

No. 120 July 1987

RIP IT UP

Photo: Jocelyn Carlyn



HERBS

HOUSEMARTINS ROBERT CRAY
1977-1987: 10 YEARS ON PART 2

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Wool Away

The Triffids Pass Muster

The Triffids are well-loved by the fickle English music press, those guardians of good taste, ever-appreciative of something easily labelled ... A band that goes hundreds of miles into the Nullabor desert just to record an album in a woolshed are just right for praising, even if they're a little odd.

A world away from the NME, I look at the Triffids and see honest artisans of pop, trying to distance themselves a bit from all that hype. Each to his own, I guess, but at least we can all agree that they ain't a half-bad band.

Guitarist/vocalist Robert McComb is on the line from London's Livingston Studio, where the Triffids are at work on a new album. The starting point for conversation is the just-released *In the Pines*, the record that the Triffids left civilisation to record, but that was 15 months ago ...

"Yeah well, that's usually the way with our records, and I guess with everybody's. It wasn't even released in Australia until January — we weren't even sure that we were going to release it when we were recording it; it was more of an experiment that worked out well."

How did the idea for the recording come about? It's a novel idea.

"It was originally just an idea we had four years ago. We were driving somewhere across Australia, and passing a woolshed our sound engineer wondered what the sound would be like in there. It just grew from that — we hired a guy and his equipment and decided we'd take the risk. We had a week down on the farm where we knew we could have

a good time as well as play in the shed."

That "good time" comes across clearly on the record, evident in singalongs like 'All Day Long' and in what sound like basically live arrangements.

"There's the occasional overdub of an instrument we wanted to put over the top of it," says McComb. "But that's the exception rather than the rule. And we did different versions of the same songs in order to get a good 'live' version. Twice as many songs were recorded as ended up on the record, which gives you an idea of the experimental nature of the recording, and we saved some of those songs for the album we're doing now. The whole idea of the recording was to do these live versions and to get the natural interplay of the echo of the woolshed between the instruments."

"It's different to some of our more intricately recorded works like *Born Sandy Devotional*, where we've done lots of overdubs and recorded bass and drums separately."



Whispering Pines

"Evil" Graham Lee and his pedal steel guitar joined the band before the recording of that album, twisting already folk-derived tunes toward a laconic country and western feel that is to the fore in much of *In the Pines*, and significantly filling out the band's sound.

"Yeah, he has made quite a difference, but we do tend to have a lot of instruments in that mid-range melodic area — keyboards, violin, guitars and pedal steel — they can have similar sounds, so we do have to work on leaving them out sometimes, or cutting down the arrangements so that they're effective, otherwise it can be a bit mushy. I think we do like warmth when hearing a band, but at the same time we like to have empty sounds as well as really full ones. That's partly to do with the woolshed as well — even one instrument sounds full in that echoey space, which does fill out the sound a lot."

In the Pines works well in an understated kind of way, making do without an obvious hit single. The sort of thing that can confuse record companies?

"We were almost expecting them not to put it out, but they obviously see it as an album for what it is and are not trying to release singles off it. We're glad that they can see it for what it is, but there's no real reason that a song off that record couldn't be a hit though — like we were surprised to see 'One Soul Less on Your Fiery List' on the Australian Airlines playlist."

'One Soul Less ...' as an example of the Triffids' songwriting, highlights the tension between high drama and tenderness that is something of a Triffids trademark. Agree?

"Yeah, well I wouldn't say that's just our trademark. We do try to get a bit of that into our songs, and sometimes we like to be a bit rough as well. We think that 'One ...' is quite an individual song; it stands out in our live set as well. But we don't think in terms of having to come up with this trademark sound — it's left in the eye of the beholder."

Crocodile Rock

Last year's "Australian Made" tour featured the Triffids alongside the Saints, Divinyls, Inxs, the Models and Mental as Anything. How did you get involved in that?

"It was basically organised by Inxs and Jimmy Barnes' management, and when we were first asked to do it, we thought it sounded all very tasteless and posturing jingoism about 'Australian made', but they made us an offer that was basically too good to refuse. They really wanted us on the bill — it was supposed to be Australian bands who

were doing well overseas and they felt they couldn't leave us off. We thought in the end it would be a good way to play before a lot of people, and we ended up playing before more people in Australia than on any of our club tours. It was a good way to show people that we don't put limitations on what we might do. We're not trying to restrict ourselves to one particular following."

Do you plan to approach the difficult American market through the college radio circuit?

"Nah, we're breaking big! None of this college radio stuff, ha! Like I said, we're not putting limits on what we're capable of doing. We don't want to just say we're going there to do the college circuit. In fact, we're quite glad we haven't gone there and just had to play a six week tour of little clubs, losing money. We might well end up losing money, because it is difficult to make money there, but the object is to advance ourselves musically. If this album is well-promoted, we're confident that we can have a successful tour there, hopefully go there and make an impact."

The Triffids have managed very successfully in Europe, building up a strong following in Holland, Germany and Sweden. McComb says they may well be more popular in Sweden than Australia:

"There is quite a remarkable interest in Australian bands and that's encouraging for us — it means we can at least afford to go to these places. We got voted 'critic's top band' in Sweden; apparently we sell more record there than the Smiths! In Denmark in a couple of weeks we are headlining a festival in front of 60,000 people, onstage opposite Iggy Pop. We're quite popular in some of these places — it sounds remarkable, but it's true."

Bold as Brass

The Triffids made a bold move to London in 1984, before even "making it big" in their native Australia. Has that move paid off?

"Well we knew we were different from your average band, and you don't know what anything is like until you try it. Sure, we've spent quite a lot of time and money pursuing something that some might say isn't worth it, but we think it is. We haven't put ourselves through absolute misery or lived wealthily either, but we survive, travel a bit and make the records we want. You can't be put off just because the Birthday Party went to England and broke up, or whatever. We are our own band and don't feel particularly part of the 'Australian made' music thing — that's why we felt a bit funny with the 'Australian Made'."

McComb is well pleased that the Triffids have secured a record deal

in the UK with Island, a label they've had their eye on for a while who "seem to give priority to their acts," alongside a healthy degree of artistic freedom:

"People talk about all the 'compromise' stuff. You've got to be practical. We're not saying that we make life hell for ourselves, we're practical about the way we go about things, but we also try and make the music we want to make and that's fairly simple really. We're happy to be in a situation where people do respect us for that, and even the people who put out our records want us to make a record that is peculiarly our sound, and this is what we're working on now. A challenge really, not without its complications, but good fun."

The Triffids: peculiar, proud, and popular in Sweden. Sounds like they have the world at their feet, doesn't it?

Paul McKessar

OFF THE RECORD

Jet Lag

This is one of the finest fanzines I've ever seen: 40 clearly mimeographed pages on quality paper, full of enthusiastic reviews on a catholic array of music. Interviews with XTC and Camper Van Beethoven, reviews of Nick Cave, the Feelies, Robyn Hitchcock and the Saints, articles on Bad Brains, Concrete Blonde REM's Don Dixon and Burning Spear, the more accessible end of the independents, and major label acts too. Issue 75 (March '87) includes "Outbreak in the Outback," two pages of reviews of Flying Nun records: the Clean, Chills, Verlaines, Tall Dwarfs, Doublehappys. Twelve issues \$US18 (sea) or \$US24 (air) from Jet Lag, The Mailman Building, 8419 Halls Ferry Rd, St Louis, Missouri 63147-1806, USA. CB

Whole Weird World!
An excellent new zine from Nelson, 20 well-bound xeroxed pages covering NZ and UK indie music; Husker Du, the Clash, the Mighty Lemon Drops, Greenpeace, the Clean's *Compilation*, plus live reviews of New Order, Murder Inc, Spaghettis, and Jane Venus. Lots of news from Nelson and abroad. (Bummer of the month: recording the wrong channel while RWP's punk special was on.) Cost: one nuclear free dollar, plus postage, from 5 Surrey Rd, Richmond, Nelson. CB

The Captain's Fanzine
Still bringing the good/bad news from Gisborne is Grant McDougall, with the Captain's second issue. Covering locals Flaming Star, Wasp Factory, Michael Dwyer, plus the Verlaines and Billy Bragg live, and lots of (mainly F-Star) vinyl reviews. Eighteen messily typed witty xeroxed pages. Send a donation to 64a Russell St, Gisborne. CB

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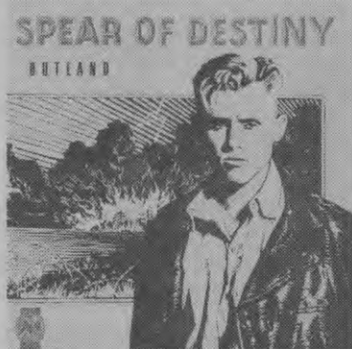
Warren Zevon



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SPEAR OF DESTINY

Outland

DIX 59 / CDIX 59 / DIXCD 59



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V 2419 / TCV 2419 / CDV 2419



WELL RED

Motion

V 2418 / TCV 2418 / CDV 2418



SUICIDAL TENDENCIES

Join The Army

V 2424 / TCV 2424 / CDV 2424



LIVE IN MOSCOW

FEATURES:

Please Don't Make Me Cry

1 in 10

Cherry Oh Baby

I Got You Babe

Sing Our Own Song

LPDEP 12 / LCDEP 12 / DEPCD 12

Grooving With Moog New Zealand's Music Press



would interest our readers. There were no readers' surveys. We were enthusiasts."

With Dubbelt at *Playdate* was Tom McWilliams as assistant editor (now executive sub-editor at the *Listener*), and young reporter Sally Reid — who later worked for the Beatles at Apple in London.

Reflecting the explosion of the decade, music became a major part of the magazine. "It was a natural progression," says Dubbelt. "The pop films started happening, Cliff Richard and so on, bolstered by personal visits. When the Beatles arrived, it was like the millenium." Dubbelt remembers taking Gene Pitney to Kerridge's Pakatua Island resort for a story, and accompanying Tom Jones to a nightclub after his Town Hall concert — and Tommy Adderley singing 'It's Not Unusual' as Jones entered.

The burgeoning local music scene was covered, particularly the summer package tours. "Mr Lee Grant was mobbed in a way comparable with any visiting big name."



Des Dubbelt, 'Playdate' editor.

and for most of its life Des Dubbelt was the editor. "I felt that to go anywhere, the magazine had to shed the feel of a handout, it had to have a consumer feel," he says. Dubbelt describes his employer Sir Robert Kerridge as "a true impresario, not an accountant" — so the magazine was not limited to KO films, but also covered Amalgamated's releases and television stories, with genuine criticism, not just publicity. "Kerridge saw you've got to go with the flow. If you're in show business, it doesn't make sense to ignore your competition."

The magazine was aimed equally at males and females, though the healthy advertising (some issues nearly reached 200 pages!) was mainly cosmetics and clothes (Slimryte Rolls! Bri-Nylon!) for the young Slenderella. "We followed our own interests a lot," says Dubbelt. "We thought if it interested us, it

Shows such as *C'mon* made New Zealanders pop stars. "Any TV show wouldn't have done it," says Dubbelt. "Kevan Moore was a brilliant producer — those shows were excellent."

As any magazine should, *Playdate's* layout reflects the design of the era. The change from hot metal to offset printing meant some radical layouts were possible: white type on black, photos bled to the edge. "We were dealing with a visual market: movies, fashion, rock, and this technology meant we could look different from the things the *Woman's Weekly* were doing. The readers saw this — they didn't want something that reminded them of their mothers' magazine."

The innovations of *Playdate* meant the magazine attracted work from the "young, adventurous" photographers of the day, such as Max Thomson, Rodney Charteris, and Roger Donaldson. "We couldn't have afforded them, but they liked the type of layouts we used, and to see their work well presented." While they were using Mondrian grid layouts and plenty of white space, Dubbelt and McWilliams looked with envy at overseas magazines — the San Francisco *Oracle* even had psychedelic inks!

But the times eventually caught up with *Playdate*. By the early 70s music and movies had got more permissive, and the magazine could reflect that in its illustrations — to a point. "It was just the way things were going. Take *Woodstock*. It was a pretty raunchy film, with a permissive attitude towards drugs and lifestyle. Tom and I felt we couldn't cover the way the rock scene was going."

"That was about the time *Rolling Stone* came on the scene. They seemed to have no 'no no's' with star writers such as Hunter Thompson who seemed to be doing all the drugs too. The youth market had diversified into heavy rock, with the accompanying drug scene, and teenybopper pop. We couldn't and didn't want to go into those areas."

Playdate's circulation was still healthy when the magazine was sold to the Auckland *Star* in

1972, but six months later the new owners decided to close the magazine down. Ironically, on the day *RUI* interviewed Des Dubbelt, the *Star's* parent company New Zealand Newspapers announced the closure of their 80s teen magazine, *Daily*.



New Zealand's first rock paper of significance started in October, 1967 — a month before *Rolling Stone*. Called *Groove*, it was edited in Wellington by Dene Kellaway for the publishers Lucas Print. He'd been the editor of *Teenbeat*, which had closed down the month before.

Efforts to trace Kellaway didn't succeed, but an interview with him appeared in another short-lived New Zealand music magazine *Third Stream* (a curious mix of mainly classical music, plus folk and pop; it lasted four issues) in May 1968. Its headline read, "EDITOR RELUCTANTLY GIVES UP GROOVE." Kellaway's reasons were pure 60s. His own pop career was getting off the ground ... and he'd been drafted.

While Dene did his 14 weeks of national service at Waiouru, the magazine appears to have gone into recess. What happened to his pop career (NZBC didn't buy his first single, 'I'm Going Nowhere,' reported *Groove*) is also a mystery.

When *Groove* reappeared in August 1968, it continued its hip coverage of the overseas and local pop and rock scenes. Although the Monkees were on the first cover, Jimi Hendrix and Pink Floyd were also cover stories in the magazine's first year — using illustrations drawn by readers.

For their 10 cents each fortnight, each *Groove* reader got a 16-page tabloid with plenty of pix and pinups, reviews and news of pop stars and movies. Much of the paper's overseas coverage was taken from press releases, or syndicated from other music mags. But what's remarkable is the paper's coverage of local music. As the nostalgists keep reminding us, then we had pop stars: Simple Image ("will they keep 'Spinning Spinning Spinning' till 1968's Loxene Golden Disc?"), the Avengers, the Fourmyla, the Underdogs, Hi-Reving Tongues, Ray Columbus, John Rowles, and especially Mr Lee Grant (who wore suede boots laced at the side to an interview!)

Radio DJs were also stars, and one of *Groove's* bandwagons was pirate station Radio Hauraki, with their "good guys." When the bill legalising private radio was passed in 1968, Kellaway wrote: "*Groove* is very pleased about the new bill and will be giving full support to any new stations that start up. In

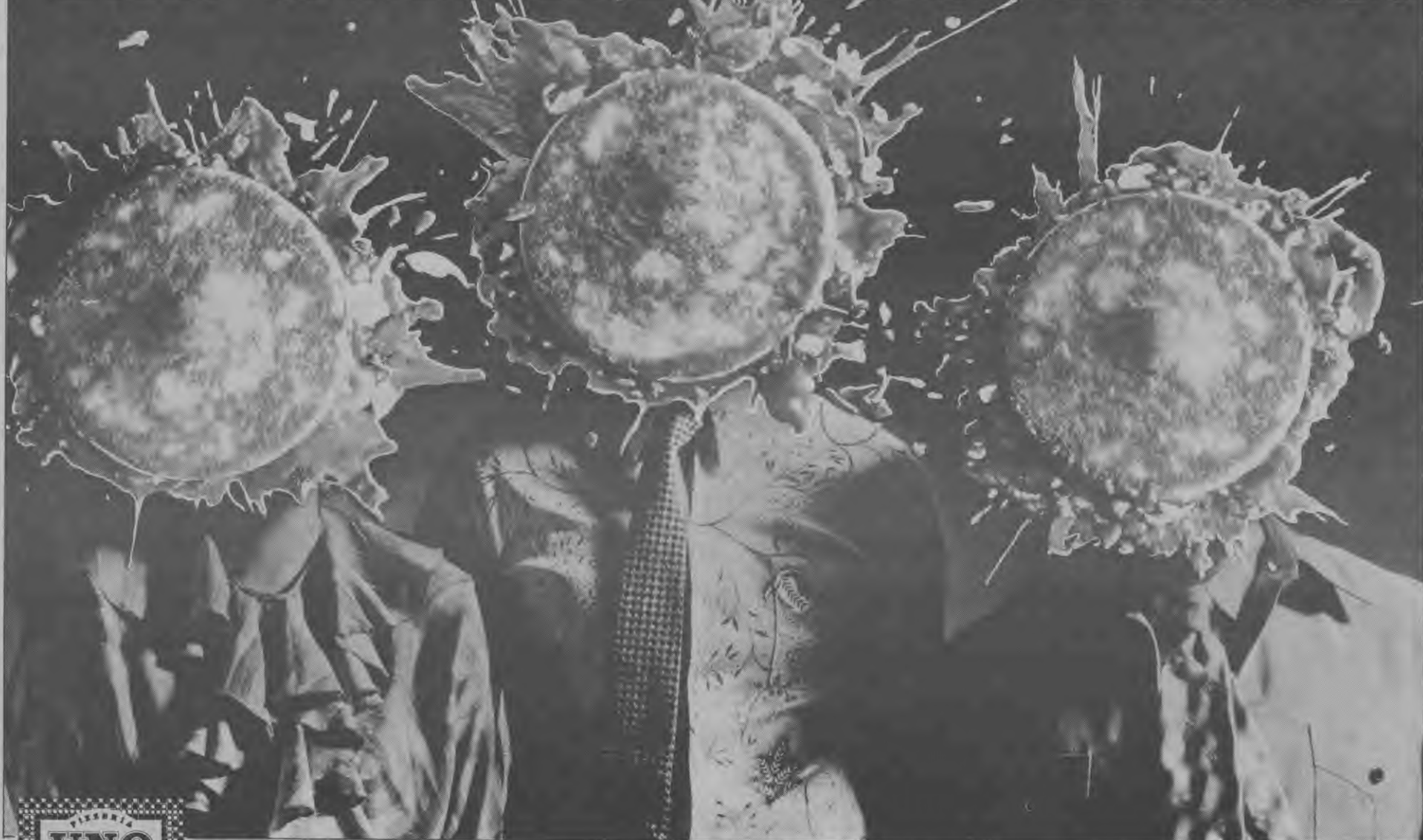


Dene Kellaway, 'Groove' editor, in 1968.

the long run it is going to be a good thing, and with the heavy competition it will bring, the standard of our local productions will improve and more local talent will

CONTINUED ON PAGE 6

Too dull for Pizzeria Uno.



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Here are classics such as "CRAZY
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intensity on a deluxe double-length
album.

Recorded during the Judas Priest World
Tour 1986, "Priest...Live!" is surely the
next best thing to being there!
CBS Albums & Cassettes



FROM PAGE 4

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-



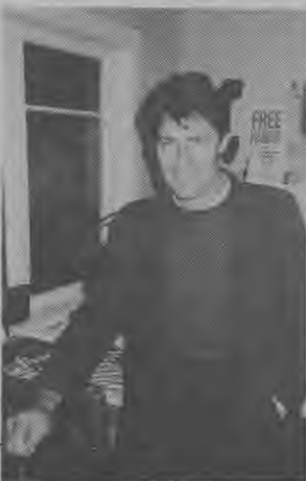
mote music," says Jarrett. "They said, 'go for it' — the first couple of issues I virtually wrote myself, then I found other writers. It was a different industry then for music. As far as marketing went, it wasn't nearly as sophisticated."

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

CONTINUED ON PAGE 30

the Johnnynys



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The second album is always the test, and with Solitude Standing, Suzanne Vega has clearly established herself as one of the most original and acclaimed talents to emerge in a long, long time.

**Solitude Standing, the new album
featuring the single "Luka"**



Produced by Lenny Kaye & Steve Addabbo



10 YEARS ON BEHIND THE SCENES

The Rip It Up Photo Album
captions by Murray Cammick



Dave & Graham from Hello Sailor wait for the Issue 3 interview to end so they can watch Telethon.



Writer/photographer Jeremy chats with Jimmy of Suburban Reps during a halt in their Classic Cinema show.



Former Split Enz bassist Mike Chunn backstage after Citizen Band opened for Graham Parker in Wellington. Mike wrote early RIU Rumours under pseudonym L.B. Sands and did local "punk" reviews.



Writer Louise Chunn hams it up with fellow party goer. Punk parties had paper plates. Top right Andy Anderson as rock star at Hinuera festival prior to acting career in Oz soaps. Writer Frank Stark as punk muso at State Theatre dance.



In late 70s free outdoor concerts were held in Albert Park most Sundays and organised by radio stations. The audience sat down for most shows but stood for the Suburban Reps (pictured).



Peculiar to Rip It Up's early years were car interviews conducted en route to or from the airport. By that means exclusive interviews were gained from Graham Parker, George Benson (in a nice limo), Dr Feelgood and Roger McGuinn (pictured) in a Honda Civic.



Saturday afternoons at the Windsor Castle were a phenomena - girls drank their beer with straws and Toy Love debuted there. Pictured above left is RIU writer Terence Hogan, Alec Bathgate (centre) and Chris Knox (right).



A Ramone reads Rip It Up and Knox struts his platforms at Sweetwaters.

CONTINUED ON PAGE 10



THE STARMAKING MACHINERY by Chris Knox circa 1983.

Cole Productions Presents

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5 track 12" EP from debut band - recorded at Student Radio BFM - one of the most interesting records you'll hear this year. No opiates required.

COMING UP:

SHONA LAING
"Glad I'm Not A Kennedy"
7" pic bag features remix by Pete Wilson - also 12" import which also features Martin Rushent remix - A HIT! (No. 9 in Australia - UK release July)

CHROME SAFARI
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12" 3-track single - featuring the dance mix to end all dance mixes!

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All Jubilee amplifiers feature quiet channel-switching with a specially supercharged Lead mode. Special overdrive and "re-voicing" circuitry in the Lead channel provides an extreme range of distortion effects including very long sustain, even with single coil pickups. The Lead Master control is also switched into operation in this mode, enabling the lead channel to be balanced with the "normal" rhythm channel while also providing increased gain into the master section so that solos can be heard over the rhythm settings. A flexible input gain control modifies preamp gain with a special "pull" switch that permits the rhythm channel to be changed from a high headroom, clean operating condition to soft clipping and heavy overdrive. The amps' Master E.Q. section features Marshall treble, mid, bass and presence controls of an advanced passive design offering increased sensitivity and range. The output master controls the total output of the preamp section, which allows the lead section to cascade the input gain and lead controls into the output master for further high-powered variations in tone.

The Jubilee Series is exclusively available with a special silver covering and silver control panels contrasted with black.

The Jubilee amps are offered as the full size Model 2555 100-watt and Model 2550 50-watt lead amps with companion 2551A 4 x 12" angled top cabinet and 2551B 4 x 12" bottom cabinet; the Model 2553 "Mini Stack" 50-watt lead head and the matching 2556A 2 x 12" Mini-Stack angled cabinet and 2556B 2 x 12" Mini-Stack bottom cabinet and the Model 2558 2 x 12" and Model 2554 1 x 12" tube combos.

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HOW DO LEGENDS BEGIN?

Jim Marshall, has been involved in the music industry for an extraordinary 50 years. He started in 1937, at age 14, as a singer in a band. By the middle late forties he was a professional drummer in England. He went on to teach many fine drummers in the fifties and sixties, including Brian Saunders of Johnny Kidd and the Pirates, Micky Waller of the original Jeff Beck Group, Nicky Underwood (Blackmore, Ian Gillan) and Mitchell. Marshall opened a music shop in London specialising in drums. Many of his former students brought in their groups and young players like Pete Townshend of the Who were soon asking Marshall to stock guitars and amplifiers. Realising that many bassists were unhappy with the sound they were getting, he began designing compact 18" bass speaker cabinets. In association with the engineer Ken Bran he started designing a prototype 50 watt lead amplifier in consultation with guitarists like Townshend, Brian Poole and "Big" Jim Sullivan. The first Marshall amplifier was issued in 1962 and met with instant acceptance from British musicians looking for a bigger sound with a full, rich tonality and smooth distortion characteristics. The company grew rapidly. The 50 watt lead amps or "heads" in tandem with the distinctive Marshall 4 x 12" Celestion- equipment speaker cabinets became a dominant force. Townshend provided the impetus for a more powerful 100 watt version working together with eight 12" speakers in two separate cabinets mounted "piggy-back". The Marshall "stack" concept, this set-up reflected the pioneering need for a massive power output with the added visual impact provided by these high powered monoliths. Enter Jimi Hendrix. The fiery young guitarist was introduced to Jim Marshall and a long and fruitful collaboration began. With Marshall, Hendrix found a new 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 Marshall. 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 stacks. Recently, a major re-design of the whole line by Marshall's Research & Development team (still lead by Marshall and Bran) has resulted in the breakthrough JCM 800 series. After 25 years the "secret" of the Marshall sound remains the same: **producing the most massive and powerful output around without ever sacrificing any of the tonal quality which has made the amplifier an authentic "industry legend."**

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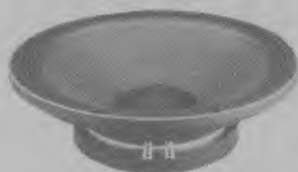
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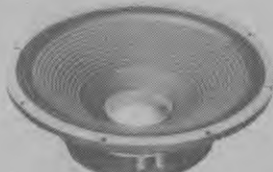
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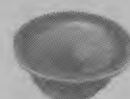


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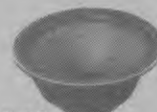


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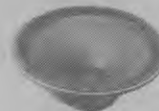
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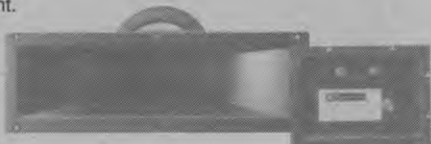
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Hull Breaks Loose

The Notorious Bird Brothers

"It's nice to get into the charts, feeling that we're talking to people that outspoken political bands don't," explains Housemartins' bassist Norman Cook on the line from Hull.

Originally formed by vocalist Paul Heaton and guitarist Steve Cullimore when they were scuttling around Hull doing benefit gigs for the miners' strike, the Housemartins are now a household property;

a hit album *London O, Hull 4*, three hit singles, and the *Caravan of Love* EP currently doing brisk business here, has ensured that much.

This success has happened via their boys-next-door image and



their dislike of London and fashion. "We're anti fashion, if fashion means dressing up like a Martian. We care about what we wear, but ours is sort-of street fashion, not pop star fashion — we don't like it being the centre of fashion or the centre of the music business — we don't think it's very healthy. There's a bit of rivalry between us and London."

But your press from London-based magazines has been good?

"Yeah, I think they like it. They like championing Northern bands. I think there's a bit of inverse snobbery. They like covering bands from Liverpool and Manchester."

been the track on the album people either love or hate. I think more people like it than hate it."

There are elements of black humour in the Housemartins' music, with lines like "Don't shoot someone tomorrow that you can shoot today," and the tongue-in-cheek stuff on the back of the inner sleeve of *London O, Hull 4*: "Don't try gatecrashing a party of bankers — burn the house down." Does that humour often get misinterpreted?

"It does sometimes, especially in countries where they don't speak English. For example, the 'Don't shoot someone tomorrow' line, to the Germans sounded like a call to arms, and trying to persuade them we were pacifists was a bit difficult."

Sheep Dogma

The album *London O, Hull 4* was a Northern blend of politics and pop, sometimes likeable, sometimes too likeable, too lightweight. But songs 'Think for a Minute' and 'Sheep' emerge as the best blends of politics and pop:

"'Think for a Minute' was written for a CND album, so it was about nuclear weapons, but it didn't turn out like that. All the lyrics have a certain amount of politics in them."

"'Sheep' was inspired when we were first asked to go to London to see record companies. Just seeing people getting off and on tube trains at the underground reminded Paul of herds of sheep, especially with the way they got off and on with their heads down."

In political songs is it important to avoid being explicit?

"I don't know about being too explicit, but it's important not to be too dogmatic — saying you must do this or that. We don't like telling people what to do, we like raising questions and getting people to work out the answers. I like Paul Weller but I'm often put off when he says things like, 'You don't have to take this crap,' because a lot of people do. A lot of people haven't got any choice, and I don't think it's right shouting at them or blaming them. He's got nothing to do with the working class, he's a pop star. He doesn't have to live that sort of life."

Most of *London O, Hull 4* is relatively unsuccessful, for example the cumbersome gospel of 'Lean on Me' didn't seem to work so well:

"D'y think so? We made that up as we went along. We got a pianist in and we said, play some gospelly stuff, and he started. And Paul just made some words up over the top. For us it was a little bit of magic, hearing it just come straight out. It's

Gospel Truth

And so to the *Caravan of Love* EP, a record that has seen the band labelled as Christians.

"None of us are Christians — that's been blown out of proportion by the press and maybe by our record company. None of us go to church, we're just interested in religion, and that interest comes from gospel music. The 'Caravan of Love' song is something we've been doing live for the last two years, and it's been a favourite. We'd put two fast singles out and one slow one, so we thought we'd put out an acapella song."

On the EP is a song 'Heaven Help Us,' an acapella that tails off into a gospel send-up sermonette which ends up being embarrassing:

"The version that was on it was from a John Peel session, and we just added the sermon to the session, which we sometimes did live. When we put that on the EP we forgot that the sermon was on at the end and we should have cut that off. Thinking about it, it probably doesn't stand the test of time on record, it was a bit silly. The sermon goes down well live. It respectfully takes the mickey out of the gospel thing."

So far the Housemartins have covered politics, pop, religion and acapella — is this a deliberate attempt to avoid categorisation?

"No. Because we don't present journalists with an image on a plate they find it difficult to write about us. In England the fact that we're football fans gets picked up a lot."

The Housemartins have a new single out called 'Five Get Over-excited.' Is it progressive?

"No — we still only know the same four chords."

George Kay

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New Blood

Robert Cray's Been Talking

Over the last couple of years Robert Cray's reputation and popularity seem to have grown exponentially. In 1980 his first album *Who's Been Talking* was released on a small West Coast label that went out of business six months later. The album disappeared.

But nowadays the Robert Cray Band is "shifting units" by the truckload.

Strong Persuader, their fourth and current album, became the highest charting blues album on the *Billboard* charts in over 20 years. Subsequently all his previous albums took on a renewed lease of life. Even *Who's Been Talking* has been disinterred, remastered, and is now selling healthily.

Cray is also one of those musicians who attracts the sort of accolades from their peers that sound like the ravings of fans. Eric Clapton has called him "the best all-round talent on the scene at this moment" and recently recorded one of Cray's songs. George Thorogood put it bluntly: "He can sing like Sam Cooke and he plays guitar as well as he sings, and he looks like Sidney Poitier. The guy's got it all." Keith Richards recruited Cray as a back-up guitarist for a recently filmed documentary on Chuck Berry. Cray was one of a select handful of performers chosen to showcase the blues on this year's Grammy Awards show. And New Zealand audiences also saw him recently when he guested on Tina Turner's *Break Every Rule* TV special.

Duty Calls

The Cray Band is presently in the midst of a world tour that will take in an Auckland gig on August 5th. Speaking to *Rip It Up* by phone from his hotel in Switzerland, Robert Cray spoke warmly about his videotaping with Tina Turner:

"It was November in London and it was my first meeting with Tina. We had it worked out where I was going to perform on one song only, playing guitar for her on Sam Cooke's 'A Change is Gonna Come.' Wilson Pickett was also on the programme, then suddenly I found that Wilson Pickett wasn't on the programme. I don't know what the situation was. [Cray is doubtless being diplomatic here. It's widely acknowledged that Pickett stormed out of the show at the last minute.] All of a sudden I was called on to do a couple more songs with Tina."

So the audience was treated to Cray and Turner duetting on a medley of Pickett's hits. The fact that they'd had virtually no rehearsal time together didn't phase Cray. "The band knew the songs and I'd known them from some time ago so it was just a matter of me refreshing my memory."

Bluenotes

Such material is all part of Cray's musical background. Although typed as a bluesman it's obvious he draws on much wider sources than simply 12 bars and three chords. His singing is often reminiscent of such soul crooners as Bobby Bland and Bobby Womack, as Cray acknowledges:

"I'm one of their biggest fans.

Sam Cooke too. There's also a lot of Stax music — Sam and Dave, Otis Redding. A guy called O V Wright is one of my favourite singers. He sang basically in the South and had a few records released on the Hi label, the label that also had Al Green, Ann Peebles and Betty Wright. And there's also the pop sounds, because I grew up when the Beatles were happening and Jimi Hendrix was around and Eric Clapton in Cream. I've listened to a lot of different kinds of music."

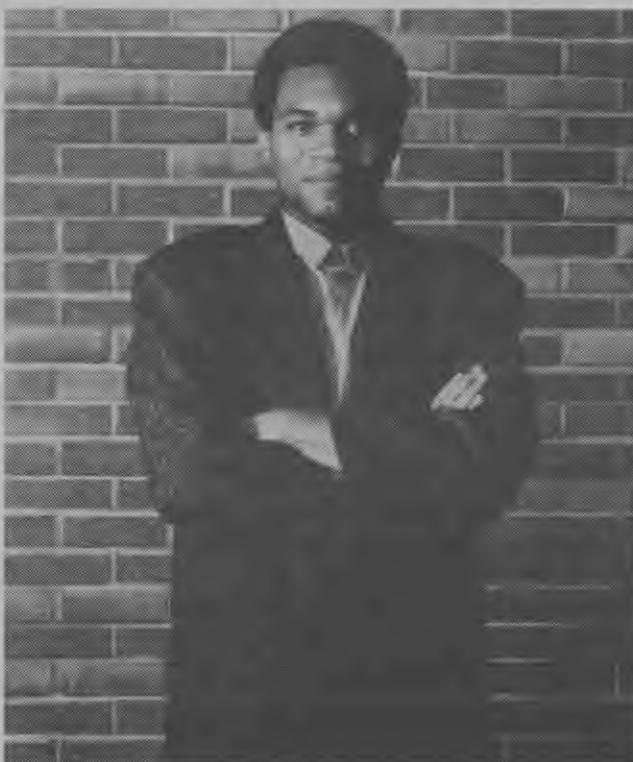
Cray's musical education began by listening to his parents' records at home. When he was six his father, a US Army serviceman, was posted to West Germany for two years and, as Cray puts it, "I listened to my parents' records because I couldn't understand the television. My father bought records at the service store. We had a lot: B B King, Bobby Bland, Sam Cooke, Freddie King, Fats Domino, Ray Charles, Miles Davis, gospel music too."

Invasion

"But later on when I finally started playing guitar — I was 12 — in 1965 it was as a result of the British invasion, the Beatles and the Stones and so forth. I separated myself from my parents' music," Cray laughs. "But then later on I came back to it."

Now of course, Cray has become part of that same heritage, so much so that some commentators have dubbed him "the future of the blues." It's a title he feels uneasy with:

"It's hard, you know. I mean I'm proud of the kind of music I play but



to hold a title like that is something I don't want. I don't think about it. It's just a tag. I just do what I do — go on stage and perform our music."

And those performances are for increasingly bigger crowds than just the blues club devotees of the band's early days.

"We started the band in 1974 and started travelling up and down the West Coast in 1976. We've been working since then. It's nice to go to different towns now and to play for different people, but the main thing is you still have to go on stage and make the audience like you. Because there's more people that know about us doesn't mean they're going to like us after they see us." He chuckles. "We still have to work hard, you know."

Character

Because the vast majority of his audience has got to know Cray via his records, many people must see him as the character he plays in his song lyrics: a lover who's either cheating or being cheated on, a man who's racked with feelings of jealousy, guilt or vengeance. This persona appears even when the songs are not self-penned. Such role-play must surely be deliberate.

"Yes it is. It's pretty derivative of the kind of lifestyle that we've led. We live out on the road most of the time and to manage a relationship is next to impossible. Well it was in the past. We write about subjects like that — past loves, things that we've done when we're out on the road. Sneaking around and cheat-

ing type things. Not so much now though. My life was more like that back when we were in one place, living on the West Coast with shorter touring distances. These days I'm pretty reserved, pretty soft spoken."

Cray ponders for a moment whether this may mean his lyric-writing could begin to change now that "the cheating and lying isn't going on so much."

Thrill

But it's the thrill of live performance that he enjoys more than songwriting. "It's a challenge to go out on stage every night and try to win that audience. That's the most fun. The writing I do pretty much while I'm on the road, in my spare time."

Robert Cray is hopeful that his current popularity will be beneficial for blues music in general. "The way we do our music is nice for some people to take their first bite of the blues. It would be really great if because of us, some other blues musicians got some good record deals so they could be heard too."

With such an attitude it should be evident that the Robert Cray Band is not about to dilute its music in pursuit of even greater popular success. "We wouldn't do it," he states emphatically. "That's not what we're in it for."

Peter Thomson

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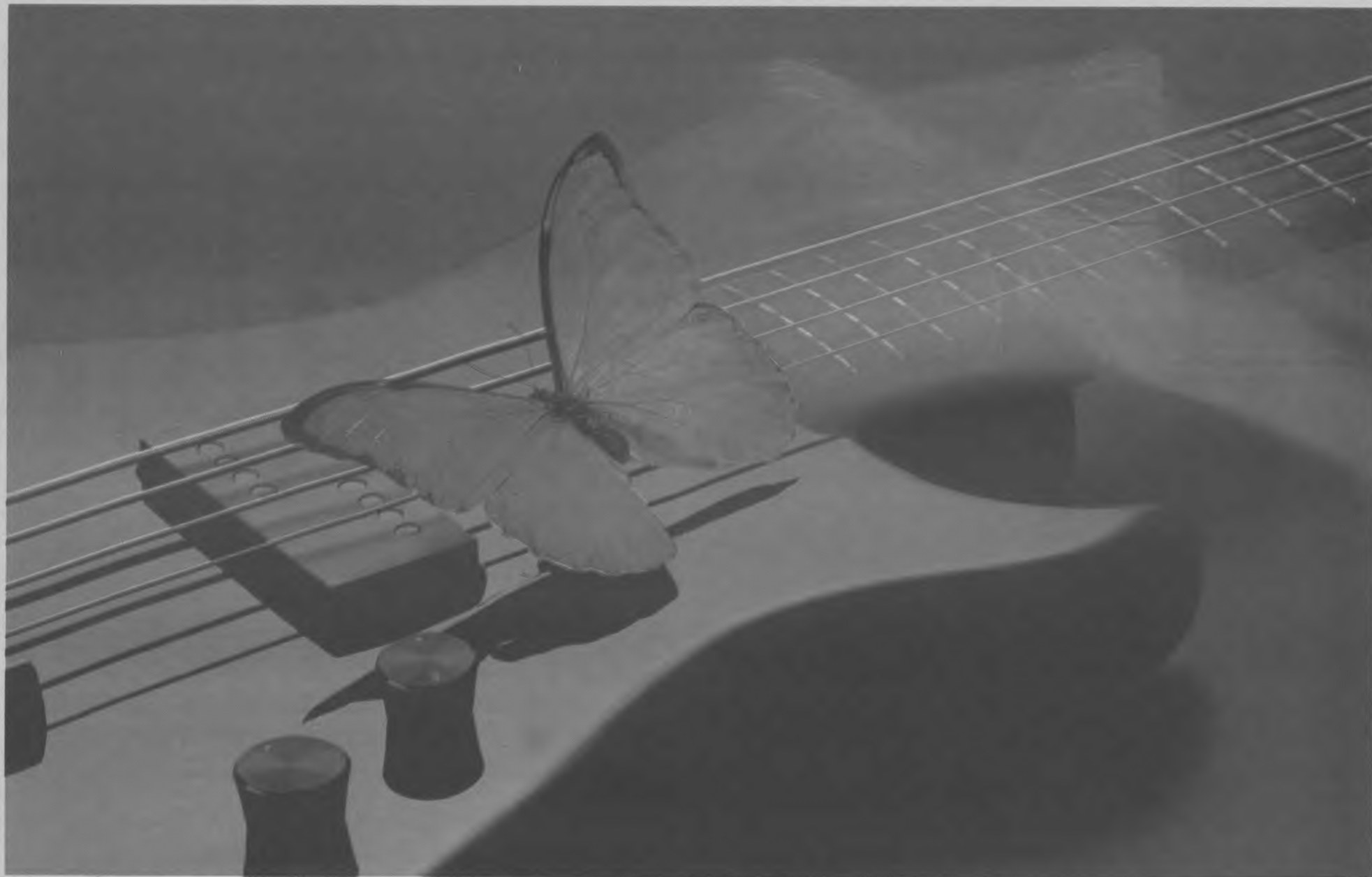
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He Rata Kouru Nui Herbs: The Mighty Rata Grows

"Men may come, men may go, but Ruatoria goes on forever."

Beneath the imposing portals of a meeting house, an elder from the Ngati-porou tribe welcomes a group of visitors from Auckland to the Mangahanea marae in Ruatoria.

Receiving the powhiri (welcome) are Herbs, with an entourage of family, roadcrew, filmmakers and journalists. They've come to spend Queen's Birthday weekend at the East Coast township to launch the band's first album in two-and-a-half years, *Sensitive to a Smile*.

Ruatoria has received a lot of negative publicity after 30 fires in the past two years. But after an arduous eight-hour drive winding round the misty East Cape road, the skies are clear over the town, and all the visitors can sense is a relaxing tranquillity and the spirituality of generations.

After three stirring orations in Maori, the visitors from the city reply in their own way. Lacking a fluent Maori speaker, Herbs stand and sing the traditional 'E Papa,' then 'Long Ago' and, incongruously, 'Reggae Train.' But the message gets across. The weekend is all about communication, giving and receiving. Herbs aren't in Ruatoria to solve the town's problems, but to contribute some goodwill to get people talking. And the community shares the richness of its traditional ways and values with the band and its entourage.

After dinner on the marae, the first concert of the weekend takes place at the Uepohatu hall. It's the whanau concert; family night. Three hundred children, parents and grandparents fill the magnificently carved hall to hear Herbs unveil the songs of their new album and some old favourites. Looking down on the band are two pictures of the town's most loved sons, statesman Apirana Ngata and soldier Ngarimu, VC.

Every member of Herbs sings a lead vocal through the evening, along with their inimitable Pacific harmonies, but the show is led by the ebullient Willie Hona. When the power fails, he finally satisfies the kids sitting at his feet — they've been demanding the Kentucky Fried Chicken ad all night. After the unfamiliar new songs, the hall really bops when the hits start coming: 'Long Ago,' and "the song about a dog." The kids shy away from singing along to 'Slice of Heaven.'

Next morning begins with more speeches on the marae, then it's down the road to Ngata College for some workshops with the band. Maybe the town is too busy preparing for the day's big rugby match, East Coast versus old rivals Poverty Bay, for few are there to hear the band discuss their musical roots.

Willie Hona, "the Cowboy," goes back to playing with Mark Williams in Dargaville in the early 70s. Samoan drummer Fred Faleauto, "the Phantom," is now the only non-Maori in the band; he spent his youth playing in multi-cultural bands in the Islands. Charlie Tumahai's illustrious career is well-known: from cabaret beginnings to bassist for Be Bop Deluxe. "Joining Herbs was an eye-opener for me," he

says. "I have learnt more things in the past 18 months that have been beneficial to me as a person and musician than in the 17 years away."

Hugh Lynn, Herbs' manager and leader of the Warrior Records' extended family, talks of tapping musical talent as a resource for the Maori. "Why are our people so successful at music, but not at the European way, with no control over music or management?" Warrior is one response, another is Whare Tapere, a Fame-type school currently being developed to train young Maori in the entertainment business.

The town is bustling in the afternoon for the rugby, but after holding Poverty Bay at 0-0 through the game, the local side succumbs in the closing minutes to two penalties and a converted try. But the evening's concert more than makes up for it. Once again at the Uepohatu hall (opposite which a new fire station is being built), this time it's a cultural evening for Herbs, with the band giving a short set to launch their album.

Herbs sit as guests of honour while two local cultural groups — Ai-tanga-A-Hauiti from Tolaga Bay and Hokowhitu-A-Tu from Tokomaru Bay — perform traditional songs and poi dances. No one could fail to be moved by the rich choral harmonies. Some of the melodies sneak up with a familiarity, too: goosebumps rise to 'Smoke Gets in Your Eyes' and 'Born Free,' translated into Maori to encourage use of the language.

A local comic has the overflowing audience in fits with a routine that would put Billy T in his place, and Herbs respond with a musical bracket and a presentation: the first pressed copy of *Sensitive to a Smile*, and a paddle from the Hawaii canoe that sailed from Tahiti to New Zealand last year, landing near the East Cape.

The most powerful moment though is when all the local men in the hall, including one of the estranged Rastas, spontaneously come forward from their seats to give a stirring haka that none of those present will forget.

Then it's back to the marae, where Willie Hona and keyboardist Tama Lundon lead the singalong — classics from Sam Cooke, the Drifters, and Jimmy Cliff favourites: 'The Harder They Come,' 'Johnny Too Bad.' It's 3am before the Herbs entourage beds down in the meeting house.

Sunday dawns to the sound of a helicopter, flying in to film aerial shots of Ruatoria for a documentary on the album launch. At the final concert that night, several Rastas come out of seclusion to attend, and they come back to the marae afterwards for more songs and stories till the early hours.

On Monday morning the poroporoaki (farewell) takes place on the marae. Both hosts and visitors speak: a local Rasta is chosen as one of the marae's four speakers, and TVNZ's Robin Kora articulates the feelings of the Herbs contingent. There's no doubt everybody feels enriched by their Ruatorian experience as the visitors head home. CB



Bandmembers as Saturday's concert closes. Fred back at Marae.

Not a lot was said on the way home from Ruatoria. "Everyone was so overjoyed, they were speechless," says Herbs' bassist Charlie Tumahai.

"What I liked about it was that everybody felt that way," he says. "Regardless of what race of people you were, or what your job was in everyday life. I watched a lot of people there, and coming away from the place was a very sad experience."

It had been the idea of Herbs' guitarist Dilworth Karaka to launch *Sensitive to a Smile* in Ruatoria:

"Everyone was thinking of an Auckland launch, with all the fanfare and buildup, and I said, why not Ruatoria?"

"After all the hassles that had been going on there, I thought it would be nice for our music to in some way bring the people together. Use the record launch as a focus, and hopefully the community would come out. Which happened. It wasn't to try and solve the problems of Ruatoria, it was for communication purposes."

Once the idea had been mentioned, things

snowballed. With Herbs' manager Hugh Lynn, Tumahai and Karaka went down to discuss things with the Ngati-porou runanga on the Mangahanea marae. "We took our taka — like a proposal — down there, and once it was accepted by the tangata whenua, a wave of organisation took over," says Karaka. Although none of Herbs are from Ruatoria, there are many marital connections between the band and the area.

Herbs have often visited marae but the Queen's Birthday launch was the first lengthy stay for the band and its extended family of relatives and supporters. "Every time you're on a

marae, it's like adding another one to your list," says Karaka. "You become one with those people from that tribe and their marae, and you can always go back."

Maoritanga

Growing up in the city, as most of Herbs' current lineup have, made it difficult for members of their generation to pick up their Maoritanga, although visits to their local marae — Karaka's is Orakei at Bastion Point in Auckland — were still a part of their upbringing. "But I never spent the time to take up the language, to listen to

CONTINUED ON PAGE 20

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FROM PAGE 18

more of the stories, and to pick up the ways," he says. "I heard things as I grew up, but it just went in and out. But in the last few years, since Bastion Point actually, I find a lot of it's coming back to me, and it's just a matter of reacting."

For Charlie Tumahai, coming home after 17 years in Europe and joining Herbs was a turning point: "To be truthful," he says, "I lost quite a bit of my Maoriness over there. What came over me during the weekend was a spiritual thing. All the things I'd talked about with people in the year-and-a-half I've been home came true that weekend. I remember my grandmother talking to my other grandmother, saying 'Something drew me home.' I said, 'Oh no, I don't think I came home for those reasons.' But having time to think about it, she was pretty well right!"

Now, Tumahai says he's never been happier. "Musically, and with the guys in the band. We have our ups and downs and disagreements like everyone else. But at the end of the day, when we get on stage, all those things are just thrown out, and we're away. It's a wondrous feeling."

It took him a while to get used to the Herbs sound. "What I was playing was West Indian style reggae, roots reggae. It wasn't until I put one against the other — playing Herbs, then Marley. Herbs, then Black Slate. Then it struck me. Next day I came back into the rehearsals, played, and this smile came on Dilworth's face. And I thought thank God for that!"

"The key to it for me was Herbs have more of a roll. The roots reggae is more of a staccato style, they leave holes, take things away. It's very heavy. Whereas the Herbs rhythm is more of a rolling thing, quite smooth. It came home when the Wailers walked in to one of



Willie leads singalong. Morrie gets tips on his photography.

our rehearsals, and they clicked. They said, 'Oh — reggae, but different!' I said, yeah — it took me a while too!"

But the learning process went both ways, says Karaka. "Charlie's got that vast knowledge, for all of us, not only Herbs but the music industry at large. He's got a resource there to be tapped. I learn something every day off Charlie in the business. Because at the end of the day, you've got to look at it as a business concept."

Although the expected Herbs themes are present on *Sensitive to a Smile*, commenting on the environment, nukes and unemployment, there are several tracks which given a hearing, should attract a mainstream audience. The more people that hear the music hear the message:

Karaka

"We have aimed a couple of tracks at the commercial market to get airplay," says Karaka. "In our strategy we've got to have something out that will go into that world. We can get our message across, and we can get their message for them."

The album opens with an acapella rendition of 'E Papa,' the traditional Maori ballad that recalls primary school sing songs: "E papa waiari, taku nei mahi ... E aue e ka mate au. E hine hoki mai ra ..."

To include it was the idea of Billy Kristian, the album's producer — as an opening karanga similar to that on *Long Ago*. "Hopefully we'll get further into that area," says Karaka. "You never stop learning, which is a good thing about the music business. Playing music the last few years has not only got me around my own

country, but quite a few countries. It's opened my horizons a lot."

When the band toured the islands last year, they were overwhelmed with the reaction. "It was just like the Rolling Stones coming here," says Tumahai, "I was taken aback." Since their earlier tour there, Herbs' following had grown to the extent that 'Long Ago' spent three months at No 1 in Fiji, and they packed the local 4500-seat stadium twice. "The band was the first Island-Polynesian-Maori band for them. It gives them something to look at and think, hell — if they can have a go, we can."

Another Islands tour was planned for this year, but due to the unstable situation in Fiji following the coup, and the authorities in New Caledonia refusing to let the band play there, the tour has been postponed. But Herbs have another

milestone to look forward to: they've been invited to play at a festival for famine relief in Zimbabwe. One thing leads to another: the Zimbabwe invitation came about following their performance at the Hiroshima peace festival last year, which itself resulted from Graham Nash and Neil Young seeing Herbs at the *Rainbow Warrior* festival.

Matua

Herbs have respect and influence like no other New Zealand band. That meant some caution was necessary before getting into the advertising business. "It had to be right," says Karaka of the Kentucky Fried ad. "We weren't prepared to do stunts, or be something we're not. But believe me there's more money in that than there is in making records. These are the realities."

Karaka acknowledges the band's "matua" role: "Yes, sometimes it's a burden. But it's far bigger than any of us. To see young people enjoy themselves does something to me inside. Every time I meet someone, it gives me so much satisfaction."

"That goes for all the members of Herbs, not just the ones in the band, but the ones who have gone through in the past. There's a lot of people who have come down this road with us, who have pulled off at different points, but their auras still remain with us."

Always there supporting Herbs over the years have been their families, "very much part of the band," says Dilworth Karaka.

"They may not say a lot," says Charlie Tumahai, "but you know their feeling, the encouragement for you to keep pushing out. My grandmother says, 'You fellows still going? Looks like you mean business!'"

Chris Bourke

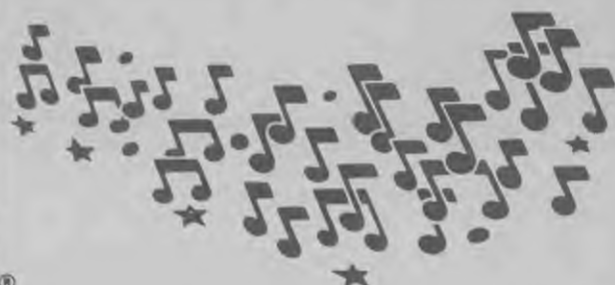
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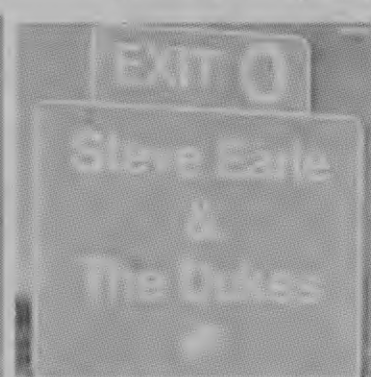
Life

Neil is back with his rocking cohorts Sampedro, Talbot and Molina of Crazy Horse and producer David Briggs who has worked on several of Young's classic albums. This is a massive return to form for Young.



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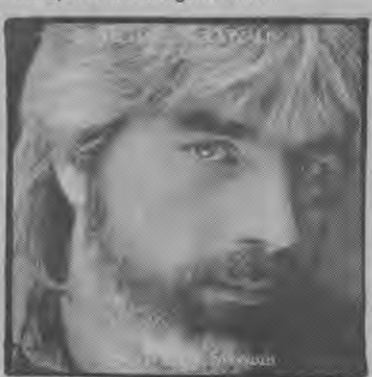
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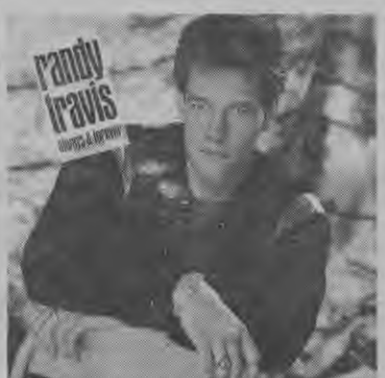
GEORGE BENSON & EARL KLUGH

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Meet Danny Wilson
Virgin

Dundee hasn't been the home for a multitude of great bands, but when something eventuates from Scotland's fourth largest city then it's generally a cut above provincial mediocrity, meaning it's world class. Back in 1974 the Average White Band outgunned the Isleys with the classic blue-eyed soul of their second album, and a few years back the Associates carved into unknown territories with three albums and a bunch of singles that are still years ahead of where most bands get off.

Danny Wilson, a three-piece named after a Frank Sinatra movie, revolve around the ridiculously talented Gary Clark (vocalist/guitarist/pianist/songwriter). Together with his brother Kit and longtime colleague Ged Grimes they've fashioned a debut album that's so amazing in its sophistication and maturity that you'd swear they'd been refining their music via several albums instead of busking Hollywood musicals to weekend Dundee street crowds.

On the LP the beautifully weighted longing of 'Davy' is so natural that you're certain they've played their best card. But 'Mary's Prayer' surpasses even that with an aching melody line and a revelation of Steely Dan influences, often a source of inspiration for the band's arrangements and vocal slant also illustrated on the finger-popping 'Nothing Ever Goes to Plan' and the droll but uplifting 'Five Friendly Aliens' — melodies that are seldom crafted by beginners.

And then there's the Clarks' song to their granny's wedding anniversary — 'Ruby's Golden Wedding,' which along with 'I Won't Be There When You Get Home,' was recorded with Lester Bowie's Brass Fantasy in New York in order to add a dimension that the band, on their form, could easily have duplicated in Dundee.

So Danny Wilson are amazing proof that you don't have to go through the growing pains of several albums to reach maturity. You can't over-estimate this album.
George Kay



Danny Wilson

Herbs
Sensitive to a Smile
Warrior

In the two-and-a-half years since *Long Ago Herbs'* mana and influence have grown to the extent that they're more than a band but a national institution. While no one who heard them could forget their distinctive sound and melodies, the political content of their music, and the fact that they are a New Zealand band, has probably limited their audience and airplay. Now, with *Sensitive to a Smile*, they've recorded an album which should cross over for them, and go into more New Zealand homes than ever before.

It's a very accessible album, some of it even easy listening. But once again the strength of the songs, the singing and musicianship, and above all the feeling, are all to the standard we've come to expect. Two ballads in particular should, by rights, be heard from radio stations throughout the coun-

try: 'Sensitive to a Smile,' soft soul that in the hands of a corporate superstar would shift mega-units, and 'Listen,' excellently sung and a live standout. On the upbeat side, there's 'Travelling in Style,' slinky light funk led by a 50s sax, and the hookfilled 'Sunshine at Night,' a mixture of reggae and showband.

An easy cruise the album might be, but the messages are still present, on 'Rust and Dust' (herbicides), the catchy 'No Nukes,' even on the gorgeous 'Smile' — "Beautiful children, please stop the greed of all the nations." Herbs can put the grimmest messages across in the most seductive, even humorous way. Shame about the lyrics to 'Station of Love' though — maybe it's one for the kids.

So — another superb, consistent album from Herbs, with a warm, crisp sound achieved by Billy Kristian and Victor Grbic. Hopefully this will be the one that gives them the airplay and rewards they deserve.

Chris Bourke



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FESTIVAL

Julian Cope Saint Julian Island

It's a crime that a band like the Teardrop Explodes is being ignored in favour of punk retrospectives and heavy metal revivals. A lot of musicians in 1987 are willing to tolerate rock's clichés in order to rediscover some of its power, and they'd do well to recall that such calculated revivalism was the Teardrops' forte. With songs like 'Poison Gas', 'Poppies in the Fields' and 'Great Dominions', they raised the public's expectations of British pop to an unfair high. No one has replaced the Teardrops, Echo and the Bunnymen or Wah! They were better than unique — they were reliable, funny and clever. When the Teardrops disbanded, Julian Cope was left with the task of filling his own shoes.

The shoes were a bad fit on his first solo attempt *World Shut Your Mouth*, and most were prepared to write Cope off as they'd done with Howard Devoto. But just when you thought it was safe to dance to the Pet Shop Boys — all hail the return of the Tantrum King.

The singles, 'Trampolaine' and the reissued 'World Shut Your Mouth' give a good foretaste of the album: thumping, bellicose rock with songbird vocals. Julian is at his height of caveman cleverness ('Well I push you kicking into my airtight machine / Fuel my love — I'm a big gas turbine') and tight-fisted funk ('Planet Ride' and 'Evel's Volcano'). The determined idiocy of a song like 'Spacehopper' ('I've got a spacehopper baby / But it's strictly one-seater / You've gotta hold on baby / To my special feature') is quite breathtaking. It's juvenile, yet the product of much experience. It's loose and stupid but beautifully crafted — like the rest of the album.

Saint Julian is an apt title: its songs are 10 little miracles. While his contemporaries are floundering in 48-track surroundings, Cope has produced a music that takes nothing for granted. It's lean and purposeful, wasting no time. The beat is clean and gives the tunes room to move. Warne Livesey's production is neat and nasty. Cope is still young and foolish enough to pen songs like 'Pulsar' ('I've been away too long and I'm wondering why / I had to sell my world for a piece of pie') but he delivers it with an old hand's confidence.

Tight, funny and strong, *Saint Julian* is one hell of a comeback. It proves that English pop is still worthwhile and that a record can still be worth its price tag. While *RWP* and *The Tube* are cataloguing mangy punk rockers you'd do well to consider Julian Cope as the patron saint of here and now. Few have resurfaced from NME-land with such energy.

Chad Taylor
Simple Minds
In the City of Light
Virgin

Oh dear, they haven't made this easy. Right from the gold-embossed lettering on the perfect black cover to the inner colour photo album of Jim Kerr and Charlie Burchill silhouetted against purple skies surrounded by sunflowers, Simple Minds have laid themselves bare to further accusations of that whole gauche stadium mentality that's plagued them since *Waterfront*.

Between *New Gold Dream* and *Sparkle in the Rain* the band had created a following that meant their two-night Mainstreet intimacy had to expend to 1984's Sweet-

waters proportions. That same devolution can be heard on Springsteen's live epic. But whereas he's never strayed from rock and roll, Simple Minds have recently fallen prey to putting dynamics before songs.

Maybe that's a trait that has always lurked in their music, a flaw arising from the belief that the size of the sound can somehow capture the intensity of the feeling. The road sense of *Sons and Fascination* (here represented by a hasty 'Love Song'), the optimism of *New Gold Dream* and the more reflective moments of *Sparkle in the Rain* and *Once Upon a Time*, represent the best of their music but on *In the City of Light* the selection veers more to mass communication.

'Ghost Dancing', 'Waterfront', 'Alive and Kicking', 'Once Upon a Time' and 'Sanctify Yourself' would encompass any stadium with their immaculate delivery but the emotions remain unmoved. And 'Promised You a Miracle' suffers from a performance that alters the balance of the melody, and curios like 'Sun City' and Sly's 'Dance to the Music' are only courtesy nods to black music lifted a touch by vocalist Robin Clark's outlay.

Gallery stuff for sure, leaving the best to the quietest moments; 'Big Sleep' is still handled with care, 'Someone, Somewhere in Summertime' remains intact and 'At Easter' has a pathos that should have concluded the night.

In balance the album shows how Simple Minds have evolved too far in creating an exaggerated sound as a means of communication; the problem is it's too big too often to remain credible.

George Kay

Ladysmith Black Mambazo
Shaka Zulu
Warners

Whatever one may think of the political "correctness" of Paul Simon recording in South Africa, one undeniable benefit is that *Graceland* has opened a lot of western ears to the sounds of Soweto. The sudden local availability of compilation LPs featuring exciting examples of township jive is testimony enough. Now, in *Shaka Zulu* we have the first major international release from one of black South Africa's favourite musical acts. Paul Simon produced.

Ladysmith Black Mambazo are, of course, the 10-piece vocal group who featured on *Graceland* and subsequently joined Simon's worldwide (except NZ) tour. From the few television sequences shown here — the Grammy awards, two Simon videoclips and *RWP* doco — it's apparent that Ladysmith's performance centres on the personality of leader and writer Joseph Shabalala. Shabalala's smile may be absent on record — as is the group choreography, although it can be heard on one track — but the acapella warmth of this music maintains its glow.

Whether the lyrics are in English or an indigenous tongue is irrelevant as one responds to pure vocalese, including paralinguistics that range from laughs to gentle wails, from tongue trills to kissing sounds. For this reviewer to start commenting on such features as the group's harmonic range, or whatever, would be as ethnocentrically dangerous as a Siberian criticising *Te Maori*. Suffice to say that if you are taken by Ladysmith's contribution to *Graceland*, then you won't be disappointed by *Shaka Zulu*.

Peter Thomson



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RECORDS

K D Lang and the Reclines Angel With a Lariat Sire

Having Dave Edmunds produce your debut album turns out to be something of a two-edged sword. As Dave's number one fan, I love the characteristic chunky, exuberant sound, but his indelible stamp does tend to overshadow the band somewhat. (You'd swear Dave taught lead guitarist Gordie Matthews his licks note-for-note.)

However it would take an awful lot to drown out K D's bull-skipping voice, though Dave tries with lots of echo and a vocal-light mix. The louder K D sings, the better she sounds, which means the remake of Patsy Cline's 'Three Cigarettes in an Ashtray' falls a little flat, while their stomping version of the truly awful 'Rose Garden' is a little beauty — I never thought I'd like that song.

Other tracks, from the tricky 'Watch Your Step Polka' to the more conventional 'Diet of Strange Places' and the raucous opener 'Turn Me Round', burn with a fire all too rare on record, but there's more than a hint of your King's Road Cowboy here, an underlying feeling of youngsters experimenting with a genre. Is this a bad thing?

A powerful debut, a great party record and a take-it-or-leave-it introduction to the voice of K D Lang. It's just a bit hard to know where the band stops and the production takes over. I'd go see them live just to find out.

Ian Morris

Various Artists When the Wind Blows Skank Skank Attack EP Skank

Skank Records encouraged the *Wind* compilation because of what they saw as the "lack of recognition" Wellington bands receive. The immediate reflection is that it is a buzz to hear this record sounding so familiar, due to the fact that Radio Active plays it lots. The stone has hit the water, ripples will hit you.

The Glass kick off with 'When the Wind Blows', which uses the classic story's title line to re-affirm the horror of the blast. It's a pity this band is no longer with us, for they sound exciting. (I hear they're available on cassette.) The Jonahs follow with their essentially more optimistic rhythms and a fine song. The Primates are given plenty of room with their wonderfully urgent sound of madcap release, verging on the aSyd Barrett. This band is having fun creating this music as two songs merge into one.

Skank Attack offer a remixed version of 'Harvest of Shame', proving the more time in the studio, the better chance you have of getting the sound you want. I look forward to these guys' next offering. Wild Poppies use inventive sounds to get the effect of a 'Walkabout'. People are thinking of their sound, the way they want to create an aural illusion. The album closes with the Chosen Ones' atmospheric 'Tender Three', a song which is worth a trip into the studio — you can get those ethereal tones and keep the song's

presence alive.

When the Wind Blows proves without a doubt that Wellington music is alive and kicking and that it doesn't sound the same.

There ain't no mucking around on Skank Attack's debut EP. 'In Time Out of Time' is an intelligently crafted song, the standout cut, summarising the 60s sound without getting lost in the dirge. 'Attrition' is a powerful rock song, showing the band's tightness and political coherence. The "other side" continues the themes: power and corruption, themes appropriate to music so close to the state/police/tax capital. 'She Came Down Alone' harks back to the late 70s with its edge of purpose. The power and beat pick up and 'She Came Down Alone' leads us over the edge and into overdrive. This band is well worth checking out.

Two worthy inaugural releases from Skank Records!

Tim Byrne

Patsy Cline Sweet Dreams Soundtrack MCA

Musically, *Sweet Dreams* is one of the best film-bios I've seen; shame about the soap opera script. I'd like to know how many people left the theatre and bought the soundtrack though. You'd have to be deaf not to be moved by the voice of Patsy Cline: heart-wrenching "torch country" without schmaltz, exquisite phrasing and vocal-inflection ("I ... fall ... to pieces ..."). She's the greatest influence on women country vocalists, though few come close; unlike many, she can stretch a word without ever breaking her voice. Her gutsy personality comes across, and the backing is the Nashville sound at its best: tasteful, sympathetic, and always saying something.

The gems on this brief overview are the Cline standards, 'I Fall to Pieces', 'She's Got You', 'Sweet Dreams', and 'Walking After Midnight' with its big band backing. Absolutely sublime is Willie Nelson's 'Crazy' with gorgeous tinkling piano and male backing chorus, so delicate you could blow it away if it wasn't for the power of Patsy's passion, especially on the final descent: "Crazy for tryin', crazy for dyin' ...". Included are versions of 'San Antonio Rose', 'Your Cheatin' Heart' (with less vengeance than ole Hank) and 'Blue Moon', which some people think cuts Elvis's version.

A great introduction to Patsy Cline, country's Dusty. The film is out on video soon.

Chris Bourke

George Strait Ocean Front Property MCA

George Strait's warm baritone and smooth brand of country have been around long enough for him to garner a sizeable fan club in New Zealand. His albums, one a year, regular as Thanksgiving, have been above all tasteful; perfectly played, recorded and produced, they have nonetheless managed to avoid the dullness such polishing can bring. However with *Ocean Front Property* George has moved away from his usual jazzy western swing feel, and to these ears it's a move in the wrong direction.

There are some fine moments, particularly the western swing numbers like 'All My Ex's Live in Texas' and 'You Can't Buy Your Way Out of the Blues', and the Ace in

the Hole Band really cooks on a couple more. The overall impression though is of a bunch of Nashville songwriters just filling their publishing contract quotas; there's not enough great songs, and does the world really need another lacklustre version of 'Am I Blue'?

A patchy one this time round for George Strait, but let's wait till next Thanksgiving ...

Ian Morris

The Men They Couldn't Hang Night of a Thousand Dances Demon/Jayrem

The beat is uptempo, a country swing through songs of love and life. This Irish band's eyes are smiling as they temper this fine album with sweet harmonies and tough, driving rhythms. The gentle sway of the Irish lyric voice is heard aplenty too and it's never amiss. The influences are there, namely the Clash, and people will liken them to the Pogues. But either this band has no neck or the rope was bad hemp, these guys won't hang. You know what that means; they'll be around for a while.

The whip cracks as 'Rawhide' hits the groove. This band is having fun. 'Walkin', Talkin' (Singing to Myself)' carries the day as surely as the heavenly chorus that starts 'Kingdom Come' evokes the winds that curl around the dark rocks of the cliffs of Moher. Listen to the intensely beautiful 'Scarlet Ribbons', with its aching plea of blood in love, in history ... this band has no trouble in being on either side of the Atlantic. This, to me, is one of the album's strong points — the ability to re-create two different types of traditional music, American C&W and the Irish ballad, and point to the similarities between the two. We all know the influence that Ireland has had on the greening of America, and also, the latterday "land of opportunity" ethic which offers the Irish the chance to escape the bog.

And 'Greenback Dollar' ('We spend 'em as fast as we can, with a winning song and a good guitar. It's the only thing we understand — oh boy') points to this band's wonderful sense of humour. A must for anyone who likes to kick up their heels and party up!

Tim Byrne

Ramsey Najm Language of the Heart Ode

Waiheke Island is definitely hosting a talent in the form of Ramsey Najm. His music is an innovative blend of jazz, classical and folk, drawing on many musicians and varying instruments. It is very warm and gentle, full of peace, and reminiscent of a dominant style of a decade or so ago, although it fosters its own originality.

This album shines out of local releases. It includes fine engineering from Mascot's Victor Grbic, and highly competent musicianship. After several listenings I've warmed to the sound of acoustic guitar, piano, cello and sax, coupled with a very poetic narrative.

Najm describes himself as a "cultural refugee", clear of the vast wasteland that is America today. The island in the gulf has certainly soothed his soul. His collection of material is very warm, very probing: "As we sit inside our cells, free men pretending, still asking questions that have no answers."

Barry Caitcheon

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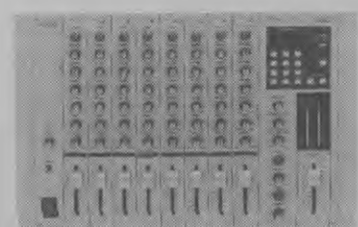
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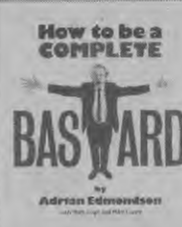
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RECORDS

Style Council The Cost of Loving Polydor

Screeds have been written about whether or not Weller, when he broke up the Jam, cut off the cause in its prime for a prematurely ageing soul dignity that was eating into the band's energy and anger. Sublime singles like 'Long Hot Summer', 'Speak Like a Child' and albums like *Our Favourite Shop* parried most doubts, while alter-egos like the Capuccino Kid and his insistence on being the hippest kid on his block to have rediscovered soul music and left-wing politics made the whole Style Council package a little too precious. Between then and now Weller has been preparing *The Cost of Loving*, the end result of hovering too long at the danger zone between laidback and laid out, a balancing act he got just right on *Our Favourite Shop*. But with his sights set no doubt on some late night soul crooning he miscalculated and ends up sound-

ing tired and resigned. To give credit, 'It Doesn't Matter' hits the right mixture between nonchalance and funk, a state of affairs sadly reversed on 'Fairy Tales', 'Angel' and 'Walking the Night'. And 'We're Waiting' is the best song here because of its shimmering reminder of that 'Long Hot Summer', songs like the tokenist rap/hip hop 'Right to Go', complete with party political broadcast, and the weary title track, suggest that the Style Council are running out of ideas. Not only that, Weller should know that his soul models like Gaye, Vandross, Mayfield and co, can carry a weak song on the strength of a performance (and most of their albums have been pretty dull), and although he's come a long way as a singer since art school Weller's still dependent on the songs to carry him. And on *The Cost of Loving* they don't.

Motley Crue Girls, Girls, Girls WEA

Hey dudes, if ya haven't already got this record you've been missing the party. The makeup is gone

coz the Crue now sport the leather street look. But they still play get down dirty rock and roll with a real rebel beat, thanks to drummer Tommy Lee. They tell us all about things on the 'Wild Side', and then it's 'Girls, Girls, Girls' for a tour de force of the world's best strip joints. Then it's a couple of Aerosmith-influenced good boogie numbers, and side one is nicely rounded off with a short semi-classical piece called 'Nona'. Turn over for some more sleaze-to-please and you'll find 'All in the Name of ...', a very Motley 'Five Years Dead' and the ballad 'You're All I Need', which tells the sad, sick story of a guy murdering his lost love written, as most of the album is, by bass man Nikki Sixx. For a finale they play 'Jailhouse Rock' live at a frighteningly fast speed. It may be the middle of winter but *Girls, Girls, Girls* is sure gonna make these rockin' days and nights a lot hotter.

Various Artists Round Midnight CBS

This is the soundtrack to the new Bertrand Tavernier movie, due for screening at the Auckland film

festival. The film's central character is an aging bop legend (played by aging bop legend Dexter Gordon) so the music is naturally reflective of that era. Tavernier chose Herbie Hancock to produce the score and wisely they agreed to avoid straight period imitation in favour of evocation by modern musicians. Hence, while the classic title piece features an arrangement redolent of certain famous 40s/50s versions, this time the lead instrument is Bobby McFerrin's voice. Other performers on the album include Wayne Shorter, Bobby Hutcherson, Freddie Hubbard, Ron Carter, Tony Williams and Billy Higgins. The film's star Dexter Gordon might almost seem out of context here, yet he renders a warm and lovely 'Body and Soul' alongside soloing from John McLaughlin. The material is a judicious mix of standards plus a few originals, which blends into an overall atmosphere of tasteful textures for the wee small hours. (Chet Baker even gets in one of his "torchy" vocals). So gently are we charmed that the boisterous rendition of Monk's 'Rhythm-a-Ning' midway through side two comes like a

rude awakening. If, on reflection, one might have wished for a greater variety of mood on the album it should be remembered that this music's purpose is primarily to serve the movie. Nevertheless as jazz albums go, *Round Midnight* is a good one. And as film soundtracks go, it's terrific.

Deep Purple The House of Blue Light Geoff Dunn

The immediately recognisable Hammond organ sound of Jon Lord introduces the big 'Bad Attitude' for a taster of the second recording from Deep Purple since reforming three years ago. The maestros are more mainstream than ever before, as this actually isn't that heavy compare to earlier releases *In Rock* and *Machine Head*.


Even so, *House of Blue Light* is still great and varies from the rhythmic build-up and fade out of Ian Paice's solid drumming in 'The Unwritten Law' to the catchy sing-along style of 'Call of the Wild'. Stratocaster master Ritchie Blackmore comes to the fore on

the excellent 'Spanish Archer', while Gillan's singing and screaming are in fine form (he tells a ping-pong popping tale in the bluesy 'Mitzy Dupree'). Once again, lavishly produced by bassist Roger Glover, this album can't fail to please all the rockers and riot police who attended their 1984 concert at the Springs.

Pink Floyd A Nice Pair (EMI)

Wow man, a re-issue of the first two mind-altering albums from Floyd, complete with Phango dentistry pictured on the cover (initially a rare collector's item). Poor old Syd was never the same after the making of *Piper at the Gates of Dawn*, and you can hear why in some of these deranged arrangements. Dave Gilmour stepped in for *Saucerful of Secrets*, and things till stayed pretty strange, though more stable. If you feel like a change from hearing *Dark Side* and *The Wall*, try tripping back 20 years to the beginning.

GD



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THE JAYREM RECORDS COUNTDOWN

THIS MONTH	LAST MONTH		
1	2	Night Of A Thousand Candles	JAY-328
2	1	The Men They Couldn't Hang	TC-JAY-328
		Bedtime for Democracy	AIM-1012
		Dead Kennedys	TC-AIM-1012
3	12	Jah Magic	JAY-326
		Sticks & Shanty	TC-JAY-326
4	10	Transmission	
		Flesh D-Vice	FDV-731
5	3	He Waiata Mo Te Iwi	JAY-327
		Aotearoa	TC-JAY-327
6	NEW	Black Woman	GETI-13
		Judy Mowatt	TC-GETI-13
7	6	Trick Of The Light	
		Putty In Her Hands	JAY-140
8	13	Revolution	
		Aotearoa	JAY-730
9	4	Simon Says	
		Low Profile	FR-5
10	7	No More War	JAY-141
		Dread Beat & Blood	TC-JAY-141
11	NEW	Ballade	
		David Feehan	CIRCULAR-8
12	17	Make Room	JAY-324
		Luke Hurley	TC-JAY-324
13	NEW	Jerusalem	
		Alpha Blondy	TC-RRS-009
14	5	Yeh My People	
		The Wreckery	MLRR-014
15	14	The Mystery Unfolds	
		Mutabaruka	TC-RRS-008
16	NEW	Rally Round	
		Ras Michael & The Sons Of Negus	TC-RRS-011
17	9	Mary Yandall & Rodger Fox	CIRCULAR-11
		Mary Yandall/Rodger Fox	TC-CIRC-11
18	15	The Monkey Puzzle	
		The Saints	YPRX-1806
19	12	Tension	
		Pablo Moses	TC-RRS-007
20	NEW	Bucket	
		Painters & Dockers	DOC-1

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fILM Otis, Jimi, Sid, Nancy

It's that time again when we get out the Optrex and steel ourselves for the annual International Film Festivals. The Auckland event has grown a little like Topsy in its 19 years, from a mere 14 titles in 1969 to well over 50 in the 1987 season. The films are sardined into a little over a fortnight, raising the question: is any cineaste sturdy and wealthy enough to see every frame that flickers on the Civic's screen?

Bill Gosden has — but over a more generous period of time. As director of the festival, he's very much responsible for the selection. He describes the London film festival as one of his best hunting grounds, "because it presents the highlights from everybody else's film festivals ... they screen 160 and I'd be lucky to get to half of them."

Another source is what Gosden describes as the "dreaded videotape" — "A lot of them arrive in the mail, but you can make blunders as it's easier to be impressed with something on tape — a film that makes your television vibrate can look awfully limp on the big screen."

Gosden sees the function of the festival in very clear terms. "It's duties are defined by what other people are not doing in the fields of commercial cinema or television, because of our small population." Another important role of the event is "to convince distributors that they should release films that may appear difficult to handle." He adds wryly that, in spite of its festival success and distributor's promises, Scorsese's *After Hourse* still awaits a general theatrical release.

There seem to be a few changes in this year's programme. There's not one film that would ruffle the feathers of the Moral Majority — no blasphemy as in Godard's *Hail Mary*, no sodomy as in Fassbinder's *Querelle of Brest*, and none of the graphic castration

scenes featured in Oshima's *In the Realm of the Senses* or Ferreri's *Last Woman*. The traditional late session horror flicks, too, have become late night quirks: one is Alex Cox's *Sid and Nancy*, an off-beat attempt to fashion a *Love Story* for our times out of the dying gasps of British punk. Another is Jim Jarmusch's *Down by Law*, which gives Tom Waits his biggest role out of Coppolaland, a product of the same alternative American scene that gave rise to Joel Coen's frenetic comedy *Raising Arizona*.

Both *Sid and Nancy* and *Down by Law* have intriguing soundtracks and another late night offering is a must for devotees of survivors of the late 60s. A couple of live performances by Jimi Hendrix and Otis Redding from Monterey in 1967, taken from material shot by D A Pennbaker for his *Monterey Pop* film, was snapped up by Gosden, without a preview, when he heard they had a new Dolby remix on their soundtracks. There were snippets of these performances on the recent television documentary *Twenty Years Ago Today* — now you can see them in context.

Gosden feels the festival has a special duty with documentaries and they have always been a feature of the fortnight — "There are wonderful documentaries that become available because nobody else will take them up." They provide the highlights of the festival this year. The range could not be wider, from Claude Lanzmann's nine-and-half hour *Shoah*, a searing investigation of the horrors of Nazi concentration camps, edited from 350 hours of interview footage, to Louis Malle's *God's Country* and Eva Rosenfeld's *All American High*, the syllabus of which would have Ruth Richardson reeling.

New Zealand films are thin on the ground. Barry Barclay's *Ngati*, fresh from its "critic's week" acclaim at Cannes, is the only feature. New Zealand shorts include Stewart Main's *Captive State*, Garth Maxwell's *Tandem*, and *South Africa in Black and White*, a film by Terry O'Connor and Tom McWilliams which uses Bruce Connew's South African photographs to form a powerful narrative.

It could be argued that 50 films in 14 days does not necessarily make a festival. Bill Gosden is aware of gaps — the desirability of alternative screenings of short

films, talks and lectures, visiting directors and retrospectives. It's difficult enough to see many New Zealand films in this country, but it's well nigh impossible to see films of the 20s to 60s in brand new prints. "A Tribute to Orson Welles" offers just that: a sparkling new copy of *Touch of Evil*, 14 minutes longer than the murky print that was travelling around the film societies last year, and a chance to see the director's *Lady from Shanghai*, which must register as an equal tribute to its star, Rita Hayworth.

William Dart

SOMETHING WILD Director: Jonathan Demme

The basic premise of Demme's film — a kooky freewheeling heroine transforms a nervous young hero into a man of the world — is at least as old as Howard Hawks' *Bringing Up Baby*. In 1939 Katharine Hepburn didn't avail herself of handcuffs and seedy motel assignments to seduce her man, but then Hepburn had both class and charm, two qualities not so evident in Melanie Griffith's Lulu/Audrey. Jeff Daniels, on the other hand, has a gangling appeal that gives *Something Wild* its main anchor.

Something Wild bops along in a breezy enough fashion as the couple wend their way from New York to smalltown Pennsylvania. There are a few wry asides such as Griffith's mother sitting pensively at the harpsichord playing a Bach minuet but the film makes a sharp turn of direction with the introduction of the psychotic ex-lover at a seemingly innocuous school reunion.

Suddenly we're in Brian de Palma territory, climaxing in a feast of violence that could have strayed from *Dressed to Kill* or *Body Double*. In any case, as bathroom murders go, Demme himself did it much quicker, tidier and wittier in his 1981 film *Last Embrace* when Janet Margolin drowned Andrew Duncan in the bathtub while making love to him.

Rock soundtracks often hang uneasily on films, seeming to have been instigated more for album sales than for any cinematic reasons. As might be expected from the director who gave us *Stop Making Sense*, the music for *Something Wild* is brilliant. Held

CONTINUED ON PAGE 29

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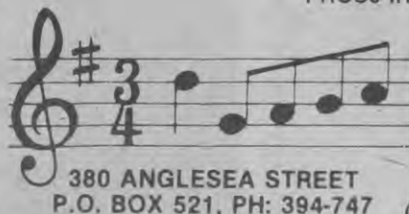
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RECORDS

Metal Church The Dark (WEA)

When Metal Church say they're gonna hit ya like a ton of bricks, they're not kidding. You know all about it as soon as the Seattle five-piece start the fire and speed along in the manner of Metallica. In fact 'Watch the Children Pray' could almost be the track 'Sanitarium,' and vocalist David Wayne sounds not unlike Udo (ex-Accept). If you like those two bands you'll definitely be into this ominous album of fast tight riffing, and want to join the congregation. GD

Nightranger Big Live (WEA)

The reason Nightranger have never made any impact at all here is probably because they're such an all-American radio oriented rock band. Unfortunately really, because there's quite a bit of talent in this quintet, especially in the guitar department. Brad Ellis helped out Ozzy on the "Talk of the Devil" tour, and between him and Jeff Watson they do some good in-

terplaying. Underneath the keyboards and choruses there's material like 'Rain Come Crashing Down' and others which deserve a listen at least. GD

Heart Bad Animals (EMI)

A polished selection of new songs crafted around the well-trained vocals of the lovely Wilson sisters. Anne's trademark high-octave voice is strong as ever, complemented by Nancy's singing and Ovation guitar playing. Over half of *Bad Animals* is covers that mostly do work for Heart, but they're in their element on the originals like the great title track, which engulfs the listener into a city and its nightlife. GD

Metallica Kill 'Em All (WEA)

The kind of band you either love or hate immensely, and those in the "love" category will probably already have bought an import copy already, since it was released overseas in 1983. If not, this is your chance to get the first Metallica album and hear the raw fury that has since captured the eager following of the restless and reckless youth of today. Bassist Cliff Burton, who was killed in a tour bus

accident last year, features on 'Anaesthesia' Pulling Teeth,' with a frantic solo. The rest is head-banging speed metal to the hilt. GD

Robin Trower Passion (Festival)

Robin Trower still plays that Hendrix-style slow blues rock, but then no one would really want it any other way. Also on *Passion* is the vocal talents of Davey Pattison, who used to be in Gamma (whaddaya mean, you've never heard of them?) Alternatively, this record can be played either first thing in the morning to slowly wake up to, or late at night to quickly drift off to sleep. GD

nicities. They had some up dancing but were too often strained for me (though being a sucker for songs about superheroes, I clapped warmly enough at the end).

The big guns took their time in wheeling out. Nigh-on 10pm before they appear on stage. The large crowd's expectant, but many are unprepared for the ensuing volume ... Loud enough for Shayne Carter to take a hand-count halfway through: "Is it too loud?" The answer's yes, but they promise to turn it up. Songs transcend what's created onstage. Interplayed guitars sing infrastructures of their own. Sounds good ...

The unique Carter whine wraps itself around 'Marianne,' straining it to places that Leonard Cohen doesn't dare dream of, then careers through 'She Speeds.' There's a harmony of sorts with Andrew Brough, but tonight it's their guitars that are hurting ears. John Collie leads an unexpected run through the *Dangerman* theme and the pain in the back of my head takes me back to some children's hour.

Now having seen the Straitjacket Fits several times in several

different towns this year, I have to agree with one who knows: they just get better every time; louder too, methinks. When it comes! shall have to find some loud place to play their *Life In One Chord*. 'Twill be good.

Paul McKessar

Rhubarb Collective, Camelias, Prodigies Old Star, Christchurch, June 27

With the demise of the Gladstone as the haven of local original music things looked rather bleak until the Old Star Tavern reopened its doors and asked us in to cram round their open fire. Tonight was part two of a "Six Pack Weekend," with three bands per night. First up was the Rhubarb Collective. They have a melodic 60s-ish sound, slightly heavy on the bass but incorporating some interesting ideas such as the use of recorder on a couple of songs. They started the night off quietly but built things up, and soon had people on the dance floor as their guitarist launched into a few Hendrix-styled guitar licks.

The Camelias have developed

their sound enormously in the year or so they've been together, and right from the start one could imagine one was listening to Jesus & Mary Chain's Reid brothers rather than Christchurch's Ford brothers. Slightly more subtle than J&MC, the Camelias switched from slow songs to full on bar-rages, possibly too quickly, only marred by technical hitches with the PA. With songs as good as 'Pride' (no, not that one!) the Camelias could be a band to keep an eye on.

1987 looks like being a good year for the Prodigies, with new bassist Alan Clark injecting some needed humour and energy into the band. Heading off with the Latin-tinged instrumental 'Under the Bunka,' they ran through a good set of Prodigie originals, and a few well suited covers such as REM's 'Superman,' before ending the night with a very odd (read: messy) version of the Easybeats' 'Sorry.'

Overall, a great night of local talent enhanced by the sight of a venue full of people dancing to local bands — certainly worth \$6.

John Greenfield

LIVE

Straitjacket Fits Oriental, Dunedin, June 12

Caught the second half of the Benders' set, a five-piece with much guitar-swapping and pop

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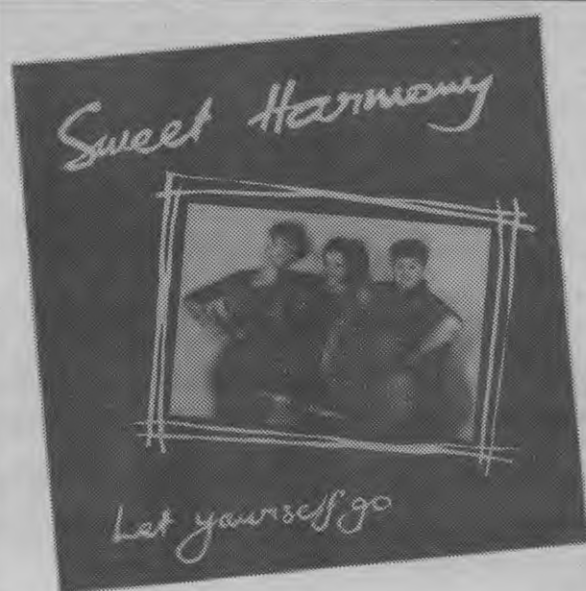
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books

It Was 20 Years Ago Today by Derek Taylor (Bantam)

The 60s are booming, in publishing anyway it seems. Standing out of the pile of ghost-written autobiographies and exposés is Derek Taylor's witty analysis of 1967 that repeats the well considered approach of the TV documentary. Refreshingly free of pop sociology generalisations, it nevertheless shows there was more to the year than *that* LP and Haight Ashbury.

Despite being the year of world enlightenment in which the *Times* supported the Rolling Stones, not everyone took LSD, and Tom Jones and Engelbert Humperdinck hit No 1 along with Scott McKenzie and the Strawberry Alarm Clock. The birth of the counter-culture is recounted, with the '67 alternative politics having a charming naivety (levitate the Pentagon, anyone?) compared to the more radical ideologies of '68. Besides the US, the underground scenes of London (*IT* newspaper, Pink Floyd at the UFO club) and Amsterdam are covered.

Superbly illustrated, with pithy captions from Taylor (who can't resist inserting many personal anecdotes, being "in the right place" many times — he was the PR man for Monterey Pop), it's the most well-rounded entertaining account of the era that's been produced (not being Frisco-obsessed, and the "did me the world of good" attitude to acid helps too).

Chris Bourke

Heroes and Villains: the True Story of the Beach Boys by Steven Gaines (Macmillan)

Who deserves the Albert Goldman (*Elvis*) treatment? Hitler, definitely; Sinatra, maybe. Gaines is Goldman's understudy; his *Love You Make* was the Beatles go *Dallas*, a transparent piece of treachery ghost-written for an Apple turncoat. But for *Heroes and Villains* Gaines has had to fabricate nothing, only flesh out the details of the sad and sordid Beach Boys story people have been waiting for years to read. The sagas of Brian (the "genius" who believed in his publicity and ended up a paranoid drug casualty) and Dennis (the "penis with a surfboard" who provided their image but drowned while drunk) are well known, but the heart of the problem seems to have been the Wilsons' dad Murry, who used their success to live out his own musical aspirations, abused the boys as children, and sold their publishing off for a song when they spurned him.

Heroes and Villains is a study of ego and excess, but like all exposés, it misses the point of why anyone was interested in the first place: their musical talents. For an understanding of the Beach Boys' achievements, there's still nothing better than Jim Miller's essay in *The Rolling Stone Illustrated History of Rock & Roll*.

Chris Bourke

Dreamgirl: My Life as a Supreme by Mary Wilson (Sidgwick & Jackson)

This will make Diana Ross's mascara run! For just as Ross was the villain of *Dreamgirls*, the Broadway musical blatantly based on the Supremes' career, so too with this autobiography of Mary Wilson, ex-Supreme. The characterisations within pop's most perfect trio are simple: Diane (as Wilson calls her throughout) — ruthlessly ambitious and manipulative in her quest to become pop's queen. Florence — the tragic heroine, the trio's greatest singer, pushed aside, rejected and doomed to alcoholism and death at 32. In the middle is Mary — sweet, innocent, honest and earnest. *Dreamgirl* reads like a schoolgirl's diary, with every broken fingernail and secret lust noted, but it does have valuable pen-portraits of Motown's extended family. For the real history though, read Nelson George's *Where Did Our Love Go?* CB

Janis Joplin: Piece of My Heart by David Dalton (Sidgwick & Jackson)

One wonders about the interest in a biography of Janis Joplin nearly 20 years after her death: a larger than life character, although not of the lasting historical significance of Hendrix, say. However the psychology of Joplin's self-destructive personality is revealed with more depth in this collection of colourful contemporary pieces by Dalton than in Myra Friedman's straight bio or the exploitative *Going Down With Janis*. Many of the articles appeared in the early issues of *Rolling Stone* and together they paint an affectionate, sympathetic portrait. With many illustrations and a chronology. CB

'FILM' FROM PAGE 27

together by fragments from Laurie Anderson and John Cale (including a wonderfully loopy piece of Cale throwaway for viola and piano during a restaurant scene), there are songs by everyone from David Byrne to the Troggs. My favourite in the context of the film was a particularly deadly cover of David Bowie's 'Fame' by the Feelies at the reunion dance. As for the final credits sequence, with Sister Rita in mid-shot against a burnt red, graffiti-encrusted wall, singing her version of 'Wild Thing', that was the most engaging piece of cinema in the whole film. Perhaps, somewhere between the roadside motels and Newark bathrooms, there was a music film trying to get out.

William Dart



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LETTERS

CONTINUED FROM PAGE 6

I am a 35 year old housewife with a 15 year old daughter who is a recent fan of this punk music. I accompanied her to a so-called 'club' called Zwines several Fridays ago.

It has taken ill now for me to recover sufficiently to write to your publication which my daughter reads and which seems to give a lot of coverage to these so-called bands.

The band I saw called The Enemy was, without a doubt, the most irresponsible and foul thing I have seen in public. All they do is swear, cut themselves and insult the audience and they have the cheek to call this music. Suffice to say I left after a very short time with my daughter in tow and my ears numbed by the horrible, horrible noise. She is never going back there and I urge all concerned, responsible parents to take similar action.

How can you promote this obscene rubbish when your pages could be devoted to all the wonderful talent we have in this lovely country like Toy Love and John Hore.

Mrs McLean Otahuhu FEB 79

In reply to Mrs McLean, Otahuhu — where I come from disco freaks drive by and hit over the head (usually with a beer bottle) anyone who is obviously punk. Luvly eh!

While I'm at it I may as well have another groan. Why must the majority of the radio stations play disco almost continuously. I haven't listened to the radio for months, I gave up. I don't appreciate having my ears abused and my brain f**ked by mindless repetitive noise.

Prissy Punk Rotorua MAY 79

After reading your letters section I thought I'd like to tell you that I like disco and punk. I don't see why people argue over which is best. I go to discos on Saturdays sometimes, but I can get in to punk as well.

I love Elvis Costello. I despise the Bee Gees but I quite like black singers like Donna Summer.

Rory Northcote JUNE 79

P.S. I would like to know what punks generally think of blacks.

Horris Horrible, I feel sorry for you, I'm 15 and my mother says: "I wish you wouldn't cut your hair so short, Pili."

Are there any punks in Lower Hutt other than Mike and the Civil Servants? By the way Mike, better get out of Hutt High so we can hear the band, ok?

Will the Pili The Dead City of Lower Hutt

P.S. Please get your magazine back to the old high standards because it's the only one I can afford.

JUNE 79

I am confessing that I'm addicted to Rip It Up. Back in those dusky, primeval days (early '77), I found your mag on a shelf in a quiet backstreet record emporium.

When the hip lady behind the counter wasn't looking, then I did my dirty deed. I pinched a mag and sneaked off, back down the dirt track to my pad.

Two moons (and two mags) had passed by before I finally realised that the joke was on me, after being copped, I found out that your mag was free.

T.M. Invercargill JULY 79

F**king Rip It Up — you're all old men. You don't believe young bands can do it, do you?

To be a New Zealand band, you have to be professional boring old bastards, used up, all squeezed out, hackneyed, stuffed, have an athletic stage act and perform well played shit.

Well, us young bands are coming!

A. Gray North Shore

I think I will have to drop into the next issue month and help ya on the next issue.

Marq North Shore JULY 79

OK, so Robert Muldoon doesn't think rock music is culture. So what are we gonna do now, ask Mickey Mouse if he thinks Iggy Pop is nice?

UAF Karori AUG 80

The Toy Love album, especially "Pull Down the Shades", has done wonders for our sex lives.

The Peroxides Dunedin SEPT 80

BEHIND THE SCENES FROM PAGE 10



Two smilers, left Russell "on the road" Brown (pictured backstage at Queen St riot) and new romantic Chad Taylor.

Two editors, present Rip It Up editor Chris Bourke and former editor Murray Cammick (me) at Rheineck Awards do.



Where do we get our writers from? Well pictured above is original ed Alastair Dougal playing bass with Al Hunter and Dave Dobbyn at RIU 100th issue bash. Our funk, singles and rockabilly expert Kerry Buchanan is pictured 2nd from right in Terrorways. Our metal man Geoff Dunn is up to something as singer for Rose Bayonet.

After 10 years thanks to all staff and writers and advertisers and the musicians that make it all happen. Thanks to those staff and writers not pictured — Kerry Brown, Ann Louise Martin, Gini Goode, Barbarina Baker, Voh, George Kay, Peter Thomson, Peter Grace, John Pitcairn, Ngila Dickson, Duncan Campbell, Paul McKeasar, Jewel Sanyo and Kerry Doole — onwards to 20 years.

Blond bombshell (& our office manager) Sheryl Morris with Daryl Hall impersonator Trevor Reekie of Pagan Records.

Answer: JORDAN LUCK



Dear Mrs McLean (of Otahuhu), if you had any brains at all then you wouldn't have accompanied your 15 year old daughter to Zwines, to see the Enemy.

Now, I would like to sympathise with your daughter — Well, I'm really sorry that your mother did this to you. But I also get the same sort of treatment down here in Masterton, and I'm also 15 years old.

For instance, my old lady goes on about, "How I wish you wouldn't idolise these punk rock fellows". So don't worry, honey, parents just don't understand.

Horris Horrible Masterton MARCH 79
P.S. Also a thanks for Sal Ivor for sympathising with me.

The other night I had the misfortune of being dragged to a disco by my olds, who I am sorry to say are disco freaks, and when I got home I was so tensed up I put on Patti Smith in order to relax, got out my copy of Rip It Up and collapsed — only to find the first article was on Rod Stewart. However the rest of the mag brought me back to sanity and I was able to rest in peace.

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SINGLES bar

Terence Trent D'Arby
'If You Let Me Stay'
(CBS 7" & 12")

I'm a sucker for any song with a spoken intro and this is no exception, and combined with the 60s organ break and James Brown exclamations I'm sold on this one. A real hip-shaker from the angelic looking Mr D'Arby.

The Cult
'Lil' Devil' (Virgin 12")

No mercy shown on this rocker. In the fine tradition of AC/DC, the Cult let the backbeat do the talking. Plus there's a live version of 'She Sells Sanctuary' and the non-Rubin production of 'Zap City', which just proves how Mr Rick made the Cult def.

Ruby Turner
'I'd Rather Go Blind'
(Festival 12")

My fave from the album, and one of the better interpretations of Etta James' great soul ballad. Intense enough that you believe what she says. Also, a nice shot at Smokey's 'Oooh Baby Baby.'

Paul Johnson
'When Love Comes Calling'
(CBS 12")

Another British soul boy, not as immediate as T T D'Arby but

perhaps a little deeper. His roots lie in gospel and the London Community Choir, and the sweetness of his voice comes from this training. But this song has more to do with bedrooms than the insides of churches, though I don't think that will put you off.

Diana Ross
'Dirty Looks' (EMI 7" & 12")

It's amazing how younger Miss Ross gets with every album cover. Pity the song isn't up to much: a touch of heavy breathing and a remixed bassline do not automatically spell "hit record." But check out the album for her version of 'Mr Lee', real good.

Hot Chocolate
'Every One's a Winner'
(EMI 12")

Yes, I'm a big fan, but I hope they don't remix every one of their old records, they stand as great soul just as they are. But of course this one is a groove just like 'Sexy Thing.'

Miki Howard
'Imagination' (WEA 7")

In the mould of Whitney and Anita, a lovely ballad that should find someone's G-spot. I've taken a liking to her debut album *Come Share My Love*, well worth a listen.

Chris Isaak
'You Owe Me Some Kind of Love' (WEA 7")

Former male model makes a great psychotic record, simmering with hatred and arrogance.

Sounds neat on a jukebox and puts you in a great mood for the day. One of my favourites.

The Stems
'At First Sight' (Festival 7")

Strangely described as power pop, but it sounds as if your radio batteries are running down. One of these dirgey guitar things that Australians seem to specialise in. Hey fellas: next stop Haight-Ashbury!

Prince
'If I Was Your Girlfriend'
(Paisley Park 7")

Now this is real power pop, a great bit of princely perversity about sexual roles and being in luv. This sort of slinks around and messes with your mind and body. The B-side has this rhythm thang called 'Shockadelica' that really cuts it up.

Kerry Buchanan

SHAKE SUMMATION

This Boy Rob
'Crazy Notions' (Pagan 12")

An unusual, reflective five-track EP that should be the subliminal student radio hit of 1987; the commercials don't have the patience or the taste. John Fraser and Greg

Johnson are really doing something different. These songs are haunting and captivating, with a lot more depth that "ambient" would suggest. Johnson has a melancholic voice reminiscent of Scritti Politti, supported by simple backing: sad flugelhorn, cool sax, gentle bass and discreet drum machine. Life ticks away for the 'Shirt and Tie Man,' spend 'Hours of Waste' daydreaming to delicate guitar and organ wash, with jazzy horn and organ swinging against the flow. Excellent clear sympathetic production by Mark Tierney and Paul Casserly at BFM's studio. Another stimulating release from Pagan: the Devil does have the best music.

Aotearoa
'Revolution' (Jayrem 7")

A gospel ballad with a gentle, imploring vocal made for commercial radio (good luck) and edited down to 2'35" especially, though I could have taken another verse. Good sax and slick production from Dennis Mason. 'Whakarongo' is spirited and uplifting, leaping out with the energy and determination of a haka. Fighting talk, heavy on the vocals with a funk bass.

Knightshade
'The Physical You' (Reaction 12")

Any fears that Knightshade are the poppier end of NZ heavy rock are unfounded: they can sound

like the inside of a jet engine. 'The Physical You' and 'Losin' Your Love' have celestial choral vocals and flashy guitar solos, which aren't saying much though. I prefer the more upbeat 'Leaving' and 'Caroline,' with the pace and menace cranked up several notches. *Out of the Count* had better songs, but good grunt from Mandrill, and clever cartoons of Wayne, Alan, Gavin, John & Rik too!

Flesh D-Vice
'Transmission' (FDV 7")

Led by a coiling lead and woolly bass, with a muffled vocal, this has an edge and power not on the video. The chorus gets things going, but it's all over very quickly. 'Strange TV,' recorded live at the Terminus on Halloween night 1985, takes the intensity to worrying levels. Mind-numbing, cell-destroying bass, there's a good rock and roll guitarist there struggling to get out. Can't quite get the TV connection, unless it's waking up to a snowy screen and white noise with a metho's hangover. Stay off the petrol guys!

Chris Bourke

Knightshade

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RUMOURS

Auckland

The **Chills** new LP is half completed in London at the Point Studios, produced by **Mayo Thompson** (ex-Red Crayola, Pere Ubu). The band is going over to play at the prestigious New Music Convention in New York, plus gigs in Boston and Washington ... **Dragon** are touring Europe under the name of Hunter, supporting Tina Turner to good reviews ... **Brent Hansen**, on leave from RWP, has three months work for MTV as a news producer in London. His first assignment: a story in Nice on catering for Bowie's tour.

Cloud Nine Club intends establishing a Musical Underground State House, providing practice rooms, venue, PA, clubrooms, for bands, plus many other ideas promoting NZ music. The **Warners, Battling Strings, Fish for Life, Sheets** recently played a fundraising gig at the varsity. For further details ring Glenn Cassidy on 604191 ... **Sonya Waters** has joined **Benny Staples** in the **Woodentops** ... the **Patea Maori Club's** gospelish new single 'Ngoi Ngoi' was recorded at Marmalade, with Moana, Kara Pewhairangi, Annie Crummer and Dave Dobbyn doing backing vocals. Proceeds will go towards a trust to give scholarships to two Maori language students, one Maori, one Pakeha.

Sweet Harmony are about to release their first album *Let Yourself Go* on Emmatruck. The group is: Hattie St John, Olivia Stephens and Maxine Naden ... **Nick Smith** has finished *Skin*, a four-track EP

out next month. He's touring late August ... **Three Men Missing** are a Cambridge band who will have two songs 'Night Journey' and 'My World' on an upcoming South Indies compilation; their 'Tiki Tour' is late July, supported by Hamilton's **Chanting Boys** ... Dunedin's **Cassandra's Ears** will be playing Auckland in late August. **Chris Bourke**

Palmerston North

McNair survey has **Radio Massey** with eight percent of 15-29 age group, it's highest rating yet ... **Pterodactyls'** single released this month, followed by **Three Leaning Men's** debut LP *Fun in the Key of E* ... **Bassett Rd Murders** now has John Copeland on vocals and the End's Spike on bass ... Massey's new campus arts administrator is **Paul Horan**, now that **Sue Dempsey** has joined the NZSAC team ... the **End** have nearly completed their debut LP, with assistance from **Chris Sheehan** before he left for England ... a new band is **Song of Dreams** with Mark Fergusson and Drew Rennie ... a Palmerston North roadcrew put together for the Rheineck rock festival have formed a company **Quadruped**. **Gerard Martin**

Wellington

Wazzo Ghotti's drummer Joe is still in hospital after receiving serious head injuries in an attack on his way home from playing at the Clyde Quay in March. Hospital staff are "pleased with his progress." Three people will appear in court in November over the attack. The band have completed remixing an album, tentatively titled *Gone Ghotting* at Writhe Recordings ... the **Jonahs** have a

five-track EP 'Bill of Happiness' coming out on Peter Kayes yet-to-be-named indie label ... **Lee Palmer** and friends have first single 'If You Stay' from a forthcoming album recorded at Frontier.

New band turning a lot of heads the **Electric Church**, consisting of John Martin, Jessica Walker and Malcolm Meschewski, opened the new Cricketers Steinie Club with local favourites the **Laundrettes** ... the **Skeptics** are gigging again after completing their 16-track studio Writhe Recordings in Vivian St. The band, recently filmed by RWP, are touring north soon ... **Sam Hunt** is touring new material in a show 'Turn Left and You're There' and is working on his film *Catching the Tide* ... **Jane Walker** has joined the exodus to the UK.

The **Warratahs** came runners up in the 14th NZ Gold Guitar Awards in Gore and also won the best group and street entertainers prizes ... new late night venue is the Conservatory in the Willis St Village ... **Radio Active** is now broadcasting 24 hours during the weekends ... July is **Flying Nun** month at the Cricketers. See the Calendar for details ... poster space around town is at a premium — may common sense prevail ... new fanzine *Lucille Talks Back* produced by Daniel Riordan is out ... **David Donaldson** and **Janet Roddick** are playing at Java on Sunday nights ... **Chicago Smoke Shop** broke the Tuesday night house record at the Cricketers during the blues festival.

Lower Hutt Community Arts Council are organising free Sunday concerts in the Riddiford gardens. The first one featured the **Cattlebirds**, **Third Degree**, **Taita Rock**, **Hush** and the **Taste Barons** ... the

Ministry of Jazz play the Western Park on Thursdays ... if enough people ask for it maybe the **Tom-bolas** (now **Holidaymakers**) will release the excellent album they have shelved ... watch out for **Vox Pop** (ex-parts of Unrestful Movements) and their great 60s garage covers. **John Pilley**

Christchurch

Flying Nun are busy getting ready to release a host of albums, including **Goblin Mix**, **Able Tasmans**, **This Kind of Punishment** and **Graham Jefferies** as well as a re-release of the **Gordons'** first single and album. They'll release the latest albums from UK's **Razorcuts** and **Sonic Youth** here, while compilations by the **Verlaines** and **Jean-Paul Sartre Experience** are being put out in the US through Homestead.

Red Hot Blues have taken a Thursday night residency at the Old Star ... **Point Blank** have taken Amez-Amez' residency at the

Papanui ... the Palladium's **Smithereens** now have Phil Allen on keyboards ... **Get Real's** guitarist Dale Monaghan got real close to the edge of the Playroom's stage and ended up with a broken foot ... **Verve**, Reefton's **It Makes No Difference**, **All Fall Down**, the **Rue**, and the **Vickies** have all been recording at Audio Access.

Bits & pieces: new around town are **Big Crumble Men** ... **Spy vs Spy** and **En Can Ma** reappeared for a night at the Old Star ... **Two White Eyes** have a new drummer ... **Soundman** is having trouble with incompetent mixers abusing their equipment ... the **Gladstone** is not being pulled down ... and the **Bats** are only going to Australia for three weeks. Okay? **John Greenfield**

Dunedin

Look Blue Go Purple are still together and looking at taking a trip to Australia. Apparently they've been getting some good radio

play there. **RWP** are filming **LBGP** and **Straightjacket Fits** and the **Verlaines** ... **Netherworld Dancing Toys** were recently together for one performance as part of the Students' Association mid-winter festival. Let's hope these festivals continue successfully and provide good opportunities for bands.

Doug the Warlock have their first seven-track tape out now, on sale at the second-hand record store. Their Pseudo Echo support was well received ... the **Moon** are currently recording at the new Reeltime studio ... **Rational Records** Cam Olsen is distributing the *Let's Get Naked* LP through the country. LGN are currently practising with a new drummer ... new bands include the **Outcome** and the **Groovy Bros** ... **Martin Heaps**, ex-Stormbringer is putting together a new band ... many Dunedinites will have cheerful memories of friends **Barbara** and **Rob**, who sadly died a few weeks ago.

Sharon Guytonbeck



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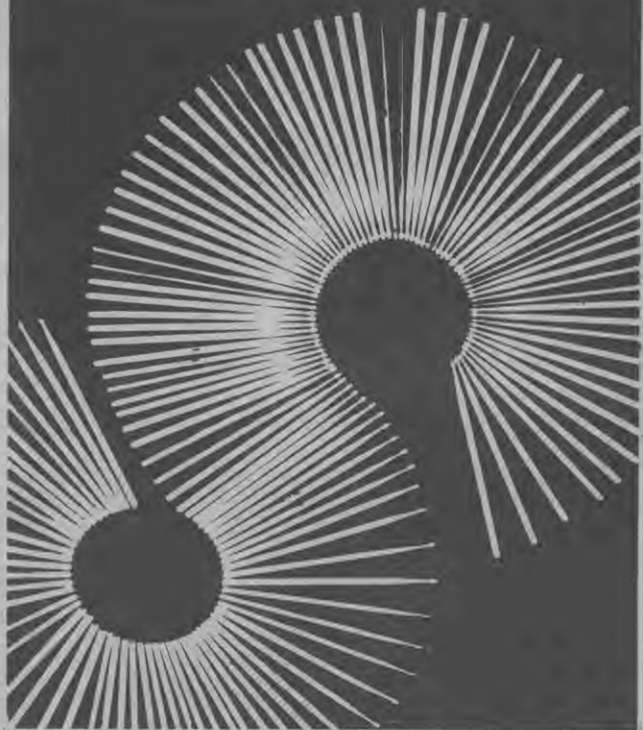
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32 Police & Split Enz interviews.
34 Tom Petty & Street Talk interviews, Mi-Sex, Virgin supplement, Whizz Kids & Pop Mechanix bandfiles.

38 Howard Devoto, Tim Finn interviews.
39 XTC Lip Service, Motels.

40 Martha Davis, David Byrne, Dave McArtney, Doors, Bruce Springsteen, Hammond Gamble.

42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich/Tiders.

48 Cold Chisel, Blams, Wgtn Zone.
49 Angels, Beat, Lemmy Motorhead, Desmond Dekker, Heavy Metal Guide.

50 Swingers, U2, Psyche Puss, Clean.
51 Newomatics, Cramps, Spaz Cats, UB40, Blind Date & Gordons interviews.

52 Echo and the Bunnymen, Duns, Macabre, Penknife Gildes, Mockers, Valentinos, Jimmy & the Boys.

54 Dave McArtney & Pink Flamingos, Go-Gos interview, Sunnyboys, INXS.
56 Teardrop Explodes, DD Smash, Mick Jones Part 2, Neighbours.

57 Clean, Pretenders, South Island bands, Joan Armatrading, Mental As Anything, Chaz Jankel.

58 Blams, Teardrops, Hall & Oates, Bill Wyman, Kaitike/Redbone interviews.
59 Human League, Men At Work, Chills, Tim Finn, Motels, Elvis Costello live.

61 Graham Brazier & Harry Lyon, Fall, Jim Carroll, Daggy & the Dickheads, Hip Singles, Dropbeats.

63 Simple Minds' Jim Kerr interviewed, Split Enz Part 2, Renee Geyer, Nocturnal Projections, Willie Dayson Blues Band, Hunters & Collectors.

65 Yazoo (Alison Moyet interview), Joe Cocker, Zoo (ex Pop Mechanix), Gurr, Jo Jo Zep.

68 Herbs, Culture Club, Bauhaus, Kiwi Animal, No Tag, Sharon O'Neill, Thompson Twins, ChCh Special (Wastrels, Flying Nun, Bill Dieren, etc.).

69 Joni Mitchell, Dance Exponents, Who, Neighbours, Dire Straits, Talk Talk, Miltown Stowaways, Blond Comedy.

73 Wham!, Dead Kennedys, Coconut Rough, Angela Marnell, Era, Gramma Boys, Fishschool, John Cale.

74 Malcolm McLaren, Heaven 17, Joan Armatrading, Sharon O'Neill, Children's Hour.

75 Tim Finn, John Cale, Jonathan Richmond, Hammond Gamble, Dick Driver.

80 Police, Paul Young, Motown feature, John Peel Wastrels, Bryan Adams.

81 Smiths, Mockers, Def Leppard, Violent Femmes, Miltown Stowaways, Chills, Doublehappys, Marvin Gaye.

82 Billy Idol, Pamela Stephenson, Four Tops, Temptations, Verlaines.

83 Elvis Costello, Thompson Twins, Netherworld Dancing Toys, Mockers, Paul Morley.

84 Style Council (Paul Weller interview), Echo & the Bunnymen, Midnight Oil, Kiwi Animal, Sneaky Feelings, Depeche

87 DD Smash, U2, Bill Dieren Pt 1, Nick Cave, Stevie Ray Vaughan.

88 Herbs, Talking Heads, Aztec Camera, Narcs, Car Crash Set, Axemen, SPK.

90 Lou Reed, Go-Between, Paul Hewson, Topp Twins.

91 Neil Young, Giorgio Moroder, Waterboys, David Puttnam, Freudian Slips, Electric Pandas.

92 Hunters and Collectors, Mowl Cole, Pelicans, Peter Garrett, Left Right & Centre, Economic Wizards.

93 Dance Exponents, Huey Lewis, Robert Palmer (Power Station), Peking Man, Circus Block A, This Kind Of Punishment.

94 New Order interview, Iron Maiden, Stranglers, Johnny's, Michael Winslow, Plans For A Building.

95 Chills, Killing Joke, Dazz Band, Expendables, Jason & the Scorchers, Last Man Down.

96 Netherworld Dancing Toys, China Crisis, Robert Plant, Doublehappys, Kiwi Animal, Nils Lofgren.

97 Bryan Ferry, Dynamic Hepnotics, Men At Work, Bats, Shriekback.

98 Mockers, Mental As Anything, Reggae, John Boorman, Bird Nest Roys.

99 Narcs, Bangles, REM, Jerry Harrison, Christchurch In Spring.

100 NZ Music 1977-85, RIU's Believe It Or Not.

Tina Turner, Dazzmed.

101 Verlaines, Orongos, Sam Hunt, WASP, 102 Thompson Twins, Tom Petty, Violent Femmes, Chills.

103 Feargal Sharkey, INXS, Fetus Productions, 104 Atlantic Soul, Bob Dylan, Stevie Ray, Go-Betweens, BFM LP, Johnny's, Roy Harper.

105 Hunters & Collectors, Tim Finn, Flesh D-Vice, Kiwis in Oz, Nico.

106 DD Smash, National Anthem, Terry Gilliam, Music Quota, Orange, Everything That Flies, Chrome Safari.

107 Peking man, Amy Grant, Cramps, Martin Plaza, Psychic Pet Healers, Ruby Turner, Arijah.

108 Poques, Bats, Flamin Groovies, Wilko Johnson, Braille, Tex Pistol.

109 Young Ones' Vyy, Cramps, Residents, Herbs, Fetus Film, Saints, 110 Patea Maori Club, Husker Du, Patti Labelle, Art of Noise, Last Man Down, Alpaca Bros.

111 Simple Minds, Dance Exponents, Shriekback, Dwight Yoakam, Jason & Scorchers, Texas Rangers, Screaming Blue Messiahs.

112 Genesis, Def Jam, OMD, Jean-Paul Sartre, Manawatu.

113 Hello Sailor, Sneaky Feelings, Dream Syndicate, Frankie.

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Dead Kennedys Bedtime for Democracy (Jayrem)

Jello Biafra and cohorts are presently facing charges for publishing explicit sexual acts on their "Frankenchrist" poster. Their album cover features a space shuttle rammed in one eye of the Statue of Liberty, the other sheds tears. The shock treatment is as strong as ever. America sucks, and the western world is in decay. Tracks leap off the album at the speed of sound, similar to all their previous material. 'Chickenshit Conformist', 'Rambozo the Clown', 'Do the Slag', All black as angry and strangled in cynicism. Dead Kennedys-by-numbers, but valid stuff all the same. BC

Hot Chocolate The Very Best of ... (EMI)

It may be strange to learn that I'm a romantic man, though the continental sigh of Julio Iglesias moves me not, and the tinkle of Richard Clayderman leaves me cold. But when it comes to Errol Brown and the sad tale of 'Emma' and the shedding of 'Tears on the Telephone', well my heart just melts. Certainly not one bad track, from the social commentary of 'Brother Louie', the inspirational 'Everyone's a Winner' and the super-schmaltz of 'It Started With a Kiss'. But even princes of romance like Errol need to get tough and assert themselves, so we have the epic 'Heaven is in the Back Seat of My Cadillac'. Great collection of pop soul, with only 'Disco Queen' and 'Heartache No 9' missing — and yes, it does include the 'You Sexy Thing' remix. KB

Warumpi Band Go Bush! (Parole)

Out of nowhere has arrived this album from a band that could be the Australian Herbs, if only they had more luck finding an individual sound. If you were moved by 'My Island Home' on RWP, that gives an idea of what the Warumpi Band are like at their best — ballads sung by Aborigine George Rurrumbu, who has a passionate, aching voice. Guitarist Neil Murray provides a sparse production which sometimes suffers from being a bit tasteful and safe, and reminiscent of the Triffids and Hoodoos. But on George's ballads, 'Yolngu Boy', 'Secret War', 'Tjiluru', the tortured anguish of the oppressed Aborigine race hits home. As the angry 'From the Bush' says, "Keep

your opera house, keep your MCG" ... CB

Debbie Harry Rockbird (Chrysalis)

Back in the heyday of Blondie, the records were usually as seductive as her image. That's because Chris Stein and the other guys could spin some very stylish music to dress her in. But Stein's work here has all but lost its thread and the lady's collaborations with keyboardist Seth Justman (J Geils Band) are no substitute. So here I am left looking at the luscious sleeve photo and wondering why Debs never really learned to sing. Maybe I should just be grateful that at least her beautician isn't still that H R (Alien) Giger. PT

James Horner The Name of the Rose soundtrack (Avanguard)

I haven't seen the film nor read the book, but I'm repeatedly playing much of this album — which must mean that it functions okay without any preconceived imagery. Composer James Horner has fashioned his score from original medieval church music (sung in Latin) incorporated with his own blend of acoustic and synthesised atmospherics. Instruments that are tapped or plucked create simple yet effective tensions against deft use of electronics. Most of the music involves brooding, rumbling bass noises that, one imagines, accompany cinematic dark doings in morbid monasteries. An album that whets one's appetite for the movie and can pay dividends without it. Just don't expect, "Hey, hey, we're the monks!" PT

Whoopi Goldberg Original Broadway Show Recording (Geffen)

New Zealanders were introduced to Ms Goldberg via her adaptation of *The Colour Purple*. Hip Americans had long been aware of her considerable talents as a comedienne. This live show features four of her characterisations. 'Little Girl' and 'Crippled Lady' suffer from the lack of visuals but 'Surfer Chick' is a devastating put-down of West Coast valley girl attitudes and speech patterns. Side one consists of 33 minutes of a New York street junkie routine. It begins in hilarious brilliance but later degenerates into post-war liberal moralising and finishes by flogging an old Shelley Berman routine. PT

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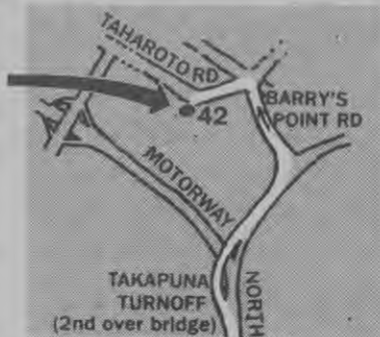
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LIVE

Jason and the Scorchers Galaxy, June 13

"Farming is the backbone of America" read the bumper sticker on Jason Ringenburg's guitar. From the opening strains of 'Dixie' to 'Take Me Home, Country Road', Jason and the Scorchers never let the crowd of around 600 enthusiasts forget the band's roots. But the Scorchers' version of country music is more like Neil Young meets the Ramones than the western swing of Bob Willis.

There was no let up in energy (or intense volume) from the moment the four-piece hit the stage. The gangling Ringenburg has an endearing downhome manner to go with his cowboy hat, and he's got an excellent country rock voice. Flanking him however were two guitarists with rock and roll images of their own. The bassist is from the Paul Simon school of zips, leather, and no emotion. On lead guitar almost stealing the show was Warner Hodges, who constantly spewed manic pure HM solos, never letting up on his show antics as he twirled on the spot and, most impressively, spun his guitar on its strap around his neck without losing a beat. With dark

King Charles curls, pot belly and spurs, he gave the show a refreshing air of camp humour.

Supporting the band's original tunes ('Broken Whiskey Glass' from *Lost and Found*, 'If Money Talks, I Wish It Would Speak to Me') was a diverse selection of classic covers that ensured the party never stopped: 'Blue Moon of Kentucky', 'Great Balls of Fire', '19th Nervous Breakdown' and, of course, 'Absolutely Sweet Marie'. But no matter who wrote the song, the Scorchers left their brand, particularly on the delicate encore 'Amazing Grace'.

The momentum was such that the crowd was well satisfied after 80 stomping, sweaty minutes. Full of spirit, vitality and humour, Jason and the Scorchers whooped a Confederate rebel yell.

Chris Bourke

Too Suite's Big TV Show Gluepot, June 27

If you like the pub to be relaxing, and the band to be more entertaining than simply stand, strum, sing, and if you like a comedian to be almost as witty as he claims himself to be, then you might have liked Too Suite with Willy de Wit at the Gluepot. The blurb claimed Too Suite to be one of Auckland's most popular bands, but the numbers at the Gluepot belied this fact, and frankly I think the audience they seem to be aiming at are

not serious band-goers (more seriously pub-goers, in general).

They are a talented group of musicians, tight and professional, but pretty boring and very mainstream. A few covers, including Cab Calloway's 'Hi De Hi De Ho' and the lovely 'Soul Kind of Feeling', and some original stuff, all nicely rounded with sax and trumpet, but nothing earth-moving. The folks seemed to like it though, with the dancefloor soon littered with gyrating couples, the widest variety of ages there I've ever seen.

If the music wasn't much to my taste, then Willy de Wit was. Coarse and iconoclastic enough to suit the more refined present, although much of the audience didn't seem to appreciate his rugby player and handicap jokes. De Wit compered the evening, filling in the time between songs and string changes admirably. I loved his imitations of a punk rocker and a heavy metalist. I just waited through the songs for the lad to come back on.

Too Suite are okay instrument players and they know how to gather in an audience and hold them, but they might try something a little more adventurous if they want the crowds they are hoping for. Or try playing in a smaller pub somewhere else, like, Greymouth.

Christine Rogers

The Right Track, Guava Groove

London Underground,
Auckland, June 10

Park your Vespa outside the packed London Underground in the central city to witness Auckland's mods, 1987 vintage. Inside are Guava Groove and the Right Track, two R&B bands of a couple of years' standing, in town again for one of their occasional gigs.

Guava Groove are the garage end of R&B, with snappy original songs that don't waste time getting to the point (cf: 'Auckland Girl Sucks Kumaras'), with 'Bootgirl' providing the closest reference to their Specials/two tone influence. Craig Bracken is a confident singer and harp-blowing frontman, shining especially on 'Message for Rudy'. The Guavas' catchy originals stand out of their live set; it bodes well for their upcoming four-track EP.

Whereas the Guavas use the sound of '65 to flavour their own material, the Right Track stick as closely as they can to the soul singles, obscure and well-known, that make up their set. The large band squeezed onto the tiny stage for the opening instrumental. But the focus is firmly on Martin Henley, the band's earnest leader. Dressed nattily in early Carnaby Street, he uses his Graham Parker voice well, wisely staying within his limitations; the whole package comes across like Chris Farlowe, the UK

mod soulster.

The band started to click on 'Boomerang', with 'Invitation' having a great Latin feel from the horns. The BVs shone on Major Lance's 'Monkey Time' and William Bell's 'Don't Stop Now', one of the tightest songs. Unfortunately the set was broken by a "two minute break" which turned into 20 minutes. Among the songs that followed were 'Summertime' and 'Dark End of the Street', which slowed the dancing down at a crucial stage. Here Henley was over-reaching himself a bit. But things bounced back for a stomping version of 'Cool Jerk', with Craig Bracken joining the stage, the Guavas already having covered it earlier.

Henley, whose soul show is missed on Campus Radio, brings the Charly catalogue to life for a thirsty new audience. It's time, however, for Right Track to take a lesson from their R&B songbook and find their own soul voice.

Chris Bourke

Chris Thompson's Big New Car

Gluepot, June 18

In the dozen years since he left New Zealand, Chris Thompson has been teased by that elusive international breakthrough. Returning to local stages last month Thompson showed why he has been a contender for so long.

He has a powerful tenor voice reminiscent of the Doobies, and chooses to use it for big band rock aimed for American FM radio. It's to Thompson's credit that he put together a band of local professionals that proves to inferiority-complex suffering programmers that our ability to achieve an "international" sound shouldn't even be an issue. However, without taking anything away from the well-rehearsed musicians, to these ears the sort of sound both Thompson and the commercial FM people want is dated: homogeneous and heavy-handed. The Big New Car turns out to be a V8, perfectly preserved since before the oil crisis.

From 'New Attitude' and 'Hot Summer Nights' early in the set to 'You're the Voice' and 'Blinded by the Light' towards the end, the band was slick and strong, altering the dynamics to perfection. The assured Thompson slowed things down for a delicate 'Pretty Flamingo', then brought the band back for a dramatic Springsteen-esque number hit home by the piercing carlights of an old Ford. A standout both live and on Thompson's recent solo LP *The High Cost of Living* was the Motors' 'Love and Loneliness', plus a song Thompson wrote recently (unashamed name-dropping is part of his charm) with Bobby Whitlock of *Layla* fame.

It was an impressive show, politely enjoyed by the 250 there on

the first night of the Gluepot season, but one can't help thinking Thompson's voice and talents deserve more than the cliched world of Contemporary Hit Radio to which he aspires. Perhaps that elusive hit will liberate his talents.

Chris Bourke

Stryper, Knightshade Logan Campbell Centre, June 23

Here it was: heavy metal meets Youth for Christ rally in the concrete cavern. The audience, 600 or so, was made up of well-scrubbed young believers and a handful of headbangers there to check out Stryper, the new sensation in Yankee righteous rock.

And yes, they did throw Bibles into the audience. Big handfuls of red-covered New Testaments tossed like crusts to a crowd of hungry seagulls. The audience were waiting for them. In the music department too, they got what they wanted: hard-working, high-strutting metal dripping with the appropriate cliches. It was loud and sweaty and it made sense to stand there at the foot of the stage punching your fist (or your index finger, if you were one of the well-scrubbed ones) into the air.

Stryper's four-piece (five, if you count the keyboards man in the wings) lineup had a bent towards the more melodic end of metal. Guitarist Oz Fox tortured his instrument with aplomb, and singer Michael Sweet shrieked just fine. And it has to be said that bass player Tim Gaines (who, like the others, was dressed in spectacular yellow and black) was prettier than many of the girls in the audience.

Support act Knightshade warmed up the audience with a taut 30-minute set, looking quite in control on the big stage. Perhaps they could use a little more movement, but the songs, for the most part, work rather well.

Ross Inglis

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CORUBA CALENDAR

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Look Out For ...

The **Angels** are on a nationwide tour, with **Knightshade** supporting, starting at the Galaxy on July 9 ... Papua New Guinean band **Sanguma** conclude their tour ... comedy team **Funny Business** take their humour to nearly every varsity and tech ... July is **Flying Nun Month** at Wellington's Cricketers, with **Headless Chickens**, **Jean-Paul Sartre** Experience,

Sneaky Feelings, **Verlaines**, **Bats** and **Spines** playing ... **Breathing Cage** go north, as the **Tall Dwarfs** make a rare visit south ... the **Kuhtze Band** is on the road again ... **Ebony Sye** tour to promote their Ode album *If You Want to be King* ... the Chateau has regular gigs for ski bunnies, with **Dave McCartney**, **Midge Marsden** and **Satellite Spies** this month.

JULY 9

Angels, **Knightshade** Galaxy
Sticks & Shanty Gluepot
Sanguma Cricketers
Spinfield Civic
Ebony Sye Tauranga
Kinks' 'Sunny Afternoon' UK No 1, 1966.

9, 10, 11

Rocking Love Gods, **Ray**
Columbus Wildlife
Johnny Specific Band Kiwi

10

Angels, **Knightshade** Galaxy
Sneaky Feelings Cricketers
Sticks & Shanty Gluepot
Fanfare Civic
Sceptics, **Go Cats** City, Ak
Breathing Cage Hamilton
Sheets Chch
Murder Inc Chch
Right Track Performance
No Comment, **Sounds for**
Survival N Plymouth
Martha & Vandellas 'Heat-wave' out, 1963.

11

Angels, **Knightshade** Palm Nth
Breathing Cage Gluepot
Sneaky Feelings Cricketers
Sanguma New Plymouth
Sceptics, **Go Cats** City, Ak
Sneaky Feelings, **Sheets** Chch
Right Track Performance
Murder Inc Chch
No Comment, **Sounds for**
Survival N Plymouth
Ebony Sye Whakatane

12

Angels, **Knightshade** Wellington
Last Man Down Performance
Sanguma Auckland
NY booking clash: John Mayall 'Turning Point' gig vrs Blind Faith US debut, 1969.

13

Al Hunter Shakespeare
World spitting record broken by 34 foot gob, 1973.

14

Angels, **Knightshade** Dunedin
Sheets Blenheim
Ebony Sye Rotorua
Allen Klein, Beatles "manager," jailed for tax evasion, 1980.

15

Angels, **Knightshade** Chch
Tall Dwarfs Chch
Sanguma Whangarei
Johnny Specific Kiwi
Three Men Missing Civic
Ebony Sye Rotorua
Van Morrison releases 'Brown Eyed Girl,' 1967.

16

Kuhtze Band Windsor Pk
Heptocrats City, Ak
Fanfare Civic
Sceptics, **Go Cats** N Plymouth
Cream formed, 1966.

16, 17, 18

Rhythm Cage, **Soul on Ice**
Wildfire

17

Sanguma Gluepot
Funny Business Ak Uni
Sneaky Feelings City, Ak
Kuhtze Band Esplanade
Blues Busters Civic
Three Men Missing Hamilton
Tall Dwarfs Dunedin
Sceptics, **Go Cats** N Plymouth
J P Sartre Experience Chippendale
Cassandra's Ears, **Hot**
Doris, **Icks** Chch
Working Holiday Kaikohe

18

Sanguma Gluepot
Sneaky Feelings City, Ak
Blues Busters Civic
Tall Dwarfs Dunedin
Chris Knox, **JP Sartre** Chippendale Hs
Johnny Specific Gluepot Cnr
Cassandra's Ears Chch
Working Holiday Whangarei
Ebony Sye Waihi
'You're the One that I Want,' US No 1 for John & Olivia, 1978.

19

Working Holiday Waimamaku
'Honky Tonk Woman' released, 1969.

20

Al Hunter Shakespeare
Funny Business Carrington Tech
Kuhtze Band Turangi
Three Men Missing Palm Nth
Steve Van Zandt joins E Street Band, 1975.

21

Funny Business Waikato Uni
Kuhtze Band Lower Hutt
Sheets Chch
Kim Fowley, eccentric entrepreneur, 45 today.

22

Three Band Special Civic
Three Men Missing Cricketers
Sheets Chch
Funny Business Massey Uni
Ebony Sye Hastings
Johnny Specific Kiwi
Elvis Costello releases 'My Aim is True,' 1977.

23

Tempo Fashion Gluepot
Funny Business PN Tech
Three Band Special Civic
Three Men Missing Cricketers
Heptocrats City, Ak
Sheets Timaru
Kuhtze Band Chch
Johnny Specific Kiwi
Led Zep manager & drummer arrested for beating up two roadies, 1977.

24

Headless Chickens, **JP**
Sartre Gluepot
Verlaines Cricketers
Red House Rockers Civic
Kuhtze Band Methven
Cactus Club, **Overdream** Chch
Funny Business Victoria Uni
Midge Marsden Ohakune
Ebony Sye Napier
Screaming Pope City, Ak
Johnny Specific Kiwi

25

Headless Chickens, **JP**
Sartre Gluepot
Screaming Pope City, Ak
Cactus Club, **Overdream** Chch
Verlaines Cricketers
Red House Rockers Civic
Midge Marsden Chateau
Ebony Sye Napier
Kuhtze Band Timaru
Johnny Specific Gluepot Cnr

26

Midge Marsden Chateau
Kuhtze Band Queenstown
Rubber Lips is 44 today.

27

Headless Chickens, **JP**
Sartre Cricketers
Midge Marsden Ohakune
Funny Business Cauty Uni
Kuhtze Band Queenstown
Al Hunter Shakespeare
Lynyrd Skynyrd release 'Sweet Home Alabama,' 1974.

28

Funny Business Chch Tech
Funny Business Lincoln Coll
Headless Chickens, **JP**
Sartre Cricketers
Watkins-Glen, largest rock festival ever, draws 600,000, 1973.

29

Warners Civic
Spines Cricketers
Sheets Dunedin
Kuhtze Band Dunedin
Ebony Sye Palm Nth
Mama Cass dies, of heart attack, not ham sandwich, 1974.

30

Blues Busters Civic
Music Centre Trust
Gluepot
Ebony Sye Masterton
Funny Business Otago Uni
Spines Cricketers
Sheets Dunedin
Kuhtze Band Dunedin
Johnny Specific Westward Ho
Heptocrats City, Ak

31

Working Holiday Civic
Bats Cricketers
Drone City, Ak
Headless Chickens, **JP**
Sartre Chch
Ebony Sye Levin
Satellite Spies Ohakune
Midge Marsden Gluepot
Kuhtze Band Chch Uni

AUG 1

Midge Marsden Gluepot
Ebony Sye Levin
Drone City, Ak
Bats Cricketers
Working Holiday Civic
Headless Chickens, **JP**
Sartre Chch
Satellite Spies Chateau
Kuhtze Band Chch
Concert for Bangladesh, 1971.

2

Satellite Spies Ohakune
James Jamerson, legendary Motown bassist, dies age 45, 1983.

3

Al Hunter Shakespeare
Satellite Spies Ohakune
Dave McCartney Chateau
Kuhtze Band Methven
Cassandra's Ears Dunedin
Lenny Bruce ODs, 1966.

4

Dave McCartney Chateau
Cassandra's Ears Dunedin
Kuhtze Band Chch
Elvis releases 'Hound Dog,' 1956.

5

Robert Cray Galaxy
George's Old Man Civic
Dave McCartney Chateau
Ebony Sye Chch
Pink Floyd's debut LP released, 1967.

6

Johnny Specific Band Gluepot
Rhythm Cage Civic
Dave McCartney Chateau
Ebony Sye Chch
Kuhtze Band Masterton
Heptocrats City, Ak
'Come on Eileen' UK No 1, 1982.

7

Bats Gluepot
Laundrettes, **Putty in**
Hands Cricketers
Fanfare Civic
Dave McCartney Chateau
Working Holiday Esplanade
Not Really Anything City, Ak
Kuhtze Band Palm Nth
'Time' mag reviews 'A Hard Day's Night,' 1964: "Beatles blow it."

8

Bats Gluepot
Laundrettes, **Putty in**
Hands Cricketers
Fanfare Civic
Dave McCartney Chateau
Working Holiday Esplanade
Not Really Anything City, Ak
No 9, **Nazgul**, **Sticky Fiith**,
Death Watch, **Wazzo Gho-ti** Wgton
Kuhtze Band Chateau
George Harrison visits Haight-Ashbury, 1967.

9

Kuhtze Band Chateau
Brand New Day Ohakune
Sharon Tate murdered by Manson family, 1969.

Coming Up ...

Big news is that **Billy Idol** is coming in August, to play in the 8000 seat *Disney on Ice* tent at Mt Smart Stadium ... **Simply Red** play Logan Campbell August 11, then Wellington the 12th, and Christchurch the 14th, both in town halls ... rumours include **Level 42**, folkie **Suzanne Vega**, blues buff **John Hammond Jr**, chart-topper **Iggy Pop**, ... in October **Husker Du** ... and late in the year: **David Bowie**, **U2**, **Alison Moyet**, **Mick Jagger**, **Tina Turner**.



Invader Narcs Crocodile! Or, Rocking Love Gods go pop! What's actually happening is that Ray Columbus is joining the Rocking Love Gods (Steve Clarkson, Andy Dickson, Ricky Morris, Tony Waine) for a weekend at Wildlife: July 9, 10, 11.



Angels 'Howling' Tour

Australian favourites the Angels return for a nationwide tour with 'We've Gotta Get Out of this Place' still ringing in our ears. When *Shake!* magazine talked to expatriate Kiwi drummer Brent Eccles (ex-Citizen Band) last month he said life was treating him "Great! The album's been Top 10 here for almost five months now and there's been a massive resurgence of interest in the band." After their NZ tour, the Angels will be taking a break to write songs for the followup to *Howling*. Support for the Angels tour is Hamilton hard rockers Knightshade, whose new EP *The Physical You* is out now. The Angels tour kicks off at the Galaxy on July 9.



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