourite with an irresistable bass line. The crowd loves 'Give Me Your Number' featuring an incendiary over-the-top guitar finale. And when you're not dancing, listen to the beguiling 'Forever and a Day,' simply hung on Betty's voice in lovely harmony with four falling synthesiser notes. Or have a sophisticated romance, Latin American flavoured, with 'Do to You.' (Sigh) They are so stylish.

Ryan writes most of the songs and says they work out the arrangements together: "Someone might come up with a good

ending, we juggle ideas around.

Ardijah has the latest synthesiser equipment to work with, through a cooperative arrangement with the Roland Corporation. Technically, says Simon, they are self taught: "As much as anything it's just having a really good ear. Ryan has completely mastered the drum machine and he's really good at doing arrangements. I'm sort of like a musical mechanic ... I fine tune the sounds. We really work well as a team."

Guitarist John (J D) Diamond has returned to Ardijah after a two-year absence, replacing Tony Nogotautama. He and Ryan started playing together "in a garage about eight years ago." They added a drummer and a singer and formed the first Ardijah. J D, like Simon, writes songs and plays other instruments. He left the band to venture out on his own, working with Billy T James, Tom Sharplin and Tanya Rowles. He says it feels great to be back. "I've done virtually all the clubs in Auckland. This way I can do original stuff."

### Clubland

They're all glad to get out of clubland. How does it differ from working independantly? Ryan: In clubs, audiences had to go to you. Now we go to audiences who can't get to us, our sound is heard by a wider audience." It would take a lot of guts, he says, CONTINUED ON PAGE 18

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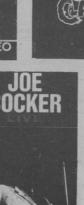


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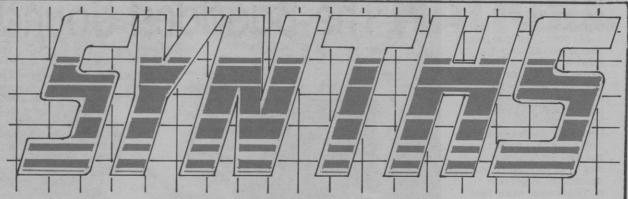
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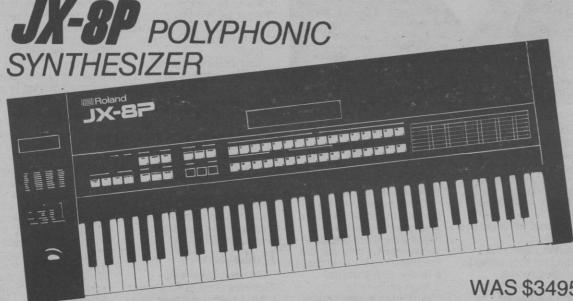




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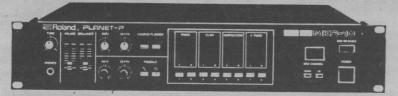
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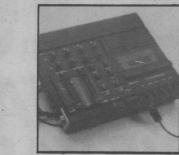


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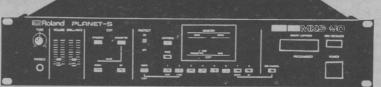
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'ARDIJAH' FROM PAGE 16 for an outsider to go out to the South Auckland nightclubs.

J D points out that people who go to clubs don't go to listen to the band; Ryan agrees: "People go to clubs to enjoy themselves and if the band down the road is better they'll go there. It's a little competition — all club bands are stuck in it and the only way they can win is to get their professionalism into it. All you can do in club residencies is get new numbers each week. Feel the crowd and see what moods they're in and see what sound is in on TV and radio.'

"It happens as a cycle, all over and all over again," says JD.

"That's the trap," adds Simon.

Ryan: "You're running round in small circles competing with the band down the road

"And you must stay

current," says Simon.

Betty: "You almost have to cover the songs before they're released." Ryan agrees. "In some ways club bands get releases for stuff you don't normally hear the SOS Band and Princess were like that.

"It's okay if you want to be a club band ..." Betty doesn't Betty doesn't want to put club bands down. Explains Simon, "It's just we weren't happy to stay there. Because it's moving round in circles, you're not going forward. And you can't work on original stuff because you're busy learning new material."

"Till you record your own record," says Betty.'

"Then you become commercial," Ryan laughs. "Now it's just writing songs when a band makes their mark in the world it depends on the songs they bring out, whether they're hits.



Betty Anne Monga, Ardijah.

Whether the songs keep the audience happy and in tune with the group.

### **Spintime**

Trevor Reekie of Pagan Records gave Ardijah their first break to, as Ryan says, "step through the door of the music scene in New Zealand, rather than just local, just South Auckland. I played in his group Car Crash Set which made it easier to communicate you've got all this thing about, you walk into record companies, whoever it is, and you've got to present your demos.

Reekie had heard about the band and asked Ryan to come in to Pagan. "He listened," says Betty. Pagan released 'Give Me Your Number' and through their association with Mirage Films the single was used on the Queen City Rocker soundtrack, with the band appearing in the film. "Trevor Reekie exposed us

nationally," says Ryan.

Ardijah started touring immediately the single was released, playing Wellington, Christchurch and Dunedin. How did that go? "Christchurch really liked it," says Betty. "No one walked out, from what we could see from the stage."

Ryan: "We played the Palladium and they came to our changing rooms afterwards." Dunedin was tougher. They played Sammy's and it took three nights to get a good crowd, but they drew 700 people on the last night.

The Ardijah album is released through WEA, who have watched the band for about a year and imported Tony Humecke "specifically to re-record 'Give Me Your Number," says Simon. "That cost them a hell of a lot of money; it showed they had faith in us.'

Ardijah's manager Peter Campbell says the band hopes for "international

success" through WEA. The Los Angeles office have expressed interest, Ardijah have another version of 'Give Me Your Number' for international release.

The band had already planned to record an album when the Rheineck rock award gave them \$30,000: a good surprise, they say. Did the award money help make a better quality album?

Ryan deliberates. "Sometimes quality comes with time ... how many hours you've got to spend on it ..

"Time is knowledge as well," says Betty. "You have to know what you're doing."

Did Tony Humecke provide positive input? "He is right in the front line of studio technology," says Simon. "It was the first opportunity for us to see a computer at work in the studio. He also would like to come down and work with the band again, he was very interested to hear the album

Ryan: "Tony Humecke taught us things, just by watching him and seeing what he was doing. Basically he said, if it sounds good, do it. He said the songs themselves would be very acceptable in the States m with the recording, it was Q like it wou Q final mix." like it would need a good

Ardijah say they'd like to make it nationally first, wanting the support of their own country. The Ardijah album release starts an intensive tour schedule, a six-week Rheineck tour followed by their own. "Places we don't hit on the Rheineck tour," says Simon, "Taihape, Dannevirke, Levin

New Zealand audiences have not, in the past, given viable support to local bands until they have "made it" overseas. Ardijah's class act is cabaret, not pub-circuit, orientated. But Ryan's dream of touring the Pacific may be more realistic (the rest of the group shouted him down). With astute management and record company backup Ardijah could have a rosier future playing Tokyo, Los Angeles and Honolulu.

### **Funkateers**

So what does New Zealand's premier funk band listen to; what are their past and present influences?

Ryan first: "The things that they played on the radio, that was okay commercial. Then I found there were other types of music, like the Commodores, mainly funk, the Bar-Kays, old Cameo, you know band that's just done 'Word Up.' They've been around for about 10 years." His early listening taught him to appreciate different kinds of music and led him to mix them in the Ardijah format. His first record: Earth, Wind

and Fire.

J D's brother was a freelance deejay and ran a record store, exposing him to a lot of new music, but funk and rock were favourites. "Basically I'm a heavy metal guitarist, but I do have funk origins, anywhere from Bootsy Collins to Linda Lovell. These days he listens to Gary Moore, Tony McAlpine, the Reddings and plenty of Prince. "We all listen to a lot of Prince," says Ryan.

Simon spent time listening to the Beatles, Jimi Hendrix and the Rolling Stones. His first record was Cosmo's Factory by Creedence Clearwater Revival. He also like blues and reggae. "Then I started listening to club music when I started playing in clubs: Parliament, Kool and the Gang, James Brown — I've always liked soul — Marvin Gaye was a big influence."

Betty "didn't have a record player until I met Ryan was 16 and I'd never bought a record." She listened to the radio and says she would sing along with anything, commercials "Singalong songs," interjects Ryan, and they both laugh. This is how she learnt to sing, says Betty. Australian Renee Geyer was also an early influence, "especially coming from this part of the world. The female singer in Mtume influenced me a lot in the last two years - she's so relaxed, no fancy scales."

Ryan says he and Betty listen to a lot of electrofunk, especially Jimmy Jam's productions.

'We're funkmen," says J D. Betty: "Funkateers." Ryan: "A bop band." Betty: "Disco bunnies are you writing this down? 'They chuckled' or something, so people don't think we're serious. **Jewel Sanyo** 

# QUALITY FILM-MAKING AT AN UNBELIEVABLE



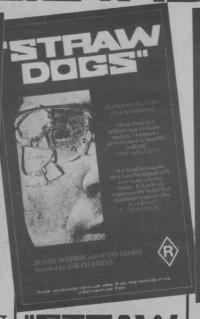
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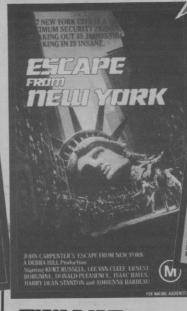


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# 10 VEARS ON A Look Through Our Back Pages By CHRIS BOURKE

June, 1977: In America, Elvis Presley gives his final concert. In London, police raid a Sex Pistols gig and Johnny Rotten is slashed by a knife-wielding fan. In Wellington, Muldoon begins to assert his power with a controversial SIS bill and a National party old boy for Governor-General. In Auckland, bundles of a new music paper modestly called Rip It Up appear on record shop floors.

And so, in this year of anniversaries, it's our turn. On the cover of that first issue, FREE ROCK PAPER in giant letters all but obscured the blurry blackand-white picture of the Commodores. Ten years later, that claim seems taken for granted, but even more extraordinary.

Inside, news of the latest Sex Pistols' exploits were given equal space with changes in 10cc's lineup. For despite what its critics - and fans - might have once thought, RIU was never a punk paper. From that Commodores' cover to Ardijah on No 119, all a music paper can really do is reflect the spirit of its age, and hopefully encourage the best of what's available.

From the beginning, that's meant a large proportion of New Zealand content. To those growing up watching television and listening to the radio in the mid-70s, ignorant of Hot Licks and Split Enz, it seemed the only local music about was John Hanlon and Mark Williams. Rip It Up featured Williams on the cover of its second issue, "How a No 1 Record Doesn't Solve All Your Problems," but the magazine's New Zealand commitment was made easier with the swift growth of live bands and recordings in the wake of Hello Sailor and the DIY punk ethic.

The first issue brought news of the Hello Sailor debut album, and the opening of a "new style" of venue, the Island of Real two significant moments in our recent musical history. Plus, news that Split Enz had recruited



RIU 1: Lionel live.

Neil Finn: "A very talented young lad," wrote Eddie Raynor, "only 18 years old, who we are going to mould and lovingly shape."

At least half-a-dozen waves can be determined by reading 10 years of Rip It Up. While the early issues seemed like a continuation of Hot Licks, with their championing of Split Enz and Little Feat, they also reflect the conflict in the change to the new order. Rough Justice and Schtung would have to move over for the Scavengers and the Suburban Reptiles. For me, the pivotal moment of transition was the day Auckland's art school punks came to Wellington, when the psuedo-Pistols (the Reptiles) obliterated the psuedo-Santana of Living Force.

But what was punk? RIU cub reporter Mike Chunn asked Billy Planet of the Suburban Reptiles: "I don't know," he said. "The

### Auckland Punks!

The Scavengers and The Suburban Reptiles **Auckland University Cafe** 

Auckland University Cafe
Saturday 16th July

The dance at the Varsity cafe featuring the Scavengers and the Suburban Reptiles was notable not only for the beer and urine on the floor, but for a more interesting aspect (this is of course based on the long term algorithm) — potential. I'm not talking about the potential of the groups; they have little, and I'myself would prefer them to have none. No ... there was audience potential, and although on this occasion there were too few people, not enough hot tempers, not enough volume etc. to spark the crowd, it will happen soon.

If you are the sort who is sick of the

crowd, it will happen soon.

If you are the sort who is sick of the "Shut up and listen" concerts or the "Oh, how do you do" and "Shirt. Steve. Arm frakin pithed" clubs and pubs, then your presence at a Scavs and Reptiles do is probably what you, and they need.

and they, need.
The Scavengers are a four piece, the
Reptiles a six. The Scavengers were more straightforward, very un-polished, out of tune and hectic. The Reptiles sounded better, were more

together and extraordinarily out of tune. Billy Boots (bass) and Buster Stix (drums) were a pile-driving unit that could go on to greater things. The others suffered from the self-conscious bug but, with a couple of cans on the head, that should sort it-

There was one major disappointment. I didn't want to hear songs by ment. I didn't want to hear songs by the Damned, early Who and Sex Pistols but I got them all, and so any real down-to-earth flavour was lost. With this standard of music, there is no need for cover-versions — stick to your own stuff, lads, as it's more direct and with your confidence should drive through much better. On the by, the music should have been twice as loud music should have been twice as loud

music should have been twice as loud ... it should have been deafening.

I have one scene that summed up the night for me. A lawyer, from Kohi, went along to the cafe after a pleasant evening at a Parnell hotel. During the Reptiles, he spat most of his beer on the heads of unfortunates and the beer that did make it to his person was released in a great torrent onto the released in a great torrent onto the cafe floor. Aesthetically, it was nothing spectacular — but it had potential.

Sunday News seems to know what punk is." Jeremy Templer wrote in RIU 5: "While punk rock has undoubtedly been accepted as part of a reaction against the mechanical discipline of disco music, its importance lies in its emergence as a marketable fashion. Its password is a surrender to primalism. But this could be the early 60s: the music is once more outrageous, but it's also antagonistic, creating its own tension, dividing, sometimes conquering. And the kids are excited."

First of all, however, punk had to usurp disco, and it was two years before the beast was fought off. As with any genre, disco had its moments, but the monster seemed so gross at the time, it was difficult for the uninitiated to hear them. "I certainly would not knock an album because mention is made of that five-letter word disco, or because I cannot boogie," Murray Cammick bravely admitted in issue five.

By September 1978, 140,000

Saturday Night Fever, and RIU succumbed with a disco special. Francis Stark entered the Double M Disco (now Abby's) for a piece of social anthropology: "The real object doesn't seem to be to dance — instead the people are there to practice social mobility
... At the heart of the crowd are

New Zealanders had bought

those who look like they are waiting for Central Casting to call them up for their role in Is it Wednesday Yet?" Writers and musicians picked their disco favourites, Harry Lyon 'Disco Duck,' William Dart 'Macho Man,' Duncan Campbell 'Flashlight.' Stark picked the ubiquitous 'Boogie Nights' - "I started out putting it on juke boxes to annoy hippies and grew to love it. I even learned the actions off the TV

Despite many live venues turning to discos (a never-ending battle, it seems) by early '78 an upturn in the live scene was noticed. "Auckland's beginning to fill up again with working bands. CONTINUED ON PAGE 20

### Punk Rock -The New Wave in Godzone

it really fuchs me off the way everybody is saying punk this and punk that when this is one of the first times I've been asked what punk is, to me. And I'm the singer in the Scavs. I mean how can they know until a Punk tells them?

What annoys me the most is the attitude of the Press. I mean specifically those guys from Rip it Up. They're going round saying 'oh well I don't known whether we should do anything on Punk'. Oh well fock it's not their job to decide whether Punk is relevant or if scateboarding is more important, they're supposed to be writing a music paper and Punk is the most important new music to come along in ages. They even told me once that one of their top writers won't do anything on New Zealand bands - I mean, shit — we got some of the best talent around, in New Zealand, it's no wonder they don't get nowhere with a musical press with an attitude like that."

'THIRD EAR' SEPT '77



### RIP IT UP • 10 YEARS ON

CONTINUED FROM PAGE 19 Hello Sailor probably started it .. going to the pub means more than showing off your new jeans and halter top.

As with any music mag, RIU has had its series of great Kiwi hopes: Split Enz, Sailor, Citizen Band, Toy Love, Swingers, Screaming Meemees, Newmatics, through to Dave Dobbyn, the Chills and Ardiich Dobbyn, the Chills and Ardijah, as well as overseas favourites: Elvis Costello, Springsteen, and especially Graham Parker — and sounded bitter when radio stations or record companies didn't show the same enthusiasm. "In Christchurch, 3ZB played a 'live' Graham Parker show at the same time as the concert, advertised as 'If you can't afford the real thing.' So you can see what we're up against with radio in this part of the woods" ... "Did you hear about Polygram flying 80 people around in a DC10 to promote the new Bee Gees album? What's wrong with recording a local band instead and let the Bee Gees sell themselves?'

The local band scene got off the ground so quickly that, in a



Frenzy: Noel & Tim.

pivotal issue (No 21), five new bands were featured on the cover ("Name the band members and WIN a night at home with yourself!"): Toy Love, Johnny and the Hookers ("They dislodge fillings at 20 paces, toupees at 50" — Terence Hogan), the

Terrorways, Gary Havoc and the Hurricanes, and Sheerlux.

RIU sponsored a "Meet the Boys" night in which the bandmembers discussed the scene. It was like a mutual admiration society, though Sheerlux, absent from the meeting, received some flak: "Bands like Sheerlux don't have magic," said Chris Knox. "They can do conjuring tricks, but it's all to a formula. Misex are an even better example. Steve Gilpin has even admitted that he just looked around for what was happening and then did it. If it had been jazz-rock then he'd be into that now."

From his earliest gig with the Enemy (whose first gig was reviewed in No 7) Knox was an identity. In the same issue as Toy Love's first review appeared ("Furious promise") was a curious letter by "Mrs McLean" of Otahuhu: "How can you promote this obscene rubbish [the Enemy] when your pages could be devoted to all the wonderful talent we have in this lovely country like Toy Love and John Hore." Very soon, Knox wouldn't have to write letters to gain CONTINUED ON PAGE 21

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### THE FASTEST SINGLE OF THE MONTH

"Saturday Night Stay at Home" — Suburban Reptiles (2.26). Auckland's New Wave has lived and since died; the Suburban Reptiles were there to present both its worst and its best moments on record. Not a 12-inch single this time but, in losing five inches, the Reps have gained a million miles on "Megaton".

Indeed, this may signify the end of the Suburban Reptiles (as we know them). Former Split Enz Phil Judd is the lead guitarist, arranger and producer for "Saturday Night" and its flip, "45 Single", and his presence is no doubt the reason for the band's improvement. Buster

Stiggs wrote "Saturday Night", providing five-star accommodation for Judd's fast-moving guitar riffs. And vocalist Zero can at last be heard. Aural stimulation is the key here; from metal machine to lounge lizards in one easy

"Are You Old Enough?" — Dragon (3.57) Dragon's worst songs are both simple and bland but this song is appealingly simple with enough good hooks to trip all but the deaf. One thing. however, still worries me: can Dragon become Americans as easily as they become Au-

Jeremy Templer

OCT '78

### Live

### Sure-footed Frenzy

Split Enz

Regent Theatre, Dunedin.

Regent Theatre, Dunedin.

"They get better everytime" would be a fair comment on Split Enz's unerring rapid fire concert in Dunedin at the end of March.

Finn led the men in the funny suits through most of Frenzy and Dizyrthmia but it was what they didn't play that was the most revealing. Gone are the epics, Split Enz as Frenzy testifies, have moved with the times and are now closer to being classified as a mainstream rock band than at anytime in the past. They still have that on-stage loonery and Crombie on spoons and percussion, but it was the almost offhand confidence of the band as they ripped through their two part show that had the crowd on their feet in the second half.

Two encores and the band left it at that. They may look like they believe in the art school tag landed on them by the media two or three years ago, but Frenzy and the all-out, danceable, live Split Enz spells the beginning of a new era for the band. I think it's their best yet.

### Hello Sailor Main Street

Main Street

So this is what happens when your local guitar band goes to LA, plays a few gigs, and returns. They get a new manager. They get lean. They get tight.

Main Street on a Sunday night is loaded with musicians, business faces, elegant ladies in elegant clothes, all sorts of pretty boys, and for good measure, the waitresses in (their usual?) tiny-skirts-and-cleavage rigs. Oh my. All a person can do is hold on to the table and order another drink.

Ricky Ball plays like a steamhammer, solid.

another drink.

Ricky Ball plays like a steamhammer, solid.

Harry and Dave, in addition to their gapless guitar, hit the backup vocals hard and right on the note. You can hear them too. Lyle Kinney doesn't put a foot wrong. And Graham Brazier, well, the boy's lost weight. His act has got slicker, but he doesn't look any happier. They do "Boys From Brazil", and his puppetlike movements are so convincing I start to wonder. His voice is in great shape.

They no different, but they better than ever.

John Malloy

APRIL '79



CB's Brent Eccles & Geoff Chunn.

Citizen Band Auckland Town Hall - Sept 28.

If the Town Hall is going to shake, what better way than to the sound of an NZ band. Even the PA was jumping up and down. Ropes and roadies were required to hold the steel. roadies were required to hold the stacks firmly on the stage.

The lights went out, the recording of "Just Drove Thru Town" boomed out, everybody started yelling and screaming. We were standing before the band had even started. Two songs later (now standing on our seats), Bryan Staff (an experienced concert-goer) summed it up - (shouting) "I've never seen a crowd like this before.

It's a year since CB opened for Graham Parker at the Town Hall. They learnt somethin' from Parker & the Rumour — and it shows. Gone is Geoff's indulgent epic "Blue Lagoon" and the stop/start pacing. Currently CBs are at their best on their own stuff or covers that

their best on their own stuff or covers that make use of the band's considerable energy (eg. "Rust in My Car", "We're the Boys" or the Beatles' "Birthday").

It was a 'beauty' evening. CB got about as excited as the audience (well, not quite) and it was great to see young NZ'ers getting off on intelligent, rockin', NZ music.

Murray Cammick

OCT '79

Toy Love
-a furious promise TOY LOVE The Windsor

Since they made their curiously impressive debut in Auckland four months ago The Enemy. from Dunedin, have experienced mixed for tunes. Currently attempting a comeback after personnel changes they were playing at The Windsor under the unlikely new name of Toy Love. From the start it was obvious that the name is the only thing that has changed. Despite the addition of keyboards and a new bass player neither the music nor the performance

has noticeably altered. But no one was com-

Aided perhaps by recent television exposure, the band's selection from its own hard rock repertoire went down well with the Saturday afternoon crowd. Once again displaying the roughhewn power and off-beat style which are their greatest assests (they seem) to be returning to form after recent faltering. Alec Bathgate's impeccably tough guitar and the jack-hammer rhythm work of Mike Dooley on drums and Paul Keen on been keet up the front and Paul Keen on bass kept up the furious pace at which this band works best. Though not at his overwhelming best, vocalist Chris Knox was flaunting his numerous obsessions with nasty vigour. The only regretable feature was that Jane Walkers were often drowned out. Still, enough was heard to promise interesting developements for

Toy Love's formula is potent but limited. Their strengths — Chris Knox's outright weirdness and their uncompromisingly hard-edged sound are also their greatest limitations. No one can doubt that the band has got something. How far they can go with it is still an open question.

Dominic Free.

FEB.



Sailor at Sweetwaters, 1980.

### SINGLES

On their entry into recorded music, **Toy Love** map out a wonderful Kinks "Well Respected Man" scenario and tie it to a yearning rock melody line. A local masterpiece stealing from the British sixties with so much flair and one-stép-back-two-steps-foward deja vu, "Rebel" deserves to be NZ forty-five of the seventies. Simply essential. Flip over and "Squeeze" nails you, sneering, snakey, each verse gradually builds up to a hand-clapping chorus lead by Bathgate's winding guitar riff.

GEORGE KAY

SEPT '79



Opportunity Knox.

4 5 s

Pop Mechanix, 'Jumping Out A Window' (XSF)
Pop Mechanix surpass themselves on their
third single. Eddle Rayner has produced a
joyously full sound that includes a brass section. If there's any justice, it will be number
one. Flip is the bright 'Way I Dance', and an uncredited acoustic version of the lyrically majestic 'Private Military'. Great stuff.

Swingers, 'Counting The Beat' (Ripper)
First Australian single for the Swingers, and
it's gone straight to number one. Thunderous
piece of swing, instantly memorable, and there
is no reason for it not to repeat the success
here. The B side is a re-mix of the classic 'One
Good Reason'. A real bonus.

Good Reason'. A real bonus.

Mark Phillips MARCH '81

20 Rip It Up / June 1987



Th' Dudes, 1977: Dobbyn, Morris, Hambling, Urlich, White.

The new era had taken hold. In May, 1979, Peter Kennedy of Rough Justice spoke for many when he said, "Twelve months ago we were considered ragers. Now they think we're laid back That's punk rock, I suppose. But what can we do? None of us are into new wave." Barry Jenkin, who in issue three had prescribed Little Feat and Steely Dan, saying "There's not a hell of a lot to English punk rock, with its chord after chord," was now a cult hero as Dr Rock.

In late '79 Roy Colbert

Screaming Blam-matic

Otago University, July 27

Otago University, July 27
The much-touted Screaming Blam-matic tour hit Dunedin at the end of last month and left a few new fans and revised opinions. Post-gig opinion, especially from the young punks, was that the Meemees carried the night. They were first on and since I last saw them (Sweetwaters) they've made big improvements in the

them (Sweetwaters) they've made big improvements in the musicianship department, and their songs, although still rough and lively, are neater and more definable. Still a fan.

The Newmatics, two saxophonists in tow, are NZ's ska clones and on the night they had to work hard to regain lost momentum caused through a

Roadshow

observed Toy Love's triumphant return to Dunedin: "Knox asks the crowd if they'd like to know about the Auckland scene. Derision drowns him out. He sticks a safety pin in his cheek.'

By that time, Toy Love had received a rave review from the NME for their explosive debut 'Rebel/Squeeze.' At home, critics had stopped reviewing local records apologetically long before, and by 1980 the era of the single was underway. Although that was the year that Hello Sailor, Th' Dudes and Toy Love split, the live scene was

broken guitar string. Lead singer Mark Clare with his Dexys' jacket, injected all he had into an on-the-spot shank that moved the audience physically but failed to reach the soul On a good night I'm the soul. On a good night I'm sure they can hold their own but this time out they missed.

Revised opinion time. Blam Blam Blam at Sweetwaters were too precious and self-consciously artful to let them-selves rock n'roll. That criticism no longer applies. In the Union they gave a performance rich with ideas and excitement. Their songs are now durable. Their songs are now durable. Sure, they still owe their rent to the Gang of Four and other academics, but they've trained their music into an intelligent and locally relevant toughness. Best of the night, minority opinion. George Kay AUGUST '81

booming (a 50-yard queue for a Streettalk Gluepot gig — by 6.30pm!) and an extraordinary number of 7" gems were released (plus MP Marilyn Waring's cover of Lennon's 'Working Class Hero'). In May alone, the singles column reviewed the Swingers' 'One Good-Reason,' Toy Love's 'Don't Ask Me,' Crocodiles' 'Tears,' Graham Brazier's 'Six Piece Chamber,' Th' Dudes' 'Bliss, Streettalk, the Terrorways (on Ripper), Spelling Mistakes' 'Feel So Good,' Features' 'City Scenes' - the latter two on new indie Propeller, which was to prove a key element in the next wave.

It had been predicted as far back as July, 1979, when a letter from the North Shore said: "RIU, you're all old men. You don't believe young bands can do it, do you? ... Well us young bands are coming! (PS: I'll drop into the RSA next month and help ya with the next issue.)

Appropriately, the first mention of the Screaming Meemees, in November 1980, was when they were co-billed at the Spelling Mistakes' final gig at XS. "On that note," wrote Karen Stevens, "ended the last of the second wave of punk bands. You gotta move with the times ... The Meemees dislike labels, but agree to having their music

In the 1980 reader's poll, the Toy Love album put Split Enz' True Colours in second place.

Mid '81 saw the Swingers' 'Counting the Beat' being the fastest No 1 in Australia since 'Daddy Cool' in 1971, and Dave Dobbyn's "Divers" playing the Rumba Bar: "After 'Lipstick Power,' could fame be on its way?" From Flying Nun Records came its first release, by the Clean: "'Tally Ho' cost \$50 to make and it sounds a bit that way," said Roy Colbert.

Propeller, meanwhile, was peaking with the Screaming Blamatic Roadshow and RIU's first colour covers, made possible by the "I'd love a beer" campaign and Jim Beam. In Dunedin, said George Kay, "The Chills showed Penknife Glides and Danse Macabre the value of good songs over professional presentation" - an alternative criticism being levelled by Don MacKay at the Australian bands at Sweetwaters. "But New Zealand bands have gotten too head up the bum about credibility and artiness, and unless they recapture the art of showmanship they will have their home market stolen from under their noses.

More New Zealand bands than ever were touring, but in March 1982 grim days were being

Screaming Meemees
See Me Go (Propeller)
This is already a genuine number one, and it has been exposed on radio and TV, so you've no excuse for not

making up your own mind about it. After their part in the Blamatic Roadshow tour, many of you should have seen them on stage, too. The question that occurs to me is, which is the real Meemees? The studio cuts seem to communicate little of the intense drive that make the Meemees New Zealand's hottest teen act. Listen to them live at Mainstreet on the 12-inch and you'll see what they are capable of. The Clean

Tallyho (Flying Nun)
The Clean bring back the Jansen Transonic sound in what could well be a tribute to the Simple Image, and the days when a local record could be number one for six weeks. Tallyho' stands with the early Toy Love as an argument for Dunedin as New Zealand's home of the pure pop melody. The flip, 'Platypus' seems to feature vocals from a volunteer from the audience.

SEPT '81 Francis Stark

predicted for the new-found "industry." Murray Cammick: "The Meemees are moving with the last few years in Auckland rock By the next issue, the Propeller

described as post-beat

psychedelia. Screaming

wave had started: Blam Blam

Newmatics came third (to Hattie

and the Hotshots) in the Battle of

Blam were pictured, and the

reviewing December's North

"Auckland's North Shore is

The Meemees are rapidly

Shore Spectacular at XS, wrote:

rapidly becoming the city's new

mecca for aspiring young bands.

developing a following that could

see 1981 being their year. It's not

hard to see why they've become

the darlings of the North Shore

the Bands. Mark Phillips,

and roll have been a lot of fun and many have grown accustomed to getting their live music highs in sweaty pubs listening to neat NZ songs. Going to Logan Campbell Centre to watch the often tired, perfunctory performances by visiting stars can be tedious work compared with the privilege of being there as good songs are knocked into shape by one of several of the best local bands. So why are so many people saying, 'It's not exciting anymore'?'

Among the reasons mooted CONTINUES OVER PAGE

Herbs, French I etter (Warrior)
A soothing Scuth seas calypso
beat as in sipping rum and coke
under a palm tree until antinuclear lyrics hit you — like a
falling coconut — this is a protest
song. Side Two is a longer dub
version. Great production.

Dance Exponents

Dance Exponents Victoria (Mushroom)

Victoria' is irritatingly catchy.
Starts slowly with plenty of space
and builds in classic manner. Very
melodic. Flip, 'Can't Kiss the Lips of a Memory provides a good antidote.

Mark Phillips

AUG '82

Tall Dwarfs Louie Likes His Daily Dip (Flying Nun)

Once Chris and Alec were pop stars, recording artists or what-ever. But now Chris is a producer, doing more with four tracks than those with 20 more. Songs take a backseat to sounds. There's no lyric sheet but there's a 'how we If you sheet out there's a how we did it' sheet. The guitar sound on Maybe' and Pictures' is so live, if ya didn't know they were tall, you'd think they were in the speakers. My fave sounds? There are lots to choose from well abb. are lots to choose from, well, ahh, the psychedelic guitar on 'Song of the Silents', umm, there's so many. It's like a funny 1 adio show, there's. talk too. Louie' is rap. Chris knows you don't have to be black to waffle. Recommended. Murray Cammick SEPT '82



The Clean get clean, 1982.

It was twenty years ago today.



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### RIP IT UP • 10 YEARS ON

CONTINUED FROM PAGE 21 was Propeller's (eventually crippling) shift from singles to albums, and, that age-old problem, "No innovative young bands are coming through because there are no underage venues," said Propeller's Simon Grigg. "The Auckland music scene will be in a sorry state by later this year if no inventive bands emerge.

The answer conveniently arrives at the next issue (May '82): a South Island special with the Clean on the cover. "Auckland is very quiet," said Doug Hood. "There are one or two interesting younger bands but it seems to be very stagnant. Whereas it seems to be the opposite in the South Island. It seems to be thriving, it's great." With the nowlegendary TEAC, Hood and Chris Knox had just recorded the fourband Dunedin double EP. "For the Clean," wrote Michael Higgins, "the Enemy are the past in Dunedin. They got things moving. Other exports, Mother Goose and the Knobz, are embarrassments and best left unmentioned.'

Rip It Up was now five years old; Herbs' 'French Letter' and the Dance Exponents' 'Victoria' were released, and Russell Brown made his entrance reviewing a Clean/Exponents double bill: "The Clean are not entertainers, they play pop music without smiling. The Dance Exponents are entertainers. Rock and roll cliches sit under them like platform heels. They could step down from them and still be the Dance Exponents.

Longevity, said Eddie Raynor and Andy Narc in RIU 60, was the key; Split Enz were on that cover, and Graham Brazier and Harry Lyon, making a comeback as the Legionnaires, on the next. The Certain Bar disco was attracting Auckland's new romantics; there were still two dozen major local bands for Sweetwaters '83. Murray Cammick, reviewing the Tall Dwarfs' 'Louie ...' said "Chris Knox is doing more with four tracks than those with 20 more, but letter-writer David Cohen didn't agree: "Chris Knox is to the arts what cannibalism is to missionary work.'

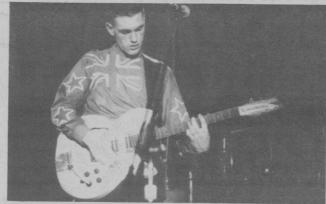
Whereas once Rip It Up had to make do with cover stories from press conference interviews, or worse, cut and paste essays, now

it was offered exclusives: Marianne Faithfull, Joni Mitchell, Malcolm McLaren, Talking Heads. Locally, people began to talk about capturing a "New Zealand sound" - "In a year of much talk of indigineous music and Pacific culture, Diatribe and Herbs pay more than lip service." George Kay awarded 1983's "Best Con" as "A tie between the Narcs, Auckland Walk, all Wellington bands (except the Pelicans), Coconut Rough, Legionnaires." 'Arry awarded Russell Brown, who in 12 months had made quite an impact, the "Special I Brought Foot and Mouth from Timaru to

Auckland Shield."

By 1984 the touring circuit had stagnated and the Party Boys introduced a safe concept that was to be well-milked in the coming years by the likes of the Kuhtze Band: old faces, old songs. But Looney Tours mounted an ambitious "End of the World Before it Happens' package tour with the Chills, Children's Hour, the Double Happys and Expendables. Also, New Zealand had its two biggest pop idols since the 60s; 3000 people attended the Dance Exponents' "farewell" show at Logan Campbell with the Mockers.

The issue I feel Rip It Up can be proudest of came out that December, after the Aotea Square debacle. With just three days till the magazine went to press, and with a severe hangover, Russell Brown produced the most objective,



Phil (or Bud ...) Judd, Swingers.



Fagan in furs, 1984.

honest account of the evening when police and punter ran riot. While other papers hysterically looked for sociological causes, RIU printed a half-page photo by Bryan Staff of a peaceful crowd, taken the moment the police moved in.

In "Famous Last Words" a transcript taken from a Walkman recording (by Los Angeles' NZ music fan Ron Kane) of the



Smoko for Rick Bryant, 1983.

concert gave a gripping account of the run of events: Dave Dobbyn will regret one sentence he uttered at Aotea Square for the rest of his life. 'I wish those riot squad guys would stop wanking and put their little batons away." He then tried to encourage the crowd to ignore the disturbance at the back, and keep on enjoying the music When the music was stopped,





Dunedin Double EP: Stones,

(Flying Nun)

Chills, Sneaky Feelings, Verlaines

By recording these bands in Christchurch in April, Chris Knox and Doug Hood have achieved as much if not more on four

track as any recent NZ document-ation. It's not perfect, the mixing is unsympathetic in parts, but it never sounds hollow.

Anyone who's familiar with early Lou/Velvets is going to feel right at home, because the same

rhythm guitar approach can be traced throughout, although as a

set the perspective is more optimistic. There are also snatches of Syd Barrett, sixties' snake skin

boots intact.
The Verlaines use pace/rhythm

changes effectively for 'Angela', and for their fine boy hurt by love song Crisis After Crisis'.

Don't think that you're the great

Martin Chillipps, 1982.

people turned around and noticed the riot police — and a little disturbance turned into a

"The whole sorry incident could have been avoided in one way by, as has been suggested, the banning of alcohol at the concert. But to many who were there the disorder would not have escalated if police conduct had been sensitive and appropriate to the overwhelmingly peaceful mood of the concert. Coming up the middle of Queen St and assembling across the main exit from the square was akin to setting themselves up as pins in a bowling alley. Some of the crowd simply took up the challenge.

The writers' favourite local records that year were the Verlaines' '10 O'Clock ...' Chills' 'Pink Frost' and Herbs' 'Long Ago.' Auckland alternative bands were

taking initiatives to dispute "the only place where anything is really happening is Dunedin syndrome," wrote Russell. "Some of these bands are really happening — they just need to be taken seriously." "Those Who Are In It For The Money," he said,

were beginning to take an

interest in the Chills.

AnnLouise Martin

But unlike 'Crisis' the vocals in the solemn 'You Cheat Yourself of Everything That Moves are way way back and sound strained.

Best for the Stones is 'See Red' (not Enz song) and 'Surf's Up which is not unlike the Kinks 'All Day and All of the Night'. It contains gruff surf harmonies in a rib dig at surfies, complete with plaintive "I can't even ride this thing," and nice little verbal fade out. 'Down and Around' and 'Something New lack strong vocals.

Sneaky Feelings start with the slow 'Pity's Sake' then move into the uptempo 'There's a Chance with a catchy chorus. Last is 'Backroom'. Painful.

The Chills have the best songs, though

Backroom'. Paintul.

The Chills have the best songs, though opener 'Kaleidoscope World' is too sweet for this tooth. But 'Satin Doll' works in its simplicity, and 'Frantic Drift' is just that. Martin Phillipps is an in-

spired lyricist.
There's both strong and weak

material on this compilation. Dis-satisfied with your local climate? Try some cool Dunedin air.

Eighteen months on from the 100th issue, the perrenial difficulties still face local music: lack of venues, alternative and underage; a general public who seem disinterested in New Zealand music, or condescending, thanks to an unsupportive radio; and few innovative young bands emerging. Nevertheless, despite the ebbs and flows since '77, there's plenty to be positive about - international success is beginning to happen through Crowded House, Dave Dobbyn, the Chills and Flying Nun's export strategy, radio shows some signs of discovering local music, and hopefully a flow-on effect will stimulate the young musician. There's no "movement," as such, but plenty of movement.

'Being in a band' is still a helluva good thing," wrote Russell Brown in 1985, "like the modern day equivalent of running off to join the circus. And when you set your sights on the stars and then begin to make some progress towards them, it's an adventure."

For 10 years Rip It Up has been part of that adventure.





Angels interview, Jimmy Barnes profile, Pseudo Echo, Club **Nouveau, Billy Bragg** and Shriekback interviews. Plus Mel & Kim, Bon Jovi, Big Pig and Nick Kamen. Colour posters are David Bowie and **Crowded House in** June Shake! Magazine.

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Pseudo Echo Logan

**National Collection** 

Ardijah Napier

SAT.

SUN.

Look Out For ...

Neil Finn returns triumphant with Crowded House for a nationwide tour opening in Whangarei on June 26 also touring nationwide is Pseudo Echo, starting on June 12 at Logan Campbell ... Jason and the Scorchers bring their rebel rock and roll to the Galaxy on June 13 and Hamilton June 14 ... Stryper play Logan Campbell on June 23 ... Chris Thompson's Big New Car has a two-week tour starting June

15 ... Papua New Guineans Sanguma begin a tour at the Cricketers on June 26 ... the Angels open their tour in Hamilton on July 8, finishing in Dunedin (14th) and Christchurch (15th) ... locally, Ardijah support their newly released debut album with dates around the country ... the Verlaines play the Gluepot on July 2 & 3 ... and Jay Clarkson's Breathing Cage tours, reaching the Gluepot on July 10 & 11.

JUNE 11

Pseudo Echo Whangarei Ardijah Gisborne Electric Church, Onaweta, M Chambers Chch **Working Holiday** Esplanade Heptocrats City, Ak Rolling Stones release 'Some Girls' LP, 1978.

11, 12, 13 Satellite Spies Mon Desir Rooda Wildlife Moa Hunters Chch Mayo City, Ak Working Holiday Civic, Ak Rotten Love Gods Blessed, John Paul & Horny Nuns N Plymouth Beatles awarded MBEs, 1965

13

Jason & Scorchers, Fat n Sassy Galaxy National Collection Gluepot Pseudo Echo Napie Ardijah Hastings Moa Hunters Chch Working Holiday Civic, Ak Mayo City, Ak **Rotten Love Gods** Esplanade Blessed, John Paul & Horny Nuns N Plymouth

14

Jason & Scorchers, Fat n Sassy Hamilton Pseudo Echo Palm Nth Ardijah Hastings Maria Monet, Blue Night Java Jive Kurtis Blow's 'The Breaks' enters charts, first gold rap single, 1980.

15

**Chris Thompson** Rotorua Al Hunter Shakespeare Dylan records 'Like a Rolling Stone, 1965.

16 Pseudo Echo Wellington **Chris Thompson New** Plymouth Te Kani Kani o te Rangatahi Hamilton Pretender James

Honeyman-Scott dies age 25, 1982. Kani Kani

Pseudo Echo Invercargill Chris Thompson Hamilton Ardijah Dannevirke Ika Gluepot Te Kani Kani o te Rangatahi Hamilton Johnny Spacific Kiwi Michael Schenker joins Moonies, 1977.

18

Pseudo Echo Dunedin Ardijah Masterton Heptocrats City, Ak **Working Holiday** Monterey Pop festival ends, 1967.

18, 19, 20

**Chris Thompson** Gluepot Rooda Wildlife Fat n Sassy New Plymouth 19

12

Campbel

Gluepot

Pseudo Echo Chch Ardijah Cricketers Cactus Club Chch Urge City, Ak Drone Artspace, Ak Fat n Sassy New Plymouth Rotten Love Gods Esplanade Wild Cherry release 'Play that Funky Music,' 1976.

20

**Ardijah** Cricketers Cactus Club Chch Te Kani Kani o te Rangatahi Thames Mayo City, Ak Rotten Love Gods Esplanade Happy as a sandboy: Brian Wilson, 45 today.

21

Pseudo Echo Nelson Ardijah Lower Hutt **John Savin Quartet** Java Jive Steely Dan split.

22

Chris Thompson Palm Nth Al Hunter Shakespeare Judy Garland goes over the rainbow, 1969.

30

Stryper, Knightshade Logan Campbell Pseudo Echo Tauranga Chic chart with 'Good Times,' 1979.

24

Pseudo Echo Hamilton Ardijah Levin Johnny Spacific Kiwi Procul Harum release 'Whiter Shade of Pale,'

Heptocrats City, Ak 25, 26, 27

The Drug Gluepot

Ardijah Wanganui Rooda Westward Ho

Cadzow Band Esplanade

Midge Marsden, Dave McArtney Wildlife Johnn Spacific Kiwi

Esplanade Ebony Sye Matamata

Doubting Thomases City Ak

26

**Crowded House** 

Whangarei **Toot Suite** Gluepot

Rooda Westward Ho Ardijah Palm Nth

Sanguma Cricketers

**Rotten Love Gods** 

**Chris Thompson Napier** 

3 Verlaines Gluepot Ardijah Galaxy Sanguma Gisborne

Campbell Toot Suite Gluepot Ardijah New Plymouth Rooda Mon Desir **Rotten Love Gods** Esplanade Sanguma Porirua Ebony Sye Hamilton Doubting Thomases City, Fillmore East closes, 1971.

Crowded House Logan

28

Sanguma Auckland Brian Smith, Phil **Broadhurst** Java Jive David Bowie releases 'Fame.' 1975

29

6

Al Hunter Shakespeare Jayne Mansfield decapitated in car crash, 1967.

CROWDE

Crowded House Hamilton Neil Diamond busted, 1976.

JULY 1

Aotearoa Gluepot **Verlaines** Hamilton Sanguma Hamilton Casey Kasem's American Top 40 debuts, 1970.

Crowded House Wellington Verlaines Gluepot **Ardijah** Cleopatras Sanguma Tokoroa Last Man Down Gluepot Heptocrats City, Ak

2, 3, 4

Rooda Wildlife

**Breathing Cage** Cricketers Four Commandments, Apehangers City, Ak Drone Tauranga Manson Family, Sticky Filth N Plymouth Brian Jones RIP 1969, Jim Morrison 1971.

Ardijah Mon Desir Sanguma Napier Breathing Cage Cricketers Four Commandments, **Apehangers** City, Ak **Drone** Tauranga **Manson Family, Sticky** Filth N Plymouth 'I Get Around' Beach Boys' first No 1, 1964.

Crowded House Palm Nth Tony Joe White releases 'Polk Salad Annie,' 1969.

HOUSE

**Breathing Cage** Palm Nth **Al Hunter** Shakespeare Damned give first gig, 1976.

Crowded House Chch Sanguma Masterton 'Rock the Boat,' US No 1,

Angels Hamilton Sneaky Feelings Napier Sanguma Palm Nth **Ebony Sye** Tauranga Johnny Spacific Kiwi Marianne Faithfull attempts suicide, Sydney, 1969.

**Angels** Galaxy Sticks & Shanty Gluepot **Crowded House** Dunedin **Sanguma** Cricketers Sneaky Feelings Palm Nth Breathing Cage Auck Uni Ebony Sye Tauranga Last Man Down Gluepot Heptocrats City, Ak Motown sacks David Ruffin 10

Angels Galaxy Sticks & Shanty Gluepot **Sneaky Feelings Breathing Cage** Hamilton Murder Inc Chch
Sceptics, Go Cats City, Ak
No Comment, Sounds for
Survival N Plymouth
Chuck Pages, inited for the Chuck Berry jailed for tax evasion, 1979

11

Breathing Cage Gluepot Sneaky Feelings Cricketers Angels Palm North Sceptics, Go Cats City, Ak Sanguma New Plymouth Murder Inc Chch No Comment, Sounds for Survival N Plymouth David Bowie releases 'Space Oddity,' 1969

12

Angels Wellington Sanguma Auckland John Mayall records Turning Point,' 1969.

For free listing send details to RIU Calendar, Box 5689, Auckland 1.



Coming Up ...

Playing three dates in August are Simply Red ... two blues acts are coming in separate visits planned for August: Strong Persuader Robert Cray plays Auckland on the 6th, and John Hammond is also rumoured ... alternatively in August there is Rick Wakeman ... and Glen Campbell ... Husker Du are rumoured for October ... and later in the year Alison Moyet and David Bowie may visit.

### To Hell With the Devil

They look like standard issue hard rockers, with tight threads, shaggy hair and a flashy stage show for their guitar-heavy music. But Stryper are a different hard rock outfit: they "rock for the one who is the rock" (ie, God), quote their favourite Bible sayings on their LP covers, and throw 500 copies of the good book itself into the audience during their shows Stryper, from California, are the biggest hard rock Christian band in the world. Their most recent LP, To Hell With the Devil, sold nearly half a million copies to a crossove audience ranging from Iron Maiden fans to Amy Grant devo Says drummer Robert Sweet, "We are rock and roll evangelists ... Our message is J-E-S-U-S." Stryper play the Logan Campbell Centre, supported by Knightshade, on June 23.



### **Chris Thompson Tour**

For over 10 years New Zealand has been reading about the ex ploits of expatriate Hamilton singer Chris Thompson, who made his name as lead singer of the Manfred Mann band (singing their major hit, a cover of Spring-

steen's 'Blinded By the Light') plus the group Night in the late 70s. Recently, he had a major break-through when a song he co-wrote You're the Voice,' became for Johnny Farnham Australia's biggest-ever single. Thompson had his first solo album out last year The High Cost of Living (with some tracks co-written by Robbie Nevil) and is in demand as a ses sion singer in the UK, working recently with Steve Hackett and Brian May (Queen). This month we finally get a chance to see Thompson live in a North Island tour with his Big Car, a nine-piece band that features two members of his original Hamilton band Mandrake: Neil Reynolds and Paul Daynes. Also in the band are the Newton Hoon brass section, keyboardist Liam Ryan and two backing vocalists. Chris Thompson's Big New Car tour starts in Rotorua on June 15, playing Auckland's Gluepot on June 18, 19 & 20.

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### Records

### **Searching for** the Perfect Beat

Ardijah WEA

For years overseas acquaintances would ask, who and what is hot down under? When is there going to be something I can play next to Luther Vandross and say "Their New Zeland bed"? Wey! "That's a New Zealand band"? Well the wait is over and all hopes and expectations have been fulfilled.

Ardijah have made one of New Zealand's most important records, not only because it holds its own internationally, but because it's a work of great creativity. Sound has been crafted and structured into

fine pieces of music and song. Credit must go to Ryan Monga, writer of eight of the nine tracks and head producer and arranger. Ryan's a perfectionist who knows that the search for the perfect beat is a hard task, but he succeeds on each track. The influences are the severe soul of M'tume and the almost architectural patterns of Jam and Lewis things that rely on the technology of samplers and sync boxes, machine precision, and cool. The heat and the soul comes from the vocals of Betty-Anne Monga, who establishes herself as a true stylist, and proves you don't have to scream to sing soul. Her vocals are faultless, and things like 'Do to You' and 'Give Me Time' give Anita Baker a run for her money. My favourite track is the lush ballad 'When the Feeling is Gone' written by keyboardist Simon Lynch. Both he and Ryan show great maturity in their songwriting abilities.

I've heard rumours of re-mixing and perhaps certain parts would benefit from another look. Things like 'Jammin' need a more out-front sound, but these are small problems. It is clear that Ardijah have made the best soul album that New Zealand will see for a

while. PS: Where's the CD? **Kerry Buchanan** 

### Microdisney Crooked Mile

Virgin
The hub of this band, song-writers Cathal Coughlan and Sean O'Hagan, escaped from Cork four years ago and developed their highly intelligent and subtlely subversive Microdisney in London. Their second album on Rough Trade, the gently wafting discontent of *The Clock Comes Down the Stairs*, was released locally last ar and despite containing some of the most incisive commentaries and lingering melodies available, it was duly ignored or dismissed

(in these very pages) as "boring." Crooked Mile follows a similar tack except that Lenny Kaye's production is a tad more glossy, a little more upmarket — like the tuxedos. But the songs still bristle with beautifully veiled hooks and lyrics so cryptic yet precise that the whole deal is a vault of goo-dies that needs more patience

than usual to crack.

One of the lynchpins of *The Clock Comes Down the Stairs* was 'Past' — Coughlan's well aimed blow at the English weakness for living off past "greatness" to compensate for present third world status — "Who won the war / Who ruled the world / Who showed them all / WHO CARES!!??" On Crooked Mile 'Hey Hey Sam' takes up a similar refrain with a tune ev-ery bit as charming and hard-wearing, and the question "and did those feet in ancient time walk a crooked mile?" casts doubt on Anglo Saxon morality. Can you dig

And just when you thought it was safe to vote fascist 'And He Descended into Hell' advises otherwise, while 'Armadillo Man' gets slanderous about Reagan over a suitable upbeat country treatment and 'Our Children' is a bitter song truly at odds with the band's deliberately maudlin C&W dressing. But hold it, there's also the moral hopelessness of 'Town to Town,' a song the band felt was catchy enough to be a single, and 'Angels,' a single fare to the land of

This album has been available on import these last few months and I threatened to buy it if there wasn't a review copy. That's how good it is

**Dwight Yoakam Hillbilly Deluxe** Reprise

Pity poor Dwight. The darling of the new country traditionalists, now required to produce a followup to last year's acclaimed debut album. But though the songs that Dwight wrote for Guitars, Cadillacs, Etc were virtual instant classics, nearly half the LP was written by other people — which makes his task even more difficult. This time, Dwight has written all but three, and the result is an album which, though less immediately appeal-ing, is easily the equal of that

It's a more reflective album, with the concentration less on upbeat honky tonking. Dwight's tales are of lost love, and there's nary a happy one among them. From the opening bars of 'Little Ways,' the characteristic sound of Yoakam's sharp sob of a voice and the sim-ple guitar riffing returns, and it's one of the best. Johnson's Love' is a Gram Parsons-like tale of a

smalltown eccentric who's never

who gives the traditional band a pure, clear sound — and provides the crisp guitar licks. It's an 80s country album that's proud to show its roots, be it Scotty Moore rockabilly ('Smoke Along the Track'), or Hawaiian slide and Bob Wills' backing vocals ('Always Late'), which is one of the reasons Dwight Yoakam is so important to modern country music. There are ess knee-slappers than before, though the version of Elvis's 'Little

gotten over an affair, superbly sung to a stark, delicate acoustic guitar and pedal steel backing. '1000 Miles' is another favourite among Dwight's originals, a ballad worthy of George or Merle, in which a disappointed lover flies way, watching a honeymoon couaway, watching a noneymoon cou-ple across the plane aisle: "They're holding hands / Revealing brand new wedding bands / But our sweet gold, it's gone to rust / Now my life has turned to dust." Yoakam's trump card is his guitarist/producer, Pete Anderson,

Sister' makes a killer single. Hillbilly Deluxe makes a more consistent album than the debut, which was an elongated EP, and strict purist that he is, Dwight has retained the same sound — something he should be wary of when the time comes for No 3. **Chris Bourke** 

### **Various Artists** Something Wild Soundtrack

As the American market for yuppie-love films is ever broadening, so is the filmmakers' willingness to experiment with the for-mula. Jonathan Demme pushed his film Something Wild into Martin Scorsese territory so it's not surprising that he's travelled a little further than usual in choosing

music for the soundtrack album.
The film featured an incidental score by John Cage and Laurie Anderson which is, sadly, unavailable. What we do get is a refreshing dose of reggae and pop curiosities.

David Byrne returns the favour Demme did him with *Stop Making Sense* and contributes a brilliantstupid title track, 'Loco de Amour' ("Sheee's like a pizza in the rain / No one wants to take her home / But they love her just the same / Oh-ho-ho-hoooo.") It's Byrne at his best, a mad whine travelling from Egypt to Mexico and back to New York in less than four minutes. Jerry Harrison also contributes 'Man With a Gun,' a striking song with shades of Talking Heads' The Overload' and Lou Reed.

Fine Young Cannibals make a takeaway meal of Pete Shelley's Ever Fallen in Love' but UB40 put things right with their fuzzy dub of 'Zero Zero Seven Charlie.' Jimmy Cliff's rousing 'You Don't Have to Cry' is the best track on the album,

a reggae ballad written by Arthur Baker and Steve van Zandt. Sonny Okussun's 'Highlife' sounds like Sunny Ade, a great, happy tune with rich instrumentation. New Order begrudge three and-a-half minutes of 'Temptation and Sister Carol closes with a loose 'n' sassy toasting of 'Wild Thing,' a cover which tops the Creatures' 1981 version as the AOP (Adult Orientated Punk) tracks from Oingo Boingo and Steve Jones add to the confusion. The film promo says "different, daring and dangerous"; the sound-track varies between Smart, Weird and Wonderful. The film — which is a goodie — is released through this school term, so the record should keep you more than happy in the meantime. Chad Taylor

### Dionne Warwick Twenty Greatest Hits Harmony

I always used to watch Solid Gold when Dionne was hosting be-cause each week she'd take some-one else's current hit and, more often than not, improve on the original. Not because she necessarily had the stronger voice — it has its limitations — but because she phrased with more class. As the tracks on this superb compilation attest, her early recordings taught her to develop a distinctive sound while simultaneously adapting to a variety of styles. (Pop styles of course — soul never was

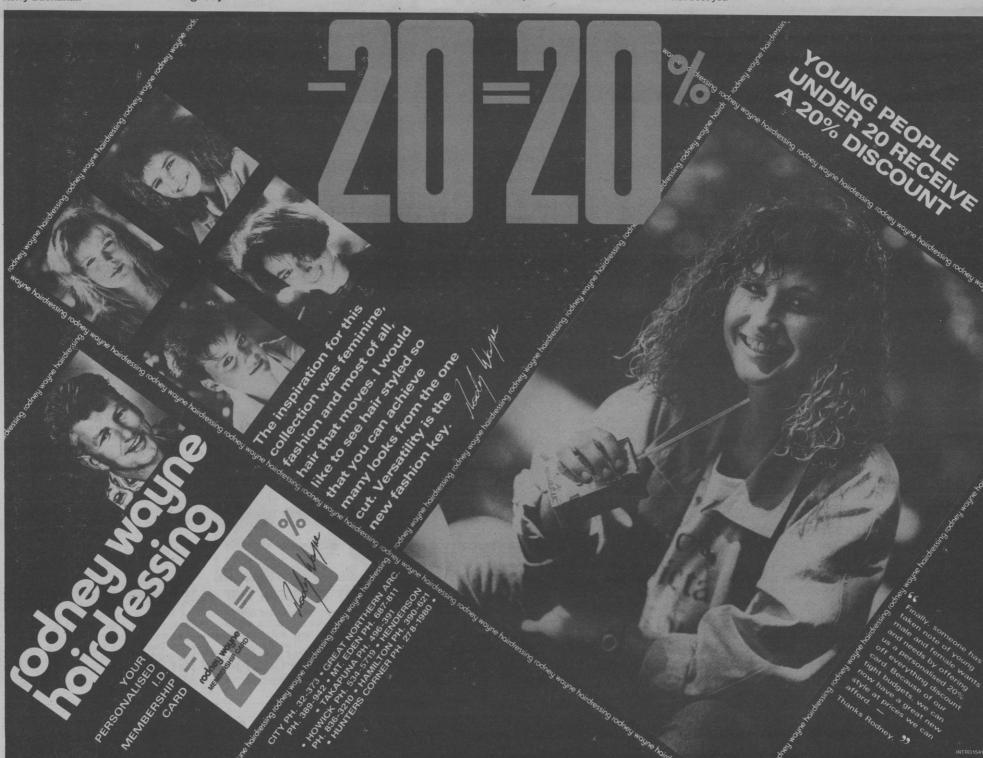
That variety came from the extraordinarily talented pens of Burt Bacharach and Hal David. To them belongs equal billing on this al-bum as all bar one of the songs are theirs. It was a partnership dur-ing the 60s that launched the stel-lar careers of all three members. Yet even today these early recordings remain peaks against which subsequent work is measured. Similarly, most remain as the songs' definitive versions.

Subsequent interpretations, from Aretha Franklin ('I Say a Lit-tle Prayer') to Jo Jo Zep ('Walk On By'), only really succeed by conscious departure from these originals. And apart from Dionne Warwick, only a handful of other singers have made any of the classic Bacharach/David songs their own. But the likes of Jackie De Shannon, Cilla Black, the Walker Brothers, even Dusty Springfield, only managed one or two apiece. Here we get virtually all the goodies from one of a great era's su-perior songwriting partnerships. But then this album must rank

among the best collections of pure pop from any era.

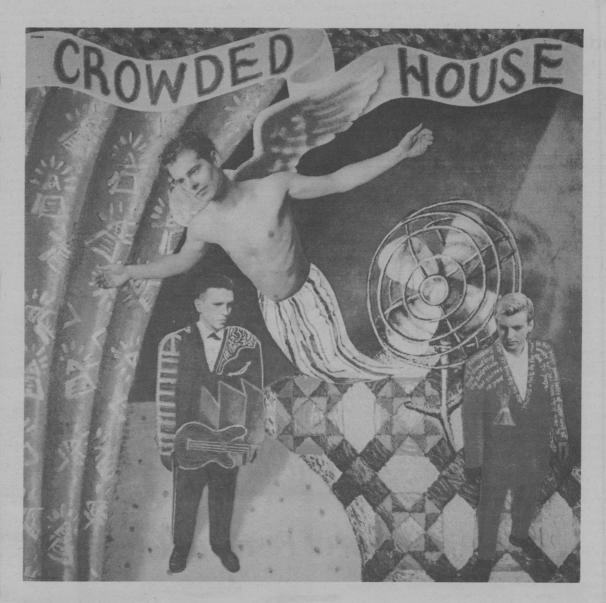
Peter Thomson





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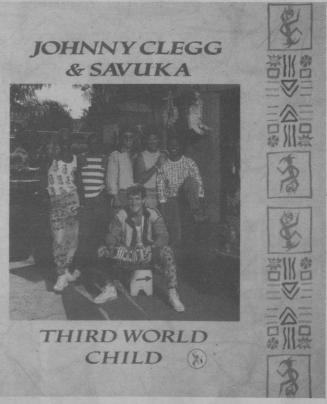


# INVESTIGATE TWO BRILLIANT ALBUMS FROM THE STREETS OF SOUTH AFRICA



**Sounds of Soweto** 

"One of the big musical treats of '87." Colin Hogg, NZ Herald



Johnny Clegg & Savuka Third World Child

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Triffids

### **Records**

The Triffids In the Pines White Hot

The Triffids somewhat smugly call this a "holiday record," its place in their oeuvre reduced to fill-in rather than follow-up to Born Sandy Devotional. They're in the studio at the moment recording that record — but what of this one, recorded in a woolshed 600 km from Perth in April last year?

It is the album's production, mixed "back in town" as it were, at the Triffids' hands, that separates it from the mainstream of their work. The feel on most of these tracks is acoustic, slightly rustic compared to BSD's sweeping vistas, and as such, In the Pines succeeds not on the basis of woolshed larks — inbetween song banter or the country singalong
'Once a Day' with the local yokels
on backing vocals — but on the
bare strength of tracks like 'Kathy' Knows' and 'Just Might Face Away,' where David McComb is at his strident and dramatic best, counterpointed by the evocative title track and mellifluous 'Only One Life.'

In the Pines therefore constitutes a deviation for the Triffids, lots of good arrangements, but not enough really strong songs to make it as good as either of the Triffids' two full-length albums. Paul McKessar

Madhouse

WEA

The tracks listed are merely the digits '1' to '8,' which fits the enig-matic nature of this jazz-fusion workout. On the Paisley Park label and rumoured to be all done by the purple one hisself, but I doubt

Madhouse is more Eric Leeds, the saxophone player in the Fam-ily, and assorted Paisley Parkers. In parts a fairly traditional fusion album, with track '8' reminding me of Return to Forever. Whereas tracks '2' and '4' have a more avant-funk feel like Lester Bowie or even Ornette Coleman's latter albums. Some of this is selfindulgent, like the heavy breathing bits and the ambient talking. But most is interesting, especially the drumming because it's straight Paisley Park beats and seems to jar against the jazzy time

signatures.
Sure to sound good at your next dinner party, and what a stunning

**Kerry Buchanan** 

### **James Griffen** and the Subterraneans The Immigrant Tango

Chase/Jayrem

Australia is coming to light with some interesting sounds. James Griffen is a street-wise poet who takes us down through the back alleys of the Australian city nightlife crawls out from between the vinyl grooves and bounces be-tween speakers. Dark stuff from the land of Ock.

Singing in gravel tone Griffen holds his own as he introduces 'Sister Sabotage' — "The Sisters of Mercy go down on their knees / for expense account bigshot discipled of clears" and bles with ciples of sleaze" and picks with raunch as he spits his way through the urban angst of the immigrant tango — "Come on honey, dance

The Subterraneans provide strong backup, especially the pianist Peter Crosbie, who keeps the loose feeling alive and flowing. Members from both the Church and Icehouse are present and seem to enjoy the freedom here. Overall they add to the texture of Griffin's poetry, expressing its depths which allows Griffin to flex the colour of his words. Interesting tones ensue!

It was a pity that these guys weren't given better PR when they were here a short time ago; I hear the inimitable Lez White plays with them. The record's production bears testimony to this good band and gives us the opportunity to hear from one of Australia's better songsmiths — check out 'Surf City' and 'Land of a 1000 Dances,' songs which embrace the heart of the Australian dream and don't haltingly give way to the themes of the Americas.'
It's well worth the bucks to

check this one out. **Tim Byrne** 

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### **Kecords**

**Nick Swan Cry Murder** 

Rebel music to be sure. This man belongs to the landscape of the Irish uprisings where right and wrong don't exist no more and good and bad mean one and the

Excellent musicians support Nick Swan as he sings about the war in between. Neil Duncan and Ross Burge, stalwarts of the Wellington music scene for a long time, now join forces with Martin Walsh and Vincent Burke to guide the listener through war torn lands, as songs from traditional to covers explore issues from both the wider political context to the neighbourhood and home. Check out 'Set Me Free' and 'The Well Below the Valley."

The album is sparse. It doesn't waste time with sweetening the tone. And so it shouldn't, the message comes through loud and clear. Pain and suffering. You can sense the grimness of the brick and mortar, silent eyes and ears to

the war and its brethren, hear the boots march across the cobbles. and the voices in whispers sing, "Cry murder, my son Patrick dead in Belfast '69." Definitely not for the squeamish. However the simple acoustics and sensitive backings will disarm you — the beautiful lyricism of the Irish voice captured so readily here will take you into the Northern Ireland reality the reality for some is a fight that will never cease and blood that won't stop running in the fields or

the streets.
The pathos of Irish luck. **Tim Byrne** 

John Wetton and Phil Manzanera Wetton/Manzanera

Ex-Roxy Music guitarist Phil Manzanera and bassist John Wetton have worked together before. Wetton played bass for Roxy's live album *Viva* and shared credits with Manzanera on Bryan Ferry's Let's Stick Together and In Your Mind — collaborations a lot more rewarding than this collection of

AOR rock ballads. At first I thought the original tricky-dick guitarist would get away with the collaboration but Manzanera is shunted behind the

drum kit and Wetton's loud vocals Wetton's abilities sound ordinary at best — why has Manzanera settled for such a dull back seat? It could be smart thinking, seeing as AOR has made such a big comeback (altogether: "hooray"), both here and in the US.

Manzanera fans can spend their money more wisely. Try his recent Primitive Gardens and a very capable compilation of his solo albums named *Guitarissimo*. The latter, unfortunately, is a CD-only release. Along with Eno's Thursday Afternoon and Harold Budd's Pavilion of Dreams, Guitarissimo almost makes the purchase of a CD play-

**Chad Taylor** 

**Delbert McClinton** Honky Tonkin' (I Done Me Some)

Ode

The title of this collection is an understatement, ol' Delbert having played in honky tonks and dance halls for nearly three decades now. The music of this perrenial journeyman is a distinctive mixture of country and R&B, utilising fiddle, steel guitar and a four-piece horn section. He also possesses a classic southern lived-in voice.

This set represents his personal picks from his first two ABC al-

bums, Victim of Life's Circum-stances and Genuine Cowhide, and a fine piece of drinking ac companiment it is too. About half the songs are Delbert originals, and they prove him to be a capable (if a little one-dimensional) writer, 'Two More Bottles of Wine' being my personal favourite. Still anyone with a song entitled 'I'm Dying as Fast as I Can' must have

something going for him.
This record is unlikely to astonish anyone with innovation or intrigue, but it is nonetheless music with heart, warmth, and above

**Mark Kennedy** 

Time and Tide (Portrait)
The only soft spot I ever had for Matt Bianco was my living room carpet but this debut solo album from ex-Bianco vocalist Basia is amicable in the extreme. It still abounds with sambas and Bianco abounds with sampas and Bianco-style weaknesses but if you shut your eyes to a wistful piece like 'Promises,' the title tack of 'How Dare You' easily wins your admiration, mostly due to Basia's breezy singing. After you start liking it, there's not a lot to talk about; like Sade, she's covering the stylistic points with a minimum of fuss and bother. Time and Tide is clean as

a whistle, very quick, very stylish. The smoothness isn't lack of depth so much as good tailoring And she wears it well. CT

Robert Cray Band Who's Been Talking (Atlantic) Robert Cray first met his current

producers — and frequent song-writing partners — in 1978 when they signed him to their Tomato label. Two years later the label went bankrupt, only months after releasing Who's Been Talking. Now, thanks to Cray's current popularity, the album has been dug out, digitally remastered and supplied with an informative and updated inner sleeve. The most obvious difference from his current work is that the music is more strictly in a blues idiom. Indeed half the 10 tracks are covers normally associated with the likes of Howlin' Wolf and Willie Dixon. Nonetheless Cray performs with customary skill and assurance, and at least two or three of the original numbers are well up to present ex-pectations. All in all a fine blues album, with much more than histor ical interest to recommend it. PT **Painters & Dockers** 

Bucket (Doc)
Live rock and roll with crass jokes, the Members At the Chelsea Nightclub but with the added 'bonus' of being Australian.

Comes complete with mock barfs, a cover done in gruesome bad taste, and a horn section that, given the "live" sound and ensuing torrid mix, doesn't do a half-bad job when it gets to drown out the shouting of vocalist Paul Stewart. P&D would be a great time in the flesh I'm sure, but it doesn't translate that well to vinyl. Reduced to the lowest common denominator, 'Kill Kill' sounds like just another ripoff of the 'Taxman' riff, the Lybian terrorist jokes fell flat in our house, and so on. Maybe by now they've got some "good" Fijian cannibal politician jokes. Available through Ima Hitt and selected retail stores. PM

Chad's Tree Buckle in the Rail (Nude/Jayrem)

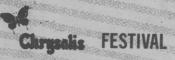
And you thought the Smiths were a maudlin bunch ... Australia's Chad's Tree are led by Mark Snarski, creator of much in the way of "poetic" words (witness a lyric sheet entitled "Words for singing by M Snarski" that turns all the lyrics into one poem ...) but unfortunately incapable of singing them well enough or setting them to anything remotely resembling a nifty tune. Left dull and pretentious, Chad's Tree need a hefty dose of vitality and a cut in Cohenisms

# BUNNING AW



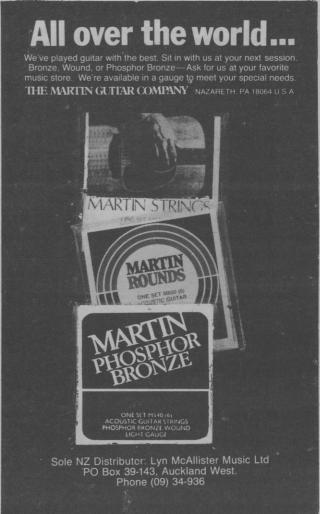
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# Co Bush with the with the new album

FESTIVAL

PAROLE

Various Artists
Sounds of Soweto
EMI
Various Artists
Soweto Street Music,
Vols 1 & 2
Avanguard/Ode
Hugh Masekela
Tomorrow
WF4

Following fast on the heels of the runaway success of Paul Simon's *Gracelands*, EMI has locally released the double album set *Sounds of Soweto*. Whether you regard Simon a benevolent publicist for African music or a pop singer only interested in reviving his flagging career, there's no confusion about the motives behind the release of this record.

Soweto would be dull indeed were this an accurate document of its music. Ten artists with 16 tracks between them; a collection of vapid pop music performed with synthesisers and drum machines and sung, for the most part, in English. Little remains of any African content in this homogenous mix save perfunctory lyrical references to freedom, units and peace.

unity and peace.

By whose claim, then, is this the sound of Soweto? South Africa's pop charts reflect a taste for

American soul and disco and it's an influence evident in the songs on this album. Many of the artist here — Brenda and the Big Dudes, the Winners among them — regularly appear in the charts. But South Africa's pop stars aren't representative of Soweto's music. There's not an indigenous rhythm within earshot of this album, certainly none of the popular urban music — mabaquanga and Zulu "jive" — which is surely the *real* sound of Soweto.

Zulu jive (or Zulu "disco") is the pop music of the Bantustans: its driving 4/4 rhythm and bass-heavi beat make it distinct from all other African music. It is similar only to other Zulu styles (notably mabaquanga and the gospel-style acapella music — isicathamoya of Ladysmith Black Mambazo) whose elements it incorporates.

Soweto Street Music was released in England in late 1984 as a double album, selling for the price of a single album. Now it is available as an Australian import in its post-Gracelands incarnation — two albums, two volumes. And, like the original, not a word of information about the music or the artists.

Definitive it isn't but Soweto Street Music, volumes one and two, is still worth its price. There's a variety of styles here, from a raw rural sound typified by Uthawolfu Amentkentshane and Zuleliphezulu (accordions and fiddles against that insistent Zulu Deat) to the punchy and polished Zulu jive of Super Tens, the Editions and the Special Five.

If you want to hear more of this music there's a number of good releases on the Earthworks label (London) and Shanachie Records in the States. I can particularly recommend the Earthworks compilations Zulu Jive: Urban and Rural Zulu Beats from South Africa and Zulu Jive Volume Two: the Indestructible Beat of Soweto (also on Shanachie), along with records by Ladysmith Black Mambazo, the Mahotella Queens (four jive-singing females backed by the Makgona Tshohle Band) and Kati Eliclean Namanono (Amalabi, on Farthworks)

If you're looking for further adventures try to track down a copy of He O Oe Oe! by Puseletso Seema and Tau Ea Linare (Globestyle Records, London). Bass and drum are rock hard and solid, and they meet in head-on collision with accordions, wild singing and long shrill whistles; this is Sotho pop music from the small country of Lesotho, isolated and landlocked within South Africa, and the whistles are cattle calls.

Hugh Masekela is a South Afri-

can exile who has been living in the States for many ears. He had a string of pop hits in the 60s, appeared in the film *Monterey Pop* and re-surfaced with the very successful *Techno-Bush* LP in 1984. *Techno-Bush* was recorded in location in Botswana in the heart of the African bush and Masekela was backed by the band Kalahari. *Tomorrow* continues this collaboration in more convenient surroundings, Trident studios in London.

Masekela's music is that of the rootless exile, a detached romantic view of his African homeland that finds favour with displaced and would-be Africans, black and white. As can be heard on this record, he's an excellent trumpet player but he can make little headway against the melange of musical style served here; a formulated muzak that cannot avoid sounding contrived and soulless.

If you're an initiate to the music of the African continent don't let the obstacles deter you from further investigation. The best African music is varied, vibrant and exciting; it has survived, flourished even, despite decades of colonial repression. In its many different styles there is life and spirit, qualities lacking in the majority of contemporary western music.

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'Male Stripper' (Polygram 12")

Another great aerobics stomper with a hurtling 128 bpm. Touching social commentary on the work problems of stage performers. This is the new UK mix with plenty of bump and grind; truly a Eurobeat shlock classic.

'Sex Appeal' (Motown 7")
Years ago everything on Motown was worth listening to; the label seems to be losing it a bit re-cently. Heavy breathing fails to excite this limp beat and Mr Georgio better re-listen to his Jackson Five

'Come Go With Me' (Arista 7")
Okay pop culture fans, here's a

whole new sub-genre, the Madonna sound without Madonna. Like history, pop has a way of repeating itself. However this has none of the joy and charm of the original — but it's no surprise that it's No 1 in the USA.

Wally Badarou
'Hi-life' (Festival 12")
Mr Badarou has leant his talents to many a big name performer, but this is his first solo vinyl. A subtle African rhythm and nice keyboards give this a real cool feel Dating from 1984 but sounding a lot fresher than most recent

J M Silk, featuring Steve "Silk" Hurley 'Jack Your Body (RCA 7" & 12")

If there is one "house" record worth owning, this is the one. The usual mix of Euro-disco and gay hienergy beats but with a quality most of this type lacks. A groove to be reckoned with.

**The Housemartins** 'Caravan of Love' (Festival 7" & 12")

Lord help us! A year ago a black band released this to deaf ears. Now four white guys from Hull release it. I wonder who's gonna have the bigger hit! If you want to listen to gospel or any acapella, seek out the real stuff. **Georgia Satellites** 

'Battleship Chains' (WEA 7") The loudest record of the bunch, from the land where the guitar is king. American rock at its best, taken from the highly entertaining second album, one of the hippest records of the year.

'See You Later Alligator' (Festival 7")

Crazy, man, crazy. An amazingly good Dave Edmunds' production makes this Bill Haley standard come alive in the Doc's hands. A perennial favourite made fresh

**Kerry Buchanan** 



**Dead Famous People** 'Lost Persons Area' (Flying Nun 12")

Some ex-Freudian Slips have their hands in this, and it is not too distant from the bouyant pop once on show from that band. On 'Traitor to the Cause,' Donna Savage

sounds positively joyous about "in fact I don't like you anymore" and that epitomises the mood of the record — personal lyrics reflecting themes of defiant and proud individuality, backed up by the warm delivery and tight playing, with Elizabeth Leyland's keyboards mixed well to the fore. And even if the muted sax on 'Sarah' meanders on a little long, the Dead Famous People mood is one that lingers on nicely.

**'Epic Sweep' (12")**Dunedin's Kites are Harold S Bernhardt (acoustic guitar, vocals) and Antony Takens (vocals). They recorded the 'Epic Sweep' EP, their first record, on holiday in Auckland. My benchmark for this sort of bare emotion is Bob Mould's Too Far Down, and though Harold and Antony's wayward vocal delivery and song execution are far from polished, the songs read well, and on 'So Dumb' they just about hit on the essence of the music, perhaps something that given the same material, someone who "knew" what they were doing would miss by a country mile. \$6 from 131 London St, Dunedin, or \$6.99 from Records Records. Dunedin.

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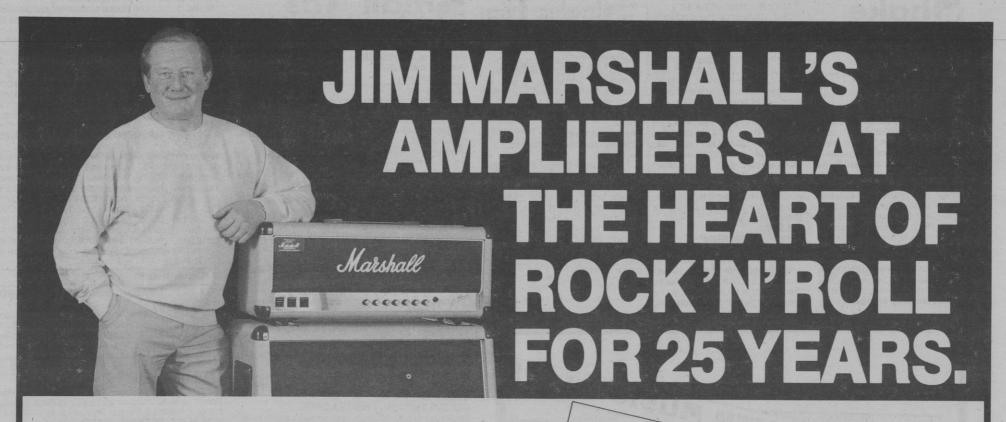
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Mitchell. Marshall opened a music shop in London specialising in drums. Many of his former students drums. Many of his former students brought in their groups and young players like Pete Townshend of the Marchall to Who were soon asking Marshall to stock guitars and amplifiers. Realising that many bassists were

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type of amplifier that could help him get his unique, super charged style of playing across. Along with the Who and Cream, Hendrix helped gain worldwide acceptance for

Many other rock musicians followed, helping Marshall refine and develop his growing product line of lead and bass amps.

Marshall was also busy developing a series of potent and versatile combo amplifiers as a cost and Space-effective option to the larger space-effective option to the larger stacks. Recently, a major re-design of the whole line by Marshall's
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**Crowded House** 'Something So Strong' (Capitol 12")

History never repeats? In 1964 Capitol successfully marketed charming, refreshing pop to a blanded-out USA. Now, here comes the Fab 'free. 'Something So Strong' epitomises Neil Finn's knack for hard-driven acoustic guitar based melodies, made for sing alongs, and unspoilt by Mitchell Froom's crisp, natural production. 'Can't Carry On' (from the CD) is a slight piece of Enzy paranoia, produced by Eddie Raynor with a great Rubber Soul middle eight The album version of 'I Walk Away completes this three-track EP; on a songs-for-cents basis, the LP is better value. Yesterday's sound today, but pure pop for now people.

Ardijah

Ardijah
'That's the Way' (WEA 12")
Not a dancer and held down by
the heavy guitar, 'That's the Way'
is saved by the wonderful chorus,
with Betty Monga's silky voice
multi-tracked to "reggae it up!" Coproduced by Ryan Monga and
American Tony Hermeke it's as as American Tony Hermeke, it's as accomplished as anything ever done here — but great production also needs good taste. The gem is on the B-side, which Ryan produced alone with a light touch. The seductive 'Give Me Time' has another great vocal and outclasses the soft soul that's been dominating our charts for months. The mini piano concerto at the end should be saved for live gigs, though; as a 7" this would be

**Fat Sally** 'Shadow of the Night'

(EMI 12")
Fat Sally has plenty of grunt and only disappoints during slower moments. But 'Warrior Bold' aside, this five-track EP must fuel some great parties in Christchurch,

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where sound police are called and the neighbourhood cats run away. Keith Palmer has a Mercurial voice that could strip paint, and Night-shift Studios have achieved a su-perb fat and raw sound for the standard guitar-bass-drums lineup, only let down when keyboards are added. Good songs, Today's Pressure and the title track standing out, with surprise endings. Another fine hunk of Kiwi metal

**Hammond Gamble** 'Photograph of Your Heart' (WEA 7")

Hammond's familiar anguished voice returns to a plodding verse, but it comes alive at the uplifting chorus which takes me back to the better moments of early 70s radio: the Hollies and (yes) Ringo. The whimsical flip 'More Photographs' mixes things about, extends the Queen guitar solo and lets producer Dave McArtney make his mark CONTINUED ON PAGE 36

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**Jenny Morris** 'Body and Soul' (WEA 12")
Jenny goes INXS part two. Not

as instant as 'You're Gonna Get Hurt' but though the backing dominates, her voice eventually sneaks up on you. The voice threatens to take off on 'Animal Magnetism' but the song holds it back. The slightness of the material is shown by the C&W version of

'I've Just Seen a Face,' a Beatles throwaway with a vitality that carries the EP. With challenging pop material, Jenny Morris outclasses the competition; singing rock, she sounds like a tomboy.

**Satellite Spies** 'Private Detective' (Reaction 7")

With the credibility of Sledgehammer but not the wit, 'Private Detective' has a plethora of catchy elements (the snappy opening,

the tricky high guitar chords) but it's trying too hard to be a natural pop song. The excellent slinky bass playing carries over to the more melodic busy-busy B-side 'Walk Away With Pride.'

Ralph Bennett Fat 'n' Sassy (Ode) This album by Ngaruawahian bluesman Ralph Bennett has been out for a year now, but may

be in increased demand following Bennett's gigs this month (including the Jason and the Scorchers' support). It's strictly a blues/rock album, leaning heavily on the in-fluence of Elmore James, indeed James' showpiece, Robert John-son's 'Dust My Broom' is one of the tracks. Fat 'n' Sassy's sound is raw and thick, Bennett's a mean blues guitarist with a hot slide, and only on the slow numbers would this disappoint for fans of the genre

# The Big Match

The 80s? Yeah, I was there, man. Some of them happened about a month ago in a converted movie house up Charing Cross Road. The occasion was the first live performance by a group called Tackhead.

Tackhead's most recent record is 'The Game,' a record which takes the concept of the football single to new and undreamed-of regions A Liverpool crowd singing 'You'll Never Walk Alone' has been sampled and worked into an impossi bly rich bed of noise for a big def beat and topped off with a mock commentary by yer actual Brian Moore ("The guitarist is warming up to come on ... such an economical user of the ball.") One of the singles of the year, it shows how hard and funny you can be with studio technology these days
— but play it *live*? Didn't seem possible

It was. But they kept us guessing for a while. They sat behind their amps and made Tackhead Sounds, a howling assault of live mising. What Hip Hop Ate Next is clearly anything it can sink its big, chunky teeth into and anything and everything wriggled its way to the front of the mix. So was this Tackhead? Was the "playing live" bit just some 80s joke? No one in the wildly heterogenous (from soul boys to punk hippies) crowd seemed to know quite what was going on. Probably a very 80s state of mind, that.

But then on they bounded; Keith ('Malcolm X') LeBlanc on drums and former Sugarhill Gang crewmen Doug Wimbish (bass) and Skip McDonald (guitar, keyboards). The fourth 'Head, English producer Adreian Sherwood, was at the mixing desk. Kicking straight into 'The Game,' they showed it could be done live — and better. Now the hip hop noise is the most exciting thing around at the moment, but while, say, Run DMC are a great, rowdy live experience, there are limitations on the scratchin' DJ and non-musical rappers format. Hearing this kind of music with the spontaneity of

a live band is like a whole new world.

It's all done with technology of course. Sampling keyboard, MIDI'd-up guitar, the odd sequencer and the very odd backing tape. All they are to these men are just bigger and between the sequencer and the very odd backing tape. just bigger and better instruments. Which brings us to the point of this story — just what nakedly exciting ways it's possible to use the new technology in if you have the talent. There was scorching guitar noisse, compelling dance beats and snatches of all sorts of things. Things didn't miss a beat when Tackhead also turned out to be headliner Mark Stewart's (of the Pop Group) back band. Dance music and serious industrial music are now one. You just had to feel sorry for Stewart trying to hold his own on a stage shared by these men with such power at their fin-gertips. They left a frenzied au-dience when the house lights finally came up. If there was some thing like this every weekend London would be a different place.

Because there is a lot of crap An awful, awful lot. Even leaving chartpop aside, there are too many "indie" bands aping each other into oblivion. When the Chills played with Bunnymen cop-yists the Mighty Lemon Drops re-cently the New Zealanders were so much more cultural than the star headliners it was almost fun-ny. You can hear it in Australian bands here too, like the Triffids and Go-Betweens — even the Celibate Rifles evoke something more than a desire to sound like a copybook indie jangle. It's this sense of identity that gives the Chills more in common with Zimbabwe's Bhundu Boys than with boring "indie" bands like the Bodines.

This is how the dense, melodic Chills (and anyone else who might try) can succeed in what they're doing while the neatest record around is the wild tuneless beat of Mantronix' 'Who is It?' (get the NY club mix) — simple by being them-selves. This is how the Clean are selling a healthy number of records here to people who prob-ably aren't aware they broke up in 1983. Because it's relevant. It's different. It's us. The Chills are using a sampler in the studio, but they remain the Chills. There hasn't been a unifying dynamic in white English rock since the year RIU began, 1977. (Forget goth -CONTINUED ON PAGE 38

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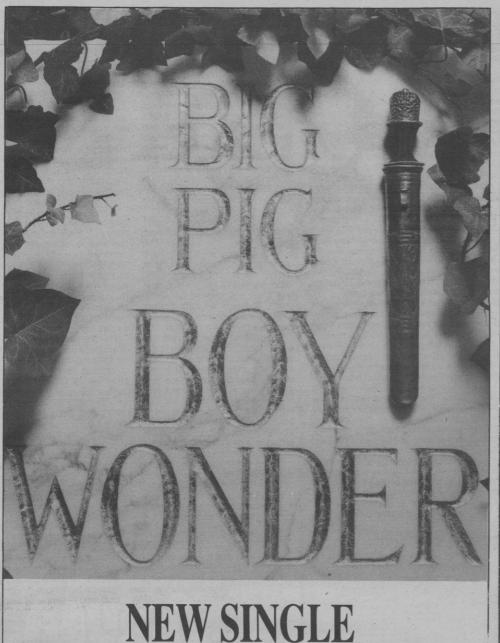
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'LIVE' FROM PAGE 36 please forget goth. There are some great goth records, of course, but some of them aren't as great live.) The Fall remain utterly contemporary and original and very cultural.

People here still talk wistfully about punk rock. It's the last time they grew their own. We should be grateful we have something to

**Russell Brown** 

### Able Tasmans, Robert, **Jackless**

Gluepot, May 30

First on the menu were Robert, who served up a selection from their new record accompanied by a video advertising Fogroll and Blah products. Thundering bass-lines from Lindsay "Slasher" high-lighted their meaty, driving sound, but it sank into a dirge with David Eggleton's strident yelling, painful and monotonous to the ears. They earnt their pound of dead flesh and so onto the next course which was a serving of blood, sperm and humour in the form of Jackless, a 30-minute shlock horror video portraying the psychological problems of Kirsten Smith and Glen Solvent. (Jackless, since Kirsten's hero Jack Pallance couldn't make it for the leading sequence. make it for the leading role.) Starring Phil Nelson and other

sick members of the Sheets, Goblin Mix and Birdsnest Roys, it's about a skinny bloke who finds fame and fortune by building up his body in a macabre and violent fashion, depicted brilliantly with Dave Mitchell in full gore in the massage parlour scene. Filmed at various Auckland locations such



Putty In Her Hands: Christine Jeffs and Charlotte Yates

as Herne Bay beach, K Road, the museum, the Gluepot and Hardcore Road, Jackless falls down in the bad quality soundtrack which makes it practically impossible to follow at times. Pity the music produced by those involved isn't as warped as their minds obvious-

The Abel Tasmans are a group who musically still wear flares. Dressed up in a cloak of 70s progressive rock spiced by violinists and flautists, a serious bearded and bereted vocalist intoned Jack and Jill rhymes over standard R&B, held together by a manically excellent drummer. The Tasmans sung of peace, love and understanding but only during 'Rainbow' did they crackle, where the group evoked the spirit of the Velvets rather than the Vagabonds Susan Camden

### **Putty in Her Hands, Dead Famous People** Gluepot, May 29

The two BiFM nights at the Gluepot seem to have been a success all round. Not much else to

do with a wet weekend, and the respective lineups looked promis ing. On the Friday night were two mainly-women bands, Putty in Her Hands from Wellington and Dead Famous People local.

The first act, Putty, was definitely the better. They had a musical versatility and energy that soon had the audience tapping or jiving along. The saxophone, bongo drums, percussion instruments, along with guitars, drums and three gloriously melodic female voices, combined in a rich stew of music. I liked them; their spontaneous presentation and en-thusiasm was refreshing in a musicville so often stifled by pretension. Apparently they have just released an EP — I'd catch it

In contrast Dead Famous People were dead boring people. Not only did the tempo drop but so did the dancers. DFP suffer from a syndrome called uptightedness; if they relaxed and began to exploit the full range of their instruments and vocals, the results would be more interesting. Just not enough variety of style, and I found the lead vocalist's voice monotonous. Which is a pity because I think they have potential. (I think someone said that about U2.)

Maybe some of the audience

appreciated the more mellow tunes of DFP after the frenetic Wellingtonians, but I didn't. (Though the mixing was better than for the Puttys.) Dead Famous People also have an EP out soon, on Flying Nun. Test the waters if you are not inclined towards my beliefs (which is probably a good

**Christine Rogers** 

Knightshade, Stonehenge Galaxy, May 14

Very few hard rock or metal bands ever make it to our part of the hemisphere so this gig was a welcome chance to check out two of the best locals in that line. Knightshade were first to hit the stage and they ripped straight into their set of well-arranged original songs. Frontman Wayne Elliot got the crowd going with his strong vo-cals, complimented by Rik Ber-nards fine guitaring. The whole band play impressively live and the 'Out for the Count' material went down a treat. We even got a guest appearance from TV's Gael Ludlow on backing vocals, who added a real nice touch to the title track and a great new song 'Why Am I Losing Your Love,' which also included a neat solo from grinning bassist Jon Bell. Watch out for Knightshade's second EP to be released by Festival soon.

After a lengthy wait while equipment and huge skulls were set up, the Standards into bees at the standards.

the Stonehenge intro began. Then it was all full on, as they blasted the 'bangers with a relentless au-dio attack amidst dazzling explosions and enough dry ice to smother an Eskimo. Their recent visit to Australia went well, and they have returned with vocalist Kevin Farley, who had loud crowd response to his high-pitched screams and especially the cho-rus of 'Seek and Destiny' Phil, Carl, Anton and Ashley steamrollered on through 'Wings of Steel' and several other Stonehenge songs, with a couple of covers thrown in for good measure.

Overall, an entertaining evening and some of it is to be screened

sometime on a Radio With Pic-**Geoff Dunn** 

The Holidaymakers Oaks, Wellington, May 14

Derived from the Rodents, Hulamen and Tombolas, the Holiday makers play a glad bag of music for the beat elite — a blend of funk and soul, self-penned and old favourites, Womack's 'Imagination' to Tosh's 'Don't Look Back.' Even the seminal Hulamen revamped with gutsy accolades: 'Barking Up the Wrong Tree,' 'Beer and Skittles' and, oh yes, we can 'Do the Tombola,' and there ain't nobody better to do it with.

Wellington usually doesn't produce warm bands — you know the old story, the climate, the politics — everything's got to have meaning, be politically sound. Well the sound is here tonight folks. Peter Marshall's got a voice that this town has missed for some years, Stephen Jessup's fingers twist'n'fret and Andrew Clouston is

playing with style and ease.
There's new faces and names I can't repeat, the vocals are really strong, just about everybody's having a say and the keyboards just slip and slide beneath a face that grins and smiles. This band breathes soul and the crowd just lap it up. Albert the bassman is solid funk — where has he been all these years? And the band is joined on stage by the soul sisters who breath warm honey.
'Tony's Got New Shoes' and 'I

Wanna Be a DJ' ignite the night with a sense of timing and a sense of humour which all too often this city lacks. John McDougal holds centre stage on an area fit for

three but managing on this night to hold up to nine; he's obviously having a good time and so he should — everybody else is! **Tim Byrne** 

The Wreckery

Gluepot, May 15 & 16

From the seedy side of Melbourne to the questionably more salubrious environs of Auckland's Gluepot came Aussie guitarslingers the Wreckery. Their intoxicated noise, dredged up from some murky crossroads between the marsh and the city cesspit, held the Auckland crowd captive

in a nightmarish spell.
With their roots deep in swamp land blues tinged by Australian influences, the twin shrieking gui-tars and squealing sax emitted a distorted rock and roll melee that hinted at the Gun Club and the Birthday Party. Singer-guitarist Hugo Race had a stint with the Bad Seeds, along with fellow guitarist Ed Clayton-Jones a while back; an experience that has left a mark on their music

The fivesome had a repertoire of up-pace songs with a discor-dant driving dancebeat and slower, moody numbers that made great use of Charles Todd's alto and baritone sax. Bassist Nick Barker was nearly as energetic as the front crowd, boogieing and swaying round the stage, but somehow

continuing his funky fingerwork. Some of the songs went on a bit and the slower ones sunk too far into the mire to turgidity, especially on the Friday night, but on the whole their dark and dense brand of psychobilly was a welcome

Sue Camden









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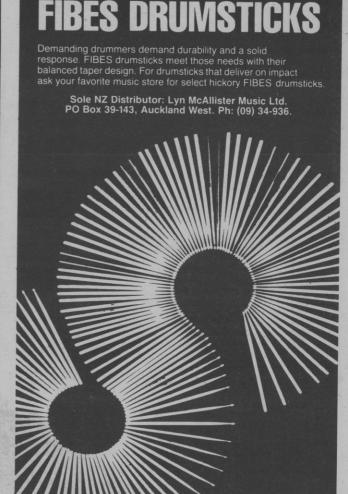
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Soldier Blue (CEL)

Director Ralph Nelson wallows in liberal guilt in what amounts to

a hippie movie. A violent western with allegorical allusions to the

'At Close Range' — Would you buy a used car

### Video

At Close Range (Hoyts)
One of the more interesting American movies of the last decade. Artistically similar to the work of Terence Malick, whose Badlands sets the tone for most of this film. Sean Penn stars as the son of a local badman, played by Christopher Walken. Both get involved in criminal activities and some very intense human drama some very intense human drama. A real American gothic tale with superb art direction — things bathed in blue lights and the harshness of natural light, giving the glow of a painting. Also a method acting spectacular (where's Mickey Rourke?) with Walken attempting to speak like Little Richard, and Penn pouring on the minimalism. A great piece of Americana, with Walken playing the role he was born for. the role he was born for. **Kerry Buchanan** 

Cassius Clay (aka Muhammad Ali) vrs the World (Warner Home Video)

The story of the greatest love of all, Muhammad Ali and boxing. Interesting footage shows all — the early rush of genius, the fights with Archie Moore, Henry Cooper, and the famous Liston fight of Feb 25, 1964, when Ali took the heavyweight title. The era of Ali had begun.

He took boxing out of the ring with his media grabbing I Am's, from the "prettiest" to the "greatest"; a thousand variations followed. His allegiance to Elijah Muhammad and the refusal to fight a "white means wer" in Viet fight a "white man's war" in Viet-nam made him a symbol of black pride and hero to the counter-culture. But beyond all, there remains

that genius in the ring, the shuffle that borrowed more from ex-boxer James Brown's stage performance than anything else, and the absolute grace with the gloves. Ali looked like a king when

he entered the ring.
The last time I saw Ali, he was walking down Queen Street in the late 70s, shaking peoples' hands and gently talking. But he did not look happy. Kerry Buchanan

Straw Dogs (CEL)
Great movie from Sam Peckin-Hemingway knows that a man's gotta do what a man's gotta do. In this case, wimpy intellectual Dustin Hoffman turns killer against a bunch of smalltown English values Nasty pieces of work glish yokels. Nasty pieces of work they are too, strangling cats, sex-ual molestation and excessive whisky drinking. When he starts to fight back, bear trap in hand, the violence frees his trapped self. A repugnant moral perhaps, but trong cinema. Next to *The Wild* Bunch, his best film.

## **Publisher**

Murray Cammick Editor Chris Bourke Graphics
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then current Vietnam conflict. The final scenes of extreme violence are meant to add creedence to Nelson's heavy moral stand. Subtle this film isn't. John Ford made a great "Indian" film called Cheyenne Autumn about the same themes but without the political polemic, and it's by far the better film. Interesting in a histor-ical way but a bit out of touch with our more cynical times.

**Escape from New York City** (CEL)

Big fun. New York 1997, a wasteland turned into a maximum security prison designed to keep scum like the Duke (Isaac Hayes) inside. The President's plane crashes — send in Snake Pilsen to rescue him and save the world. John Carpenter, the ultimate movie brat, splatters the screen with this crazy comic book. Kurt Russell, ex-Disney star, plays Snake like one of the Brady Bunch gone bad, speaking like his lip is zipped up and grunting a lot. I sure like this a lot, plenty of clever action and good characters like Ernest Borgnine as the cab driver, Harry Dean Stanton in another great role, and professional wrestler Ox Baker getting spiked. The finale is a neat piece of nihilism; a punk film par excellence. KB

**Dead Time Stories (Roadshow)** 

Pretty crazy shit. Like, this werewolf hanging out in his tight red leather pants, a lot more chic than even the dog boys in Howling Part II — Sheba Queen Bitch. A cute anthology of loopy stories, like the one about the Bear family (three, of course) escaping from the Saints Preserve Us Home for the Hopelessly Insane, who end the Hopelessly Insane, who end up as stiffs in the clutches of a deranged Ms Locks (blonde, of course). Good special effects like the body "re-fleshing" itself and other visceral delights. Best joke, apart from the theme song, is this Puerto Rican wildman giving a joint to this shop assistant, who says: "I'll save this for my vacation ... lunch time." Dumb stuff that

should find favour with fans of *The Toxic Avenger* and the new cult classic *Street Trash*. KB

()n Tape

With the demise of Paul Luker's Industrial Tapes, now back in the dim and distant past of Auckland rock and roll, the emergence of Walking Monk Tapes may come as a welcome outlet for recorded "alternative" music aside from the hefty expense of independent

vinyl.
The Walking Monk people are
Nat (ex-Fish For Life) and Mark
(most famously ex-Fiel), the labels first currently preparing the label's first release, A Bit of a Strange Tape, a compilation of Auckland bands from the Committee (self-admitted worst band of 1979, '80 ..) to Goblin Mix. They hope to follow that with a Battling Strings tape or a Dutch Konkurrent label compilation, and are keen to contact bands interested in utilising the Walking Monk service. For info, contact Walking Monk Tapes, 1 Ngauruhoe St, Mt Eden, Auckland (ph. 604 601). PM

Dead Children

Zoom Creative Contraceptual

Voice of the Life Inside
This may well be Henry the International Atlas and co again (hi Henryl) ... the mood, with the aid of mucho grand organ, hints at being very ecclesiastical on all five songs — long before you get to 'Church Music' on side two. These people may be dangerous and they're pointing to an apocalyptic end for us all. Does an "anti-copyright" relate it to the anti-christ? (From 61 Tilbury St, Lower

Erp. Songs and stories from Zoom Creative. Bits of Crystal Zoom live, betraying them as the art rockers they always were, 'No More Mr Nice Guy,' 'Hate'; the stupid "donga" chant; the story of Zak Water Buffalo worship; sounds of the street and noises of industry, comes brilliantly packaged.

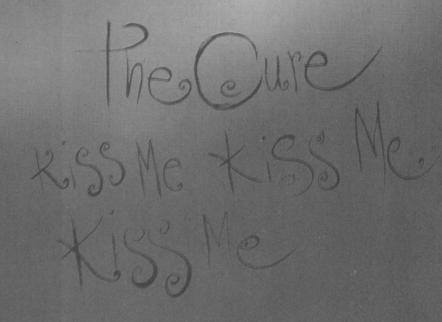
try... comes brilliantly packaged, and the sheep are loaded on the truck. (\$10 plus \$2 p&p from Box 5996, Auckland, or from Rock & Roll Records.)

Hutt)
Paul McKessar



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