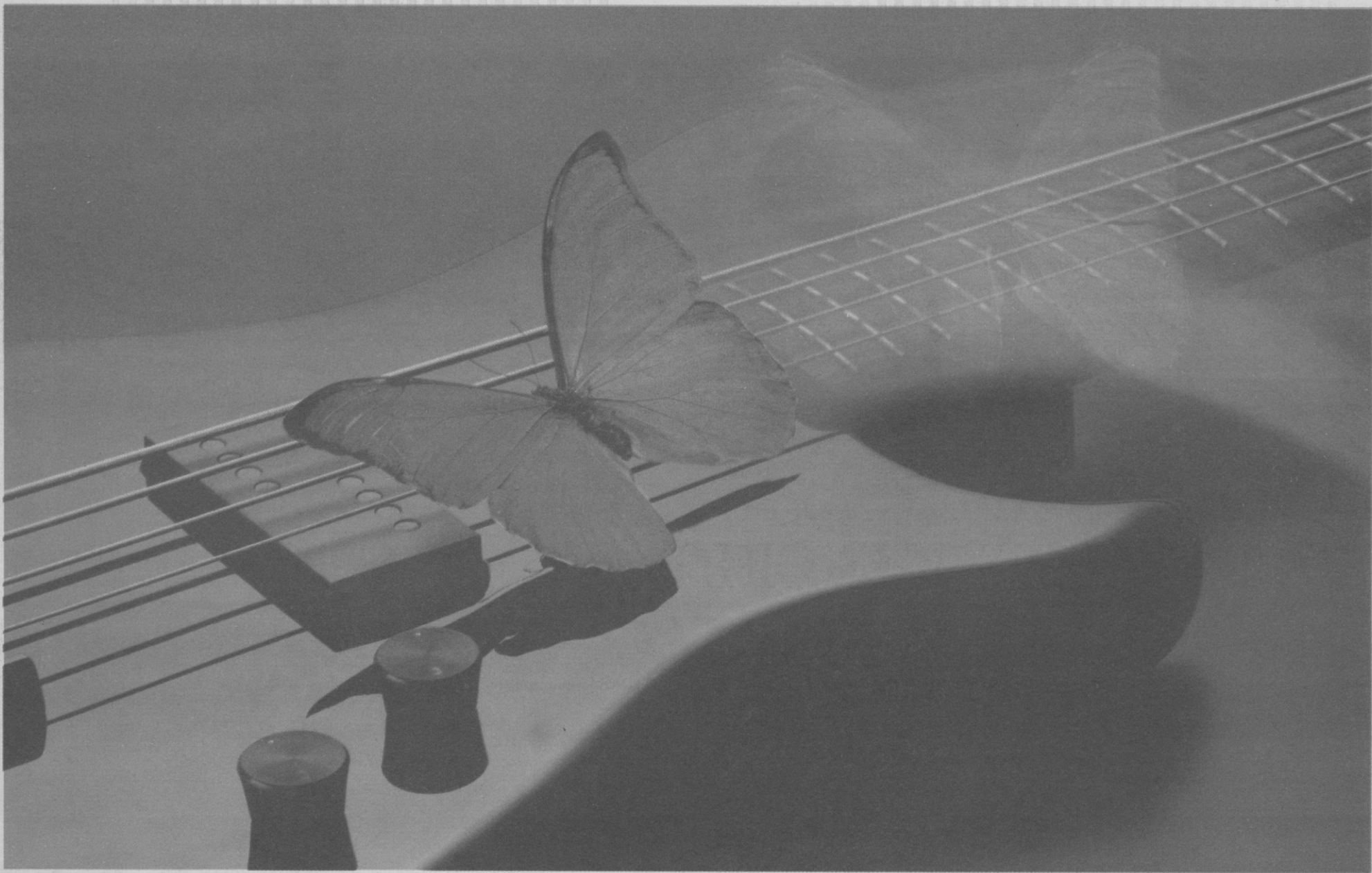


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Photo by Kerry Brown

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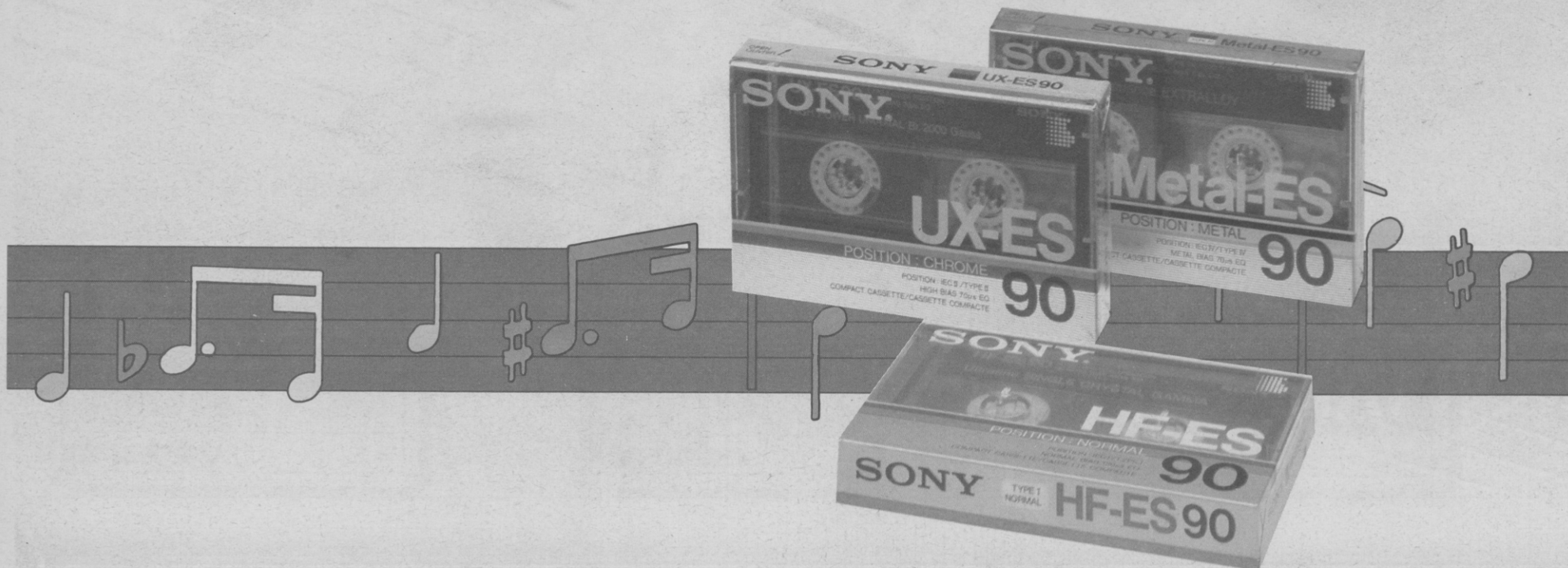
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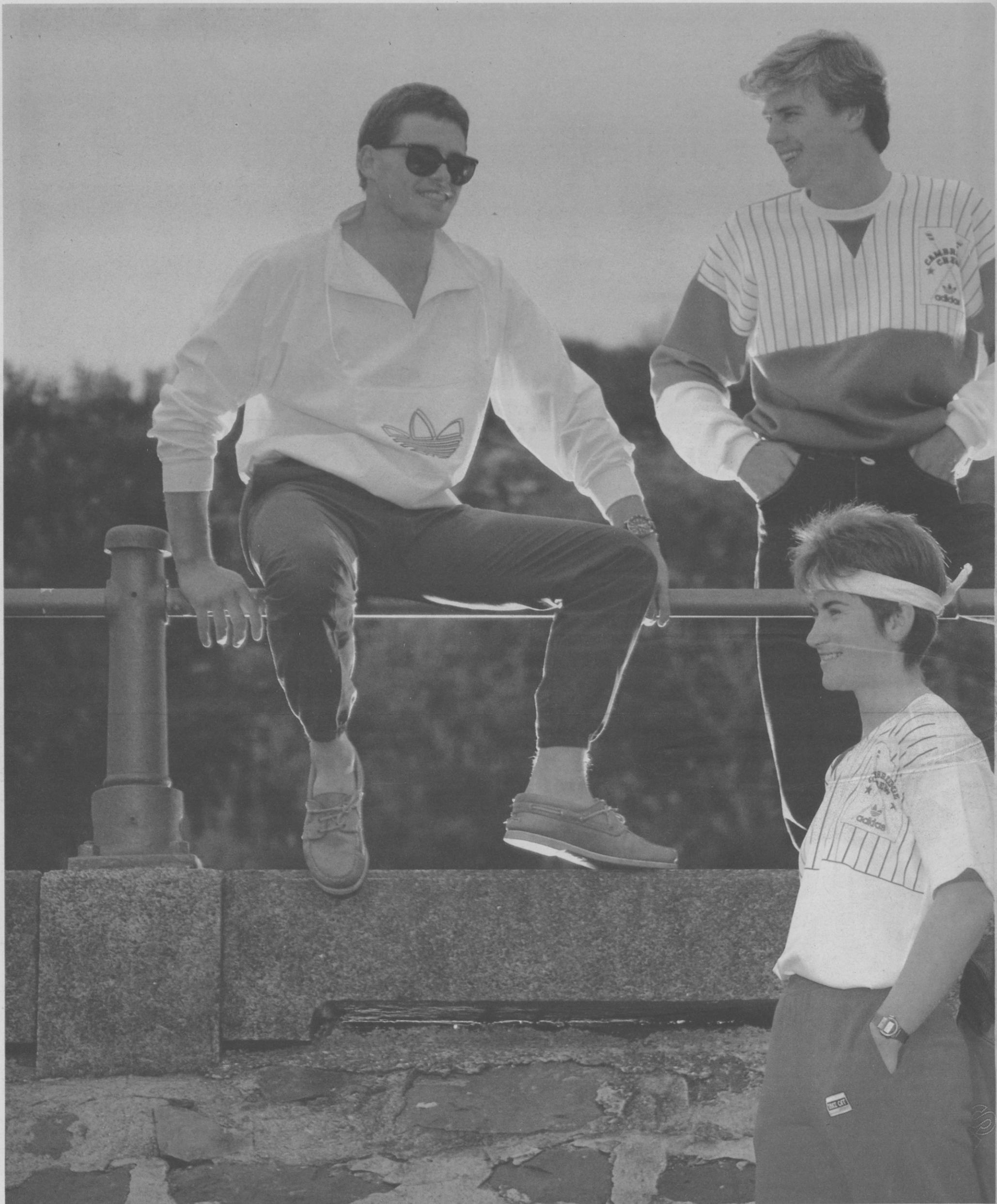
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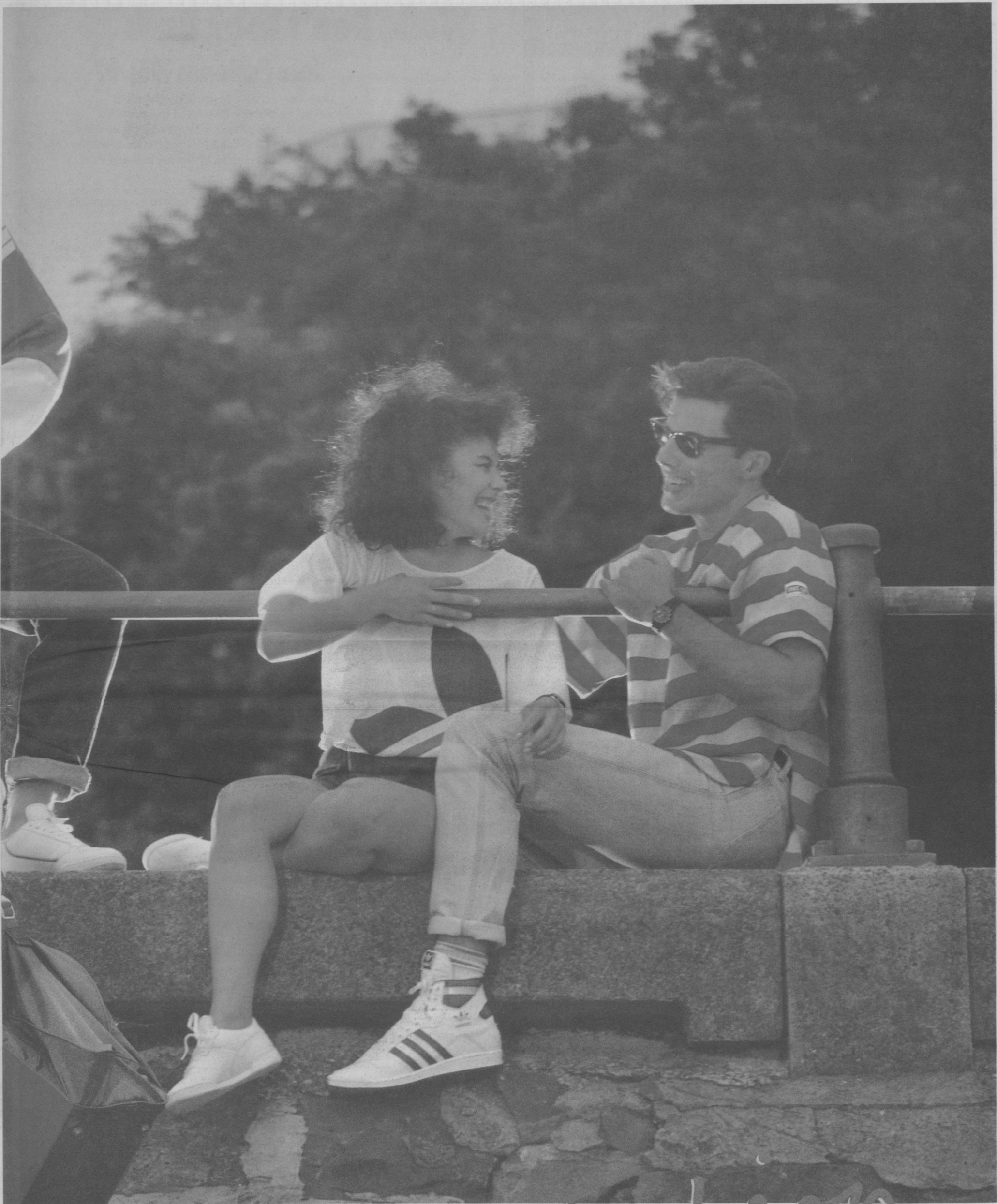




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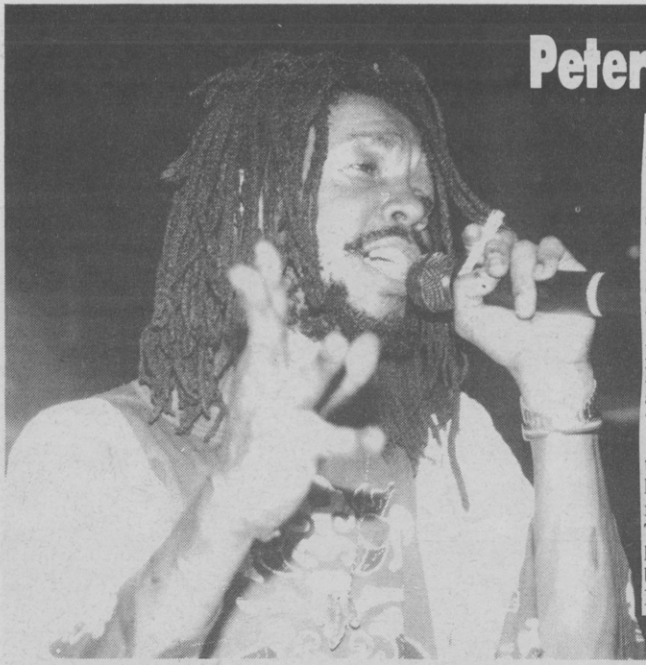
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Peter Tosh 1944-87

Armed robbers shot dead Jamaica's internationally renowned reggae star Peter Tosh at his home in Kingston, police said on Saturday (Sept 12).

They said three gunmen riding motorcycles shot dead Tosh, 43, and another man identified only as "Doc" on Friday night.

Five other people at Tosh's home were wounded, including his companion Marlene Brown and a radio disc jockey known as "Free-I."

Police said the gunmen shot the seven after ordering them to lie on the floor when Tosh refused their demands for money. Tosh, who used to play with the late Bob Marley, died after being taken to hospital. (NZPA-Reuter)

I'll bet they wept in the Kingston Police Headquarters, where in 1978 they took great pleasure in breaking Tosh's arm and putting a wound needing more than a dozen stitches in his head, after busting him in the street outside a recording studio for smoking ganja.

No doubt it'll be written off as just another sorry event in the violent history of Jamaica, a country wracked by poverty and politics. The fact that Wailers drummer Carly Barrett died in the same city and in similar circumstances only a couple of months previously points out the uncomfortable and deadly reality of this little island: the gap between the haves and the have-nots.

During my brief stay in Jamaica last year, there were five fatal shootings, two of them by police in Savanna la Mar, parish of Westmorland, Tosh's birthplace. He joins a disturbingly long list of music stars who have died violently, yet for Tosh such an end seemed almost inevitable. He certainly made enemies in his life-

time, and through his music and lifestyle, openly challenged them all.

Abandoned

Winston Hubert McIntosh was abandoned by his parents as an infant, and grew up in the care of an aunt, who moved to Trench Town in 1956. Having made his first guitar out of a board, a broken tin pan and plastic strings, the lanky, boastful and angry youth began hanging out on Third Street, a haunt of many aspiring musicians. It was here that he found Bob Marley and Bunny Livingston, singing harmonies with one of JA's most influential performers, Joe Higgs. However the individual Wailers later argued their respective contributions, it

was Higgs who taught them to sing together.

Between 1963 and 1974, the Wailers recorded literally hundreds of tracks under a variety of names (in the very early days) and with a string of labels and producers, including Clement Dodd (Coxsone), Leslie Kong and Lee Perry. The raw energy, especially on the Perry sessions, has never been equalled.

The split came after the release of the Wailers' second Island LP, *Burnin'*, when it became plain that Chris Blackwell wanted Marley to be frontman. Tosh quit for that reason, while Livingston opted for a less hectic and more devout Rasta lifestyle, dividing his time between a farm and the studio.

Tosh's first LP, *Legalise It*, was released in 1976, with backing by the Wailers band. He'd signed to CBS, who were eager to capitalise on the success of Marley's watershed 1974 album *Natty Dread* and equally successful *Live LP* of 1975. *Legalise It* left no doubts about where Tosh stood. Still the most uncompromising

Walk, Don't Look Back

Jaco Pastorius 1951-87

Jaco Pastorius was possibly the most innovative electric bassist of the past two decades. On September 12, at age 35, he died in hospital after having been beaten unconscious outside a nightclub in his home town of Fort Lauderdale, Miami.



Pastorius rocketed to world attention when, in 1975, he was recruited from obscure clubland to join Weather Report. The story goes that Joe Zawinul heard a tape of his work and immediately phoned offering an audition. Such was the fretless purity of Pastorius's singing tone that Zawinul thought him an acoustic bassist.

That same year Pastorius not only recorded *Black Market* with Weather Report but provided integral support to Joni Mitchell's *Hejira* and released his own solo set. The former two albums show him pushing the bass forward into the role of lead instrument, while *Jaco Pastorius* enabled him to show off an extraordinary range of ability. In the first two tracks he moves from adapting Charlie Parker to writing for Sam & Dave.

Characteristics of Pastorius's flamboyant style soon became copied and adapted by bass guitarists the world over. Unfortunately, all too many of the acolytes lacked his accomplished musicality, (hence some cynical critics have pronounced Pastorius

as essentially a negative influence on the development of bass playing).

Certainly Pastorius worked best complementing musicians of equal strength. In Weather Report his huge ego was balanced by Zawinul's and in the six years he was with the band he virtually became co-leader, forcing Wayne Shorter into almost a secondary role. Joni Mitchell, on the other hand, deliberately used Pastorius's melodic and harmonic ideas to flesh out her skeletal arrangements. As a duo they could be astonishing.

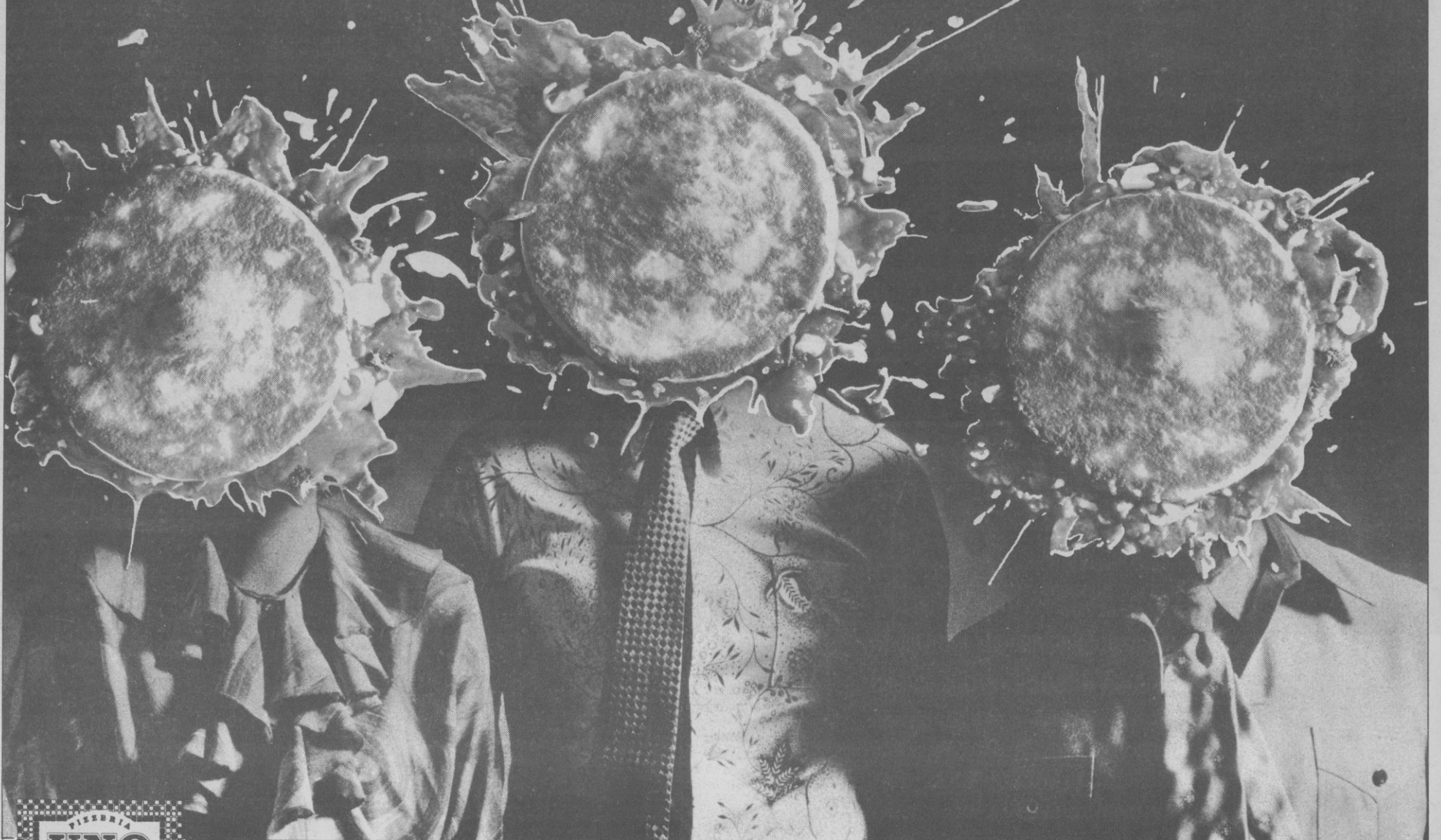
But if Pastorius was a genius on his instrument, there is evidence he could also be an obnoxious human being. When this writer saw Weather Report in Copenhagen in 1979, Pastorius took a solo that occupied nearly a quarter of the entire show, so long in fact that the other band members left the stage. One of Australia's top session bassists, himself deeply influenced by Pastorius, pronounced the man "a complete arsehole" after meeting him.

After 1982 Pastorius quite Weather Report, led a big band to Japan and then soon after began to drop from sight. Apparently he returned to Fort Lauderdale and began drinking heavily, almost giving up music entirely. Nonetheless the news of his death has been a genuine shock to those who love his music. I've been replaying his records and marvelling.

Peter Thomson

CONTINUED ON PAGE 38

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ROY ORBISON in dreams the greatest hits

"IN DREAMS" IS A COLLECTORS FANTASY—A TREASURY OF 19 ROY ORBISON CLASSICS TOTALLY RERECORDED FOR THE BEST STATE OF THE ART SOUND POSSIBLE. THE TITLE TRACK "IN DREAMS" FEATURED PROMINENTLY IN THE AWARD-WINNING FILM "BLUE VELVET" WAS RECORDED IN LOS ANGELES IN APRIL 1987 WITH ROY, T-BONE BURNETT AND "BLUE VELVET" DIRECTOR DAVID LYNCH CO-PRODUCING. THE REMAINING 18 SONGS WERE ALL DONE IN 1985. "IN DREAMS" SHOWS ORBISON'S MUSIC AND VOICE TO BE TRULY TIMELESS—AS VITAL AND CONTEMPORARY AS WHEN IT WAS FIRST PRESENTED.

"In 1970, I rode for 15 hours in the back of a U-Haul truck to open for Roy Orbison at the Nashville Music Fair. It was a summer night and I was 20 years old and he came out in dark glasses, a dark suit and he played some dark music.

"In '74, just prior to going in the studio to make *Born to Run*, I was looking at Duane Eddy for his guitar sound and I was listening to a collection of Phil Spector records and I was listening to Roy Orbison's *All Time Greatest Hits*. I'd lay in bed at night with just the lights of my stereo on and I'd hear *Crying*, *Love Hearts*, *Runnin' Scared*, *Only The Lonely* and *It's Over* fillin' my room.

"Some rock 'n' roll reinforces friendship and community, but for me, Roy's ballads were always best when you were alone and in the dark.

Roy scrapped the idea that you needed verse-chorus-verse-chorus-bridge-verse-chorus to have a hit. His arrangements were complex and operatic, they had rhythm and movement and they addressed the underside of pop romance. They were scary. His voice was unearthly.

"He had the ability, like all great rock 'n' rollers, to sound like he'd dropped in from another planet and yet get the stuff that was right to the heart of what you were livin' in today, and that

was how he opened up your vision. He made a little town in New Jersey feel as big as the sound of his records.

"I always remember lyin' in bed and right at the end of *It's Over*, when he hits that note where it sounds like the world's going to end, I'd be laying there promising myself that I was never going to go outside again and never going to talk to another woman.

"Right about that time my needle would slip back to the first cut and I'd hear... (the opening riff to) *Pretty Woman*/I don't believe you/You're not the truth/No one could look as good as you. And that was when I understood.

"I carry his records around with me when I go on tour today, and I'll always remember what he means to me and what he meant to me when I was young and afraid to love.

"In '75, when I went into the studio to make *Born To Run*, I wanted to make a record with words like Bob Dylan that sounded like Phil Spector, but most of all I wanted to sing like Roy Orbison. Now everybody knows that nobody sings like Roy Orbison."

— Bruce Springsteen

At the induction of Roy Orbison for the Rock and Roll Hall of Fame, January 21, 1987.

Virgin

Lean On E

Having Palmerston North as a home town would be seen as a major handicap in some people's eyes, but it hasn't prevented Three Leaning Men from releasing a professional first album and video.

In Auckland recently playing a couple of gigs, Three Leaning Men admit that coming from Manawatu doesn't rate too highly in the credibility stakes.

"When we come to a city like Auckland to play, people tend to think we're just a bunch of country hicks," says guitarist Lindsay Gregg. "That's why it's so important that people have already heard of us and our music, or only about 20 people would turn up."

The four "Leanies," as they're locally dubbed, take a professional attitude to the presentation of their music. Their album *Fun in the Key of E*, brought out on Meltdown Records, is well-produced, with an intriguing cover by Fane Flaws and accompanied by an impressive press kit.

So do the Leanies take their music seriously?

"We try to be as tight and professional as possible when we

play, but we're doing it mainly to have a good time and for the audience to as well," says Lindsay. "We like doing fun things. We're not angry young men. I think it's quite funny when people walk around being angry with snarls on their faces. It must be a youth thing. We like a goodtime."

Chirpy

This attitude is reflected in the band's chirpy tunes and mild-mannered sound, which some could describe as watered-down Go Betweens.

"Yeah our record has already been called wimpy," admits singer/guitarist Greg Malcolm-Boelee. "But that's just the easy way out for people who can't be bothered listening to it properly."

"We could always put some anti-Christ symbols on the next record cover to shut them up," he suggests.

"Yeah, and I could buy some Black Mask symbols for a more demonic look," adds drummer Nigel Corbett.

"Whoever calls us wimpy should go and see us live and they'd change their minds," says bassist Alan Gregg, formerly of the Remarkables. "We sound different live — rawer. I think a band's live sound should be different from the record. I like the way you can hear all the instruments on our record."

They're pleased with the sound quality of the record, which was recorded at Palmerston North's 16-track Dolphin Studio, and mixed at Marmalade in Wellington.

Catalyst behind organising the band is Mr Meltdown Peter Shepherd, who had forsaken this interview to go and watch rugby. I'm sure no Wellington band would admit having such a politically unsound manager, but then the

CONTINUED ON PAGE 8

Fall Guys



For anyone who had All Fall Down numbered as just another Christchurch band, the release of their debut EP *My Brand New Wallpaper Coat* is going to come as rather a sharp shock.

While All Fall Down have been in existence for about four years, there had only been a well-received track on the patchy *Weird Culture*, *Weird Custom* compilation to serve as any indication of what the band were about. Now out on Flying Nun, *My Brand New Wallpaper Coat* contains six distinctive and intelligent pop songs which fill out the picture.

All Fall Down's apparent longevity is, however, misleading. They first emerged in 1983 as a high school band, but only Blair Parkes (guitar, vocals) and Campbell Taylor (bass) remain from those days. Esther McNaughton (violin) joined in 1984, and the present lineup gelled with the arrival of former Ballon D'Essai member Stephen McIntyre (guitar, vocals) and drummer Brett Aldridge in 1986.

Wallpaper will doubtless earn a place in train-spotter folklore as the first record to bear a generic Flying Nun label, but it was in fact self-financed. "There is a New Zealand tradition," says Parkes, "of waiting for other people to do

things for you. But unless you make a move nothing ever gets done. Nobody does it for you."

The 30 hours of recording at Christchurch's eight-track Audio Access studios have been the catalyst for a maturing in the band's musical outlook. Says Esther, "Before we just used to play, but now we really think about where we put things in our music, and that makes a hell of a difference!" *Wallpaper* is very much a studio record, but gaining in depth for that — and the band are very pleased with the results.

All Fall Down are unashamedly 60s influenced but the suggestion of revivalism draws a sharp response. "There is a strong sense of the 60s in the music," says McIntyre, "But it's not just a re-hash of that. It's a 60s sense of melody combined with an 80s pop sensibility."

Says Parkes, "Melody is the main thing, melody without twee-ness." And they have no desire to be lumped in with other bands mining a 60s vein, particularly Australian outfits. There are dark

mutterings in particular about the Stems and Huxton Creepers.

In their evidence All Fall Down can cite their lyrics. There is certainly nothing throwaway about them. "We don't write dumb trashy lyrics," says McIntyre, "things are written because they mean something." He and Blair Parkes are the principal writers and both write very personally and at times darkly. Alienation, despair, suicide and the passing of childhood are prominent themes, and the record's more upbeat moments are more often musical rather than lyrical.

Not that this necessarily amounts to gratuitous misery. "These are not world-view lyrics," says Parkes, "they're about the person who wrote them." And this is a band whose darkest moments are firmly tongue-in-cheek. A song called 'Sickness,' described as really over the top, was composed as an antidote to the Cure.

In many ways *My Brand New Wallpaper Coat* is a temporary point of arrival rather than departure for All Fall Down. They are keen to re-work their other songs in the light of the lessons learnt, with another record in mind. In the immediate future however is a trip to Auckland for several live gigs in early October.

Michael Higgins



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THE SMITHS



FROM PAGE 6

Leanies have no deep message they want to convey to their audience, although they regard their lyrics as important. Some of their songs are poems Greg has written, and he is releasing a book of poetry.

"There's meaning in our lyrics for people who want to listen to them but we're not trying to write political songs," says Greg, "although we did have a no nukes song once."

Masculinity

"There's a lot of piss-take in our songs," says Nigel, "like in 'Masculinity'."

A story about typical macho-yobbo activities such as muscle flexing, listening to AC/DC, competing at school sports, accompanied by a guitar solo, the irony of which may fail to penetrate your average Kiwi bloke's skull.

The band members share a diverse range of musical tastes. Greg, who's doing a community arts course, listens to a lot of jazz, and Pere Ubu's David Thomas. Lindsay, manager of Radio Massey, is keen on the Residents; Alan, who works part-time in a record store, likes REM and Elvis Costello, while Nigel admires Steve Morris of Joy Division's drumming and Hunters and Collectors.

Number one local favourite is Sneaky Feelings, with Straightjacket Fits and the Abel Tasmanians also highly thought of.

Their video has just been finished and was shot out the back of Otaki. It's of 'By Your Leave' from the LP and cost \$2000 to make, which the band think worthwhile. "At least it'll get our name around so people have heard of us when we play a new town," says Lindsay.

They intend to play around the North Island soon, and hopefully tour the South Island again as well. "One of the good things about living in Palmerston North is that it's quite close to Hamilton, New Ply-

mouth and Wellington, which makes it easier and cheaper for touring," says Alan.

There are other advantages to living in a rural town of bodgy Ag students and foul weather, such as being able to produce a good quality record at a relatively low cost and getting good, cheap practicerooms.

Opportunity

But these don't outweigh the disadvantages such as lack of audience numbers and opportunity.

"We can't really play in Palmy more often than once every two months or everybody would get to know our songs too well, and we'd always have to be writing new ones," says Greg.

They accept that in the long run they'll have to move to a bigger city if they are serious about their music. Wellington's out because of the weather so it'll probably be a move to Auckland to try and win over the city's thousands of music lovers.

They see it as a move that will probably be a good step for them technically, as the more competitive music scene will force them to tighten up.

Already the entire 250 copies from the first pressing of *Fun in the Key of E* have sold out, half of them at an innovative launch party whereby punters paid \$14 and got the LP, a jug of beer, and cheap admission to their gig the following night.

Another 200 copies are being pressed and should sell as well. Pretty damn good for a "bunch of country hicks" who have achieved what many bands just talk about through dedication and hard work without getting waylaid by egos and ideals.

"And whoever doesn't like the record, we'll punch them over," says Nigel.

Whoever said these Manawatu lads were wimps?

Sue Camden



The Warratahs

Photo by David Hamilton

Wild Country Time

Everybody, says Hank Wangford, has the right to bad music, but no one deserves the treatment country music fans have received.

But when all the mainstream media dish up in the name of country is Kenny Rogers and Alabama, it's not hard to see why for years the sanity of anyone with a string tie was under suspicion.

But despite being as hip as Phil O'Brien in some circles, more people are seeing beyond the schmaltz and are sorting out the true grit from the rhinestones. Locally, musicians like Al Hunter and Wellington's Warratahs are help-

ing bring about the new attitude.

Together for a year, the Warratahs have had people dancing on tables during their residency at the Cricketers. Theirs is a rootsy country that proves you can still get joints a hoppin' without ampli-

fied bombardment. Early rock and roll was heavy in country influences, and that spirit is crucial to the Warratahs' success, plus the skill of the musicians, seasoned by many years in rock and country bands.

Honky Tonkin'

In the frontline are vocalist/guitarist Barry Saunders, once of the Tigers and Rockinghorse; pianist Wayne Mason's pop career began with the Formyula, now he's the finest honky tonker around, with Jerry Lee Lewis and Floyd Cramer slides and slurs down pat. The cutting edge is provided by fiddler Nik Brown, of Hot Cafe and Kaleidoscope fame, while the backbeat come from bassist John Donoghue and drummer Marty Jorgansen, whose brushes slap with a firm subtlety.

"This 50s style suits Wayne and I," says Saunders. "We've stayed away from truckin' country, or the heavier sound of Joe Ely, say. We've always used a drummer with brushes, to avoid getting too heavy — people respond to the gentle swing. We stand or fall on the songs — we don't do too many instrumentals, to get out of the 'hot licks' syndrome. It gets in the way of the song."

A Warratahs' hoedown is a mixture of originals and covers, the latter including numbers by Johnny Cash, Hank Williams, Marty Robbins and Chuck Berry. But their debut single, out this month on Pagan, is one of their own, Wayne Mason's charming 'Hands of My Heart.' The single was recorded live in Radio New Zealand's Wellington studio, along with songs for an upcoming album that will be mostly originals.

"One thing about this band," says Saunders, "is that we're constantly producing new material, though we still do a lot of covers. Once you don't write, you're on a downward curve. It's alright to play covers, but you have to say something yourself."

Unbroken Circle

For Saunders, being in a country band is something he's wanted for years. "I played in a country band in England for three years, and in bands in Australia and Auckland which never got off the ground. I flopped in with these guys in Wellington and it just clicked."

"My mother was a big fan of George Jones, '5\$ Saturday Night' and so on, while my father liked the wilder side: Hank Williams and Elvis. When Hank and Elvis first emerged, it was wild music for the time."

Things haven't changed, as the Warratahs found when they took part in Gore's renowned Gold Guitar Awards during their recent South Island tour. "Most of the bands down there were electric, playing things like Bobby Bare and Tom T Hall. We don't sound electric. We did a Hank Williams song — you'd think a lot down there would be doing Hank Williams, but it's not true. No Hank, and no George Jones." To the band's surprise, but no one else's, they walked away from Gore with the second overall prize, winning the best group and best street performance awards.

"Something about New Zealand is it's always been open to country music," says Saunders. "You can play to an audience who haven't heard much country, but they quickly warm to it. I love the idea of playing rock and roll song country style. It's so natural, and you can reverse the process as well. Country music fans can be very narrow, focussing only on what they like, say the crossover acts like Tammy or Dolly. But young people seem to go for what we're doing."

Having wowed Wellington, Auckland and Gore so far, the Warratahs now have their sights set on Australia's prestigious Tamworth country festival. But don't let them leave town until you've seen their country.

Chris Bourke

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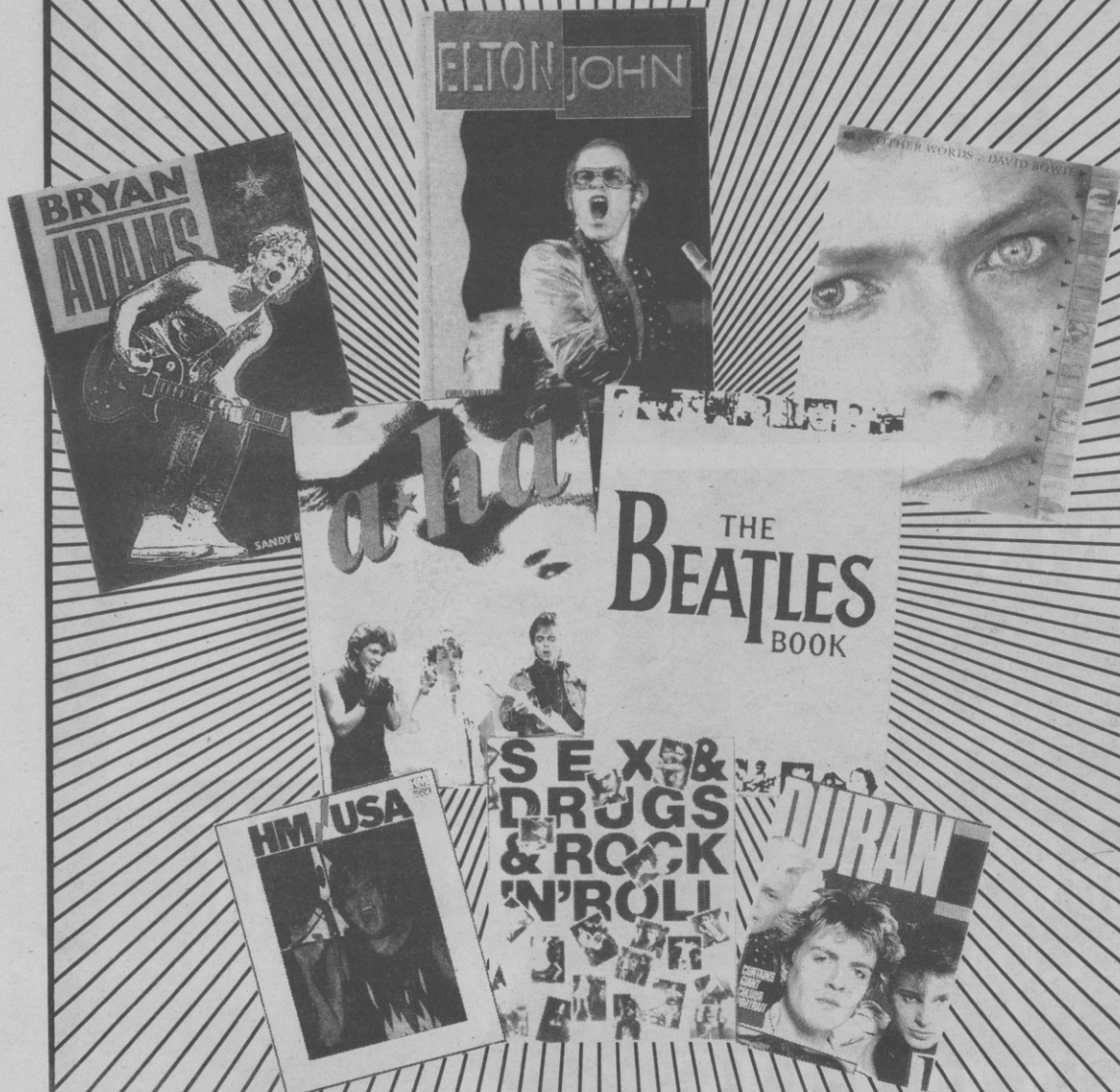
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Fragility and Power

Echo and the Bunnymen

Humility is not a virtue that sits comfortably within the world of rock 'n' roll. The spirit of the music demands a brash self-confidence, and that is one characteristic Ian McCulloch has never been accused of lacking.

He is the singer, lyricist and resident sex symbol of Echo and the Bunnymen, a band he genuinely believes is the cream of the 80s British post-punk crop.

"The Killing Moon" (the band's 1983 hit) is the best song a band has written since the 60s. I used to say our entire collection is the best, but I've got more humble!" he explains, with just a hint of a smile on the full lips known to drive admirers to distraction.

Echo and the Bunnymen recently previewed their new self-titled album by performing on the roof of a London record store, just as some other band did on the Apple building in 1969, and you can bet your new Beatles' CDs that their rendition of 'Twist and Shout' was their way of proclaiming themselves a new Fabulous Four for the late 80s.

John Lennon created a furore by declaring the Beatles bigger than Jesus, the unlamented Frankie Goes to Hollywood pushed the limits of arrogance, while Julian Cope calls himself Saint Julian ... these Liverpoolians are a big-mouthed bunch. But Ian McCulloch's self confidence is justified by his band's status as one of the most perennially popular British rock ensembles of the decade.

Dilemma

The traditional "here today, gone tomorrow" dilemma of trendy UK pop bands hasn't been faced by Echo and the Bunnymen. Their four previous albums (plus a singles compilation, *Songs to Learn and Sing*) have all been British hits, and their stirring live performances have made them concert favourites. I've been a convert ever since witnessing the very first London Bunnymen gig back in 1979, when the drum stool was still occupied by Echo, the drum machine.



For years I endured the barbs of cynical friends for championing a group with a name that sounds like the title of a children's book, but the tide is turning. Reaction to their new album is positive, as was the response to an American tour with New Order.

But America's taken a while to crack — why is that, Ian?

The nattily dressed young man pauses for reflection, scanning the city streets beneath his hotel room window for the appropriate answer.

"I don't believe that cutting corners gets

you anywhere. The fact that we're still together, down to earth, and relatively normal is down to taking our time. If someone says, You've got to do this, we'll say, No, we're going to have a year off instead.

"As a group, we've never had a plan to get from A to Z. It was always to go through the whole alphabet, because every letter has something worthwhile. A lot of bands sit down to find the quickest way to Z. We've never done that. I guess we're at about M now!"

AWOL

A year ago, it seemed as if their letter was K for Kaput. Drummer Pete de Freitas went AWOL, formed a new band the Sex Gods, and went on a wild Merry Pranksters-style rampage through New Orleans and Jamaica. Down to a trio again, the Bunnymen worked on a new LP, but the sessions didn't work out and rumours of their impending demise spread.

But the Echo bounced back. Pete's trespasses (and long-distance phone bills) were forgiven, Laurie Latham (Paul Young, the Stranglers) was recruited as producer, and the revitalised band cooped themselves up in various studios for six months recording *Echo and the Bunnymen*.

The three-year wait since *Ocean Rain* has seen Echo and the Bunnymen crystallise their sound into a commercial, yet still compelling, form. It is a refinement of, rather than a radical departure from, their signature moody and majestic style.

So are they playing it real safe?

"Some of the criticism of this LP in England is that it is not more exploratory, but that is conscious. People always look to us to innovate, to lead the way, and I just thought we'd play it fairly straight. I thought I'd let all those new bands think up something for themselves! [The Bunnymen have been a crucial influence on English rock — just ask the Mighty Lemon Drops.] "Mind you, I think the songs are quite weird anyway!"

Whimsy

Indeed. You won't find peers like U2 and Simple Minds loosening up with a piece of psychedelic whimsy like 'Bedbugs and Ballyhoo,' but then the Liverpool lads have always possessed a lyrical and musical sense of humour conspicuously lacking in

CONTINUED ON PAGE 12

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FROM PAGE 10

the work of the serious Celtic stadium rockers.

It is well known in critical circles that U2 have been long-time Echo and the Bunnymen fans, and it is not extravagant to suggest that McCulloch's singing and songwriting and Will Sergeant's ringing guitar work left a mark on Bono and the Edge.

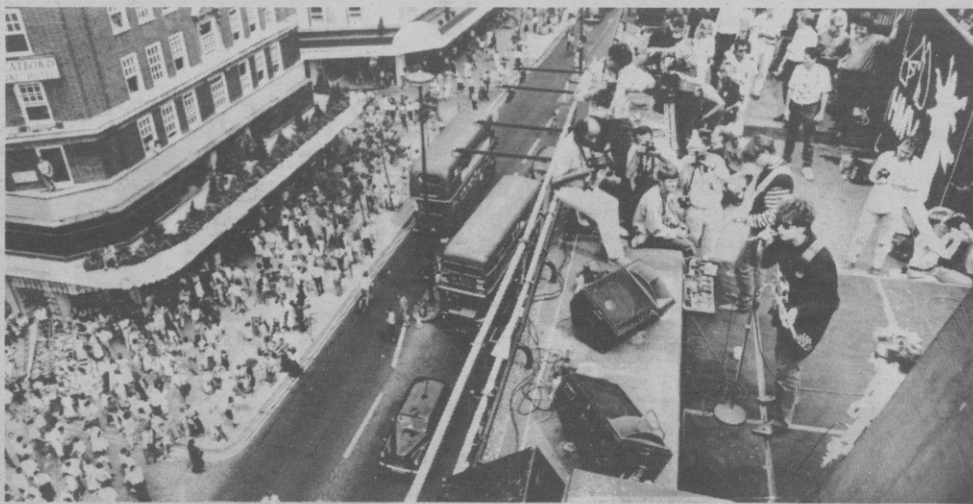
"With the new U2 LP," says McCulloch, "a lot of people came out and said there were traces of Echo in there, and I could see that. He's changed his style of singing a bit, under-playing certain things."

"I know they've all been fans of ours, except for *Ocean Rain*, presumably because it wasn't a rock album. Back then, I was thinking, wait until Bono and co hear this — they're still singing anthems!"

Don't misjudge McCulloch; he's not bitter or jealous of U2's success. "If there are going to be stadium bands, then better U2 than Foreigner. Their goal seems to be being the biggest rock band of the 80s. In the alphabet, they're already Z, I don't know where they can go from there."

The Bunnymen's goal is loftier than packing huge stadiums and pushing megamillion units.

"I'm ambitious in that I've always wanted to go down in history as being important, as being great, as having something," says McCulloch. "Not necessarily just on the music side, but to stamp our personality and individuality as people and as a group entity. We want people to say, That's Echo and the Bunnymen — they did it their way! That plus, They wrote 'Killing Moon,' is all I'd want or need to hear on my deathbed."



Bunnymen do rooftop concert in London.

Remote

Doing it their way has seen the Bunnymen play some of the most unlikely locales ever for rock 'n' roll — the remote Isle of Skye off Scotland, the Peak District, and London's historic Royal Albert Hall.

"I don't ever see us playing the really massive places," insists McCulloch. "It works for U2, because that is a one-dimensional rockist thing, with everyone joining in. But we're about fragility as much as power. You have to be able to hear a pin drop when we're doing 'Ocean Rain' or 'Killing Moon.'"

"A football pitch is a football pitch." Fragility coupled with power. That is just about the essence of the Echo sound.

McCulloch's inspirations are Leonard Cohen, Jacques Brel, Lou Reed and Jim Morrison, which helps account for the poetic thrust of his lyrics and vocals.

The Doors are the reference point most commonly tossed McCulloch's way.

"I only really started listening to them after people said I sounded like Jim Morrison. If someone said you sounded like Frank Partridge, you'd probably make more of an effort to hear Frank Partridge, whoever he is!"

"Originally, I couldn't see the comparison. The Doors were very bluesy, whereas we were always more choppy, more English. Maybe it is the phrasing. First, I had wanted to sound like David Bowie, but gradually I thought, yes, Morrison does sound like a man, doesn't he, whereas the Bowie voice was more ethereal, more outer-space. I guess I got more into the earthy, manly side."

Libido

The erotic and sensual are of increasing appeal to Ian McCulloch; marriage and fatherhood (a year-old daughter) don't seem to have diminished the lad's libido.

"I like that sexy element more than ever now. It is more important than proving you're a moody young man, and it gets people going! Learning not to be precious is something I've learned since *Ocean Rain*."

The Doors' legend clearly retains a potent attraction for McCulloch. A magazine ad for the best-selling *Doors Live* video catches his eye — "Is this from when Jim was still the

Lizard King?" he enquires.

Turns out Ray Manzarek is a big Echo and the Bunnymen fan, and he persuaded them to cover the Doors' classic 'People are Strange' for the soundtrack of the vampire film *The Lost Boys* (Manzarek produced the song also).

"If he sees nothing wrong with us doing a Doors' song, I don't see why anyone else would," says McCulloch.

Even if the Bunnymen hop becomes hip in the States, don't expect McCulloch and his comrades to desert their beloved Merseyside home.

"Liverpool is a beautiful place, it is not bleak at all, and I hate it being portrayed as such," says McCulloch, referring to the "dead end streets" image of the city given in films like *No Surrender* and *Letter to Brezhnev*.

He's fiercely proud of the city and its people. "They're probably the cleverest people in England. Even the stupidest people have learned to get by. They should channel that and take over England, or move Parliament from London to Liverpool."

Defiance

When his local, left-wing city council openly defied the Tory government, McCulloch says he was "quite proud, even though they turn out as much bullshit as Downing Street. I just thought it funny that of all places to say no, it had to be Liverpool."

The hypocrisy of politicians as well as television evangelists is the theme of 'All in Your Mind,' a new song that fits the American controversies superbly: "All you thieving wheeler dealers in the healing zone..."

Similarly, an early Echo favourite 'All That Jazz' was aimed at "potential fascists and left-wingers — that flock of sheep out there that are led through their lives. 'See you at the barricades babe' was a bit of a rip-off of Paul Simon's line 'Slip out the back, Jack.' It was a fanciful way of saying something slightly heavy."

Not that this is a message band. Mood and atmosphere take precedence, or as McCulloch was recently quoted as saying, "I'd rather be known as a good singer than a writer of obscure metaphysical poetry!"

"I want to be singing when I'm 40 [he's now 28], but I don't know what style. Yes, maybe Jacques Brel or Leonard Cohen — his last album was *brill!*"

Here's one Echo that intends to fade away slowly and gracefully.

Kerry Doole

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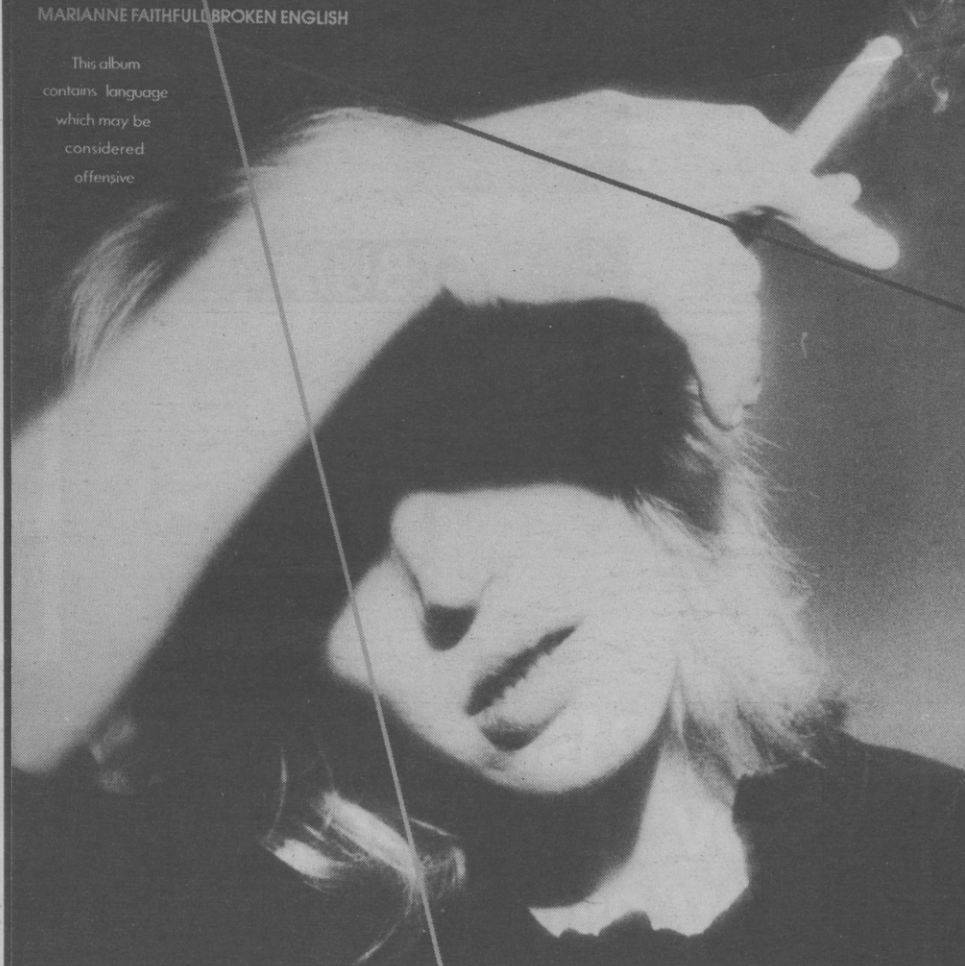
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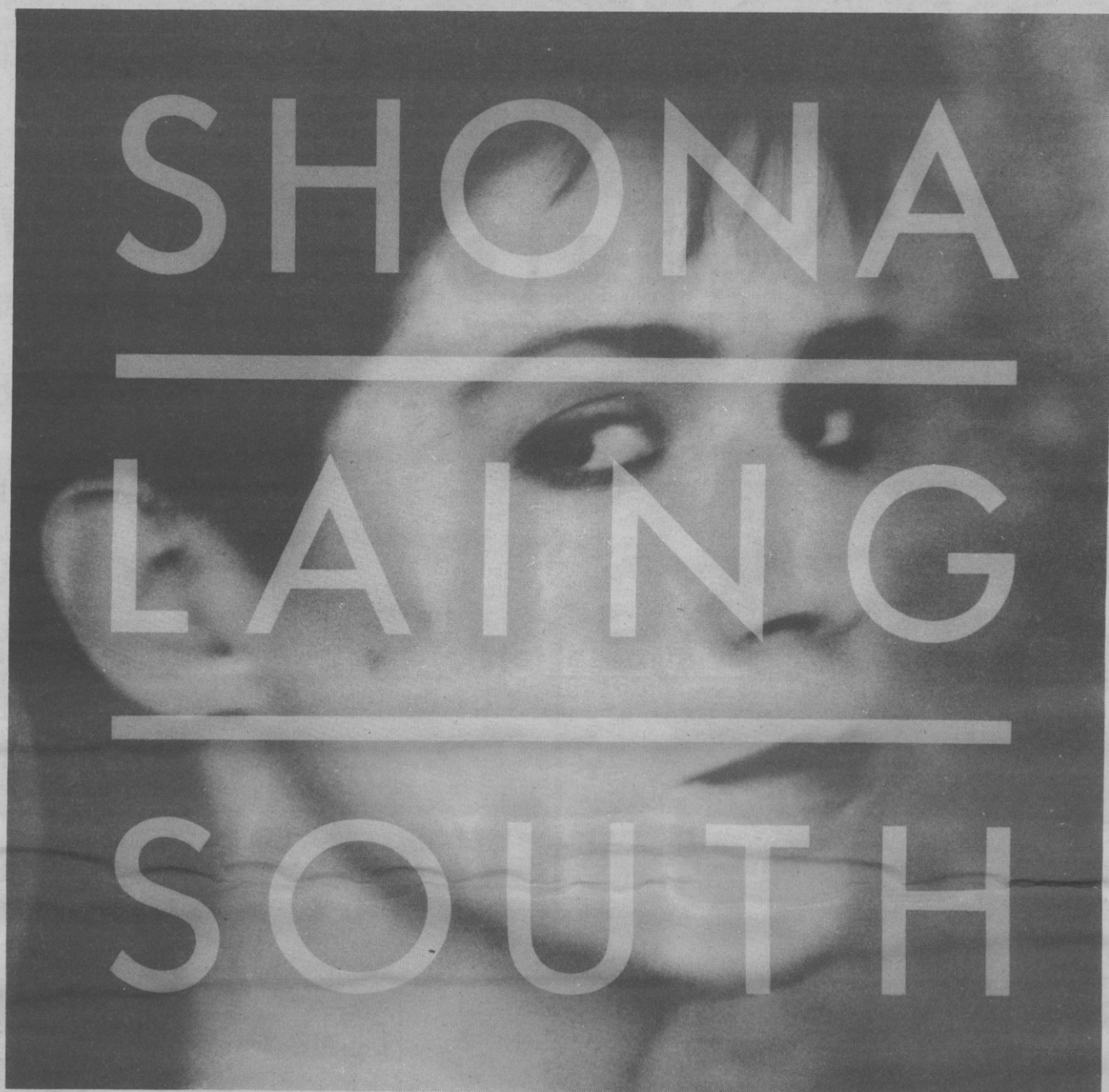
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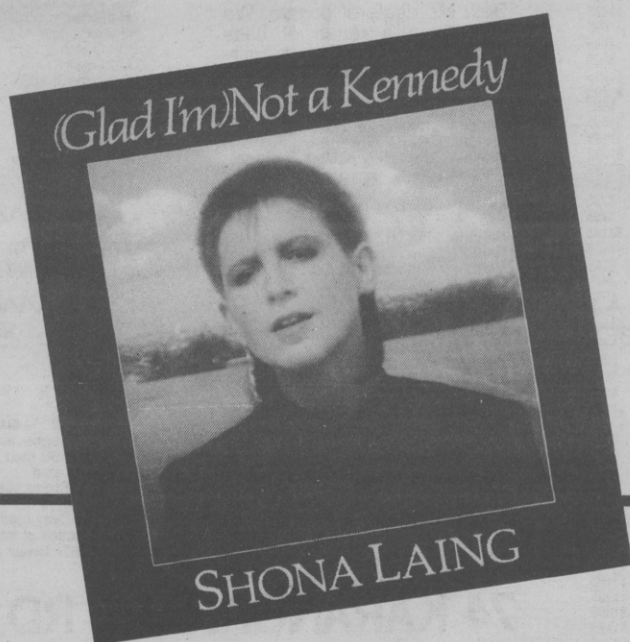


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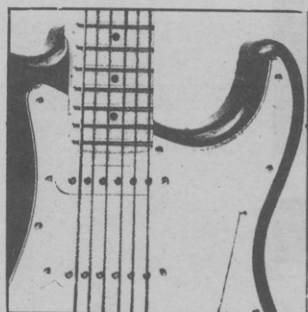
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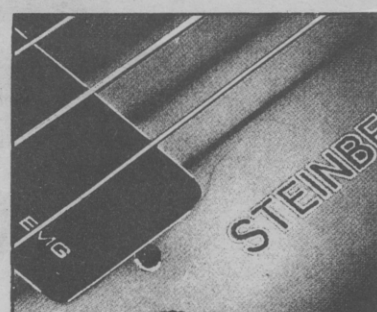


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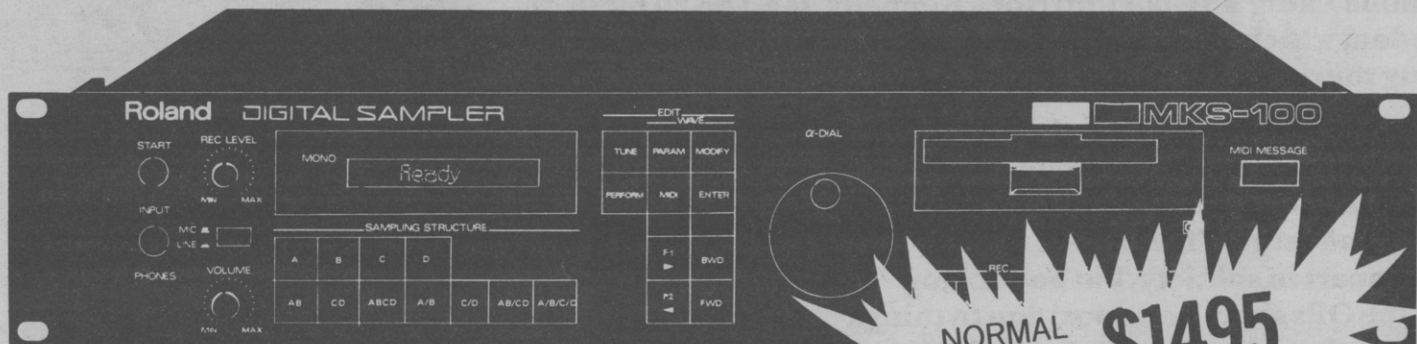
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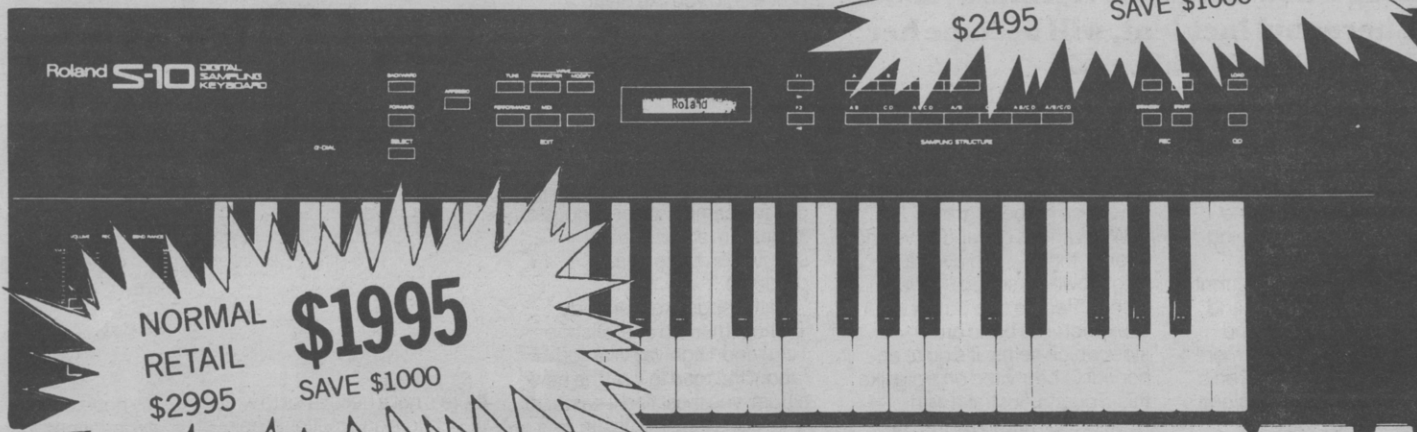
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BEST NZ DEAL



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Southern Comfort

Shona Laing in the Nuclear Age

Shona Laing's '(Glad I'm) Not a Kennedy' is a Top 20 hit in Sweden, which sounds pretty odd, but then so does the idea of Laing touring Australia with Midnight Oil.

With her new album *South* just released, she's spending a month in Australia supporting the Oils in small towns and large. Their music may be poles apart in subtlety, but both Laing and the Oils share an opposition to things nuclear that provides a link. Maybe one of Laing's new songs, 'Soviet Snow' about the Chernobyl incident, will become her next Scandinavian hit.

With Shona Laing, Australia has taken another New Zealander under its wing. "Drive Baby Drive" is going up the chart again," says Laing, taking time out from watching television in her Armidale, NSW, motel room. "We went into Sydney's Triple M station and did 'Drive' acoustically, and they've been playing that more than the record, which is ironic." Irony? For anyone, let alone a foreigner, to play live on commercial radio here would be unheard of!

Laing says she and guitarist Gary Verberne were "freaked out" at first by the idea of doing the Oils support. "But I think the

Oils' audience has a reputation which is pretty unfounded really. On the second night we got 'Oils, Oils' during our set, but otherwise it's been great."

With various guitar delays and effects, the duo achieves a "big, powerful sound," says Laing. "People don't know what to expect. The band are on our side, which helps. It's quite an honour to be invited on a gig like this. Touring Australia with Midnight Oil has to be the best gig in the world."

But with the tour only four days old, Laing was yet to talk politics with the voluble Peter Garrett:

"He's pretty busy. The ID card thing is still happening, and

he's dedicating quite a lot of time to that, out and about talking to people. I think they've got to keep their heads together before gigs, so there's not much socialising."

The Candidate

There's a lot of political content to your music now — how would you like being a spokesperson like him?

"Although I admire Peter Garrett, and what he does, he does extremely well, for me the music's the thing. If people ask me what I think about things, I'll tell them, but I'm not going to make a determined effort to go out and campaign for various issues. I'm a musician, a songwriter, rather than a politician."

With songs like 'Kennedy,' 'Bishop' (named after Bishop Tutu) and 'Highway Warrior' (about the road toll) on the new album, you must find it easier to write about specific issues or people, rather than personal things.

"Yes I probably do — especially now that I'm [she laughs] a married woman! I'm very happy with my man, so

there's not a helluva lot to write about from an emotional point of view. So many songs about relationships are about the negative side, losing a lover or meeting a new one, and that just doesn't happen in my life. I've tried creating scenarios in

my head from past experiences, but it's not easy. That's making songs up as opposed to writing them.

"I get into a kind of musical mode. Sometimes I'll just go out to the shed and write a drum pattern and work on a bassline

and build it from there. Other times someone might say something in the course of a conversation that rings a bell, as with 'Kennedy.' I actually said to Peter [McCauley, her husband] 'I'm glad I'm not a Kennedy,' and that came from that."

"Highway Warrior" was written from personal experience: I came across this three-car head-on collision on Highway One, which was awful. So they're usually from some kind of real experience, or just from saying something in conversation that sounds out of the ordinary."

The Message

You manage to get the message across in your songs without labelling the point. Is that difficult?

"Once upon a time I suppose I was fairly pedantic. There's an album I did in England which is probably going to be released in Australia soon. It's called *Tied to the Tracks*, and EMI have re-discovered it and are talking about releasing it. So I listened to it again, and found that vocally and lyrically it's a bit table-thumping. But I think there's this urge I have had to be positive as opposed to highlighting all the negative stuff going down. Also as an individual there's not a lot you can do, you can only attempt to inspire a positive attitude."

The only traditional political song on the album is the jaunty 'Neutral and Nuclear Free.' But being vocal about one's pride in New Zealand's stance doesn't always go down with the establishment, Laing found:

CONTINUED ON PAGE 18



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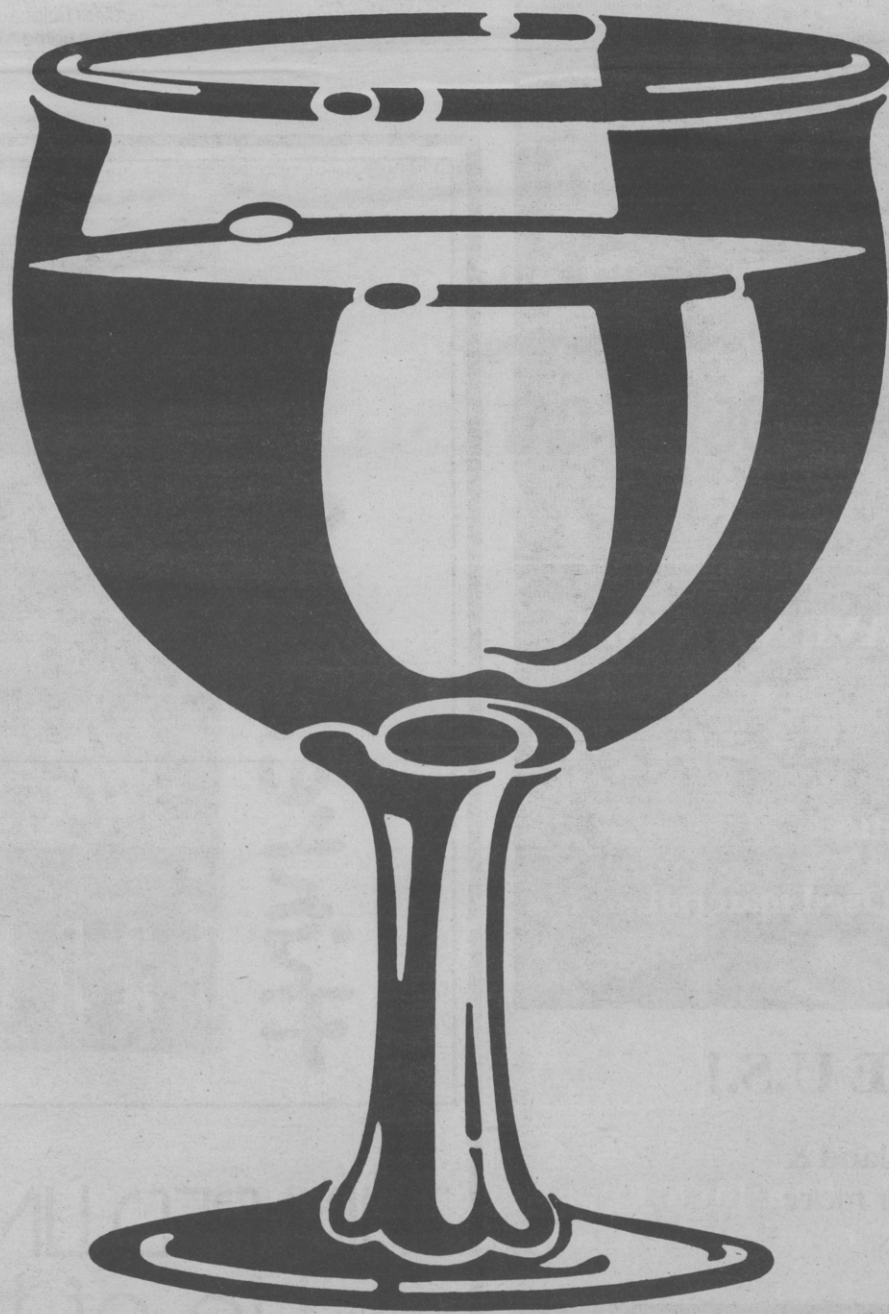
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FROM PAGE 16

"That was written quite a long time ago. I'd actually tried to sing it on Telethon but wasn't allowed to. They had a production meeting and there was to be no politics. So I felt sick when Jim McLay was on, I thought, typical TVNZ — celebrating New Zealand's anti-nuclear stand is political, but having the Leader of the Opposition on television isn't."

"It struck me when New Zealand became nuclear free that we became a bit scared about it, whereas it should have been something to celebrate, with a huge nationwide festival of peace, say. Instead we were hiding our light under a bushel."

Elevation

The song is the only lighthearted touch on quite a serious album. Do you find it hard to write lighter songs?

"Yeah, I do. I've written songs in my time that would probably be *censored* — that's my lightheartedness! They're a bit grubby! I do enjoy my music, but I suppose it's the elevation of writing something. It's almost trance-like. When I listen back to them I get a sense of elevation, which is my enjoyment."

There's a joy in musicianship on *South*, with its carefully crafted production and innovative use of vocals and instruments, from electronic to orchestral.

"We did a lot of acoustic gigs over here promoting the album, so a lot of people have said it should have been acoustic, which is kind of disappointing. Stephen and Graham [McCurdy and Myhre, producer and engineer] and I went in and it was like the last ditch stance when we were recording it. We thought, bummer radio, we're gonna do what we want to do, and really went for it."

The backing vocals on the LP have quite unique arrangements, ranging from choral to, on 'Bishop,' a Maori karanga.

"Stephen and I decided we'd use a greater than normal proportion of the budget on singers, as New Zealand has so many great singers, and songs like 'Bishop' and 'Soviet Snow' kind of lent themselves to choirs. It seemed like a good idea, and for the singers too — they don't often get to sing with more than two others, they had a really good time."

Among the backing vocalists are Nigel Lee and Bunny

Walters. "Bunny did some scat stuff on 'Bishop' which was really lovely. We just played him the track and he said, 'I've got an idea,' and just went out and did it. It was just amazing. He said it was the way he sings to his baby. It was really lovely. They gave so much."

Solidarity

"The Maori on 'Bishop' is sung by Temeura Morrison. That started out as a haka, which was completely the wrong idea, because the haka is a threatening thing. It's a song of solidarity, the power of positive thinking and all that. Even if New Zealanders can't actually do anything, they can think positively about South Africa."

Do you find that songs with a political message sit uneasily in the pop world?

"In New Zealand it seems that something with political comment isn't going to be played, but in Australia with 'Kennedy' that was probably the reason it attracted people's attention. Midnight Oil's new album entered the charts at No 1, and there isn't a non-political song on it. It's all about Australia, race relations and western attitudes to the land. I think Australia and New Zealand

differ quite radically as to what gets played, which is a shame."

'Kennedy' is a sympathetic song, about the price of fame. Have you had to pay a price for being in the public eye so long?

"I suppose in a personal sense I have — it's very hard to actually meet people on an equal level. The name is known: 'Are you Shona Laing?' is the question I'm immediately asked. It's very difficult to stay in touch with who you really are, from the other part which is performing and writing. But I suppose that's become what I am anyway. My whole life is music — everything I look at, everything I do, I somehow relate back to a writing perspective."

Shona Laing became a household name in New Zealand in 1972, when she came second (to Steve Gilpin) in the NZBC talent show *Studio One*. Before she'd even appeared on television, Laing was offered a recording contract after a local record executive was shown advance tapes. With a hit song in '1905,' she was suddenly a professional musician at the age of 15.

Your television success set into place music as your vocation very early. Did you have any doubts?

"No, I think that it did make my decision for me, though. Throughout my whole life decisions have been made by circumstance. Before then I probably had thought of doing other things, and I suppose in the tough times there have been the odd regrets, but that's just been from a financial point of view really. Being on the bones of one's bottom, one thinks if I'd gone to university, or learnt to teach, I could have kept the bank manager happier."

Anonymity

"The first two years in England were really tough. It

was a bit of a blow to the old ego, because the ego had been pretty inflated in New Zealand, but then the anonymity was in some ways quite refreshing. I was nothing special at that time, it was just like I'd come in from Swansea or somewhere, and the fact that I'd been successful in New Zealand meant nothing."

During her seven years away, Laing recorded two albums in Britain, one of which wasn't released, though the other, *Tied to the Tracks*, received quite a bit of airplay. She also spent two years singing backing vocals in Manfred Mann's band.

"Whenever things looked really bad something would come up. In lots of ways I think the reason things didn't happen was timing — I've always done pretty much the same kind of music, and in England I think musical fashion is much more important than it is in New Zealand. We get a bit of everything, whereas in England there was always some trend happening that decided what the chart was made up of."

How did you react when the punk explosion hit in 1976-77?

"Well it was a bit of a shock, really! I was just about to sign a publishing deal and had management, but it was really tough, because no one was the least bit interested. But I suppose it added an edge to my writing. I'd probably been writing pretty schmaltzy stuff up to then, and sort of realised, why not get back into basically complaining about society?"

Coming home to New Zealand for a holiday in 1983, Laing found it was difficult to leave:

"England had got fairly dark, and the whole nuclear issue was really bothering me at that time. I felt at that point Europe didn't have a lot longer left, and didn't really want to die in a nuclear holocaust, and wanted to be at home."

Fallout

'Soviet Snow' off the new album relates to the fallout from the Chernobyl incident:

"I think the Soviets got slagged something awful for that, as if the whole nuclear issue was entirely their responsibility, and it really bothered me. And I'd been reading a lot of Russian literature and listening to a lot of Russian music, and a book about Shostakovich. It was quite a sad book, about the Russians' attitude to themselves post-Stalin. It just strikes me that they've got a hell of a lot to deal with, and that they need a bit more support from the rest of the world."

The song 'South' was the last to be written for the album. It continues the Pacific theme, and much else besides:

"I was concerned about Antarctica, the talk of mining exploration. Western power seems to be moving south, and we've got to stop it somehow. It's a difficult song, about spending time apart from Peter, and the possibility of things happening in music, whether I was going to dive in and try and make it in a big way again."

Like many expatriates overseas, Laing found New Zealand continually entering her work. "Forget about New Zealand!" her manager would say. "But I couldn't because I was too much a New Zealander. I suppose I had this crazy juvenile attitude that was one of the reasons I stayed away so long: I didn't want to go home until I'd actually achieved something. It's like being a refugee."

"It's ironic that it happened when I was back home. The year I lived in Wellington [after returning] I thought it was all over. It was once an ambition of mine to have a hit record somewhere. It still is, it's like a point to prove."

Chris Bourke

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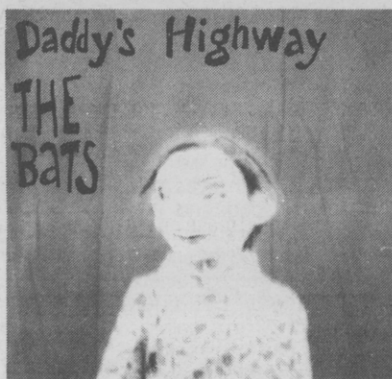
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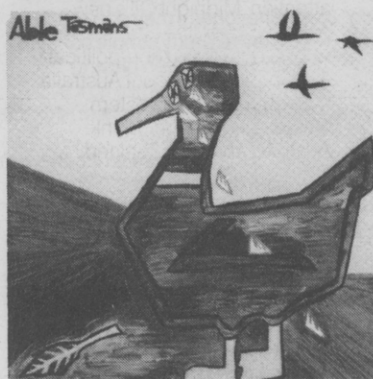
THE VERLAINES 'Bird Dog'

The second LP from Dunedin's garage poets, 'Bird Dog' continues their unique blending of roots rock and orchestral arrangements. Full-colour gatefold sleeve, also available on cassette.



THE BATS 'Daddy's Highway'

At last Christchurch's country rockers merge with a full LP of their pop magic. Recorded in Glasgow and CHCH, this features the fab. single 'Block of Wood' and 11 other great tracks — a big treat for Christmas. Also on cassette.



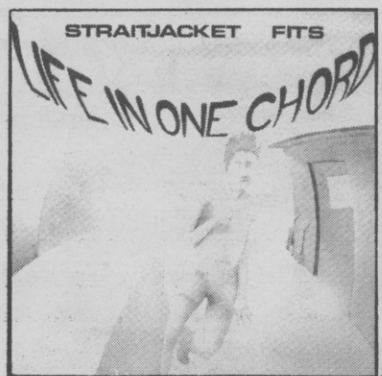
THE ABLE TASMANS 'A Cuppa Tea and a Lie Down'

Keyboard-lead Auckland pop ensemble's first album, and it's a choice one. The Tasmans are an unusual blend of cheerful melody and introspective atmospheric, with, as the band themselves say "a fair bit of Yee-Ha inbetween". Can't say it fairer than that. Soon to be available on cassette as well.



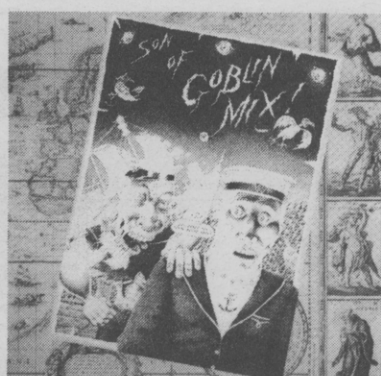
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THE CATALOGUE

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THE CHILLS 'Doleedums'
THE CHILLS 'Great Escape' & 'I Love My Leather Jacket'
THE CLEAN 'Tally Ho'
THE CLEAN 'Getting Older'
DOUBLEHAPPYS 'Double B Sides'
SNEAKY FEELINGS 'Coming True'
STIFF HERBERT 'I Could Hit The Ceiling'
VERLAINES 'Death & The Maiden'
THE WEEDS 'Wheatfields'

12" EPs & SINGLES

ABLE TASMANS 'The Tired Sun'
ALPACA BROS. 'Legless'
THE BATS 'By Night'
THE BATS '... Music For The Fireside'
THE BATS 'Minds Made Up In Blue'
BIRD NEST ROYS 'Whack It All Down'
BORED GAMES 'Who Killed Co. Mustard'
CHILDRENS HOUR 'Flesh'
THE CHILLS 'The Lost EP'
THE CHILLS 'Great Escape' & 'I Love My Leather jacket'
THE CLEAN 'Great Sounds Great, etc'

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THE PUDDLE 'Pop Lib'
THE RIP 'A Timeless Peace'
THE RIP 'Stormed Port'
SCORCHED EARTH POLICY 'Dust To Dust'
SCORCHED EARTH POLICY 'Hole In the Back Of Yur Head'
NICK SMITH 'Skin'
SNEAKY FEELINGS 'Better Than Before'
THE STONES 'Another Disc Another \$'

STRAITJACKET FITS 'Life In One Chord'
TALL DWARFS '3 Songs'
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TALL DWARFS 'Slugbucket Hairy Breath...'
TALL DWARFS 'Throw A Sickle'
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VERLAINES 'Doomsday'
WRECK SMALL SPEAKERS ON EXPENSIVE STEREOS
'River Falling Love'

ALBUMS

ABLE TASMANS 'A Cuppa Tea & A Lie Down'
AXEMIN '3 Virgins' Double LP
THE BATS 'Daddy's Highway'
KIM BLACKBURN 'Lizards In Love'
THE CHILLS 'Kaleidoscope World'
JAY CLARKSON 'Mini LP'
THE EXPENDABLES 'Inbetween Gears'
FETUS PRODUCTIONS 'Luminous Tears'
THE FOLD 'The Fold'
FROM SCRATCH 'Drum/Sing'
ERIC GLANDY BAND 'Adrenal Glandy'
GOBLIN MIX 'The Birth And Death Of...'
GREAT UNWASHED 'Clean Out Of Our Minds'
HEADLESS CHICKENS Mini LP
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SNEAKY FEELINGS 'Send You'

SNEAKY FEELINGS 'Sentimental Education'
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THIS KIND OF PUNISHMENT 'In the Same Room'
TUATARA 'The Flying Nun Compilation'
VERLAINES 'Hallelujah All The Way Home'
VERLAINES 'Bird-Dog'

CASSETTES

THE BATS 'Completely Bats'
THE BATS 'Daddy's Highway'
BIRD NEST ROYS 'LP'
THE CHILLS 'The Lost Cassette'
THE CHILLS 'Kaleidoscope World'
THE CLEAN 'Oddities'
THE CLEAN 'Compilation'
LOOK BLUE GO PURPLE 'LBGPEP2'
SNEAKY FEELINGS 'Take Sides' compilation
SNEAKY FEELINGS 'Sentimental Education'
TUATARA 'The Flying Nun Compilation'
VERLAINES 'Hallelujah All The Way Home'
VERLAINES 'Bird-Dog'
VERLAINES 'Juvenilia' Compilation tape

Northern Highway

A Fireside Bat Chat

By Paul McKessar

The Bats have ambitious plans for a world tour next year. But doing a world tour Bats-style doesn't involve limos, Lear jets or cocaine.

Like everything else the Bats do, it'll be a kinda humble affair. A very friendly world tour I bet, because the thing everybody likes about the Bats is that they're a friendly pop band. Me, I like to stand on dancefloors and wobble about to 'em as well ...

Talk to singer/songwriter Robert Scott and you can't help but marvel at how the magic roundabout of rock 'n' roll success means so very little to the Bats. He's just as happy to talk about an exhibition of his paintings at Dunedin's alternative art centre Chippendale House, making a comic or releasing tapes under assumed names as he is to tell me about blowing away the Housemartins in front of Bats-adoring Germans in Frankfurt. He'll admit that this Bats phenomenon is marvellously fun and rather weird, but he won't get caught up in all the hype.

Robert's musical career began with the Clean, playing bass and writing about five songs for the band on that instrument. The Clean broke up in 1982, he picked up the guitar and began writing. The Bats started at the end of that year and the flow of songs from the acoustic guitar didn't stop.

He says he writes a lot of

songs because he hasn't got much else to do. "The way I do it," he says, "is to just sit down and keep writing songs. Every tenth one will be good, so I go back to that one and work on it a bit more. So to get them out of my system, I just keep writing them — nine real shit ones, then maybe a tenth that will be okay."

Were you apprehensive bringing your songs to a band at first?

"Yeah, a bit. But the band never really started off like that; it just started off with me playing guitar in a flat and then Kaye, who was living there as well, was starting to learn guitar so we started off playing together. Then Paul and Malcolm joined, so it was all quite a natural sort of evolution and didn't require 'bringing songs to a band' that much."

That situation quickly changed however. Scott left Christchurch to return to Dunedin, and now records his songs onto cassettes with simple guitar accompaniment, which he sends to the others in Christchurch. New songs are tried out at practice before the Bats play live. "Some," says Scott, "will work really quickly and easily, so they're the ones we tend to do, leaving out the other ones if they don't click. They're pretty simple songs and we've been playing together for a while so it's relatively easy for them to come together quickly."

Is that process an incentive to keep things simple?

"I'd quite like to write some different kinds of songs, some more complicated ones, but every time I try and write them, I just get bogged down. Some of the newer songs have got a bit more in them than the earlier ones, that's for sure, but it's a pretty slow process of change."

A toughening up of the Bats' recorded sound is evident both on last year's single 'Made Up in Blue' and the new *Daddy's Highway* album. Tracks like 'North by North' on the album could even be described as "ominous."

How do you personally perceive that process of change?

"Songs are changing a bit in that I can play the guitar better.



Photo by Lesley Maclean

When I started writing, I could only play G, C and D chords. Now I can play things like minor barre chords which gives me more scope in songs and eventually a better sound — they don't all sound the same! Kaye's a really good guitarist; as soon as I've got the chords for a song, she'll think up a really good guitar part for herself [she "let's rip some pretty meaty licks on the old axe," according to the Bats' record company, Flying Nun] and Paul will come up with a really good bassline. We're all improving all the time."

Was it hard for you, initially being a novice guitarist?

"I can't remember what I actually thought at the time, but I was probably quite happy to struggle away at those songs," says Scott. "You can tell they're getting better all the time. I stuck with it because I knew I

was improving. You can get away with it with our sort of jangly guitar sound, it's like from strumming an acoustic anyway."

There are 12 songs on *Daddy's Highway*. Four were recorded in an eight-track home studio in Scotland and the other eight, plus the two songs on the B-side of the single 'Block of Wood,' were recorded at Christchurch's Nightshift Studio. The band are credited as "producers," but Scott confesses to being unsure as to what the term actually means ...

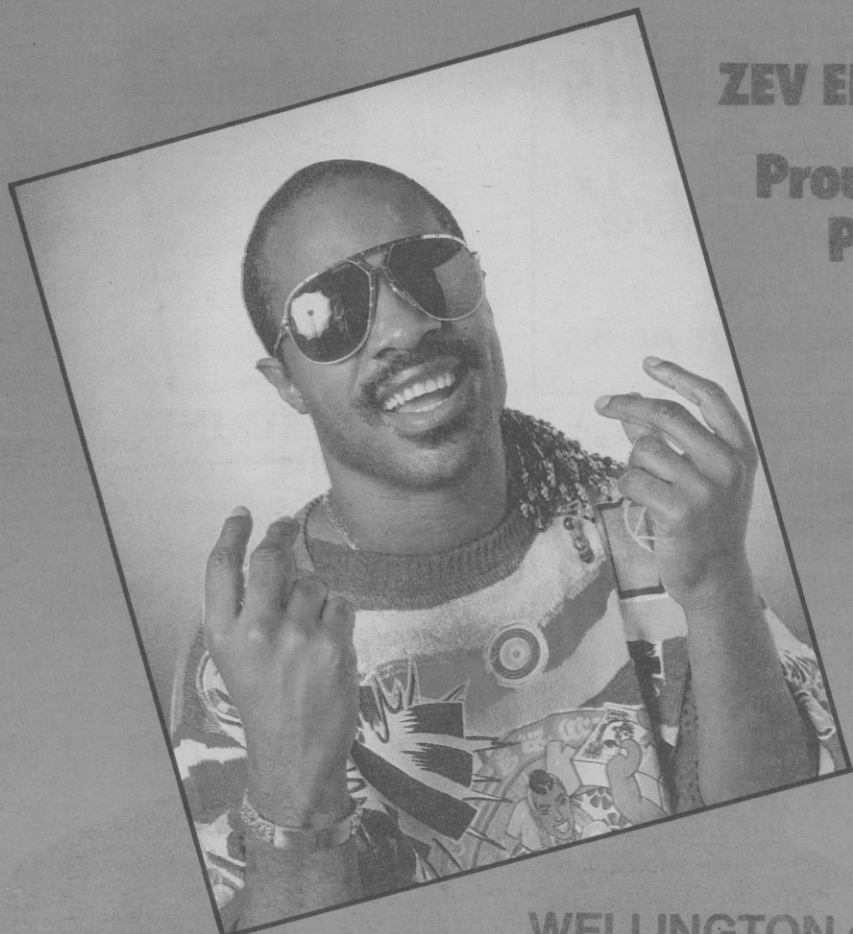
"I think it's someone who picks the songs and says how they're meant to be played or something," he says. "We had Rob Pinder, our soundman,

twiddling the knobs in the studio because he'd done the JPSE in there a few weeks before. He really knew what he was doing on the desk and we just set up all together in the big room and played about five songs in a row. If we were happy with the versions we'd just go back and do overdubs [guitars, vocals, some keyboards from Kaye and violin from Alistair Galbraith] over them, so it was pretty easy to do. So I suppose we produced it ourselves, but it is a weird word ...

"New Zealand bands are used to having to do it themselves, I think. Usually someone like Doug Hood was around when the Clean was going, setting up the machines and saying, 'play that song,' or 'do it like this,' but no one was like, putting their mark on bands, or telling them exactly what to do."

(Talking later to Paul Kean, who was credited as producer of the first two Bats' EPs, suggests that his job was basically to organise finances and studio, etc. Mixing is sometimes a bit too diplomatic for him; he'd prefer a focused idea rather than "a bit of this, a bit of that" — "I like to capture the feeling of the music, which can get smoothed out when the technical side of production takes over," he says.)

Bats songs always seemed perfectly suited for New Zealand radio. They're good songs and shit, they're hardly the sort of thing that offends your mother. If Neil Finn can do it ... Ironically I was to learn from Paul Kean that Sydney biggie Triple J-FM playlisted both the sublime 'Made Up in Blue' and a test-pressing of new single 'Block of Wood.' I never heard either of 'em here. Scott agrees that both 'Made Up in Blue' and



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the LP *Daddy's Highway* are of a high enough production standard for radio airplay.

Has there been a learning process involved for the band insofar as the sound of their records goes?

"Yeah," he says. "At the time, we thought they [the first two Bats' EPs] were okay, but now we're quite amazed that we could get away with what we did. The first two were done on an eight-track and it's a really thin sound. The guitar sound is totally fucked, and the vocals ... there's um, a lot of out-of-tune singing on it. Like I never learned to sing properly till about a year ago, to actually hit a note properly, so a lot of the singing is out of tune, which I can't bear listening to. But it's just a learning thing where you raise your standards and each thing you do has to be better than the last one. As long as you can see them improving, it's okay."

The singing on *Daddy's Highway* is much improved. Kaye Woodward's backing vocals are highlighted more, and the harmonies are consequently a lot stronger (as well as being more in tune). Scott's voice is not nearly so harsh as on previous efforts, which he refers to as "cringeable."

"On this one," he says, "there's quite a lot of close, breathy style vocals on a couple of songs; not half-spoken but not yelled like a lot of the earlier stuff."

Have you had singing lessons?

"No. I did quite a bit of singing at school, but it would probably be quite a good idea to have lessons—I know people who have, and it's helped them a lot. But it's just a thing you learn over a period of time, I suppose; listening back to live tapes and realising how bad it is, concentrating more the next time and realising what you have to do and remembering that on stage, because often you get completely lost and carried away. You forget what you're doing!"

Where do your lyrics come from? Often the emphasis appears to be on odd characters or simple images ...

"I don't consciously think of anything when I'm writing songs. The important thing is the melody, so I'll just start humming that, and then sing any word that comes into my head over and over while I'm getting the song together. Later I'll maybe develop that idea into something and build around it." Like 'Mr Earwig'?

"I don't know how that one came about! It must've just been in my brain and come out! Usually though, it's not a very well developed story and a song can often mean three or four different things. I don't spend that much time on lyrics, which isn't too good really—I should put a bit more work into them."

"Often there won't be any set lyrics for a while and I actually sing different lyrics for up to a year for one song each time I do it. Then we go to record and I have to have a set of lyrics to actually sing for the recording, so that's when they really get written. After that, they have to be sung that way because everybody expects the same words. But if it's not a recorded song, then often they can change, which can be fun, but it's scary when you go to sing and there won't be anything there. Usually something comes out at the last minute."

Even though he is singing a lot better nowadays, Bob's garbled words aren't what fills dancefloors. What consistently *does* achieve that aim though, is the rolling rhythms provided by Paul Kean and Malcolm Grant. Dancefloors big ... and dancefloors small, such as the Bats will encounter on their

proposed summer tour of "out of the way places." Playing somewhere different is a lot of fun, says Scott.

Do you think that the Bats' rustic "New Zealand flavour," a curious amalgam of pop and C&W, Gore-style, would enable them to reach an audience better than, say, other Flying Nun bands?

"Yeah," says Scott, "because some bands rely on complex songs, but ours are kept simple. We just play acoustically sometimes and it's still been okay. Our music is pretty easy to relate to; it doesn't have any pretensions or big ideals about it."

Is that a major part of the band's appeal?

"I don't know, it could be. There's a lot of music around where people think they have to do big special things and make big special noises to impress people, but we don't do that. I think melody is the key, a good tune. There's not a lot of good tunes around."

expecting it to be lowkey, but over 200 people turned up at our first gig, practically filling the place to capacity.

"It was a good start and the gigs kept building, getting a cross-section audience, not just expatriates. It culminated in a 'Flying Nun showcase' with the Verlaines and Max Block at the Sydney Trade Union Club, which is like a prestigious gig. It's a place with three floors—bars and one-armed bandits everywhere. We got 600 people there."

Rounds of interviews kept the band busy, and most of the feedback from the Australian music press was positive, including some very enthusiastic reviews. Critic Mark Mordue instructed *RAM* readers to "see them soon before they go home back across the Tasman Sea, leaving you to wave, cry and say goodbye." The Bats observed that the major trend in Australian bands seemed to be moulded in a Hoodoo Gurus vein. There

were plenty of venues, including lots of small corner pubs with PAs strung up in their ceilings.

Kean found the most appealing thing to be "a lot of good community radio—public radio like Triple-J has a very high profile, a real high audience rating and no advertising."

"In Melbourne the crowd was enthused almost to encore status," he says, "but that's not done for support bands. [Relative indie "giants" the Go-Betweens were the main act.] There was a very industry-minded roadcrew, but I suppose you couldn't really do that here either ..."

How do you feel about "pioneering" Australia for New Zealand bands, being the advance guard?

"I hate the idea that's built up

about 'following in the Chills' footsteps,' us being a second-rate Chills. The point is to explore and be able to give advice."

Paul Kean's previous musical jaunt to Australia had been as a member of Toy Love. That was also the last time a major "alternative" New Zealand band has appeared touring across the Tasman.

"I got the feeling from a lot of questions that we made more of an impact then than we actually thought. A certain mystique has built up because of the time lapse in bands coming over of an alternative nature. I think Chris Knox put a lot of people off Australia, because we did have such a difficult time there, but having seen what's going on now, we're keen to go back in April next year."

How did the Australian tour compare to last year's European trip?

"It was a lot more intense and organised than Europe," says Kean. "We've learnt a lot,

gained a lot of knowledge. On our next tour [the world] we're going to approach it that way. We'll go to Australia, America and then Europe—basing ourselves there, rather than in London. They are more enjoyable audiences and you get treated with more respect as a musician in Europe."

Phew. How does that ad go? "Don't leave home till you've seen the country?" Maybe I could modify it to say something like, "Don't be a fool: see the Bats while we've still got 'em here, and see the Bats because they're a *New Zealand* phenomenon, not some computer-generated monster backed by LA session musicians."

Paul Kean always judges a band by whether you can dance to them. The Bats have been refining and maturing their pop craft for five years; they're the best they've ever been right now, and yes, you could spend a whole lifetime dancing to them.

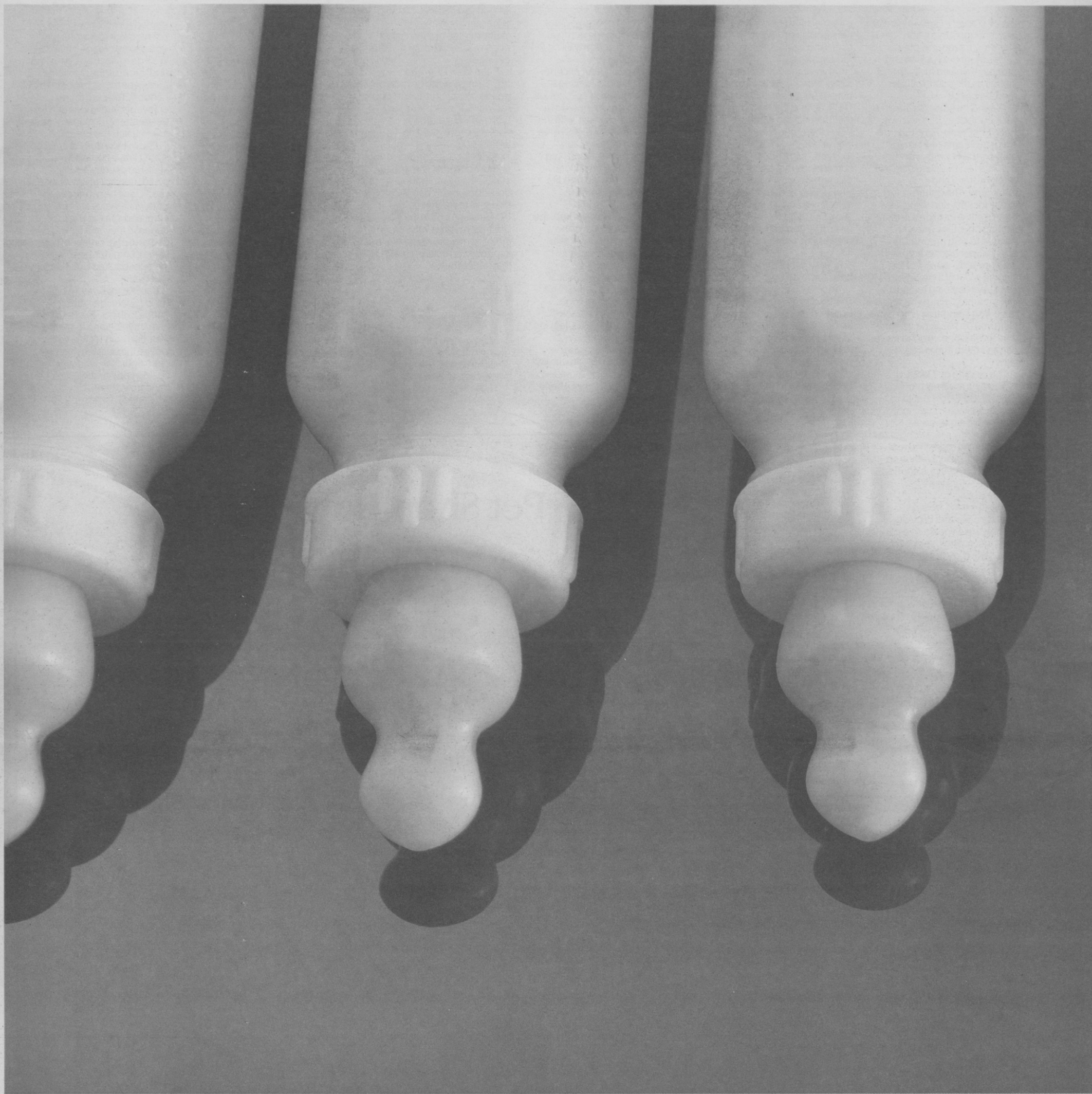
Pet Shop Boys, actually



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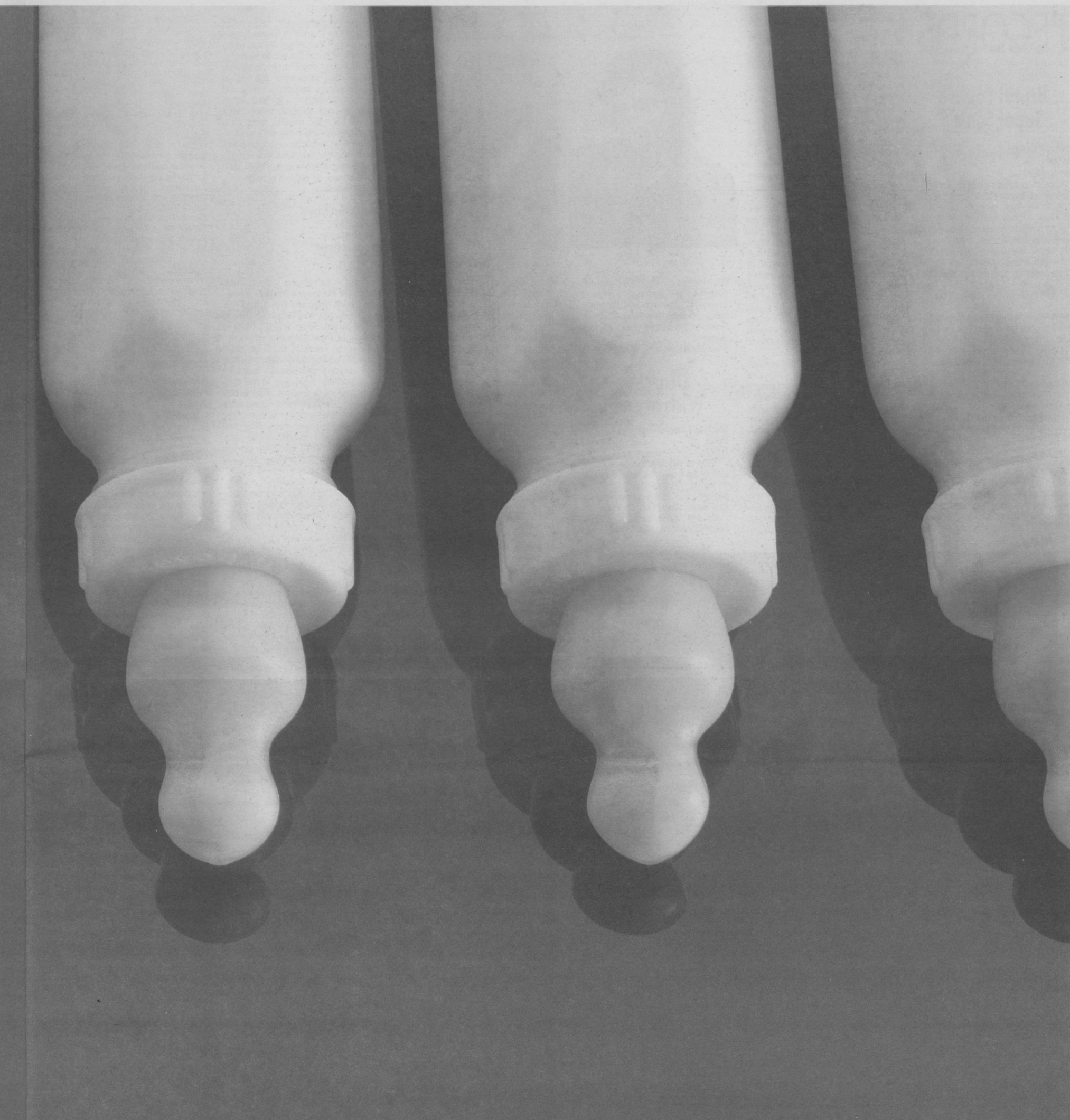
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RECORDS

Brutal Youth Super Sonic

Sonic Youth Sister Flying Nun

There's a few people around who've had "Sonic Youth" on their lips for a while now. They're rich. It's either that, or they read the *NME*, and we wouldn't want to accuse anyone of doing that these days, would we? They scour the import bins, and on their \$20-a-pop travels, they've picked up the two previous Sonic Youth albums, *Bad Moon Rising* and *Evol*. "Blah blah blah, Sonic Youth," they go.

Well Flying Nun (NZ's own) gets the last laugh, cos for all of us that ain't got those other goodies (tho' I'm saving up for 'em...) they've gone and got the rights to release *Sister*, the SY newie, and it's the best. Better than the snatches I've heard of the other two. Better than anything else you'll hear this year. Awesome.

You can't help but bandy words like "brutal" around when you talk of the New York four-piece; as members of that city's avant garde post-punk "no wave" movement of the late 70s, their approach to rock music has always been an oblique one. They're just as prepared to attack their guitars with screwdrivers as they are with picks, but their development, culminating in *Evol*'s stark contrast between beauty

and malevolent white noise, has been steadily towards a re-definition of the territory of rock's outer limits.

Their disciplined sense of melody and a good tune enables them, with *Sister*, to achieve a synthesis between those disparate elements of cold beauty and ugly noise. This is exemplified in the track 'Cotton Crown,' where over a sculptured barrage of fierce guitars and primal drumming, Thurston Moore sings lines like "angels are dreaming of you" ... the effect of the words is enhanced by the odd interplay of the guitars and seething rhythmic undercurrent, making it the album's tour-de-force.

Sonic Youth's lyricism is deliberately understated ("come on get in the car / let's go for a ride somewhere," — 'Pacific Coast Highway'), their realism is dirty. No surprise then, that there is a mention of Raymond Carver on the inner sleeve credits — his claustrophobic vignettes of the darker side of American life work over similar territory to Sonic Youth's soundscapes: tales of schizophrenia, claustrophobic Catholicism and squalor, "keeping commission to faith's transmission."

Art and artifice go out the window however when it comes to songs like 'Catholic Block' and a cover of Crime's 1976 punk nugget 'Hotwire My Heart.' They're urgent songs, draped in an angry snarl of feedback — you even hear the band plug into their over-driven amps before the songs begin!

Sister's 10 chilling tracks may be an acquired taste — I picked it up at the first hearing though, and they ain't that far removed from fellow New Yorker Madonna; and in their own way, the Sonic Youth seem determined to become rock icons (probably so they can self-destruct in the limelight, though).



Give them a chance: buy their record. *Sister* is intelligent in its simple approach; not flawless, but challenging, more so than anything else you're likely to hear this year. Awesome again.

Paul McKessar

Dancing With Myself

Michael Jackson Bad Epic

"This is like Beethoven coming to town!" enthused the record exec, announcing Michael Jackson's local concert. But that's just dumb. Who said Beethoven could dance?

It's difficult to think of a cultural event so anticipated as this album.



metallic insistence, with sequencers going crazy. Luther Vandross knows you can fill a dancefloor without using rhythmic artillery, but subtle funk.

With Luther and Prince, Jackson is one of the innovative leaders of modern music, though no one could call him prolific (or a lyricist). What have we got to look forward to? Spinoff hits for months, and CBS again threatening the world's vinyl reserves this Christmas — though with a much worthier item than Bruce's five live. Get past the colossal myth, and you'll boogie till you get enough.

Chris Bourke

Pet Shop Boys Actually Parlophone Boy George Sold Virgin

There's something lacking beneath Neil Tennant's foppish vocals and vague lyrics; the Pet Shop Boys are, I suspect, the Village People in dinner jackets. If so, Frankie Goes to Hollywood must be green with envy.

Envious because the Pet Shop Boys are getting away with something they couldn't and envious because the Pet Shop Boys will, in the long term, sell more records. This is odd because Tennant and Lowe rate alongside Mel and Kim as one of the world's great ready-made duos and many of their songs sound nine months late. 'West End Girls' arrived with a rap long after anyone else and could have been an Al Stewart song. 'It's a Sin,' from *Actually*, sounds flat. Why dance to the Euro-beat of 'Heart' and 'One More Chance' when you can dance to Prince. ABC or Janet Jackson? Why put these men on your wall when you can have Corinne Drewery or Terence Trent Dabny?

More interestingly, *Actually* avoids any distinct style of its own. The Pet Shop Boys' idea of pop *moderne* is to borrow a bit of Suicide here, someone else's lyrics there and stitch it all up with a topical veneer ('It's a Sin' was a three minute version of *Name of the Rose*) and bang! Instant top tenner.

Anyone else with such obvious affrontery has been shot down in flames. Like Duran Duran, the Pet Shop Boys are the band the critics couldn't kill.

Actually is all these things and less, and it will be a big success. The lads have even managed to get people talking about Dusty Springfield again by bringing her in to sing on 'What Have I Done to Deserve This.' Fortunately for all, it's a good song, as are 'I Want to Wake Up' and 'It Couldn't Happen Here.' Still, their success leaves my jaw scraping the ground. Why? How? What for?

Boy George, by contrast, is looking almost conventional. He's done the big hit, the big tour, the big good-album-which-nobody-bought (*From Luxury to Heartache*), the big drug bust, and now he's lined up for the big comeback, looking like a back issue of *i-D* and sounding, well sounding not all that bad. *Sold*'s title track is sullen and his cover of 'Little Ghost' is almost threatening — no mean feat for an artist who looks alarmingly like Jon Gadsby. 'Keep Me in Mind' could be a Michael McDonald track and side two's opener, 'Just Ain't Enough' is an up-tempo version of Millie Scott's 'Prisoner of Love.' Most of the other tracks are going for a very black feel, in both sound and voice (I wonder if black musicians like it or laugh at it?) and George himself has advanced way beyond the Malcolm Garrett artwork and image game. Maybe if he got a nice haircut and suit like Neil Tennant, and Neil Tennant dressed like a back issue of *i-D*, things would be more in their proper place. Boy George is the one with the good album and the Pet Shop Boys are the ones playing the pop game.

Not that difficult to grasp, actually. Chad Taylor

Public Enemy Yo Bum Rush the Show Def Jam

Def Jam's Public Enemy makes music that's like the original punk, almost deliberately inaccessible and parochial. It's for B-boys, but the message is dedicated to the proliferation of social nerds, glamour Gidgets and angry young Public Enemies everywhere: "Many have forgotten what they came here for / never knew or even had a clue — so you're on the floor / just growin' not known" about your past / now you're lookin' pretty stupid while you're shakin' your ass."

This hip-hop is a jerky, rhythmical drone, with a garage band guitar and wild, cryptic, breathless rapping. It's monotonous, and yet it's on the verge of dementia, a "toilet bowl" recording that's alive with the old sounds of hip-hop; the block parties of DJ Cool Herc and Flash, and their muffled, unsophisticated amplification. The rock drumbeat, the feedback and the furry, indistinct vocals. Hip-hop has never needed state-of-the-art equipment, and while this is only an

imitation of bad, it's good, and it's original and it's the best hip-hop album this year.

Public Enemy are here to knock some sense into the B-boy bump of guns and gold and fly girls. They've already de-capped the Beastie Boys, and they'll push the Beasties into acknowledging their role as the new American heroes. The Beasties with egg on their face because they're intelligent, but the idols of the idiot classes. The Beasties are the new Rolling Stones, bad and spotty and craving for some intellectual conversation.

Instead, Public Enemy will conquer the *Village Voice* and left, white America. Public Enemy are the semi-consciousness of black New York, a halfway-read Malcolm X, a riot going on in a dance. And while it's idealist proselytising, Public Enemy are not, never an Enemy, they're campus communicators and media controllers, Long Island cousins of the Sex Pistols. It's rock anarchy. It should be the best dance record you've heard. Yo! Bum rush the Public Enemies! MiUzi weighs a tone, Public Enemy are number one.

Peter Grace

Alexander O'Neal Hearsay Tabu

Somebody somewhere decided that this album would benefit from snippets of party conversation between the tracks — a bad idea. They sound like outtakes from *The Cosby Show* and like that show, they're amusing the first few times but cloyingly cutie from then on. Fortunately they're the only negative aspect to this record, probably the finest soul album to see local release this year.

Alexander O'Neal's 1985 self-titled debut album came out locally last year and sales were that of the proverbial dog, which was a shame, for those who chanced to hear it were as often as not addicted. Hopefully this disc will improve those sales figures: it's even better. Alexander is supposedly producers' Jam and Lewis's pet prodigy and it shows, they've held back all their strongest songs for this set, and the future of their own *Secret* project apparently rests with how well CBS do with this album.

I love the uptempo tracks like the first single 'Fake,' already a local club hit over the past few months, the powerful 'What Can I Say (to Make You Love Me)' and the new single 'Critique.' But it's the slow stuff that really chills me, when that voice really crunches home. Tracks like 'The Lover's Sunshine' and, most especially, 'Crying Home' are enough to tear me apart everytime. It's the way the man can turn around an everyday phrase and give it added meaning with just an inflection on his voice. I love it.

One of the albums of the year, no question. Simon Grigg

Marianne Faithfull Strange Weather Island

This album, her first in four years, is unlike anything Marianne Faithfull has ever done before. Consider the material. Whereas her previous three Island albums all contained a significant number of self-penned songs, here they're all covers. And what covers. Four are from the 30s, others from the 50s and 60s. Only two are brand new, courtesy of Tom Waits and a Mac Rebennack (Dr John) collaboration with Doc Pomus. Other songwriters range from Huddie Ledbetter to Jerome Kern to Bob Dylan.

The album's musicians constitute an equally remarkable cross-section. Normally the idea of combining a serene ECM guitarist, an avant garde pianist, Lou Reed's bass player and a classically oriented violinist would seem ridiculous. Here it works brilliantly, and that's just the grouping on the first track. To discuss the various attributes of individual tracks is beyond the space available in this review. But just sample Faithfull in a duo with Rebennack's rolling New Orleans piano. Obviously the song choice and arranging (all slow to mid-tempo) continue to foster Ms Faithfull's image of decadent vulnerability and ennui. Even the re-recording of 'As Tears Go By' — her first single is now 23 years old — gains new resonance from the life lived in between. That once high, breathy vocal has long since become a familiar tattered rasp. What is surprising on *Strange Weather* is that it somehow manages to create valid interpretations.

The inner sleeve carries an interesting note on how the album was conceived, by Hal Willner, the man behind last year's Kurt Weill tribute. The outer cover has a blurb by Kentucky-fried novelist Terry Southern in which he compares Faithfull to Lotte Lenya, Marlene Dietrich, even Billie Holiday. After one listen I dismissed those comparisons as inflated hype. Now, after many more hearings, I'll concede Southern has a point. Marianne Faithfull has developed into a genuine torch singer.

Peter Thomson



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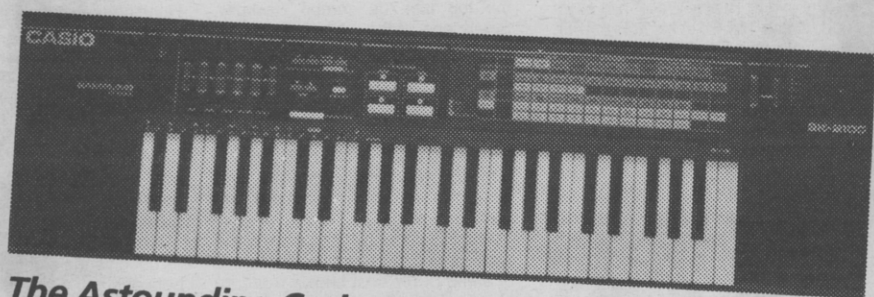
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RECORDS

Able Tasmans A Cuppa Tea and a Lie Down Flying Nun

Talented people make warm, friendly record. Lovely. With good humour and hands on their hearts, Able Tasmans have made one of the best releases of the year. *A Cuppa Tea and a Lie Down* seems to become more familiar each time I play it (which is often). It even looks friendly — wonderful bright cover and a Family Photograph on the back — people smiling! It's a move onwards from 'The Tired Sun,' but doesn't forget that foundation ('Virtues Asunder' and 'Evil Barbecue').

Able Tasmans keep things distinctly New Zealand with the pastoral pleasantness of 'And Relax' and 'And We Swam the Magic Bay,' and the joyous 'Rainbow.'

They've used all sorts here — viola, flute, great vocal arrangements ('I See Now Where' and 'Fa Fa Fa'), and Graeme Humphreys' marvellous keyboards. Working with Te Kani Kani o te Rangitahi has made great impact — giving space and depth to a sometimes frantic past.

See it, buy it, listen and enjoy.
Fiona Rae

Jean-Paul Sartre Experience Love Songs Flying Nun

What charmed me most about last year's debut EP from the JPSE was its ambience and elusive, unsettled moods. Its five songs eluded categorisation and only hinted at influences. It was a fine record. *Love Songs* is a fine record too, though not as good — it's fault seems to lie in the fact that it appears to be an exercise in stylisation, the exact opposite to what was true of their EP.

Basically, *Love Songs* is a guitar album. Gary Sullivan's drumming never really forces its way to the forefront as it can do in the live setting; only on 'I Like Rain' do we sense his precision and control reaching out to shift the entire song — here the effect is marvellous. The record's styles stem from that guitar focus — what we receive is Sartrean interpretations of styles, from outta-the-garage rockabilly crawl ('All the Way Down'), Velvets and solo-Reed ('Einstein'), 'Grey Parade', wah-wah ridden 70s disco ('Crap Rap,' 'Let There Be Love') and more.

Hell, it's almost as if the self-styled 'Gentlemen of Rock' have made a Prince album! But it's mellow, though not so subtle as it could have been — giving up its secrets all too readily. Maybe that's a production fault; not so much the laidback-ness but the pervasive lazy mood of the songs, making it unfocused (aside from the obvious motif of the record title) when it could have been more.

They say, "you gotta get with the Experience." I say "I agree." It's not the vital work that it could've been (though I'm sure they have that in them yet), but it will make the return trip to my turntable many times, I'm sure.

Paul McKessar

That Petrol Emotion Babble Polydor

During their years at the top, the Undertones were happy to leave the risky business of writing songs specifically on the Troubles to incompetents like Stiff Little Fingers, contenting themselves with refining the pop art to teenage wastelands and personal responses to Northern Ireland.

But even boys grow up, and it's as if Sharkey's newly revealed commercial appetite had previously subdued the Undertones of old, because the brothers O'Neill have come out blazing about injustices in Ireland in That Petrol Emotion. The singles 'Keen'

railed about Irish political prisoners being separated from their families, and 'V2' tore into the degradation of strip searching Irish women. And *Manic Pop Thrill* was just that, an uneven combination of the manic political emotions of newcomers Reamann O Gormain ('Lifeblood') and Ciaran McLaughlin ('Tightlipped') with Sean O'Neill's lingering tortured romances ('It's a Good Thing' and 'Natural Kind of Joy').

Babble reconciles these seemingly opposed extremes, particularly in a first side of hard-nosed hardcore rock 'n' roll, through a guitar sound that borders on a R&B dirtiness mixed into a mechanically violent tension that makes Damian O'Neill's 'For What It's Worth' and 'Static' so frightening they're brilliant. Brother Sean, not to be outdone, does out two of the most natural riffs you'll hear all decade — 'Swamp' and the gigantic 'Big Decision,' leaving vocalist Steve Mack to



That Petrol Emotion

steal some fame for 'Spin Cycle' and Ciaran McLaughlin room to breathe his last on 'Creeping to the Cross.'

Forget any veiled praise, this is a great album only diverted from immortality by a second side that occasionally puts noise before songs. There is no justification for not having this album.

George Kay

Bunny Wailer Rootsman Skanking Serengeti

With two of the original Wailers now deceased, Bunny Wailer assumes the mantle, whatever title you may choose to confer upon him. Neville Livingston has never actively sought superstardom, unlike his two colleagues. He bowed out of the group in 1974 because he couldn't stand touring, partying and all the isms and schisms.

A devout Rastaman, he returned to the life of a farmer, founding his own Solomonic label, which allowed him to maintain artistic freedom. He didn't perform live again until 1982, when he tore apart Jamaica's Youth Consciousness Festival with a set which produced an outstanding live album. This finally encouraged him to return to regular concerts, and by all accounts, his performance at this year's Reggae Sunsplash was a killer.

The fact is, Bunny Wailer has produced some 10 LPs in his solo career, four of which (*Blackheart Man*, *Struggle*, *Sings the Wailers and Rock 'n' Groove*) must be regarded as brilliant. It is from the last-named album that comes much of *Rootsman Skanking*.

Free of various pressures and trappings, Bunny has followed his own path, producing reggae of timeless beauty and passion. His voice is a mixture of Sam Cooke and Gene McDaniels, soaring in the upper register, gruff down low. He also acknowledges the influence of the Impressions on JA singers with his cover of Curtis Mayfield's 'Another Dance.'

The *Rock 'n' Groove* tracks which form the basis of this album are edited down from the original dancehall versions (clumsily in one place). The remaining three tracks, 'Collyman,' 'Gamblings' and 'Cry to Me' could well be outtakes or B-sides from the same sessions.

What all this means is that non-cognoscenti can buy with confidence. 'Cool Runnings' and 'Dance Rock' are two of the finest expressions of sheer dance floor pleasure that reggae has produced. It should go without saying, of course, that the playing and production are of the highest calibre.

This album is released by Jayrem through the American Shanachie label. If they have access to the rest of the Solomonic catalogue, might it be too much to ask for the release of *Struggle*, which rates as perhaps the finest achievement of a Rootsman never content to rest on his laurels?

Duncan Campbell

Dave Edmunds I Hear You Rockin' Arista

Isn't it great to discover insitutions like Dave Edmunds are still alive and well in 1987? And still playing rock 'n' roll as if they just invented it. Well, I'm a sucker for it anyway, ever since Edmunds belonged, along with the "Jesus of Cool" himself, Nick Lowe, to the top late-70s combo Rockpile. Surely one of the alltime great "day off" bands ever, they were fuelled in equal parts by 50s' nostalgia, smart pop songs and vodka.

But with the exception of Edmunds' 1970 remake of 'I Hear You Knocking' (which alone will ensure his place in pop history), he has enjoyed only minor hits, remaining a cult star and sometime producer.

And this offering? Well, more of the same really, but great live renditions of some of his best known work, including 'Crawling from the Wreckage,' the aforementioned 'I Hear You Knocking' and 'Girls Talk,' one of the very few Costello covers to surpass

its maker's original.

The band play with the relentless enthusiasm of those who love their work, and never let up throughout. Though much maligned by hip critics and snobs nowadays, this proves pub rock can still breath and endure. And I'd sooner have "all my rowdy friends" over any day.

Mark Kennedy

Various Artists La Bamba Soundtrack London

The breakthrough achieved by Los Lobos covering the only Hispanic rock hit ever is the best excuse for marketing I've seen this year. Let's see if 'La Bamba' is more than a novelty for radio though — will they play any singles off the vastly superior *By the Light of the Moon*?

Los Lobos have kept the music of Ritchie Valens alive for years, and three-quarters of this soundtrack album consists of superb Valens covers, from rollicking wedding stompers like 'La Bamba,' 'Charlena,' 'Come On Let's Go' and 'Ooh My Head' to smoochy ballads such as 'Donna' and 'Goodnight My Love' — and always the band gives the songs their own 80s identity.

All but one of the remaining tracks however are revivals by 50s interpreters that, while competent, come off like Elvis soundalikes. Howard Huntsberry probably makes an okay living imitating Jackie Wilson's operatic, tear-inflected wail ('Lonely Tears'), but Stray Cat Brian Setzer and Marshall Crenshaw should know better than to carefully carbon-copy their heroes Eddie Cochran and Buddy Holly. Bo Diddley shows them how on his classic piece of voodoo rockabilly 'Who Do You Love' — those rattlesnake hips still frighten.

The music sits well in the movie, but as good as the eight Los Lobos numbers are, you'd be better off with any of their own albums, plus some real roots music like last year's remastered Buddy Holly collection.

Chris Bourke

started insects

*A chemical substance, the release of which into its surroundings by an animal influences the behaviour or development of other individuals of the same species

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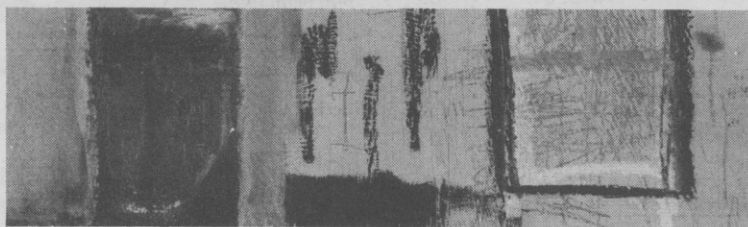
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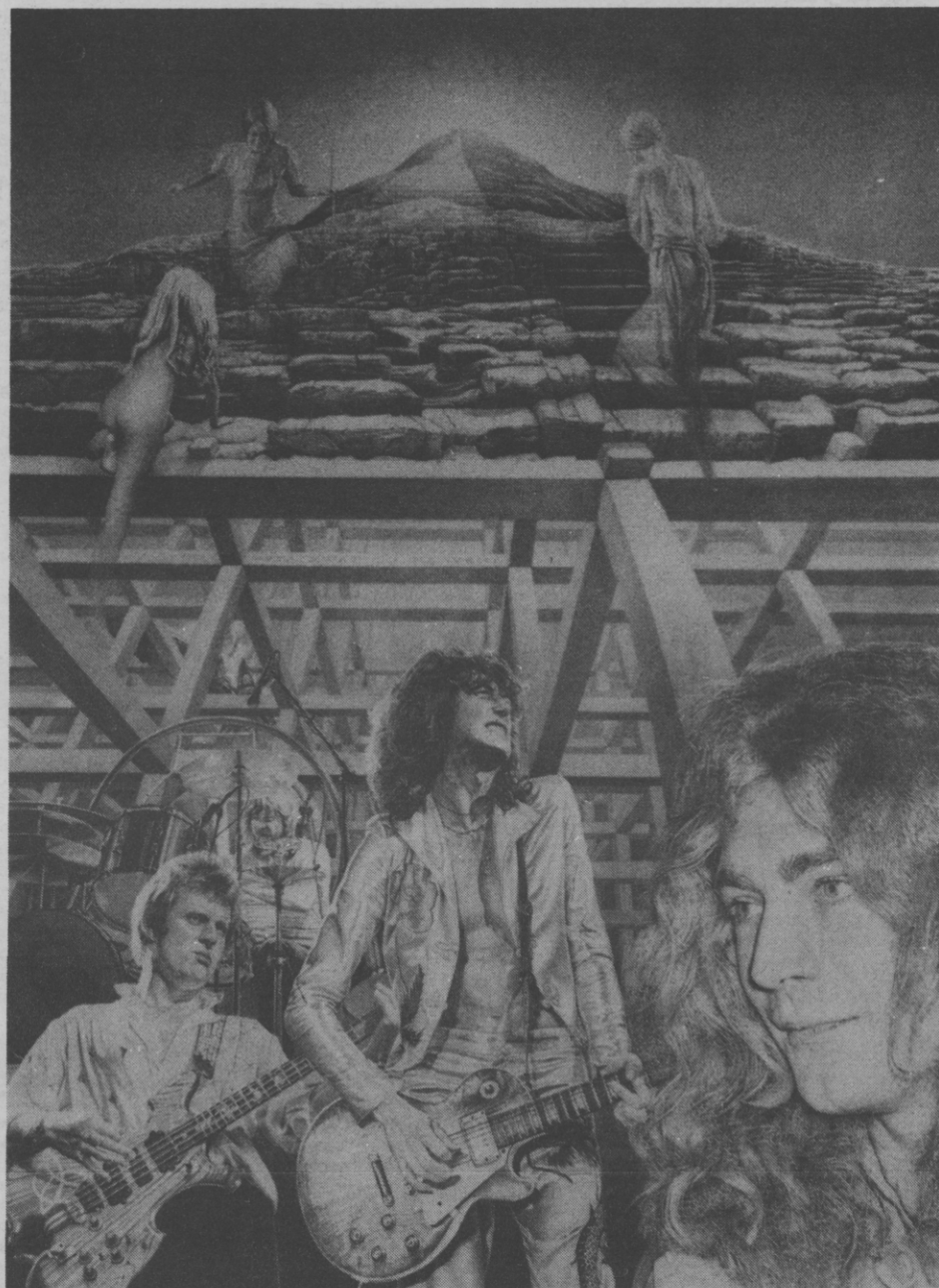
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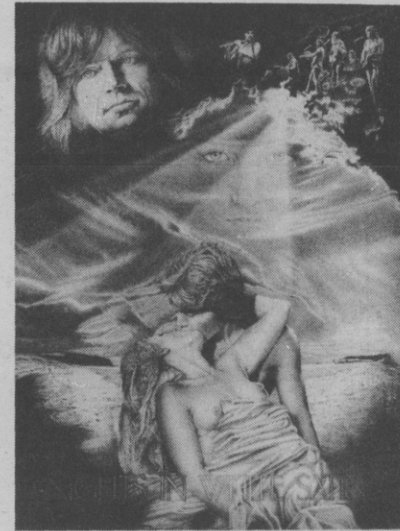
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NIGHTS IN WHITE SATIN MOODY BLUES

RECORDS

Lime Spiders The Cave Comes Alive Virgin

The Lime Spiders have been kicking around the backwaters of suburban Sydney since 1981, playing a distinctive brand of rock 'n' roll that owes most to seminal Australian rockers, Radio Birdman and psychedelic metallers, the brilliant MC5. Ex-Birdman Rob Younger was responsible for the production on their breakthrough single of 1984, 'Save Girl,' a wicked slab of vinyl that should sit proudly in any collection, either as a 7" or in the form of the *Slave Girl* EP (Hybrid Records) a collection of six brilliant early 45s. Both records are readily (and relatively cheaply) available in New Zealand import bins.

The band's big break came last year when they signed to Virgin, a deal which saw the first NZ release of their product with the six-track *Weirdo Libido* EP earlier this year. That EP, with its scorching title track (a 'Save Girl,' part two, they say) and four 60s covers recorded live on the other side, sets the scene for *The Cave Comes Alive*; you won't hear more energy compressed onto vinyl this year, and so the album promised

much ...

And delivers much feedback, crashin' drums and a tight set of songs. Psychedelia and their pop sensibilities lose out to the Marshalls, maybe a little too metallic for my tastes, though the freakout reprise of 'Just One Solution' is great. Some of the 12 tracks fall flat, but both versions of 'Solution,' the single 'My Favourite Room' and 'Rock Star' all stand up well alongside the likes of Cream's 'NSU' (done well).

Nowhere however is there as much punch and raw energy as those two earlier records packed — a disappointment, I'm sure, to those who justifiably love the likes of 'Save Girl' and 'Out of Control.' There's enough energy here to save them from being as awful as the Hoodoo Gurus or as boring as their copyists though, and enough good songs to pull the band through.

I'm sure they're more proud of the earlier efforts — get them, then get this, and see that the Lime Spiders are indeed as hot as their album cover is garish.

Paul McKessar

Al Green
Soul Survivor
A&M

Now this is a strange one. A grab-bag of a record really. Each side starts with a high-tech, synth-soul funk excursion written and produced by new-



Lime Spiders

comers (to me at least) Jim Randolph and Eban Kelly. So far, so good. Elsewhere in the record Al redeems that well-known bag of gloom 'He Ain't Heavy, He's My Brother' by singing the hell out of it, but he fails to take the jump on that other sentimental favourite 'You've Got a Friend.' Most of the rest is perhaps best described as country-gospel: rearranged and rustic versions of traditional hymns.

There may be a rushed even unfinished feel to this collection but fans like me will find here only confirmation of their hero's artistry. All of these oddments are blessed — thank you, Lord — with vocal performances that are exquisite yet modest and that are always both inspired and heartfelt. Al Green is clearly incapable of making a bad record, but it's also plain that this album is unlikely to be one to win new

converts to his cause. But if there's a place in the commercial marketplace for a song that chides us not to blaspheme, then Al Green is surely the man to deliver it.

All in all, it's just the sound of Al artist-ing around. And that's good enough for me.

Alastair Dougal

Spines
Idiot Sun
Flying Nun

After the lovely love songs of the Jean-Paul Experience, and the friendly familiarity of the Able Tasmans, I am swung into discomfort by *Idiot Sun*. Let's not say it grates, rather it irritates — the songs itch and scratch around, a bit indefinable, never very comfortable. 'Idiot Sun' is more MOR than previous Spines records, it's interesting, but I haven't squawked with glee at anything here.

However, these are mature, clearly directed songs, and make much of Neill Duncan's talking saxophone, and even his bagpipes. I've always enjoyed Jon McLeary's nervy vocals, elegantly caterwauling through 'More To Go' and 'Idiot Sun,' and his staccato 'Kiss of Death.'

The best is saved for side two — the excellent 'Minutes Don't Matter,' with Wendy Calder's bass sounding particularly fine. It's a frantic, pushy song, and equally as good is 'There is No Satan,' which says: "There is no Satan

here — we're all free / He can't do anything / ... We can do anything." Good advice. 'I Wish You Well' is a stomper, but kinda nice all the same.

An intelligent, well-made record (great cover), but not overly exciting.

Fiona Rae

Roger Waters
Radio KAOS
CBS

Having not yet heard the new release from the other three it's difficult to say which will sound more like Pink Floyd. There are certainly likenesses evident on *Radio KAOS*, mainly in Waters' vocals, though there are the rattlings, background chatter, backing vocals and even dog barks that remind of previous Pink masterpieces.

Lyrical it's not the heavy going of the last Floyd's, and is more accessible than his first album on hitchhiking. The backbone is a bizarre story of twin brothers, Bennie who goes crazy one night, and Billy who develops radio radar capabilities with his mind. He locks into KAOS, which makes for a most entertaining station that is kept lighthearted with such items as a weirdo phoning to tell his dislike of seafood.

Only on 'Four Minutes' does war and bombs come into into, but 'The Tide is Turning' ends things on a positive note of hope. Mel Collins plays some smooth sax and the rest of the musicianship and production is as good as expected for this kind of project.

Geoff Dunn

Roy Orbison
In Dreams: the Greatest Hits
Virgin

Truly great singers, if they haven't ruined their voices through self-abuse, should only get better with age. Roy Orbison is a truly great singer. Dressed in black, with puffy face and impenetrable tinted glasses as thick as Coke bottles, he looks an odd candidate for stardom, until, that is, he opens his mouth.

Orbison's voice is awe-inspiring, ranging from a mumble to a full-blooded yell, and usually in the same song. He approaches his songs like operatic arias, starting off gently, and gradually getting more fevered, more anguished, more tragic. Not responding to the torture of 'Crying' would be like ignoring a baby in need.

After rockabilly beginnings on the Sun label, he had hit after grandiose hit in the late 50s and early 60s, squeezing everything out of his voice, supported by lush strings which built along with his voice till it all reached a crescendo that could curdle your blood. His voice pierced through the syrup with an edgy dramatic power, he had no need for a falsetto as the voice could squeeze in anywhere. Among the classic ballads were 'Running Scared,' 'Only the Lonely,' 'Lana,' 'It's Over,' but Orbison also turned out many convincing rockers, 'Pretty Woman,' 'Ooby Dooby' and 'Claudette,' that are standards.

Orbison's 'In Dreams' was recently featured in the film *Blue Velvet*, and its success brings this wonderful compilation of Orbison's greats. But it's a compilation with a difference: the classic tunes have been re-recorded to perfection by Orbison with or-

chestra and simple rock band. Orbison's voice is as stunning as ever, and Mike Utley's production (he was the iconic Louisiana pianist in Jimmy Buffett's band) complements the voice with wit and taste.

What with Patsy Cline, Dusty Springfield and now Roy Orbison becoming available again in 1987, mornings after have never been better.

Chris Bourke

Midnight Oil
Diesel and Dust
CBS

'The Dead Heart,' which was released some months ago, gives a good indication of the overall concept and feel of the Oils' new *Diesel and Dust*. The main point of concern is the damage caused to the native land and people of Australia by large mining companies and modern civilisation in general. Something has to be done so the wounds can begin to be healed and the opening song 'Beds are Burning' is a heartfelt plea that really hits the message home.

The album was recorded at Albert Studios in Sydney with a sparkling clean production job from Wayne Livesey and the band, so everything is good and clear. The barren landscape of the western desert can be easily pictured among the spacious sounds created in 'Wara Kurna' and other sections. Peter Garrett continues the humanitarian theme with his firm anti-nuclear stand on 'Put Down that Weapon.'

This is probably Midnight Oil's most acoustic recording since their more aggressive beginnings several years back and the photography and packaging of it all is superb. *Diesel and Dust* is sure to do well, and will also hopefully open the way for some future solutions.

Geoff Dunn

The Judds
Give a Little Love
RCA

Now let's get this right: that's Wynonna on the left and Naomi on the right ... or is it the other way round? The mother and daughter duo that sing like heaven has opened up, and God has bestowed them with the voices of angels.

Just listen to their introduction on Elvis's 'Don't Be Cruel,' with the Jordanares on backups — the way they sing "baa-bee" just knocks me out, it just flows with an easy beauty that's breathtaking. Each track is perfection, the glory of 'I'm Falling in Love Tonight' is almost surpassed by 'Maybe Your Baby's Got the Blues,' with its fine harmony and sense of pain, that sure don't hurt when the Judds start to sing. Traditional country values are stressed on 'The Sweetest Gift (a Mother's Smile)' with Emmylou Harris, that sounds refreshing and far from corny.

The American version has 10 tracks, but the New Zealand pressing has five extra tracks, the burning 'Change of Heart' and four cuts from the mini-album, including my personal favourite 'Isn't He a Strange One.'

If your appetite for sweet country started with the sublime *Trio* album, add this to your list and you won't be disappointed.

Kerry Buchanan



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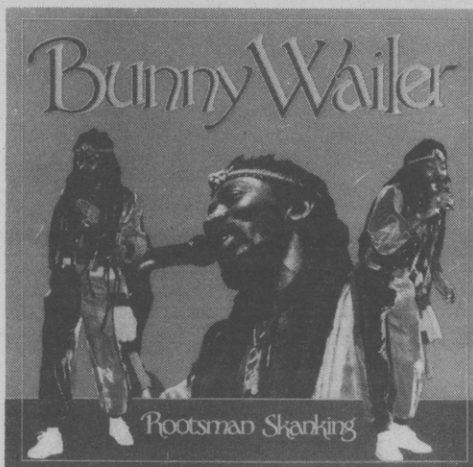
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LAST
MONTH

1	8	Rootsman Skanking BUNNY WAILER	GETI-17 TC-GETI-17
2	2	Black Woman JUDY MOWATT	GETI-13 TC-GETI-13
3	NEW	Black Sounds Of Freedom BLACK UHURU	GETI-16 TC-GETI-16
4	12	All Day All Night BLACK ROOTS	NRLP-01 NRCT-01
5	3	Revolution AOTEAROA	JAY-730 TC-JAY-730
6	IMPORT	20 Highly Explosive Reggae Hits TROJAN EXPLOSION	TRLS-246 ZC-TRL-246
7	NEW	Inala LADYSMITH BLACK MAMBAZO	GETI-18 TC-GETI-18
8	13	Jah Magic STICKS & SHANTY	JAY-326 TC-JAY-326
9	25	The Original Smiley Culture SMILEY CULTURE	GETI-12 TC-GETI-12
10	NEW	In Session BLACK ROOTS	REC-570 ZCM-555
11	17	He Waiata Mo Te Iwi AOTEAROA	JAY-327 TC-JAY-327
12	IMPORT	You Make Me Feel Brand New BORIS GARDINER	TROT-9088
13	NEW	Love Is Overdue JUDY MOWATT	TC-RC-8
14	20	No More War DREAD BEAT & BLOOD	JAY-141 TC-JAY-141
15	21	Tension PABLO MOSES	TC-RRS-008
16	IMPORT	Soul Rebels BOB MARLEY & THE WAILERS	RRLP-106 RRLC-106
17	24	A Reggae Christmas VARIOUS ARTISTS	RRS-004 TC-RRS-004
18	NEW	The Front Line BLACK ROOTS	REC-555 ZCM-555
19	32	Rootsman Skanking BUNNY WAILER	TC-RC-7
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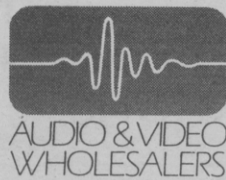
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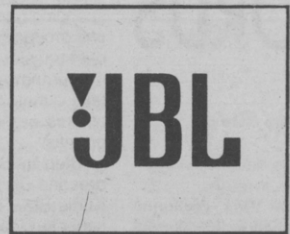
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RECORDS

Various Artists Who's That Girl? Soundtrack Warners

Almost a brand new Madonna album — the lady contributes four out of nine tracks — with extras. The title track, 'Who's That Girl,' has, of course, been getting a lot of airplay and deservedly so; it's a cruisy and clever little song, twisting just when you expect the melody to take a rest. 'Causing a Commotion' is an average-sounding dancefloor re-hash but 'The Look of Love' (not the ABC song) would make a champion second single. A lazy samba with a wistful refrain, it's Madonna's best ballad to date.

Scritti Politti are sounding likewise cruisy and sweet and it's good to see them doing the smart thing and getting on to a movie soundtrack. 'Best Thing Ever' is heavy on the melody

and lifts on the drums, drummer Fred Maher is not credited and has been spending his time since *Cupid & Psyche* producing I'm Talking and doing data transfer for Kraftwerk. But heck, it's a brand new song from a group who take almost as much time between albums as Michael Jackson, so be grateful.

'Step by Step' is the return of the dreaded Club Nouveau, using an old Kurtis Blow drum pattern again. It's squeaky clean, painless, and if it gets as much airplay as their previous 'Lean on Me' I will get a nosebleed. The same goes for Duncan Faure's '24 Hours' which sounds like George Harrison.

Much better is Kid Creole's ex-muse Coati Mundi whose 'So So Bad' exceeds all expectations with a party-like mix of hollering and stomping. The worst track on the album, by contrast, belongs to old pros Stock, Aitken and Waterman's act Michael Davidson, but in scolding them one must remember S, A & W's 'Roadblock,' which has covered up a multitude of sins.

Chad Taylor

The Long Ryders Two Fisted Tales Island

X See How We Are Elektra

Two bands currently resident in LA, both of whom are struggling to be felt above the real pulse that courses through the likes of Husker Du, REM and the Replacements and the brilliantly embryonic Let's Active and Tim Lee's Windbreakers.

The Long Ryders are expatriate Southerners who've taken to cashing in Confederate sentiments for hard West Coast currency. *Two Fisted Tales* is their third album and like their commendable first and the inferior western exploitations of *State of Our Union*, it homes in on a Byrds-Beatles-Prairie past that's too convenient to be true. Man of Misery' and 'A Stitch in Time' read like old stately Virginia mansions — full of class but empty of real sentiment. 'Gunslinger Man' just can't out-draw the riff and the single 'I Want You Bad' owes too much to McGuinn and McCartney to let it pass.

Despite better intentions 'Harriet Tubman's Gonna Carry Me Home' will sucker you with McCarthy's mandolin, and 'Long Story Short' moves some derriere, but they're slim pickens from a band riding a formula.

On the other side of the track X have been hangin' in there since their first two albums, *Los Angeles* and *Wild Gift*, caused a splash on Slash at the turn of the decade when the post-punk clean-out hit America. They may have been fuelled by some cross-Atlantic energy and Exene Cervenka's colourless female wailing, but John Doe's heart never strayed far from the badland of mid-American rock'n'roll. *See How We Are* is probably their best effort since *Wild Gift*; it finds and explores a middle ground between the likes of Dream Syndicate and the Go Go's, in a first side that doesn't stop for refreshments through high points like 'Anyone Can Fill Your Shoes' and Doe's title ballad. The second side eases up but 'Left and Right' is real catchy and 'Cyrano de Berger's Back' is another way of doing a love song.

X's chance has long since past but they're still scoring points for their wit, cynicism and rock'n'roll heart — don't count them out just yet.

George Kay

Ben E King Stand By Me Atlantic

Percy Sledge When a Man Loves a Woman Atlantic

Thanks to some sassy adman in England two of soul music's greatest stars are enjoying second careers; as a spinoff definitive compilations have been locally released. Although both Ben E King and Percy Sledge are soul legends, their music is poles apart, reflecting the diversity achieved through Atlantic's distribution deals with regional independent labels.

The sound of the city is the domain of Ben E King. As lead vocalist of the Drifters in the late 50s and as a solo act, King gave a sophisticated elegance to soul with hits such as 'Save the Last Dance for Me' and 'Spanish Harlem.' 'Stand By Me' has been covered by everyone from Muhammad Ali and John Lennon to jock-strapped All Blacks, but no one comes close to the original, with its raw vocal stating commitment against the simple bassline and gut-wrenching strings.

It's astounding to think that King recorded four of his greatest hits on just

one day, October 27, 1960: 'Stand By Me,' 'Spanish Harlem,' 'Young Boy Blues' and 'First Taste of Love.' The last two were co-written by apprentice producer Phil Spector, and like most of King's work, must have reached young Willy de Ville across the airwaves. While King gives superlative renditions of Bobby Darin's 'Dream Lover' and 'It's All in the Game,' hoary standards like 'I Could Have Danced All Night,' 'Moon River' and 'Amor' reflect the one-nighters for the gold-medallion set he's been doing for the past 25 years. (Solomon Burke called him the "black Andy Williams.")

But in 1975 King bounced back with the sublime soft-funk hit 'Supernatural Thing (Part 1)' — let's hope the renewed interest created by Levis 501's inspires another comeback gem.

It is rare in music that you come across something as perfect as Percy Sledge's 'When a Man Loves a Woman.' Everything is held back — the exquisitely subtle drums, guitar, backing vocals and horns — letting Sledge give the vocal performance of a lifetime. Sledge could never top it — no one could have.

But in trying, he produced many more soul classics in the same slow, grave, country vein: 'Take Time to Know Her,' 'Warm and Tender Love,' 'Out of Left Field,' 'What Am I Living For.' As Motown proved, "if it ain't broke, why fix it?" Most were written, and all were recorded, within the primitive egg carton walls of Fame Studios in Muscle Shoals, Alabama (now a parking lot) — this compilation finally removes the ghastly hiss from 'When a Man.'

Whereas the urban symphonies of Ben E King brought soul to Broadway, Percy Sledge's ballads provide the link between gospel and country, with churchified organ rather than great string sections as a trademark. Twenty-one years after 'When a Man' gave Sledge his worldwide No 1, he is touring Britain. As his mother warns in 'Take Time to Know Her,' "it's not an overnight thing."

Chris Bourke

Guns 'n' Roses Appetite for Destruction WEA

Guns 'n' Roses ain't speed, thrash, death or any other kind of metal really, even if the skulls on the cover may suggest at something like that. (The original cover is actually the robot rapist painting on the inner sleeve which seems to have been regarded

unsuitable and banned in some countries.) Guns 'n' Roses are a bunch of hard livin' and drinkin' degenerates with a bad-mouthed singer, who play sleazy kick-ass rock 'n' roll.

But there is a lot more to their style than just fast stuff with cussing. 'Sweet Child o' Mine' and 'Mr Brownstone' are fine examples of group effort along the lines of Aerosmith, and such outbursts as 'It's So Easy' and 'Paradise City' have choruses that repeat over in the mind long after playing. *Appetite for Destruction* is ideal party music for the 80s, but when put into practice it's likely to upset the whole neighbourhood.

Geoff Dunn

Emmylou Harris Angel Band WEA

This is a nice record. The pure, controlled voice, the traditional approach, the high standard of musicianship, and the fact that she used to sing with Gram, man! means you gotta have a certain respect for Emmylou Harris, despite your having to reach for the insulin every 15 minutes or so.

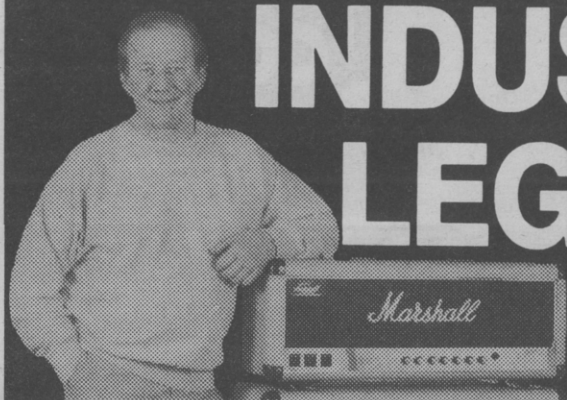
This is a real Sunday morning after a Saturday night record, its mood gentle and calm, and if you're feeling really guilty then you can do penance with this collection of cowboy spirituals. On the other hand if you're not feeling guilty enough then the soothing rhythms of this set could make it the bonking album of the year, but safe sex only, y'unnerstand.

In any recording session there always seems to be a trade-off between technical perfection and "feel" — do you go for the take that was perfect but pedestrian, or do you keep the one with the bum note because the band was really rocking out? The music on this album, largely acoustic with smooth vocal harmony work from Vince Gill, Carl Jackson and Emory Gordy, was all recorded "live" to digital master apart from one or two dobro and fiddle overdubs. Consequently there's the odd moment where Emmylou's voice (maybe she had this bloody flu) sounds a little strained, something that would normally have been overdubbed out of existence, but here it adds spark and spontaneity.

Overall, as with any record of this kind, there's a certain sameness from track to track, and Emmylou has a slightly cold vocal style which doesn't help. But for lovers of gently music and country fans alike, this album is a must. What a nice record.

Ian Morris

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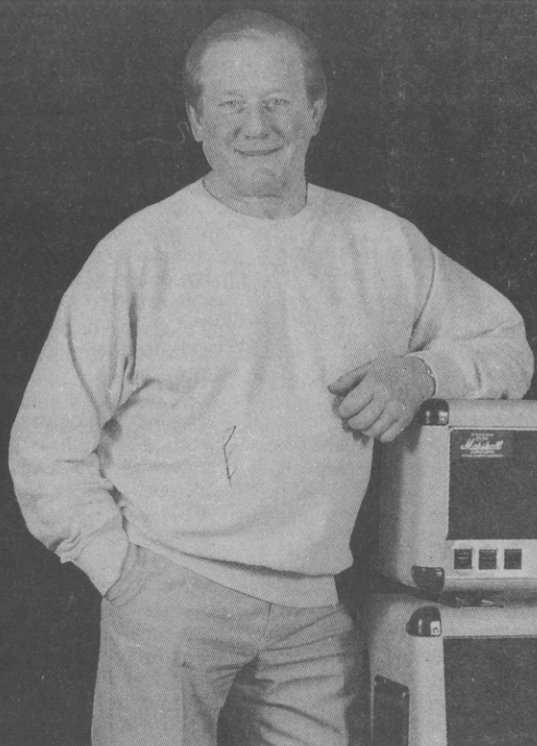
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HOW DO LEGENDS BEGIN?

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

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RECORDS

The Animals Their 20 Greatest Hits EMI

Along with the Rolling Stones, the Animals had the best band name in rock. And along with the Stones, the Animals were probably the most influential group on early New Zealand rock bands. Mick and Eric fondly imitated the black R&B masters and introduced them to white teenagers, among them the La De Das and the Underdogs. But while many of Mick Jagger's early R&B covers sound ludicrously blackface now, Eric Burdon's is the one white R&B voice from that era that can still be listened to without squirming.

The Animals were better players than the Stones, particularly Alan Price, whose insistent Bachian organ

influenced Ray Manzarek, but their careful precision and inability to write their own material and develop a pop audience meant their possibilities waned with the demise of the British blues/beat boom. But what they lacked in punky aggression they made up for in brooding menace; songs like the perennial 'House of the Rising Sun' and 'We've Gotta Get Out of This Place' build to terrifying crescendos.

Bruce Ward of EMI NZ has put together many excellent oldies compilations, intelligently selected and reasonably priced, and with this record he's achieved probably the best Animals collection available anywhere, as overseas the band's hits are spread over different labels. Everything you ever wanted to hear by the Animals (probably more, at one sitting) is here: 'Don't Let Me Be Misunderstood,' three of the great *Animal Tracks*, many R&B covers, the legendary 'statement of purpose' 'It's My Life,' plus two rare Animal

classics: 'The Story of Bo Diddley' talking blues and 'I'm Crying.'

This record is the dictionary of white R&B.

Chris Bourke

Natalie Cole Everlasting EMI

Wonderful album from Ms Cole which works within the boundaries of soul but stretches beyond that. Take her version of the old standard 'When I Fall in Love,' now this is a great version. Whereas schlockmeisters like La Streisand and Elaine Page would stomp all over this, Natalie Cole interprets the lyrical flow perfectly. It's the same with 'In My Reality' and 'I'm the One,' done with the elan of a classic jazz singer.

It's the ballads that really strike home, but 'Jump Start' and the title track move and groove with the best of them. One problem is Springsteen's 'Pink Cadillac,' which sounds like it should be on another album.

An album with very few flaws, with musicians like Marcus Miller and Kenny G, and producers like Reggie Calloway, this is not just everlasting but outstanding.

Kerry Buchanan

Music Awards Finalists

The finalists in 14 categories of the 1987 New Zealand Music Awards have been announced. They were chosen from over 350 nominations of New Zealand musicians who have released recordings during the past year. Because of the strong performance by New Zealand artists overseas this year, five finalists were chosen for the Top International Performer category.

The winners will be announced

at a function to be held at Auckland's Sheraton Hotel on November 9; edited highlights from the awards show will be shown on television the following evening. The finalists in some categories (folk, Polynesian, gospel, jazz, classical, engineer, sleeve design, cast recording) are yet to be decided. The finalists announced so far are:

Single: (Glad I'm) Not a Kennedy Shona Laing, 'You Oughta Be in Love' Dave Dobbyn, 'Leather Jacket' the Chills.

Album: Ardijah Ardijah, *Sensitive to a Smile* Herbs, *Footrot Flats* Dave Dobbyn. **Country Record:** *Close to Thee* Patsy Riggir, *Neon Cowboy* Al Hunter, *Straight from the Heart*, Jodi Vaughan. **Film Soundtrack:** *Footrot Flats* Dave Dobbyn, *Queen City Rocker* Various Artists.

Male Vocalist: Charles Tumahai (Herbs), Dave Dobbyn, Martin Philipps (Chills). **Female Vocalist:** Betty-Anne Monga (Ardijah), Patsy Riggir, Shona Laing. **Top Group:** Ardijah, Herbs, the Chills. **Most Promising Group:** Rhythm Cage, Johnny Bongo & Debbie Harwood, Knights-hade. **Most Promising Male Vocalist:** Wayne Elliot (Knights-hade), David Parker (Rhythm Cage), Al Hunter. **Most Promising Female Vocalist:** Darlene Adair, Moana, Kara Pewhairangi. **Top International Performer:** the Chills, Dave Dobbyn, Neil Finn, Shona Laing, Kiri te Kanawa. **Songwriter:** Charles Tumahai & Dilworth Karaka 'Sensitive to a Smile,' Dave Dobbyn 'You Oughta Be in Love,' Shona Laing '(Glad I'm) Not a Kennedy.'

Producer: Billy Kristian *Sensitive to a Smile*, Dave Dobbyn *Footrot Flats*, Tex Pistol 'The Game of Love.' **Video:** 'The Game of Love' Paul Middleditch, '(Glad I'm) Not a Kennedy' Kerry Brown & Bruce Sheridan, 'Sensitive to a Smile' Matt Box Films.

Geldof for Summer 'Picnic'

Plans for another Sweetwaters-style festival to take place next summer are underway. The first two acts to be announced are Bob Geldof and the Chills.

The Neon Picnic, as it's called, will take place on the old Sweetwaters site from January 29 to February 1. The organisers plan concerts by top overseas acts, plus local bands, and a wide range of entertainment such as film, theatre, and cabaret. They promise a "cleaner" festival, with a gymnasium on site, cafes and restaurants, children's play area, and hygienic toilet and washing facilities. Festival-goers will be able to camp beside their cars, and alcohol will be served in a bar marquee.

Entrance is expected to cost the price of "two concert tickets" — around \$80.

Arts Council Re-think Recording Scheme

The QE2 Arts Council have announced changes to their New Recording Artists Scheme.

The scheme, which has been running since 1979 to give mus-

icians the opportunity to showcase their work, is being altered so that a smaller number of artists will receive larger grants. In this way, it is hoped that the scheme provides more useful and realistic funding to the musicians involved for a debut recording. Grants are made for the release of a single or three-track EP, not an album.

Just Juice now sponsor the scheme, which will now concentrate on 10 projects a year. The grants have been increased from \$1000 to \$5000, with \$3000 going towards recording costs and the rest for production and marketing.

Priority is given to projects that are original in composition in style, artists who haven't been on record before, artists with a performance track record, who will be involving an experienced record producer, and have developed effective plans for the release and distribution of the record or cassette. The emphasis is on joint applications, so the band will need to get alongside a record company.

Applications are made twice a year, the closing dates are October 30 and March 31 each year, with decisions being made within a month. On the selection panel are Arts Council member Glen Wiggs, Ray Columbus, Ivan Zagni, and Campus Radio BFM manager Judy Anaru. Applications must include a cassette tape of no more than three tracks.

For a copy of the guidelines and application forms, contact any of the Arts Councils' offices in Auckland, Wellington and Christchurch, or from the Dunedin Civic Arts Council.

MARIANNE FAITHFULL



The New Album STRANGE WEATHER ON TAPES/DISCS

In portions of this album, the fabulous Marianne Faithfull takes up where Lotte Lenya and Marlene Dietrich leave off. In fact, she might well be called the 'Rhythm and Blue Angel'. And if she is not, it is surely because her extraordinary range places her far beyond any such limitation. A single instance may suffice: being an old 'Billie-head' myself, I found it presumptuous in the extreme that someone else, anyone else, should attempt a rendition of her fabled 'Yesterdays'. Imagine my astonished delight then, upon hearing Ms. Faithfull's fantastic version—actually bringing to the song a new dimension of throat and soul.

And one must not overlook the exquisitely haunting Kurt Weill/Budapest/cafè gypsy-violin magic in 'Boulevard of Broken Dreams', Tom Waits' and Kathleen Brennan's 'Strange Weather'—and, of course, the blues masterpiece, 'Love, Life, and Money', featuring the piano artistry of the legendary Mac Rebennack. Rounding out this outstanding collection are the campy/surreal 'Penthouse Serenade' (with its 'hinges on chimneys for stars to go by'), Doc Pomus' and Mac Rebennack's 'Hello Stranger', and the lyrically wistful 'As Tears Go By'. It is most fitting that this final selection be included; it may be recalled that it was this very song which the 17-year-old Marianne first recorded, and which established her overnight, among rockers and cognoscenti alike, as the super talent she remains.

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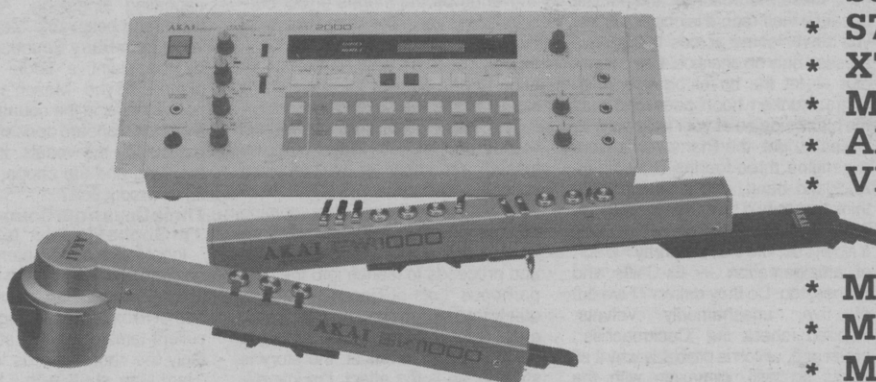
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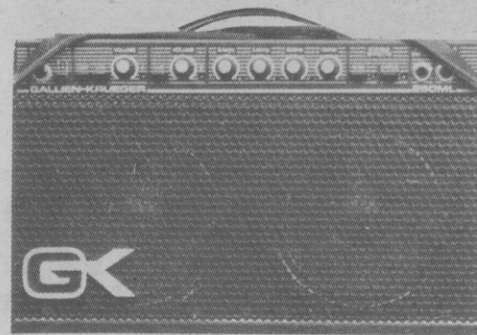
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Stock, Aitken & Waterman
'Roadblock'
(Body Beat 7" & 12")
 James Brown has had his voice sampled to death and his funky groove applied to over 60 dance and rap thangs in just this year alone. Here's one of the best, done in "rare groove" style by the doyens of English production. The dreaded trio leave the Fairlight alone and get down with a James Brown-styled organ with a great bass and drum rhythm. As George Clinton said, "funk is its own reward."

Aerosmith
'Dude (Looks Like a Lady)'
(WEA 7")
 From the other side of the tracks (so to speak) a really great slab of rock, the sort of thing the Stones used to do, nifty hooks and blazing riffs. I haven't a clue what it means, but who cares. The picture sleeve is covered in old-styled tattoo flashes, and looks cool as.

Echo and the Bunnymen
'Lips Like Sugar' (WEA 7" & 12")
 I've never liked the band until the new album, and this is the best track. Super fine vocals with a great catchy chorus. Includes the track 'Rollercoaster' not on the album, and here we find the Bunnymen in an excitable mood. The version of 'People are Strange' is hauntingly close to the Doors, but interesting in its own way.

Lever
'Casanova' (Atlantic 7" & 12")
 Such a great feel on this that it restores your faith in dance music. The rhythm track bubbles along with just the right balance between repetition and diversity. A major hit in overseas charts, and it's sure to do the same here.

Prince
'U Got the Look'
(Paisley Park 7" & 12")
 I may be biased but I think every Prince 12" is a work of genius. Here he out does himself, not counting the sexy romp of the A-side, the flip is a powerhouse remix of 'Housequake,' very Chic-like and very smart. "Jam on the one, y'all."

Debbie Gibson
'Only in My Dreams'
(Atlantic 7" & 12")
 People love this already, and it has an effective pop appeal and a loose funk sound. But there's something about that voice that annoys, as if she could be singing in a waterbed commercial.

Donna Allen
'Serious' (RCA 7" & 12")
 Now this is a lot better, a real sleazy feel with a nasty beat. Ms Allen sounds like she means it with that breathy style favoured by soul sirens everywhere. Best heard loud and under medication.

Al Green
'Everything's Going to Be Alright' (A&M 7")
 Well we all need spiritual guidance sometimes, and the Reverend Green is my main man. In these troubled times a little bit of assurance doesn't go amiss. Simply wonderful song, beautifully sung.

Twisted Sister
'Hot Love' (WEA 7")
 Okay, do you want to know what Foreigner, Toto and Chicago do on their days off? Well they put on makeup and pretend to be a heavy metal band, and call themselves Twisted Sister. Here's the proof, a very limp MOR rock ballad that has a little to do with love and nothing to do with hot. Listen to Motley Crue, Guns and Roses and Aerosmith and not this shit.

Kerry Buchanan

SHAKE SUMMATION

The Pterodactyls
'We've Done It Now' (Meltdown 12")
 Quite an interesting historical prospect, these Pterodactyls, and not just because their record is one of the few you'll ever come across these days pressed only on one side. Caveat emptor — let the buyer beware when some drunken hoon goes and puts the blank side on at your next party ...

Yeah, right, the Pterodactyls were a genuine three-fourths Dunedin-in-Auckland band, and as such you'd think that they'd have some pretty relevant music to share on *We've Done It Now*, cos, like that's a pretty hip sort of amalgamation — ex-Chills and Stones, too. Do they deliver? Five out of five, unashamedly Velvets-inspired (check out 'Cockroaches') brash pop, which is probably why it all works so well, climaxing with the frantic dumbo-out of Jeff Batts' John Wayne ode 'Born Again.' Yeah right, not too bad, oddball harmonies, clean sound (if a little *weedy* for Harlequin guitars) and quickfire inanities: the Pterodactyls to a pT.

The Moas
'Spazz Out' (Flying Nun 12")
 This has been out for a while now, and if it weren't for lost copy and missed deadlines, I'd have told you to buy it months ago. Snap up a copy now, cos Dunedin's Moas, sadly now "extinct" (ughh) take the best of garageland pop and spew it out in four two-minute bursts, three of which I lurve. I'll pass on the shakey opener 'Coming Back for More,' but for the rest, William Field steals a bit of David Pine's thunder (the Sneaky Feelings

man be playin' bass in this combo) with some deft McGuinn-ish jangles on guitar, and the Moas steal my heart. Charming in a modest kind of way, squeezing out in style.

Wreck Small Speakers
on Expensive Stereos
'River Falling Love' (Flying Nun 12")
 And now for the third defunct Dunedin band of the column. WSSOES claim they have been "hovering on the fringes of our consciousness for more than five years now," and I'll take their word for it, though it seems a pretty lame explanation for the buzz at the base of my skull. I blame the government.

The duo, consisting of Michael Morley and Richard Ram, have released a number of well-received cassettes under the WSSOES moniker, but *River Falling Love*, coming posthumously, is their first vinyl release. It opens with a synthesised fart and proceeds to launch into the two-part opus 'Lots of Hearts' — organ, quiet rhythm guitar and noise, an even quieter human voice emerges somewhere in its midst; the story is strange, so is the effect. I'm interested, but what follows fails to enlarge on that initial impression. A rhythm machine is introduced in 'Three Shots,' maybe a little Young Marble Giantsy. Similarly 'All of This' — the closest they get to "rock," while 'Torn' simulates minimalist ethnic sounds. Somewhere along the way, the record really needed to go "bang!" or scream. A minor and mildly interesting work. Morley's latest outfit, the Dead C, promise much more, so I'll wait for an explosion on *their* record.

Paul McKessar

Ardijah
'Time Makes a Wine' (WEA 7")
 At last Ardijah's finest song is out. Soft cruisey funk, with Betty's seduc-

tive vocal and an unstoppable chorus. Always the standout live, if radio ignores this it will be a cultural crime. 'Jammin' is also from the album, Betty's great once again, but I get tired by the guitar solo. But time makes a wine — and a song — grow stronger.

The Warratahs
'Hands of My Heart' (Pagan 7")
 Wellington country favourites enter the studio and cut live an immediately appealing singalong. An excellent warm and believable Merle Haggard vocal from Barry Saunders, hit home by the plaintive fiddle and subtle piano; Wayne Mason's the finest honky tonker in the country. 'Walk On By' is the standard done with sincerity, particularly the vocals. If you've got the song and the chops, who needs fancy production?

Three Days from Cairo
'I'm Gonna Find Her' (CBS 7")
 Ignore the dodgy name, this is a creditable piece of white R&B, with a flowing melody and swinging Stax horns. Promising opening, and an excellent female vocalist at the bridge. Only the choral chorus lets it down. 'Hard Man' starts with a Stevie Wonder harp, and indeed the vocalist shows more than a little influence. I prefer this side, though it needs development. But this is a fine debut from what is probably a good club band.

Damien Kearns
'The Magic in Me' (Reaction 7")
 Aspiring to US FM hard rock, with strong production and vocal sound, but the song stops and starts, never flowing. The chorus takes you down, not up. With a different song, there are possibilities here. The B-side 'Merlin mix' adds 70s production effects: phased keyboards, clavinet, etc. Great voice.

The Spaghettis
'Scones' (Que 12")
 From four seasoned Southlanders comes a charming four-track EP with

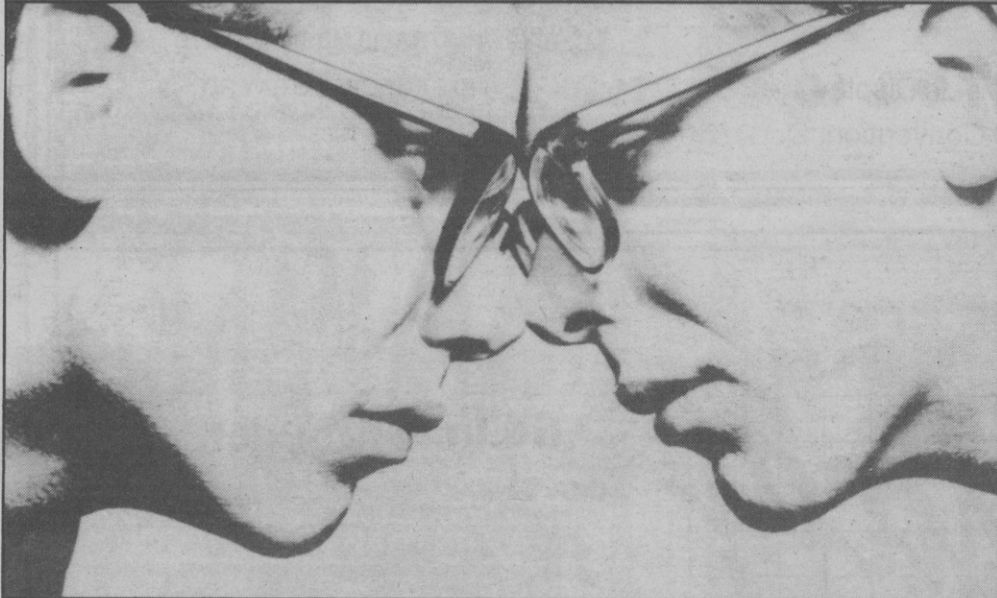
a warm swamp rock feel, good songs only held back by the raw sound. 'All Your Life' is my fave, an endearing acoustic blues with lovely guitars, bassoon and harmonica; it appeared on the Rational compilation. 'Bus Song' chuggs along well, good rhythm and melody, strongly sung, it coulda been a beefy rocker but for the thin sound. 'Scones' is spare and catchy, with earnest vocal but stop-start rhythm. 'Be Warm' continues the earthy feel. Many good ideas here, plus good singing, let's hope some more time is taken with the next recording.

Joe 90
'Walls Surrounding Me' (EMI 7")
 What happened to Joe's nerdy pop songs? 'Walls' has a good melody, but the simple synth and guitar riff (who mentioned Mi-Sex?) builds and speeds up disconcertingly till it's going too fast to be a singalong. Daryl Monteith's warm vocal is the best feature: here's a lower register NZ singer without a morose monotone. 'Imperial Measures' has another frenetic amphetamine riff beneath a dark vocal; it's over very quickly. Cut some of those live standouts, Joes.

Doubling Thomases
'It's Just a Dream' (Ode 12")
 The ringing guitar hits you like a U2 epic, the stuffed-full sound grabbing hold but obscuring the dark vocal. Very busy, not attractive or particularly tuneful, like controlled white noise, building and speeding up: growing intensity does not a song make. On the throwaway B-side they have fun with riffs and tape snippets, producer Terry Moore managing a thick sound from simple ingredients, but without a vocal line, they're not going anywhere. Studio time is expensive: it helps to have finished writing the songs.

Chris Bourke

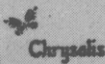

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Living in America

James Brown: the Godfather of Soul
by James Brown with Bruce Tucker
(Sidgwick & Jackson, \$55)

This is a rags to riches story, James Brown's version of his life, his career, and his American Dream. James has always been full of himself, but you gotta be if ya gonna be the single most innovative figure in black music for over three decades, and particularly if you didn't get off to a good start.

After being brought up by his auntie, living at a road house, James was arrested and imprisoned at the age of 16 for stealing from parked cars and received consecutive sentences of two-to-four years on four charges. Fortunately he was paroled after three years, released in 1952. Breaking the terms of his parole on several occasions, Brown went close to returning to prison.

Brown is known to be a difficult interview subject, often misunderstanding the question or the intent of the writer, readily becoming antagonistic. Some reviewers have criticised Tucker for over-editing and



removing the incoherence often present in a James Brown interview. But as Brown's music proves, on his own terms, setting his own parameters, Brown is very eloquent.

Biographies are given depth by secondary themes—sure it's a music bio but Brown's recollections of black life in Augusta, Georgia (where German prisoners of war were treated better than blacks and paid more for labouring) and his remarks on the civil rights issues (which he confronted head on as an upwardly mobile entrepreneur) provide a passionate, eye-witness social history.

This biography's richness lies in his fine memory for detail; he reflects on his early appreciation of music, he

loved Louis Jordan, gospel and pop, disliked blues and country, loved the church and the circus. Brown speaks at length on the recording of such crucial albums as *Live at the Apollo, Vol 1* and his relations with his record companies, his musicians and his wives.

A gripping Southern soul story—sure there's room for an unauthorised bio sometime in the future, but this book is fascinating as it puts his music in its cultural and chronological context. Plus, Charly Records' archivist Cliff White provides a 57 page discography. (James Brown is available from Books by Mail, PO Box 5689, Auckland 1.)

Murray Cammick

Say It Loud: the Collected Wisdom of JB

Survival

"That's what everything that went on in that house—gambling, bootlegging, prostitution—was about: survival. Some people call it crime, I call it survival. That's what hard times bring—makes pimps and prostitutes out of preachers."

Education & Justice

"If you don't allow a man to get an education, don't put him in jail for being dumb. That's what they did in Augusta—they sent me to prison for being dumb."

The Bomb

"When the atomic bomb was dropped on Hiroshima, we were glad because we knew it meant my father would be coming home soon. Now I think about it a lot differently because I realise that a bomb like that would never be dropped on white people."

Air Conditioning

"I got a brand new 1959 red Cadillac, we kept the windows rolled up to pretend we had air conditioning, no matter how hot it was. One time we stopped at a

service station in the desert. We sat there, and the service station attendant moved real slow so we started to sweat. This little old white lady in her car at the next pump watched us. We smiled and sweated, sweated and smiled. When she couldn't stand it any more, the little old lady jumped out of her car, jerked open one of the doors and yelled, 'Get out quick before all you niggers die in there!'"

Integration

"After the municipal buildings opened up [bigger venues] to black performers, most of the black clubs disappeared. By the mid-60s integration killed them off."

Soul

"Around this time [1967] I got the name Soul Brother Number One. The word 'soul' by this time meant a lot of things—in music and out. It was the roots of black music, and it was a kind of a pride thing, too, being proud of yourself and your people. Soul music and the civil rights movement went hand in hand, sort of grew up

together. I think Soul Brother Number One meant I was the leader of the Afro-American movement for world dignity and integrity through music."

South Africa

"I am unwilling to undertake a tour of South Africa under any circumstances because of the policies of that country with respect to the black members of the nation." [1969]

Inland Revenue

"But I don't blame the government. I don't hold a grudge. The government hurt my business a lot, a whole lot. But they didn't destroy me. Polydor did that."

Politicians


"Vice President Humphrey was my first politician." [1966]

Endorsing Richard Nixon

"You can either try and get inside and have some influence, or you can stay outside and be pure and powerless. Either way you're going to get criticised, especially if you're a black spokesman."

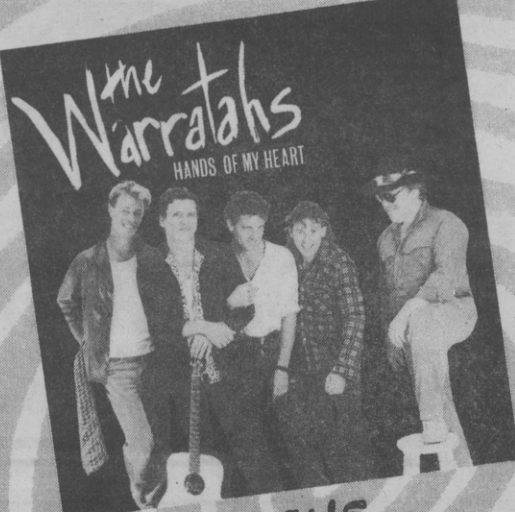
— from James Brown: the Godfather of Soul

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20. FATS DOMINO Lets Play. Original NZ LP in exc cond.
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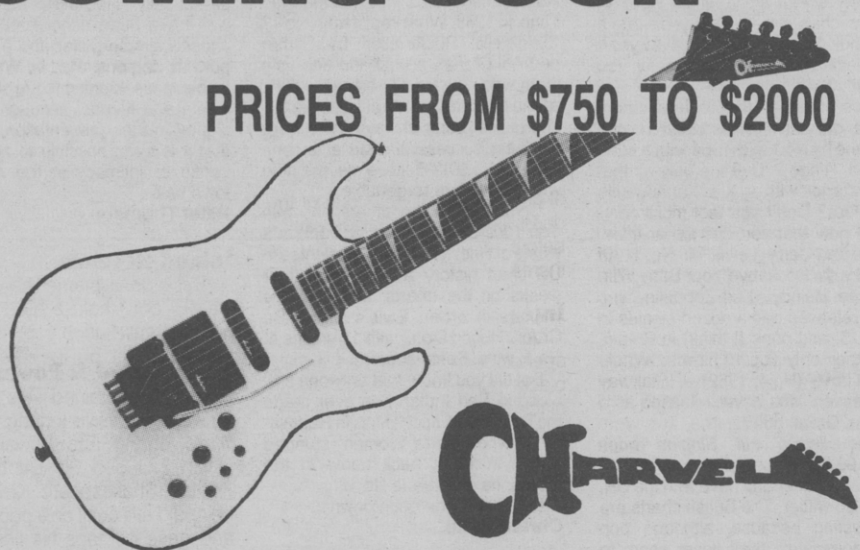
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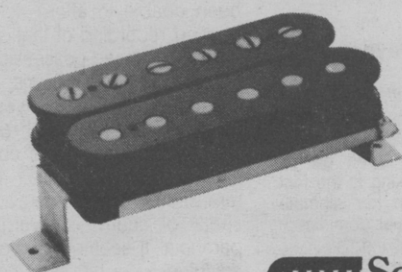
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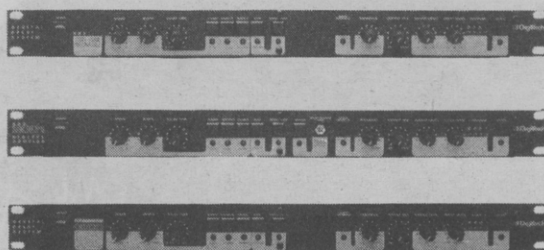
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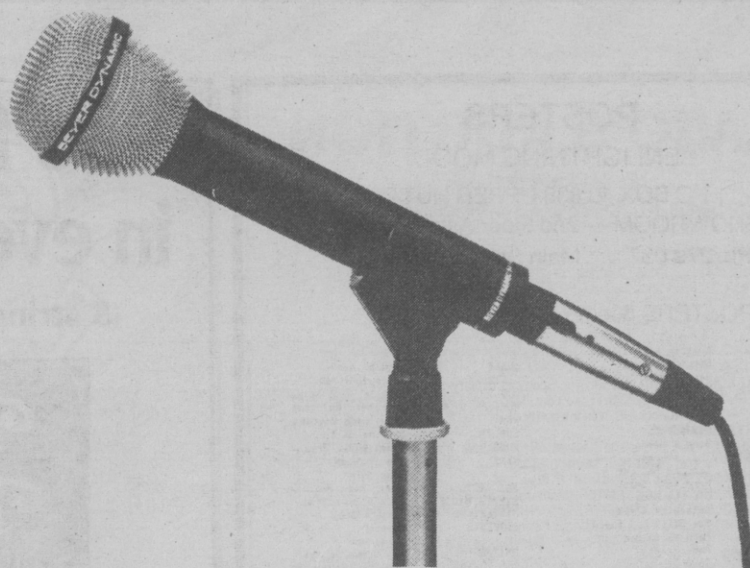
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books

Remembering Buddy:
the Definitive Biography
by John Goldrosen and John
Beecher
(GRR/Pavilion, \$32)

Certainly a definitive biography on Holly, crammed with facts and details, with the best discography ever done, plus a complete list of all his sessions. All in one of the most attractive presentations a rock book ever had.

An update on Goldrosen's 1975 book, with a lot of new text and photos. When it came out *Rolling Stone* described it as "the best rock biography ever done." I'd disagree with that, Nick Tosches' Jerry Lee book *Hellfire* and Chet Flippo's Hank Williams psychodrama *Your Cheatin' Heart* burns the pants off this one.

It's something in Goldrosen's gushy style that irritates — he loves his subject so much he loses his perspective. Excellent at the beginning with explaining Holly's influence, he begins to lose it when Holly becomes



Waylon Jennings & Holly

a big star and genius, like. The text remains informative but you never really get to know Holly because of the pedantic style; like the cop in *Dragnet* saying, "Just the facts, ma'am, just the facts."

We are presented with the traditional Buddy Holly, soft, sensitive and a real nice guy, which he was. But there was another side. Here's Little Richard from Charles White's *The Life and Times of Little Richard*:

"Buddy and I were good friends ... he would sit there and watch my stage act. And when I got ready to have an orgy, Buddy would come up too. He was huge! I've never seen anybody that big in my life!"

That's one thing that isn't in Goldrosen's book, but nearly everything else is. Apart from a few reservations, a very solid and well-researched book about a great star and yes, a genius.

Kerry Buchanan

The Billboard Book of USA Top 40 Hits
by Joel Whitburn
British Hit Singles
by Paul Gambaccini, Tim Rice & Jo Rice
Billboard USA Top 1000 Singles
by Joel Whitburn
(Guinness)

Not light reading, but essential for newspaper reference libraries and sub-editors, and a satisfying experience for chart train-spotters are these books compiling the hits since the charts began. Surprisingly up-to-date, they can settle arguments, answer nagging queries, and provide correct spellings. Because of the dominance the US charts have on the rest of the world, the *USA Top 40 Book*

(\$39.95) is the most useful (though it's limited to the *pop* charts: country and black charts are in other books). It lists every Top 40 hit under artist, with all the relevant details, plus has an extremely useful alphabetical index of every chart hit. It also provides a chronological list of No 1 hits, by year, by decade, and whatever way you can think of.

Plus there's the entertainment value: did you know *Bonanza*'s Lorne Greene hit No 1 mid-1964 with a song called 'Ringo'? That the only hit that ever started with an X is 'Xanadu' (No 8, 1980)? Don't you feel more complete now that you do? Other trivia: comedian Jerry Lewis hit No 10 in 1956 with 'Rockabye Your Baby With a Dixie Melody'; Led Zeppelin, who only released half a dozen singles in the US, and none (I think) in Britain, had their only Top 10 hit with 'Whole Lotta Love' (No 4, 1969) — 'Stairway to Heaven' was never released as a single. Great, huh?

The *British Hit Singles* book (\$32.95) is also useful, because of the similarity our charts have with the UK. It's also wittier. The British charts are interesting because, although pop still dominates, they never seem to have lost the vaudeville side to their

show biz; TV stars, comedians or cabaret artists seem to dot their charts even to this day. Once you know your way around these books, you can work all sorts of things out. John Rowles made No 3 with 'If I Only Had Time' in 1968. What kept it from No 1? 'Cinderella, Rockefeller' by Esther and Abi Ofarim, a husband and wife team who now train Libyan guerillas. At the back are lists that interpret the charts in all sorts of ways. Who were the least successful chart acts (one week at No 50)? Believe me, the nine who make it are forgettable.

Compared to the others, the thin *Top 1000 Singles* book (\$19.95) is a waste of time. It ranks all the singles in US chart history according to their weeks on the charts, and lists the winners in order. Elvis's 'Don't Be Cruel'/'Hound Dog,' with 11 weeks at No 1, wins. Sensational.

But did you know that only one full-blooded Red Indian has ever made the British No 1 spot? Marvin Rainwater's 'Whole Lotta Woman' stunned Britain in 1958; back home in the States, he only made No 18.

But back to the countdown ...

Chris Bourke

Vega seems to only fitfully reconcile the essentially personal nature of her music with its mass market packaging. She has an original talent that can and does shine when supported sympathetically. Her performance may well have been richer had she just chosen simple guitar and bass support, as demonstrated by Wayne Gillespie in his opening to the show. Gillespie and friends, although a might sloppy in their presentation, showed that it is even possible to achieve a sense of intimacy in the Auckland town hall.

Peter Thomson

FROM PAGE 4

Word Sound & Power

Tosh maintained his profile through extensive touring with his Word Sound and Power Band, which included Sly Dunbar and Robbie Shakespeare. On stage, he could still cut it on a good night, and gave perhaps his finest performance at an outdoor show in Swaziland in 1983. Armed with a guitar shaped like a machine gun, Tosh attacked concert organisers until they relented and allowed in hundreds of poor people who had been unable to afford tickets. A bootleg recording of that show is one of my prized possessions.

Tosh's last two albums, 1983's *Mama Africa* and this years *No Nuclear War*, were both uninspired and unoriginal. His ego problem also asserted itself and his rare interviews exhibited a strong streak of chauvinism verging on paranoia. It seemed he would do anything for a hit, even covering 'Johnny B Goode.'

If history regards the Wailers as reggae's Beatles, then I suppose Tosh will be its John Lennon. Cynical, provocative and never satisfied, his contribution too often underrated, overshadowed by a charismatic colleague with more tunes in his head. At the time of going to press, Dennis Lobban, a 33-year-old unemployed man with a history of violence, had been charged with Tosh's murder. The man who maintained reggae's militant face for all the world to see ultimately became a victim of the system he despised. In an unjust society, poverty breeds violence and crime. Peter Tosh's talents took him out of the ghetto. That, combined with his refusal to ever back down, made him a target.

*I can't find no love, no sympathy
What kind of love they've got for me*

*I'm on my way to happiness
Where I can find some peace and rest ...*

Duncan Campbell

LIVE

Suzanne Vega, Wayne Gillespie

Auckland Town Hall, Sept 30

With her new short haircut and boyish black trouser suit Suzanne Vega presents a youthful, even gangly figure. Especially striking is the fact that she's taller than her all-male band. If only her visual dominance had extended to the sound.

Vega began, as expected, acapella with 'Tom's Diner,' and was then joined by the band for a hard driving 'Straight Lines.' However by the third number there were indications that, rather than just support, the four "backing" musicians might well overwhelm her.

'Small Blue Thing,' like much of Vega's work, is a highly introverted song. It was not helped by a very mobile drummer who treated his six-microphoned kit as if he were auditioning for Tina Turner. In concert this was the same band who plays on Vega's current album, only more so. Add on the typically difficult town hall acoustics and the fact that Vega's usually soft voice was further muted by a slight cold. The result was that more often than not she sounded like the singer with a band whose music took prominence over any lyrical content. Occasionally this situation worked well, such as when she put down her guitar to play pop vocalist and even dance a bit during 'Left of Centre' or 'The Saucy Neighbourhood Girls.' More often than not however, it proved irksome and one of the evening's highlights came when the band left the stage to allow a beautiful 'Queen and the Soldier' with just her guitar for accompaniment.

In working with her current band



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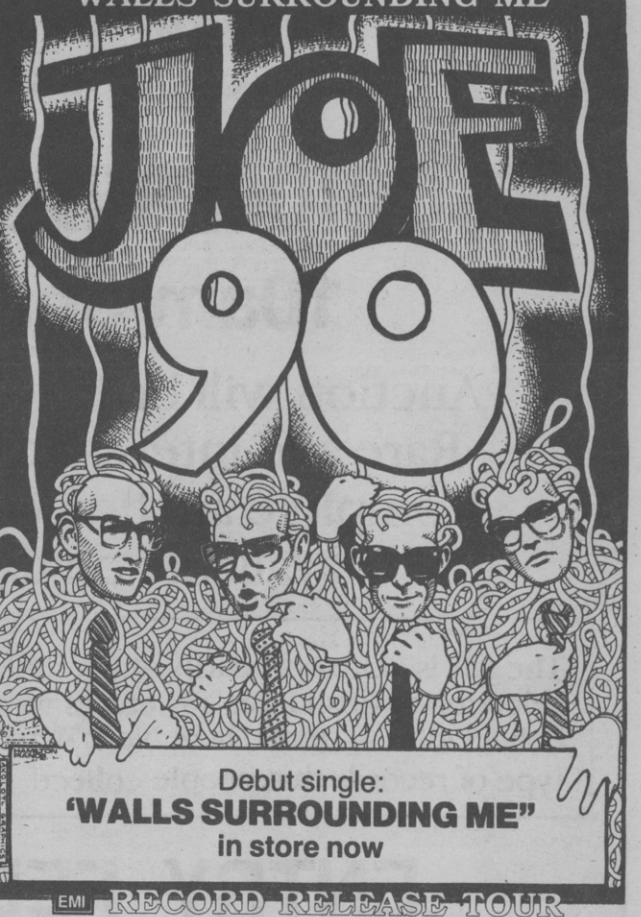


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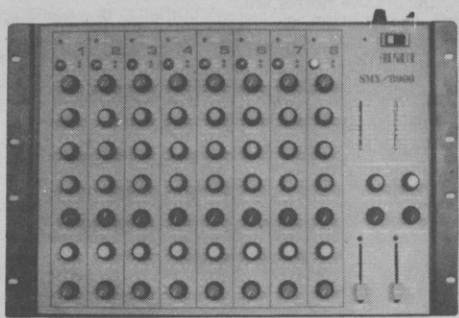
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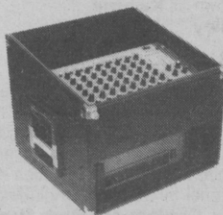
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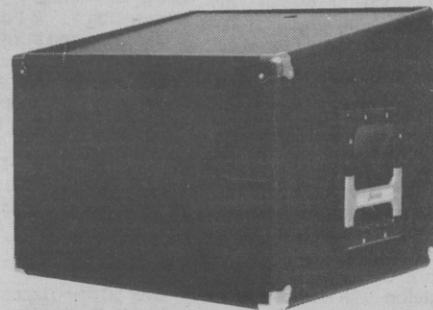


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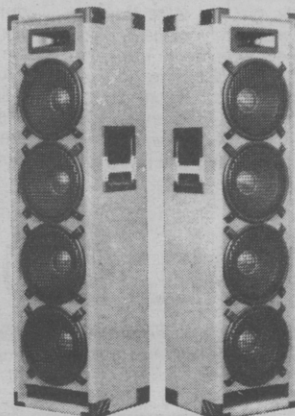
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40 Rip It Up / October 1987

VIDEO

Get Up and Go (Onset Offset)

Onset Offset have released this 47 minute video, which is curiously dated 1985. All live videos of five Christchurch bands, plus Nichola Donovan. All rather lowkey, mostly front room, backyards and front yards and nothing very video techno-whizz. It's quite charming, joined with a driving towards Lyttleton scene set to Scorched Earth Policy's 'Calcutta Rail.'

Of note here is the Connoisseurs' country stomp 'Get Up and Go' and the gloriously off-key 'Just Out of Reach' (originally Patsy Cline and Solomon Burke). Also the stylish Ritchie Venus and the Blue Beetles, doing 'Rebel Blood' and 'Forbidden Planet,' which is some psychedelic silliness. Ritchie is a name from Christchurch's past and wasn't meant to be taken seriously then. He still has tongue firmly in cheek, but the two songs still come off sounding wildly good.

Strangely, the Bats look pensive during 'Earwig,' but come alive for 'Teen City' and 'Trouble in this Town' — recorded at an outdoors festival. The McGoochans are a complete piss-take, they're like a bad version of Flesh D-Vice. In fact, they're so horrible I almost like them in a perverse sort of way. Scorched Earth Policy seem too earnest driving 'Too Far Gone,' until you see the drummer. The marvellous 'Turn Your Eyes Away' gives the viewer the chance to see the band better. Finally, Nichola Donovan deserves special mention for her strong and confident singing, and original song 'Girl in a Print Dress.'

I assume you can buy a copy of the video, although there's no indication here of price. Inquiries to: Onset Offset, PO Box 2764, Christchurch 1. Fiona Rae

True Stories

David Byrne goes sightseeing in the fictional town of Virgil, Texas, where we meet the lying woman and the lazy woman, and Louis with his "wife wanted" sign. We hang out at the mall for some culture and fashion hints and hit those dusty highways for a little bit of back projection.

All very illuminating: we learn lots of lessons in life, the dangers of consumer culture (and its joys), and how not to drive with a huge stetson perched on your head.

It's quite fun, but the observations on existence I could do without, the dynamics of ordinary life and the interfacing of people and society is a strange and wonderful thing. A complexity that Byrne attempts to show, but doesn't quite pull off.

Still, sure is a nice looking film, lots of primary colours and shapes and wide open space, even the mall — just like a postcard from Texas.

Kerry Buchanan

The Hitcher (Cannon)

In the 70s the road movie was a cinematic metaphor for the search for identity, which usually ended in some form of existential void. In the 80s, the road may be long but we know where we're going, and that's absolutely nowhere. To take us there is a symbol of pure evil, Rutger Hauer as a living killing machine — hot and ready to trot.

Nice boy C Thomas Howell picks up Mr Badman on a real mean night on that lost highway, and then really wishes he hadn't. This gets real intense, Hauer plays the evil force with such nasty power all logic goes out the window. Like Jason and Mike Meyers this guy eats lead for breakfast. Talk-

ing about food, this film will put you off french fries for ever.

Wonderful performance from Jennifer Jason Leigh and taut direction from Robert Harman make this film more than just a rollercoaster. Kerry Buchanan

Dario Argento's World of Horror (Palace)

He's the king of Latin horror, the Italian Hitchcock, numero uno of spaghetti splatter. It goes without saying the man's a genius, just ask the French cineastes, who revere him as much as Jerry Lewis. In this doco directed by former Argento assistant Michele Soavi, Dario reveals some of his cinematic secrets, the spectacular crane shots, use of unusual cameras, the theory of primary colours. With plenty of footage from *Suspira*, *Inferno*, *Tenebrac* and the rare *Bird with the Crystal Plummage*.

For those of the medical persuasion, a behind-the-scenes look at the bloody special effects, including the charming scene from *Creepers* where the dwarf creature rips his face off to stop the maggots eating him; clothes by Giorgio Armani.

Best bit is Dario in short bursts of Italian singing 'I Want to be Loved,' interspersed with a knife attack orchestrated as sexual intercourse. It comes as no surprise that his wife, actor Daria Nicolodi, divorced him last year.

Kerry Buchanan

Dio Special from the Spectrum (Polygram)

The ex-Rainbow and Black Sabbath singer Ronnie James Dio has done alright for himself since venturing out with his own band four years ago. His large following of fans in America have stuck with him all the way through his various stages of magical mystical metal. This video was recorded on the "Last in Line" tour, and features original guitarist Vivian Campbell, who is now with Whitesnake. His playing and solo spot in 'Heaven and Hell' is excellent, but it's the voice of Dio that is the main point of attention.

He controls his wide octave range with great feeling in 'Don't Talk to Strangers,' and for others like 'We Rock,' puts it to full force. There are nine songs in total, starting with the speedy 'Stand Up and Shout,' with of course a drum solo in the middle. There are also plenty of visual effects, with lasers and explosions going off through the whole thing, and the stage set is of the Egyptian variety. Better, more recent rock videos are around at present but a Dio concert will suit just fine for any metal starved souls. GD

Vamp (Roadshow)

This is what you call a "red light film," where the director is obviously under the influence of some mind-altering drug, and puts the red light on everything. Now, this is okay, except in the dark scenes where you can't see a damn thing, but maybe the director could. Deep down, a frat movie, where college boys go girl crazy and end up as vampire brunches. Grace Jones proves once again that she couldn't even act in a soap commercial, and the special effects might have been done by 10-year-olds. Terrible to the max. KB

Harem (Palace)

A very wet story. Ben Kingsley plays some rich guy from the Gulf states who has the world's last harem, and kidnaps a young stockbroker (played by a sleep-walking Nastassja Kinski) to hang around the pool and talk to eunuchs. Terrible stuff indeed. In some perverse way this is like "Gandhi — the untold story." The climactic sex scene is beyond boredom, but fans of Mills and Boon might find some excitement. KB

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FULL METAL JACKET

Director: Stanley Kubrick

The opening shots of Stanley Kubrick's latest film — a succession of young recruits having their heads shaved while Johnny Wright's 'Hello Vietnam' twangs on the soundtrack — sets a nicely ironic tone for yet another film about the war that was Vietnam. And the genre continues to flourish in the wake of *Platoon*: there was a trailer for Coppola's *Gardens of Stone* before the Kubrick film was screened.

If we must judge all Vietnam films by *Platoon*, then *Full Metal Jacket* makes a few radical departures. Whereas Oliver Stone's is a personal and rhetorical approach, Kubrick is dispassionate and analytical. While *Platoon* is a rambling saga of horror upon horror, *Full Metal Jacket* underplays the narrative element.

To start with, Kubrick presents his movie in two instalments. The first deals with the training of the Marines in an "eight-week college for phony toughs and crazy braves," as one of the characters describes it. It sounds like *Officer and a Gentleman* territory, but there's no Debra Winger to be seen and Lou Gosset Jr's martinet was a pussycat compared to Lee Ermey's sergeant in *Full Metal Jacket*, streaming sexual and scatological abuse at his charges, punctuating it with the occasional cuff.

The training is an intentional dehumanisation and Kubrick distances us by treating it ritualistically as a series of endurance trials. Conversational dialogue is kept to a minimum and the film generates a real sense of hysteria which culminates in a piece of violence more shocking than anything in the second half of the movie.

The Vietnam portion starts off rather sleepily with life in the journalists' bivouac, until Private Joker (a fine performance from Matthew Modine) makes it to the combat zone to have his bit of this "giant shit sandwich." The final payout is brilliant, as tautly filmed as anything Kubrick has made. The soldiers are in a bombed city, hunting a lethal sniper. She is eventually tracked down and mortally wounded. The overhead shots of the young Vietnamese girl begging to be shot are among the memorable in the movie, an image made all the more moving by the subsequent final scene, with the platoon marching to the Mousketeers' chant, Disney Boys on parade.

William Dart

TIN MEN

Director: Barry Levinson

The setting is Baltimore, a city you might know from either Barry Levinson's earlier *Diner* or John Waters's various Divine epics. The year is 1963, with *The Birds* playing downtown, and the soundtrack is peppered with classics like Gene Pitney's 'Man Who Shot Liberty Valence' and Otis Redding's 'Try a Little Tenderness.' Two of the characters keep returning to a discussion of *Bonanza* and the vagaries of sexual life on the Ponderosa — one of the best running gags of the film.



On paper, *Tin Men*'s plot looks thin. Danny De Vito manages to prang Richard Dreyfuss's new Cadillac as Dreyfuss drives it out of the dealer's yard, setting off a chain of petty revenges which ends up with Dreyfuss stealing De Vito's wife (Barbara Hershey). The real point of the film is not its blow-by-blow account of the pair's grudge match, but rather in Levinson's neatly-drawn observations on the life of tin men, and their ingenious methods for selling aluminium sidings to an unsuspecting public. The various scams to coax customers to sign up are hilarious. Yet the camaraderie between the men is touching: every one of them springs from the script as a real character, particularly John Mahoney's Moe, whose heart attack is the most dramatic moment of the film. They are insulated and in a world of their own — significantly Hershey's character, who turns out to be the main dupe of the film, never really intrudes on their territory.

Although its subject matter may seem offbeat, *Tin Men* is refreshing in its sincerity, its genuine wit, and has some of the best ensemble playing I've seen on screen this year.

William Dart

ANGEL HEART

Director: Alan Parker

Hired by the mysterious and rather sinister Robert De Niro to locate a pop singer of the 30s who owes him a debt, Mickey Rourke's detective sets off on a search that takes him from the back streets of New York to voodoo and satanism on the bayou. Before the film erupts in a succession of grisly killings (Charlotte Rampling has her heart cut out, Brownie McGhee his genitals hacked off and stuffed in his mouth), Parker gives an impressive display of the filmmaker's craft — a veritable textbook of style.

Angel Heart deals with the quirky and bizarre, and Parker has a good eye for detail, from a scene with a middle-aged man biting the heads off rats and obsessively rubbing his crotch on a deserted beach to a gaggle of corpulent Baptists bathing in a Louisiana river. It's to his credit that tension is sustained beautifully, as the mystery becomes darker and darker, piece by piece.

One is so caught up in the whole affair that the ending, with De Niro as the Devil, orange eyes and all, is a bit of a letdown. It's disappointing to be brought down to earth so brutally. Nevertheless, the many details remain, including the opportunity to see Brownie McGhee singing 'Rainy Days' at the Maple Leaf Bar (transformed into the Little Red Rooster Club for the film).

William Dart

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Painters & Dockers play Christchurch and Auckland

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OCT 8

Battle of Bands Dunedin
Neon Quaver Gluepot
Billy Connolly Hamilton
Sticks & Shanty Cricketers
Night Train L U'ground
Four Volts Dunedin
Gershwin Jazz Maidment
Distractions Esplanade
Sex Pistols sign to EMI for 40,000 pounds; contract lasts three months.

8, 9, 10

Chicago Smokestop Gluepot
Front Lawn Court, Chch

9

Chris Rea Logan Campbell
Battle of Bands Chch
Khutze Band Wildlife
Beasley St L U'ground
Headless Chickens,
Skeptics Cricketers
Four Volts Chch
Gershwin Jazz Maidment
Rock Me Bananas Gluepot
Toot Suite Esplanade
All Fall Down, **Letter 5** City
"They say it's your birthday: it's my birthday too, yeah" — John & Sean Lennon born, 1940 & 1975.

10

Battle of Bands Chch
Khutze Band Wildlife
Headless Chickens,
Skeptics Cricketers
Trouble With Rohan Gluepot
Gershwin Jazz Chch
Four Volts Chch
Distractions Esplanade
David Lee Roth, 32 today.

11

Billy Connolly Wgton
Gershwin Jazz Wgton
Four Volts Nelson
Maria Monet Catches
Nancy Spungen found murdered; boyfriend Sid Vicious arrested, NY 1978.

JAZZ

12

Farrelli Bros Gluepot Cnr
Four Volts Motueka
Gershwin Jazz Invercargill
Gene Vincent, a true victim of rock & roll, dies, 1971.



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13

Battle of Bands Napier
Gershwin Jazz Dunedin
Rockabilly L U'ground
Super Brew Gluepot Cnr
Four Volts Takaka
Janis Joplin's ashes scattered at sea, 1970.

14

Bygone Era City
Battle of Bands Palm Nth.
Paras Cricketers
Tunnellers L U'ground
Sweet Harmony Fat Mommas
Temptations release 'Papa Was a Rolling Stone,' 1972.

15

Billy Connolly Dunedin
Battle of Bands Johnsonville
Rock Me Bananas Esplanade
Straightjacket Fits
Chippendale Hs
Paras Cricketers
Band With No Name L U'ground
Sweet Harmony Fat Mommas
Pink Floyd make debut, 1966.

16

Billy Connolly Chch
Battle of Bands Johnsonville
Beaver's Farewell Gluepot
Apehangers City
Neon Quaver Gluepot Cnr
Rock Me Bananas Esplanade
Warners Chch
Crawbilly Creeps,
Ranchsliders Cricketers
Straightjacket Fits
Chippendale Hs
Three Men Missing L U'ground
'Shaft' theme released, 1971.

17

Battle of Bands Chch
Beaver's Farewell Gluepot
Slippery Sam L U'ground
Toot Suite Esplanade
Trouble With Rohan Gluepot Cnr
Warners Dunedin
Mike Harding Takaka
Moa Hunters Chch
Gershwin Jazz Whangarei
'Hair' opens in NY, 1967.

18

Battle of Bands Johnsonville
Peter Brotzmann, Peter Kowald Wgton
Ross Mullins & Kathryn Tait Java Jive
Sweet Harmony Cheers
Maria Monet Catches
Al Green scalded by boiling grits, 1974.

JAZZ

JAZZ

20 Painters & Dockers Chch
Nicaragua Concert Gluepot
Battle of Bands Rotorua
Rockabilly L U'ground
Super Brew Gluepot Cnr
Peter Brotzmann, Peter Kowald Auckland
Three members of Lynard Skynrd killed in plane crash, 1977.

21

Painters & Dockers Chch
Battle of Bands Whangarei
Peter Brotzmann, Peter Kowald Chch
Four Volts Cricketers
Teeth City
Front Lawn Wgton
Warners L U'ground
Skites Gluepot Cnr
Sweet Harmony Fat Mommas

22

Herbs Mangere
No Frills L U'ground
Four Volts Cricketers
Sweet Harmony Fat Mommas
EMI turn down the Who, 1964.

22, 23, 24

Painters & Dockers,
Straightjacket Fits Gluepot
Knightshade Wildlife
Front Lawn Depot, Wgton

23

Battle of Bands Galaxy
Love Horror Web, Sheets City
Netherworld Dancing Toys Cricketers
Folklife Festival Otatara
Neon Quaver Gluepot Cnr
Fanfare L U'ground
'Save the Last Dance for Me, No 1 for the Drifters, 1960.

24

Battle of Bands Galaxy
Love Horror Web, Sheets City
Rock Me Bananas Esplanade
Netherworld Dancing Toys Cricketers
Fanfare L U'ground
Slippery Sam, Gentle Annie Gluepot Cnr
Folklife Festival Otatara
Bill Wyman is 51 today.

25

Battle of Bands Galaxy
Maria Monet Catches
Folklife Festival Otatara
Front Lawn Wgton
Dread Beat & Blood Cricketers
'Superfly' US No 1 album, 1972.

26

Drone Freeman's Bay
Pagan Party Wildlife
BFM Special Gluepot
Farrelli Bros Gluepot Cnr
Underground Jam L U'ground
Stoned Beatles receive MBEs at Buck House, 1965.

27

Drone Freeman's Bay
Super Brew Gluepot Cnr
Rockabilly L U'ground
Front Lawn Wgton
Springsteen on covers of 'Time' & 'Newsweek,' 1975.
Sex Pistols release 'Never Mind the Bollocks,' 1977.

28

Drone Freeman's Bay
Jack Pudding L U'ground
Flesh D-Vice Palm Nth
Guava Groove City
Mike Harding Gisborne
Actual Size, Jonahs Cricketers
Sweet Harmony Fat Mommas
Front Lawn Wgton

29, 30, 31

Front Lawn Wgton

29

Straightjacket Fits Hamilton
Battle of Bands Johnsonville
Undertakers L U'ground
Actual Size, Jonahs Cricketers
Flesh D-Vice N Plymouth
Steve Culloch & Boogie Boys Esplanade
Sonny Day, Renegade Gluepot Cnr
Sweet Harmony Fat Mommas

30

Battle of Bands Galaxy
Herbs Hamilton
Skank Attack L U'ground
Straightjacket Fits City
Cattlebirds, Crawbilly Creeps Cricketers
Belair, Moa Hunters, Camelias, Electric Club, Mea Culpa Chch
Rebels Without Applause Esplanade
Flesh D-Vice Gluepot
Mike Harding Opatiki
Dylan's Rolling Thunder Review begins tour, 1975.

31

Robert Jnr Lockwood Auckland
Herbs Wildlife
Mana, Sticks & Shanty, Zig Zag, Dread Beat & Blood Hamilton
Flesh D-Vice, Halloween Special Gluepot
Rebels Without Applause Esplanade
Skank Attack L U'ground
Straightjacket Fits City
Cattlebirds, Crawbilly Creeps Cricketers
Slippery Sam, Gentle Annie Gluepot Cnr
Mike Harding Lake Okareka
Kinky Friedman, of Texas Jewboy fame, is 43 today.

NOV 1

Battle of Bands Grand Final Galaxy
Toot Suite Gluepot Cnr
Elvis Presley's 'Suspicious Minds' US No 1, 1969.



Robert Jnr Lockwood

A bluesman with the best of pedigrees visits this month. **Robert Jnr Lockwood**, now 72, is called "Robert Jnr" because of his step-father, the legendary **Robert Johnson**. He persuaded Robert Jnr to play guitar, and taught him his first tunes. Lockwood has been playing the blues all his life, and it's been an illustrious career. He was **Sonny Boy Williamson's** guitarist on the famous **King Biscuit Hour** radio show, persuaded **BB King** to add horns to his band, was a **Chess Studios** session guitarist for **Muddy Waters** and others. He's known as one of the most innovative blues guitarists around, providing a link between the country and city blues. And yes, he still plays some **Johnson** numbers, such as "Rambling" and "Kindhearted Woman." He can be seen in Auckland Oct 31, Dunedin Nov 2, Chch Nov 3 and Wellington Nov 4.

2

Robert Jnr Lockwood Dunedin
Mike Harding Lake Okareka
Keith Emerson, rock Liberace, born 1944.

3

Robert Jnr Lockwood Chch
Flying Pickets Gluepot
Who Else Gluepot Cnr
Jumping Bones L U'ground
Jerry Lee Lewis unleashes 'Great Balls of Fire,' 1957.

4

Robert Jnr Lockwood Cricketers
Burning Jeep City
Flying Pickets Gluepot
Sweet Harmony Fat Mommas
Red House Rockers Gluepot Cnr
Nervous L U'ground
Smokey Robinson's 'I Second that Emotion' out, 1967.

5

Rhythm Cage Gluepot Cnr
Straightjacket Fits Palm Nth
Sweet Harmony Fat Mommas
Rock Me Bananas Esplanade
Jack Pudding L U'ground

5, 6, 7

Steve Gilpin Wildlife

6

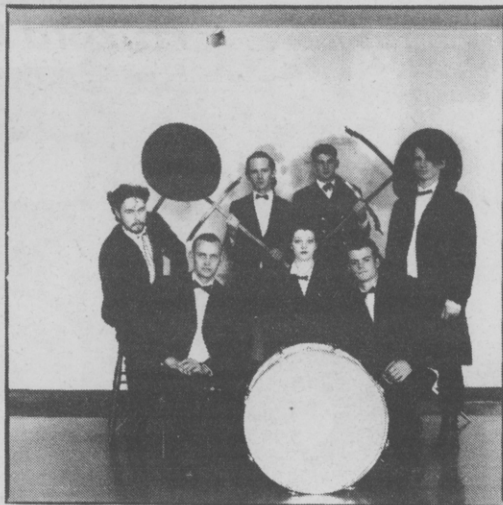
Tonys Tornados City
Straightjacket Fits Cricketers
Craig Watts & Dynamic Duo Chch
Beasley Street L U'ground
Sonny Day Gluepot Cnr
Rock Me Bananas Esplanade
Gram Parsons' body stolen and cremated by friends, 1973.

7

Straightjacket Fits Cricketers
Slippery Sam, Ken Pearson Trio Gluepot Cnr
Rebels Without Applause Esplanade
Craig Watts & Dynamic Duo Chch
Tonys Tornados City
Kraftwerk enter US soul charts with 'Numbers,' 1981.

Coming Up...

The **Hunters and Collectors** tour next month to support their new album *What's a Few Men?*, playing Dunedin Nov 18, Chch Nov 20 & 21, Wgton Nov 23, New Plymouth Nov 25, Hamilton Nov 26 and Auckland's Galaxy Nov 27 & 28 ... the **Hoodoo Gurus** return in December, playing Dunedin, Christchurch, Wellington, Hamilton and Auckland ... **Buddy Holly's Crickets** tour in November ... and the summer biggies: **Stevie Wonder**, Mt Smart Nov 14 ... **Billy Joel & Johnny Farnham**, Mt Smart Nov 21 ... **David Bowie** Western Springs Nov 28 ... **Michael Jackson** Mt Smart Dec 6 ... the **Chills** play the Galaxy Dec 18 & 19 and are so far, with **Bob Geldof**, the only act announced for the **Neon Picnic** at Pukekawa Jan 29 to Feb 1 ... rumours include **U2** and **Pink Floyd**.



The Drone People

Drone, who had a single 'The Land of the Free' out last year, have expanded from three to six members for three special performances in Auckland this month. As the Drone Ensemble



they'll be using a wide range of both conventional and unusual instruments, many of which they've made themselves, such as large steel "sound sculptures" which sound rather like Japanese kotos. They are (L-R): **James McCarthy**, **Daniel Newnham**, **Laurence Landwer-Johan**, **Rosemary Whitehead**, **Martin Kean**, **Darryl Hocking** and **Michael Ghent**. At the Freeman's Bay Community Centre October 26, 27 & 28.

Jack Pudding (pictured) have organised a benefit concert for Auckland University's BFM station at the Gluepot on Labour Monday, October 26. It goes from 6pm till 11pm, will be broadcast live-to-air on BFM, and for your \$8 you'll see **Jack Pudding**, **Doubling Thomases**, **Otis Mace**, the **Undertakers**, plus comedy and film.

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