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be uncovered and given a good fighting chance."

But interviewed on the way to Waiouru, Dene Kellaway talked of giving up *Groove*, as his contract with Apollo Records required him to be free to travel around the world. He was going to cut singles with his band the Vibrans while on weekend leave.

"I ran *Groove* alone, and did most of the writing myself. I did all the record reviews too, so it was a bit hectic," he said. "I was doing *Groove* for the love of the work. I wasn't drawing a wage off it; I had another part-time job on which I was living. Because I had been trying to sing for so long, I realised just how difficult it is, and how important, for the groups to get recognition in this country. I was plugging that side, trying to help the New Zealand scene. It wasn't really a paying proposition. It could be, but I had gone as far as I could as a one-man band; it was a 24-hour-a-day job. I had about two days a week to myself."

In August 1969, Dene moved on to concentrate on his recording career. The paper's blues columnist Barry Francis Jones took over as editor, but that's where *RIU's* collection of *Groove* ends.

One year after the imported *Rolling Stone* magazine contributed to *Playdate's* demise, New Zealand had its own edition of the San Francisco mag. Published by Alister Taylor of *Little Red Schoolbook* fame, the *NZ RS* lasted six issues in 1973.

But in February 1974 an all New Zealand owned rock magazine arrived. It had the delightfully 70s name *Hot Licks*.

*Hot Licks* was started by Aucklanders Kerry Thomas, of Direction Records, and Radio Hauraki co-founder David Gapes. They asked graphic designer Roger Jarrett to edit the paper. "They thought of the idea of a free music mag, thinking it would be in their interest to pro-



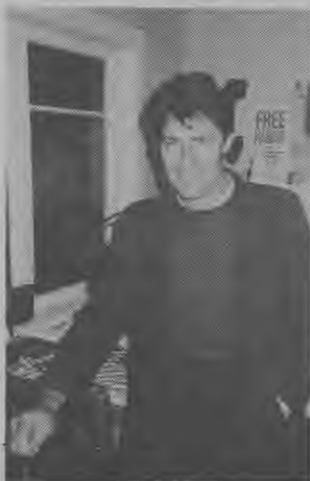
mote music," says Jarrett. "They said, 'go for it' — the first couple of issues I virtually wrote myself, then I found other writers. It was a different industry then for music. As far as marketing went, it wasn't nearly as sophisticated."

The magazine featured the best

of 70s music, from Bowie and Lou Reed to Little Feat and Joni Mitchell. "It was an enthusiast's, not a journalist's magazine: a lot of the critical writing was blatantly biased towards favourite acts. But occasionally you got people who could actually write, such as Tim Blanks, who went off to England with Roxy Music. He was into the pre-punk music of the mid-70s, like Roxy, the Velvets and the New York Dolls, whereas I liked the more country influenced American music, and dance music."

Split Enz were the first local cover story, followed by Mark Williams and Waves. But local music was difficult to cover, says Jarrett, "because we never had any journalists employed, so the only person who could go out and do interviews was me, and there wasn't the time. There's far more consciousness about a New Zealand identity now."

Because of Jarrett's background, the graphics were a crucial part of *Hot Licks*. As photographs didn't reproduce well on newsprint, covers were done by illustrators such as Frank Womble, Dick Frizzell and Co-



Roger Jarrett, *Hot Licks* editor.

lin Wilson, and the page layout was extremely complex. Although the magazine quickly had a weighty masthead of contributing writers, Jarrett found himself doing everything else: subbing, proofing, paste-up, "the whole shebang. It was very time-consuming, and visitors would come in constantly. Very soon people thought I was an authority."

Advertising was slow in the early months. "For a start, the record companies had to have their arms twisted to advertise." They thought Taste and Hauraki were calling the shots. "There was a lot of politics involved," says Jarrett. "Far too much. The whole record industry's like that. But after six issues, they realised it wasn't going to go away."

*Hot Licks* lasted 27 issues, "quite an achievement, with no budget," says Jarrett. But towards the end the magazine charged 40 cents an issue. "That was a mistake, really, but not the reason it folded. It was still all down to me to do everything, and I was exhausted by the whole process. Plus I had family commitments."

The circulation reached 8,000 — distributed through record stores around the country, though in Auckland, through Direction shops only. "It was a bit of a political football, between the purchase of records in the stores, and the amount of publicity in the mag, and advertising. Also, Direction became a distributor of overseas labels like Virgin, Casablanca, ECM — that got right up the noses of the record companies. It became too political — that's where I lost interest."

With the management of Direction and Hauraki having changed, there also wasn't the commitment from above, the returns being difficult to evaluate.

"The only thing about *Hot Licks* that I believe is of value is that it's an accurate reflection of its age, and what people thought about at the time," says Jarrett. "I hate nostalgia. I'm not nostalgic about the magazine at all. It was good self-expression, and I really enjoyed it, but I really like being now, being current."

Chris Bourke

## 10 YEARS ON LETTERS: THE EARLY YEARS

Your magazine is one of the best but I can't stand the amount of 'punk rock' rubbish you stick in it. Why don't you put in something on the Eagles (the best group in the world), Bee Gees, ELO or Fleetwood Mac.

Punk Rock Hater NOV 77

How could Mike Chunn in reviewing Kiss's LP *Love Gun* call their music boring.

If he ever listened to Split Enz's *Mental Notes*, he would know what mass boredom is. Kiss music is a hell of a lot better than Chunn and his friends could ever do in 10,000 years.

Ace, Gene, Paul and Peter DEC 77

How much longer can the great bands of the South Island be ignored by the rock establishment. Anyone whose heard The Enemy or The Vamp from Dunedin or The Vauxhalls from Christchurch would realise that these bands leave shit like the Suburban Reptiles in the dust.

Dunedin's rock bands are gonna break big and you guys gonna be sorry you ignored them. Flying four bands from Auckland to Wellington Festival and ignoring The Enemy is criminal. Our day will come — North Island sucks — South Island rules OK.

A. Pathetic Dunedin JULY 78

So, you all reckon Wellington's dead and a capital Bore — but take note we've got The Civil Servants.

So go file it. Mike The Civil Servant. AUG 78

Firstly, could we have more nudity in *Rip It Up*? Secondly, since you promote local talent reasonably well, when do we get at least a brief mention of Rooter or The Atrocities?

Also, to anyone interested, that little smudge in the bottom right-hand corner of Sheerlux's picture last month was me.

Alan A. OCT 78

Being a punk in Masterton is a bloody hard life, especially with all the disco wankers around ya. I doubt whether any punk or new wave bands would even think about gigging here. I would be glad to hear from anyone else sharing my point of view.

Horris Horrible Masterton NOV 78

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# the Johnnynys



## TOURING AUGUST

WATCH YOUR LOCAL PAPERS FOR DETAILS

ANOTHER LOONEY TOUR

MICHAEL COPPEL PRESENTS

# ROBERT CRAY BAND

"BLUES FOR THE 80's"



THE GALAXY  
WEDNESDAY, 5TH AUGUST

TICKET OUTLETS

ST. JAMES BOOKING OFFICE  
RECORD WAREHOUSE STORES  
SOUNDS MEGASTORES  
SOUNDS QUEEN ST  
SOUNDS MANUKAU CITY  
METRO RECORDS