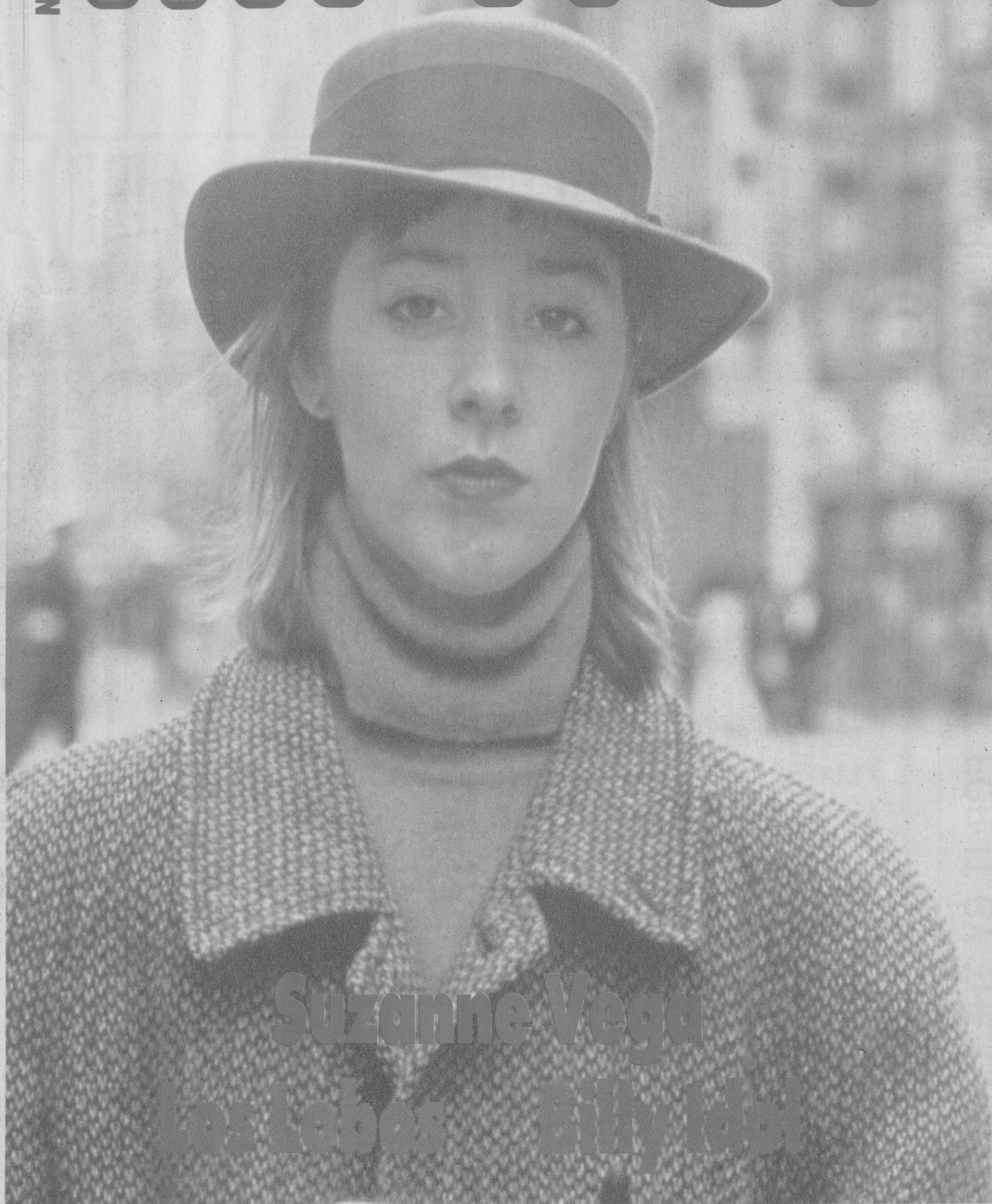


No. 122 September 1987

RIP IT UP



Suzanne Vega

Los Lobos Billy Idol

I'm telefunkin'



TELEFUNKEN

Sounds German

Distributed in New Zealand by Vicom Electronics Limited, Auckland.

QASAR CORP

Ngati: a Tribal Drama



East Coast drovers: a scene from 'Ngati'

Ngati, the New Zealand film chosen for the prestigious Critics' Week at the recent Cannes festival, is released locally this month. It's a movie that, in the words of its director Barry Barclay, had "hard-bitten European critics coming out of the cinema with eyes red from crying."

Barclay is best known in the documentary field — the 1974 television series *Tangata Whenua* and the 1984 feature *The Neglected Miracle*. *Ngati*, his first dramatic feature, required a different approach:

"In many ways it was easier!" he says. "It's terrible in documentary, you're working out the content as you go. With drama, things are written up before you start — the format is more precise. You don't have that luxury with a documentary."

How does Barclay feel about the present state of New Zealand documentary making?

"We are the most impoverished documentary-making country I've been in and this wasn't so in the early 70s. Documentary is a reflection of where we are at the moment, and I feel embarrassed that we have not made an in-depth reflection regularly on our land, and what it means to stand on our land."

The director describes *Ngati* as essentially a "film about the people on the land." Tama Poata's script about the problems of the Ngati Porou on the East Cape in the late 40s was written four or five years ago for television, but "they hadn't been able to handle it."

Barclay speaks emotionally about the lack of Maori representation on our cinema and television screens:

"We formed a lobby group, Nga Tamatoa, to try and correct things. In 25 years of television drama there hasn't been a single Maori drama as I define it — which means a drama made by Maoris, written and promoted by Maoris. Things are looking better now and we're in a climate in which things are changing — we'll probably have one next year. In terms of biculturalism, the Film Commission is way ahead of other institutions."

Craft

Barclay has been working with young Maoris creating a film workshop in which they can learn their craft in a Maori environment. The Department of Education could be doing more: "We have had 241 plays for kids in the *School Journal*. There are four from Jamaica, four from ancient China, two on stoats, two on noise, and only two in 20 years on a Maori theme — both written by a Pakeha. What an incredible way to treat a culture!"

There's a dry humour to Barclay's description of the film industry as "a war machine which is very efficient and calculated, but which doesn't leave much room for the soul." He finds though that other approaches are possible:

"I've tried to evolve a set of working principles which began in the 70s: deal with the community and not with the 'big shots.' We must involve the old people, the young people. When you apply that rule of community to a documentary, the result is totally different to a BBC or CBS type of approach."

"The same thing is true of *Ngati*. We have been brought up with the principles of Greek drama which usually involved one person (usually a man) ending up tortured and killed ... catharsis and all that."

Tama Poata and myself thought, 'Why not a drama that involves the whole people?' One person's demise is not going to make the whole tribe weep. It's been very funny when we came to do the promotion for the film when people want to know who the star

of *Ngati* is!"

Tradition

Ngati has a predominantly Maori cast and this brought its own difficulties. "There are some very good young actors coming through but, for the 25 to 80 year

olds, we just have not had a European type of drama tradition. We're lucky to have Wi Kuki Kaa, who is such an unsung actor in this country. He's our Kiri te Kanawa of the theatre, one of the greatest actors this country has turned out

CONTINUED ON PAGE 4

Where Pterodactyls Roam



The Pterodactyls (L-R): Martin Kean, Ken Stewart, Jeff Batts, David Ford.

The first song the Pterodactyls ever recorded received the thumbs up from the NME. Their latest EP is like something Arfur Daley would sell from his lockup.

'Every Time it Rains,' appeared on the BFM *Outnumbered By Sheep* compilation, and the English journal described it as a "prospective indie hit." The Pterodactyls played the occasional gig last year, finishing up with an Orientation tour around the varsities at the beginning of 1987. A five-track EP recorded in February, *We've Done It Now* has just been released on Meltdown Records.

So why would Arfur Daley be interested in buying it as a job-lot? It's a rather, er, *one-sided* record. All five tracks are on one side of the 12" — the pristine shiny flip can be used as a shaving mirror, say,

or a beer mat. "EPs are always annoying because you've got to get up and turn it over," explains Meltdown's Peter Shepherd.

Just as Murphy's Law ran the Pterodactyls Orientation tour, so too with their recording session at Harlequin on Waitangi Day. Dance Exponent Brian Jones produced, but no sooner had the band plugged their amps in than the whole of the upper North Island suffered a powercut. Of course, that gave them more time to get in tune ... Then there's the liner notes. They may be the funniest ever seen on a local record, but the songs aren't in the order claimed: just a ploy to

discover how alert the public are, "nothing to do with Jeff making a mistake with the artwork."

The Pterodactyls, in abeyance at the moment due to the dispersal of their members, are/were Martin Kean, who wrote 'Hidden Bay' for his old band the Chills, guitarist Jeff Batts, not from the Bats but the Stones, drummer David Ford and Ken Stewart, who "hasn't been in any famous bands but gave up a promising civil service career and bought lots of paisley shirts to be in this one." Stewart's BFM kiwi music show is sorely missed since his exile to Dunedin.

Next up from Meltdown are albums from Three Leaning Men and Fane Flaws: his I Am Joe's Music LP, plus Sam Hunt's poetry set to music.

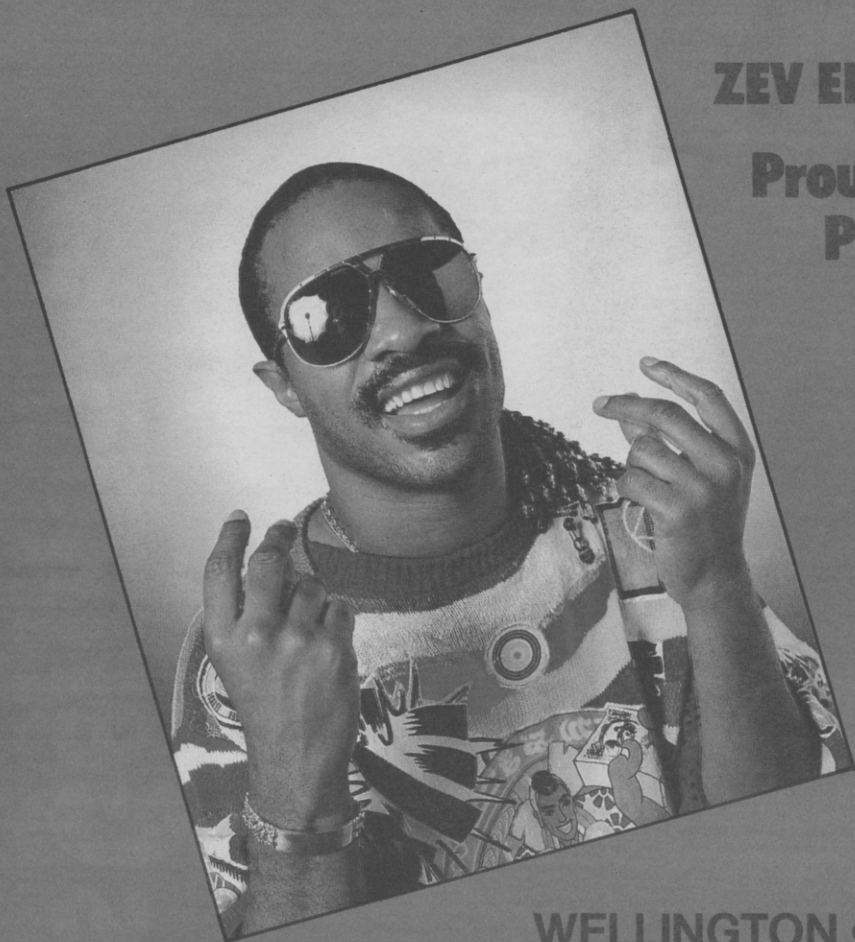
Chris Bourke

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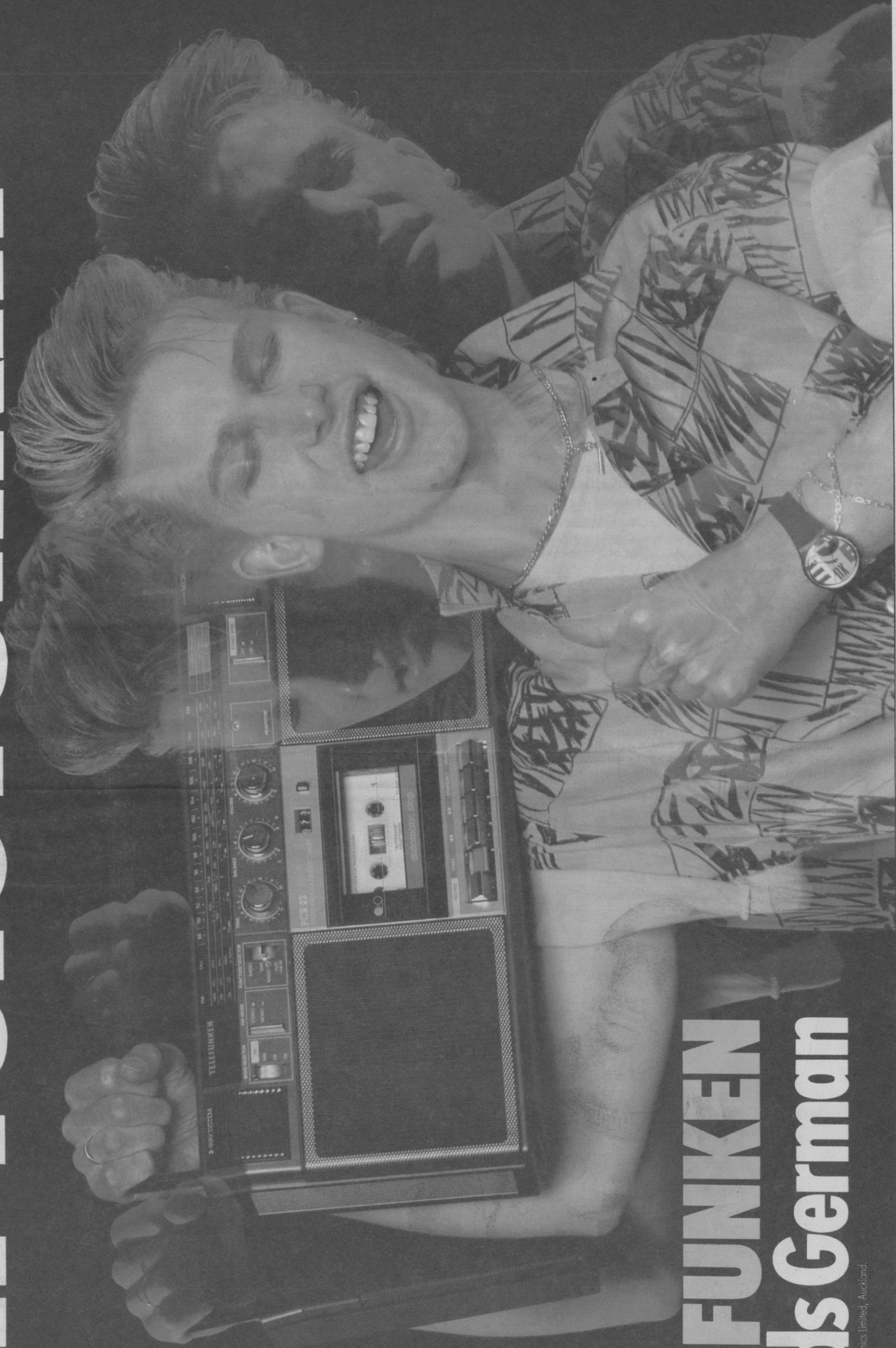
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QASAR CORP
NEW ZEALAND

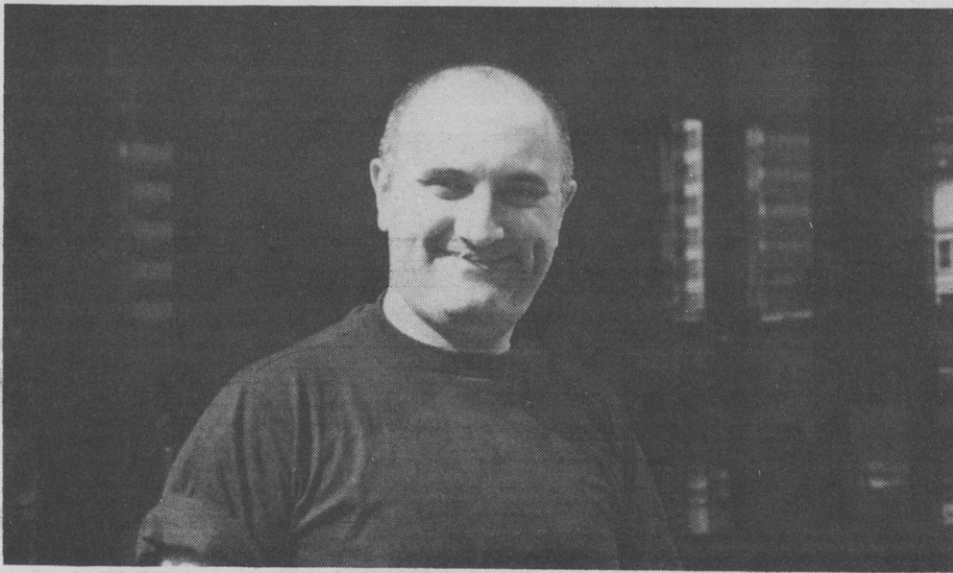


PHOTO BY ANGELA JONASSON

He doesn't do adverts back home in Britain. It brings too much baggage with it. Here, it doesn't seem to matter. He doesn't know why. It seemed like a good idea: Rarotonga, Singapore on the way back, it's like a paid holiday. It's a shitty summer in Britain.

He's been doing films lately. One of them, *Solarwarriors*, is on at the cinema up the road, the only place in the world, it seems. It's certainly never surfaced in Britain. It's what you might call a failure. So that's probably that. He's done some films that have never appeared. Marlon Brando probably has too.

He hasn't done standup comedy for a couple of years. It's hard work, making strangers laugh. Trying to push it as far as possible, and not make it cosy. A JB Priestley play would be easier. Nobody's gonna heckle you, everyone's gonna be sober, nobody's gonna be offended and walk out. It's not gonna be full of punks and skinheads. All his live concerts were like that. Also it's limited artistically: there's only so far you can go when you've gotta get a laugh every 30 seconds. If you don't, you're not being a comic.

Sayle or Return

Even a cup of strong espresso can't turn Alexei Sayle into a anarchic comedian this morning. Tanned from two weeks holiday in Rarotonga, he seems bored. He sits Buddha-like in shapeless T-shirt and trousers, his face blank as the Regent's decor.

Maybe it's the interview conveyor belt. Maybe he's thinking of the impending film shoot, with its 120 setups. What's he in Auckland for? An advert. What's he advertising? Oh, we'll find out in the spring.

Films are what he's most interested in now: acting and writing. *Didn't You Kill My Brother?* opens in Britain soon. But films don't take up that much time — writing does. For *Time Out*, the *Sunday Mirror*.

He likes doing what's not expected of him, to make the most stupid career moves he can. That makes it more interesting, you get a good progression: a wild anarchic comedian who gets successful,

does some charity concerts for Princess Diana, plays polo with Billy Connolly, dies of a drug overdose ... That's the sort of career plan he's been trying to avoid. All he's managed to do is die of a drugs overdose.

The humour of his early work was that of his Liverpool friends, really. Did he fit in? Yeah. No, perhaps not. His parents were both in the Communist Party and all that, blah blah. They felt slightly supercilious to the rest of the

neighbourhood, working class, comfortable, he more or less fitted in. No deep trauma.

Over the years his standup work and writing have become more political. His films, underneath, in a diffuse sense, deep down, look at how things could be different economically in Britain. No, he's not a supporter of the Labour Party. If he'd wanted a bald Harold Wilson, yes, he'd have voted for Neil Kinnock. Thatcher makes Kinnock look like a radical because she's so right-wing.

At least she forces people to make choices: she's an evil woman. In a general sense, being a left-winger is an articulation of what is decent about people, while being right-wing is an expression of all that's evil in people: racism and greed and so on. Nevertheless having Thatcher in power makes the country a vital kind of place, which may sound stupid, because a lot of people are suffering terribly. But those people would have still suffered under Kinnock.

Ambitions? What now, after TV, films, records and two novels? Well, he doesn't know. He'd like a motorbike. To learn karate. A fitted kitchen. Naah, he'd like to retire — he'd always said he would when he was 35. He's 35 now, so maybe at 36.

But no. He'd like to make some films like Woody Allen, one a year, write it, make it, do nothing else. And for them to be hailed as the most significant films of the 80s and 90s. Yeah, he'd like to be Orson Welles, with the big hat, the beard.

Orson Welles, the film genius who died plugging Xerox machines. But Alexei won't do TV ads, in Britain anyway. They imply a degree of endorsement.

Some photos? Certainly. Like a surge of ECG, his blank face lights up with the flashbulb. *Flash: mad look.* Blank mask. *Flash: mad look.* Blank mask.

Chris Bourke

Campus Compilation (Continued)

Following the success of the *Weird Culture, Weird Custom* compilation last year, the student radio stations plan another album of the 12 local artists: and they're looking for tapes now.

"The format and selection of the album will differ slightly from last year's," says Radio Active's Jacquie Riddell for the Association of Student Broadcasters. "Instead of each station selecting two tracks for inclusion, we are inviting anyone from anywhere in the country to send a demo tape to us, and the content of the album will be selected by a group of three people."

The artists chosen to appear on the album will be recorded in one of the student radio production studios free of charge. The only requirement is that the artists from outside the university cities pay for their travelling expenses.

The National Student Radio organisers are looking for a wide variety of musical styles for the album, which will be released through Pagan Records. The album release is planned to coincide with Orientation '88.

Any artists interested, send a demo tape, plus details, by October 1st to: National Student Radio Compilation Album, PO Box 9468, Wellington.

FROM PAGE 2

and no one will use him. Maoridom has its own performance values — you have to be able to perform. There's a tradition of oratory, waiata and so on, but we're talking about actors, and actors have to work. You can't be an actor for one week a year. You need the regular opportunity to work and develop your communication skills on the film set.

Ngati, like Barclay's earlier documentaries, is very much a political film. Although he feels that films tend to follow political movements and crystallise what is already understood and accepted, the issues brought up in Tama Poata's script are still relevant today.

"The Coast was absolutely devastated in the mid-50s by a more or less deliberate resettlement policy (although some people might interpret that differently). The result is that there are more *Ngati* Porou living in Sydney or Auckland than in their spiritual homeland. I think that about 180 men are now out of work with the corporatisation of the forestry industry, and the same thing is happening with the fishery and forestry works. These are issues that

Tama has very much to heart."

Fight

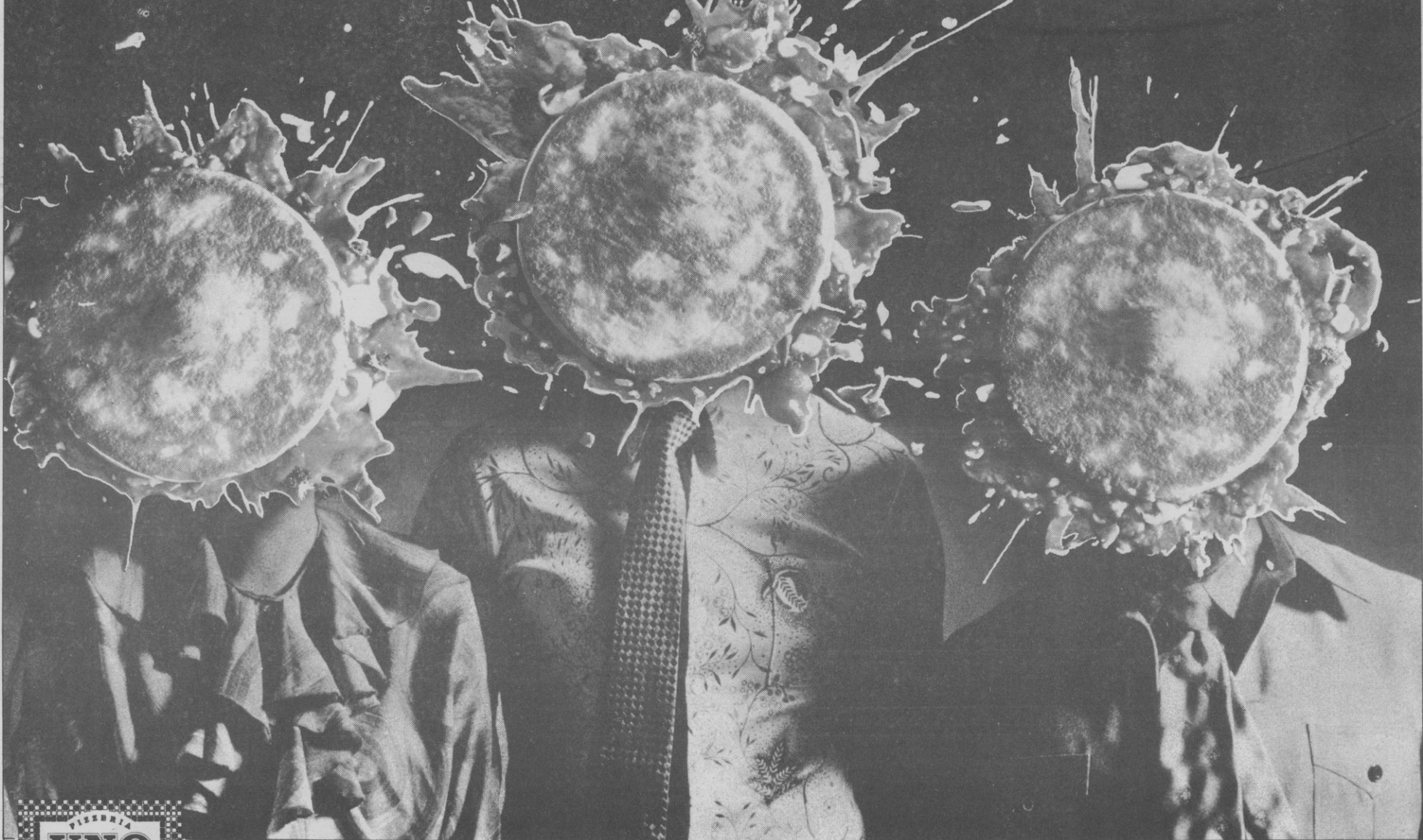
When he was filming the *Tangata Whenua* series in 1974, Barry Barclay had a "tremendous fight" with television to interview in Maori. He won that battle, and the finished documentary has English subtitles. Things have improved in the meantime.

"I've just done this film in the Urewera for television, and ironically, it's the first major film to be made in Tuhoe since I shot some of *Tangata Whenua* there in the 70s. This time I made demands. I wanted a six week pre-production period, I wanted to go and talk to the old people on the marae, I wanted archival dimension. I also wanted every trained Maori I could have on the crew, together with four trainees. Every film tries to advance the cause a wee bit."

Ngati is an emotional experience. It's difficult not to draw parallels with the return of Te Maori — Te Hokinga Mai. With the simple insistence of a Bresson, Barclay has come up with a vision that speaks from the heart of this country.

William Dart

Too dull for Pizzeria Uno.



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The Chicago legend comes to town. Pizzeria Uno is now open in Broadway, Newmarket. It's a totally new dining out experience only for those who want to have fun. If you're hungry for it, phone 504-455.

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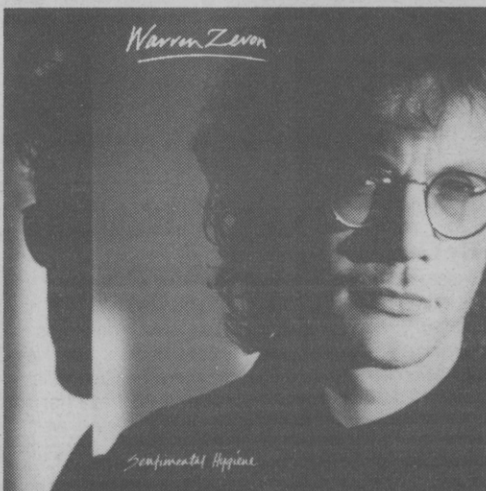
VOZ 2006 VOZC 2006 VOZCD 2006



LIME SPIDERS THE CAVE COMES ALIVE (import)

With perhaps one of the most lurid album sleeves to be forced upon the general public in recent years, the Lime Spiders spew forth their debut lp, thrashing out a sound guaranteed to break your speakers & your balls, with masses of guitar, much feedback, a bit of screaming & even a tune here & there. The sleeve design is probably just down to the mind-altering qualities of too much sun & Castlemaine XXXX... these clean-living boys are from Australia. Jello Biafra, the Dead Kennedys vocalist, likes them lots. This says a great deal.

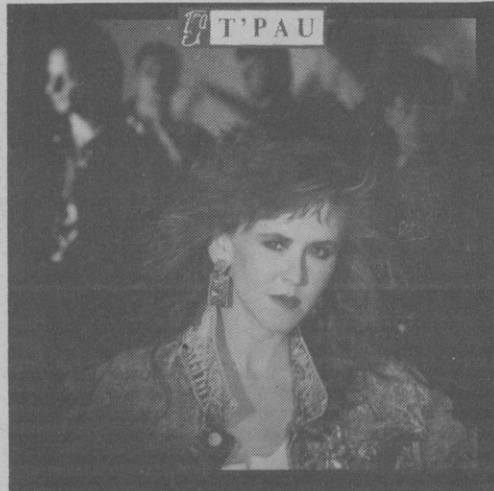
V 2433 TCV 2433 CDV 2433



WARREN ZEVEON SENTIMENTAL HYGIENE

"The good news is that not only are Zevon's wacked-out sensibilities intact, but that he's come up with a batch of songs you'd have to go back to his 1976 debut to match... the tunes are as solid as the rhythms & his wry word sense constantly bubbles to the surface... It's nice to have Warren Zevon back on the turntable." Colin Hogg NZ Herald.

SRNLP 8 SRNC 8 CDSRN 8



T'PAU BRIDGE OF SPIES

Debut lp from Shrewsbury six-piece, T'Pau, fronted by the dynamic Carol Decker. Contains 11 tracks, including their smash hit 'Heart & Soul'. "Very impressive debut from this promising band. Discovered & produced by Roy Thomas Baker of the Cars & Queen renown, T'Pau is certainly a band to watch." Music Week "Carol's vocals send shivers to places that I thought only Maria McKee knew about..." Sounds

V2440 TCV 2440



THE DUKES OF STRATOSPHEAR PSONIC PSUNSPOT (import)

Those Dukes are getting prolific! Swami Anand Nagara has given the word that a second coming is in the stars... after nurturing, honing & generally heaping TLC on their art in private since the summer of lurve, the Dukes are now ready to step out of their paisley sky rocket & tease you to SOUNDGASM for the second time in two short years! Also available, the CD, 'Chips From The Chocolate Fireball' (COMCD 11), an anthology featuring all of 'Psonic Psunspot' & '25 O'Clock'.

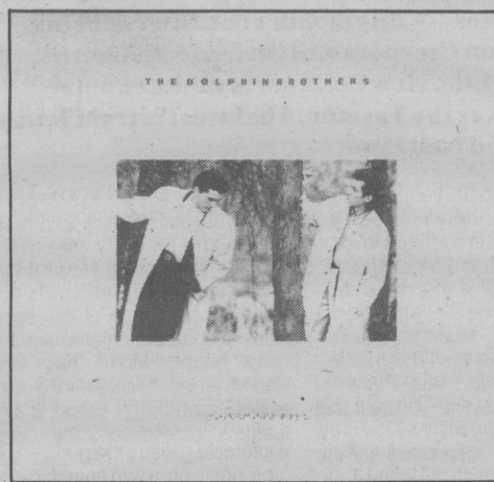
V2437 TCV 2437 CDV 2437



BLOOD UNCLES LIBERTINE (import)

If 'Blue Velvet' were a group & not a film it might well be the Blood Uncles. Hailing from Edinburgh, the Blood Uncles' music is a furious collision of sound—punk, rock & psychotic blues join forces in a violent assault on the senses. The Blood Uncles write songs about life's nasty side, such as the car crash voyeurs in 'Crash', loosely based on J.G. Ballard's novel, the sexual pervers of 'Under Your Heel', & the AIDS terrorist, 'Danny'. A more satisfying purge for the current state of wimpiness it would be impossible to imagine.

V 2434 TCV 2434 CDV 2434

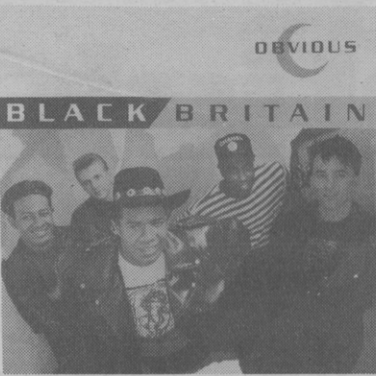


THE DOLPHIN BROTHERS CATCH THE FALL (import)

Steve Jansen & Richard Barbieri are The Dolphin Brothers. They were originally half of that well known group that split at the height of success—Japan. "The Dolphin Brothers' emergence with 'Catch The Fall' radiates all the dignity you'd expect... embrace their amazing grace." Melody Maker "'Catch The Fall' stands as a relevant beacon of good taste & style, every bit as engaging & delicate as one could hope. Definitely a good one." Music Week

OUT SOON

DIX 30 CDIX 30 DIXCD 30



BLACK BRITAIN OBVIOUS (import)

"Cut The Crap Funk" Black Britain sing about materialism, escapism, racism, heroine, transvestites, unemployment & even—wait for it—girlfriends & dancing. "Black Britain's debut lp is a fine collection of more politically aware urban funk than most." Music Week.

SRNLP 10 SRNC 10 CDSRN 109



PETE WYLIE SINFUL (import)

The long-awaited lp from ex-Wah! man, Pete Wylie. 'Sinful' sees Wylie enticing & wire-pulling, pleading & wheedling, fusing guitar based pop with electronic music & yet still retaining the hooligan element of rock 'n' roll. 8 formidable songs, including last year's hit single, 'Sinful' & the majestic new single, 'If I Love You'. The Poet Ruffian returns with a vengeance...

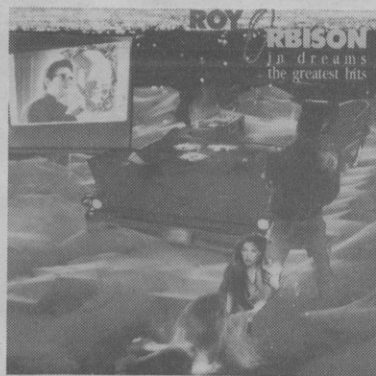
V2425 TCV 2425 CDV 2425



SIPHOMABUSE SIPHOMABUSE

Largely responsible for introducing Soweto's finest musicians to Paul Simon for his 'Graceland' lp, drummer & singer Siphomabuse is one of South Africa's top stars, with a wide, multi-racial appeal. His music draws on kwela & mbaqanga influences, but he is very much a modern artist with an 'international' sound. Siphomabuse's aim is to make music which is accessible to wide audience & yet not lose sight of his township roots. Co-produced by Martin Rus-hent.

VGDC 3514 VGDC 3514 VGDCD 3514



ROY ORBISON IN DREAMS: THE GREATEST HITS

Roy Orbison is a rocker without peer—this man was the first wild child to become synonymous with his shades. Add to this his velvet smooth, effortlessly perfect, asexually angelic howl & you come to realise that Orbison is strictly a one-off. 'In Dreams' is a collection of 19 of Orbison's most famous songs. The title track features in the David Lynch movie 'Blue Velvet'.

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THE DOLPHIN BROTHERS: SHINING THE FALL: THERE'S A GHOST IN MY HOUSE
CAREY JOHNSON: REAL FASHION REGGAE STYLE
LIME SPIDERS: MY FAVOURITE ROOM
SIPHOMABUSE: SHIKISHKA
GARY MOORE: THE LONER
SPEAR OF DESTINY: NEVER TAKE ME ALIVE
TWO NATIONS: INDEPENDANCE
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CHAMELEONS: SCRIPT OF THE BRIDGE
DEAD KENNEDYS: PLASTIC SURGERY DISASTERS
PETER DE HAVILLAND: BOIS DE BOULOGNE
FAITH BROTHERS: A HUMAN SOUND

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MICK KARN: DREAMS OF REASON
PRODUCE MONSTERS, TITLES
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MAN JUMPING: WORLD SERVICE
MICRODISNEY: CROOKED MILE

MONOCHROME SET: LOVE ZOMBIES, STRANGE BOUTIQUE
MICHAEL O SUILLEABHAIN: THE DOLPHIN'S WAY
PALE FOUNTAINS: PACIFIC STREET, FROM ACROSS THE KITCHEN TABLE
JEFFREY LEE PIERCE: FLAMINGO, WILDWEED
HANS JOACHIM ROEDELUS: MOMENTI FELICI
RUTS: THE CRACK, GRIN & BEAR IT
SKIDS: DAY IN EUROPA, SCARED TO DANCE, ABSOLUTE GAME, FANFARE
THE SOUND: IN THE HOTHOUSE
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MONOCHROME SET: COLOUR TRANSMISSION
RUTS: YOU GOTTA GET OUT OF IT
KLAUS SCHULZE: BLACK DANCE, TIME WIND
SKIDS: DUNFERMLINE

Spinning Jenny



ANZUS may be stuffed, but CER certainly took off as far as music is concerned. The past year on the local touring circuit has seen the greatest Australian invasion since Gallipoli, though with more success — this month's contingent being the Huxton Creepers and Olympic Sideburns.

Meanwhile, New Zealanders make counter attacks over the Tasman. The latest is from Jenny Morris and Neil Finn.

Taking a break from Crowded House, Finn visited fellow expatriate Morris in Sydney. He sat in her living room and on an acoustic guitar played the chorus and verse of a song he was writing, 'You I Know.' Morris's response was instantaneous: "The minute I head the chorus, I said, That's it! I want it! The first time you hear that song, it affects you."

Australians responded in the

same way — the first four days the song was out there, it sold 4000 copies, and it quickly entered the Top 20. This month Morris's first solo album *Body and Soul* is out, and like the single of the same name, the album emphasises the rocky sound Morris has developed since her year-long stint as INXS's backing vocalist. It also features contributions by many Kiwis in Australia: Neil and Tim

Finn, Dave Dobbyn and Mark Williams.

Do you feel happier with a rock feel rather than the pop of the Crocodiles and QED?

"Music is one of those parts of life that changes," says Morris. "This music I'm doing now is more uptempo, rocky, and that's the sort of music I enjoy doing at the moment, like all the music I've done in the past. This certainly suits my voice at the moment — a rocky country, almost a cross between rock, country and soul."

Little By Little

You've also done some quite slinky jazz numbers in the past, like the classic 'Fever' and your own 'Cool.' Any plans to do more?

"Not at the moment, no. I'd eventually like to do all sorts of different albums: country, swing, soul... I think you find a niche for a time and then go on to a different niche." One project she'd like to do however is a country album with her sister Shanley, who sings with Chrome Safari.

"She's got a great country voice. I want to write some songs and be there when she does it. People often ask me if I had any vocal training when I was young — well the only training I had was on long journeys from Hamilton to visit relatives in Wanganui. We'd sing all the way, Mum and Dad and all the kids taking harmonies. We could all sing in tune, which is pretty lucky."

Morris wrote many of the tracks on *Body and Soul*, with her favourites being the title track and a song about advertising, 'Tested Sentences.' "I wrote a song on the last QED album called 'Barbie Doll,' and this is basically about the same thing. One of my little gripes about modern day society is advertising, the insidious way that people go about selling their wares."

So the image-making of the pop business must annoy you?

"No — that doesn't worry me, because if people choose to enjoy music, then they can,

nobody forces you to enjoy music. It's a different thing when you're talking about selling clothes or toothpaste. The way that advertisers go about selling those is saying, 'You won't look any good unless you use our product, you'll look like shit.'

"Whereas music is something that's entertainment, it's not trying to tell you you're a crock of shit if you don't like music. And the visual side of that is all part and parcel of the entertainment, so I don't think there's anything insidious about that, it's just entertaining people."

Going Home

'You I Know,' if it receives the radio play it deserves, should become Morris's first New Zealand hit since the Crocodiles' 'Tears' — while in Australia her songs have regularly charted well. She's understandably disappointed, but philosophical about the lack of support she's received here:

"I've never been into ramming something down people's throats. It's the same as religious factions going door to door trying to make you believe in what they've got. New Zealand has not really been that good for me since I left its shores. I'm pissed off about it because I think it's for the wrong reasons — I don't think it's because of any lack in the music."

"A lot of radio and TV stations have got the wrong idea about giving music to the people. They tend to go with the tried and true, which is pretty sad considering the amount of extremely talented musicians that come out of New Zealand. If New Zealand wants to enjoy my music they can, but if they don't that's their loss, not mine, and so I'm not going to come over there until there's a demand for it."

A New Zealand tour is planned for October of November; Morris is currently touring Australia with her new band of respected but unknown musicians. "I wanted to get a whole bunch of fresh new players, I wanted a spark of life."

Neither of the two 60s' songs

Morris had Australian hits with — Dusty's 'Little By Little' and Nancy Sinatra's 'Jackson' (a duet with Michael Hutchence) — are in the show, and she's coy about any plans to join the current wave of re-issues. Why all the re-makes, where are the song-writers? "I think good songs will always be sung, it's as simple as that," she says. "That's the reason we can sit down and listen to Frank Sinatra

singing 'I've Got You Under My Skin' or 'Black Magic' and still love it."

Already this year two superbly affecting local ballads have become standards, 'You Oughta Be in Love' and 'Don't Dream It's Over' — and if 'You I Know' is given its due, it too should enter the nation's consciousness. Better the devil you know ...

Chris Bourke

After a while, Crocodile

...

Composer/keyboardist Peter Dasent seems a bit bashful about his credentials in NZ rock.

His press kit refers only fleetingly to the Crocodiles, it disguises the innovative rock band Spats as a "music/theatre ensemble," and fails to mention at all the memorable theme music he wrote for that Kiwi rock institution *Radio With Pictures*.

Perhaps though it's unreasonably parochial to focus on Dasent's New Zealand past. After all, he left for Sydney six years ago and his work since then has moved well beyond the confines of the rock field, as his latest project demonstrates.

He's back in New Zealand this month with *Intensive Care*, a theatre/dance piece composed by Dasent and choreographed by Paul Jenden. It will be performed by Jenden and dancer Christina Asher, with live music by Dasent

and vocalist Tony Backhouse.

Dasent and Backhouse go back to the Crocodiles and beyond. In 1981, after considerable success with the single 'Tears' and two albums, the Crocodiles made the traditional trans-Tasman trek. And like many that had gone before, they broke up.

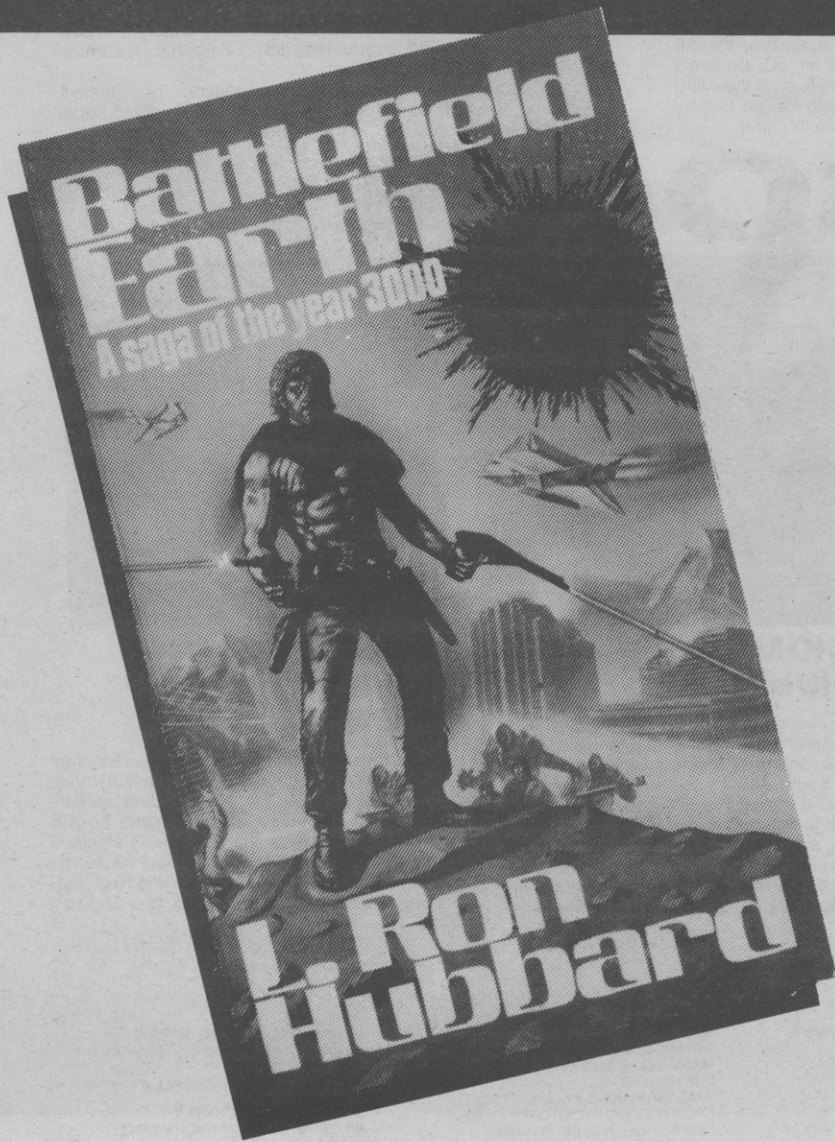
While Morris embarked on her solo career, Tony Backhouse and Croc's bassist Jonathon Zwartz formed the Vulgar Beatmen. Dasent meanwhile enrolled at the Conservatorium of Music in Sydney and spent two years studying jazz and exploring his own compositions. During this time he formed jazz quartet Le Combo, while keeping one foot in the rock world recording with I Am Joe's Music, strictly a studio band

CONTINUED ON PAGE 8



Peter Dasent

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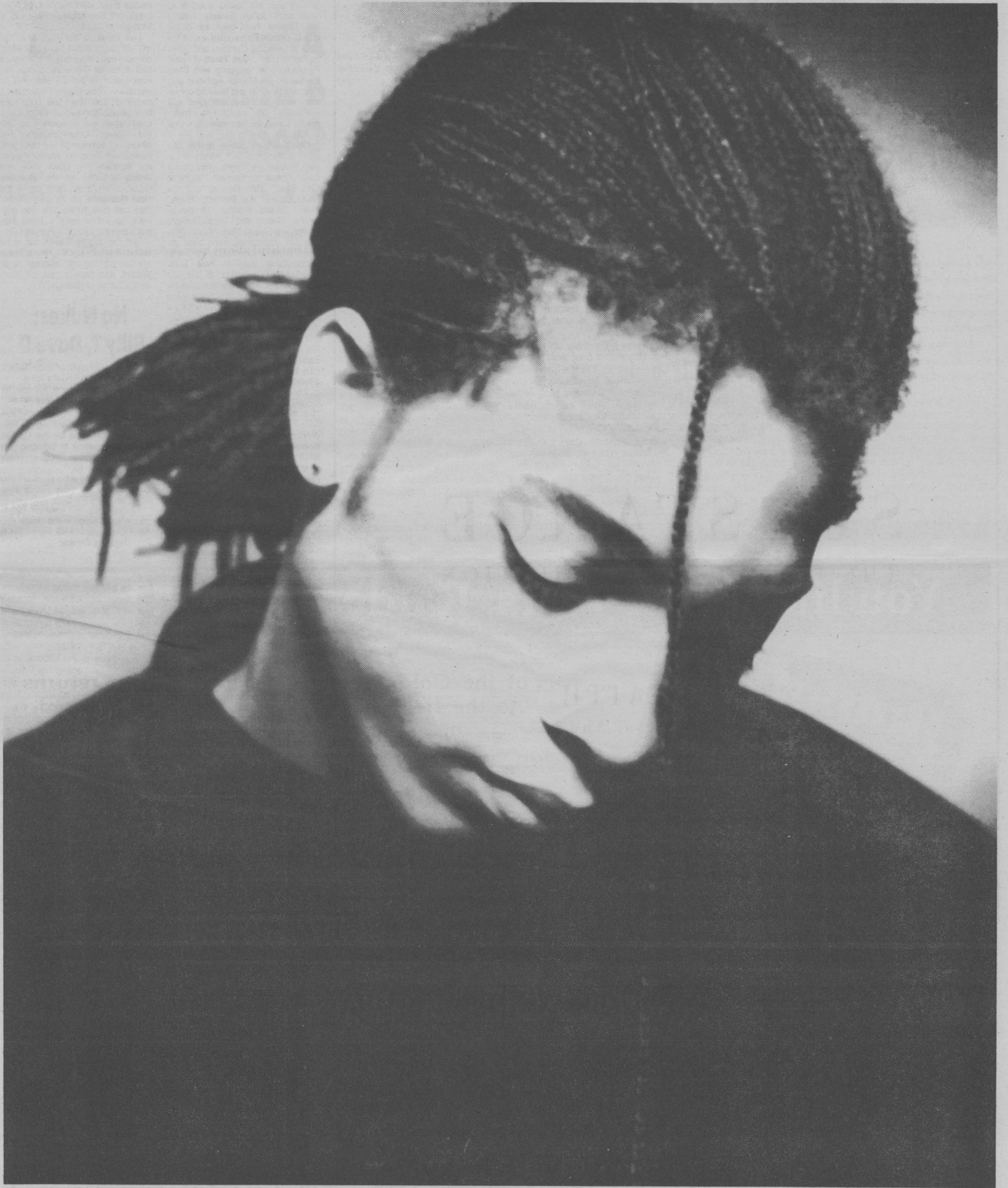
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RUMOURS

UK & USA

From RB in the UK: **Sonya Waters** has been confirmed as a fulltime member of the **Woodentops**. 'She has also appeared in a Thompson Twins video miming on keyboards ... **No Tag** have just finished a successful round of London's grass-roots venues and are taking a break to write more songs. Several venues have asked them back for better gigs ... **Dance Exponents** are on the dole in swinging Camden and gearing up to play ... **Jed Town** of Fetus Productions is recording with **Greg McKenzie** (ex-Normal Ambition and Kingsley Smith's) and to avoid confusion with Jim Fetus/Thirwell will eventually be performing multimedia shows as Intensive Care Unit or ICU.

Chills album *Brave Words* has been completed and awaits pressing. Tracks are 'Creep', 'Oncoming Day', 'Speak for Yourself', 'Night of Chill Blue', 'Dan Destiny and the Silver Dawn', 'Wet Blanket', 'Push', 'Rain', 'Brave Words', '16 Heartthrobs', 'Ghosts' and 'I Think I Thought I'd Nothing Else to Think About.' Several US companies expressed interest in distribution during the Chills' encouraging week in New York. Meanwhile, Flying Nun UK has just released the **Verlaines** compilation *Juvenilia* and there are plans for a label compilation. The Chills will do a European tour before heading back to NZ for some pre-Christmas dates.

Aretha Franklin made another live gospel LP in a Detroit church recently, with sisters Irma and Carolyn, plus **Mavis Staples** and the **Mighty Clouds of Joy** helping out with a 90 piece choir. Mavis Staples recently signed to **Prince's** Paisley Park ... after the Revolution: **Wendy & Lisa** have finished their LP, self-produced with ex-Prince drummer **Bobby Z** ... move over, **George Michael**: safe sex supporters include Motown's **Jermaine Stewart** ('We Don't Have to Take Our Clothes Off to Have a Good Time') and **Smokey Robinson** ('It's Time to Stop Shopping Around') ... **Prince** has already sacked two directors off his new film.

Black Sabbath's new singer Tony

Martin appears on the new LP *Eternal Idol*, out next month ... **INXS** have a new LP *Kick out in Oct* ... **Shirley Bassey** and **Yello** appeared on UK TV's *Wogan* singing 'Rhythm Divide' ... **Sly & Robbie** produced **Curiosity Killed the Cat's** single 'Free' ... **Bananarama's** Shiohhan married **Dave Stewart** at a French chateau last month ... **Van Morrison** is getting into some promo for his new LP *Poetic Champions Compose*: two-track live video which also includes an in-depth interview. The LP includes three instrumentals, plus the traditional 'Sometimes I Feel Like a Motherless Child.'

Lou Reed on *Sgt Pepper's*: "Let me tell you, it didn't have any effect on me. I don't even own it. I thought it had some of the worst songs I've ever heard in my life. 'Mr Kite' is absolutely unbearable. I didn't like it then and I don't like it now. I don't see how people can even think of it seriously when you compare it to, like, the Velvet Underground's first album" ... **Aerosmith** are back with *Permanent Vacation*, which features the **Beatles** 'I'm Down', the one **Jacko** wouldn't let the **Beasties** cover ... oh dear: here come the **New Monkees**, on TV and LP. But they can play better than the originals, says their hype ... **Mick Jagger's** second solo LP is *Primitive Cool* ... will the **Jagger/Bowie** movie be called *Rocket Boys*? ... **Pink Floyd** are touring the US, without Roger Waters, and have a new LP *Momentary Lapse of Reason* (?).

No Nukes: Billy T, Dave D

An all-star cast of local talent appears at the Artists for a Non-Nuclear Future concert to be held in Auckland this week.

Jenny Morris, Dave Dobbyn, Shona Laing and Billy T James have all been confirmed for the concert, which takes place at the Kingsgate Centre, lower Albert Street, on Thursday September 10.

Also appearing at the show are Soul On Ice, comedy team Funny Business, and Billy T's band Hawaiki.

All proceeds go towards Greenpeace's campaign in the South Pacific. Tickets are \$15.95, from Bass or the Kingsgate Centre.

FROM PAGE 6

and brainchild of Crocodiles' founder and mentor Fane Flaws.

Their one album received little promotion - and was misunderstood by the Australian public; it is said to bear the distinction of being Mushroom's worst-selling album ever. But it is actually a work of eccentric brilliance - a series of funny, funky Flaws songs with Dasent's keyboards playing a musical counterpart to Flaw's lyrical looniness. There's a trace of a TV theme here, a bar of Bartok there, and a nod to Italian film score composer Nino Roto. Although the Aussies failed to notice it, Kiwis are still to be given their chance when Palmerston indie label Melted release it later this year.

While I Am Joe's Music is still essentially rock - though perhaps inhabiting a sub-genre with the likes of Beefheart, Zappa and the Residents - Dasent's other projects have also shown his humour and eclectic nature. He once performed on Australian TV as the Human Wedge of Cheese, and I

Am Joe's Music made a totally incongruous appearance, (hidden behind Flaws-designed masks) at the 10th anniversary celebration of *Countdown* alongside Marcia Hines and Bucks Fizz.

Then there is the Umbrellas, a "neo-classical ensemble," founded in 1985: Dasent on piano with a flexible group of musicians from both jazz and classical backgrounds. They have recorded an album of Dasent compositions (as yet available only in Oz), and last November performed at the the Sydney Opera House.

The Umbrellas continue, but Dasent has currently found a diversion in *Intensive Care*, a "combination of dance and music, comedy, costume and song." It should be a rare opportunity to experience Dasent's unique combination of offbeat wit and musical daring. *Intensive Care* makes its world premiere at Auckland's Little Maidment Theatre on September 30, running 12 consecutive nights until October 11.

Nick Bollinger



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Radio KAOS by Roger Waters

Benny is a Welsh coal miner. He is a radio ham. He is 23 years old, married to Molly. They have a son, young Ben aged 4, and a new baby. They look after Benny's twin brother Billy, who is apparently a vegetable. The mine is closed by the market forces. The Male Voice Choir stops singing, the village is dying.

One night Benny takes Billy on a pub crawl. Drunk in a brightly-lit shopping mall, Benny vents his anger on a shop window full of the multiple TV images of Margaret Thatcher's mocking condescension. In defiance, he steals a cordless 'phone. Later that night, Benny cavorts dangerously on the parapet of a motorway foot-bridge, in theatrical protest at the tabloid press. That same night, a cab driver is killed by a concrete block dropped off a similar bridge. The police come to question Benny; he hides the cordless 'phone under the cushion of Billy's wheelchair.

Billy is different, he can receive radio waves directly without the aid of a tuner; he explores the cordless 'phone, recognising its radioness. Benny is sent to prison. Billy feels as if half of him has been cut off. He misses Benny's nightly conversations with radio hams in foreign parts. Molly, unable to cope, sends Billy to stay with his Great Uncle David, who had emigrated to the USA during the war. Much as Billy likes Uncle David and the sunshine and all the new radio in LA, he cannot adjust to the cultural upheaval and the loss of Benny, who for him is 'home'. Uncle David, now an old man, is haunted by having worked on the Manhattan project during World War II, designing the Atom Bomb, and seeks to atone. He also is a radio ham; he often talks to other hams about the Black Hills of his youth, the Male Voice Choir, about home. He is saddened by the use of telecommunication to trivialise important issues, the soap opera of state. However, Live Aid has derynised him to an extent. Billy listens to David and hears the truth the old man speaks.

Billy experiments with his cordless 'phone, he learns to make calls. He accesses computers and speech synthesisers, he learns to speak.

Billy makes contact with Jim a DJ at Radio KAOS, a renegade rock station fighting a lone rear guard action against format radio. Billy and Jim become radio friends. Reagan and Thatcher bomb Lybia. Billy perceives this as an act of political "entertainment" fireworks to focus attention away from problems at "home".

Billy has developed his expertise with the cordless 'phone to the point where he can now control the most powerful computers in the world. He plans an "entertainment" of his own. He simulates nuclear attack everywhere, but de-activates the military capability of "the powers that be" to retaliate.

In extremes perceptions change. Panic, comedy, compassion. In a SAC bunker a soldier in a white cravat turns a key to launch the counter attack. Nothing happens; impotently he kicks the console, hurting his foot. He watches the approaching blips on the radar screen. As impact approaches, he thinks of his wife and kids, he puts his fingers in his ears.

Silence. White out. Black out. Lights out. It didn't happen, we're still alive. Billy has drained the earth of power to create his illusion.

All over the dark side of the earth, candles are lit. In the pub in Billy's home village in Wales one man starts to sing; the other men join in.

The tide is turning.

Billy is home.



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Only the Lonely

Suzanne Vega: Walk on the Mild Side

New York, New York, the name alone sounds like music, and it's been the inspiration of a thousand songs. For the Beastie Boys, there's no rest till Brooklyn, Run DMC walk their way, while Lou Reed always walked on the wild side.

But over in the Village, where Leonard Cohen and Patti Smith ordered room service from the Chelsea Hotel, Suzanne Vega keeps alive another Big Apple tradition: the urban singer/songwriter.

Her aloof, introspective songs have brought a stark intelligence to the pop charts. Who would have thought someone with roots in the Greenwich Village folk scene would get past the ears of commercial radio programming automatons? Would knock faceless pop metal like Bon Jovi off our No 1 album spot?

But the woman who is credited with bringing folk-tinged pop back into favour comes from the area celebrated by Ben E King:

"To me the sound of New York was always a very Latin sound, because I grew up in Spanish Harlem and in neighbourhoods where people would play drums on street corners," says Vega, on the phone from Manhattan while taking a rare week's break from touring.

"When I first started going on tour people were astounded that there were still people singing folk music in New York — where actually there's been a very active scene, all the way since the 60s. It's never really gone away, just underground. It



was a very productive scene, though I'm less connected with it now, because I'm on the road 95 percent of the year. But I'd gotten a lot of pleasure with that group."

Exotic

However it wasn't New York where Vega's music first took off, but Britain, where her debut album went gold and her latest, *Solitude Standing*, entered the charts at No 2.

"I think some people in England respond to [Suzanne Vega] partly because it's such a New York album," says Vega. "So it seems slightly exotic to some people. The other thing is the market in England and Europe is really different from that in America. The thing in America is to be like someone else who's already made it, whereas in England everyone seems to be trying to be different. To be noticed, you have to be different."

When Vega first came to notice she was burdened with comparisons to 60s' singer-songwriters, probably as a marketing move to attract the over-30s audience. Two years on, her own identity is still developing:

"Some people seem to see me as an extension of Joni Mitchell, others see me as a combination of different styles. In some ways I think I'm re-defining myself as I go along. I love the acoustic guitar, it's my main instrument and the one I feel most comfortable with. So in a way I share something with other acoustic singers such as Rickie Lee Jones, Joni Mitchell. We're all attempting to achieve something with a song that's more than a Top 40 pop song, we're attempting to give it some sort of personal meaning and poetic feeling."

"But I think I do have a style that will keep being more and

more different. I keep wanting to mix in rougher things and harder things, not exactly go in a rock and roll direction, but I keep wanting to harden it up a little."

Vitality

For her second album, Vega formed a permanent band, and indeed her sound has a more mainstream flavour than that achieved on the debut. She explains why: "When I'd finished the first album I remember listening to it and feeling a certain amount of satisfaction, but feeling that we could go further. It was missing a certain vitality I had hoped it would get."

"I was complaining to Lenny Kaye, one of the producers, that it didn't sound like a live band, and he said the reason for that is you don't have a live band. I said, well I guess I better go about forming one." It will be the *Solitude Standing* band that accompanies Vega when she plays Auckland later this month, after touring Japan and Australia. Since *Suzanne Vega* she's been touring almost constantly, including sell-out shows at London's Albert Hall, but she still finds writing easier and more satisfying than performing:

"Somehow I always feel really happy after I've finished a song. After I've finished a performance there's a little bit of a feeling of frustration. I'm still learning how to be a really good performer. I always leave the stage feeling a little... weird. 'Cause there seems to be so much still in there."

It's been a rapid shift from the Village cafe performer to the concert hall stage:

"I still have a tendency to want to talk to the audience and explain to them how I came to write a song, or to make them

laugh, which is more of a coffee house style. But I can't see why it shouldn't work in a big place as well as a small one. I tend not to go for the theatrics of a bigger place. Small theatres I like best."

What were your early musical performances like?

"It's funny — when I was 16 I had a much deeper voice, and I was so afraid of not being heard that I almost shouted my songs. I have a couple of tapes from '76 when I started where I'm practically bellowing the whole set. I was really nervous, and would laugh a lot, and attempt to talk a lot in between songs. It's very similar to now!"

Risky

Singing 'Tom's Diner' acapella seems a risky thing to do live.

"Yes, but I must say it's always worked for me; in almost every circumstance — even when I played for the Prince's trust in England. It was in front of 8000 people, the most I'd ever played for, and I was deciding whether to open with 'Tom's Diner' or something more familiar, like 'Marlene'. I decided to go for 'Tom's Diner', because it's a true gauge of what your audience is like. If they're going to ignore you and be rude, then they're certainly going to do it with 'Tom's Diner'."

It works well on the new album, in both versions, the acapella song, and the instrumental reprise.

"When I first wrote the song, I thought it'd be terrific to have an out-of-tune piano playing in the background, but I don't play piano, and neither does anyone in the band, so I thought rather than wait for someone to arrange it, I'll sing it acapella."

"But I really like the band's musical arrangement too. The guys came up with that

CONTINUED ON PAGE 12

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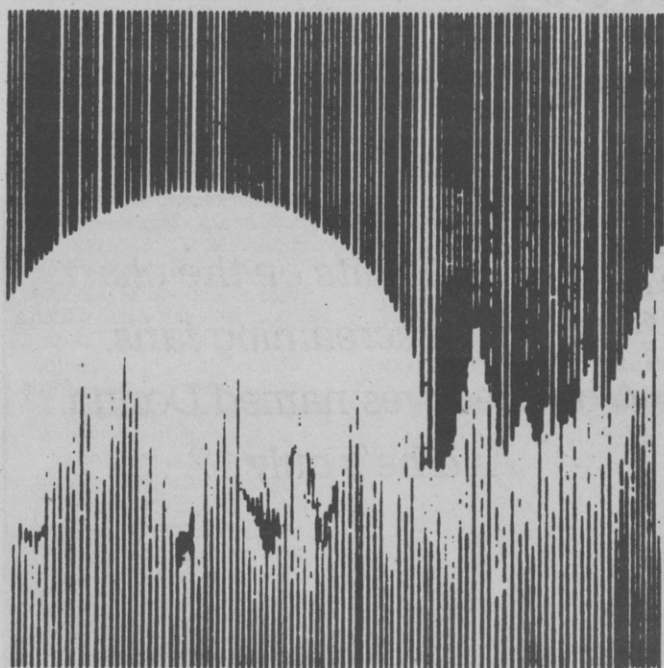
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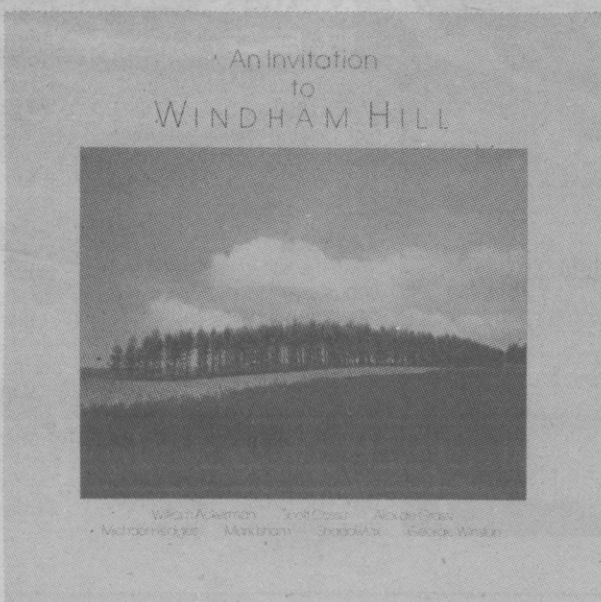
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FESTIVAL

FROM PAGE 10
themselves, fiddling around. They decided that it should be a tango. We'd been watching *Last Tango* on video when working on the second album, so it became a tango!"

The problem with having a successful debut LP is coming up with material for the followup:

you're too busy raising your touring profile to do write songs.

"After the first LP people had certain expectations, but no one felt we had accomplished so much that we could really sit back. At the same time I needed time to write. So we ended up taking two years in between records, and I think

we'll take another two years. By April we should be finished with all the touring, and I'll have next year to take off and write."

Mixture

Vega's latest album is a mixture of older songs, written as far back as 1978, and new

material written with her band. How did you find writing with other people?

"I like it — the thing about working with a band is you have to act as director and editor, 'cause it's still my name that goes on the album. But they were really inventive and could come up with wonderful things.

So I could pick and choose what I wanted and I learned a lot about the structure of the music."

Vega avoids the confessional style of Joni Mitchell, preferring to her songs to have characters, or an observational tone. "I never write about things that are purely abstract, all the songs are partly the truth and fiction mixed together. But people who think I'm talking about myself are mistaken. That's not to say I don't share the feelings of the characters, I pick them because I have a certain sympathy with them, an emotional parallel. I'm not just writing about people that I'm spying on."

While many of her songs have been labelled introspective, Vega's pop skills are evident on 'Marlene' and 'Luka,' the latter being a rarity: a Top 5 song about child abuse. Who was Luka?

"There was a boy I used to know in one of my old neighbourhoods, whose name was Luka. He was about nine or 10 years old, and I used to see him playing outside the building. The thing is I never knew if he was an abused child, and I suspect that he wasn't, but I was taken with his name and his character and his face, and he seemed set apart from other kids when I saw him playing. So I guess I kind of took his name and used it for the point of view in the song."

Language

"A lot of people figure that because it's a woman's voice singing, it must be a woman. But I was thinking more of the language of a nine-year-old rather than an adult woman. An adult woman would have handled it differently."

Luka's almost down-playing the situation, like a child would to avoid flak.

"That in a way is the point of the song. He'll never tell you what's going on. But you can definitely read between the lines. And that's the way I think a real child would have done it."

"Also, some people ask, Why is it a cheery song? But I hadn't meant to make it cheery, only matter-of-fact. That's why I used major chords. I didn't want it to be a sad melancholy song about the boy sitting on a stoop feeling sorry for himself. I wanted there to be some spirit to it, I felt the real kid was very tough and would have survived."

Legend

On the latest album some songs seem to require a particularly literate audience. 'Wooden Horse,' for example, is based on the German legend of Kaspar Hauser, the boy who spent his first 17 years locked in a cellar. 'Calypso' is a character in the *Odyssey*.

"I've never thought of it that way, I guess I write about those things that interest me, and

since I read a lot, it's more that I get excited by an idea or something I've seen or read. I think it's possible to enjoy the songs without knowing what they're about."

You've done an English degree — what was your field?

"Actually my English degree was kinda like a weird thing. I was mostly going to school because I just wanted to finish it. But my these was a one-act play I wrote around the life and work of Carson McCullers, and I acted as her and her characters in this play."

Vega first found her creative voice not in music or writing, however, but in dance. She studied dancing for several years at the NY High School of Performing Arts, the *Fame* school.

Your music seems so personal, yet dance seems the most extroverted of art forms:

"I found that also," says Vega. "I was doing the Martha Graham technique, which is also somewhat introspective, her philosophy of dancing. But most of the time I found I didn't really have the temperament to really get out there and compete with other dancers. If I couldn't be the best, I'd be the worst. And that's not exactly the right attitude to have. If I couldn't get noticed one way, I'd get noticed another."

Weary

You've been on the road several months now. How do you deal with the machinery that takes over?

"It's really hard, you have to struggle with it. You start feeling a certain weariness. You have to keep it new, keep listening to tapes and make sure you're performing the best way you can. I try to take time for myself everyday, do my morning and evening prayers, because I'm a Buddhist and I've been practising for 12 years. You have to make time for those things, otherwise you just go bananas. Sometimes you have to get angry with people and say no, I'm not going to do this extra thing. I don't care how successful we're being."

What do you do now to kick your heels up?

"I've been wondering about that myself lately, 'cause it's been a while. A few years ago I'd say, well I go out to the Kettle of Fish and have a few drinks and stay up till four o'clock in the morning, carrying on and talking. But now, I don't go out nearly as much. I'm tired, I just go home and got to bed. For amusement, I just take baths, which sounds very boring. Or I go shopping. I buy makeup and ... experiment with it. I don't wear a lot of makeup, but I buy a lot of it and fiddle with it!"

Well, Suzanne's tired: it's 9.30am in New York, and 1.30am the next morning here. So let's both get some sleep! "Allrighty!" she says.

Chris Bourke

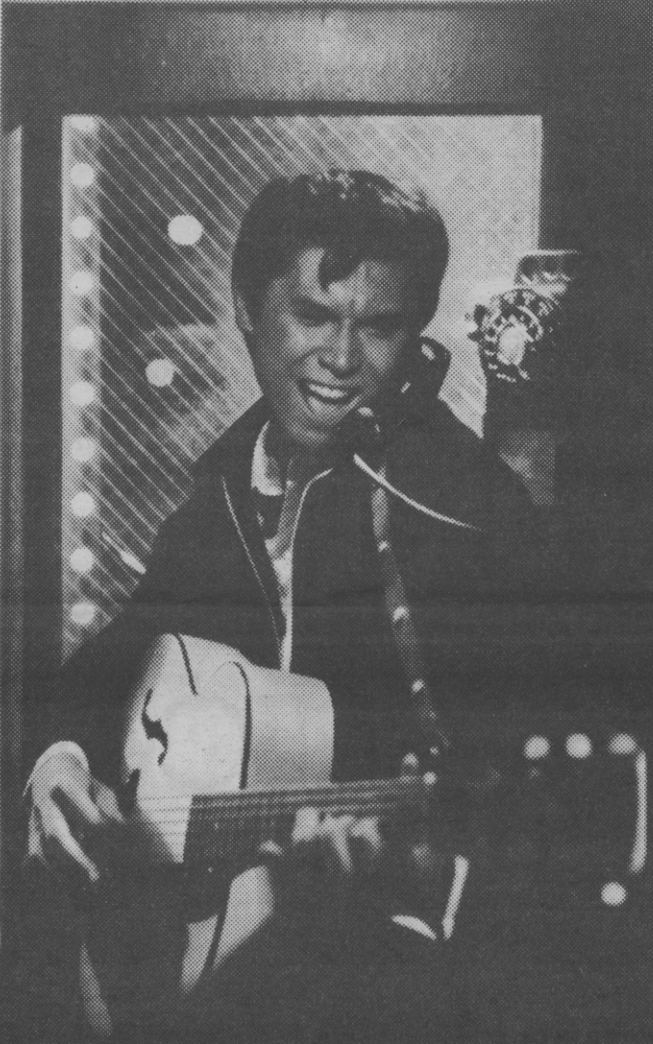
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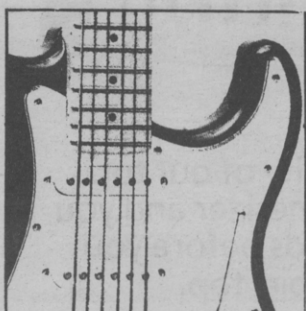
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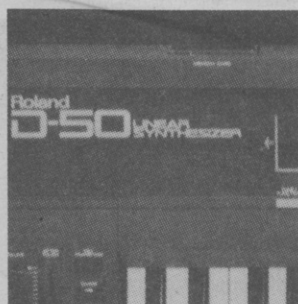


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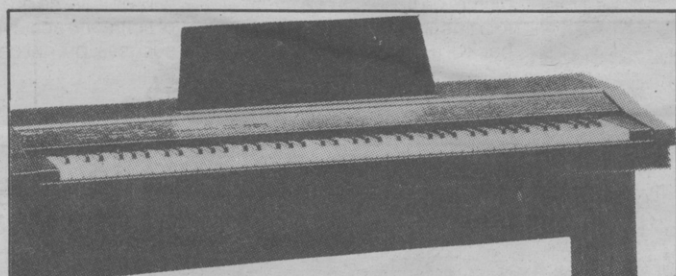
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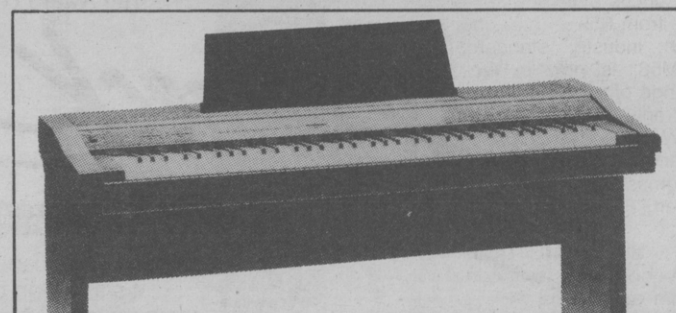
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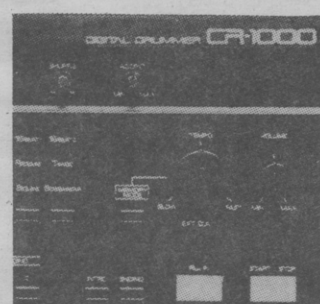


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I Am Still the Greatest Says Billy Idol

By Chris Bourke

His big grin oozing joy, Billy Idol admires the magazine. *Rip It Up*, May 1984: Billy conquers Auckland. "I've got the poster on my wall at home, I had it framed," he says. His minder demurs: "I think you look better now, younger."

PHOTO BY TIM RAINGER

At the age of 14, Johnny Angelo was a heart-throb. He had three-inch sideboards and he wore his hair swept high in a golden quiff. His smile was lopsided. And his mouth was full of the whitest teeth.

This is what he wore: scarlet silken shirts, open at the neck, and tight torero pants; white kid shoes with golden buckles; a photograph of Elvis Presley right next to his heart; a silver crucifix.

He was loved ... He was also greatly hated ... And the things that the girls so adored, the white kid shoes and the lopsided smile, these were the exact same things that the boys most abhorred.

— *I Am Still the Greatest Says Johnny Angelo*, Nik Cohn, 1967.

Smothered in junk jewellery, Billy looks like a walking pawn shop: rings, crosses, beads, chains, studs. A black velvet cape, reaching down to his cowboy boots, today without the silver barbed tips. Beneath the cape, a 50s drape jacket with, on its back, a larger-than-life colour portrait of the King, 10 years dead today.

In the stiff Regent foyer a string quartet plays selections from Vivaldi. *Absurd*. Billy pulls a face: curled lip, cheesy smile, eyes alive, eyelids up, for once. Sitting in the lounge, he's



leaning forward, enthusiastic to get started. His entourage is near the bar. American "tour consultant" ("How 'bout a beer and a cigarette?" asks Billy), local record exec, plus a delicate looking chap in glasses and Nehru jacket, carrying a large black bag: Billy's makeup man.

William Broad, ex-English and economic history student, ex-Generation X punk popstar, now Billy Idol, hard rock comic strip icon, is a gift interview. Witty, self-mocking even, he raves and fantasises, shooting off into digressions and tangents. Occasionally he loses the plot, but he re-groups, and then he's off again. When he remembers, he peppers his middle class English accent with cockney cred, droppin' his aitches, fings like that. He's aware of Billy Idol and *Billy Idol* — the former is just as entertained by the latter as the rest of us.

"It's good fun to wear silly outrageous things," he says. "I dunno, it's a bit like making your daily life entertaining to yourself, rather than get up and not be bothered about what I put on. It's exciting to just go with it."

Sun King

Love the Elvis jacket. "Yeah, it's nice. Some friends gave it to me. I've got this same picture on the back of a priest's robe. I cut it out and put it on the back of a Greek Orthodox

priest's robe. I thought that was pretty funny — Elvis and God." You could say Christ was a rebel too.

"Yeah, he was, a bit of one, wasn't he? I dunno — I'm projecting both sides of it — saintlihood with evilness, at the same time. But I'm not sure which way it's going half the time, either."

Neither did Elvis. Billy, who sees Elvis as "something funny, something tacky, but I love his music and stuff," was going to play the King role in a movie of *King Death*. Nik Cohn's bizarre novel traced the parabolic fame/demise curve of a grim reaper TV celebrity.

"Yeah, you see *that's* an allegorical story about Elvis. But it's not like I, ah, want to *be* Elvis: Presley or nuffin' [he gives a punk snort], it's just that you run into things that echo things all the time."

What have you been reading lately?

"Oh, a book about Vietnam — *Chickenhawk* — it's really, really good. And I've been reading a lot of books about Hollywood, like *Indecent Exposure*, *Final Cut* and a book by William Goldman about screenwriting, *Adventures in the Screen Trade* that's really fantastic.

"For a long time I couldn't get into reading, and I know it sounds bookwormish, but you can really learn a lot from books. The fact that I write lyrics and things. It's interesting to find the printed word being exciting. And things like *Adventures in the Screen Trade* are great. I like William [actually Albert] Goldman's book about Elvis as well — re-reading it over and over I think it's actually one of the most honest books about 'im."

But you don't get the feeling Goldman even likes his music. "Naah, not really ... but 'is stuff about screenwriting is great. It's interesting in that I'd thought about trying to do something *intelligent* — heh, heh — with *King Death*."

Flaming Star

Elvis was the great example of someone achieving huge success, but not coping with it

— whereas you seem on top of it these days.

Billy chuckles. "Well I dunno about that — I'm a bit younger than Elvis was. At the moment I think getting out on the road has really helped fire up my imagination again, made me really want to *do* music — and stay alive to do it."

You'd fit in with Nik Cohn's favourite artists — Jerry Lee Lewis, P J Proby — total, exaggerated performers.

"I like things that are kinda *total*, and if that means exaggerated ... it's always exciting when people try to drag things out of themselves, to have fun on stage, the clothes you wear, or whatever. I was thinking, I bet P J Proby never planned splitting his trousers as much as they say. But it looks like it just happens."

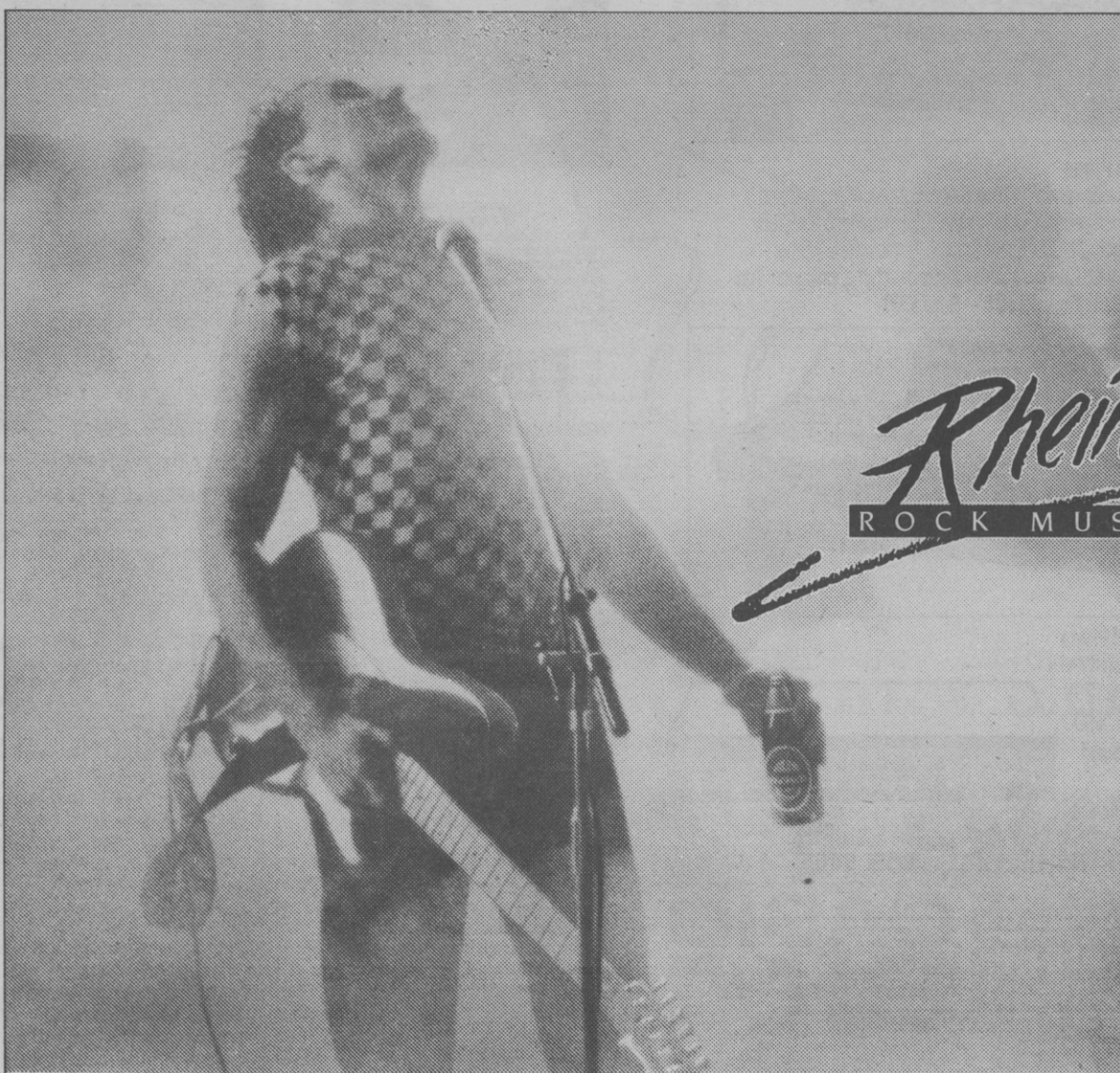
"As long as you're following your own lines of what you want to do. It's the same with the music. If you're following your own exaggerated — but *together* in your own mind, if you know what I mean — course, then you'll actually, A: develop a style that people can recognise. B: one that you can work within, and C: one that has something good about it, cos it's committed. I know that sounds a bit wild ..."

(Follow that? It's the commitment that matters ...) "Because it means they won't turn around and try and be something else one day. That's half the problem people have, because they can't become something else once they've been Jerry Lee Lewis."

Easy Come, Easy Go

But you seem to have a sense of humour about it, too. It reminds me of Robert Mitchum's attitude to acting: "It sure beats working."

"Yeah, well it's good to be serious about it, but who wants to walk about showing that to the world? You're enjoying what you doing because you're committed to it, but that doesn't mean you have to think about it 24 hours a day. But then it's hard to get the energy up. And that's what being here is for — it's just as much for me as to play for the *CONTINUED ON PAGE 18*



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FROM PAGE 16

people. I'm here to fire myself up, as much as to come and play here for the money."

Uh huh. So what do you think rock and roll done for you?

"Well, apart from a lot of money [he chortles] ... naah, I haven't really got a lot of money. If I did, I'd spend it all. Whenever I've got it, it's always on the way out."

"But I think I've given back to rock and roll just as much as it's given me. Yeah. I've actually helped make it as well as take from it, so I think it's an equal bargain, really. But the best thing is, it's given me a life I really like — a life that's a bit crazy but I'm excited by it."

"Something I always got out of great songs is the feeling and energy — the *totalness* of it. So it's exciting to throw that back at the people. It's great when you come up with a song that you *do* like. Anyone can write a song, I could write millions of songs, but I wouldn't like them. But when you find one you *like*, that you're gonna enjoy performing, it's exciting to think you've got that ability."

'To Be a Lover,' though, is a song by Southern soul-men William Bell and Booker T. Where'd you find it?

"I first heard it on a George Faith reggae album — I originally thought it was a reggae song. So we started to search for George Faith in Jamaica, and we couldn't find him. They reckoned Lee Perry, who produced the album with 'To Be a Lover,' had killed him, or something! Anyway, it turns out it's not by George Faith at all, but Booker T Jones and William Bell. And it's funny that the Booker T version is really slow, with strings and all, so it's pretty wild that we Booker T'd it more than he did, knowarramean!"

Love & Rockets

How's your writing going for the next album?

"I think I want to make a much harder rock and roll album. It was nice writing all that romantic stuff on *Whiplash Smile*, but the next one will be more rock and roll, more experimental."

What brought out the sensitive side on *Whiplash Smile*?

"After doing *Rebel Yell* and getting through to a lot of people, I thought it was only fair to show another side to me. One that was seriously there, but in a *good* way — not where you've suddenly gone wimpy, but showing them just how

tough you think love and stuff is. It was trying to mix things up a bit more, and avoid becoming a stereotype."

Your lyrics are getting meatier, too — such as 'Don't Need a Gun.' Did you read about the English massacre this week (14 shot by a Rambo-fixated antique gun dealer)?

"Someone told me about it, yeah. That happens a lot in America, it's peculiar it happened in Britain."

Was it America that made you write that?

"Yeah, but I was thinking more of sheer violence, not so much guns. Guns are the symbol of people crushing you by violence. I was thinking more like those boots in *Battleship Potemkin*, just crushing on peoples' faces as a symbol."

"It was also about the sense of foreboding that people get about things, like the sense of foreboding that Elvis had, to kill himself in the way he did, or the sense of foreboding that the blues tells you about. I was thinking about all those things. It's surprising that you don't really want violence, but you'd love to exercise it if you had the chance. There's all that passion I wanted to be in it."

But there's a positive side to America too — that's why you're there.

"The great thing about my life is that singing songs is a pleasurable experience — I haven't had to violently force people to do anything, it's all been a matter of putting across something of my personality with my songs."

"So that's one of the meanings of the song, and that's what is fantastic about America — it's very much a proletariat kind of place. You're dealing with people who work hard every day at God knows, all sorts of things, and they're all looking for something to speak to them with some sort of personality. The mass American audience wants things to be stripped down, and one of the exciting things about America is it's stripped down. It's Boomtown, and my music fits Boomtown things."

The Fugitive

And America's where you found Steve Stevens.

"When I left Generation X it was really getting terrible for rock and roll in England. People really hated it for a while, whereas now they're getting back to it, with things like the Cult. Anyway, all I could do was go somewhere else, and the only place I felt would make sense after England was some other totally devoid-of-culture place like America! Especially New York, which is cultureless — but at the same time, culture-ful! You know it's gonna be crazy, but at least it's gonna be *wildly* crazy."

"But the main thing was I wanted to find a guitarist I could write songs with. Despite the fact I played guitar, I still didn't know how chordal structures and things like that worked. That's what was great about meeting Steve. I found someone who could interpret me musically. Because despite whatever you say about punk rock, I still have melodies and

things in my songs I want to expand upon, and someone like Steve is intensely creative and can help bring those sounds out in the music. Steve's hung in the wild times and the low times ..."

Your partner in crime.

"Yeah — the Great Song Robbery!" Billy laughs. "That's a good book I read recently — *The Great Train Robbery*. 'The Great Song Robbery' — I like that, it's quite a good title! Bit like *The Great Rock & Roll Swindle* though ..."

The Wild One

"That's another reason 'Don't Need a Gun' was great, because Julien Temple made the video, and I always loved *The Great Rock & Roll Swindle*. Our video worked out pretty good, really, because we went through the whole thing of wanting Billy-as-Marlon Brando, on a motorcycle. No, thanks! God knows, in some weird zoo in Los Angeles, with weird girls cavorting, it would have looked like, oh! The most *terrible* video going. So when we met up with Julien Temple, I found someone who wanted to do something good."

I was thinking about the boxing scene, with the humping of the stage ...

"A lot of women think about that, the humping-the-stage part. It's a purely imp-imp-improvisational bit, that!"

... but you live in New York now, where there's this paranoia about sex, no one's safe unless you've had the same partner for 10 years, and all that. Any qualms about those videos, with all this emphasis on safe sex?

"If I think back over the last 10 years, it'd be frightening!"

Would you do an ad for condoms?

"Naah, I don't think so. I think people should think about *great* sex before *safe* sex! I mean *enjoying* it, hell! In the face of it all!" [Billy and entourage collapse with laughter]

So you haven't received any flak for the overt sexuality, in this new age.

"I think even people practising safe sex want to see something provocative. Y'know, it's a bit of a male striptease show! Let's go!"

So, all these years after *Rebel Yell*, the question is: what are you rebelling against?

"Ha! Just stupidity really, and boredom, and hatred and all the things you despise. I'm still living my own life, despite what anybody says — and enjoying it. That's one of the greatest things, just rebelling against people making your every day a drag!"

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— Awopbopaloobop Alopbamboom, Nik Cohn, 1969.

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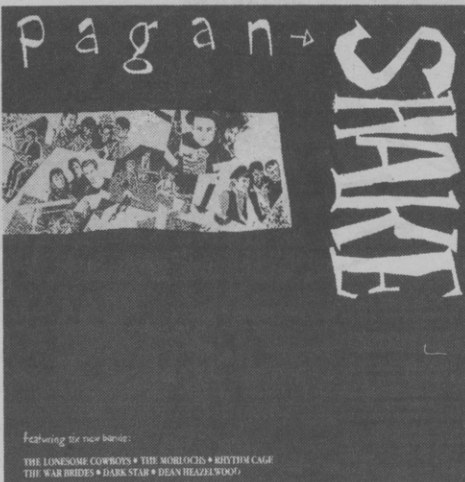


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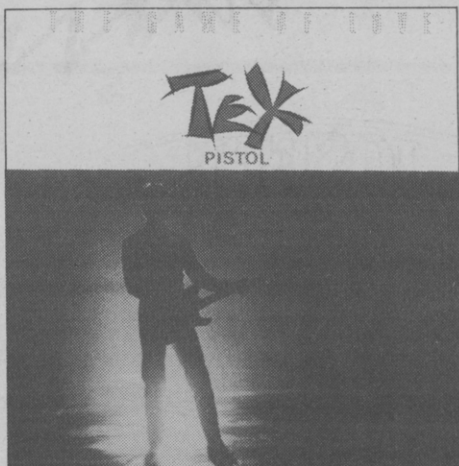


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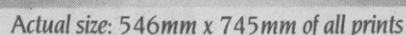
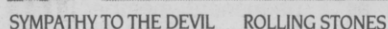
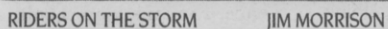
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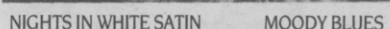
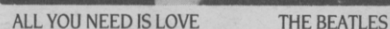
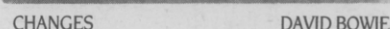
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Howlin' Wolves Lost and Found in America

By Kerry Doole

The journey Los Lobos have made from the east LA barrio to the top of the world charts has been tortuous and hard-fought. As tough a struggle as that of any "wet-back" to cross the Rio Grande from Mexico to the allegedly Promised Land.

A more deserving success story in contemporary music is damned difficult to imagine. This is a saga full of ironies and pathos, but one with a very happy ending, or at least present. Los Lobos (Spanish for "the wolves") are a band deeply rooted, musically and socially, in the Chicano, or Latin-American experience. Over the past five years they've made a concerted, determined effort to broaden their appeal to a white American (and global) audience while remaining true to their own people and culture.

They succeeded to the extent of becoming darlings of the rock critics and the "hipper than thou" university crowd, but their records only ever nuzzled the bottom of the charts. With large families to support, the resulting revenue certainly didn't mean they

could move to Malibu; not that they'd ever give that much thought.

Irony

But what delicious irony for Los Lobos to now be No 1 on world charts with 'La Bamba,' a song sung totally in Spanish, just months after they've been criticised for sounding too mainstream American on their recent album *By the Light of the Moon*.

"I don't think we've lost any identity, even if some people feel that way," says vocalist/guitarist/accordionist David Hidalgo. "We're growing as a band and as songwriters. We're trying to stretch out."

I talked to Hidalgo and Los Lobos on the eve of the release of *La Bamba*, the movie based on the life and tragically premature death of Richie Valens, a 50s popstar of



Los Lobos (L-R): Louie Perez, Cesar Rosas, Conrad Lozano, Steve Berlin, David Hidalgo.

Mexican-American descent. Los Lobos performed most of the songs on the film's score and accompanying soundtrack album, including, of course, the hit title song. But Hidalgo clearly had little idea then just what hits the movie, album, and 'La Bamba,' the single would be.

'La Bamba' has become the first Spanish-language song ever to reach No 1 in the US. It's also given the writer, Valens, his first chart-topper ever, almost 20 years after he died alongside Buddy Holly and the Big Bopper in a plane crash, aged just 17. A No 2 chart placing for 'Donna' just weeks after his death was Valens' previous biggest hit.

History

Before we explore *La Bamba* and Los Lobos' involvement in the film, let's backtrack with a little band history. And what a history it has been. Los Lobos have already been around as a band longer than Richie Valens lived!

Born in the barrio (ghetto) of east Los Angeles, they worked the Hispanic club circuit of Southern California for more than a dozen years before signing with feisty local indie label Slash (X, Dream Syndicate, the Blasters) in 1983.

Hell, even back in the heady, tension-filled days of summer 1970, Los Lobos were, as bassist Conrad Lazano explains, "the most visible act in the barrio. We were put in the position of spokesmen for the community, even though we wanted no part of that."

In 1970 east LA resembled a war zone, with police violence being met by strong Chicano resistance. "That was a weird time; the police were sending helicopters with searchlights over the barrio every night [similar to scenes depicted in David Bowie's recent video for 'Day In, Day Out'] and there were rumours of undercover cops and informers everywhere. We played benefits for some groups though we didn't necessarily feel or believe what they did, but it was a genuine cause and we were Chicanos. They were expressing Chicano consciousness, which was a good thing then, but refused to get involved in politics. When we said no, we began to get some badmouthing on the street. It got even weirder, bomb threats and stuff like that!

"Then there was this tremendous hatred coming out of the movement: you've got to hate white people. After a while I started thinking, 'Why do I hate whites? We had always gotten along with everybody, sometimes playing to white audiences. We felt, and still feel, that playing the music we do, keeping those traditions alive, is political enough.'"

Positive

"There's a more positive attitude in the barrio now, and we like to think our music helped to change that attitude. People from east LA aren't afraid to go up to Hollywood anymore. They used to be, felt as if they didn't fit. I felt like that myself at times. Now people from west LA come to the barrio and there's no problem."

Back then, Los Lobos basically just played rock 'n' roll and Top 40 covers, there wasn't any great ethnic consciousness apparent in their songs. But as the 70s progressed, the group began to survey sound rooted south of the border.

"We went looking for musical satisfaction in traditional music and old instruments — the mandolin, the accordion, the guitarron [a Mexican acoustic bass guitar]," recalls drummer Louie Perez. This search turned up the norteno sound, as Conrad Lozano explains:

"Mexican folk music takes all kinds of directions. The music from each region differs in instrumentation and application. In the beginning we sought out the instruments of each region and learned how to play them. Now the norteno strain dominates; it is the

most familiar to the North American ear and blends C&W with Mexican guitar-based music. Also, in norteno the accordion is very important, in some areas more so than the guitar.

Norteno

"At the time we were first developing our sound, a friend of Dave's lent him an accordion to learn how to play a few songs. Then the man passed away and his wife wanted Dave to keep the accordion. So we started learning more norteno songs. Traditional norteno played with amplified guitars, bajo sexto and drums, and it can become real loud drinking music. At this time we were playing lots of restaurant jobs, four sets nightly, six times a week, a real grind. It was totally acoustic and we got bored, so we snuck in electric instruments little by little. We threw in bits of rock 'n' roll as we went on, getting louder and louder until we got fired from all those gigs. Then it was back to the garage!

"This time, we had a whole different sound to work with. It had just developed, then Dave wrote a song called 'How Much Can I Do?' that started it all for us. It was the first combination of norteno with rock, and we realized we'd come up with something different, a new direction. The first show we did with the new sound was opening up for the Blasters at the Whiskey. We were well received, so we felt we had something to work with."

Attention

This new sonic stew soon spiced up LA's alternative new music scene and attracted the attention of local luminaries T-Bone Burnett and Steve Berlin, then saxophonist for the Blasters. These two co-produced *And a Time to Dance*, Los Lobos' debut mini-album (seven songs) for Slash in 1983. Interestingly, it included their version of another Richie Valens' song, 'Come On Let's Go,' now reprised on the *La Bamba* soundtrack. Another song, 'Anselma,' won Los Lobos a Grammy for best Latin recording and marked them as a band to watch.

Teamed with Burnett again, and with Berlin as a permanent member, Los Lobos came out with their first full album, *How Will the Wolf Survive*, in October 1984. By this time, labels to describe the Los Lobos sound had become as elusive as a rattle on speed. Blues, R&B, soul, Mexican folk, even country, were incorporated seamlessly. Hell, even white, allegedly red-necked country star Waylon Jennings recorded the title tune, and it remains a highlight of his concerts.

That song and the evocative accompanying video proved that Los Lobos could do more than just play a fun, slightly ethnic dance music for white kids. This writer can testify what a superb band they are to drink and dance to in a crowded, sweaty bar, but they'd also begun writing songs on very serious topics.

"We see the wolf as a symbol of things facing extinction," says Lozano, "all kinds of things like the American cowboy, folk music, cultural traditions. All the marginal lifestyles are under pressure. The lyrics to *How Will the Wolf Survive* are straightforward. They say what we feel about the disappearance of these things and their right to survive."

By this time, Los Lobos had ventured over to England and Europe and found the reception there very warm. "Europeans are the most dedicated fans of American music. At home they take us for granted," said Perez at the time. Now, of course, the inevitable critical backlash has struck there, and obnoxious British critics have dismissed them as a "pot-bellied bar band." Cretins!

Pressure

Eighteen months after the release of *Wolf*, Los Lobos were back in the studio. "We star-

CONTINUED ON PAGE 24



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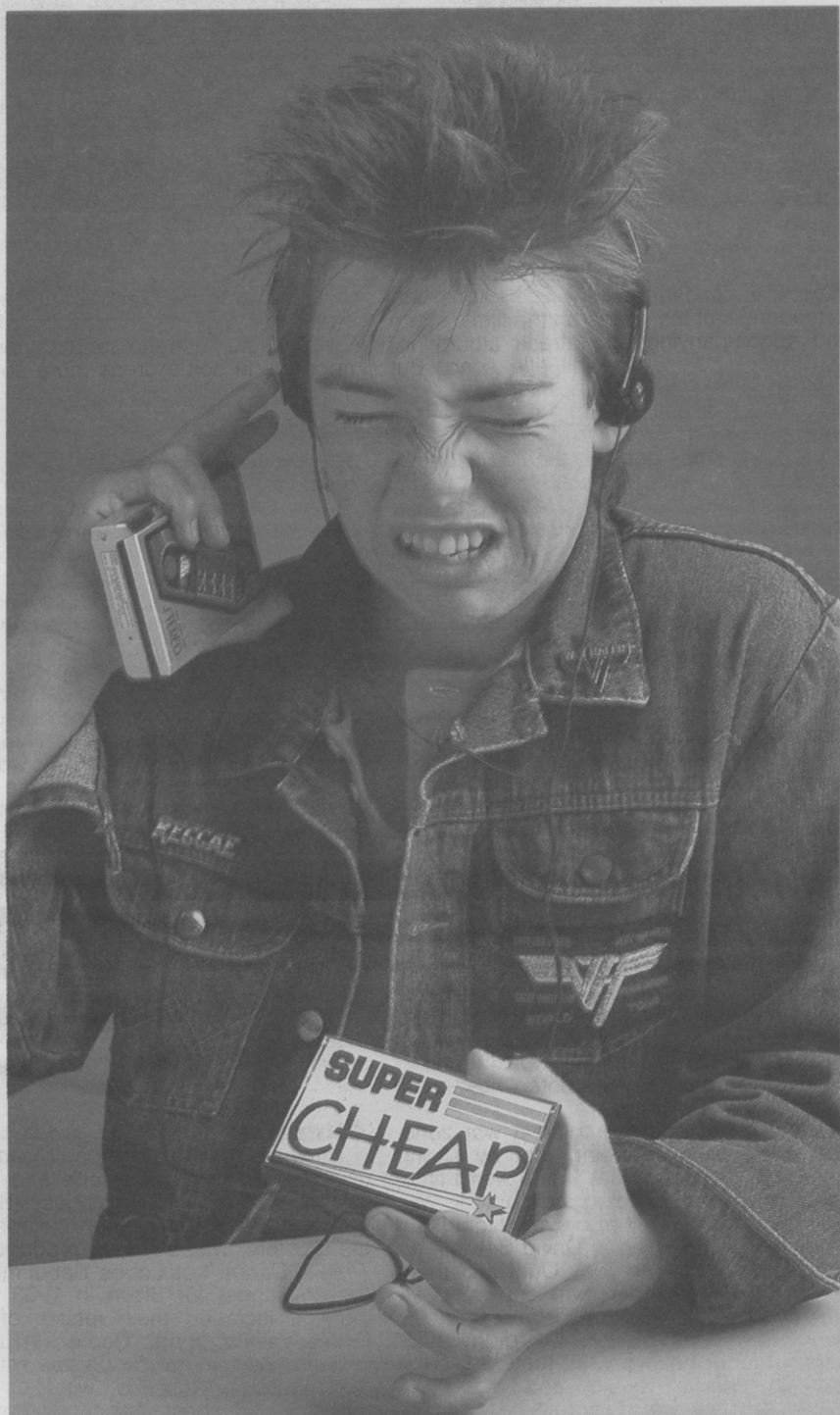
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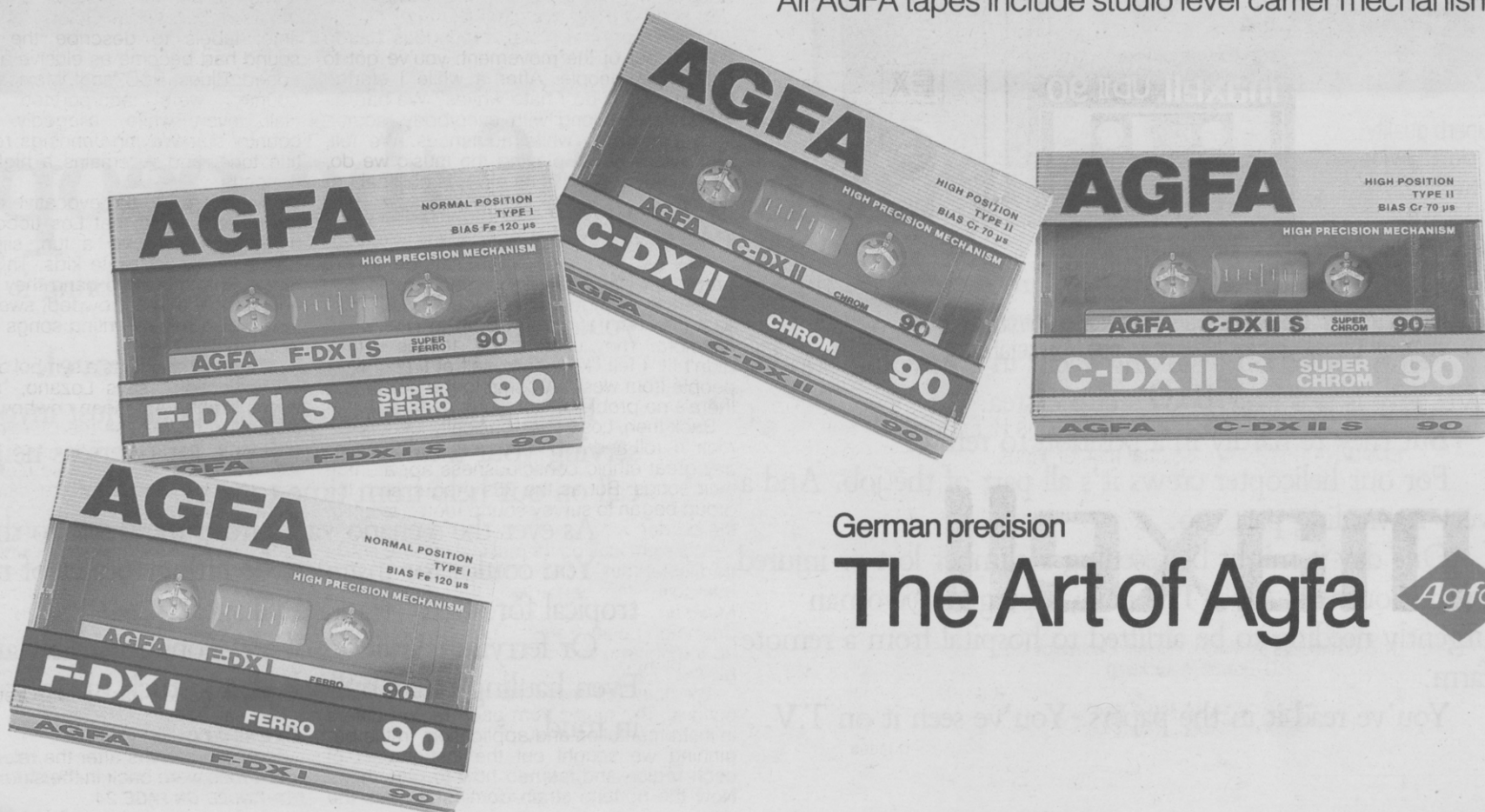
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FROM PAGE 20

ted recording in January 1986 and continued right through the year, with short breaks for some one-off dates like Farm Aid and some festivals," says Perez. These sessions took place under some heavy pressure.

"It is a weird situation when the press are very high on the band, the live shows are selling out everywhere, and someone comes and tells you the last record didn't sell nearly enough. It's like, where did we go wrong in doing right!"

"Speaking broadly, it was a question of how much of an exotic flavour were we going to let in. We had some traditional tunes and we had some that were written very open-ended. We could have stuck Mexican passages on just about all of them, but that would have been pandering to a certain part of our audience that sees us as exotic, as outside the mainstream.

"Along about this time, Stevie Ray Vaughan and Robert Cray [both good friends of Los Lobos] were happening, and there were strong, company-affiliated suggestions that we move the blues more to the fore. At the same time, myself and David Hidalgo had written some stuff that leaned towards R&B, so we had plenty of directions to choose from."

Again critically acclaimed (except by those British poseurs), *By the Light of the Moon* didn't sell as well as anticipated, and it is to be hoped that the phenomenal success of 'La Bamba' will focus new attention on that strong, original album.

Undervalued

So here we be. Late '87 and Los Lobos' own material is sadly undervalued, yet they're now chart-topping popstars — an 18

year long overnight success!

When long-held plans for a film bio of Richie Valens finally came to fruition, Los Lobos were the logical choice for the crucial soundtrack. David Hidalgo's sweet, melodic voice proved a more than able substitute for Valens' on new versions of his old hits (the originals were sonically sub-par), so they're his vocals you hear coming from the mouth of lead actor Lou Diamond Phillips.

Turns out Los Lobos have long been fervent fans of Valens' music. "It was always around," recalls Hidalgo. "His songs were staples as we were playing weddings. You'd never get through a gig without doing 'La Bamba' at least once, y'know. But it wasn't until the mid-70s that we started to look into his career and see who he really was, how important he was. I think it is a great thing someone has finally done this movie."

"When I started to dig up his records, I found out he was only 17 when he died, that his whole career was only eight months long, and that he wrote most of the stuff he performed. Amazing!"

Irony

It's a fascinating irony that Valens himself couldn't speak Spanish fluently. His racial background was down-played in his career; his manager, for instance, insisted he change his name from Richard Valenzuela to the whiter-sounding Valens. His ascent to role model for Chicano youth has come posthumously.

As Hidalgo acknowledges, "Richie inspired a whole lot of people. I guess it is like he is passing the baton to us. I'd like to think or hope we have a positive influence on people; that we inspire them to go out and do things."

Interestingly, Valens didn't write 'La Bamba,' arranging and adapting it from a traditional Mexican song, but such a move in the 50s was radical and courageous. As well as the Valens songs Los Lobos performed for the soundtrack album, the band worked on instrumental tunes for the score. "They were done in the traditional Mexican style," says Hidalgo. "We worked with Carlos Santana on certain scenes, and he contributed some ideas. We brought out all the old acoustic instruments and pieced together a few songs. It was great working with Carlos."

As for the Valens hits, Hidalgo found it "hard to do the most familiar songs like 'Donna,' especially to get the inflections right. I'm real proud of how it turned out." The fact that the soundtrack LP, not just the infectious 'La Bamba' single, is rocketing up the charts testifies to the authentic feel Los Lobos imparted.

Along with ex-Stray Cat Brian Setzer and Marshall Crenshaw, Los Lobos were given a cameo in *La Bamba*, playing the house band in a plushly decadent house of ill-repute in the wild city of Tijuana.

Inheritors

The success of *La Bamba*, the song and the movie, confirms the claim made to me by writer/director Luis Valdez, North America's top Chicano playwright. "There's a new attitude through the country generally in re-

gards to Hispanic artists. It is more than a coincidence that Los Lobos ended up doing the soundtrack.

"They're the spiritual ancestors of Richie Valens' legacy, as are the other Latin rock and pop artists since the 50s. These artists, looking back, have created the image of Richie as a Hispanic."

Since the 50s, the whole concept of "ethnic consciousness" has taken root in the US. Nobody dares tell the guys in Los Lobos to change their names to sound more Anglo, less Mexican-American!

Which is not to suggest that there are not battles still to be fought. Los Lobos have long resisted attempts to tag them a political band, but they are eloquently addressing the problems faced by their people.

The "land of the free, home of the brave" has all too often been both cowardly and repressive in dealing with Latin-American migrants, legal and illegal, and Los Lobos haven't hesitated to address this:

"All searching for the promised land

Tired souls with empty hands

Asking to themselves, is this all there is?"

— 'Is This All There Is?'

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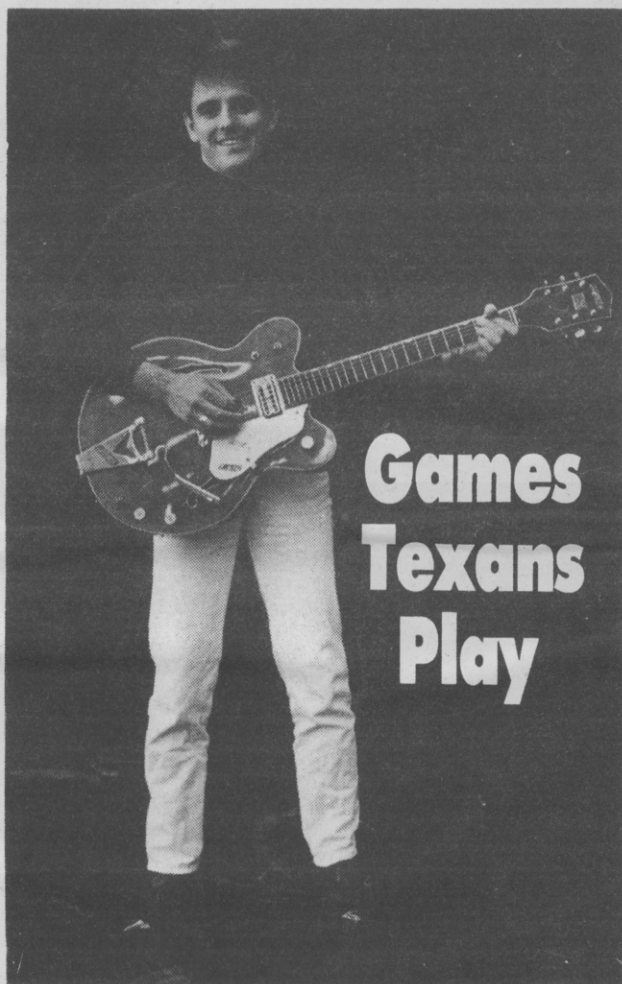
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Tex Pistol plays 'The Game of Love.'

A pistol shot rang out in the middle of the night. That could only mean one thing: Tex was back.

But things were different. Opening the door I sleepily noticed he'd put his faithful palomino out to pasture: Tex was leaning against a shining Falcon ("anything less than a V8 is a compromise") with a broad grin on his face.

"I've got a new record to play you," he said, forcing his way inside and commandeering my windup. Oh dear. Would this be another 'Ballad of Buckskin Bob,' universally acclaimed but widely ignored? Radio listeners never got a chance to decide for themselves whether 'Bob' was too country for the pop fans, or too country for the pop fans.

I'd thought that'd be the end of Tex, but last year's Music Awards only encouraged him with the award for most promising vocalist.

Instantly, the simple riff of the new song was familiar: "The purpose of a man is to love his woman..." "That's 'The Game of Love,' by Wayne Fontana and the Mindbenders!" I said. "But it's not country!"

"Nope," said Tex, "but it's set every hoedown and barn dance I've played at alight! All these turkeys out there doing dodgy covers, I thought I'd show 'em how. The Angels and the Animals! The Pet Shop Boys and Dusty Spittle! My God!"

I could see Tex's trigger finger

was beginning to shake, so I flipped the disc over. The soothing sounds of pedal steel and western swing relaxed him. "Ah, Bob Wills," he rhapsodised. "That's Warratah Wayne on the 88s, the finest honky tonker in the country."

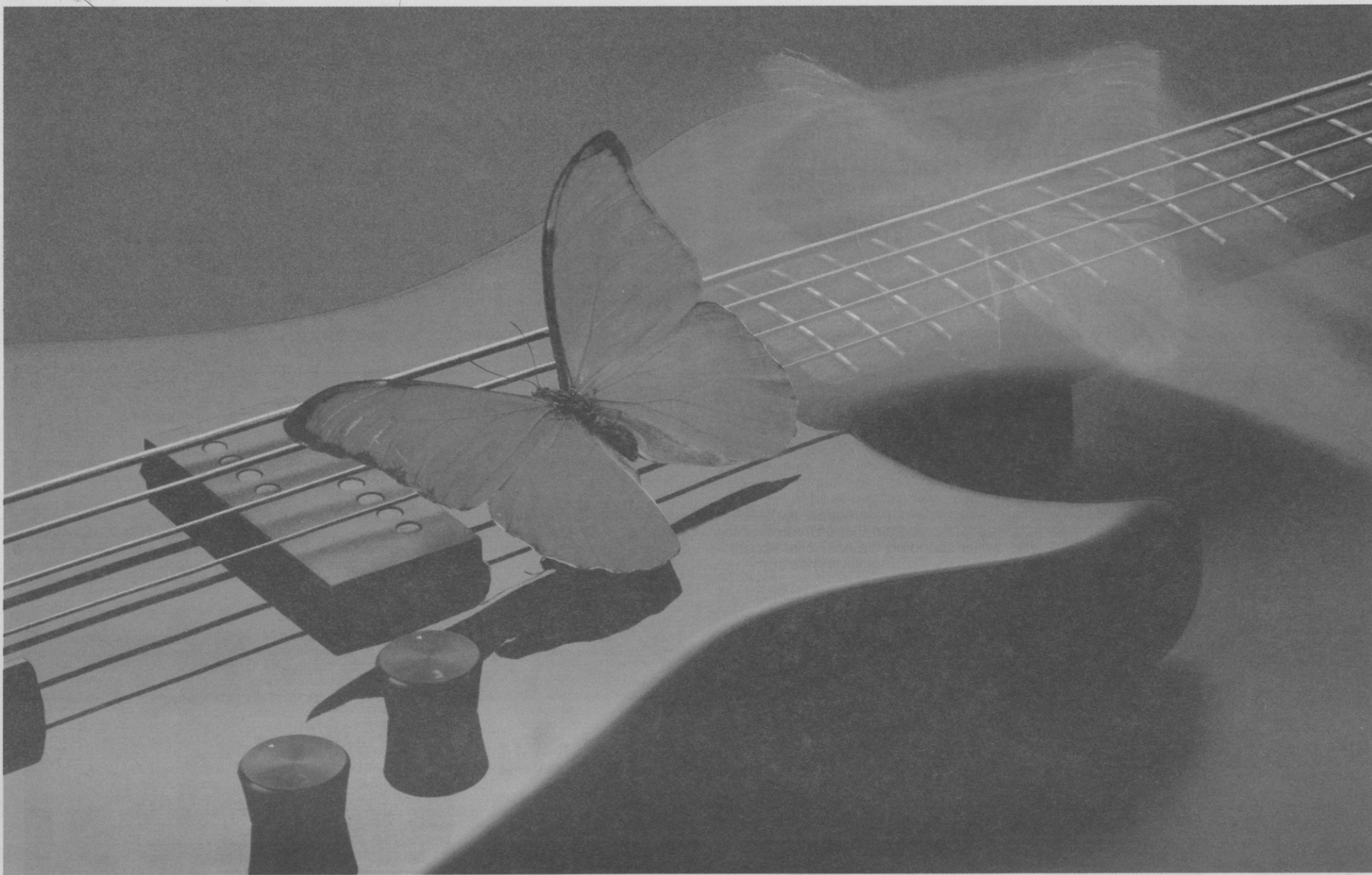
But suddenly the house started to shake. "This is 'W11 to Whangaroa Bay!'" Tex shouted over the litany of local colour. It sounded like Route 66 to Glendowie to me, Dave Edmunds rips this joint, with Dr John's famous lick tinkling away.

"We've made a video of 'The Game of Love,'" said Tex, "it's made by a young buck from Wellington: Paul Middleditch, just 19 and a swag of *Spot On* film awards under his belt. I must say I was mighty perturbed by his manner, he's an upfront young dude, and I've dealt with a lot of film turkeys making spaghetti westerns. But on the day he was tireless, with great ideas: not a venetian blind in sight."

"I'm playing hired gun for the Warratahs — Trevor de Clean's picked them up for his Pagan breed too."

In a flash, Tex was gone, and I was left playing 'The Game of Love.' Who was that masked man?

Chris Bourke



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The Replacements Pleased to Meet Me Sire

It hardly needs to be said that Husker Du have put Minneapolis on the map with their brand of English punk refined through the years and through the evolving idiosyncracies of Mould and Hart. They deserve their omnipotence but on the other side of the city, but not the coin, lurks the Replacements with Paul Westerburg worshipping in the church of Alex Chilton.

The Replacements have arrived at their essence through a distillation of mid-American love for rock and roll circa 70s punk leanness, and an individual and special obsession on Westerburg's part for the outsider kings like Alex Chilton. These influences have meant that the Replacements have been rustling around over five albums for a nose focussed and complete enough to replace the sum parts. *Let It Be* came close, but funny punky throwaways and Kiss covers may have entered into the spirit of rock 'n' roll families, but on the cold black reality of vinyl the first side barely took off. A problem of consistency similarly affected *Tim*, so much so that even more rose-coloured glasses were zoomed on *Let It Be* as confirmation that it was the Replacements' zenith.

Stick the shades, here's *Pleased to Meet Me*, 11 songs that bring together all the strands of past Westerburg genius into album totality. If you white boys wanna kick ass with some heavy guitar, man, then 'IOU,' 'Shooting Dirty Pool' and 'Red Red Wine' justify years of Aerosmith abuse. 'Alex Chilton' is a self-evident toast to that god, and it has a hook that Chilton would pay for, but it's on 'Skyway' with its precious honesty linked to *Radio City*'s 'I'm in Love With a Girl' that Westerburg really shows his descent from Big Star.

And all this small talk ignores the best: 'The Ledge' — 'I'm the boy they can't ignore' — meshes epic guitars with suicidal tendencies, one way of getting attention; 'Never Mind' builds from an intro reminiscent of 'Answering Machine' leaving 'Can't Hardly Wait' to end the album with Westerburg's vocal hovering over an unbelievably irresistible horn riff.



The Replacements

The album title's an understatement, believe me the pleasure here is all yours.

George Kay

Jennifer Warnes Famous Blue Raincoat RCA

I used to have a flatmate who when he felt depressed would play his Leonard Cohen records. An hour later he'd feel suicidal. Consequently I'm more than willing to regard Cohen the performer as a health hazard. Cohen the writer is a different story. I've often wished someone with taste and talent would re-record his work, adding flesh to those skeletal melodies. Now someone has. Not surprisingly it's Jennifer Warnes, considering she's been singing Cohen's backup for some time now.

Such experience has given Warnes the insight to avoid simply prettifying his songs (the way, say, Joan Baez might once have). Although the beauty of Warnes' singing cannot help but enrich the melodies, her sure phrasing and the, by and large, highly appropriate arrangements help maintain the old croaker's emotional ambivalence. Listen, for example, to her working with the lap-steel guitar on 'Coming Back to You' or the strings on the title track. Even

'Bird on a Wire,' the album's hitherto most well-known number, is rendered afresh by employing that brooding funk from the Commodores' 'Night-shift' hit of a couple of years ago.

Only one track fails. The self-pitying lyrics to 'A Singer Must Die' gets an arty choral arrangement that merely renders the enterprise pretentiously silly. Still, that means we're left with eight-ninths of a superb album. And that's certainly nothing to get depressed about.

Peter Thomson

Elvis Costello and the Attractions Blood and Chocolate Imp/Festival

This was the other half of last year's Elvis Costello revival that began with *King of America*. A revival because his last album, 1984's *Goodbye Cruel World* failed to move mountains with its reliance on craftsmanship and typical Costello cynicism-without-a-cause.

Seen in its true light *King of America* was a solo album, a charming dissection of hearts and neuroses with a backing that belied the expose. Back with the Attractions, *Blood and Chocolate* can be seen as the true successor to *Goodbye Cruel World*,

and as if to compensate for the latter's lack of vitality he's got Nick Lowe to produce a suitably jagged, sparse, gruelling live feel for most of the songs.

The slow, obsessive, parasitic confessions of 'I Want You' as a case in point where the emotion is reinforced by a raw guitar line and a feel of almost total resignation. Blood continues to flow on 'Uncomplicated' and 'Tokyo Storm Warning' (some dislocated tour observations) and the band just pumps it up, while on 'Battered Old Bird' Costello utters a restrained and almost compassionate plea on behalf of a few victims. And with 'I Hope You're Happy Now' and 'Next Time Round' he registers another two classic Costello set pieces, which, like 'Clubland' and the rest, dutifully avoid their commercial potential through Costello's brilliantly sneering delivery and the band's intense clatter.

As an album this is no easy trip, there are too many ugly characters with the stained sheets, pathetic weaknesses and bad consciences crawling through these songs to prevent *Blood and Chocolate* being as easily digestible as *King of America*. And that's good: just don't expect too much confectionary from Costello, despite the promise of the title.

George Kay

The Go-Betweens Tallulah True Tone

So what's the news? Yes, the new Go-Betweens album is a bit MOR, but is it good? Er, I'd almost like to pass on that one. The lineup's extended to include new permanent multi-instrumentalist Amanda Brown and guest musicians on cello, flamenco guitar and backing vocals; the wistful words are still there, but like I say ...

Tallulah has a nice production job courtesy of Richard Preston and Craig Leon, but at times that seems to be the only thing propping up an indifferent set of songs. The tightness and emphasis on string arrangements and embellishments does bring out the best in those songs; however a uniformity of production appears to be the Go-Betweens' primary concern, resulting in a lack of real dynamics.

The songs themselves don't constitute nearly as strong a collection as their last and best, *Liberty Belle and the Black Diamond Express*. There's no 'Apology Accepted,' but 'Cut it Out' deserves to be a hit — the second part is very clever and the whole song

clicks: a half-cent disco remix would see it into the Top 10, easily. 'Right Here' has a strong verse structure let down by a limp chorus, and only the inane literary allusion spoils the Triffidsy 'House that Jack Kerouac Built.'

Of the rest, I'd soon leave most of side two, and complacent drivel like 'So I went and asked my friend the doctor / What is it I've got this time? / He said, 'Apart from that albatross / Around your neck, the tests are / Negative, you really are quite fine' makes me wonder what happened to incisiveness in Grant McLennan's lyrics.

I'd almost call *Tallulah* tired. I could be wrong, but the Go-Betweens seem to need a healthy dose of rock 'n' roll and dirt. They're okay, but if *Liberty Belle* was the Go-Betweens' maturing, 1987's middle-aged band is no longer my cup of tea. And that's a shame.

Paul McKessar

Echo and the Bunnymen WEA

It's been three years since *Ocean Rain*, the last Echo and the Bunnymen album proper, and although rock 'n' roll hasn't exactly been pining for their return, their absence had left a hole in that pocket between pop consumerism and the spotty idealism of a British indie scene scrambling for direction.

Over the last couple of years Britain has been dogged by fashionable instant promises like the Shop Assistants, Half Man Half Biscuit, Mighty Lemon Drops, Soup Dragons et al, whose reputations have been carried on the smell of a mere EP or single. The art of sustaining or developing initial potential has proved beyond them and it's into this environment that Ian McCulloch and the Bunnymen have dropped their best album since *Crocodiles* as a timely reminder of long distance endurance.

The new album, untitled — surely an indication that this is a fresh start — is a rejection of the orchestral overlay of *Ocean Rain* and a consequent move back to less indulgent basics. Quite simply this is an album of songs produced by Gil Norton to capture an integrated band feel that's tighter and lighter than *Heaven Up Here* or *Porcupine*. And McCulloch's songs carry no excess baggage on a platform supplied by Pattinson, Sergeant and De Freitas that veers from the solidity of riffs that dominate 'The Game,' 'Over You,' and 'Lips Like Sugar' to the psycho-babble of 'Bedbugs and Ballyhoo.'

On 'All in Your Mind' McCulloch comes close to social comment in a delivery nudging close to The The's Matt Johnson's asperity, while on the other hand he claims "I'm looking for a new direction" ('New Direction') and confesses "All my life revolves around laughter and crying on the naked cross" of 'All My Live.' Fab, but the two best have to be 'Bomber's Bay,' a song of great poise and phrasing, and 'Blue Blue Ocean,' with McCulloch back to his ocean imagery and a piano tune and a guitar-keyboard interchange in the face that's at least transcendental.

All this and heaven too, the smartass asked. God, who expected them to even bother again, never mind the possibility of creating an LP that could be positive and significant without the flag clichés of U2. Without doubt, one of 1987's treasures.

George Kay

Jenny Morris Body and Soul WEA

After disbanding QED in 1985 Jenny Morris signed on for a year with INXS as backing vocalist. It is this connection, along with her being one of the Sydney-based expatriates, that provide this album's creative context. The 10 songs are a mix of her originals and contributions from colleagues. The production, despite the variety of musical personnel, is dominated by that familiar Ocker hardrock rhythm sound, the one that cracks concrete at 50 paces.

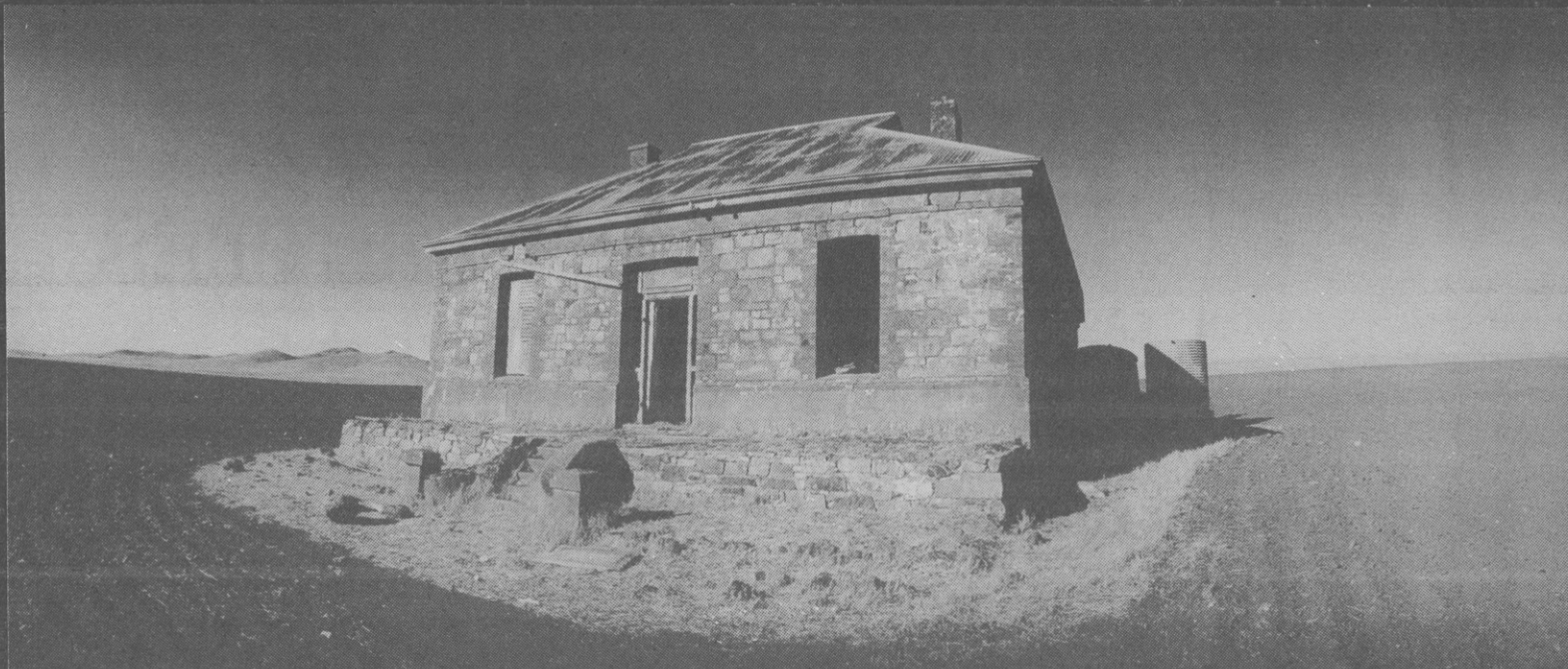
In compensation one requires not only Morris's fine voice but strong songs as well. Unfortunately *Body and Soul* only provides three that are strong enough — Tim Finn's contribution being a near miss — and they've all been released as singles. One is her self-written title track (which also features tasty backing vocals from Dave Dobbyn and Mark Williams). There's also Neil Finn's lovely 'You I Know,' her current single, and 'You're Gonna Get Hurt,' a storming rocker written and produced by INXS's Andrew Farriss, with instrumental backing from others in the band.

I still think that Jenny Morris is better as a pop singer than all-out rocker, but if she's going to opt for the latter, then fronting INXS sounds like a good idea.

Peter Thomson

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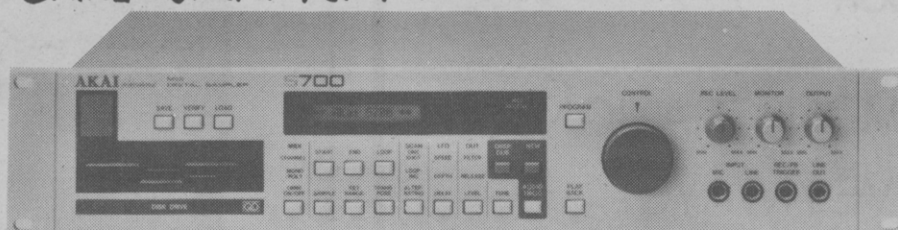
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RECORDS

Terence Trent D'Arby Introducing the Hardline According to ... CBS

There was no lack of hype when USA-born D'Arby released his first single. He had the perfect breeding for a soulman — ex-serviceman, son of a preacher, former boxer — sort of Gordy, Gaye, Jackie Wilson and a bit of Elvis wrapped into a spiffy dancin' package.

For *NME* he was suitably sullen, outspoken and ratty enough to score a front cover for his first 45, while for teen mag *Just 17* he was well-mannered and confessed to admiring Duran Duran, earning pin-up status.

'If You Let Me to Stay' was the question he asked the UK record buyers and immigration. They replied yes, and his LP went to No 1 first week of release. The stuff legends are made of — true — but how genuine is this

legend and why did he go to the UK?

Well, first of all, this LP could not be made in the USA cos it differs from the prevailing post-funk synth tide and self-styled individuals don't get a look in (producers do the styling in the USA). Maybe Trent D'Arby's career wasn't that calculated — he just found himself in London after quitting his German army posting and realised how undermotivated his London peers were and saw a chance to make a killing.

The good aspect of London is that anything can happen. Tina Turner went there to be revived and D'Arby found a collaborator in Martyn Ware (Heaven 17). But this LP has none of the pseudo-modern feels of Heaven 17 — this is a back-to-basics LP reminiscent of 60s R&B — even at times derivative of British R&B. In fact D'Arby has made a very British record — check out the Beatle-ish 'I'll Never Turn My Back on You,' or 'Seven More Days,' like an old Dusty Springfield song. The weakest point on the LP is the very English sea shanty 'As Yet Untitled,' performed in serious artist persona.

Besides the obvious strong

singles, the highpoint of the LP is D'Arby's absolutely superb version of Smokey Robinson's early song 'Who's Losing You.' It's breathtaking, here D'Arby shows his 60s roots, the foundation for a refreshing self-styled album. Don't be put off by the hype, he may be opinionated, self-obsessed and vain, but if that's what it takes to create your own niche in pop music, that's fine by me.

Murray Cammick

Warren Zevon Sentimental Hygiene Virgin

Sentimental Hygiene is Warren Zevon's first album in five years, excluding last year's compilation, and arguably his most satisfying work since the self-titled debut album of 1976. When most of LA's singer-songwriter fraternity opted for saccharin in their coffee, Zevon went for the top shelf. Seemingly out of step with the times, he achieved endless critical acclaim but little in the way of commercial recognition. This may well change with *Sentimental Hygiene*.



Terence Trent D'Arby

The album features the distinctive aspects of Zevon's work. The ballads 'Reconsider Me' and 'The Heartache' emulate the rich melodies of such past classics as 'Accidentally Like a Martyr' and 'The French Inhaler.' The rock side is exemplified by the title track where a rejuvenated Neil Young lends some guitar muscle. Among other luminaries lending a hand are Bob Dylan, playing harmonica on 'The Factory.' Lyrically the honest of 'Detox Mansion' contrasts with the sardonic 'Trouble Waiting to Happen.' The only weak point in an imposing lineup of songs is the single 'Leave My Money Alone,' which sits awkwardly in this collection. Nevertheless, if it drags in the audience he so richly deserves, so be it.

On reflection it seems Zevon has never been away. The five years absence is like interval at the cinema. Maybe the stigma which has beset the singer-songwriter genre is on the wane, and the time has arrived for Zevon to claim his rightful place as one of the true originals in popular music. Get down to your local music shop and pick up a copy.

Dave Perkins

The Blow Monkeys She Was Only the Grocer's Daughter RCA

The Sex Pistols have this great line in 'God Save the Queen' — "There's no future in England's dream / No future no future no future for you." Something that has become a truism, the English re-elect Thatcher just to make sure they really get the shit beaten out of them.

So at the end of the dream, in En-

gland's decline, popular musical culture reflects the crisis. Black musical forms abound in England, as if reaching back to the tradition of the blues, to help put things in context. From the bland soul funk of Level 42 and Curiosity Killed the Cat to the popularity of hard hip hop, black music is the king pin.

Now the latest Blow Monkeys has more black references and influences than a pit bull has teeth, and also the most direct political nature of any popular record for a long time. Combining the two on 'Celebrate (the Day After You),' a great anti-Thatcher song about the "eight long years in the wilderness," with Curtis Mayfield adding credence. Dr Robert uses the black music references to make his case stronger, as in the intro to the dream styled 'Don't Give Up,' where the melody of Marvin Gay's 'What's Going On' makes you reflect on the meaning of the song, that even in periods of confusion, never give up.

The ghosts of Philadelphia must haunt Dr Robert, with the album full of real horns, plenty of strings and a touch of wah wah guitar. Like the beginning of 'How Long Can a Bad Thing Last,' with the doctor scat singing like the O'Jays. Again a strong political comment: "A woman I know makes a living out of this / And the sad thing is that the victims don't resist." The theme of resistance occurs on the majority of tracks, not really an aspect of white pop music, but certainly a vital part of black music.

Another ghost walking the grooves is Marc Bolan, the guitar strums and vocals of 'Cash' is pure Bolan and 'Rise Above,' with the quick vocal phrasing. Of course there has to be

ballads, and if you find 'Beautiful Child' a bit twee, then there's always the contemporary soul feel of 'Out With Her.'

A lot of people have dismissed this album as some form of camp pop culture, and it certainly has its camp side. But to dismiss it as mere "pop" is to do a disservice to the Blow Monkeys and to popular culture in general, both of which are in tip top fighting condition.

Kerry Buchanan

Duane Eddy EMI

It must be tough being a fad whose 15 minutes are up. Most know no other road and fade into merciful oblivion. Some (Bowie, Joe Jackson) step off to explore other directions. Only a few, like Jerry Lee, can do the only thing they know, and every time make it sound like the first time.

Duane Eddy was just another hula-hoop before a brief reappearance some years back with the numbingly limp 'Play Me Like You Play that Old Guitar.' Then after another lean spell he took up with last year's fads the Art of Noise to guest on their 'Peter Gunn Theme,' and jolly G it was too. Duane has found a new approach to his music, and he continues it here by gathering some heavy friends around him. Musos include George Harrison and Steve Cropper, but his trump card is having Paul McCartney, Ry Cooder, Jeff Lynne and the Art of Noise write and produce eight of the 10 tracks.

As there is often an inverse ratio between talented musos and interesting music, I was prepared to thoroughly dislike this album, but the first track 'Kickin' Asphalt' kicks along in fine 12-bar style. So far so good. Next up is Paul McCartney's bombastic 'Rockestra Theme,' which ain't no 'Band on the Run,' but Macca gets a powerhouse sound by pumping those limiters to breaking point.

Unfortunately from here on the album tends to run out of ideas, with Lynne's two vaguely western tracks-in-search-of-tunes and run-of-the-mill rockabilly romp. The Art of Noise numbers highlight just how boring and incompetent much of today's "sampler" music is, and their track 'Spies' sounds like fourth form danceband stuff. Even Ry Cooder can't sprinkle enough fairy dust to revive the album or this flagging listener. Nice try Duane, but there just aren't enough tunes here, which for an instrumentalist is shaky ground indeed. Get out your yo-yos.

Ian Morris

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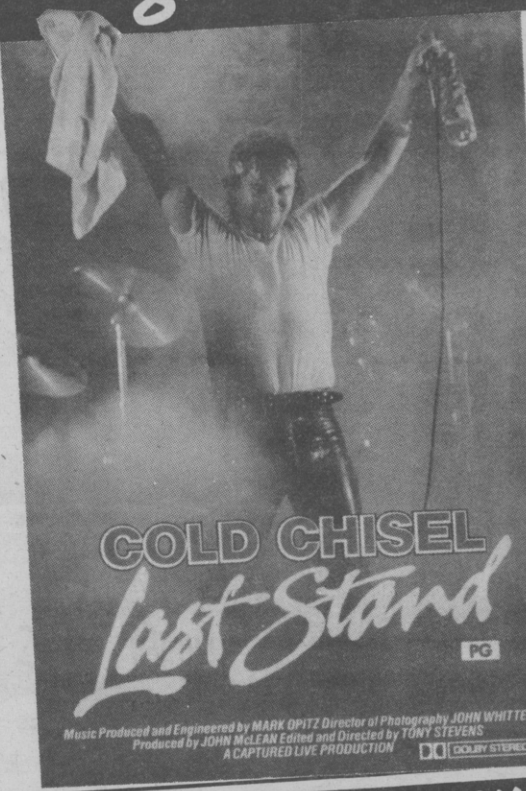
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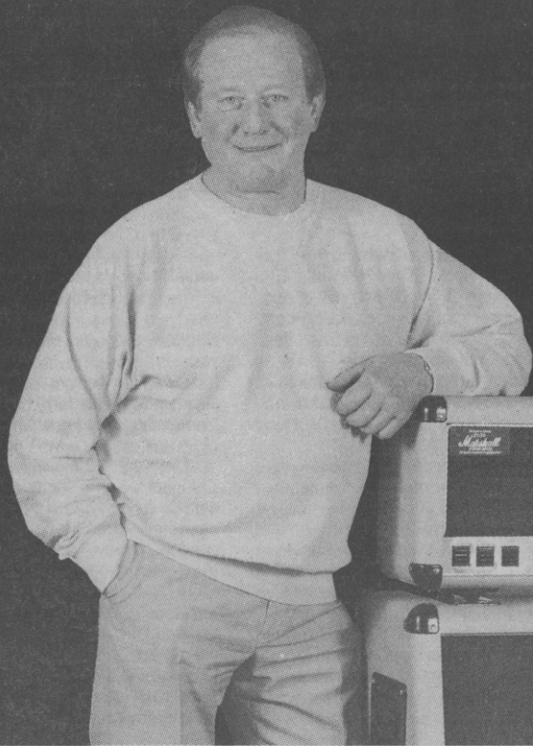
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Based on Marshall's popular tube Model 2203/2204 Master Volume amps, all Jubilee 25/50 models feature a unique output stage that functions as the classic Marshall circuit but can also be reconfigured from normal high power pentode operation to low power triode operation at the flick of a switch. This effectively halves the output power, offering superior distortion tone and overall performance at low volume levels.

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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HURRY... closing date is September 30th, 1987

Jim's 25th Jubilee Sweepstakes will be drawn on the Vicomm Electronics Stand at the Music Trade Association (MTA) Show, Princes Wharf, Auckland on October 10th 1987.

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 Mitch 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 rock guitarist's 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 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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RECORDS

You may feel dirty but your soul has been cleansed.
Kerry Buchanan

Smokey Robinson One Heartbeat Motown

One of the true geniuses of soul, not only possessed with a voice full of fragile beauty, but symbolic of a generation. Motown defined popular music in the 60s, slick black R&B that broke hearts and built bank balances. Smokey was Mr Motown.

In the 80s Motown has lost the crown to younger contenders, but at times the magic returns. As in this album where the Robinson voice still amazes, hardly definable, more like an abstract sensation, that exists beyond any analysis.

Songs like 'Juust to See Her' are like emotional bullets, right on target. It's the way he floats the melody around the rhythm, like in 'Why Do Happy Memories Hurt So Bad' — something that only a few can achieve with any success.

Sad, but never depressing songs about love, lust and crazy love, as in 'Keep Me' — "You're not a cell, oh no / but a prisoner am I." There's a romanticism working here that strikes at the heart of emotion.

As the ABC hit says, "When Smokey sings, I can hear violins." The

whole album sure strums at the heart strings and that can't be a bad thing.
Kerry Buchanan

Carmel The Falling London

Carmel is primarily an English trio of bassist, percussionist and the eponymous female singer. On this album they are supplemented by at least another three, and at times up to nine, additional musicians. The nine tracks, nearly all self-written, have a distinctly British feeling for the revival of interest in traditional soul and jazz-influenced cool. There's not a guitar in earshot, the keyboards are either acoustic piano or Hammond organ, and the rhythm team consists of double bass, unprocessed drums and congas.

The final cut, 'Sally' provides the best example of soulful barnstorming, however most tracks move at slow or medium pace, employing spacious arrangements with the three essential Carmelites to the fore. If the songs are sometimes repetitive they're all at least melodic and beautifully executed. Bass and percussion get some pulsating patterns going; check 'Sticks and Stones' for example.

The boldest arrangement however belongs to their (solitary cover) version of Randy Newman's 'Mama Told

Me Not to Come.' Almost totally dispensing with the refrain — itself the hook for Three Dog Night's 1970 hit — Carmel restructure the piece as brooding voodoo and add the frisson of snake-charming saxophone.

Such a willingness to not adopt established musical styles but to radically play around with them indicates that Carmel deserve more than to be merely the next Sade.

Peter Thomson

The Stems At First Sight/Violets are Blue White Label

An Australian band from Perth, the Stems provide us with a sound full of 60s influences, from the pop psychedelia of the Byrds to the rock edges of the Buffalo Springfield. One gets the feeling that this band is flirting with the glory it could cover itself with — perhaps an EP would have been a more appropriate vehicle for this music.

Standout tracks include 'At First Sight,' with its charming harmonies and guitar lines. With this song first up, I thought this album would be a winner. But no — the wallpaper music had to be sifted through to find the other highlights. 'Mr Misery' with its Stones feel is great, as is 'For Always' — a fine rolling song with its undercutting guitar and swaying organ. An

other favourite would have to be 'Can't Forget that Girl,' although it is an unashamed copy of the Monkees' 'Daydream Believer.'

Apart from these tracks there is danceable music but little else. For me the 60s didn't just stop at being upbeat, uptempo rock and roll riffs — they went a bit further than that.

Tim Byrne

Thin Red Line Lie of the Land Ode

Thin Red Line are a band from Palmerston North. Their previous EPs have been an interesting mix of socially conscious music exploring community themes. *Lie of the Land* finds them continuing this role — it's an album with both unity and continuity. TRL have matured their sound and utilised the studio to better effect than previous offerings.

All of the songs are political — love is the land, women are the balance and the treaty is a fraud. Musically it isn't an album to drop acid to: some of it's damned frightening but then again, so is it out there. This album dares to ask us about our collective fate; what is there to give our children, and yes, this is our history. 'Trick or Treaty' is a standout, with its stunny metallic intro into the soft lament of this land's lie. 'Newsprint' explores themes familiar to many of us: the in-

justice of the court system, society's white male dominance. The folkie strains of 'Potiki' offer audio relief from the wastelands but as soon as the "dollarman" appears it is strident, physical music.

An album not for the fainthearted, nor for those who are, and will forever remain, right.

Tim Byrne

This Mortal Coil Filigree & Shadow (4AD)

Simon Raymonde and company return with more of the surreal and luxurious stuff that put This Mortal Coil's earlier 'Song to the Siren' single high in the UK independent charts for nearly a year. TMC's *Filigree & Shadow*, a double album, first strikes you as incredibly consistent, and then, as repetitive. Its lush instrumentals ('Inch Blue,' 'Tears') are strong and touching but the lyrics are often ridiculously wet. Able covers reveal, ironically, that the TMC sound is a blanket style which can be applied to almost anything, although only the most cynical could ignore their superb version of David Byrne's 'Drugs' or Van Morrison's 'Come Here My Love.' TMC are a worthy and adventurous collective of musicians and not to be underestimated (or overestimated; neither they nor the Cocteau are the "voice of God") — but it's still too early in the game for a double album.

CT



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THE JAYREM RECORDS COUNTDOWN

THIS
MONTH

LAST
MONTH

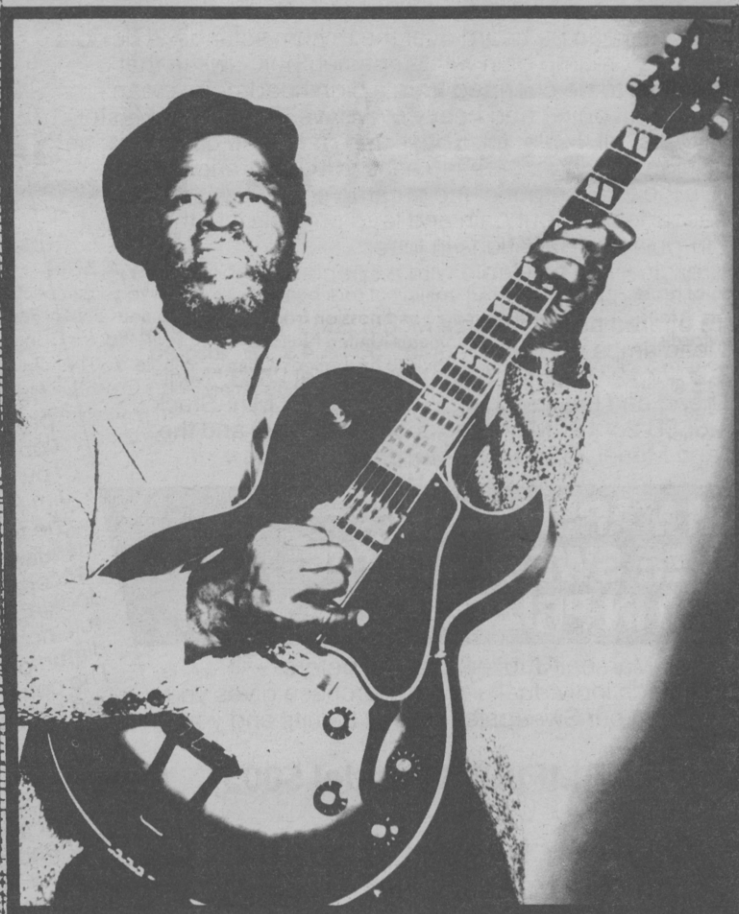
1	NEW	The Harder The Edge The Rocka The Roll ... Various Artists	WILD-XXX
2	1	Black Woman	GETI-13
3	4	Judy Mowatt	TC-GETI-13
4	2	Revolution	JAY-730
5	2	Aotearoa	TC-JAY-730
6	2	Transmission	FDV-731
7	NEW	Flesh D Vice	
8	NEW	Nowhere Fast	JAY-329
9	7	Number Nine	
10	7	Trick Of The Light	JAY-140
11	18	Putty in Her Hands	
12	18	Jerusalem	TC-RRS-009
13	NEW	Alpha Blondy & the Wailers	
14	NEW	Rootsman Skanking	TC-RC-7
15	3	Bunny Wailer	
16	3	Night of a Thousand Candles	JAY-328
17	15	The Men They Couldn't Hang	TC-JAY-328
18	15	Hold Out My Love To You	TC-RRS-012
19	24	Max Romeo with Keith Richards	
20	24	Raw Material	KILP-2001
1	NEW	UK Subs IMPORT	
2	NEW	All Day All Night	NRCT-01
3	8	Black Roots	TC-NRCT-01
4	8	Jah Magic	JAY-326
5	17	Sticks & Shanty	TC-JAY-326
6	17	Reggae Street	TC-RRS-010
7	6	The Mighty Diamonds	
8	6	Bedtime For Democracy	AIM-1012
9	NEW	Dead Kennedys	TC-AIM-1012
10	NEW	The Ramones	AIM-1015
11	9	The Ramones	TC-AIM-1015
12	9	He Waiata Mo Te Iwi	JAY-327
13	27	Aotearoa	TC-JAY-327
14	27	Remember When	AIM-1026
15	NEW	The Platters	TC-AIM-1026
16	NEW	Elephunkin'	FR-6
17	13	Low Profile	FMC-6
18	13	No More War	JAY-141
19	13	Dread Beat & Blood	TC-JAY-141

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new vinyl and tape report

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BOOM CRASH OPERA Boom Crash Opera

Melbourne-based fivesome with Top 10 success in Australia and an international buzz which took them to the Northern Hemisphere to record with the late Alex Sadkin and Steve Brown. Anthemic, engulfing contemporary music with the power to win converts worldwide.



10,000 Maniacs In My Tribe

Another captivating LP from the former Jamestown indie band, this time with 70s pop producer Peter Asher at the helm. First single is their version of Cat Stevens' 'Peace Train'. Other fine tracks are 'Hey Jack Kerouac', 'Verdi Cries' and 'Gun Shy'. "We're more interested in moving people than moving units", says singer Natalie Marchant.



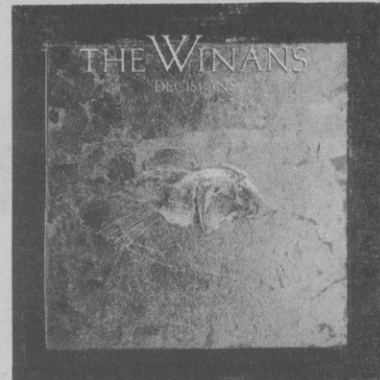
GUNS N' ROSES Appetite For Destruction

Controversial speed-metal from five young heavy dudes who lay metal licks with a vengeance. Lead vocalist is W.Axl Rose and lead guitarist is Slash. Check out 'Rocket Queen', 'Welcome to the Jungle' for high energy metal.



FULL METAL JACKET Movie Soundtrack

From the new film by the legendary director Stanley Kubrick (Clockwork Orange, 2001 Space Odyssey) comes gems of the 60s era — These Boots are Made For Walking (Nancy Sinatra), Surfin' Bird (Trashmen), Woolly Bully (Sam the Sham). Classic stuff, ironic backdrop to a 1968 Vietnam battle.



THE WINANS Decisions

The second album by this gospel-rooted vocal group for Quincy Jones' prestigious Qwest label. The single 'Ain't No Need to Worry' features guest Anita Baker and their version of Elton John's 'Don't Let the Sun Go Down on Me' is a soulful rendition. Winans while faithful to their roots are a dynamic talent in the 80s.



THE CRUSADERS The Vocal Album

At last, this priceless collection of great vocal takes from the Crusaders' group and solo albums. Randy Crawford's classic 'Street Life' (long version), two songs by Bobby Womack and B B King plus tracks by Nancy Wilson, Joe Cocker, Tina Turner and Bill Withers. Exceptional!



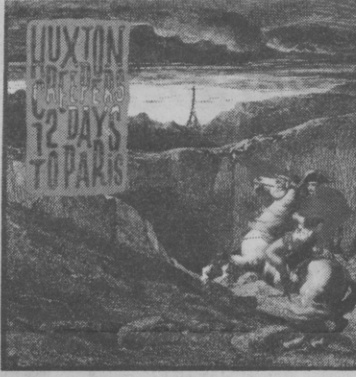
KEEL Keel

The third LP from a hot rock band — alive with magic and passion from the aggressive anthems 'United Nations' and 'King of Rock' to the ballads 'Calm Before the Storm' (written by Dio's Jimmy Bain) and 'Somebody's Waiting' (by Jack Ponti who wrote Bon Jovi's 'Shot Through the Heart'). Keel is poised to conquer the world. Brace yourself!



JENNY MORRIS Body & Soul

The very talented Ms Morris delivers a fabulous debut LP with her 'Body & Soul', 'You're Gonna Get Hurt' and new single 'You I Know'. After starring with NZ's Crocodiles, touring with INXS, Jenny shows here why she's voted Australia's top female vocalist.



HUXTON CREEPERS 12 Days to Paris

A great album by Melbourne's highly regarded Huxton Creepers, who are touring NZ soon. Their four-piece showcases the writing talent of Paul Thomas and Rob Crow. Don't miss Huxton Creepers in Christchurch Set 17, Dunedin Sept 18, Auckland Sept 19.



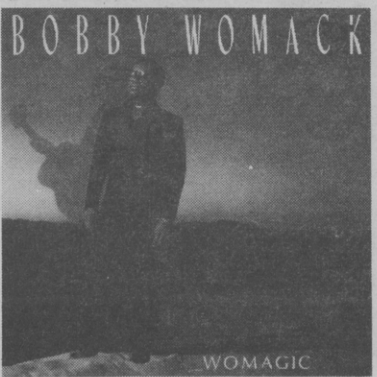
BURGLAR Movie Soundtrack

Former Chic bassist Bernard Edwards is the producer of this unique sound track — where top acts work with Edwards to create a unified sound — the Jacksons, Belinda Carlisle, Sly Stone, Smithereens, Belle Stars and the Jets. A whoopi soundtrack for Ms Goldberg's movie.



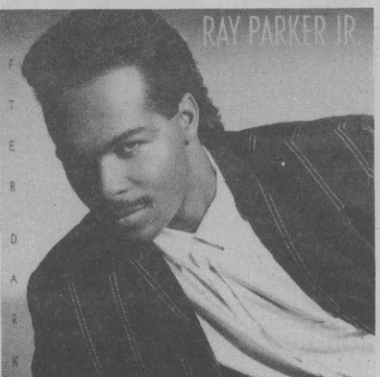
JENNIFER HOLLIDAY Get Close to My Love

The latest from the multi-faceted Ms Holliday who builds on her gospel/R&B roots to collaborate with inspired producers — Michael McDonald, Marcus Miller, Tommy Li Puma etc. A shimmering reflection of Jennifer's vocal artistry.



BOBBY WOMACK Womagic

Another fine solo LP from this soul legend who played guitar for Sam Cooke and wrote classics such as 'It's All Over Now' (Stones). Bobby goes back to his roots to record in Memphis with veteran producer Chips Moman. A satisfying soul feast!



RAY PARKER Jr. After Dark

Singer, musician, producer Ray Parker Jr. is back. Remember the sly humour of 'The Other Woman' and 'Ghostbusters'? Parker forges ahead with feisty new single 'I Don't Think That Man Should Sleep Alone'. This album also shows the tenderness of Parker on a duet with Natalie Cole and tunes written by Bacharach & Boyer Sager.



COMPANY B Company B

The latest sensation on the hot Miami dance scene with the Top 10 hit 'Fascinated'. Company B are produced by their songwriter, Ish, a former member of famed disco band Foxy. Company B infatuate!



DONNA SUMMER All Systems Go

The dance diva of the 70s works with several hot producers, co-writing several tracks herself reflecting her growing creativity. The hit single 'Dinner With Gershwin' is produced by Richard Perry (Pointer Sisters) and Mickey Thomas of Starship duets on 'Only the Fool Survives'. Hotstuff!



AEROSMITH Permanent Vacation

The band whose collaboration with Run DMC put rap at the top of the charts with 'Walk This Way'. Aerosmith rock back with a new LP, new tunes like 'Heart's Done Time', 'Dude (Look Like a Lady)' and a sensational cover of the Beatles' 'I'm Down'.

THE SYSTEM

Look out for hottest dance single in America — The System's 'Don't Disturb This Groove', 7" & 12", out now. Be quick!

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TEN HOW'S YOUR FATHERS

KING OF AMERICA

BLOOD AND CHOCOLATE ‡

THE MAN ‡

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RECORDS

Shirley Murdoch (Elektra)

This album from the Zapp stable was ignored until the magnificent 'As We Lay' quietly stormed up the black charts. One of the great ballad performances of all time! Phew! The majority of tracks are uptempo synth dance stuff with Roger Troutman at the helm. All good stuff, with 'Be Free' and 'Teaser' being faves. But 'As We Lay' is the track that has put Ms Murdoch on the soul map. Dig it and watch out for the next one. **MC**

Ace Frehley Frehley's Comet (WEA)

Unlike the comet of Haley, this blast from outer-space is a real flash of light from a star of the 70s. Due to a serious car accident, too much booze and too many drugs, it's taken the original Kiss guitarist five years to appear in the spotlight again. It's been worth the wait though, coz Ace is back and he tells you so in the opening anthem 'Rock Soldiers,' which superbly describes his near date-with-death. Then it rolls into 'Breakout' co-written with Eric Carr, a buddy since days of the masked ones and sounding quite a bit like that previous band. Most of the singing is Ace as the tracks continue consistently through till the 'Fractured Too' instrumental. *Frehley's Comet* is 10 good solid songs that Kiss fans and spacerockers will love. **GD**

Sammy Hagar (WEA)

Replacing David Lee Roth in Van Halen was no easy task but Sammy Hagar fitted the bill perfectly, and on *5150* they sounded like they had been playing together for years. Edward co-produces and plays bass on this album and you can also hear his inevitable influence in Sammy's guitar. But all that aside, the new Hagar stands up totally on its own as a neat collection of good time songs like 'Privacy,' 'Returning Home,' and 'Eagles Fly' that carry on in the tradition of the Red rocker. Even if you're buying this for interest's sake alone you will not be disappointed. **GD**

Jody Watley (WEA)

Ms Watley stares from the cover like a dark Bardot, lots of pout and a mess of curls, like some kind of Cosby kid gone wild. Untamed funky pop from ex-Shalamar and *Soul Train* dancer, with the production talents of Andre Cymone, Patrick Leonard and Bernard Edwards adding to the muscular backbeat. Not one slow track in sight, just fun injected grooves like the 'New Love' single, the gritty 'Still a Thrill,' pop splendour in 'Don't You Want Me,' and let us not forget the duet with safe sex god George Michael on 'Learn to Say No.' There's been a few good female soul releases recently, but Jody heads the field with this enthusiastic debut. **KB**

Wally Badarou Chief Inspector (Festival)

His name has appeared on albums by Grace Jones, Black Uhuru, Sly and Robbie, and as Level 42 producer. Now his first real solo work, six tracks of interesting grooves, from the African-styled 'Hi-Life,' subtle B-boy of 'Chief Inspector (Precinct 13)' and the chacha of 'Spider Woman (Novela das Nove).' All propelled by Badarou's rhythmic keyboards and remixed by Paul "Groucho" Smykle. All instrumental but far from mere

background music, it demands your attention, full of rhythmic inventiveness and intelligence. **KB**

Timex Social Club Vicious Rumours... the Album (Festival)

Rumour has it that the real power behind Timex left to form Club Nouveau, and Jay King's new Club certainly sounds in fine form on the interesting *Life, Love and Pain* album, which is more than one can say about this Timex outing. Main man Michael Marshall must have run out of ideas to include two versions of the 'Vicious Rumours' hit, but things don't get any better on 'Mixed Up World' and the lacklustre 'Just Kickin' It.' Things get a little brighter on the cautionary tale of 'Cokelife' and Goffin and King's 'Go Away Little Girl.' But even gimmick laden attempts at B-boy cutups on '360 (Natty Prep)' can't save this baby. **KB**

Concrete Blonde True (IRS)

Originally named Dream 6, Michael Stipe advised a name change to Concrete Blonde. Who needs his advice? Hailing from Hollywood this three-piece headed by the petite Johnette Napolitano play it pretty straight with remnants of punk like the pointed frustrations of 'Your Haunted Head' and 'Still in Hollywood.' They get more adventurous on the guitar chills of 'Dance Along the Edge' and 'Beware of Darkness.' Anonymous but tidy. **GK**

Love and Rockets Express (Beggars Banquet)

This is either a horribly misguided attempt at a send-up of British psychedelia ('Kundalini Express' and 'Yin and Yang the Flower Pot Men') crossbred with mutant heavy metal or else it's a horribly misguided serious attempt at cross-breeding erstwhile British psychedelia with mutant heavy rock (no roll). Spot the difference. **GK**

Colourfield Deception (Chrysalis)

Armed with ace pop producer Richard Gottehrer (Blondie, Go Go's), Terry Hall has tried to make concessions to pop music while still attempting to reveal glimpses of his grey little world. It's a combination that doesn't work. On *Virgins and Philistines* the splashes of musical colour lifted the album but *Deception*'s pop can't rise above the honest plainness of confessions like 'From Dawn to Distraction' and 'Miss Texas 1967.' And covers like Sly's 'Running Away' and the Monkees' 'She' are pale echoes from an artist drying up from the inside. **GK**

Merle Haggard, George Jones, Willie Nelson Walking the Line (Epic)

Country music people don't drink. They get drunk. George Jones got so bad, his wife Tammy Wynette hid all his car keys, so George took off for the liquor store riding his motor mower. Willie Nelson came home drunk one night and fell asleep. His wife sewed him up in the sheets and started whipping him. Willie wrote 'Half a Man' after that episode, and a duet of it is included on this 10-track compilation, half of which are duets between country's three finest male singers, and half of which are about drinking. Not all the drinking songs are duets—forget social drinking, we're talking *lonely* here, gin and misery, feeling single, drinking doubles, and all that. Why, George admits on 'I Gotta Get Drunk' that intoxication is obligatory. That's how he got his reputation as 'No Show Jones.' Now, George knows a man can be a drunk, but a 'A Drunk Can't Be a Man.' But because it can't decide whether the concept is drinking or duets, this compilation is an odd one; the golden rule is, don't mix your drinks. **CB**

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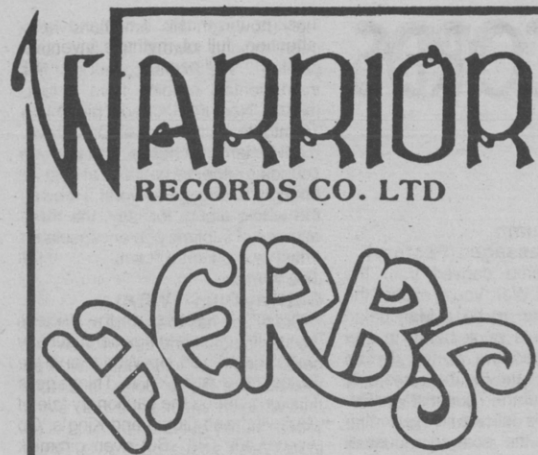
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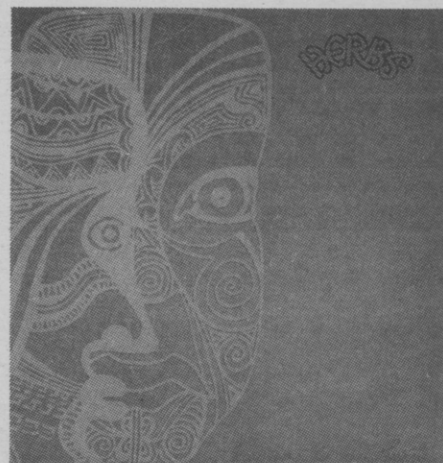
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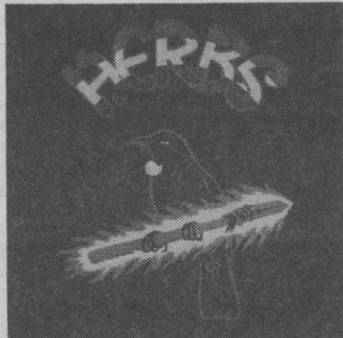
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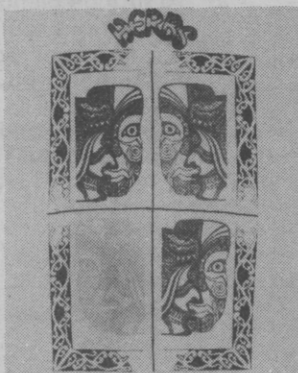
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RECORDS

Durutti Column Valuable Passages (Factory)

With a name derived from the Spanish Civil War, you'd expect the Durutti Column to be a Mancunian blood and guts punk band. In fact since the departure of the rhythm section in the late 70s there has only been one Column — guitarist Vini Reilly weaving his delicate little guitar figures across the scarred industrial zones of Manchester. At his best Reilly sounds like a calm alien voice in the midst of chaos. Try 'Sketch for Winter' from the excellent *Return of the Durutti Column* and the marvellous lonely angst of 'Never Known.' Not all are as good, but a double album for the price of one, and it's a decent compilation to boot. GK

The Call Into the Woods (Elektra)

The Call are a Detroit band who have released four previous albums, of which two were released in NZ. The last album *Reconciled* had the unfortunate fate to grace the deletion bins comparatively soon after release, much more a comment on what is played on the radio than the quality of the album. I have enjoyed all their previous work and the new album is right up to standard. Evocative of the later years of Roxy Music, and featuring Michael Been, a superb vocalist. Highlights are 'I Don't Wanna,' 'In the River' and 'It Could Have Been Me.' Highly recommended. DP

Knightshade Out for the Night (Reaction)

The live show that was featured on a *Radio With Pictures* special in July, and at a nice cheap price, since it didn't cost too much to make. With the exception of their last single 'The Physical You,' all of Knightshade's best songs are included and come across reasonably well live. 'Sheila at the Wheel' and 'Caroline' are most effective and you'll have to have these versions if you attended the Galaxy performance or generally like to support local rock talent. GD

Manowar Fighting the World (WEA)

The words heavy and metal must have been invented for Manowar. With a drummer who was formerly a steel worker and a vocalist from the butchering trade, they certainly have the ingredients for one heavy mother of a band. Tracks like 'Violence and Bloodshed,' 'Drums of Doom' and 'Master of Revenge' are hardly going to gain Manowar a wider following, but there is a nice touch to 'Defender' which has narration provided by Orson Welles. 'Fighting the World' is an album full of no-compromise power metal that is very likely to blow yourspeakers. GD

Steve Miller Band Greatest Hits 1976-1986 (Polygram)

Another compilation of cruisy numbers that doesn't appear to differ at all from the last one. Actually though there are eight new songs like 'Abracadabra' and 'Shangri La' that have been included. Miller's brand of pop rock is the type that is pleasant and well produced and was getting quite a bit of airplay quite a few summers ago. GD

Joe Jackson Will Power (A&M)

It's always sad when an artist's talent and ambitions diverge. Joe Jackson has the ability to write sharp, snappy, superb pop songs. In-creas-

ingly however, his ambitions have been moving toward "serious composition." *Will Power* consists of five instrumentals ranging from a four-minute 'Nocturne' for solo piano to a 16-minute 'Symphony in One Movement' for large orchestra. It all ends up sounding either as pastiche at best, or boringly unoriginal at worst. I'd swap the whole album for, say, the three minutes of sublime pop encapsulated in last year's 'Home Town.' PT

Joe Walsh Got Any Gum? (WEA)

Crazy Joe has managed to get into the studio again and turned out with a new bunch of different flavoured tracks. 'The Radio Song' is exactly that, while the second one 'Fun' starts with a chunky guitar riff then rocks on in Mr Walsh's usual party style. Ringo co-writes 'In My Car' and Joe's sliding in 'Malibu' ("where everybody looks just like you") is similar to earlier material with the James Gang. For 'Half the Time' he adds some trademark voice-box effects to his wacky vocals. Side two is quieter with some reflective lyrics, and the sound is good right through till the end of 'Time' which closes the album. GD

Various Artists The Living Daylights (Warners)

Given that A-Ha fans can buy the title track as a single, what does that leave for the rest of us? Well, two tracks are attributed to the Pretenders but as they're both co-written by John Barry with Chrissie Hynde it's not surprising the sound is more Hynde singing with an orchestra. I expect 'If There Was a Man' will be the next single, (though seeing that it's just a vocal version of another track credited to Barry alone, this must mean that Hynde's contribution was solely to provide lyrics and sing.) The rest of the album consists of formula Bondage: slick, instantly catchy and just as facile. One or two bits are quite pleasant to return to ... All sounds rather like the movies, doesn't it? PT

VIDEO

Michael Jackson I'm Bad: the video

Young Mike leaves the posh high school and returns to the concrete and tar of the tenement streets. Hangso out with the homeboys and gets the treatment. How bad are you? I'm bad! No, are you bad?! or Are you really bad!!!

Well, Mike just shows those dumb street homeboys, by not rolling an easy mark and letting the sucker go. Then just to make sure we really understand the moral, Mike appears with the new leather look and a bunch of homeboys and breaks into 'Beat It,' part two. Lots of chic ghetto dancers jumping in the air, and Mike yelling, "I'm Bad!"

Now I really believe him, with all the plastic surgery he looks like Diana Ross, and I love the Supremes, and believe everything Diana says. Disturbing stuff coming from cinematic godhead Martin Scorsese and written by Richard (*The Wanderers*) Price, the long intro before the actual song appears is very silly. But I just love the song, very mean Quincy Jones production and Jackson fulfilling his destiny.

The actual video is good and action plus, but should it have been a virtual replay of 'Beat It'? Who cares — Jackson is top of the heap once again, the album is wonderful, he looks fine, and Martin Scorsese made some money to make another film about some Italian going crazy. Kerry Buchanan

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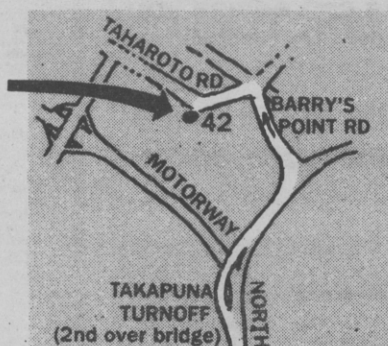
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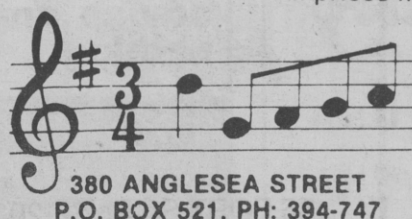
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Skank Undertakings have reopened the Rock Theatre in Vivian St as a live music venue. Bookings on (04) 267-346 ... **Skank Attack** have recorded a new single at Withe Studios ... the **Wild Poppies** also have a new single; they will tour north in late September ... the **Crawbilly Creeps** have recorded an album ... **Nazgul** have a 7" EP out, with one side recorded live at the very suc-

Bill Dieren's South Indies label has just filled an order of 50 records to New York via Flying Nun ... the **Jonas** have their LP coming out on new indie label Lost in Space Records ... **Kiwi Zoo** have a new guitarist and are gigging again, and along with a lot of other local bands are

Downstage theatre have begun

Winners at New Plymouth's "No Ordinary Band" contest in late August were **Sticky Filtth**, who won \$1000 plus \$1000 of recording time at Mandrill. They were also invited by Spencer of the **Johnnys** to play in Australia with them. Judges gave special mentions to **Harry Death** and **Cygnnet Committee** ... **Three Men Missing**

Dead Famous People still await the arrival of their Liverpudlian drummer, before they tour in November ... the **Four Volts**, touring the

South Island in October, report their LP *Some Things Burning* is being distributed in UK ... over 100 people have applied to enter the \$30,000 **Rhineck Rock Awards** already. The closing date is October 1, for an application form write to Rhineck Rock Award, PO Box 5779, Wellesley St, Auckland ... the **Narcs** have been rehearsing at Progressive, for a possible album produced by **Chris Thompson** ... Palmerston North's **The End** tour the South Island soon, in anticipation of a nationwide tour and release of their LP *The Ultimate Game* in December

So, once again the venue situation changes and we're all left wondering if we should go back to the garage. Even before the first band could get on stage the **New Zealander** changed its mind about "alternative bands; across the road the **King George** has hosted two lowkey Dole Day gigs, run by Campbell "Onset Offset" McLay; the **Old Star** has lost its late licence, but with **Fat Sally** away, we've had the **Gladstone** back for three weeks. In those three weeks we've had an all-day **Greenpeace** concert, organised by **Jamie Verhyde**, that raised over \$1200.

Murder Inc may have played their last gig by the time you've read this, as drummer Nick Ruddell is heading for Sydney, and the rest of the band are also considering the move ... we've got a "Six of the Best" song contest run in conjunction with **Audio Access**. Not to be confused with the Mobil Song Contest or a battle of the bands, the idea is that over six nights 18 bands, not previously on vinyl, get to do their thing with their three best songs being judged to find six bands with the six best songs. All proceeds from the week will go to recording

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those songs at Audio Access and producing a 12" EP.

Special Effects have split, but contrary to rumour, the **Prodigies** have not ... **Ziggy Stardust** is recording a new album for Onset Offset, as is **Ritchie Venus** ... new bands around include **Wax Tadpoles**, the **Gift, K T** and the **Parlanes**, **Neil & Jack & Me** and **Johnny** and the **Flatnotes** ... **Ian McKenzie** has now added the Occidental to his collection of hotels and nightclubs.

In Dunedin: Stephen, who were Chums, are now **Seed Cake** ... it is now time to renew **Chippendale House** memberships. \$10 is the annual fee ... is there an underage venue opening at the Lighthouse? ... **Raise the Pulse** are doing their regular split/revamp/name change ... the **Moon** may lose their bassplayer to Naked City in Australia ... **Pink Polyester** has now come to a disappointing end as their vocalist has left.

John Greenfield & Sharon Guytonbeck

SHAKE SUMMATION

Warners/Bygone Era EP (Onslaught 12")

Warners go all cutesy? "Oo-oo"s in the backing vocals? Well yeah, but the commitment to hard-edged rock 'n' roll still comes first. While 'Elsie's Got a Gun' was the sweet one, this time tight playing and a little bit of

guitar showboating from Jon Baker characterise 'Tough Justice' and 'Sick as a Dog.'

Bygone Era's first finyl outing follows similar lines. The Warners' extra experience in the studio probably shows 'em up just a little bit, but only the guitar really lacks bite in Bygone Era's Lab recording. You can tell they're angry when the choruses are typed in capitals on the lyric sheet; but angry enough to sound like they genuinely mean what they say, and I appreciate that in both these bands. If you lock short-haired rock 'n' roll outlet doesn't stock this, try the source: Onslaught Records, PO Box 35-469, Browns Bay, Auckland.

Bill Dieren & Barry Stockley 'Life in Bars' (Sth Indies 12")

This is an extremely lowkey affair (two low in places), especially compared to the full-on freakout of the new Builders Cup EP. And though this seems to be the stuff Bill Dieren has been preferring of late, one yearns for the halcyon days of garage classics like 'Bedrock Bay' and 'Retail Trade.'

Barry Stockley's acoustic bass complements Dieren's guitar nicely. They seem to understand both the sons and each other's style, which is one of the record's strengths. I still prefer the *Feast of Frogs* version of Boris Vian's 'The Drinker' over the one here, but the shining songs, 'Fondness' and especially 'Ahimsa' are grades above that. Minuses come with the recording — varying from place to place and occasionally too quiet. Periods too sparse to sustain the listener's interest also count against it, though as a further example of Dieren's dabbling and South Indies' diversity of output, the best bits of *Life in Bars* bear investigation, and by being an eclectic blend of musical styles, earn appreciation.

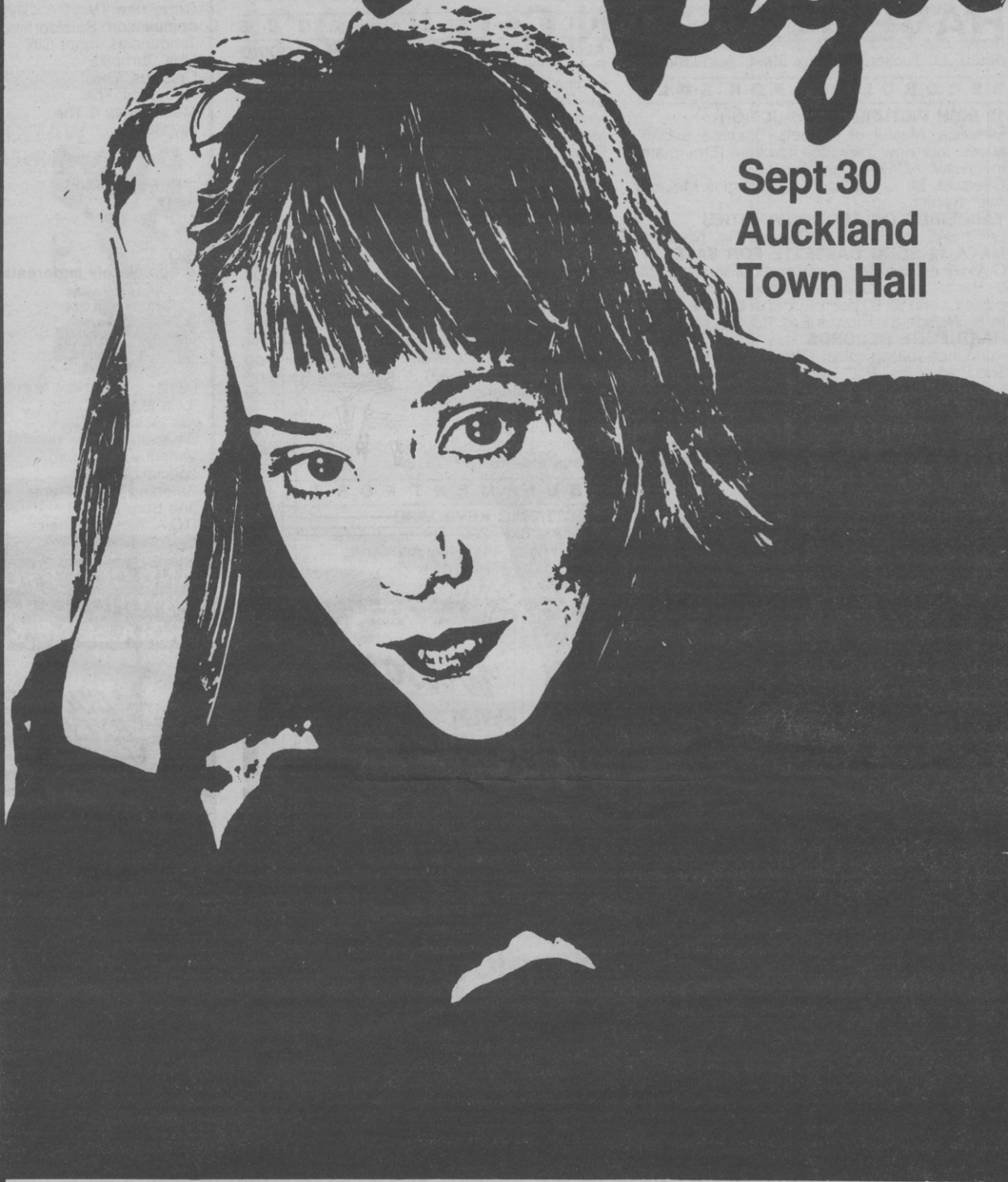
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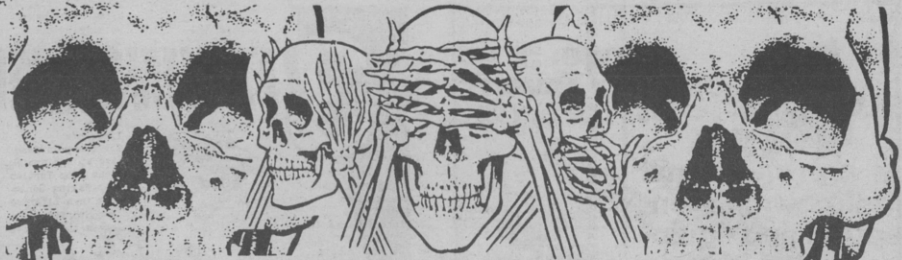


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NEW ALBUM - OUT NOW!

FUN IN THE KEY OF E

Meltdown Records

Reggae Runnings

The independents continue to lead the field when it comes to releasing reggae in this country.

Wellington's enterprising Jayrem label not only fosters local talent such as Dread Beat and Blood, Sticks and Shanty, and Aotearoa, but has now acquired release rights for the premier international labels Greensleeves and Shanachie. Many of the releases are cassette-only, but I've had few complaints about the quality of the tapes so far. Besides, as most retailers will tell you, reggae sells far better on cassette than on vinyl. The UK-based Greensleeves is also venturing into CD, so who knows what we'll see in months to come?

Currently offered on cassette is my favourite of last year, Mutabaruka's *The Mystery Unfolds*, along with Alpha Blondy's *Jerusalem* and *Rally Round* by Ras Michael and the Sons of Negus. Mutabaruka is now the angriest poet, with LKJ in semi-retirement. On *Mystery*, the musical backing is harsher and more urgent than his earlier works, and his lyrics are as sulphurous as ever.

Alpha Blondy is from the Ivory Coast, West Africa, but is backed on *Jerusalem* by the Wailers, which is displayed prominently on the cover and should ensure healthy sales here. The old band, which really needs a strong singer for impact, sounds fine on what sadly must be among the last sessions by the late Carly Barrett. The album, sung in three African languages as well as French and English, retains its African feel while being Caribbean in approach. Blondy's ululating vocals show how Africa influenced Bob Marley in his later years, and *Jerusalem* is a must, especially for Wailers addicts.

Michael Henry, aka Ras Michael, is a country dread who retains a strong link with Africa through traditional drum riddims that typify his sound. The earthy, testifying vocals sound as ancient as the Bible itself as the drumbeats converge, even converse, with one another. *Rally Round* is a newly-mastered collection of some of Ras Michael's vintage recordings. While occasionally providing some recognisable contemporary rhythms, its appeal is probably more esoteric. Serious reggae/Rastafari students, take note.

On disc and tape, Jayrem also have Judy Mowatt's essential debut LP *Black Woman*. Her newest, *Love is Overdue*, is promised soon, as are Max Romeo's *Holding Out My Love to You* and the Mighty Diamond's *Reggae Street*. All are on Shanachie, while on Greensleeves will come the first Black Uhuru album and the NME compilation *Burning Bush*, with Gregory Isaac's *Private Beach Party* a strong rumour.

The big labels seem to have little interest in reggae these days. Festival import small amounts of top earners and Virgin have done well with Maxi Priest and UB40, though the

major new talent of Shinehead still awaits release. UB40's *Live in Moscow* LP (DEP International) complements the videotape for which it forms the soundtrack. The reggae-starved Muscovites plainly enjoyed it, but the music has a dreary professional atmosphere. UB40 should have treated this gig as a triumph. Instead they warble 'I Got You Babe' without Chrissie, and thus blow what little attraction that dire single had in the first place.

Peter Tosh seems happy to trade on his reputation as an original Wailer and a macho fighter for equal rights and justice. *No Nuclear War* (EMI) shows a dearth of new ideas and a monumental ego problem. The title track just rumbles on and on, 'Nah Goa Jail' repeats tired sentiments about legalising ganja, and 'Fight Apartheid' is a retread of an old song. Tosh also credits himself with most of the arrangement and production, and therefore must take the blame for the band sounding like it's sinking slowly into a swamp.

Duncan Campbell

LIVE

Music Centre Work Trust
Gluepot, July 30

Well sorry, but the proposed late licence didn't eventuate so the bands were on early and I missed the Doubting Thomases.

Fish for Life weren't half as bad as rumour had it, displaying a tight guitar sound with vigorous vocals from singer/guitarist Matt, accompanied by an adroit lead guitarist and controlled bass and drums unit.

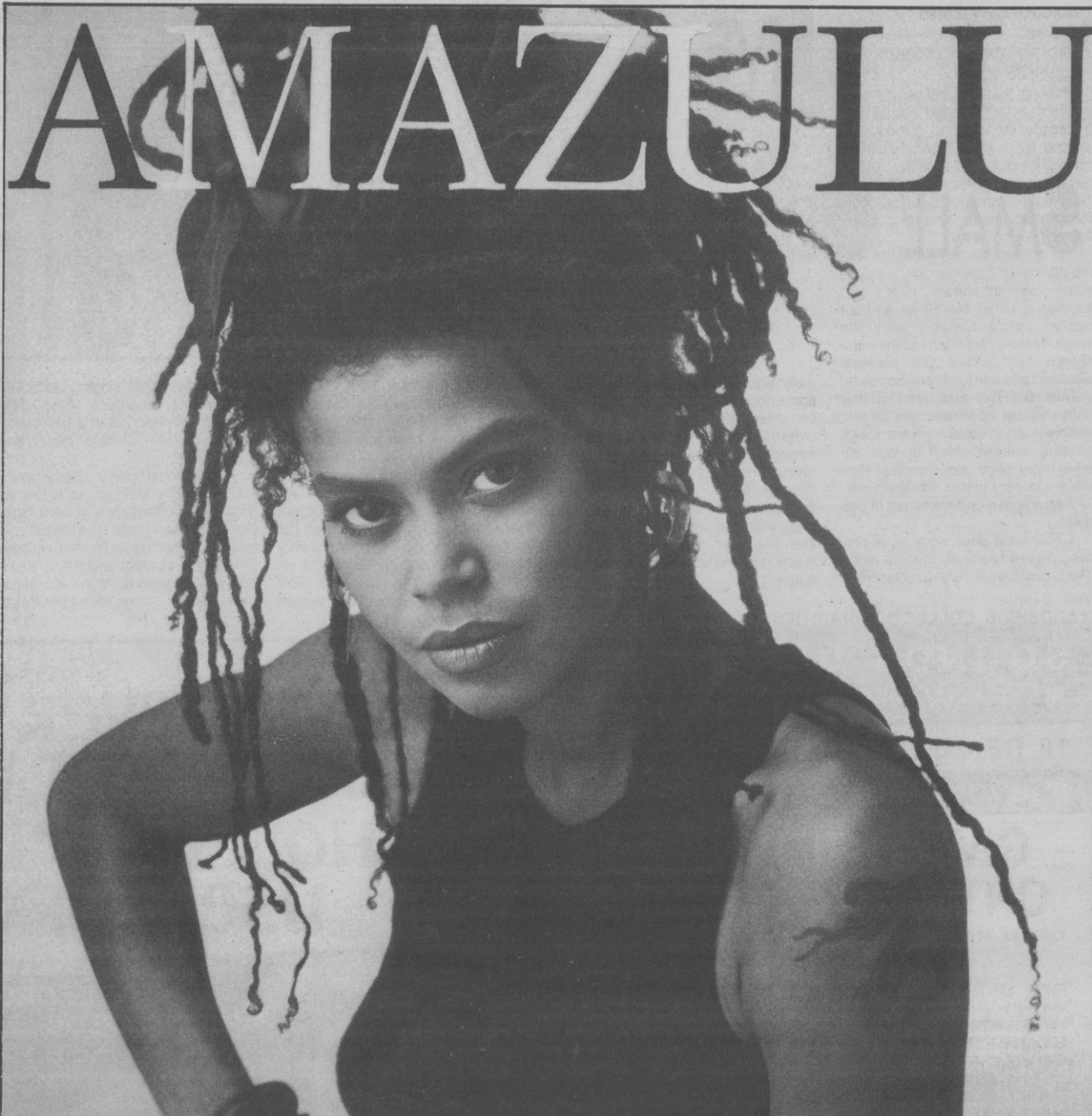
They were nearly very good but fell down in the lack of diversity of their songs which tended to be similar in structure and tempo. And less wailing in the Ian McCulloch vein would have moved the songs along at a better pace.

The more dramatic Jack Pudding initially didn't sound too promising and the repetitious lyrics and anguished singing did nothing to endear them to the crowd. Limp heckling from the numerous leather-jacketed cropped heads in the audience produced some sharp witty retorts from Graeme Pudding.

Then they seemed to get their act together and thrashed out some excellent tunes such as the funkish 'Blind as Me,' the catchy 'Dead Meat' and 'Scared of the Sun.' There were some harmonious backup vocals from the drummer and Graeme dabbled round on a Roland, but it was a more gimmick than a worthwhile addition to the overall sound. He saved most of his energy for his singing and performance, which was better than that of your average bashful frontman.

Let's hope the Music Centre Work Trust will hold more events for young aspiring Auckland bands needing exposure.

Susan Camden



THE DEBUT ALBUM AT LAST!

FESTIVAL



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COMIN' AT YA WITH BOTH FEET BLAZING



"No Ordinary Band" Contest Bellblock, New Plymouth, August 28 & 29

The first "battle of the bands" type contest held in Taranaki for more than a decade attracted 15 bands from around the central North Island. A main prize of \$1000 cash and \$1000 recording time at Auckland's Mandrill Studio drew groups from Hamilton, Palmerston North and even Gisborne.

The contest started with New Plymouth band Psychic, who played some straight-ahead rock with touches of blues. More than an hour passed before Casualty took the stage. The trio had nearly all their uninsured gear stolen the previous weekend and had to play on borrowed instruments. The punk band put in a hard fast set of three-chord thrash, getting through twice as many songs as other entrants. Next up was another local band the Candles. Normally a covers group, members performed a tight if uninspired set of pub rock.

A new band showing a lot of promise played fourth on the first night. The Urchins were very reminiscent of

early Bats — a bit rough, but with some good songs already under their belts. Keep an eye on this trio. Palmerston North's Harry Death was next, mixing wall of sound music with ranted ravings. The lead singer did a startling imitation halfway between Chris Knox and Quasimodo while wearing a gold, glitter jacket left over from disco days. The five-piece drew the strongest reaction of the crowd — disgust and anger.

Cygnets Committee from Hamilton were due on last on Friday, but delays meant the band didn't get underway till 10.59pm. At 11pm the lights came on, the plug got pulled and the band got put back to Saturday afternoon.

As a result the competition resumed at the ungodly hour of 3.30pm the next day. Cygnets Committee put its troubles behind it to deliver a very strong set, though the Bauhaus influences were very obvious. Fellow Hamilton band Pieces of Cod played

next but abysmal singing dulled its power pop approach. New Plymouth's the Nod put in a technically excellent set, jamming blues and heavy rock.

Another local band the Bananamen had a rough opening but improved during its performance to be a highlight of the two nights. The trio put emphasis on melody and rhythm with the addition of saxophone making an interesting, if hard to define, combination. Three Leaning Men from Palm-

erston North played well but smacked of the Violent Femmes, while Taranaki threesome No Comment contributed some messy blues-rock.

New Plymouth band Sticky Filth gave the event a solid thrashing about the ears. The trio played loud and hard but with confidence and commitment. Their loyal supporters gave them a good reception but the group also won over a lot of new fans with its performance.

Hamilton nerd boys Joe 90 found

the Filths a hard act to follow, and their icehouse-influenced synth pop was not well received. Bassett Road Murders from Palmerston North and Gisborne's Big Fix put in solid sets but problems with the sound mix and a lack of variety saw them dip out.

After a private consultation the five judges (including RWP frontman Dick Driver) picked Sticky Filth as the winners over Cygnets Committee in a split decision.

David Bishop

LIVE



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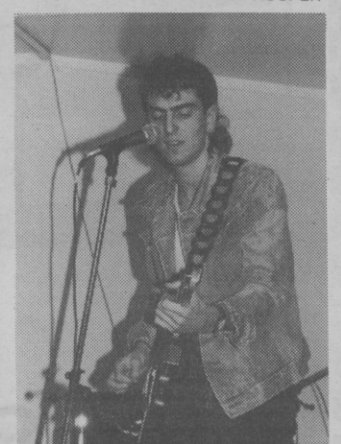
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LIVE

wellington zone

The best thing about Wellington music is that it isn't dominated by one sound — there's a strong diversity, from soul, to hardcore, to country. Here are some of the acts seen last month at the Cricketers' Steinnie Club.

Putty in Her Hands — this six piece band is definitely an act to catch live. The vocals are tremendous, with strong expressive voices declaring each note with assuredness and cool intent. Bowie's 'Repetition' is given a great revamp, while the band's own originals stand up. 'Lemon Daze' and 'Dreams' are superb, the latter enhanced by a soaring sax solo.

The Laundrettes — high speed, energetic funk spirals upward. A stage act somewhat reminiscent of the Backdoor Blues Band is their trademark. The hats clutter and with humour aside, I wonder if this band means business. More music, please, less act!

The Ranchsliders — a Wellington-based four-piece who excel in C&W with an off-beat sense of humour. Check out songs like 'Your Cheating Heart' and 'Suffocate' ("She's packing her bags/she's packing a sad / It's a bit on the nose.") One of the few bands I've seen in recent memory to utilise the old tea chest bass, and boy it's used effectively. Quirky guitar lines cut through each song — this band belongs in *Repo Man*'s land and to top it all an old English ballad finishes it off in rolling country style: "I am the anti-Christ ... I wanna be anarchy"

... **The Holidaymakers** — this band is getting better and better with each

performance. Their sets devote more time to original material and one can sense that this band is destined for greater things. A message to record is one thing we should all pass on. A larger stage allows them to fit on with no overspill. With the larger space comes more sensitivity as the songs themselves are allowed to develop and find the spaces in between. A soul sound coming from the capital city. It's here and it's more than welcome.

Tim Byrne

The Spines Cricketers, July 29

The whine of the singer's voice mixes with staccato six-string gunfire — this band sure knows how to up tempo as chords flash through a finger blur of right hand flick and twist. The foundations here are jazz-rock, but there are almost strains of folk-rock which blur the edges. The front person is Jon McLeary, an artist and musician of considerable talent. He's an excellent lyricist, words paint pictures of scenes, parties, dreams, while looking at typical themes — love, hope, despair. His voice conveys a street image, hardened through experience.

This band feels their way through the music, the ubiquitous Ross Burge on drums, Wendy Calder on bass, and Neil "Toots" Duncan with assorted saxophones. All are fine musicians, each with the sensibility to create texture and give air to the songs. Their new album is soon to be available, and judging by this performance, it should do well: listen for it. Several songs are worth special mention: 'Minus Woman' (where the bassplayer is absent) is a driving, forceful song; 'I Wish You Well' has a spiced-up beat that struts along with a Beatles radiance; and 'You Seem to Be Happy,' with its spacey feel and jinky rhythms.

The only way from here is up!
Tim Byrne

WALLS SURROUNDING ME

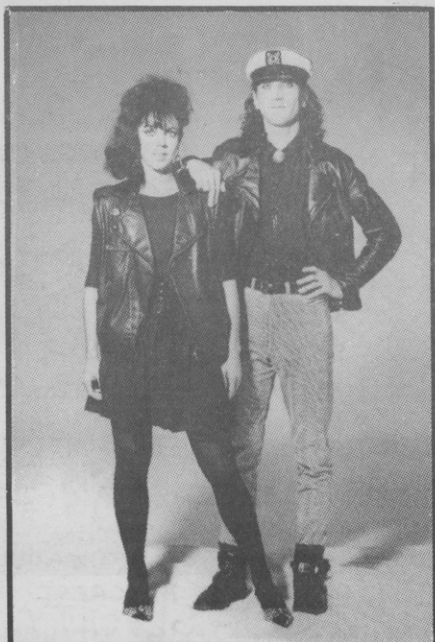
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SINGLES bar

Michael Jackson
'I Just Can't Stop Loving You'
 (Epic 7" & 12")

The talking bit is extreme, Michael goes OTT with the desire to get real close. The rest sounds dangerously close to Air Supply, but hell I like it a lot. The *Bad* album is super good, with this single being a minor track. A true star. **Pet Shop Boys and Dusty Springfield**
'What Have I Done to Deserve This?'
 (Parlophone 7" & 12")

Where would gay culture be without the tragic diva? Judy, Billie, and of course, Dusty. The Pet Shop Boys pay homage on this Euro-disco workout. Dusty is wonderful and yes, tragic. An extremely good sound that combines a 60s feel with modern sensibilities and makes this a winner.

Paul Johnson
'Half a World Away' (CBS 7" & 12")

His last song was shamefully ignored, but who could escape the sonder of this one. Emotive chorus and effective time changes emphasise the gospel feel. Sure makes you mighty mighty real.

Sherrick
'Just Call' (Warners 7")

Soul find of the month. In the Vandross style, it moves like a cat and is cool as Campari and soda. A ballad but a fine dance track, Mr Sherrick

looks good, with one of those little moustaches and everything.

Alexander O'Neal
'Fake' (Epic 12")

Great hunk of danceability, with ex-pimp Mr O'Neal, who looks good in the Armani suits, and is one mean singer. Produced with evil in mind by Jam and Lewis — nasty is not the word. Essential listening.

Terence Trent D'Arby
'Wishing Well' (CBS 7" & 12")

Love the drum intro and the cute melody bit. Of course TTD sings well enough to be called the new soul king, but he's a little too clever and knowing to be deeply felt. Still, a massive sound.

Beastie Boys
'She's Crafty'/'No Sleep till Brooklyn'
 (CBS 7" & 12")

Two of the best from the wild boys of pop. 'She's Crafty' is about going girl crazy and a beginner's guide to the new sexism. 'No Sleep' is Motorhead with Converse Allstars on. Some of the great minds of our generation, footloose and fancy free.

Cabaret Voltaire
'Don't Argue' (Parlophone 12")

"Hey lets get funky, have some black chick in the chorus, and repeat stuff a lot." It's not really that bad, just very ordinary.

New Order
'True Faith' (Factory 7" & 12")

It's beyond me that attraction this band has. The backing track sounds like the previous one, and the singer sounds sick. I keep on expecting it to break into 'Blue Monday' any minute now ...

Chris Isaak
'Blue Hotel' (Warners 7")

Really a country song, with all the good qualities that country can give. Very interesting feel with a great guitar sound and a moody sadness about it.

Errol Brown
'Personal Touch' (Warners 7" & 12")

Damn, I wanted this to be real good. But not up to the usual Brown excellence. He sings well, but the actual song lacks bite.

Grandmaster Flash
'All Wrapped Up' (Elektra 7")

In the face of Def Jam and retro rappers like Eric B, this sounds a bit light. The flipside is more interesting, nice cutting and turntable action. Still, it would be foolish to dismiss the Grandmaster, check out the album if you can.

Kerry Buchanan

SHAKE SUMMATION

Various Artists

'Pagan Shakedown' (Pagan 12")

A superb concept, showcasing six talented new acts. The Lonesome Cowboy's 'Tonight' is a punchy opener, a memorable pop song with excellent full production and full, rich vocals by Chris Cooke. Simplicity is the key to radio pop. The Morloch's 'Psychedelic Dream' goes downbeat, an eerie tune that would captivate but

for the moody vocal. Kicks into life halfway through like a Simple Minds song. The Rhythm Cage's 'Freeze City' is the EP standout, with a great start that holds you immediately. Sad haunting sax, clear drums (no psychedelic mush) and a powerful anguished vocal that takes off at takes hold: David Parker is a real find. Believable.

The War Brides' 'Total War' could be from a gothic horror, it's a vehicle for Liz Diamond's strongest vocal, which wouldn't be out of place fronting a metal band. But no: the background is funky bass, catchy programming and terrifying choral vocals. Impressive, but not endearing. Dark Star's 'Fighting' is also program based, but scratch rhythms give me indigestion. Kathleen Anderson's warm, virtuoso vocal balances the detached cool of Kelly Rogers, she takes off at the end. Dean Heazlewood's 'Cat & Mouse' is a witty tap-along guitar instrumental with intertwining, humdickin' pickin' — Peter Posa goes 80s. A nice humorous touch to end a colourful, varied, consistent EP. Pagan continues to show what NZ pop is capable of, if only the climate was right. Three cheers. CB

Tex Pistol

'The Game of Love' (Pagan 12")

Hey I like it! A groovy remake of the Mindbenders' hit. Lots of nice modern touches that don't spoil the basic feel of a good song. Deserves lots of radio play to help break it. The flipside is even better, a western swing instrumental called 'Boot Heel Drag' with great honkytonk piano from Wayne

Mason, and a nifty rockabilly original called 'W11 to Whangaroa Bay.' In fact I like this side better, but I'm a hill-billy cat at heart.

Kerry Buchanan

Crowded House
'Now We're Getting Somewhere' (Capitol 7")

And the hits just keep on coming — at this rate, there'll be a live box set by Christmas. Pumped out by acoustic guitars, this is the history of pre-*Revolver* Beatles in three minutes, roots heaven. While no nightmare, 'Recurring Dream' is one of those ones you can't remember afterwards.

Hot Cafe
'Dancing Chicken' (CBS 7")

Wellington cafe perennials give their infectious Django Rheinhardt sound to a nutty Fane Flaws number, with an appropriately 30s sound by Nigel Stone. '22' by Martin Elepans is an impressive acoustic workout, giving the guitars and fiddle plenty of scope, though held back by simple rhythm section; like chase music for a French silent movie.

Chris Thompson
'Fight the Power' (WEA 7")

"All star" Auckland crew make US stadium rock for *Leading Edge* soundtrack, where it probably sits comfortably. Well, I suppose it proves we can do it as good as anyone. 'Kea's

Theme' is an instrumental by Mike Farrell, developing a simple guitar riff with plenty of keyboards, drums and effects. It's like a three minute song introduction.

The Undertakers
'The Shadow Pattern on the Wall' (Ode 12")

Four rather naive tracks with possibilities, had they been strictly arranged and shortened. 'Let Me In' is a British invasion soundalike; 'Panic in Needle Park' ("I love you like a hole in my arm") two tone-ish, with good horn delay. '10 Years Ago' with simple keyboards is very repetitive and makes the mistake of slowing down, while 'When I'm With You' chugs along with some good guitar lines running through. The major weak links here are the bass player, and especially the morose vocal. But this shows promise, and serves as a clean demo.

National Anthem
'Wonderful Reason' (Reaction)

There is some excellent sax work hidden in this laconic song, more life and humour and it might be a pop sleeper. But it plods, and the recurring motif irritates, not hooks, the listener. 'Guns' is a grandstanding number with epic vocal and phased acoustic guitars, resulting in early 70s Moody Blues; the coda showed promise.

Chris Bourke

not a whole movie) and it reveals an unpleasant strain of misogyny that Kim Basinger's one-key performance is unable to negate. With a young Shirley MacLaine in the role, the project might have had some chance of success.

There's an air of desperation in a film that has Graham Stark baring a middle-aged buttocks for a cheap laugh (unless this too was intended as an in-built critical reaction for the cognoscenti) and it's sad to see Henry Mancini's suave muzak cheek-to-cheek with Billy Vera and the Beaters. Best summed up, perhaps, as *The Party* with an awful hangover.

William Dart

THE SECRET OF MY SUCCESS

Director: Herbert Ross

After the alltime low of *White Lights*, one might have thought there was no way but up for Herbert Ross. So, with a quick juggle of cliches, Ross has come up with a film that purports to be a satire of the tough world of American big business. Enter Michael J Fox, squeaky clean and straight from Kansas, as a Pollyanna of the boardroom — and the rest of the film is as corn-fed as the state from which Fox hails.

A little lean on the script side, *Success* depends far too much on interminable chases around office complexes and equally tedious sequences showing the young lovers courting around the Big Apple. When the characters are allowed to create some comedy, as in Margaret Whitton's rapacious seduction of the flustered young hero, a few sparks fly. But such moments are few and far between, and for far too much of the film, it comes across as nothing but an excuse for the soundtrack album.

William Dart

FILM

BURGLAR

Director: Hugh Hudson

With a track record consisting of *The Colour Purple*, *Jumping Jack Flash* and now *Burglar*, one might be forgiven for wondering what is all the fuss about Whoopi Goldberg. There's no denying the lady has a nice line in cool jive, but even that's not much of an achievement alongside the gross mugging and shrieking of Bob Goldthwait as one of her offsideers in *Burglar*.

Not only is *Burglar* wasteful of its real talents — Lesley Ann Warren (the platinum moll/chorus girl in *Victor/Victoria*) and John Goodman (so funny in both *True Stories* and *Raising Arizona*) have criminally little to do — but when James Handy turns out to be the psychopathic homosexual villain, we're plunged right back in the retributational morality of post-McCarthy Hollywood.

Hugh Hudson proves, as if we needed to have it confirmed, that his soul is pure box office, and Goldberg provides a built-in critical reaction when she persists in muttering throughout the film, "I gotta get out of this shit."

William Dart

BLIND DATE

Director: Blake Edwards

Pity the poor starlet who launches her career as Mugette No. 3 in Blake Edwards' latest comedy, a lamentable piece of assembly line trash. To start with, *Blind Date* is built upon the thinnest of premises (in most comedies drunken antics might account for one climactic scene — certainly

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The Greenpeace No Nukes concert, this Thursday in Auckland, with **Jenny Morris**, **Dave Dobbyn**, **Shona Laing**, **Billy T**, **Soul On Ice** and **Funny Business** ... bluesman **Brownie McGhee** makes a return visit, playing Dunedin Sept 12, Auckland 13, Christchurch 15, Wellington 18, Palmerston Nth 19th ... Melbourne's **Huxton Creepers** play Chch Sept 17.

Dunedin 18, Auckland the 19th ... **Suzanne Vega** plays the Auckland Town Hall September 30 ... the original **Golden Harvest** and **Mantra** reunite for a Jimi Hendrix Memorial gig at the Galaxy on Sept 18 ... Glaswegian comic **Billy Connolly** begins a nationwide tour in Whangarei Oct 3 ... **Four Volts** and **The End** make separate forays to the South Island



Brownie McGhee makes a nationwide tour this month.

10

Greenpeace/No Nukes Kingsgate, Auckland
Big Sun Civic, Auckland
Chameleon Gluepot Cnr
Elation Foundation Abbys
Joe 90 Tauranga
Boogie Bros Esplanade
Skeptics Palm Nth
Sweet Harmony Auckland Uni
NY Dolls split, 1974.

10, 11, 12

Rick Bryant & Jive Bombers, **Bill Lake** Gluepot

11

Jumping Bones Civic, Auckland
Red Adair Abbys
Meg & Fones Gluepot Cnr
Maya City
The End Cnty Uni
Joe 90 Matamata
Redhouse Rockers Esplanade
Skindivers Ohakune
'Satisfaction' US No 1, 1965.

Narcs Queenstown
Brand New Day Wildlife

12

Brownie McGhee Dunedin
Sonny Day Gluepot
Gentle Annie Gluepot aft
Paul Jones Gluepot
Rebels Without Applause Civic
Maya City
Skindivers Chateau
Joe 90 Hamilton
Redhouse Rockers Esplanade
Red Adair Abbys
Monkees make TV debut, 1966.

13

Brownie McGhee Auckland
Skindivers Chateau
Narcs Queenstown
'Suspicious Minds' released, 1969.

14

Al Hunter Shakespeare
Lonely Ones Gluepot Cnr
Skindivers Ohakune
The End Wgton Polytech
The End Cricketers
Little Richard records 'Tutti Frutti' in New Orleans, 1955.

15

Brownie McGhee Christchurch
Farrelli Bros Gluepot Cnr
The End Massey Uni
The End Ashhurst
NZer Gary Thain, bassist of Uriah Heep, electrocuted on stage, quits group soon after, 1974.

16

Jack Pudding Gluepot
Steve Tulloch & Tumbleweeds Abbys
Bygone Era City
Skoda Green Civic, Auckland
Skindivers Queenstown
Heptocrats Gluepot Cnr
Te Kani Kani Freeman's Bay
Marc Bolan dies in London car crash, 1977.

17

Jack Pudding Gluepot
Rock Me Bananas Gluepot Cnr
Huxton Creepers Christchurch
Brand New Day Wildlife
Stick No Bills Civic
Hank Williams born, 1923.

17, 18, 19

Distractions Esplanade
Skindivers Queenstown
Te Kani Kani o te Rangatahi Freeman's Bay, Auckland

18

Huxton Creepers Dunedin
Brownie McGhee Wellington
Three Leaning Men City
Golden Harvest, Mantra Galaxy
Khutze Band Wildlife
Johnny Specific Gluepot
Verlaines Dunedin
Meg & Fones Gluepot Cnr
Fanfare Civic
Maya, Icon Auckland Uni
Rhythm Cage Ohakune
Dark Harbour Abbys
*'Ngati' opens, Wellington
Jimi Hendrix RIP, 1970.*

19

Huxton Creepers Gluepot
Brownie McGhee Palmerston N
Fanfare Civic
Verlaines Dunedin
Three Leaning Men City
Khutze Band Wildlife
Rhythm Cage Ohakune
Dark Harbour Abbys
Gram Parsons, the grievous angel, RIP 1973.

20

Skindivers Queenstown
Jim Morrison found guilty of indecent exposure, Miami 1970.

21

Last Man Down Gluepot Cnr
Al Hunter Shakespeare
Skindivers Queenstown
A miserable 52nd birthday to Leonard Cohen.

22

Skindivers Queenstown
Happy 29th birthday, Joan Jett!

23

Enid's Sore Throat Civic
Elation Foundation Abbys
Wild Poppies City
Skindivers Queenstown
*Bruce Springsteen: 38 today;
Ray Charles: 57.*

24

Brand New Day Wildlife
Fanfare Civic
Rebels Without Applause Esplanade
Skindivers Queenstown
Drone Hamilton
Red Adair Abbys
*'Beauty is Only Skin Deep'
Temptations R&B No 1, 1966.*

1, 2, 3

Skindivers Wildlife

25

Khutze Band Wildlife
Dark Harbour Abbys
Te Kani Kani Whangarei
Urge Civic
Rebels Without Applause Esplanade
Soul On Ice Ohakune
Wild Poppies Hamilton
Skindivers Queenstown
*'Ngati' opens, Auckland
Led Zeppelin drummer John Bonham dies 1980.*

26

Get Smart Civic
Dark Harbour Abbys
Soul On Ice Chateau
No Frills Esplanade
Stick No Bills, Scissormen Waikato Uni
Khutze Band Wildlife
Wild Poppies New Plymouth
Te Kani Kani Whangarei
Brian Ferry, 42 today.

27

Soul On Ice Chateau
Notanotherone: Jimmy McCullough, Wings guitarist, ODs 1979.

28

Al Hunter Shakespeare
Skindivers Queenstown
Soul On Ice Ohakune
Mick Ronson joins Mott the Hoople, 1974.

29

Skindivers Queenstown
James Brown's band mutinies, claiming they're underpaid, 1977

30

Suzanne Vega Auckland
Jamming With Edward City
Stick No Bills Civic
Slippery Sam Abbys
James Dean has fatal ride in his Porsche, 1955

OCT 1

Rhythm Cage Abbys
Meg & Fones Esplanade
Booker T & MGs drummer Al Jackson shot dead by burglars, 1975.

2

Dark Harbour Abbys
Rebels Without Applause Esplanade
Batmen City
Rutherford Brookes Ohakune
Grateful Dead busted in Haight-Ashbury, 1967.

3

Billy Connolly Whangarei
Rutherford Brookes Chateau
Batmen City
Rebels Without Applause Esplanade
Dark Harbour Abbys
Supremes release 'Baby Love', 1964.

4

Billy Connolly Logan Campbell
Rutherford Brookes Chateau
Yetanotherone: Janis Joplin ODs, 1970.

5

Al Hunter Shakespeare
Rutherford Brookes Ohakune
'Led Zeppelin III' release 1970.

6

Four Volts Timaru
LSD declared illegal in California, 1966.

7

Front Lawn Christchurch
Four Volts Otago Uni noon
Four Volts Chippendale House 8pm
Steve Hackett quits Genesis, 1977.

8

Billy Connolly Hamilton
Four Volts Oriental
Distractions Esplanade
Sex Pistols sign to EMI for \$100,000: contract lasts 3 months, 1977.

8, 9, 10

Front Lawn Christchurch
Rutherford Brookes Wildlife

9

Toot Suite Esplanade
Skindivers Ohakune
Four Volts Cnty Uni 4pm
Four Volts Old Star Chch
"They say it's your birthday; it's my birthday too, yeah" — John and Sean Lennon born, 1940 and 1975.

10

Distractions Esplanade
Skindivers Chateau
Four Volts Old Star Chch
David Lee Roth, 32 today

... and **Rick Bryant's Jive Bombers**, make a rare appearance, with ex-Pelican **Bill Lake** at the Gluepot this weekend: Sept 10, 11, 12.

Coming Up...

Watch for the return of the **Hunters & Collectors** in late November ... also returning is **Stevie Wonder**, playing Athletic Park Nov 12 and Mt Smart Nov 14 ... **Billy Joel** and **Johnny Farnham** play a double bill at Auckland Nov 21, Wgton Nov 25, Chch Nov 28 ... the clash has been avoided: **David Bowie** now appears at Western Springs Nov 28 and **Michael Jackson** at Mt Smart December 6 ... rumours for next year include **George Michael**, **U2**, **Pink Floyd**.

To list your gig send details to: RIU Calendar, PO Box 5689, Wellesley St, Auckland 1.



Rick Bryant

Rick Bryant Returns

The big soul sound of Rick Bryant and the Jive Bombers returns to Auckland's Gluepot this weekend, September 10, 11, 12. Also appearing with them will be longtime Bryant collaborator Bill Lake, plus members of Wellington's yet another offshoot of the Wellington R&B tree: bassist Nick Bollinger, drummer Ross Burge, sax-player Andrew Lenniston. An R&B bash is promised, with both bands intermingling through the evening. "I've always considered the Wellington Jive Bombers to be the best," says Bryant. Bill Lake, ex-leader of the Pelicans, has an album of originals out soon; many of his songs, plus others by Fane Flaws and John Malloy, will be featured in the Gluepot shows.



Huxton Creepers Visit

Acclaimed Melbourne four-piece the Huxton Creepers make their first visit to New Zealand this month. The album *12 Days to Paris*, co-produced by Los Lobos' Steve Berlin, is regarded as one of the finest debuts ever released there, reaching No 1 on the indie charts. Says Stuart Coupe,

"Lots of roaring guitars, catchy melodies and a tough pop sensibility may certainly sound 60s-ish, but not because it's nostalgic or dated — just that it harks back to a period when that genre of rock 'n' roll was king." The Creepers have been together three years, but are still in their early 20s, and

quickly built a reputation for their fun, full-on gigs. As a Swedish fanzine raved, "The Huxton Creepers will haunt the world like a poltergeist." Whew. They play Chch Sept 17, Dunedin 18th, and the Gluepot Sept 19.

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