

No. 124 Nov 1987

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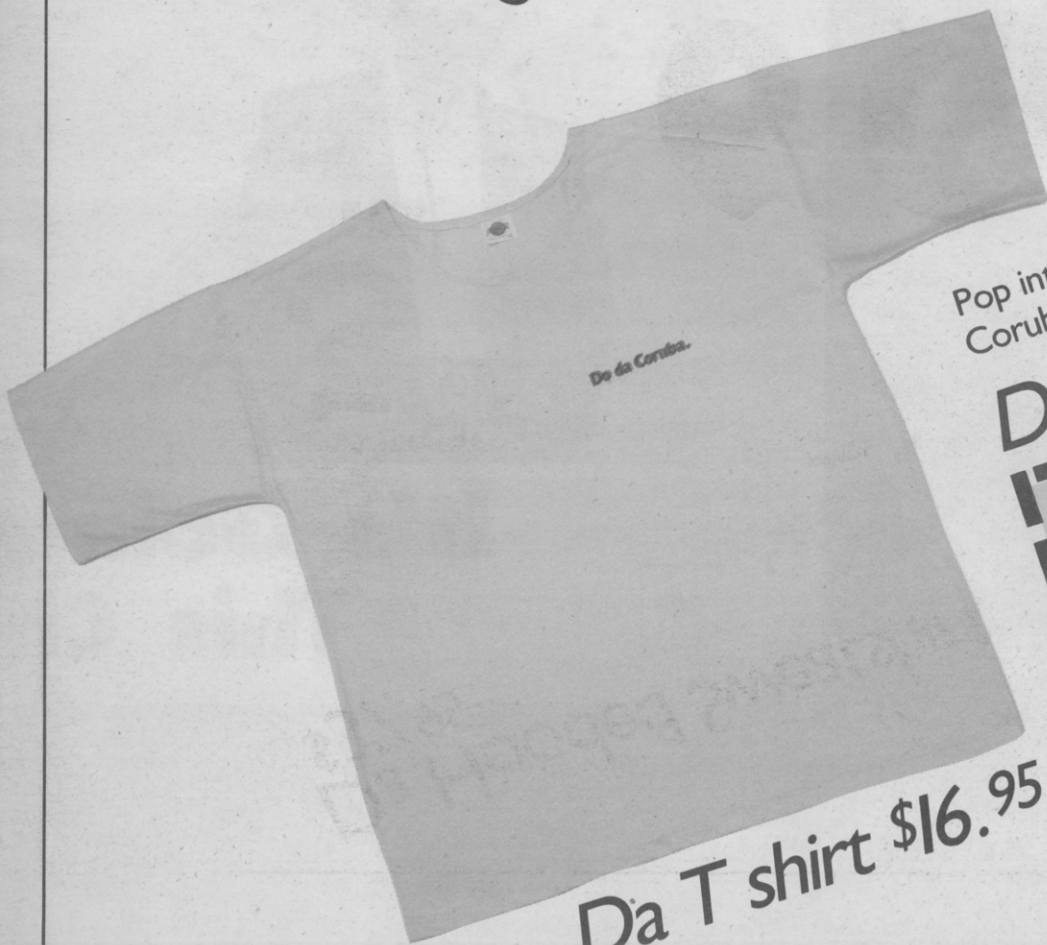
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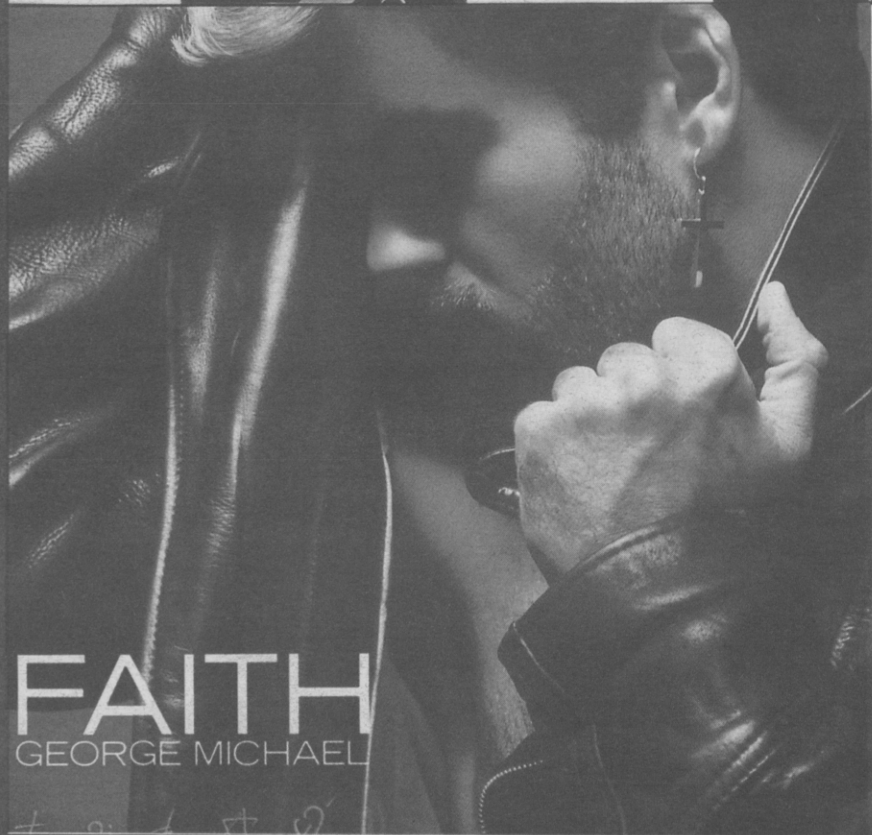
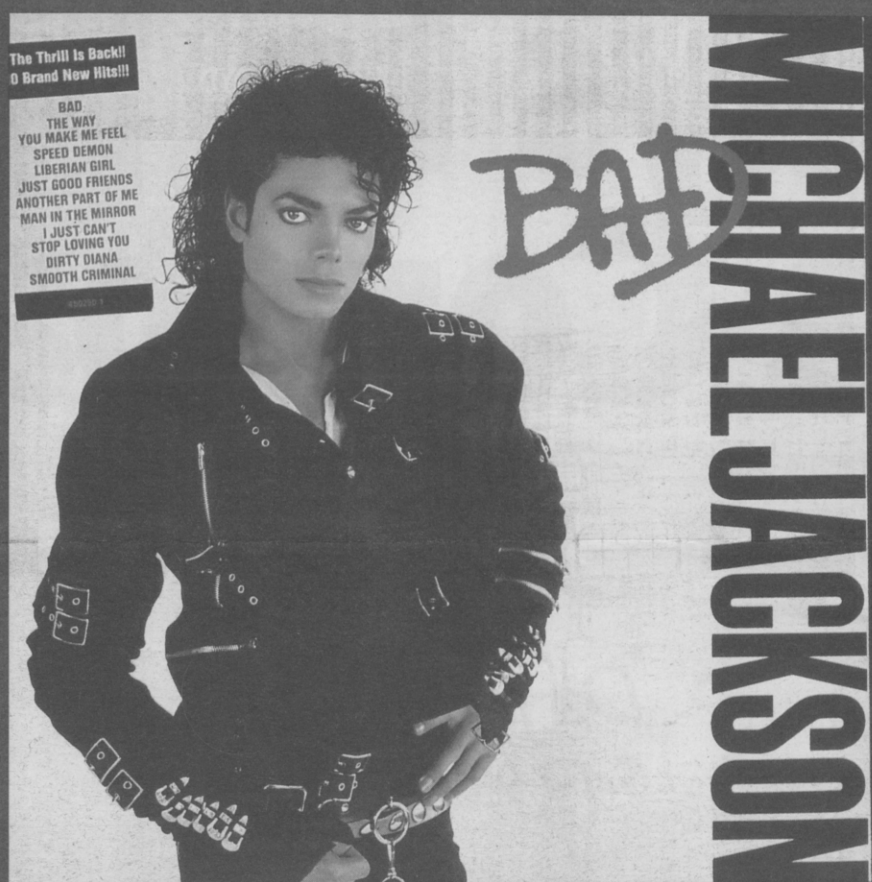
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# THE STARS

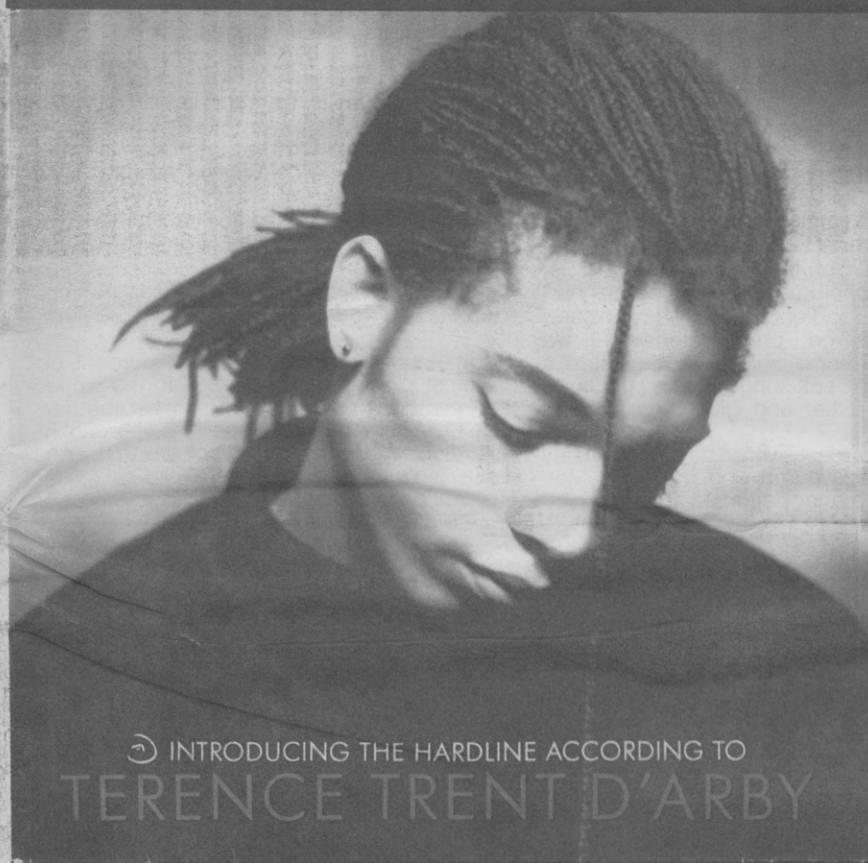


**It's Going  
This Chr**

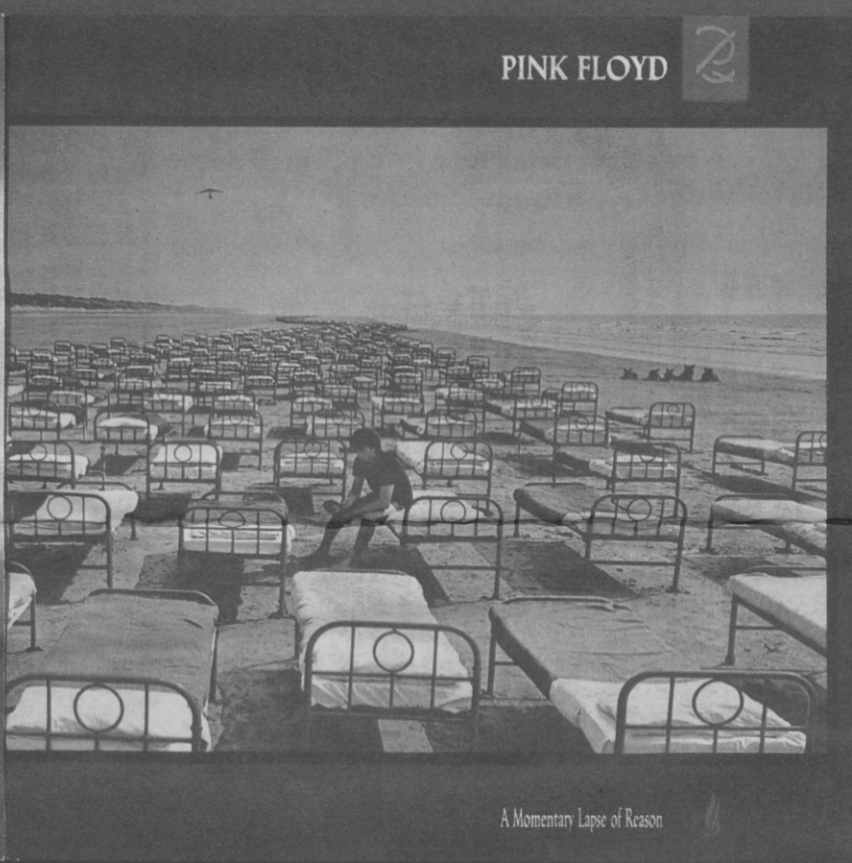
**CBS  
RECORDS**



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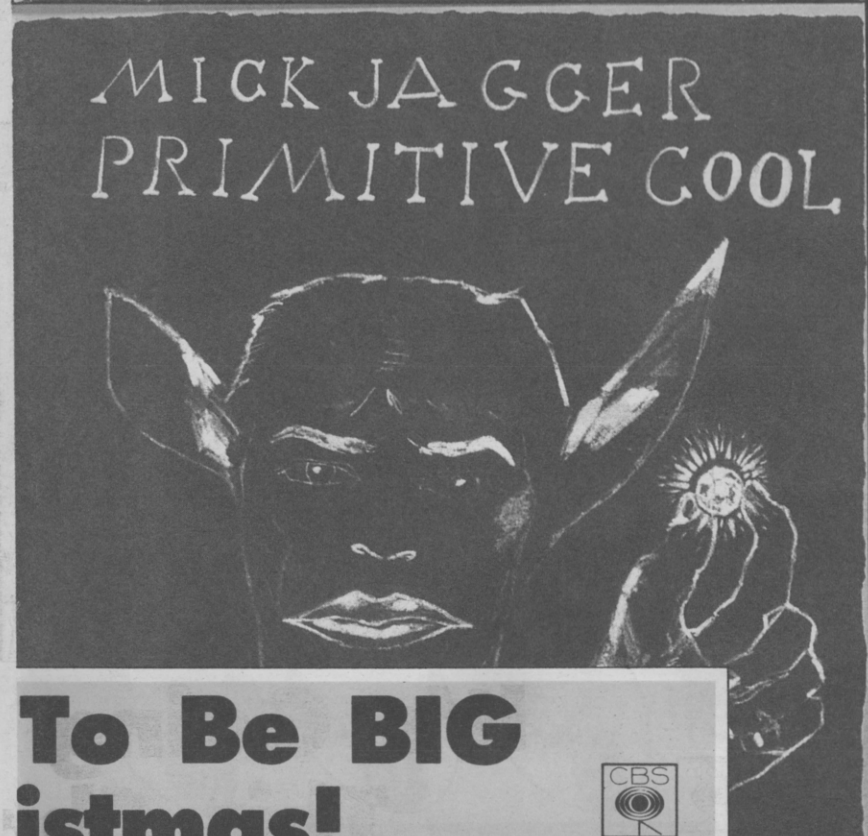
INTRODUCING THE HARDLINE ACCORDING TO  
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PINK FLOYD



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MICK JAGGER  
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**To Be BIG  
istmas!**







## Hunters Bold

**It is refreshing to talk to someone in the music industry who has a keen sense of the real.**

**Hunters and Collectors have been going for some seven years now, and unlike many other bands, they refuse to accept the ordinary and the easy. New directions and new stimuli are of prime concern: this tribe doesn't want to fade away.**

I catch Mark Seymour, singer/guitarist/songwriter, in the Melbourne office of Mushroom Records. The band, he tells me, is having a much needed break after a long tour of the States and a 25-day bash in the recording studios of LA. This month they will be in New Zealand to promote their new album *What's a Few Men* with an eight-date tour, south to north.

The present lineup of the band has been intact for three years now — how does this affect the band, musically and professionally?

"Everyone's being pretty accomodating towards everybody else in the band," says Seymour. "So when we start going through a new phase, or, if I get a particular notion in my head or a style I want to pursue, the band is fairly amiable in that respect. We have learnt how to cooperate so we have been able to make the transition from one period of our career to the next."

Hunters' music is based in the early 70s hard rock ...

"... Our music is quite anachronistic in some respects," says Seymour. "We recall a

lot of Stones, Faces, the Animals, white R&B ... the first time I met John Archer, the bass player, we were swapping Keith Richards' riffs on the floor of a college room!"

### Whitewash

While the name Hunters and Collectors has aboriginal connections, Seymour — who regards the Australian bicentennial as being a bit of a whitewash — makes it clear that his and the band's roots are "White middle class Australian ... the impression that the name Hunters and Collectors gives is one like a community or a team. One of the things of the Melbourne culture has been this real strong suburban identification with football teams ... I have always tried to represent the band as a symbol of a community or environment."

*"Me and the tribe, we all belong together Sunday is coming but the weeks go on forever."*

— 'Faraway Man.'

Hunters and Collectors' last album *Human Frailty* expressed an awareness of the negativity in the world. Now, Seymour says he's "intrigued by the day-to-day psychology of peoples' relationship with money."

Is this an expansion of the attitude towards television expressed on *Frailty*?

"TV is a dead-end street, definitely boring — I get my creative sustenance from day-to-day experience," says Seymour. "TV is one thing amongst a whole range of phenomenon that affect people in their daily lives ... so people are injecting all this stuff, and the way they interact with each other as a result of all this is what I'm interested in."

*"I spy a humble home, I see the tea-towels fly*

*In a blinding flash I see the years go by Memories twisted around somebody's finger."*

— 'Do You See What I See?'

### Psychodrama

The new album *What's a Few Men* is a fine mix of rock and ballad, but, says Seymour, "There is a political side to that too, the larger audience you get the more intense it is, there is a psychological drama you are putting into a live audience. Lots of sweat and booze, people get pretty intense — we learnt over a period of time to back-step a little, put in a few soft songs to bring the audience down a little, and give them time to breathe."

Greg Edwards, who has previously worked with REM and John Cougar Mellencamp, has managed to take their distinctive live energy to vinyl. How was Edwards to

work with?

"Pretty brash, with a butcher-in-a-china shop mentality," says Seymour. "But when it came to recording he was incredibly sensitive, like what he said was, 'You guys get into the studio and you start getting too serious, but the basic energy you have is quite instinctive. It shouldn't be masked by your own intellectualisation'."

On the whole Seymour is very pleased with the end result. The raw energy is alive and there is a thematic unity to the album. The recording process itself was very quick, the mixing evolving as the songs were composed, rather than putting down the tracks and re-thinking the entire sound at the mixing stage. "It was a fairly organic process," he says, "It came out as we played the songs."

The album could be the breakthrough commercially — how do you feel about that?

"One of the big things arising for the Hunters and Collectors is crossing over into the mainstream, you know, walking that thin tight-rope between commercial success and artistic and self-credibility ..."

But with that there is a certain amount of cynicism towards that old devil "fortune and fame":

"I don't believe in the populist myth of being able to capture the public's imagination and suddenly everything goes wild — there's so much back room politicking that goes on between band managers and record companies and media ... so many variables involved that you can't really predict success."

"My gut feeling is that I don't see Hunters and Collectors as a household name."

### Squalor

Britain has yet to be conquered by Hunters and Collectors, something often discussed in interviews. Their manager is currently negotiating a UK/Europe release. The last time the band toured there, two members left, and now Seymour is hesitant due to "the amount of compromise you have to make, in terms of the quality of life. In order to live in England you have to eat badly, live in squalor, and your skin sort of starts peeling off."

"Unless you're part of the six percent of the most privileged aristocracy in the world then you can't live to anywhere near the degree of health and self-respect as you can in Australia. We decided it wasn't worth it. Our music isn't so commercial that it's going to automatically shoot up the British radio pop

CONTINUED ON PAGE 6

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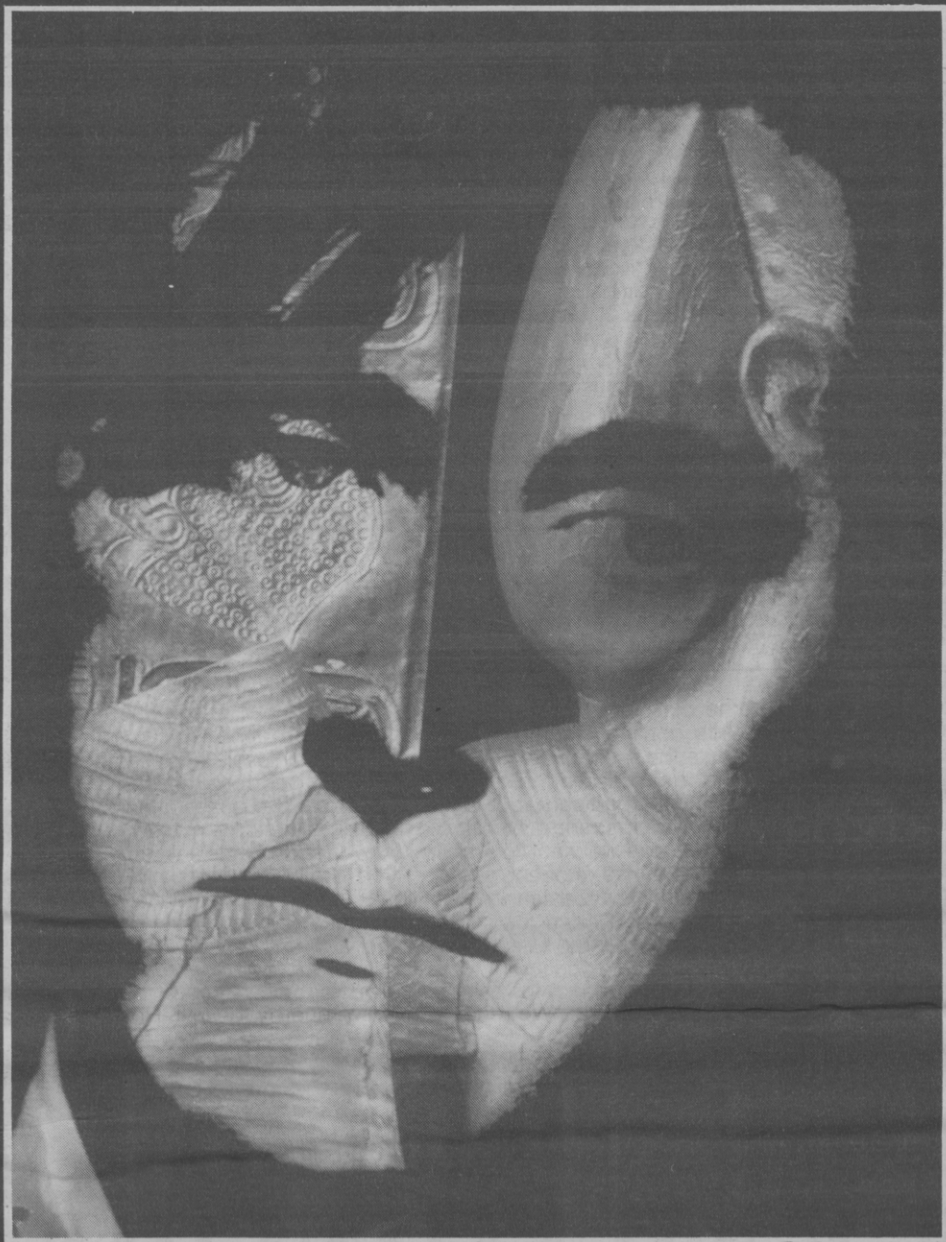
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# Fits and Starts

Numbers begin to swell at Auckland's Gluepot, a curious bill of Straitjacket Fits supporting the appalling Aussies Painters and Dockers.

The audience is similarly divided, there are lots of blokes here tonight, but by the time Straitjacket Fits have finished their set of swirling soundscapes, of barely concealed panic, even some of the blokes are tapping their feet and nodding their heads, in between beers.

And if this is what modern life is like in Auckland, New Zealand, then this is the story of a modern band, of four likely lads living in the 20th Century, and well — things are looking up.

But flashback to February 1986, when Shayne Carter, John Collie and David Wood try on some new clothes, a well-fitting item of restraint, but with one arm missing. The addition of ex-Orange man Andrew Brough completes the jacket in August '86 and the sartorial set is complete.

The 'Fits have now completed an EP *Life in One Chord*, and have been doing a "loosely-knitted together" tour, culminating with gigs at the cramped City Hotel in Auckland. Shayne Carter describes the EP as "Schizophrenic" — in that the four songs are different from each other, which is a reflection of the stage we were at — still wondering what direction we were going in. But it's still a good record." Andrew Brough says he's happy with the record: "Well produced."

If life for a band in 1987 is still marked with the usual money hassles, there is a new seriousness in the manner most bands

approach their craft these days. Witness the Chills and the Bats, and for the young but seasoned Straitjackets, that particular road is necessary too.

## The Game

The business side of things may not be fun, but it's gotta be done. "When it's your livelihood," says Carter, "it's not just a matter of getting up and playing anymore. You have to play the game to certain extent, but you've gotta watch it, it would be very easy to be led down the garden path. But it's possible, especially with the sort of framework that Flying Nun provides, to be able to do it without compromising and feeling you've lost your integrity."

Brough: "I just wanted to play on stage, have a good time, but as you get older you have to make up your mind about what you want to do."

And, like the Chills and the Bats, Straitjacket Fits will also head to the land of overseas next year. John Collie feels Britain sounds really depressing, but all agree it's a starting point. "There are people there to organise things, but it seems pretty bleak, so we'll

use that as a gateway to other place," says Carter.

Experience this band doesn't lack. All have played with many bands, including Working With Walt, the Blue Meanies, the Orange, the Doublehappys and the famed Bored Games. Perhaps the fact that they're all aged 23 accounts for the "click" that seems to have happened.

Playing in a band doesn't get easier, but it does get better. "We're all at a stage where we've got good enough and have worked out things technically to know what we want to do," says Carter, "everyone's focused enough. This year's been a year of building bases and learning to play with each other, there's been a lot of progress, working out our strengths. We had our teething problems, but that was inevitable. Andrew Brough agrees: "The potential's there."

"We try with our songs, to make sure they're goodies, there's a lot of effort," says Carter. He writes most of the songs, with Brough having added a couple too. "Writing songs is really hard," says Brough, "especially as your personal standards get higher."

Carter: "The songs on the EP are lyrically one-dimensional, basically personal life problems. They were all written in the last year-and-a-half. But you get sick of people bleating on about their personal problems and what's going wrong in their particular love life. Personally, I've become more interested in wider issues — people around me, rather than me."

## The Sound

As for The Sound, it swirls, it evokes, it's a carefully planned, multi-layered beast warmed by Carter and Brough's harmonies. It beleaguers comparison, although some critics have likened the 'Fits to REM. The band don't think that's true, but there's another label Carter objects to more: "60s psychedelia" is the one that pisses me off. It seems as if when you write songs that are coherent, without being clichéd — and don't stick to the cliché — that any added weirdness is automatically tagged 'psychedelic.' Plus the fact that we're a guitar band with harmonies. But I find 1977 just as inspirational as 1967.

"It's great if you can convey a certain feeling through music, the mood that arouses. You want to affect people and I still think you can build a mood with the music. People say you don't get hit straight away by Straitjacket Fits, but by the end you've been absorbed into it."

It seems the only hassle they've had is the *too loud* criticisms, which Brough says they're remedying. Carter says it's gotta be loud, so people are wrapped up in the sound, "But it's trying to get right — we don't want to rip people's ears to shreds and cause involuntary bowel movements." Power through sound, not volume.

So, with 1987 all but gone, Straitjacket Fits are saying "World, watch out," and we better be ready for them.

Fiona Rae



Straitjacket Fits (L-R): Andrew Brough, Shayne Carter, John Collie, David Wood.

## FROM PAGE 4

charts which are incredibly straight.

"So we thought, why hang around here, we've put in six months and got incredibly depressed. In hindsight six months was too long. So we don't take the British charts too seriously. In realistic terms every band has only got one life to live, so why not do it in style?"

But Hunters have better memories of New Zealand, where the band has received two gold records and played packed houses on all their tours. Our audiences, says Seymour, are "pretty over the top. You're only there for

a fortnight but you come out pretty wasted. They go bananas. Bands don't go through there much and they make the most of it."

"New Zealand helped us preserve our self-respect. We had some pretty hard knocks on the international rock scene and New Zealand was the first place we went to where we flew over a vast expanse of ocean and actually were accepted. New Zealand and American college radio have been the two sources of overseas interest for us. I like to think that there is some sort of cultural bond between us."

## Backpeddle

"On the political level, there has been this ridiculous back-peddling by the Australian Government over the question of its relationship with the American nuclear arms umbrella. New Zealand has taken a stand on that and I'd like to think we could take a cue from New Zealand on that matter."

"I want a free Pacific Ocean  
I see the truth come clean  
I see the world go on forever  
Our blood will boil, it's now or never."  
— "Breakneck Road"

The band has toured the States twice. With plenty of Australian bands over there, Australian music is getting plenty of airing — but why the States?

"It makes more sense to tour there. They've got a club network and there are bands out there touring all the time and people can make a living out of it. The reason for going over there is that the creative energy inside the band is alive and well. We've gotta keep on the road to keep the whole thing going, and it's the next town down the road."

Tim Byrne

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## HURRICANE ZOUK

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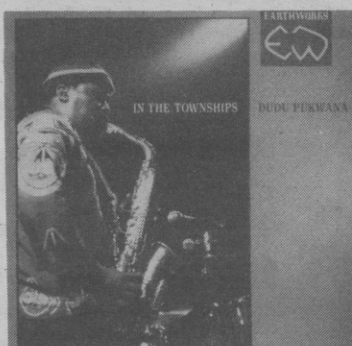
EWV2/TCEWV2/CDEWV2



## HEARTBEAT SOUKOUS

A blistering foot-tapper by the top Paris-based Zairean soukous stars. including: Kando Bongo Man, Nyboma, Pepe Kalle, Syran, Bopol, Lokassa Ya Bopolo, Denis Loubassou.

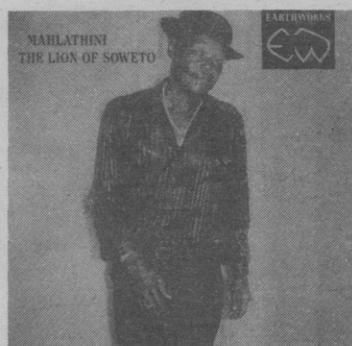
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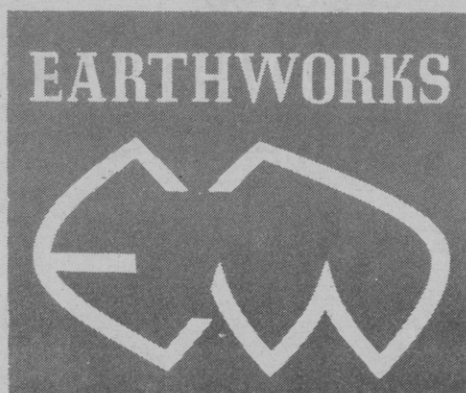
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# Death Cult to Def Cult

## "A Thinking Person's Band"

Boogie!

From Southern Death Cult to Death Cult to the Cult: since their first single 'Fat Man' rose to top the independent charts, all spikey riffs and Red Indian rattle, six years have been spent streamlining their name and their sound.

The Cult's latest album is one *baaad* mutha. *Electric*, a shuddering collection of grooves plundered from rock's history, has headbangers and hairdressers sharing the dancefloor.

Ian Astbury doesn't bellow down the line in an American accent, but rather croaks softly through a chronic hangover. Waking the Cult's vocalist and main-man at 3pm (hey, rock 'n' roll!) mid-way through the band's Australian tour seemed like a hopeless situation, but he soon lived up to his quotable reputation. Introducing the Cultline ...

"Cool operator with a rattle-snake kiss,

Angelic poses that never miss."

The main advantage *Electric* has on its predecessors is its feel. Riffs rather than rhetoric, uncompromising, pure.

Why the shift from raising spirits to ... ahem, kickin' ass?

"We decided we wanted to do something that captured the character of the band, as opposed to making some grandiose epic, which is one of the ruts you get in, thinking you have to make a state of the art record to compete in the marketplace. We just decided, to hell with all that, to just make a record we'd be happy with. Why bother putting 10 guitars on it when two do the job, and why not just work hard at making them sound good and putting the energy into the performance rather than trying to come up with weird effects.

"I don't think the next record will be as raw as the last one. It'll be a combination of two things. Some

tracks will be rawer, more intense, more emphasis on the performance, blues/rock element and others, perhaps, will be working more with the state of the art. I think the combination is the best balance with the band, not like a one-dimensional, crass, slick rock 'n' roll outfit. There's room for both worlds, you've just got to know about them before you can use them."

Phew. The Cult's present tour is the first live outing of their new lineup, one which Astbury says is the "final and best." Astbury and guitarist Billy Duffy, the band's writers and driving force, are joined by Les Warner, the fifth drummer in a line that has included ex-Theatre of Hate's Nigel Preston, Mark Brzezicki of Big Country, and Kid Chaos, stolen from Zodiac Mindwarp.

"We couldn't find a guitarist that we wanted to bring into the band," says Astbury. "Jamie [Stewart, bass] was originally a guitar player anyhow, so we decided to move him over to rhythm guitar, and get the Kid in to play bass. It's given us a bigger sound and a lot more room for improvisation.

"We play some old covers for fun, we do 'Born to Be Wild' on the album, we just jammed it in the studio and recorded it for a laugh more than anything else, it wasn't a big statement or anything. I listen to anything that's decent, but

"Rick Rubin's just an average guy, 24, long hair and a beard. He's into AC/DC, not James Brown."

there's not much decent music happening in the 80s: I listen to quite a bit of Prince, the new Aerosmith and Guns 'n' Roses LPs, more rock-oriented things. I think contemporary pop has become pretty trite, there doesn't seem to be any characters in pop anymore. The English music scene stinks, there's a few cute things that happen, but that's all they are: "cute," sort of nice. The only thing I enjoy is Zodiac Mindwarp, at least it's fun. Death Cult to Def Cult."

*Electric* was produced by hip hop guru Rick Rubin, the young head of Def Jam Records, and the

man behind Run DMC, LL Cool J, Beastie Boys, etc. His influence has been, ah, amplified by journalists as an excuse for embracing ugly old uncool rock music.

Astbury: "It's funny, a lot of people in the States don't even know who Rick Rubin is, it's like only 'hip' people know who Rick Rubin is. He's just an average guy, 24, long hair and a beard. He's into AC/DC, not James Brown. In the States, people are less concerned with fashion, more with what's happening with the music, like, kids over there have got nothing to complain about. They just take it for what it is.

"I think a lot of people who like the Cult are together: it's a thinking person's band."



The Cult (Billy Duffy, 2nd from right)

"In the States, people are less concerned with fashion, more with the music. Kids over there have nothing to complain about."

I think that we're too much for them to handle.

"We have a successful resolve about us that's going to continue and develop. You always set new tasks for yourself after you've accomplished something. I mean, my idea of "making it" is to come up with the perfect song, and that's pretty much the reason I'm doing it."

Astbury was recently arrested in Canada ...

"I stopped some security guards beating up some kids and they alleged that I assaulted them. But it ended up being more than their jobs were worth to press charges."

Making the musical big time often makes bands dubious role models.

"One of the sad things about the punk rock scene was that you had a load of little dictators running around telling everybody how to run their lives. People have a brain in their heads, they can work out what to do. We aren't telling people to do things, we aren't one of those bands that say, 'This is the way to do things,' we just get on with it. I think a lot of people who like this band are together anyway, it's like a thinking person's band, and you get people from all different walks of life being into the band. Anyone who's looking for something else in music, it's there for them too."

The Cult's 'Brother's Grimm' was one of the hardest records of it's time, yet *Smash Hits* could file 'She Sells Sanctuary' next to their INXS 12", and, of course, they have. The band is presently recording new material with Tom Werman (Mötley Crüe, Jason and the Scorchers) — as much a key to mass America as Rubin was to media acceptance — and have a US Top 40 album and the No 8 single in little ole NZ.

The Cult's ability to provoke a reaction, good or bad, makes them a force to be reckoned with. The fact that the music is so good makes them essential.

Ian Plowman

# NEW RELEASES

from F\*NUX

in strictly alphabetical order...

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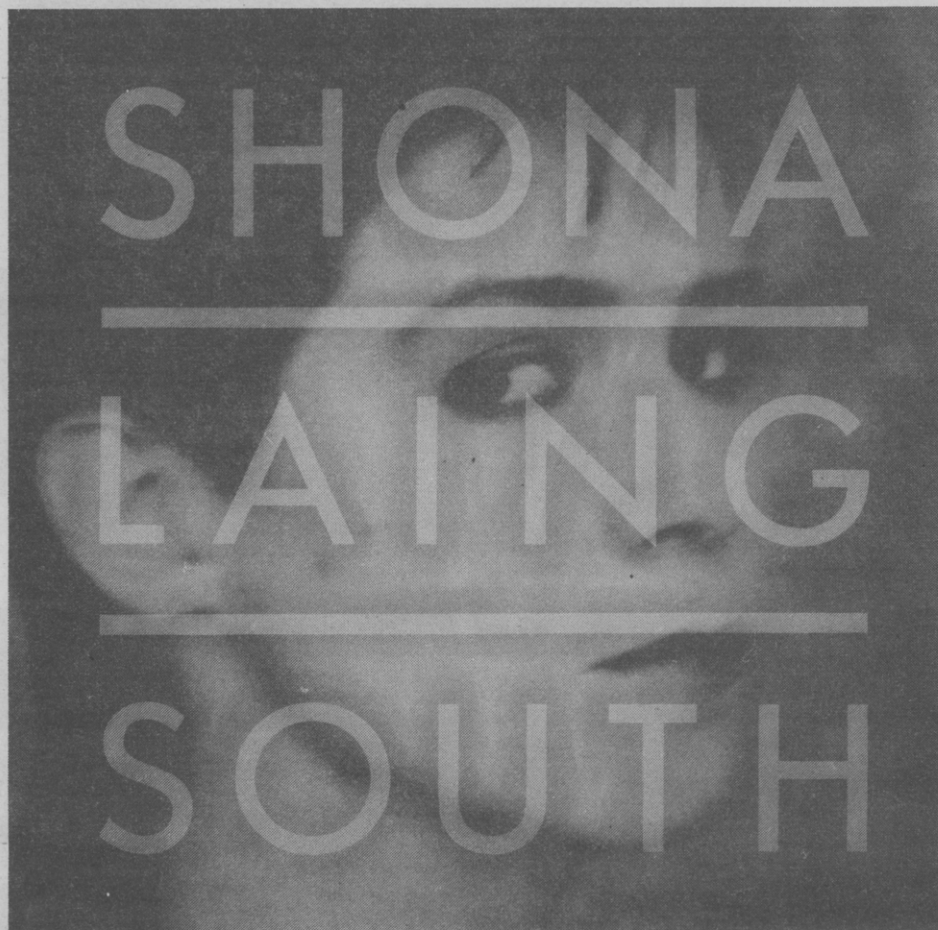
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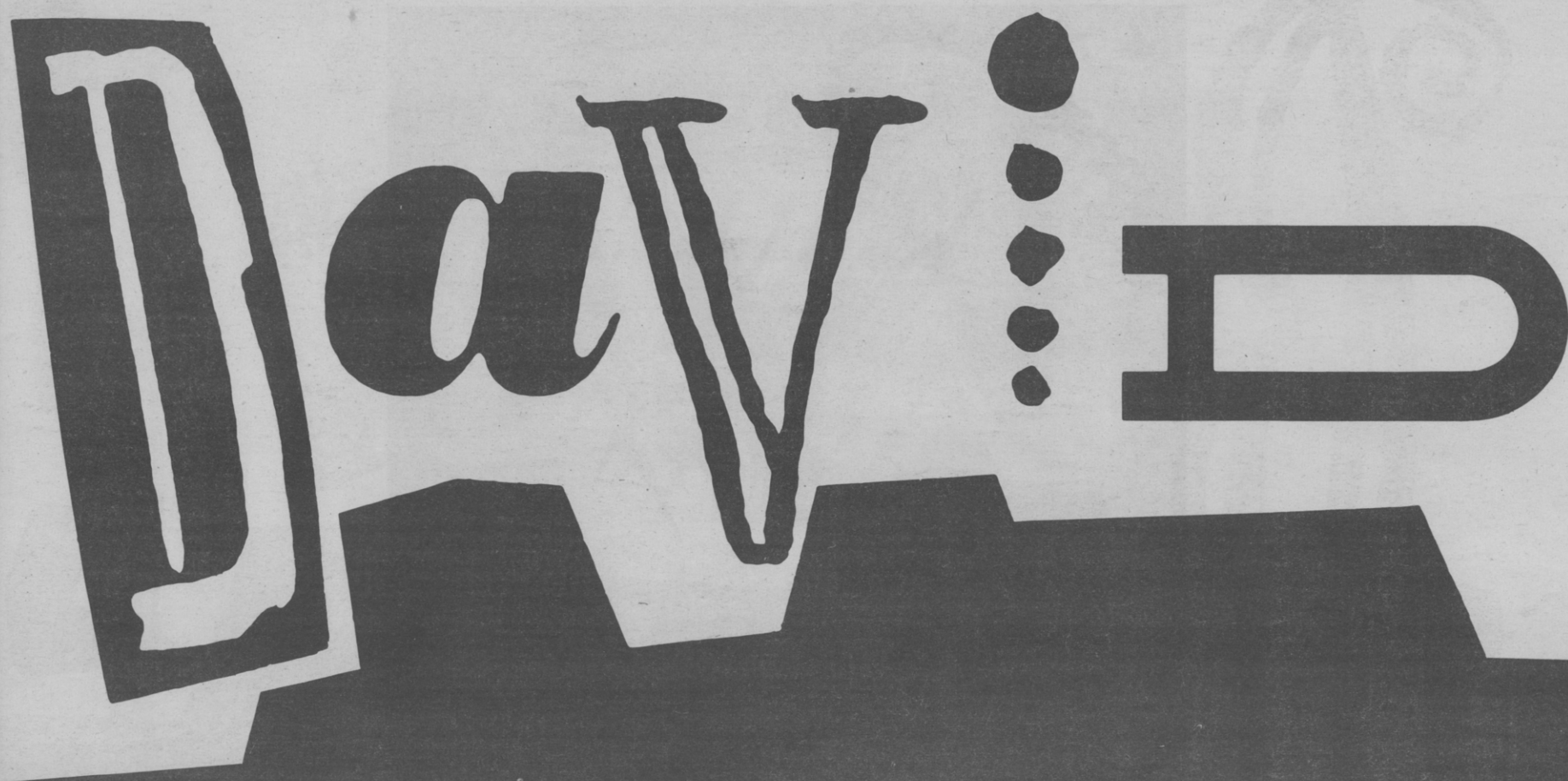
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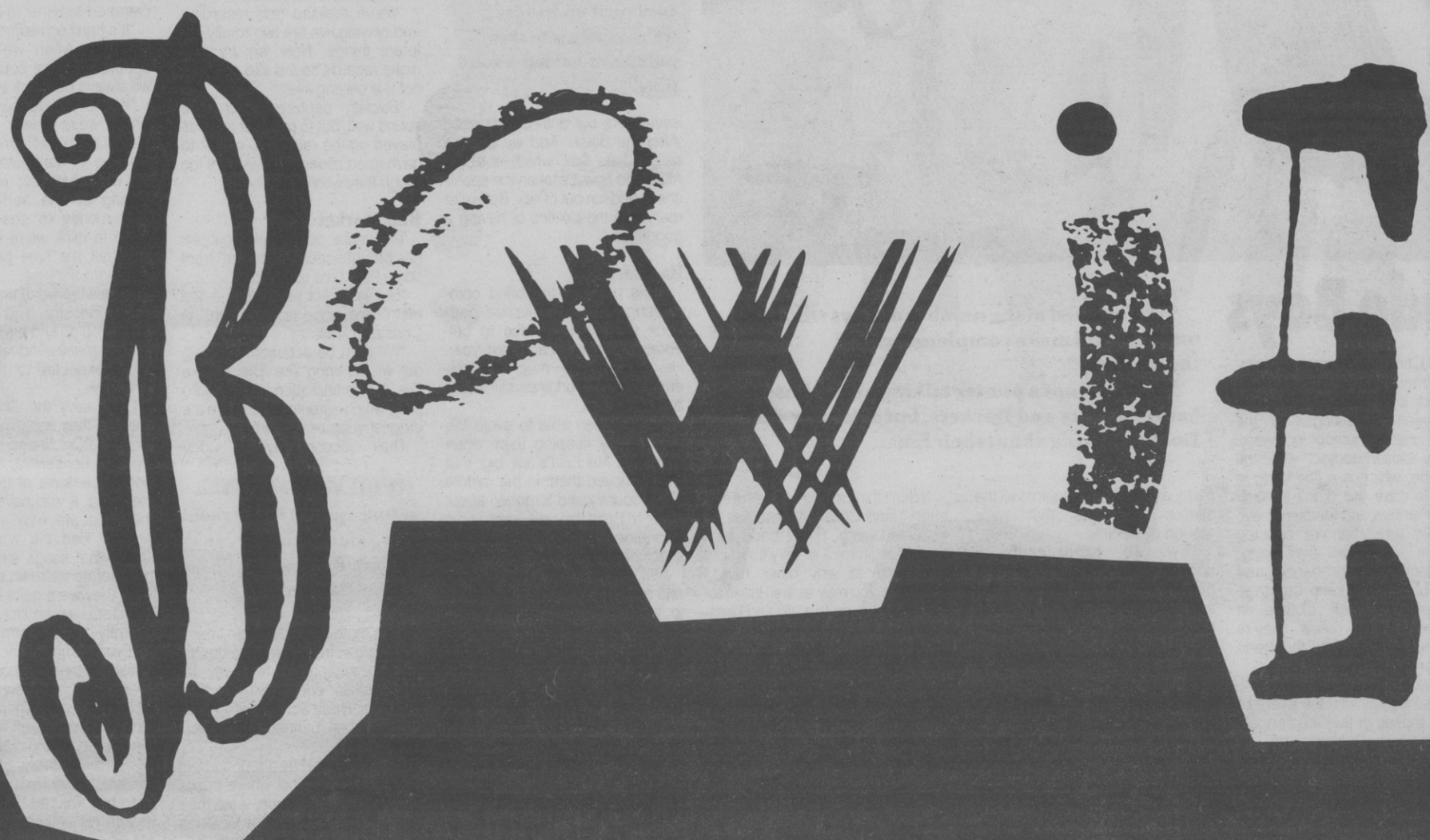
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## Rude Boys

He's Chris O'Connor, the guitarist and main singer, the one with the dark curly hair and glasses. He's been explaining how the band's use of humour on stage creates closer contact with the audience, which is a fine thing in itself. (In case you didn't already know, Painters and Dockers have this wild reputation for causing mayhem whenever they play. Fans tend to slam dance and break bones and jump on stage and tear off their clothes in drunken frenzies. And they're subdued compared to the band members.)

I'm just a bit worried that by identifying so closely with the Average Aussie Blokes in their audiences, Painters and Dockers are no better than a bunch of yobs themselves.

"We don't use our humour as a gimmick, it's just the way we are—we couldn't play straight if we tried," Chris explains. "We can laugh at ourselves."

### Misery

The Melbourne seven-piece first started out five years ago

**"I'm amazed at the number of guys who jump on stage and make complete dicks of themselves."**

**No, that's not a punter talking about Aussie band Painters and Dockers, but a Painter and Docker talking about their fans.**

partly as a rebellion against all the serious musicians that were around at the time.

"It was when bands like the Birthday Party and other post-punk groups were around and everyone wore black and looked miserable. We were different and

**"We're not selling out—the rest of the world is buying in."**

that's why we caught on. Some bands wouldn't even play with us 'cos they thought we were silly, but we can live without those sort of people. There are definitely too many serious musicians about—they're just wanking in their own little worlds."

Entertainment is a large factor at a P&D gig.

"I don't think music by itself is enough," says Chris. "A band has to be entertaining. Every band has to have a gimmick or they'll just be the same as any other band, otherwise you may as well listen to the record, or go to a gig and keep your eyes closed all night."

"We like to make contact with the audience. Some bands have this attitude like, 'We're the band up here on stage and we've got these black boxes in front of us and we're going to use them to create a barrier,' instead of letting the audience get involved. To me it feels magical when the audience joins in and has a good time. We want people to smile and have a good time."

But there is a more serious side to the happy-go-lucky bunch of comics. They've played charity gigs and helped put out a compilation album with the proceeds

going to SWAPO (South West Africa Political Organisation).

"We're not a political band like the Oils [Midnight Oil], but we do have a few songs that comment on

**"We're not a political band like the Oils but we do have a few songs that comment on issues... we're really into the politics of having a good time."**

issues, like our anti-nuclear song 'After the Blast.' And we do one called 'Safe Sex' which is about AIDS and how it's taken the spontaneity and fun out of sex. But we're really into the politics of having a good time."

### Racism

Chris can see the band commenting on racism in its own paddock with Australia due to celebrate its bicentenary next year. He doesn't see much to celebrate, with Aborigines still being badly treated.

"We've been able to avoid the problem by keeping them apart from us. Australia's so big that we've shoved them in the middle of the country and forgotten about them. In Perth they still won't serve Aborigines in some pubs. It's shocking."

"It's interesting coming here and seeing the Maoris, who seem to have a strong, unified presence. Things like having the news in their own language on telly; it's great."

Another area P&D have put a bit of serious thought into is their future. Rather than age into wrinkled tired rock stars they are putting their energy and money into their own record label Doc Records.

"You have to make the choice at some stage to be just a band, or diversify and get into other things and establish a network, because five years down the road when the band finishes, there's nothing to do. It is a big commitment for us."

The band bought a pressing

plant last year after quitting Big Time Records, who "didn't do much for us." Since then they've released a live album *Bucket* on their label and two singles, 'Nude School' and 'Die Yuppie Die,' with the help of Mushroom's White Label. They've also released records by fellow Melbourne bands X and Olympic Sideburns.

"We've realised that recording and playing live are two totally different things. Now we try and make records sound like records, not like playing live."

"*Bucket* captured our live sound well, but to get your records played on the radio you've got to have good sound quality. If it's too rough they won't play them."

### Bull Market

This more commercial outlook has brought cries of "sell out" from some P&D fans and critics. "But we're not selling out—the rest of the world is buying in," is Chris's outlook.

"We can't be accused of selling out with a song like 'Die Yuppie Die.' It's getting quite a bit of radio play, which is ironic, as DJs are the biggest yuppies of them all."

Their accompanying video

**"'Die Yuppie Die' is getting quite a bit of radio play, which is ironic, as DJs are the biggest yuppies of them all."**

shows the band playing an impromptu gig in front of the Melbourne Stock Exchange, a relatively sedate affair compared to their video for 'Nude School,' which was (predictably) banned in Queensland.

It was inspired by a report about an American school where pupils attended in the nude, and their video clip was shot at a Victorian pig farm, and has the band stripping off and prancing around in their unrefined glory.

"We tried to make it a bit out of the ordinary; so many videos are all the same with the obligatory beautiful girl in the clip. The reac-

tion we've received from 'Nude School' has made me realise the power of video. All of a sudden people wanted to talk to us."

### Savage

Having such a reputation as savage men of Oz rock is not always easy to live up to, especially after travelling for 12 hours or so cramped together in a little van.

"It's hard sometimes then to be energetic when we're all tired, but after the first couple of songs we always get back into it."

"We've played our worst gigs when we're really drunk. We played this gig at four o'clock in the morning in Melbourne once and we were pathetic; we were just pissing on the audience who'd paid money to see us. People seem to think we're drunken junkies half the time but we're not really into drinking."

"That's the weird thing about the music industry. You get up, get drunk and go and play a gig. There aren't many industries where you're expected to get drunk before work."

Chris says the Dockers never planned their image as wild Ocker rockers. "Our image isn't something we conceived, it just happened because of the people in the band. It was never a planned thing that we were going to 'be wacky.' Half the time we don't know what songs we're going to play before we're on stage."

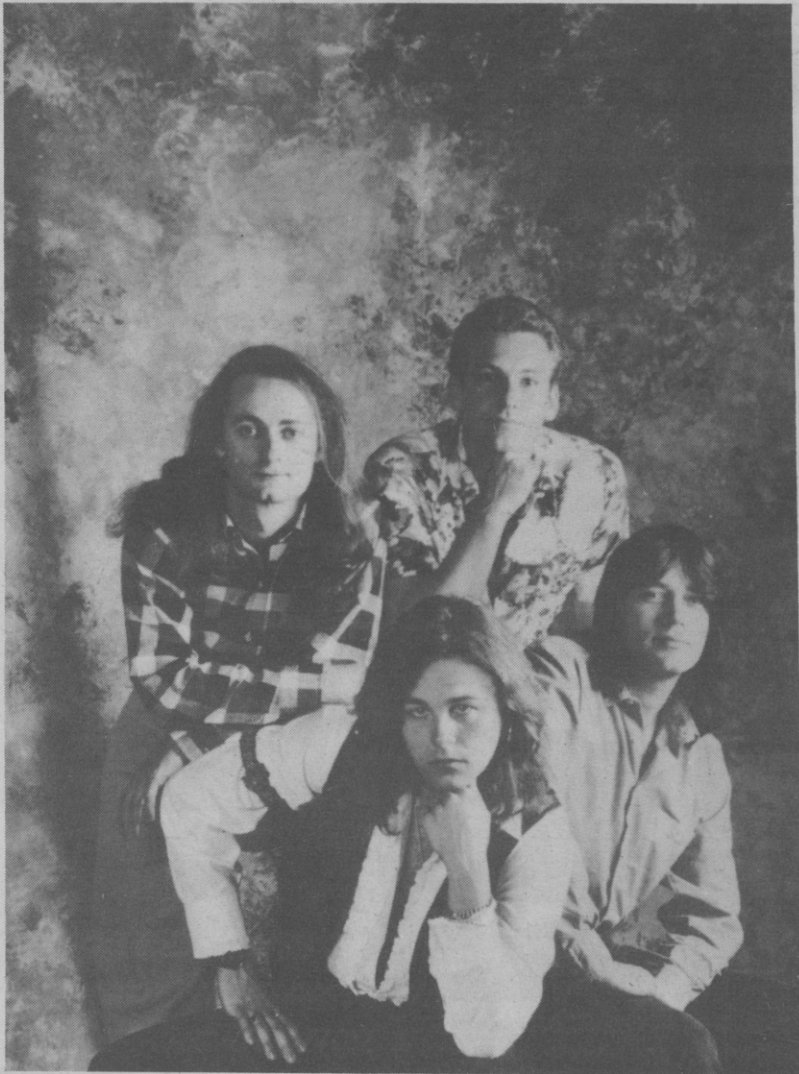
So they were quite a contrast to Billy Idol, whom they supported recently on his Australian tour.

"Every move he did was stylised and choreographed. Every night his show was exactly the same," says Chris. "One night he just went berserk when a fan in the audience undid his shoelace; he was really angry. Bit wimpy for a so-called punk hero. Paul, our singer, has injured his back and broken his collarbone at some of our gigs."

All in the name of having a good time.

Boys will be boys and Aussie blokes will be yobs. But better a yobbo than a yuppie, I s'pose.

Sue Camden



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## Marianne Faithfull • Rhythm & Blue Angel

*Broken English* may have provided the breakthrough that meant Faithfull was finally taken seriously, but that was eight years ago, and they've been long, tough years for her. The comparative mediocrity of *Dangerous Acquaintances* and *A Child's Adventure* was the least of it. In an August *Melody Maker* interview that was like eavesdropping on a confessional, Faithfull opened up and revealed with horrifying candour her trials of the 80s.

### Art Blues

Under the circumstances, it makes the artistic success of her new album *Strange Weather* seem miraculous. It's an album of torch songs, "art blues" that evokes in the 80s the Berlin cabaret of Lotte Lenya, Brecht and Weill, and the smoke-filled Manhattan clubs of Billie Holiday and Dinah Washington. The production is exquisite, with a small selection of musicians such as Dr John, Robert Quine and Lou Reed's J T Lewis and Fernando Saunders, led by Hal Willner, who produced 1985's Kurt Weill tribute *Lost in the Stars*.

But despite Willner's sympathetic production to

**Marianne Faithfull's in a love-hate relationship. With the press. She loves talking to them, about everything, and they love writing about her, about everything. But when you hear the weary voice at the other end of the phone, you feel like another in a long line of exploiters.**

Faithfull's song on that album, 'Ballad of a Soldier's Wife,' she began recording an album with a completely inappropriate producer, which sent Faithfull's life into a tailspin.

The producer had wanted to put everything through a Synclavier ("Oh, I *hated* it," says Faithfull) — exactly what happened to Dusty Springfield on her last album five years ago, which damaged her self-confidence until the recent comeback with the Pet Shop Boys.

"Oh, Dusty — she's a brilliant brilliant person, and a wonderful voice, and that kind of talent doesn't go away," says Faithfull. "Dusty will always have that. It's just difficult — I wonder if it's something that always happens to women singers. They get involved in a very controlling situation with some producer who has a very dominating idea of what you should be, and it's

interesting because it's at moments like that that I can see that nothing has changed.

"I hated being in that position and I was very happy when I somehow got out of that, and there I was with one of my best friends — Hal — working with some of my other best friends on *Strange Weather*. Really amazing."

### Ebb Tide

Tom Waits initiated the *Strange Weather* project when Faithfull was at her lowest ebb, in hospital receiving treatment for heroin and alcohol dependency; she has now touched neither for 18 months. Waits talked Island boss Chris Blackwell into letting Faithfull make a blues record with Willner. Originally the album was going to have a New Orleans theme and be called *Storyville*, with Waits being closely involved. As it turned

out, *Strange Weather* was made in New York, with Waits only contributing the title track.

The songs range from the blues standards, and an acapella spiritual, to those made famous by Billie Holiday and Dinah Washington. Waits and Mac Rebennack (Dr John) contributed new songs, plus there's a beautiful version of a rare Bob Dylan song 'I'll Keep It With Mine.'

"There was lots of stuff we couldn't put on," says Faithfull. "Mac and I also did an incredible version of 'Gloomy Sunday,' which didn't go on the album. To have 'Yesterdays' and 'Gloomy Sunday' would have been too sad, but it's a wonderful track. It was heartbreaking to pick what went on and what didn't."

The album was recorded quickly, with little rehearsal, which pushed the musicians and Faithfull to great depths of

expression. It seems ironic that it is Marianne Faithfull, rather than her 60s peers, who is the greater creative force in the 80s.

"Yeah," she says, matter-of-factly. "You know I couldn't have done what I'm doing now when I was 17 or in my 20s, it's taken me 23 years to be able to have the authority to really do what I want, and be listened to. And also of course to get the people around me who are really sensitive. It's one thing for people to say they're going to listen, but it's quite a different thing for them to *hear*."

The spirit of the Kurt Weill album hangs over *Strange Weather*; Faithfull says she has an "ethnic connection" to his music. "My mother worked in Berlin and is sort of German. She's Austrian actually. She knew Weill, but not that well. She met him. She knew Bert Brecht and those people when she was a young dancer in Berlin before the war. That music was on at home when I was young, so I kinda feel comfortable doing it. But more important than the Kurt Weill music, though it was wonderful, was how Hal and I realised we made a very good team."

### Freedom

Faithfull says she loved singing other people's songs. "It gave me a sort of freedom, a lack of self-consciousness that I don't always get when I do all my own stuff, and it's actually taught me how to approach my own stuff. I don't have to be so self-centred about it, I don't have to get so wrapped up in it."

The album seems to have a tone of regret, and loss of innocence. Does it frustrate you when people interpret the music as how you're feeling?

"No no no no no," says Faithfull. "I'm a performer and accept completely that other people will put their own stuff on what I do. I can't control what other people make of my work, and I would never want to. When you do something, it's free for people to interpret how they want."

"It doesn't matter to me. I know what I was doing, and it's possible to assess what I was doing by listening to records, but if other people want to put their own shit into it, then they can do that. It's nothing to do with me."

That sort of discussion seems to be to perpetuate the Faithfull legend, and disturb the reality.

"Don't worry about it, I can cope," she laughs. "It's no problem to me."

Well, choosing 'Yesterdays' intrigued me — I read a quote of

yours "I don't believe in yesterdays," yet the song seems to look back to the good old days.

"Well, it's a song, I dunno, it's a heartbreaking call about yesterday. And of course at 40 I wouldn't be human if I didn't look back on the past with [wistfully] some longing and some regret. But I think it's all very caught up in the *now*, too. I wouldn't be able to sing 'Yesterdays' if I wasn't speaking from a secure and happy place now."

### Dangerous Acquaintances

What were your feelings when you re-recorded 'As Tears Go By' [the ballad written for Faithfull by Mick Jagger and Keith Richards, her debut hit as a 17-year-old in 1964]? A sense of "self-acceptance," as some have written?

"No, it wasn't anything like as dramatic as that. It was just *time*. I felt it was time, I wanted to redefine it, and I particularly wanted to hear it as I heard it in my head, and I had the control to do that. It was a wonderful experience, very healing. We slowly put it together and *re-invented* it."

It's always been a beautiful song — it seems extraordinary that it was the first song that Mick and Keith ever wrote.

"Yeah, that is *amazing*," laughs Faithfull. "It's a very mature song, a wonderful song. I'm very proud to have access to that song, and I'm very very grateful to Mick and Keith for giving it to me all those years ago."

What are your plans for the next album — are you writing again?

Yes, I'm writing a song right now and I've got a lot of material for the next record, which will be mostly my own stuff, but we'll do two or three covers. I've got quite a few ideas but I don't really want to talk about them. We won't be doing the next record till about March."

Making *Strange Weather* seems to have revitalised you.

"Yes, I do feel completely renewed and it does feel like I am existing again, new. There is something about renewal about my life right now, and a lot of it is to do with living without chemicals, of course."

Marianne Faithfull's honesty has been her downfall many times since she first hit the spotlight as a wispy voiced 17-year-old ex-convent schoolgirl. It was essential to the power of *Broken English*, and eight years on, that honesty is the core to the depth of *Strange Weather*.

Chris Bourke

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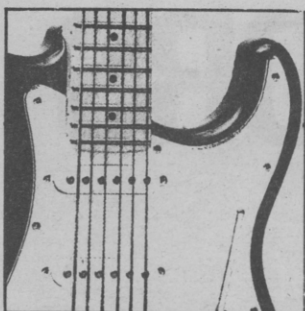
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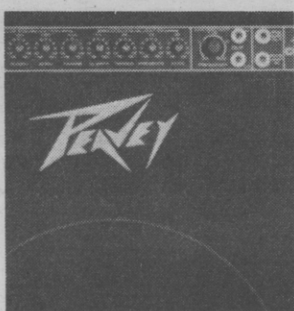
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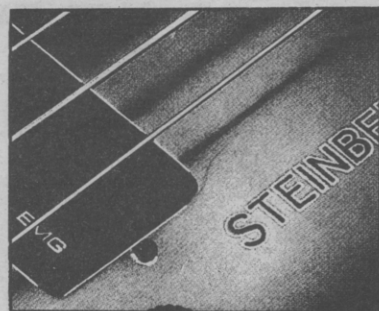
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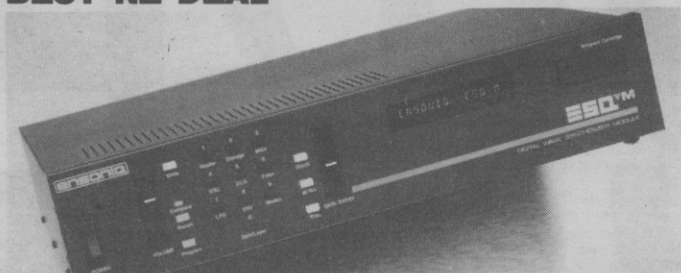
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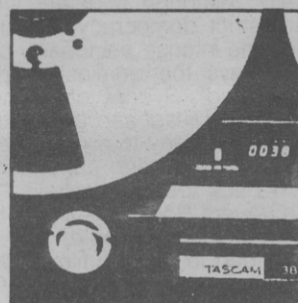


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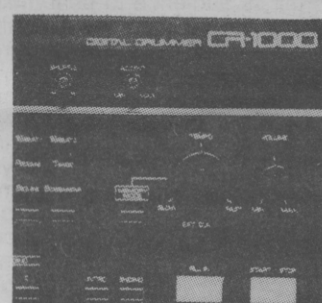
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## Burning Oils • Heat & Dust

**Australia is gearing up for its bicentennial, but as the politicians begin to wave flags and mouth platitudes about the "coming of age of a vibrant young country," the musicians are beginning to ask what is there to celebrate?**

Elsewhere in this issue Hunter and Collector Mark Seymour says the event is a "whitewash," and 'Bicentennial,' the flipside of Paul Kelly's new single, won't win him any plaudits from Bob Hawke.

But there is something to be said for the maturity of Australian culture. Many of their musicians, for example, eschew bland internationalism and wear their Australian-ness on their sleeves, and seem to be able to succeed doing it. Examples such as the Triffids' woolshed recording or the very names of the Painters and Dockers or Hunters and Collectors reflect an awareness and pride in their culture, while avoiding trite patriotism or ra-ra jingoism.

Midnight Oil seem to get more Australian with each album, but although their fans may throw their fists in the air, the Oils' music doesn't tell its audience to beat their chests about Australia, but question its faults. Their latest, *Diesel and Dust*, is a hard-hitting album of upbeat songs, most of which concern Aboriginal land rights. Both the music and the message are refreshingly accessible, with singalong melodies that reach back to a folk tradition, and upfront lyrics that speak with the candour of the committed.

But instead of being consigned to a radio ghetto for political music, they succeed in bringing these issues and sometimes radical viewpoints to the widest possible audi-

ence. Here, while New Zealand programmers run a mile from anything local that even hints at taking a stand, the Oils manage to break through such timidity and get a song like 'Beds are Burning,' demanding land rights for Aboriginals, all over radio and to the top of the charts.

### Break Ground

*Diesel and Dust* was inspired by a groundbreaking tour the Oils made of the Australian outback to get a first-hand grasp of the Aboriginals' struggle for land rights. They visited remote Aboriginal communities in the Northern Territory, travelled through the desert and tropical regions of Arnhem Land, meeting with elders of the tribal groups and playing concerts to tiny settlements and communities.

Although Midnight Oils' songs are, with strict democracy, credited to all the band, the intense personality of Peter Garrett is always the dominating presence. From the band's Sydney office, he discusses politics and *Diesel and Dust* with tireless articulacy, ever-ready to proselytise.

"We'd been entranced by the whole outback area of Australia," he says. "So when Ayers Rock was being handed back to the traditional people, and those people decided to make a film about it, there came an approach to Midnight Oil to write a song

about it, and that song was 'The Dead Heart.' They also invited us to Uluru — which is what Ayers Rock is now called — to play.

"So after negotiations with the Department of Aboriginal Affairs, we decided to do a tour called the Blackfella Whitefella tour with the Warumpi Band, to the remote areas of central and northern Australia, mostly to Aboriginal communities but also to some of the white towns. And out of that experience, which to us was fairly incredible to say the least, came quite a lot of the inspiration for *Diesel and Dust*. Some of the songs were half written before we went, but being out in the bush certainly brought a focus to it."

### Shock

While the Aboriginal communities were at first shocked by the power and force of the Oils in performance, afterwards the band and local people would settle down to share each other's music. The band, on the other hand, were shocked by the poverty they encountered.

"It was unbelievable," says Garrett. "People are just living in shanties, they have limited supplies of fresh water. Their teaching facilities and basic standard living facilities are of a very low standard. There's a lot of disease, especially among the kids, there's a lot of glaucoma [the eye disease which blinded Ray Charles as a child]. Alcoholism and petrol sniffing are rife. The places themselves are incredibly remote and very inhospitable landscapes. It's rough country — there's no green grass or anything like you lot have got."

Aboriginal land rights groups are becom-

ing more organised, says Garrett, but the situation differs from state to state. "In some states the Aboriginals have never lost their land, but in others they have never lived on their land. You've got urban Aboriginals, some of whom are relatively sophisticated educated people who are working. And you've got others who are bush people, who have lived out in the bush all their lives and can still remember a hunter-gatherer existence, and to whom white customs are relatively foreign. It's an enormously complex task, and of course they don't all share the same language either."

"But I think the bicentennial is helping to come to a clearer picture. We've seen the emergence of some common claims by Aboriginal people which are being endorsed by some sections of Australian society, and that's really their challenge: to get some kind of body that governments and white groups can talk to."

### Hesitance

Garrett agrees with the hesitance expressed about the bicentennial elsewhere in this Oz-heavy *RIU* by both Hunters and Painters ("both bands are good value for different reasons"):

"I think most Australians have got mixed feelings about it. But for people who have any kind of concern about the future and who are at all socially or politically aware, there's an opportunity to focus on issues and not necessarily sailing ships and fireworks displays and statues."

One thing that strikes me about Australian bands as opposed to New Zealanders is the way they display their cultural identity. So strongly Australian are the Oils that it seems they've got a take-it-or-leave-it attitude to international success.

"The Oils have always been primarily Australian. We've been touring overseas before and will do some more. But the band wouldn't want people to confuse jingoism or mindless patriotism with national concern. But one vision of Australia is basically driven by the corporate desire to sell things, usually foreign products like Coca Cola and McDonalds. So probably people like Paul Kelly and ourselves and others are simply acting as either a conscious or sub-conscious creative response to that."

"It's a real onslaught here, and as you'd be aware, the Oils have never taken the subtle approach to things, we've always gone head on. But partly that's because the forces we're up against are very powerful, and we need to be like that."

### Unity

The fact that the Oils have had very little turnover in their lineup reflects a unity within the band. "The big issues are not the kind of thing the Oils are going to disagree on," says Garrett. And now with *Diesel and Dust* they've achieved a new level of maturity. The rich production, with strings and French horns, enhances the singalong quality of the strong, strident melodies and consistent political theme.

"Jim Moginie and Rob Hirst are the Oils' major writers, and I think that when they began writing, they were conscious of making an album that was quite focused, that didn't go off in every direction. We thought, we want this album to be about an experi-

CONTINUED ON PAGE 24

# Squeeze

*babylon and on*

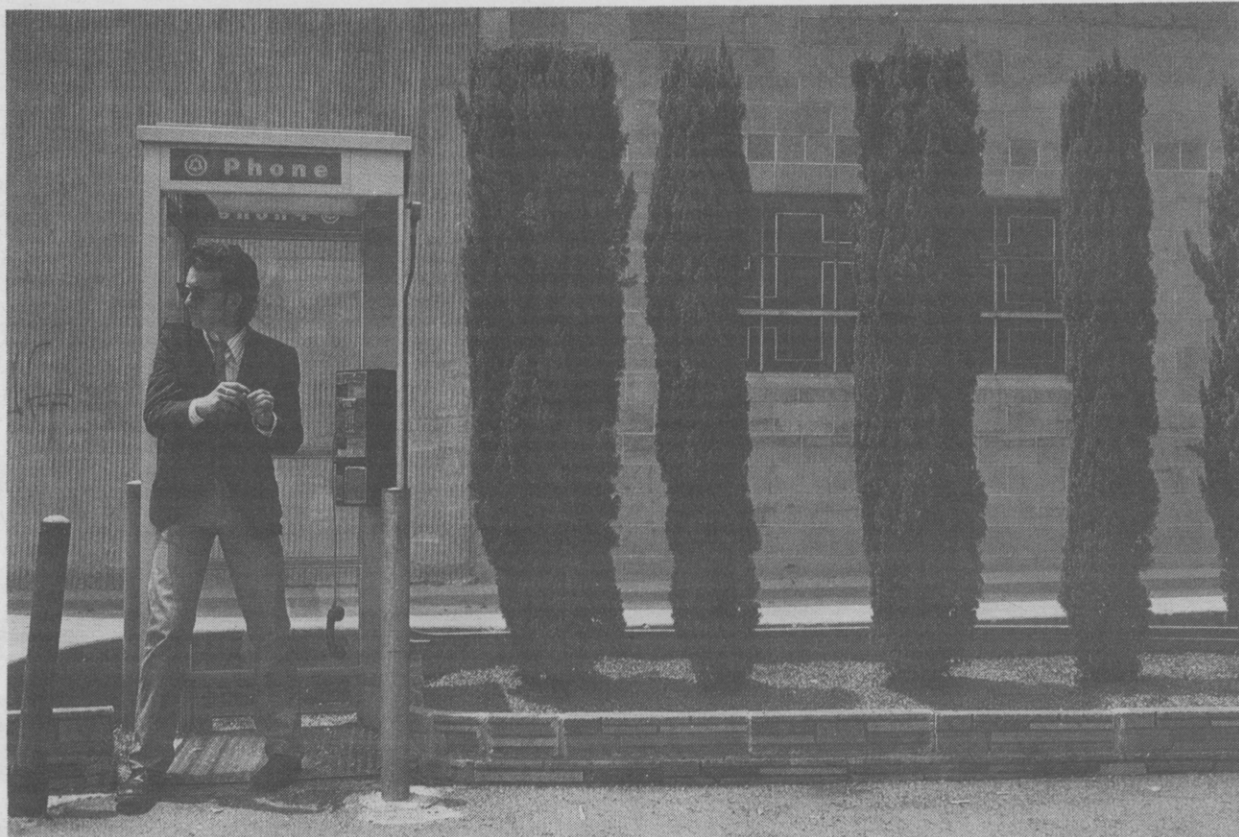


Julian returns to the fold and Squeeze brew up a new album which is as cool as pulling mussels from a tutti frutti. "Babylon And On" is a masterpiece — for sure!





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## JONATHAN BUTLER



Jonathan Butler was born in Athlone, Cape Town, South Africa. By the age of 13, he was the most popular young singing star in his home country. Moving to London in 1985, Jonathan quickly won international acclaim for his debut album "Introducing Jonathan Butler", with his unique style of Jazz Guitar playing. He has also written songs for Al Jarreau, George Benson, Billy Ocean, Millie Jackson and Ruby Turner. Now, Jonathan has his own debut vocal single out entitled "LIES", which is taken from his double album "Jonathan Butler".

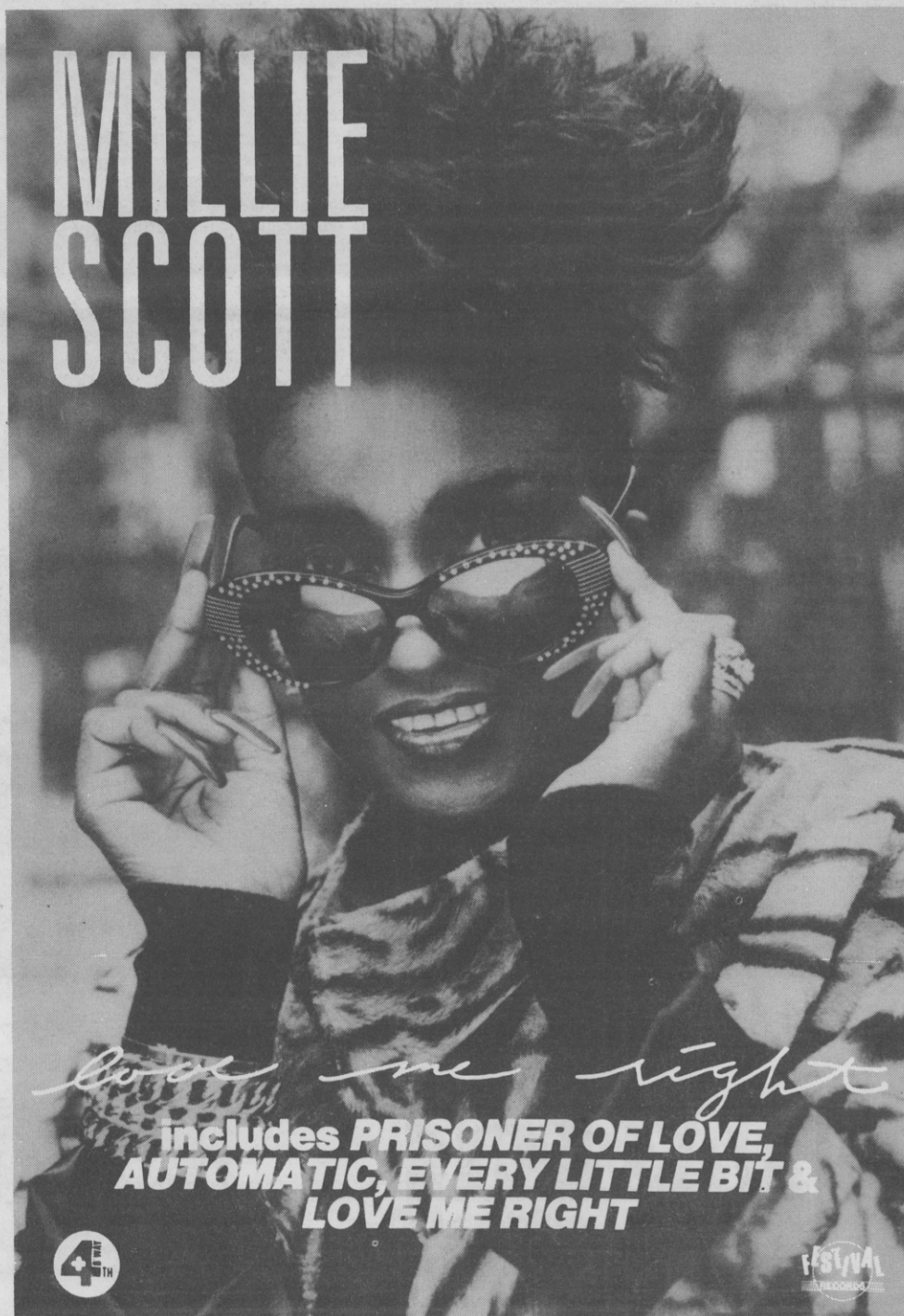
Discover Jonathan Butler . . . a twenty-five-year-old musical veteran.



On Album & Tape



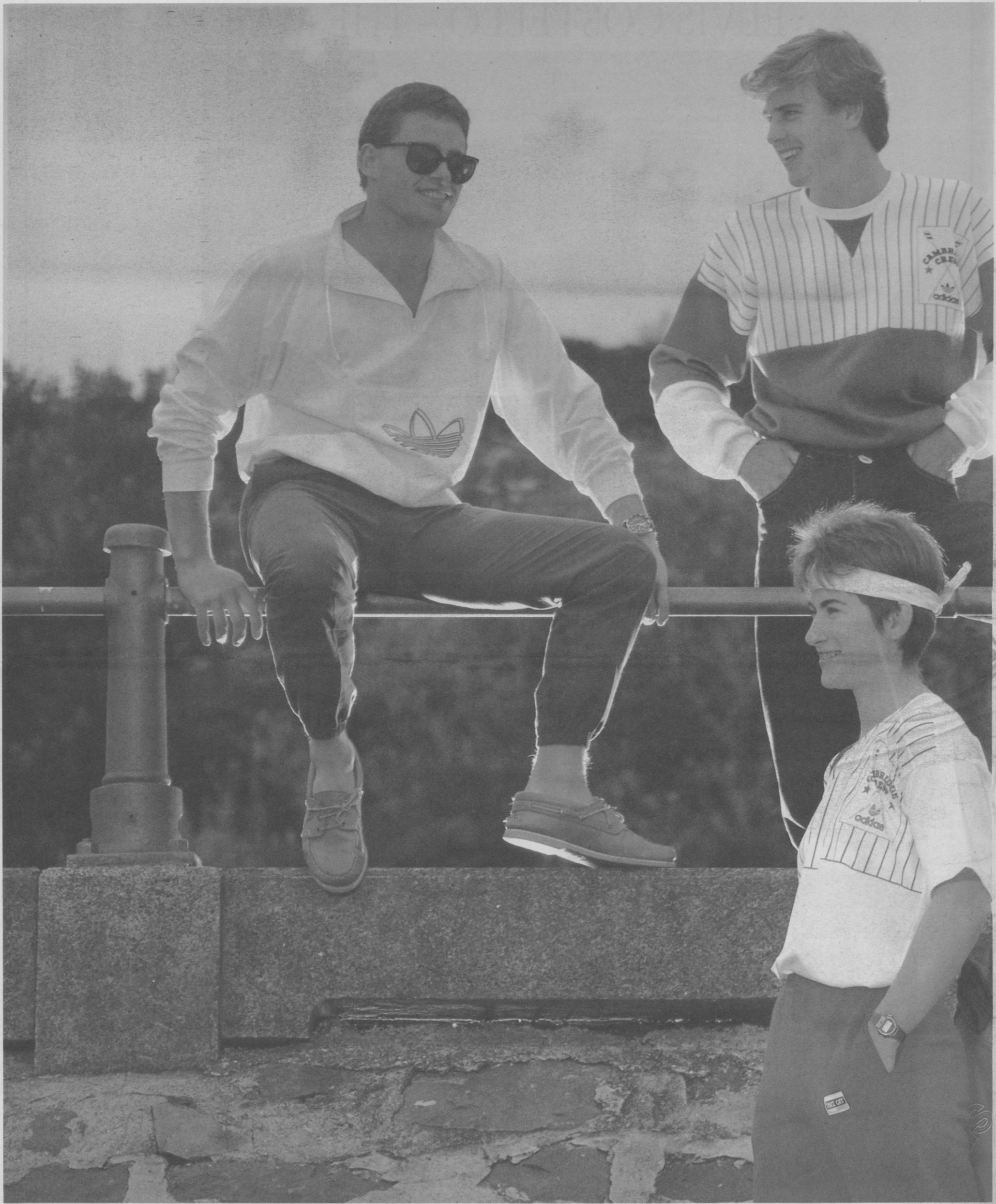
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# The one that d

You have to be up early to catch them.

At night the long-liners will sneak inside our Exclusive Economic Zone in search of grouper, snapper and marlin.

Then just before morning they'll return to International waters — their holds filled with the night's plunder.

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Its sophisticated radar can pick up and track up to 100 targets. And by dropping Sonar buoys the Orion can, when needs be,

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Only this time the bomb-bay holds not depth charges or torpedoes, but life rafts, emergency flares and first aid equipment.

Just in case the Orion is called to a rescue.

But this is no mission of mercy, we're out to catch a thief.

## **The target.**

Position. 150 miles north-east of the North Cape.

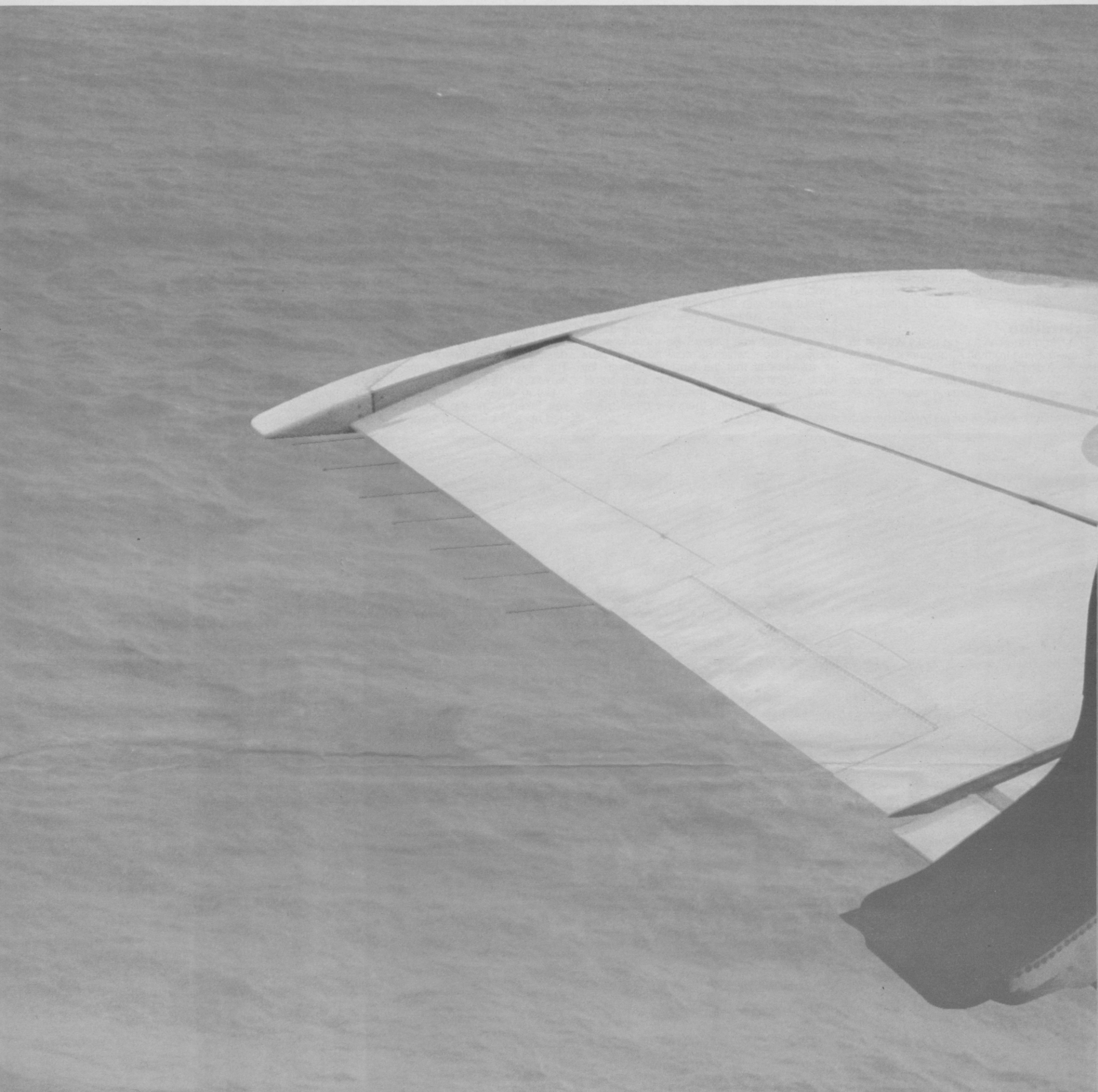
It's 0510 when the Orion's radar picks up a trawler. She's fifty miles inside the EEZ and heading out.

The Orion's radio operator contacts the duty frigate HMNZS Wellington, which is in the area. At high speed they'll be on the fisherman's tail in under an hour.

The Orion's observers man the aircraft's four blister windows.

Their armament is a high speed reconnaissance camera. Its powerful lense capable of picking out the rivets on a trawler's deck.





# didn't get away.

## The catch.

Time 0542. Daybreak.

"Target 12 O'clock, five miles", calls the radar operator. The Orion bursts through the clouds, below in an angry sea is a foreign trawler, lines out and running for International waters.

We've caught them red handed.

The Captain banks the Orion to bring the camera to bear, the high-speed camera rolls, the navigator, radar operator and observers mark their charts and tape record their remarks.

All this while the Orion's infra-red video camera makes a movie that'll make the ship's Captain see blue.

We've got all the evidence we need.

The radio operator contacts the 'Wellington'. In half an hour they'll board the trawler and arrest the Captain.

In court he'll probably face a heavy fine, even the loss of his vessel.

For the Orion and its crew, it's back to base for a debrief and then a well-earned rest. But the day's not over, once landed the ground team will swarm over the aircraft. Making sure everything is perfect.

Because we'll be going out again tomorrow after bigger fish. Protecting what's ours.

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# AIR FORCE

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FROM PAGE 20

ence we've had and to uplift people, as well as give them a bit of an insight into our own country. There was a desire of the writers to make it quite sweet, not so harsh, and to get that atmosphere of space and silence, and the earth and world that we found when we went out in the bush."

The latest single 'Beds are Burning' discusses Aboriginal land rights: "*The time has come / a fact's a fact / it belongs to them / let's give it back.*" Do you think your audience are taking it on board?

"I hope so. I think it's very difficult to judge or draw any accurate conclusions about what your audience does or doesn't take on. It's clear to me there's a part of our audience that takes it on and cares about it and responds to it. And there's a certain amount of the audience that doesn't respond to it, and has their old attitudes intact. I'm not sure. But I can only comment from the mail we get, and the amount of requests for school projects."

### Declaration

'The Dead Heart' is a song that's central to the album. Sung from an Aboriginal's point of view, it's a declaration of Aboriginal independence: "*We don't serve your country / serve your king / know your custom, don't speak your tongue.*"

"We thought we were on fairly treacherous

ground, writing from their point of view. So we sent of a rough demo of it to the people who were doing the film. We got word back that they thought it was fine and that they thought it was a terrific song, and what were we worrying about, just get on with it. You've gotta take risks, and that's what 'The Dead Heart' was, and I think it works for it."

The person in the song seems to want a completely separate existence from white Australia. Last century in New Zealand, there were thought to be three approaches to bicultural society: assimilation, isolation, and annihilation. Garrett thinks it's arrogant to even talk about "answers" to the problems faced by Aboriginals.

He makes three points, first that you can't talk about development of a race, if they're disadvantaged from day one. Unlike our Treaty of Waitangi, for what it's worth, there was never a treaty made with the Aboriginal people — the only former British colony without one with the indigenous race. "The country was settled on a legal fiction — the fiction that there was nobody living there, that the land was empty." So there was no compensation, which is now needed, plus an awareness that the land was taken by force. "Until they get a portion of it back, which would give them the ability to be economically independent, then any other question is irrelevant."

Cultural groups can exist side by side, with tolerance, encouragement and commitment by the society for it to work. "I'm convinced that it can work because Australia is a society that in part reflects the multi-cultural aspect now," says Garrett. "I don't believe in separatism but I think the Aboriginal people have a right to exist separately if they choose."

### Cross Culture

Also, says Garrett, "Aboriginal society and culture has a great deal to offer Australians. Our culture is a second hand, inherited culture, primarily from empires which are in decline. And theirs is a culture that has endured longer than any other. They have some values which we could very badly do with. Until we've got some kind of awareness by people of that third fact, we won't be able to co-exist easily."

Some Aboriginal communities, such as those in the northern Arnhem Land the Oils visited, didn't have their land taken off them. They've continued living off the land and now have mineral exploration projects happening that ensure they're in charge of their own destiny. "Those people are quite happy. They take the bits of white they like, and leave the bits they don't."

But in other communities where the land was taken away, the Aboriginals were rounded up and placed in what were essentially

concentration camps for 10 to 15 years, as part of the post-war assimilation policy. "Those people have only just gone out to their land for the first time, and most of them have been quite badly affected by living in a camp environment where there's been alcohol, where they haven't been able to move about and live the way they have in the past. It's very difficult for them to re-establish that lifestyle and preserve the sacred values and the family way and the whole aspect of what is Aboriginal to them, from the white fast-moving society — the televisions, the guitars, the petrol, the grog, the videos. It poses enormous difficulties for them, and it's an open question as to whether they'll survive it or not."

### Warning

'Bullroarer' is quite a terrifying song, like a warning, but pleading "*Take me back to my homeland.*"

"The song is really just evoking the whole feeling out there. The way the landscape and the enormous space and brutality of the land impinges on you. The bullroarer itself is a traditional instrument you scare people aware with. When we went to Kintore near the Simpson Desert, we stayed out there for some time with a group of people called Pintupi who have only just returned and are the most 'primitive' group in Australia — the most traditional.

"Those people gave us the very great and rare privilege of actually sighting some of their sacred objects, particularly their lore sticks and other objects, which they've been carrying in their possession for some thousands of years. They're very concerned they're going to be poached, because they'd be absolutely priceless. But they took us to see these objects, and I'm not allowed to mention anything more about that, we're sworn to secrecy.

"These people walk through the land and live on the land, and they know Australia so well. They've got dreaming maps and dreaming paths — everyone has some kind of internal spiritual road map of Australia, so old blokes can go walking back to their ancestral country, and they've never been there before, and yet they'll know all the physical features of the land from the stories that have been told, from their dreams, from the enormous amount of legend and sacred history they absorb."

### Eviction

While in the outback, Garrett visited an American intelligence base near Alice Springs, delivering a "termination of lease" from the Australian people. He was invited in for a chat, whereas when an Australian senator visited recently he was arrested. Garrett's public profile means he's in a powerful position, but also in danger of being used by politicians — remember how David Lange made sure he got his photo taken with Billy Bragg — though Garrett thinks it's unlikely: "No one's endorsed me, and I've endorsed no one, let me tell you!

"You've gotta remember that I've been a stringer critic of the Labor Party here. Never mind the Liberals, I can't even think of anything decent to say about them. So the perspective of the people in this country is that the Oils are pretty extreme, with a hard line, radical view. But that just shows you how conservative Australia is."

Garrett was recently a "token youth representative" on the Individual and Democratic Rights Committee set up by Australia's federal government to examine changes to their constitution. "It made me aware that a lot of people don't know much about our constitution. They probably know more about the Fifth Amendment from *Miami Vice*."

### Abuse

Towards the end of their career, the Clash got abused for a "rent-a-cause" approach to politics. But such cynicism doesn't bother Garrett. "It's much harder to do something positive. We say no to many issues. You can't take them all on, but you can see good in all of them. The bottom line for us is simply, we've always had a very strong view about our country and the dignity of our people and the kind of lives and opportunities they should lead and have.

"The sad fact is there aren't that many bands around — there are some, we're not the only ones by any means, we try not to wave the flag too much — who are prepared to go out to bat. But at the end of the day, these aren't causes at all but attitudes. And as well as that, Midnight Oil is a rock band — of its time, from its environment, with its own beliefs, performances and songs. Those things still remain very important to the band. This other stuff, it's good to be able to do some of it and we don't do it for publicity, but because we think it's important. But it's not the core of what we do. At the core is our own attitude, our own feelings and motivations, our commitment to one another, the music and the performances."

So the Oils rock on and they intend coming over this way in March. But the talkfest isn't completely over. Garrett has a book of his newspaper columns out soon: *Political Blues*.

Chris Bourke



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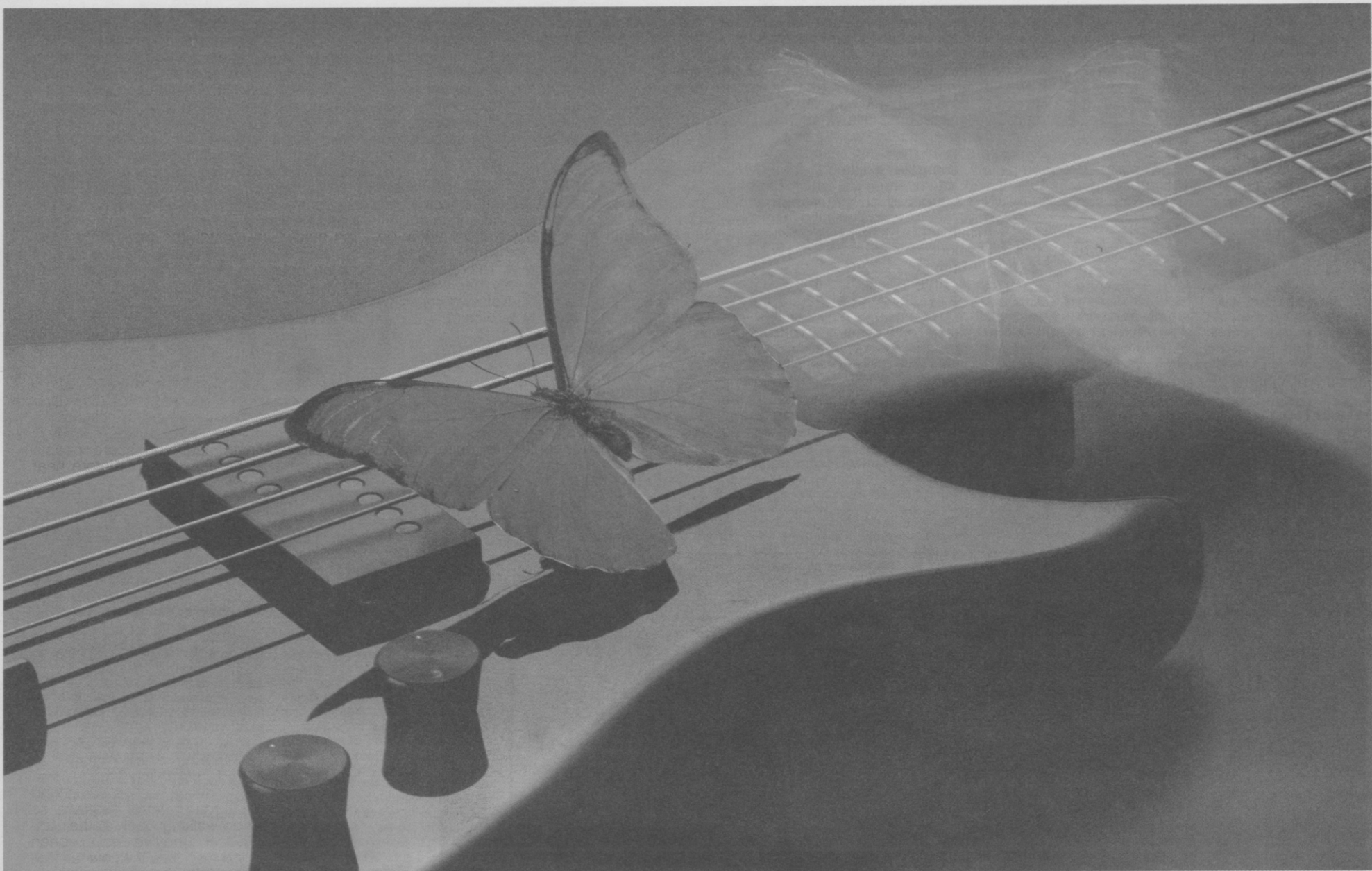
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## Spare Parts & Broken Hearts

**Bruce Springsteen**  
**Tunnel of Love**  
*CBS*

It ain't easy being Bruce. After the overkill of the mid-80s, is anyone still interested? CBS' multi-hit album strategy for *Thriller* and *Born in the USA* was exemplary marketing, but also may have killed their two greatest artists' careers stone dead. Things backfired with last year's box set, where success bred excess. Once the excitement of hearing Springsteen live wore off, it quickly became an indulgent dinosaur. The lack of judgement reflected by its size and musical bombast ("*WAR! THUMP! WHAT is it good for?!!*") and "*BOOORN in the YEW-ESS-AY!*") gave even hardened Bruce fans (ie, those who *like* all the car chat and references to "little babies") doubts.

But Bruce ain't dumb. Realising the folly of trying to write another album or hits, he's taken a left turn and returned with an album that's more *Nebraska* than *USA*. *Tunnel of Love* is an acoustic based album, with just the

occasional member of the E Street Band along to flesh out the sound of Springsteen's guitar, harp and light keyboards. But instead of the dark horror stories of *Nebraska*, *Tunnel of Love* is a deeply personal album reflecting on relationships and commitment (let's hope Chuck and Di are listening!). Post-marriage Springsteen is introverted, uncertain and reflective; devoid of role-play and Boss cliché, *Tunnel of Love* is utterly sincere.

True Bruce, then — and that, plus the lovely melodies and stunning restrained performance, is what gives the record its impact. Instead of the cinematic visions of the past, each song is like a black and white snapshot of a relationship. 'Tunnel of Love' evokes the tawdry fairground courtship; at his wedding, a son tries to cope with his father's expectations in 'Walk Like a Man.' In 'Brilliant Disguise' the insecure husband looks through his wife's eyes, "Is that you, baby?" he whispers, incanting his mentor Roy Orbison, "or just a brilliant disgu-i-i-ise?" The fights begin and the birds forget to sing in 'One Step Up,' one of the most affecting numbers, performed with the album's consistent heartfelt delicacy.

Bruce needed to come down to earth, and he's pulled it off. The cynics have been waiting for him to become a self-parody, but unlike Van Morrison, say, who found his niche and made it a rut, Springsteen continues

to challenge himself creatively. After the numbing radio blitz of 84-85, *Tunnel of Love* is a re-affirmation of his talent.

## Chris Bourke

## Family Secrets

**John Hiatt**  
**Bring the Family**  
*A&M*

It goes without saying that in its best and most essential form, rock 'n' roll is live music feeding off the spontaneity and adrenalin of an immediate crowd response. Post *Sgt. Pepper*, the studio, by comparison, has become a vacuum for perfection, an environment that hasn't captured the best on offer from the people like John Hiatt.

For seven albums he's turned his particular wit, cynicism and honesty into a drawcard that has put him in the drawer just above cult status and earned him tags like a "Stateside Costello." But whether it's *Slugline* or his last album *Welcome to the Ice Age*, his records have consisted of a series of set pieces — fine songs without the cement or feel to set into great albums.

*Bring the Family*, recorded live-in-the-studio in a manic four days, is an attempt to put matters right and set Hiatt's songs alight with some raw-boned spontaneity and energy. Produced by John Chelew and using a



*Bruce Springsteen*

band as tested and weatherbeaten as Nick Lowe (bass), Jim Keltner (drums) and Ry Cooder, Hiatt covers his usual bases with a tough assurance. Armed with Cooder slithering and sliding behind the vocal or leading the song, 'Memphis in the Meantime,' 'Alone in the Dark' and 'Thank You Girl' sound meaner and less doctored by studio niceties than anything Hiatt's ever managed in the past.

On 'Have a Little Faith in Me' he belts out a gospel plea that sounds like it was done in one take. The same could be said for the heart-on-the-sleeve confessions of the closer, 'Learning How to Love You,' where Hiatt almost chokes on the vocal. But the album's prize card has to be 'Stood Up,' where he tries to bend his tonsils around a bluesy ballad that Van Morrison would have loved.

So a new record company, a new lease of life — Hiatt's problem now is how to translate an album this natural, this vital, onto the stage.

### George Kay

**Shona Laing**  
South  
*Pagan*

Several strong elements characterise this album. Even as you extract the disc from its sleeve the first becomes evident. With such an album title and a lyric sheet printed as an Antarctic map we're obviously in for an unashamedly Pacific perspective. Hence even the song 'Bishop' about South African Desmond Tutu can open with a Maori karanga. Not that Laing's writing falls prey to pedantry or easy nationalism however. Any potential jingoism on 'Neutral and Nuclear Free' is undercut by the song's joyous jug-band arrangement. Elsewhere Laing casts a cold eye on the death toll caused by our 'Highway Warriors.'

Another obvious aspect of *South* is the quality of the songwriting. 'Not a Kennedy' may have been the breakthrough single but there are several

other tracks equally as strong. Drive Baby Drive,' the followup, has a beat and hookline that should ensure equal chart success. The other tracks already mentioned are also memorable, as is 'Soviet Snow,' a reflection on the Chernobyl catastrophe. It's prefaced by a long orchestral passage that would be deemed pretentious were it not that the song and its performance are so powerful.

Which brings us to another factor: the production. Despite how good *Genre* was, when one returned to after hearing the re-mixed 'Kennedy' something sounded lacking. This time out the sound is big and beefy, with Laing's vocals set well into the overall mix. Instrumentation is nearly all electronic, from the "violin" on 'Kennedy' to the skittering trumpet sound on 'Poles Apart.' (Brian Smith plays real honking sax on 'Highway Warriors' though.)

Ironically then, for all its impressiveness, the production also acts as a limitation in places. The arrangements are dominated by the pre-programmed rhythm section and Laing's singing is phrased accordingly. Consequently on some tracks her natural warmth is lockstepped by cold computerised precision. There are one or two songs here I've preferred hearing her sing live with only acoustic backing.

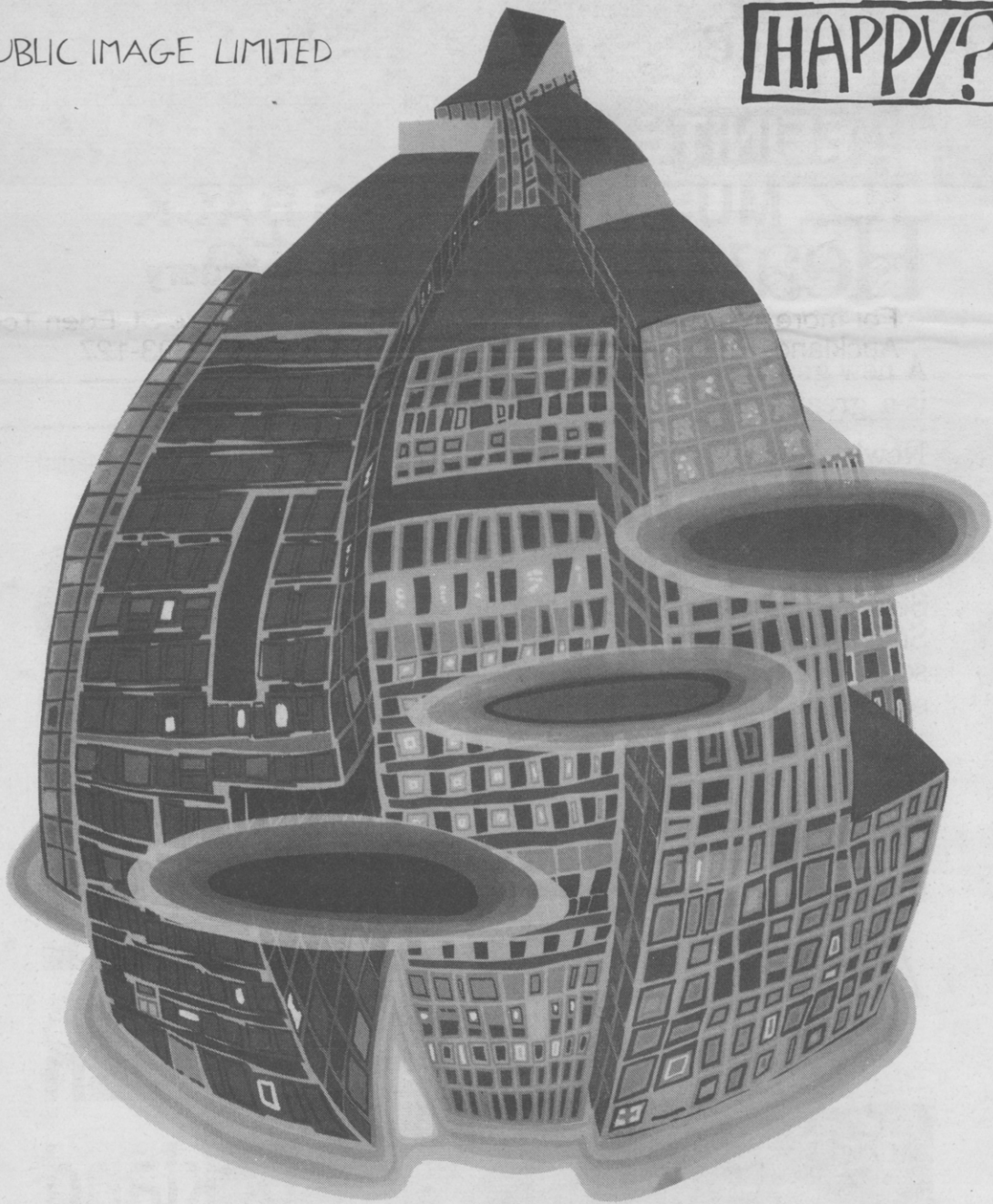
Nonetheless, there's plenty going on here to not only thoroughly enjoy, but — forgive the portentousness — to feel proud of as well.

New Zealanders have long expected the so-called "serious" arts to explore our understanding of who we are. These days of course, TVNZ is finally making some attempt at showing us ourselves. And now with bands the calibre of Herbs and individuals such as Shona Laing, it is clear that high quality mass-appeal pop music can be an equally valid expression of our culture. The best of *South* is indigenous art of international quality.

**Peter Thomson**

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## Registered Mail

REM  
Dead Letter Office  
REM  
Document  
IRS

More than any other American band this decade REM have tried to reconcile an American past and present without relying on the old mythologies and easy-ways-out of gun-slingers, hard-truckin' rugged individualism and Confederate clichés that have gained so many easy patriotic points for so many bands.

Through four albums REM have left traces, trails by way of Stipe's lyrics, that lead to reference points of personal response to living in the USA. And musically Berry, Buck and Mills have inherited and borrowed from a tradition as varied as Roger Miller, the Byrds, Lou Reed and their own neighbours, Pylon.

*Dead Letter Office* does nothing if expose these roots. These outtakes and other odds'n'sods have been

given the band's seal of approval and given Peter Buck the licence to condemn 45s as essentially "crap usually purchased by teenagers." Sour grapes from someone who should have the dignity to ignore life's little failures especially considering the (s)crappy run-down of *Dead Letter Office*.

Genuine quality outtakes like 'Burning Down,' 'Windout' and the typical REM pace and grace of 'Ages of You' are scattered amongst interesting but ultimately wane covers of 'Pale Blue Eyes,' 'There She Goes Again' and 'Femme Fatale' and throwaway fillers like Miller's 'King of the Road.' Which leaves their envious version of Pylon's 'Crazy' and Aerosmith's 'Toys in the Attic' as telltale admissions of neighbourhood rivalry and teenage tastes.

Like most compilations this is one for the converted, for the unbelievers there's an EP of indisputable value here and that's not enough.

But this brings us to the serious stuff of *Document*—fables of construction and destruction. If anything coherent can be gleaned from Stipe's cryptic, selectively photographic images, *Lifes Rich Pageant* was a saga of disappearing youth and of the old western identities.

*Document* takes us workside from a confusion of "What we want and



REM (L-R): Mike Mills, Bill Berry, Peter Buck, Michael Stipe

## Cabaret Voltaire Code Parlophone

Some people are muttering that maybe this will be the big commercial success for the Cabs but they've said that of their last three albums. Sheffield duo Kirk and Mallinder were at their most bankable when they released *Crackdown* and its subsequent singles. Around that time they also remixed 2 x 45's 'Yashar' into a revealingly pert and tuneful single. They were obviously going for a Top 10 hit and, by a process of natural evolution, it was within their grasp.

Now, by that same process of evolution, the Cabs have moved away from the charts again. Musically they're doomed (or blessed) to advance only by re-hashing their past again and again, plundering your favourite tracks from the last album in search of riffs and basslines. *Code* begins with the traditional Mallinder snarl of 'Don't Argue' (with Vietnam voiceover) and 'Sex-Money-Freaks.' 'Thank You America' could likewise be lifted straight off *The Covenant, Sword and the Arm of the Lord*. All musicians do it, but when, like the Cabs, you're working with a small, idiosyncratic sound, the recycling becomes a distraction, and the new influences—however small—stick out a mile.

Side two's signpost-titled 'Here to Go,' for instance, finds Kirk and Mallinder doing Sly and Robbie, with beat-box rhythm breaks. 'Code' and 'Trouble Won't Stop' also betray a strangely-warped dub influence. There are some light (very light) touches of 70s funk in the guitar work—blink and you'll miss it. And there are subtle tilts towards the acoustic "third world" sounds recently re-imported by musicians like Jon Hassell, Peter Gabriel and David Sylvian, (although the closest any of them have come to the third world is Attenborough's *Gandhi* on the VHS).

'Life Slips By' is the newest-sounding song on the album, almost begrudging us a chorus-tune. It would make a nice single. The title track is also pretty good, leaning into Funkadelic land.

*Code* is a typical Cabaret Voltaire album. It's more economical than its predecessor, and not as poppy as *Crackdown*. It's meaner and bolder because it's a retreat into ground they've already covered extensively, and that's not necessarily a bad thing. The reggae and third world touches are interesting; maybe that's where they'll head next. Or maybe they'll just head back to Sheffield for another Cabaret Voltaire album.

"Satisfactory," as K-9 would say.  
Chad Taylor

what we need" in the churning guts of 'Finest Worksong' to the post-apocalypse "firehouse" of 'Oddfellows Local 151.' And because Stipe isn't walking over the old prairies this time, Berry, Mills and Buck only ever cover what is typically REM crystalline guitar fare on the glorious 'Welcome to the Occupation' ("listen to the congress where we propagate confusion") and 'The One I Love.'

Elsewhere there's a feeling of unease summed up in the selection of Wire's 'Strange' from *Pink Flag*—"there's something going on that's not quite right"; and even though the stream-of-consciousness check list 'It's the End of the World as We Know It (And I Feel Fine)' fairly burns off the vinyl, you get the feeling that it's the last gasp of rock'n'roll before the doomsday stuff on the leaf side.

In four albums REM have articulated and integrated the spirit of American rock'n'roll better than any band since the Band or the Byrds. But on *Document* there's a change of mood and the densities of songs like 'Fireplace,' 'Lightnin' Hopkins' and 'Oddfellows' could mean they're heading for darker territories. That remains to be seen, suffice to say it's a damn fine album—particularly the first page—but for the ideal introduction to REM stick to *Murmur* or *Lifes Rich Pageant*.  
George Kay

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## ROBBIE ROBERTSON

### Robbie Robertson

A solo LP that has been three years in the making by the former Band leader. It's many years since 'The Last Waltz' and Robertson chooses very modern collaborators — U2 on two tracks, Peter Gabriel on 'Broken Arrow' and the BoDeans on two tracks. "This is just the way I feel now," he says. "just the way I hear now."

## DREAM ACADEMY

### Remembrance Days

The trio that brought you 'Life in a Northern Town' are back — working with producers Hugh Padgham (Split Enz, Police, Genesis) and Lindsey Buckingham (Fleetwood Mac). 'Indian Summer' is first single and theme from Diane Keaton's film 'Heaven Part 2' and features as does a cover of Korgis' hit 'Everybody's Gotta Learn Sometime'.



## RY COODER

### Get Rhythm

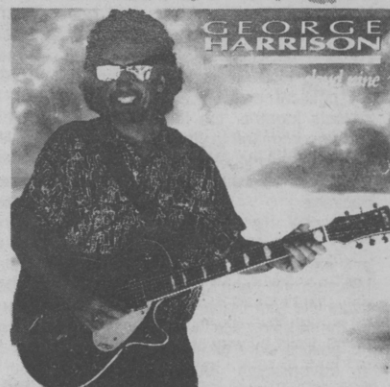
This is Ry's first LP for several years that hasn't been connected to a film project. For this album he's stretching out as he sees fit on Elvis classic 'All Shook Up' with vocal by Cameo's Larry Blackmon, 'Across the Borderline' with vocal by cult actor Harry Dean Stanton. Other players include Van Dyke Parks and Jim Keltner.



## YES

### Big Generator

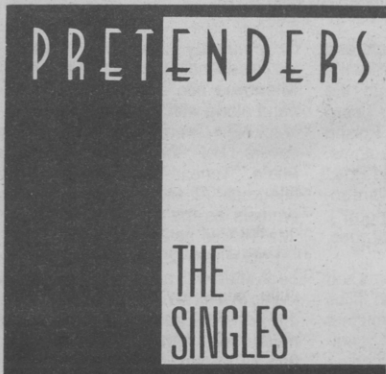
This triumphant return of Yes is one of the 80s' musical highlights. This is their eagerly awaited new studio LP includes key tracks 'Love Will Find A Way', 'Rhythm of Love' and 'Shoot High Aim Low' — affirming the revitalised power of Yes.



## GEORGE HARRISON

### Cloud Nine

The elusive Beatle is back on record conspiring with producer Jeff Lynne and musicians Eric Clapton, Elton John and Ringo Starr. The title track is catchy, 'When We Was Fab' is reflective and the 'Devil's Radio' is apt. Look out for the videos! Single is 'Got My Mind Set on You'.



## PRETENDERS

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At last, the 16 classic Pretenders singles on one album from 'Stop Your Sobbing', Brass in Pocket' to 'Back on the Chain Gang' and the collaboration with UB40, 'I Got You Babe'. The ultimate Chrissie Hynde collection spanning 8 years of hitmaking.



## AZTEC CAMERA

### Love

The first album in two years from Roddy Frame. Here he works with pop producers Rob Mounsey, Russ Titelman and Tommy LiPuma and is joined by Carol Thompson (ex Floy Joy) on 'One And One'. Another step forward for Frame the songwriter and vocalist.



## SIMON F

### Never Never Land

A major new talent. Simon F delivers an edgy, stark sound which reflects his interest in things soulful and his mastery of things modern. Producer is former Cure bassist, Phil Thornalley who produced Robbie Nevil's hit album.



## ALICE COOPER

### Raise Your Fist & Yell

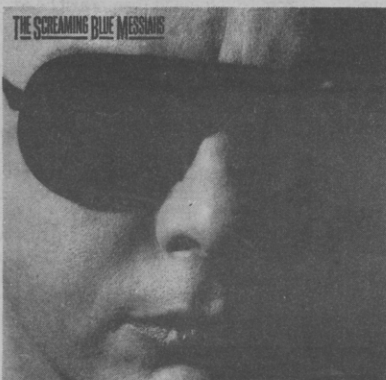
Yes, the Prince of Darkness is back with such wisdom as 'Chop Chop Chop' and 'Give the Radio Back' (to the maniacs). The song titles say it all — 'Lock Me Up', 'Time to Kill'. This man strutted a snake long before Wacko Jacko!



## TOMMY SHAW

### Ambition

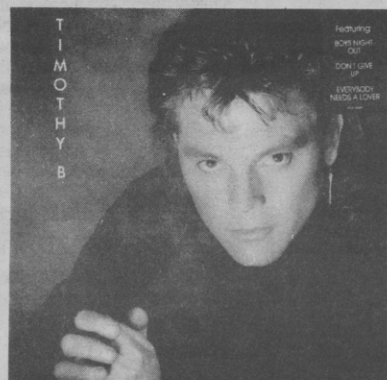
The legendary blazing guitar player, vocalist and songwriter of Styx is back and cookin'! Marked by an expansive sound and full-throttle energy, it features the rockin' 'No Such Thing', the captivating 'Dangerous Game' and the soaring ballad 'Ever Since the World Began'.



## THE SCREAMING BLUE MESSIAHS

### Bikini Red

One of the country's more exciting tourists this year, the dynamic three-piece is back with Bikini Red — with such gems as 'I Wanna Be a Flintstone', 'I Can Speak American', 'Jesus Chrysler Drives a Dodge' and 'All Shook Down'.



## TIMOTHY B. SCHMIT

### Timothy B. Schmit

One of the finest musicians of the 70s, in Poco and the Eagles, Schmit is on his own now. For this solo LP he writes with Will Jennings (Crusaders) and finds his own 80s style with such songs as 'Boys Night Out', 'Everybody Needs a Lover' and 'Down Here People Dance Forever'.



## BLUE YONDER

### Blue Yonder

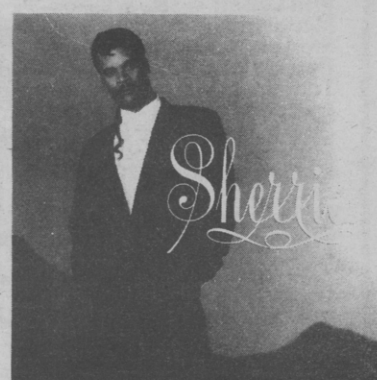
This exhilarating debut is the work of songwriter/musicians Sandy Stewart and David Munday. Sandy has worked with Nile Rodgers and Stevie Nicks. A UK/USA recording working with New York's Arif Mardin and UK's John Brand (Cult, Waterboys, Aztec Camera) — captivating!



## LEVERT

### The Big Throwdown

The vocal group with the club hit 'Casanova' from their second album. They combine dynamics with a soulful vocals — it's in the family, father of Sean and Gerald Levert is O'Jays singer Eddie Levert. Reggie Calloway of Midnight Star fame writes and produces two tracks — a winning combination.



## SHERRICK

### Sherrick

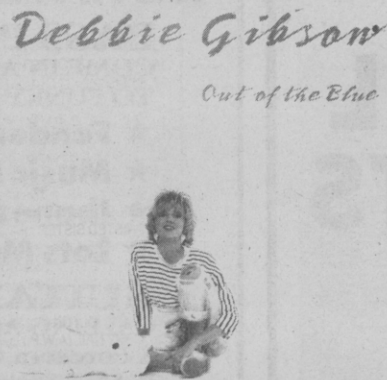
It's the age of the New SoulMan and Sherrick is one of the finest. On this his debut, he co-wrote most of the songs and co-produced. His style is smooth, he shows his emotional edge on a remake of Marvin Gaye's 'Baby I'm for Real'. Hot single is 'Just Call'.



## CHER

### Cher

After years of success on the big screen (Mask, Witches of Eastwick) Cher is back working with Jon Bon Jovi and Peter Asher as producers. Two tracks are written by Jon Bon Jovi and Cher remakes her old hit 'Bang Bang'. Guest vocalists on 'Perfection' are Bonnie Tyler and the legendary Darlene Love.



## DEBBIE GIBSON

### Out of the Blue

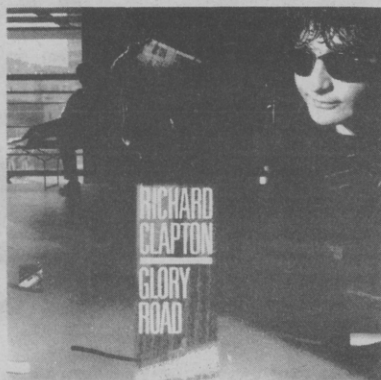
Already high on the charts with her dance single 'Only in My Dreams', Debbie delivers her debut LP, 'Out of the Blue'. An instinctual, creative talent, don't miss, Miss Gibson.



## KITARO

### The Light of the Spirit

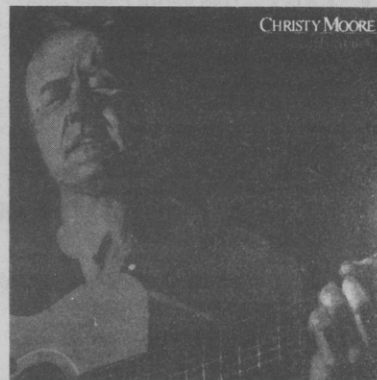
Japan's esteemed progressivist has delivered a breathtaking album working with co-producer Mickey Hart of the Grateful Dead. Kitaro essays on phases of time through a day, settings, weather and the motivating forces of existence. A penetrating work yet it promises to broaden his audience.



## RICHARD CLAPTON

### Glory Road

The Australian legend returns to vinyl, this time with Jon Farriss of INXS in the producer's seat. Clapton is touring again in support of 'Glory Road'. Highlights include 'Trust Somebody', the title track and the 'The Emperor's New Clothes'. Oz Rockers on 'Glory Road' include members of INXS, Dragon and Jimmy Barnes.



## CHRISTY MOORE

### Unfinished Revolution

Some say, Christy Moore is Ireland's greatest. Once again here's another superb album, 'Unfinished Revolution'. Singing the work of various writers, he does Shane (Pogue) McGowan's 'A Pair of Brown Eyes', three of his own compositions and the moving 'Biko Drum'.

## DOORS LIVE VIDEO

At last the full length concert video is released from which the recent Doors live EP was sourced. Contains the extended version of 'Light My Fire'. This 60 minute video 'Live at the Hollywood Bowl' reveals The Doors at their dark and brilliant best.

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JOE WALSH, You Can't Argue With a Sick Mind  
ECHO & THE BUNNYMEN, new LP.  
JESUS & MARY CHAIN, Darkland  
DONNA SUMMER, All Systems Go.  
CRUSADERS, The Vocal Album (best of).  
RANDY CRAWFORD, Secret Combination



# RECORDS

## Billy Bragg Back to Basics Chrysalis

With raw electric guitar and flat London voice, Billy Bragg has become the bard of the 80s with his "urbane folk music" that ranges from touching love songs to biting satire and political comment. *Back to Basics* collects together the first 21 songs Bragg committed to vinyl, it's *Life's a Riot ...*, *Brewing Up ...* and *Between the Wars* all in one double album package.

Despite his musical limitations, Bragg is capable of great depth (such as the tenderness of his vocal on 'The Milkman of Human Kindness') and wit (lines like "our titanic love affair sails on the morning tide" would ensure, if his politics were otherwise, a career in advertising.) 'Busy Girls Buy Beauty' looks sarcastically at the banality of the popular mags, while 'A New England' is a primitive matter-of-fact love song. Bragg's no guitarist, although the subdued 'Man in the Iron Mask' hints at 'Stairway to Heaven,' but his charm and sincerity carry his

live show, and helped the demo quality *Life's a Riot* quickly sell 110,000 copies.

For *Brewing Up ...* Bragg sharpened his pen and added additional instruments — the merest hint of organ and trumpet. 'It Says Here' starts out like a rock anthem, underneath it's Who rock epic. 'Love Gets Dangerous' also recalls the Who; Billy sounds like every boy in his bedroom who is breaking out. The *Between the Wars* EP is perhaps Bragg's finest record, with such contemporary folk as the title track, and Woody Guthrie's 'Which Side are You On.'

While this double album package offers good value, without Bragg's endearing stage manner, an EP-sized dose is about the limit at a sitting. A companion book with a Billy history, the melody lines, chords and lyrics to the songs, also called *Back to Basics*, is being published by Express Music, Box 153, London WC2H 0LD.

Chris Bourke

## Jesus & Mary Chain Darklands WEA

Over-produced as it was, there's no denying the fact that *Psychocandy* was a landmark record of '85. Listening to it now, much of it sounds

somewhat dated, but at the time, to wallow in sculptured layers of feedback and distortion seemed like bliss

... Come '87 and once again reviewers get to talk about "production" and the Jesus & Mary Chain, cos to me, this sounds like *two* records — one with Bill Price joining William Reid at the controls, and one with John Loder co-producing with Reid.

It sounds best when Price is producing; the record really doesn't kick off till song three, 'Happy When it Rains.' And even though the guitars never get rill *dirty*, at least they find their edge in that song (until, of course, the lyrics go twee: "And we tried so hard / And we look so good / And we lived our lives in black ...").

Loder ups the gloss a notch or two, and that's what I really don't like, you need a much better song than 'Nine Million Rainy Days' to sustain that approach. Plus, the 'Sympathy for the Devil' backing vocals are awful. They should leave it to the Cult.

'April Skies' is the good song, but it's left alone to carry the weight of side two, which no song, however clever, could do — the likes of 'Cherry Comes Too' beg the question, "are they making perfect pop like they think they are?" The answer's a patent *no*; wearing other people's songs on your

sleeve is not a clever trick — 'Never Understand' was a good, subtle Beach Boys pastiche, 'Cherry Comes Too' is crass.

The new drummer is about as inspiring as a metronome, and though one can appreciate the simplistic ethic at work in the J&MC, four chords do not an album make, unless you make them with a magic spark (Velvets, Ramones ...). Did the J&MC leave their spark in San Francisco, or did they just swallow their lollipop?

Paul McKessar

## Poison Look What the Cat Dragged In Liberation

Imagine you're 14 years old and choosing between Curiosity Killed the Cat and Poison. One sings about 'Ordinary Days' and the weather in Barbados, wear style-by-numbers designer labels and "nice" haircuts. The other looks like the Bangles and sings about girls, cars, running wild and rock 'n' roll. *Young* stuff. No contest, right?

The Top 10 is clogged with social consciences and upwardly mobile fashion victims. Enough! In a world of chart whores, at least Poison play the game with flash. They steal all the



Poison

right riffs and wear Sex Pistols and James Dean T-shirts. Right from the opening Glitter-beat drums to the closing voice that yells, "You heard your mother, turn that shit off!", Poison present you 10 perfect pop anthems. The titles say it all: 'No 1 Bad Boy,' 'Play Dirty,' 'I Want Action' ("I want action tonight, satisfaction alright!"). The ballad even has a vocal that goes, "I won't forget you-ooo."

It's big guitars, pounding drums and chugging bass, but it's a million miles from pot-gut and truncheon-trousers "rock" and ugly, heads-down, ears-bleeding speed metal. Poison come on looking like a clean New York Dolls and sounding like a dirty Bay City Rollers for the 80s. Like fab.

Ian Plowman

## Buckwheat Zydeco On a Night Like This Island

Zydeco is the dancehall music of French-speaking Louisianan blacks, a funky ethnic combination of French, Cajun and rhythm and blues elements. It's a music full of energy, designed to get people out of their sets and onto the dancefloor. The lead instrument of zydeco is the piano accordion, which pumps and slides along with the verve and idiosyncratic rhythms of the legendary pianist Professor Longhair.

The master of the form is Clifton Chenier, and Buckwheat Zydeco (aka Stanley "Buckwheat" Dural) is considered his heir. *On a Night Like This* reflects the continuing evolution of zydeco; it's a music that takes on

contemporary influences without losing its essence. So don't be surprised when you see a synthesiser in the band along with the horns and whip-crack New Orleans rhythm section, or covers like the Blasters' 'Marie Marie,' 'Time is Tight,' and the Dylan title track. All sit well alongside such originals as the frolicking, whooping 'Ma 'Tit Fille' or 'Zydeco Honky Tonk.'

Buckwheat Zydeco's profile has been lifted with a major label deal and music in a hit film *The Big Easy*. While the constant accordion may be too much for some, that's because they're not dancing hard enough. *On a Night Like This* is an accessible crossover introduction to zydeco that can be recommended to anyone who loves the sound of New Orleans, the taste of gumbo, or sweaty dancefloors.

Chris Bourke

## TNT Tell No Tales (Polygram)

A hard rock four-piece that hailed from Norway and then recruited San Diego singer Tony Harnell for a more successful international sound. His high-pitched vocals are well-suited and raises the album to a climax for the 'Tell No Tales' track with some soprano screaming. As far as guitarists go, Ronnie Le Tekro is hot and his classical influence shines through on 'Sapphire,' along with real ripper lead breaks in 'Desperate Heart' and others. 'Northern Lights' and 'Child's Play' are the quieter ones to soften things out a bit. A running time of 29 minutes means this album is both short and sweet.

GD

# the record exchange

## the left side:

### interesting records

Frank Zappa — complete collection  
Fats Domino — Rock and Rollin'  
Wayne Fontana — The Game Of Love  
Blue Cheer — 4 LPs  
Phil Lynott — Solo In Soho — Pic disc  
McCartney/Wings — Band On The Run — Pic Disc  
Stones — Goat's Head Soup — Jap pressing  
Peter Green — In The Skies — Green Vinyl  
Tom Tom Club — Blue vinyl  
Dead Kennedys — Pic disc  
Pink Floyd — Piper (orig. pressing)  
Sex Pistols — Bollocks pic disc  
Rolling Stones — 20th anniv. collector's kit  
Little Richard — The Fabulous  
Little Richard — Is Back  
Big Joe Williams — Walking Blues  
Little Walter — Chess Master  
John Mayall — Live At Klooks Kleck  
Wire — Chairs Missing  
Cliff Richard — Me & My Shadows  
Yardbirds — Five Live (original)  
Blues Project — Lazarus  
Blues Magoos — Psychedelic Lollipop  
Waves  
George Harrison — Wonderwall Music  
The Casuals — Hour World  
Isle Of Wight — Atlantic Pop Fest  
Mitch Ryder & The Detroit Wheels — Greatest Hits  
Peanut Butter Conspiracy — For Children of all Ages  
Dr Feelgood — Stupidity  
Sonny Boy Williams — One Way Out  
Lightning Hopkins — Lightning Blues  
Lowell Fulson — Chess Blues Masters  
Kinks — Lola Versus Power Man  
Pretty Things — Emotions  
Boxtops — 5 LPs  
Love — False Start  
Pretty Things — Parachute  
Tommy James — I Think We're Alone Now  
Chess Blues LPs — 6 x double Lps  
Seeds — 4 LPs  
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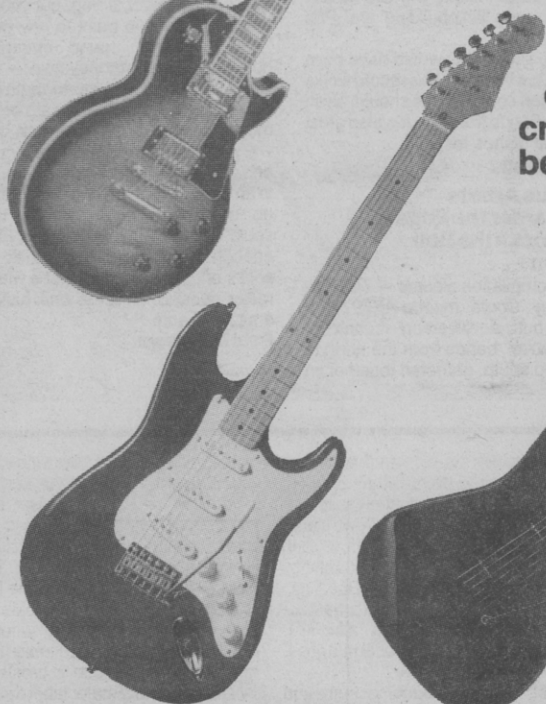
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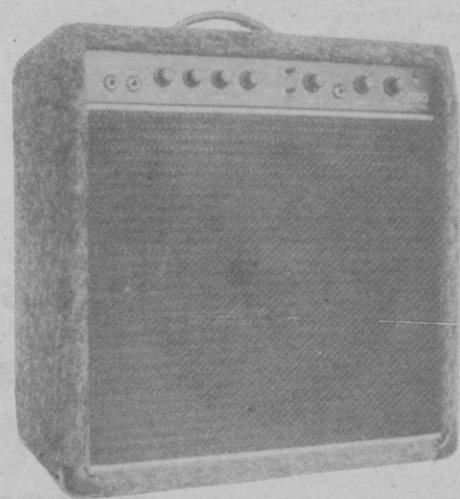
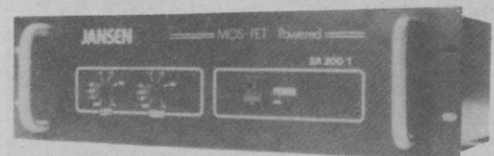
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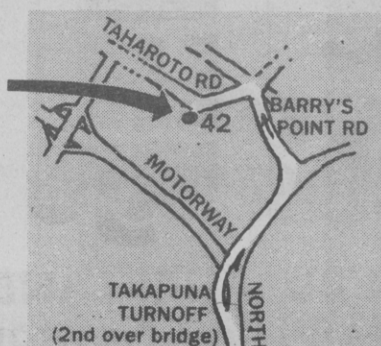
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## RECORDS

**Sherrick**  
**Warners**

A new soul boy in town, and he's looking like he owns it. The cover has the "stare," eyes fixed right at you, the reverse shot has him walking around a forest with a silk shirt and his chest puffed out. Not exactly a natural look, but a carefully mannered "Hey, baby, I'm so damn hot I'll burn the pants off you." Check out the armpit shot on the inner sleeve, a first for a soul album. But the sexual arrogance of the image and all the other pretensions disappear when you hear the purity of the voice, when you get into the groove.

Take 'Baby I'm For Real,' written by Marvin Gaye and his wife Anna for Motown band the Originals, No 1 on the soul charts for 1969. This is a great interpretation of that classic soul sound, with lots of emotion simply and beautifully expressed.

Also 'Lady You Are,' apart from the dubious talking bit with, "We've become one mind, one heart beating with the rhythm of love ..." Okay, if you say so. Like that's a little schmaltzy, but when the chorus comes in, all is forgiven.

When we talk about contemporary soul singers, the name Luther Vandross becomes the standard everyone gets compare to, and sure

stuff like 'Do You Baby' and 'Let's Be Lovers' has that upbeat Vandross groove. But Sherrick has his own approach to things, the vocal style comes from the grand tradition but is used in an original way, like the single 'Just Call,' and the ballad 'All Because of You.'

One side is described as "Hits," the other "Mo' Hits," and I won't disagree with that. In fact I like this better than Alexander O'Neal's *Hearsay* (yeah, I know that's sacrilege), and there's gonna be plenty more hits from Mr Sherrick to come.

**Kerry Buchanan**

**Elvis Costello**  
**The Man**  
**Liberation**

The last volume in the welcome and much overdue local reissue of the Elvis Costello catalogue is this greatest hits compilation. Originally released in the UK and USA in 1985, and therefore not covering either of 1986's releases *King of America* or *Blood and Chocolate*, contractual problems prevented it being available here until now.

Now it seems to me that the only really sensible and comprehensive Elvis Costello compilation would be a 12-album set containing each of the originals plus the essential *10 Bloody Marys* and *10 How's Your Fathers* collection of non-album tracks. A single record could never be representative of the enigmatic and chameleon-like career of Declan McManus, although this album makes a fairly reasonable

stab at it.

For obvious commercial considerations *The Man* concentrates on the biggest hit albums, with *This Year's Model*, *Armed Forces*, *Get Happy!* and *Punch the Clock* each contributing three tracks, at the expense however of some of the finer tracks from records like *Imperial Bedroom* and *Trust*. I can think of four or five songs I would have regarded as essential to this sort of collection — no 'Less than Zero' or 'Man Out of Time,' or for that matter 'Radio Radio,' but that's personal taste, and to be fair there's also nothing I would have left off. Tracks like 'High Fidelity' and 'New Amsterdam,' both off the wonderful *Get Happy!*, and *Trust*'s 'Clubland' are still crucial and spine-tingling to my ears. It's also gratifying to see the compiler (uncredited) had the sense to include the two moody masterpieces 'Shipbuilding' and 'Pills and Soap.'

Some liner notes would have been helpful, but that said, this record works as all good compilations should, as an introduction to the man. It's also great to do the dishes to.

**Simon Grigg**

**Various Artists**  
**The Harder the Edge...**  
**The Rocka the Roll**  
**Jayrem**

Ah, compilation albums — *The Harder they Come* meets *AK79*? Not quite, but a diverting bunch of "alternative" bands from the north to the deep south, gathered together on

record by Flesh D-Vice's Gerald Dwyer, show that "punk" is as wide-ranging a term in '87 Newzild as it is anywhere else.

My two favourites are No Idea and the Mindfuckers from Dunedin. No Idea sound miles clearer than everything else, but there is no significant sacrifice of energy for clarity; they close the album with the amusing 'Yank Me Doodle.' The Mindfuckers' Walkman recording of 'Millions of Pills,' 'Grab Your Partner' and 'I'm a Duck' is shitty beyond belief, but they're funny and I still like 'em best.

The rest veers from *Metal Box* PIL-style ?Fog, and Flesh D-Vice's 'Shifting Night,' to 'Confused' by Compos Mentis — with dippy frantic Slits/Kleenex style of delivery. Five Year Mission provide the almost singalong 'Adult Life' and Armatrak are getting faster at every recording, but overall, the record fails to point to any great "New Zealand" sound emerging, nothing really that innovative — the Brothers Gorgonzola mix in some odd rock'n'roll, but the overall path of this music runs straight and narrow.

It's fun and it does the job, but in the end, I'd still like to know where the Warners are — if anyone deserves to go on here, it's them, and they could've given *The Harder the Edge* enough "rockatheroll" to knock yer socks off, I'm sure, and that's what it really needed: at least one fucking amazing band.

**Paul McKessar**

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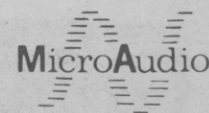
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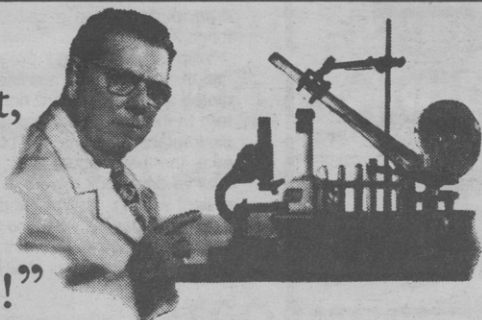
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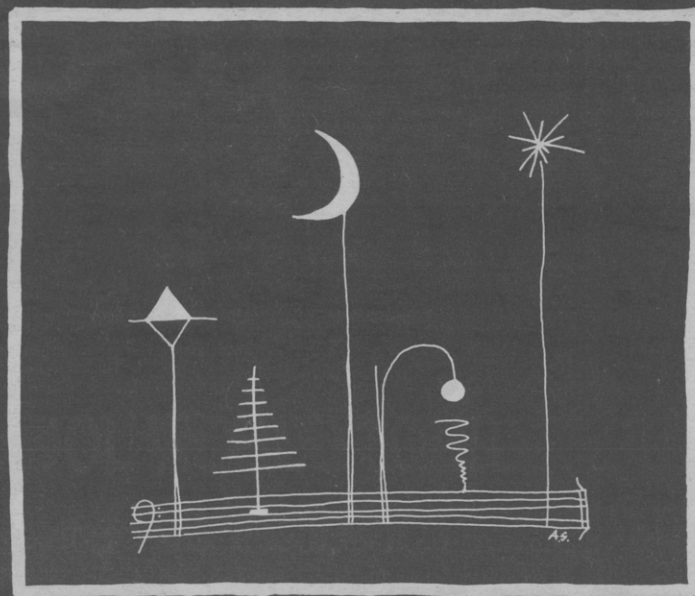
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# RECORDS

## The Proclaimers This is the Story Chrysalis

The Proclaimers are gonna make unlikely pop stars; hailing from Auchtermuchty (a wee place in Fife just north of Edinburgh) the Reid twins, Craig and Charlie, decided in 1983 to burst out of their village and take on ... well, other villages. The surprise was that last year the Housemartins took them under their wings and before you could say, "Hey Jimmy pass me a pint o' heavy will ye?" the Proclaimers had supported their patrons on a hit UK tour and recorded *This is the Story* in two weeks earlier this year.

Initially the whole thing sounds like a novelty acoustic bluegrass satire a la Topp Twins from two Buddy Holly/Joe 90 lookalikes. But many a serious tale was told in jest and the amazing thing with this album is that with only their wits and acoustic guitars and the odd bit of percussion to hide behind, the Reid Brothers have come up with some songs of rare quality and truth. 'Throw the 'R' Away' is a protest against the undermining of the Scot's

accent (why do bands sing in American?) and a guarantee that the 12 songs here are thickly and naturally brogued. Related to that is 'Trying to Get to the Part that Really Matters,' which puts the "ABC of the heart" before style and appearances. 'Letter from America' is a gem about Scots abroad longing for the homeland (the most sentimental race on earth) and death is looked in the eye on 'Sky Takes the Soul' and even worse, unemployment on 'I Broke My Heart.' Both fine songs but the showstopper has to be 'The Joyful Kil-marnock Blues' (birthplace and home of a certain writer), a sort of bluegrass holler that makes football a transcendental experience ... ie, he was pissed.

Go tell it on a mountain — the Proclaimers are buying the next round. Topp Twins eat yer hearts out.  
**George Kay**

## Asleep at the Wheel 10 CBS

Ah, yes, Western Swing. Count Basie on cactus juice, where the fiddle reigns supreme and sweet country voices flow like honey. Asleep at the Wheel have been riding the road that Bob Wills built since 1973, with an impressive collection of

great records, with 1975's *Texas Gold* and the recent *Best of* being vital country records.

Here's number 10, with only Ray Benson remaining from the original lineup, and damn if it don't still sound good. Especially 'Coast to Coast' and B J Shaver's 'Way Down Texas Way,' with the great Johnny Gimble on fiddle. Another high is their version of Merrill Moore's 'House of Blue Lights,' but things get a little weak with the Huey Lewis-produced 'I Want a New Drug.' By the sound of that, they probably do. But it's almost saved by rockabilly legend Ray Camp on slap bass.

Personally I think western swing is one of the 20th century's greatest creations, and it's superfine to see great bands like Asleep at the Wheel still mining that Texas gold.

**Kerry Buchanan**

## Yes Big Generator WEA

Love them or not, there's no denying that Yes have always been a group of the highest musicianship. Jon Anderson's high, pure voice coupled with the incredible, powerful bass playing and vocal harmonies of co-founder Chris Squire is what mainly makes up the trademark affirmative sound. However, new

dimensions were added to their musical landscape by South African guitarist singer, producer Trevor Rabin (he's also good on keyboards, bass and drums!) As well as having all the technical ability his guitar playing gives Yes the harder edge that emerged on the previous most successful studio release *90125*. *Big Generator* offers something different again, while still keeping the identity of this virtuosic band that been around for the best part of 20 years.

A nice choral intro makes way for the pulsing 'Rhythm of Love,' which takes off into Rabin's short sharp solo. Alternatively, the roomy 'Shoot High, Aim Low' highlights his very fluent acoustic skills with longtime Yes drummer Alan White laying down a wide ride and snare. For 'Almost Like Love' he switches to a tight driving beat, while Anderson's vocals skip cleverly over the top. Chris Squire is easily heard putting all five strings of his new bass to the test of the best ('The Fish' hasn't used his old faithful Rickenbacker on these recordings). The title track is as close as it gets to anything on the last album, with the music and voices of the 'Big Generator' zapping from all directions and singing of experiencing psychedelic and things.

'Love Will Find a Way' is the single

that comes across so refreshingly over FM and should stay on the airwaves all summer. Friendship is the theme for 'Final Eyes,' which follows and has more graceful acoustic guitar work and stacked vocals. Then it's into 'I'm Running,' the epic build-up track that most resembles the unbelievably difficult and intricate compositions of mid-period Yes. Moving from soft percussion and xylophone through a Brazilian/flamenco section, then spiralling to a peak of weird time signatures, it's kinda like *Drama* without the Buggles. The album gently ends with a Jon Anderson song of peace called 'Holy Lamb.'

*Big Generator* is so good and colourful that something new can be discovered with each listening. Should you buy this purple and green LP (or red and yellow CD)? The answer can only be ... YES!  
**Geoff Dunn**

## Aerosmith Permanent Vacation WEA

It may seem like it but the dudes haven't been on holiday since the original lineup reformed and recorded *Done With Mirrors*. That album (which had its label and cover printed backwards) didn't take off sales-wise and wasn't released here, nor the two live LPs that followed. Then of course along the way came the rap rehash with Run DMC of the old Aerosmith hit 'Walk This Way.'

Now they have returned with their real comeback and it's a beauty. 'Hearts Done Time' puts them back in the saddle again with the pure rock 'n' roll sound that's been a big influence on just about every young Yankee rock band since. These songs highlight Aerosmith's blues and dixie roots, particularly in 'Hangman's Jury' and 'Rag Doll.' There's a tale of mistaken gender of a groupie in 'Dude (Looks Like a Lady)' and 'St John' confirms that singer Steven Tyler is one of the coolest. He and Mr Perry hit it off so well together musically, like in the calypso-flavoured 'Permanent Vacation,' and with brass section in 'Girl Keeps Coming Apart,' where Joe really goes for it. It is kind of like taking a trip to the Bahamas.

**Geoff Dunn**

## Def Leppard Hysteria Polygram

It's been a long time since the rock world was set alight with the massive *Pyromania*, and an even longer nightmare of events for the band responsible. Two attempts at producing *Hysteria* were scrapped and then drummer Rick Allen lost his left arm in an auto accident (now he plays all his drum parts live on a specially designed kit).

With Allen's sound programmed into the mix the album is finally completed and Def Leppard rightfully return to the forefront with a loud roar! Understandably fans will be getting over the new album and tour, as they've been well rewarded for their patient waiting. 'Animal' and the title track may have a more commercial touch, but that doesn't detract from the quality of the songs at all because

the arrangements and group effort is tops. 'Rocket' is a dedication to music stars of the past and has amazing drum and voice effects, while 'Run Riot' is rebel rousing rage. 'Women' and 'Don't Shoot Shotgun' are also numbers that proudly continue the distinct Leppard sound, once again produced to the max by Matt Lange.

Make the most of this exciting 64 minutes of rock, cos the next album probably won't be till 1990 as Def Leppard are on the road for close to two years.

**Geoff Dunn**

## Various Artists Atlantic Soul Classics K-Tel

Soul as an academic musical genre began as a reaction to the European influence on black jazz. Bringing back the emphasis on blues, gospel and rhythm. Away from the cool school and into the hot.

It's feeling above intellect, about intensity and rawness, emotions from pleasure to pain. About sin and divinity. About living lives and being human. Don't mean a damn thing about colour, hell, Hank Williams has got soul.

Atlantic Records was one of the houses of soul, deep, gritty and positively Southern. Down home soul, compared to the city boys at Motown. Something like Otis Redding and Carla Thomas's 'Tramp,' with that flat bottom rhythm and Otis and Carla throwing the dozens at each other. This sounds dirty when you listen to the little pop symphonies making up the Sound of Young America. So does the Wicked Pickett on 'In the Midnight Hour,' this is about sex, all sticky and wet. Nothing to do whatsoever with the virginal Supremes saying 'We Can't Hurry Love.'

Atlantic had a lot of songs about pride and being someone, like Aretha's 'Respect' and Sam and Dave's 'Soul Man.' But if you want songs just about having fun, the Drifters' 'Under the Boardwalk' just about defines that feeling.

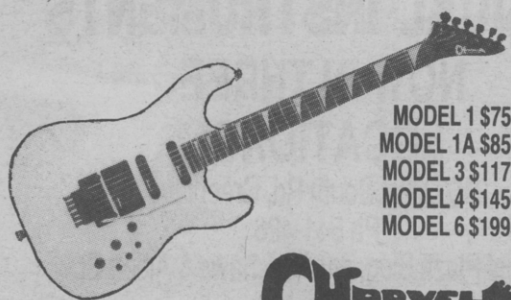
Atlantic's success relied a lot on its production and sound, with talented songwriters like Leiber and Stoller, producers like Tom Dowd, and musicians like Donald "Duck" Dunn and Steve Cropper making up the core. Making a hybrid of rural and urban sounds, their best results came with taking urban artists like Franklin and Pickett and going south to record with a mixture of black and white musicians, a linking of country and blues.

This is indeed an album of "soul classics," none of which are tarnished by time nor bad cover versions that many would only have heard. Every track shines, from the celebratory rush of Arthur Conley's 'Sweet Soul Music,' to the sad resignation of Otis Redding's 'Dock of the Bay.'

It's more than essential to own these songs.

**Kerry Buchanan**

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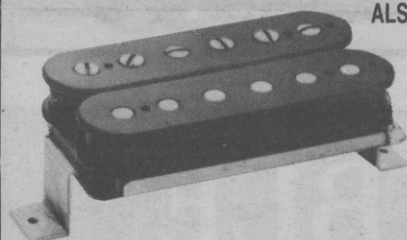
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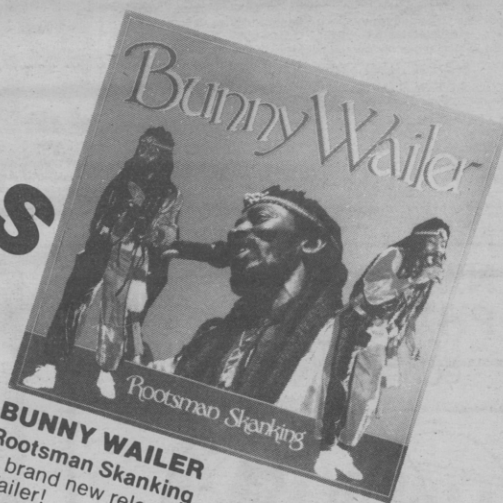
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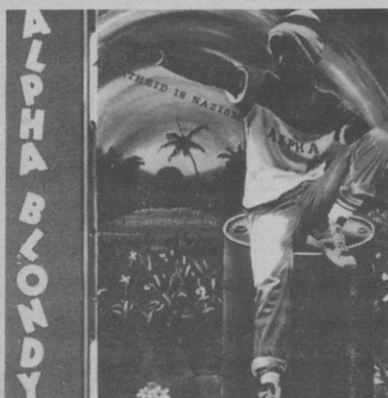
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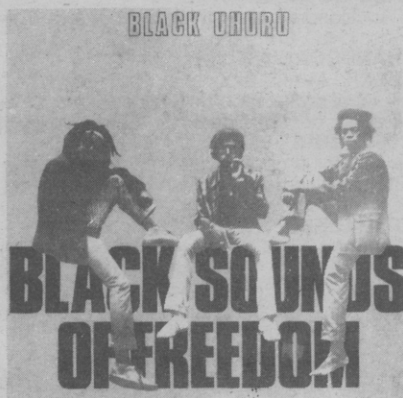
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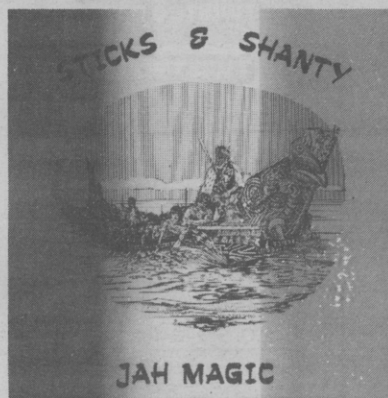


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# RECORDS

## Bobby Womack Womagic MCA

There's one very sound reason for investing in this album: Bobby Womack's voice. Sure, there are other soul singers more gifted technically, but I can't think of any who pour out emotion any stronger within such limitations. The man ranges from a full-throated roar to a crying whisper and back again. With other singers you'd call it histrionics; with Womack it's solid soul.

The material's nothing particular to comment on: a predominance of

stately ballads which are often not much more than vehicles for those wonderful lungs. Producer Chips Moman establishes a good variety of instrumental contexts, including a particularly effective acoustic guitar accompaniment to Womack's own 'When the Weekend Comes.' But ultimately it's still that voice that matters. *Womagic* may not scale the peaks of 1984's *Poet II* but it's great to know that Bobby Womack is still giving the soul mainstream a good name.

**Peter Thomson**

## Atlantic Starr All in the Name of Love Warners

Their single has to be the ballad of the year, it drips with OTT sentiment, as if they got the lyrics from one of

those greeting cards with little puppies on. A truly awesome piece of work.

The rest of the album seems to be an introduction to the power of positive thinking. Check out 'Thankful': 'It would be nice if we leaned towards appreciation / It's not hard if we just try.' And what about 'Let the Sun in' with, 'Lend a helping hand to someone / Try to find something nice to say.' Both written by the Lewis brothers, who are obviously not related to LL Cool J in any way whatsoever.

Nice, but maybe too nice. There's not enough funky raunch here to appeal to dance fans, except for the pop feel of 'One Lover at a Time.' Atlantic Starr have aimed for the middle market and their aim is true if

not a bit tame.  
**Kerry Buchanan**

## Blood Uncles Libertine (Virgin)

Debut from this Scottish trio, with main man being Big John Duncan, last seen with punk dinosaurs the Exploited. But this is a different can of worms indeed, with a hard version of Prince's 'Let's Go Crazy,' and some weird blues jams on 'Scars in the Morning' and 'Under Your Heel.' Despite the modernist approach, the album is soaked in early 70s sensibilities, as in the Doors and Blue Cheer (remember them?), which is quite fun if you hadn't had to live with that stuff originally. Since they're Scottish, the name of Alex Harvey pops up, and his ghost walks on most of these cuts.

Like 'Danny's Favourite Game,' the story of an Aids terrorist. Alex would've liked that one. Three men and a drum machine make some interesting and threatening music. Don't let the Exploited tag put you off.  
**KB**

## Anthrax Among the Living (Festival)

Many people may not be able to comprehend this band. While the music is urgent intense metal, the lyrics, ideas and energy captured on *Among the Living* are positive, thoughtful and basically a whole lot of good fun. Anthrax aren't into drugs, death or serious nonsense — they'd rather play their own brand of HM or even just ride their skateboards. They speed into 'Caught in a Mosh' for the slammers and use the inspiration of

writer Stephen King in the title track 'Skeletons in the Closet,' which are both horribly good. Favourite though would have to be 'Indians,' with its tribal drum beats and genuine Injun Joey Balladonna singing ideally for this stuff. Main contributor to these frenzied and funny songs is Scott Ian whose awareness and attitude is what sets Anthrax apart from most metal bands.  
**GD**

## Auckland Rumours

**Chic Moore**, former vocalist with the **Platters** and **Coasters** who toured here, died from cancer in Auckland Nov 5. Moore, a lively personality in the Auckland club music scene since his emigration here a few years ago, wrote a song for singer **Frank Jade** just before his death.

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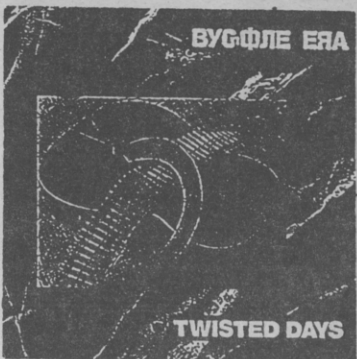
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# Reggae

As Brixton is to London and Hansworth to Birmingham, so St Pauls is the black heartland of the southwest English city of Bristol. It was here that the first black people arrived, in chains, in the 16th century.

It is also the home of Black Roots, a band now four LPs old and still bubbling under, unlike its colleagues Aswad and Steel Pulse. However the band is blessed with a keen manager, keen enough to travel all the way to London to see Jayrem's Jim Moss and do a deal to release the band's material here.

Their latest effort, *All Day All Night*, is already available. It's a crossover bid for commercial success and doesn't settle as well on these ears as its two predecessors, *The Front Line* and *In Session*. The title track of the former was used as the theme for a BBC comedy series. The latter is a compilation of sessions done for John Peel's radio show. Both albums are mellow and meditative in approach, with *The Front Line* featuring some extended dubbing that should delight spliff rollers everywhere. A worthy group and no lightweight.

Black Uhuru, now in its fourth incarnation, drifts further and further away from its roots, as displayed on the debut LP *Black Sounds of Freedom* (the literal translation of the group's name). Originally released under the title *Love Crisis*, this features Errol Nelson (later replaced Puma Jones), Michael Rose and Ducky Simpson. Rose's voice dominates, Jammy mixes and the cover of Marley's 'Natural Mystic' is a bonus. Well crucial.

On cassette only are the Mighty Diamonds' *Reggae Street* and Max Romeo's *Holding Out My Love to You*. The Diamonds are reggae's most enduring and consistent vocal trio and their sweet harmonies are unmatched. *Reggae Street* includes such gems as 'Illiteracy' and 'King Kong' and needs no more recommendation from me. The Romeo album is another of those one-off reggae ventures undertaken by the Rolling Stones, featuring Keef on the LP cover and somewhere on the album. It's not Romeo's best (check the Lee Perry-produced *War in a Babylon* for proof), but it has its moments, especially 'Vow of a Nazarene.'

Due out this month is Judy Mowatt's latest, *Love is Overdue*. Mowatt still performs as a member of the I Three, although she outshines both Rita Marley and Marcia Griffiths as a singer and turned on a blinder of a solo set at Sunsplash last year. Vocally she's often compared to Aretha Franklin, and she certainly has some of the tone, if not the sheer power. *Love is Overdue* is a soul crossover with American producers and covers including 'Try a Little tenderness' and UB40's 'Sing Our Own Song.'

Duncan Campbell

## SHAKE SUMMATION

Goblin Mix  
'Birth & Death of...'  
(Flying Nun 12")

Goblin Mix take something oddly Gaelic (reflected in guitar, violin and lyrics) and mix it with a bottle of port and sometimes melodic, sometimes brashly discordant, aggressive pop.

Chris Sheehan's production makes it all about as heavy as it will possibly go (a much worthier effort than the lightweight job on the Bird Nest Roy's *Whack It All Down*), and hey presto ... messy as it is, you'll love it. Doesn't matter that David Mitchell can't really sing, doesn't matter that they ain't around anymore: 'The Drinking Man's Curse' and 'Fruit of the Womb' will be among the best things on NZ vinyl this year. A period piece.

Sticky Filth  
'At Least Rock & Roll Doesn't Give You Aids' (Imahitt 7")

This comes wrapped in some "erotic literature" of dubious taste, but inside are three good tracks recorded live at the White Hart Hotel. Sticky Filth are the hottest thing in New Plymouth, and the mutant blues hymmer 'Lobotomy Baby' shows why; an understated amalgam of Chuck Berry with a hardcore attitude, spoilt only by a rotten live mix.

Wild Poppies  
'Stare at the Sun' (Skank 7")

Side one, 'Stare at the Sun,' works well: tight and warm, recorded at Wellington's Frontier Studio. Side two's 'Where is Wellington' suffers some odd production choices though. If they had shorter, maybe a little tighter, arrangements, they'd be Chills songs: the talent must definitely be there.

All Fall Down  
'My Brand New Wallpaper Coat' (Flying Nun 12")

Christchurch's All Fall Down appeared on the *Weird Culture*, *Weird Custom* compilation last year, contributing the rather sprightly 'Holding Tide.' Since those days, they've added Steve Macintyre (once of Ballon D'essai), who contributes half the songs on this record. The clean but quiet recording from the Audio Access eight-track means that the quieter songs among the six sound best; with the Go-Betweensy 'Black Gratten' wrapping everything around an acoustic framework. 'Eastern, that Eastern song' is where the violin takes off; elsewhere it cuts through the mix a bit harshly. Very listenable though, and lots of fun.

Paul McKessar

## OFF THE RECORD

### Submission

28 packed A4 pages from fourth issue of Wellington fanzine, with Nazgul and Oi Polloi interviews, Tom Thug cartoon strip, punk and thrash discussion, stacks of witty anti-Royalty stuff, interview and review of Flesh D-Vice, Jack the Ripper story, and a piece on connections between feminism and anarchy. \$2, incl p&p from PO Box 6516, Te Aro, Wellington. CB

### Rigormortis: issue anti

Packed, compact Dunedin zine that really reflects and encourages the network and DIY ethic. Interviews with Bygone Era, Magazine's De Voto, Buzzcock's Pete Shelley, the Retards; articles on Aotearoa peace movement; Greenpeace and the Fiji coup, in depth coverage of Skank Attack & Records, some of it courtesy *R/U*, and plenty of Dunedin live and other NZ reviews. \$1 plus 60c p&p from Garpy, 4 St Kings Ave, St Kilda, Dunedin. CB

### Manic Magazine

Witty, A5 mag lithographed on good paper by Tim Housden (who wrote the liner notes on the Pterodactyls' EP) and Colin Livingston, with articles on masturbation ("The Secret Vice"), tapeworms, lunar conquest, a psycho advice column and lotsa great cartoons. There are some live wire minds behind this. \$2 from Manic Corporation, Box 33-496, Auckland. CB



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Knightshade



Jack Pudding

## LIVE

### Battle of the Bands Galaxy, November 1

One month and over a hundred bands later, the Battle of the Bands reached its climax in Auckland. Were we about to witness the eight best young bands in New Zealand? Eight

best is arguable, but young, no — the prize package proved tempting to several seasoned but unsigned performers. Pitting professionals (who like everyone else in NZ music have no money) against amateurs has altered the spirit of the competition.

So: Auckland's hardworking Jack Pudding were first up in the final. Very visually aware, with a lead singer like something out of a Ken Russell movie, they're really a lumpen gothic beast with jerky stop-start rhythms. But the lead guitarist weaves some fine lines through the metallic sound, and the drummer's good. They're well practised, but the problem is, little of the music is very appealing or stimulating.

The Laundrettes from Wellington followed with their op-shop funk. A large band, all were dressed in bright gold cutoff dressing gowns, males and females in short skirts and tights. Plenty of humour and originality to their Sly Stone influenced sound, which is very vocal heavy: the lead singer used to front Marching Orders, and has her moments, but not when she's wailing like Kate Bush. Very clever, they might be having fun themselves, but the songs are inaccessible.

Auckland's Skindivers slickly ran through their tight hard rock, all long hair, tight jeans and cliches. But at least they're songs, with good choral singing. However by the third number the grungy rhythm was getting tedious. Skindivers are good at their bag though, but don't offer anything extra to the limited hard rock genre.

Cattlebirds from Wellington started off well with an energetic Creedence-style instrumental. They're energetic and spirited, very Georgia Satellites, and they'd be good fun in a pub. 'What's a Public Bar (Without a Jukebox)?' had a good country

melody, but 'I Shot the Man Who Shot My Pa' ventured into Johnnys thrash territory; unfortunately I sense this is what they're really into.

Christchurch's Eklectic Club had an enigmatic start, with hired horn section the Newton Hoons playing 'God Defend NZ.' A tall dude reminiscent of Mark Williams, dressed in long black coat and bright red epaulettes, started some funky guitar. Then! New Zealand's answer to Prince bounces on, dressed in velvet hipuggers and covered in chains. He leaps and rolls about, using the stage like Terence Trent. But his wonderful voice takes him out of the imitation league; a ballad was particularly impressive, but the dancey 'Forever and a Day' was the best. The Eklectic Club are based around guitarist Tom Van Koeverden and singer Robin Shingleton, who is a real discovery. Behind them were a band of classy musicians — including US funk guitarist Eric Johns, of 'Boogie Nights' fame, now resident in NZ — and have only been together a matter of weeks. With a regular band behind them, particularly a hot funk rhythm section, who fit in visually, they'll be unstoppable.

Knightshade went all out from the moment they hit the stage. Wayne Elliot has a great, friendly, stage personality, and he's backed by a mean bunch of droogs dressed in leather. Tight as, 'The Physical You' is just one of their many good songs, Elliot's a strong singer and the two guitarists know all their licks and tricks. The

Skindivers could take a leaf out of their book at keeping hard rock fresh and exciting — perhaps Knightshade's three EPs on Reaction would be the place to start.

Big Game Hunters from Christchurch bounced on to strobe lighting and funk bass: three pirouetting female vocalists with lion mane hairdos, backed by a large, tight band. The energy never let up and they made an impressive sight. The lead singer is a Dolly Parton minx, in leather mini and tassles. Why so much visual description? They were good as a band, but were playing rubbish — and it all sounded like the same song.

So, Chrome Safari brought up the rear, and they had the best songs of the evening, particularly 'Anything For You,' which is out now on Pagan. The fairest way to look at this Narc-heavy edition of Chrome Safari — the lineup of which was essentially the Kuitze Band, and remember who sponsored the contest — was as a vehicle for Simon Alexander. A man of many talents, composing, singing, and guitar well, many in the country could do worse than aspire to his high standards. But what's missing is stage presence and charisma, and this is entertainment, after all.

The envelope, please: the winners were Eklectic Club, with Knightshade second and Big Game Hunters and Chrome Safari third equal. Consolation prize must go to Dick Driver, still in good humour after 120 bands and one month on the road.

Chris Bourke

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## SINGLES bar

**Poison**  
**'Talk Dirty to Me'**  
(Liberation 7")

Teen dreams are made of this. Pop music like it used to be: dumb. Bay City Rollers make a comeback, steal Motley Crue's old clothes take the title from a porn movie (Georgina Spelvin's last starring role, history fans) and make the best pop song for ages. The big beat lives!

**Motley Crue**  
**'Wild Side' (Elektra 7")**

Serious study of life's excesses and successes. The Crue have a different image, sort of fatter with more denim and leather than sequins. Great song taken from the tacky but true *Girls Girls Girls* album.

**Faith No More**  
**'We Care a Lot' (Slash 12")**

A real funny record, with every line a beauty. Overseas compared to Run DMC, maybe because there is a guitar riff in it, but more like Black Flag with a sense of humour and a dance mix.

**Ray Parker Jr**  
**'I Don't Think that Man Should Sleep Alone'**  
(Geffen 7" & 12")

There is something slightly sleazy about Mr Parker, but despite the title, a nice smooth soul song with a hint of pathos that makes this interesting. The new album has some surprisingly good tracks.

**Sly & Robbie**  
**'Fire' (Island 7" & 12")**

A lot of people will buy this for the flipside 'Ticket to Ride,' but don't dis-

miss the funky reworking of the Ohio Players, remixed by Paul "Groucho" Smykle in an interesting subtle way.

**George Harrison**  
**'Got My Mind Set on You'**  
(Dark Horse 7")

Hari Rama George, long time no see. The forgotten Beatle makes a forgettable record, another step down that long and winding road, but that's showbiz.

**Boogie Box High**  
**'Jive Talking'**  
(Hard Back 7" & 12")

Cover of the Bee Gees' disco workout that fails to revive the Saturday night fever. However in an attempt to sell the record, rumours flew that George Michael sang lead, and hubba hubba, look at those sale figures.

**Painters & Dockers**  
**'Die Yuppie Die'**  
(White Label 7" & 12")

Sensible sentiments that we can all agree on. But there is an element of pretension that suggests art — that's A-R-T — and that doesn't spell rock and roll. But hey, they're wild and wacky, like commerce students with guitars.

**Billy Idol**  
**'Mony Mony' (Chrysalis 7" & 12")**

A reissue from the *Vital Idol* album, in what they call a "hung like a pony" mix. The flip has the live version (much better) and a live 'Shakin' All Over,' which is great, especially Steve Stevens.

**Kerry Buchanan**

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Xmas Eve Albert, Palmerston North  
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## LIVE

### The Warratahs, Al Hunter Band Wildlife, Oct 29 & 31

It was a double bill made in I. onky  
tonk heaven, with New Zealand's two  
hottest country acts sharing the Wild-  
life stage. It seemed risky to be doing  
a rock club, and the first night crowd  
didn't bode well, but by the end of the  
weekend it filled out — so now the  
Warratahs and Al Hunter have prob-  
ably made a lot of new friends, as well  
as satisfying the converted.

The Warratahs just seem to get  
better each time they come up here,  
their playing grows in feel and assur-  
ance, so that they're bouncing off  
each other with controlled abandon.  
Nik Brown squeezes from his fiddle  
and Wayne Mason tickles from his  
mini-upright piano the perfect honky  
tonk glissandos and grace notes,  
double stops and runs. The rhythm  
section are understated and loose,  
but there, while Barry Saunders' sup-  
ports his warm, true vocal with twang-  
ing acoustic solos.

Their new single 'Hands of My  
Heart' sits well among such classics  
as 'Setting the Woods on Fire,' 'The  
Only Game in Town,' and especially  
the motorvatin' 'Drivin' Wheel.' On the  
Saturday night Nik Brown's absence  
was filled by Tex Pistol, who gave his  
distinctive Hank Wilson (aka Leon  
Russell) phrasing a rare outing on  
'Rollin' My Sweet Baby's Arms' and  
'Why Don't You Love Me (Like You  
Used to Do).'

For many months now Al Hunter's  
Monday night Shakespeare gigs  
have exposed the virtuosic strengths  
of three of the finest performers in

local music, not just country. Al's fluid,  
heartfelt vocal, Red McKelvie's pedal  
steel and Cath Newhooke's fiddle  
now interact with telepathy. It's in front  
of a band though, that Hunter really  
shines, singing with verve, dancing  
and laughing, while the band of  
seasoned pros just cooks behind him.  
The emphasis was on the rockier end  
of Hunter honky tonk — you can cry to  
the ballads at the Shakespeare —  
driven by Peter Warren, who is grow-  
ing into the country feel.

Hunter's originals such as 'Country  
Music' and 'Still Lovin' You' sit with  
pride alongside the (too many?)  
Dwight Yoakam covers, and fine in-  
terpretations of 'Jealous Guy' and  
'Folsom Prison.' The Hunter band  
plays infrequently, but after a couple  
of gigs they're always humming. Take  
a risk on country music — you might  
just have a great time.  
Chris Bourke

### Trash, Puddle, Seedcake, Son of Goblin Mix, Mr Big Nose, Look Blue Go Purple Dunedin, Oct 30 & 31

There was not a thing hallowed nor  
weezy about this lot. Assembled at  
the Oriental for a six-band extra-  
vaganza that promised to be a darn  
sight more fun than the Mongy con-  
vention the week before — for all par-  
ties.

Appearing unashamedly from their  
Trash Hotel rock operetta were  
Trash, discovering new concepts in  
creative feedback, and sounding like  
a swarm of angry hornets trying to  
sting a bulldozer to death. Leading the  
aural onslaught, Bruce  
"Preacherman" Bleucher tells it like it  
is. Music to start a cult to.

The Puddle came on and washed  
all the pain away. Playing a diverse  
set ranging from outright ethereal,  
flute caressing, interspersed with  
some tough sounding pop from a no-  
nonsense rhythm section. The

Puddle have really tightened up their  
sound and are coming across as a far  
more convincing rock entity than their  
EP suggests. They should tour.

Last on for Halloween-eve was Son  
of Goblin Mix. A three-quarts mutation  
from their forebears, and doing Daddy  
proud. The packed Oriental lapped up  
every drop while they played some  
powerful renditions of Goblin Mix  
classics. At this stage no one was feel-  
ing any pain except perhaps for the  
odd few whose ears were bleeding.

If Friday was the rock'n'roll shit-  
kicking nite, well Saturday was more  
poppy than an ANZAC parade.

Fresher than a steaming cowpat  
were Mr Big Nose, who surprised  
everyone with a worthwhile set of  
new songs. And so they should too,  
featuring some big names in the mus-  
ical Dunedarena. Rediscovering their  
roots like no other "party boys" could.  
(... Now if only Steiny could sponsor  
'em.)

Seedcake, the fifth band for the  
weekend, and they're becoming a  
classy act. As a three-piece the  
rhythm section was the anchor for  
David (guilt-hero) Kilgour to pour out  
his happy/sad pop woes. "... I like liv-  
ing coz there's nothing better to do."  
Play in a band for god's sake!

Look Blue Go Purple arrived and it  
was great to see them back after  
rumoured Look Drummer Go London.  
They're getting to be a band with such  
good songs (after two EPs and more  
worth) that it's hard for them to be bad.  
And some of the newies prove to be  
real foot-stompers too. The crowd  
went crazy when after repeated calls  
for the "Indian one" they erupted into  
'Haiaawatha' closely followed by a vol-  
canic version of 'Codeine.'

All in all a helluva halloween show-  
casing Dunedin as champ still of NZ  
music. What can I say .. well come  
down, see lots of great live music and  
maybe even get Martin Philipps'  
autograph as he steps off the 737 at  
Momonā.

Ken Stewart

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Leta Dance  
Glass Spider Tour  
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Sing & Learn  
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The Whole Story  
Revolver  
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Led Zeppelin II  
Song Remains the Same  
Flowerpot Men  
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L87...  
L88...  
L89...  
L90...  
L91...  
L92...  
L93...  
L94...  
L95...VELVET UNDERGROUND  
L96...THE WHO  
L97...  
L98...  
L99...FRANK ZAPPA  
L100...  
L101...ULTRAROX  
L102...SEX PISTOLS  
L103...LED ZEPPELIN  
L104...  
L105...  
L106...U2  
L107...ALICE COOPER  
L108...PINK FLOYD

Legend  
Uprising  
B & W  
Bat out of Hell  
An American Poet  
All Cried Out  
Low Life  
Dark side of Moon  
The Wall  
Freak Out  
Poguetry in Motion  
You Got The Look  
Kind of Magic  
Rock 'n' Roll Animal  
Transformer  
December's Children  
Miss You  
Grace Under Press  
Beach Tour '86  
Diamond Life  
Never Mind Bollocks  
Hippy  
Once Upon a Time  
Alive & Kicking  
Picture Book  
Men & Women  
Tinderbox  
Looking Glass  
The Queen is dead  
Shoplifters  
World won't Listen  
Sheila take a Bow  
Live at Madison Sq  
Cost of Loving  
Stop Making Sense  
Once in a Lifetime  
True Stories  
War  
Pride  
Fire  
Blood Red Sky  
Collection  
Joshua Tree  
Bono  
Live over Europe  
Streets Have No Name  
Andy Warhol  
Quadrophonia  
Maximum 2 & 3  
71 UK Tour  
Absol Free  
Fall Tour '80  
Young Savage  
Holidays  
III  
Magic  
Still Haven't Found  
Constrictor  
Relics

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### DIRECT FROM AUSTRALIA

Thur Dec 17 Pips Nightclub, Whangarei  
Fri/Sat Dec 18,19 Tutukaka Hotel  
Mon Dec 21 Metropole, Hamilton  
Tues Dec 22 Vidals Wine Bar, Hastings  
Wed Dec 23 Shakespeare Inn, Napier  
Thur dec 24 Silver Lair, Gisborne  
Sat Dec 26 Commercial Hotel, Whakatane  
Mon Dec 28 Mt Maunganui, Soundshell  
Tue Dec 29 Hyatt Kingsgate, Rotorua  
Wed Dec 30 Ngamotu Tavern,  
New Plymouth  
NEW YEARS EVE Gluepot, Auckland  
Fri/Sat Jan 15,16 The Playroom,  
Christchurch  
Mon-Wed 18,19,20 Penthouse,  
Queenstown  
Thu Jan 21 Sammy's, Dunedin  
Fri/Sat Jan 22,23 Newfield Tavern,  
Invercargill  
Sun Jan 24 Olivers, Clyde



# CORUBA CALENDAR

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.

**Billy Joel: plays Auckland**  
Nov 21, Wellington Nov 25,  
Christchurch Nov 28, with  
John Farnham.



**NOV 12**  
Stevie Wonder, Shona Laing  
Wellington  
**Strange Brew** Shakespeare  
Coasters New Plymouth  
Neil Young born, 1945.

**12, 13, 14**  
Big Rehearsal Gluepot

**13**  
**Surgical Brain Implants** City  
**It Makes No Difference** Chch  
Coasters New Plymouth  
Who's My Generation Chch  
charts, 1965.

**14**  
Stevie Wonder, Shona Laing  
Mt Smart  
Revs, Java Zoo, Quiet Galaxy  
**It Makes No Difference** Chch  
**Surgical Brain Implants** City  
Coasters Rotorua  
Mike Harding Titirangi  
**Strange Brew** Otahuhu  
Ex-Yardbird Keith Relf  
electrocuted, 1976.

**15**  
**Strange Brew** Glenfield  
Coasters New Lynn  
Maria Monet Catches  
Elvis makes movie debut in  
Love Me Tender, 1956

**16**  
**Al Hunter** Shakespeare  
WC Handy, Father of the  
Blues, born 1873.

**17**  
Faces' A Nod is Good as a  
Wink' out, 1971.

**18**  
**Hunters & Collectors**  
Dunedin  
**Strange Brew** Mt Roskill  
Monkees release  
+ Daydream Believer, 1967.

**19**  
**Headless Chickens, Chris**  
**Knox, You Bastards** Gluepot  
Mike Harding Hokiang  
Joey Ramone is burned by  
exploding teapot, 1977.

**20**  
**Hunters & Collectors** Chch  
**Fat Sally, Mantra, Confessor**  
Galaxy  
**National Collection** Chch  
Isaac Hayes US No 1 with  
+ Theme from Shaft, 1971.

**21**  
Billy Joel, John Farnham Mt  
Smart  
**Hunters & Collectors** Chch  
**National Collection** Chch  
Warners Gluepot  
Dr John born, 1940.

**22**  
Maria Monet Catches  
**Strange Brew** Glenfield  
**National Collection**  
Spaghettis, Jim's Live Deer  
Recovery, etc Riverton  
1963: JFK shot; Phil Spector  
delays release of legendary  
Christmas Album.

**23**  
**Hunters & Collectors** Victoria  
Uni  
**Al Hunter** Shakespeare  
**Maria Monet** Just Deserts  
First jukebox installed in a San  
Francisco hotel, 1899.

**24**  
James Bond Theme enters  
charts, 1963.

**25**  
Billy Joel, John Farnham  
Wgton  
**Buddy Holly's Crickets**  
Hamilton  
**Strange Brew** Glenfield  
The Band play + The Last  
Waltz, farewell gig, 1976.

**26**  
**Hunters & Collectors**  
Hamilton  
**Buddy Holly's Crickets** N  
Plymouth  
Tom Sharplin Auckland  
Tina Turner, 49 today.

**26, 27, 28**  
**Strange Brew** Glenfield

**27**  
**Hunters & Collectors** Galaxy  
**Buddy Holly's Crickets**  
Wgton  
**12 Tribes Israel, Sound**  
**System** Auck  
Jimi Hendrix born, 1942.

**28**  
David Bowie Western Springs  
Billy Joel, John Farnham  
Chch  
**Hunters & Collectors** Galaxy  
**Buddy Holly's Crickets** L Hutt  
**Blower Constrictors, Java**  
Zoo Takapuna P'house  
John Lennon appears on  
stage with Elton John, his last  
public appearance, 1974.

**29**  
Maria Monet Catches  
**Buddy Holly's Crickets** Auck  
**Strange Brew** Glenfield  
John Mayall, 54 today.

**30**  
**Al Hunter** Shakespeare  
David Bowie duets with Bing  
Crosby on TV special, 1977.

**DEC 1**  
Sex Pistols swear on TV, start  
nationwide scandal, 1976.

**2**  
**Strange Brew** Otahuhu

**3**  
**Jenny Morris** Gluepot  
Ozzy Osbourne, 39 today.

**3, 4, 5**  
**Strange Brew** Onehunga

**4**  
**Jenny Morris** Gluepot  
**Mudflat Houserockers** Chch  
Bob Marley's manager Don  
Taylor shot and wounded,  
1976.

**5**  
**Mudflat Houserockers** Chch  
Birthdays: Little Richard 55,  
John Cale 47.

**6**  
**Hoodoo Gurus** Invercargill  
Brothers & sisters, why are  
we fighting? -- Stones play  
Altamont, 1969.

**7**  
**Hoodoo Gurus** Dunedin  
**Al Hunter** Shakespeare  
Sid Vicious arrested for  
bottling Patti Smith's brother,  
1978.

**8**  
**Hoodoo Gurus** Chch  
Mark David Chapman puts an  
end to Beattie reunion  
rumours, 1980.

**9**  
**Jenny Morris** Hamilton  
Rick Danko, bassist of the  
Band, born 1943.

**10**  
**Hoodoo Gurus** Wellington  
**Jenny Morris** Palmerston Nth  
Otis Redding and three  
Bar-Kays die in plane crash,  
1967.

**10, 11, 12**  
**Chicago Smokeshop**  
Gluepot

**11**  
**Jenny Morris** Victoria Uni  
**Hoodoo Gurus** Hamilton  
Sam Cooke shot dead in motel  
room, 1964.

**12**  
**Hoodoo Gurus** Logan  
Campbell  
While still married to second  
wife Jerry Lee Lewis marries  
his 13-year-old cousin, 1957.

**13**  
**Shocking Blue** release  
Venus, 1969.

## Look Out For ...

An onslaught of overseas  
tours this month, starting with  
**Stevie Wonder** playing  
Athletic Park Nov 12 and Mt  
Smart Nov 14 ... on the oldies  
circuit, the **Coasters** do a North  
Island club tour ... and **Buddy**  
**Holly's Crickets** tour late Nov-  
ember ... **Hunters & Col-**  
**lectors** return for a nationwide  
tour launching their *What's a*  
*Few Men?* LP ... **Billy Joel** and  
**John Farnham** play Mt Smart  
Nov 21, Wellington Nov 25 and  
Christchurch Nov 28 ... **David**  
**Bowie** takes his *Glass Spider*  
Tour to Western Springs Nov  
28, with **Peter Frampton** in his  
band ... **Jenny Morris** visits  
early December for a *Body &*  
*Soul* tour ... and the **Hoodoo**  
**Gurus** open their nationwide  
tour in Invercargill Dec 6 ... loc-



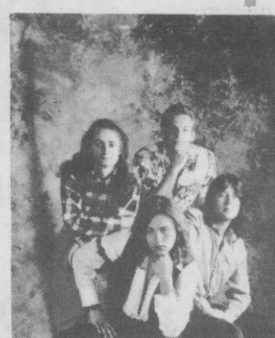
**Jenny Morris** tours this  
month, playing Auckland  
Dec 3 & 4, Hamilton Dec 9,  
Palmerston Nth Dec 10,  
Wellington Dec 11.



ally, the fourth issue of *Jesus on*  
*a Stick* is launched at the Glue-  
pot Nov 19 with **Headless**  
**Chickens, Chris Knox, You**  
**Bastards**. \$8 entrance inclu-  
des free comic ... Auckland's  
last HM special for 1987 takes  
place at the Galaxy Nov 20 with  
**Fat Sally, Mantra, Confessor**.

## Coming Up ...

Locals touring over summer  
include **Herbs, Ardijah** and the  
**Chills** ... confirmed for the  
**Neon Picnic** festival at  
Pukekawa from Jan 29 to Feb 1  
are **Los Lobos, Bob Geldof,**  
**Nona Hendryx** and the  
**Pogues** ... rumoured for Jan-  
uary are **Pink Floyd** ... and for  
February are **Midnight Oil** and  
**AC/DC** ... a U2 visit looks un-  
likely in the near future.



**Hoodoo Gurus** blow their  
cool through New Zealand in  
early December.

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# LIVE

## Headless Chickens, Skeptics

Gluepot, Oct 3

This was a night of such intensity and passion that you could be forgiven for wondering what alien ingredient besides standard AngloSaxon blood (aided no doubt by varying quantities of alcohol) was coursing through all the talented veins performing.

An effigy of the laidback kiwi was torn to shreds by the Headless Chickens, the broken pieces passed on to the Skeptics and incinerated by their burning, tempestuous wall of sound. Who cares about tunes and rhythms when musical souls are bared with such emotion and ferocity, not an everyday occurrence in the land of she'll-be-righters.

It was a very sober-looking Chris Matthews who took to the stage (Saturday night this is), and by the second song, 'Do the Headless Chicken,' the crowd was already moving closer to watch Rupert Taylor shadow-play Indonesian style, and receive the fermenting torrent of energy.

But it was energy not in its raw state but programmed and synthesised and stylised and staged so that no matter how impassioned was Chris's voice or how frenetic Grant Fell's bass playing, there was still a feeling of spontaneity and vitality that was lacking.

Whereas the Skeptics were so full on that had they been charged with another watt of cacophonous energy

they probably would have self-immolated on stage.

Drummer Don White pulverised his kit, John Holvorsen scratched abrasive distortions from his guitar and Nick Roan added to the discordant melee on bass, keyboards and backup vocals, a combination which left not a few skulls in the audience numb.

But the happy in the most bizarre head space of the evening was undoubtedly lead singer David D'Ath, who flung himself round like a man-nequine tortured by malevolent spirits. His fanatic and febrile chants and cadences merged genius with lunacy, and passion with terror to forge a hypnotic spell over those who could handle such an unholy racket. Just as well he's the lead singer of an exceptional band and not a politician. Or is it ...?

Susan Camden

## Beaver and Friends

Gluepot, October 17

The occasion was a farewell to Beaver, who was off to London for a two-week stint at Ronnie Scott's famed jazz club. The first set was devoted to the sort of material she's been developing in recent years: beautiful old songs that are beloved of jazz-oriented musicians for their melodic and harmonic treasures.

It takes a mature, intelligent singer to breath freshness into the standards like 'I Can't Get Started' and 'Solitude,' and Beaver showed herself fully equal to the task. Mind you, she was supported by a band that included Brian Smith, Peter Wood, Billy Kristian and South Island guitar legend, Mark Kahi. Kahi, making a rare appearance in these climes, also took a couple of solo spots.

As lovely as the music was, it by no

means found favour with all the usual Gluepot crowd, one of whom was heard to mutter, "This stuff should be at the Regent, not here."

The complainant soon ceased his moaning once Beaver took the stage for her second set. With a change of guitarist and guests Hammond Gamble and, later on, Sonny Day, the course became a solid helping of rockaroll and R&B. Yes, Beaver and Hammond duetted on 'Should I Be Good,' and yes, Sonny did a 10 minute rendition of 'Savin' Up.' (He even asked us "Are ya feelin' alright?")

The crowd loved it all and packed the dancefloor that had stayed vacant throughout the first set. A finale of 'Dust My Broom' brought onstage together all nine musicians who'd featured throughout the evening. If the second set was what the Gluepot had wanted all along, it's more likely music from the first that Beaver will be honing up with the musicians she'll be encountering in London.

Peter Thomson

## Flesh D-Vice

Gluepot, October 31

About the most exciting part of Flesh D-Vice's Halloween night was the mad axeman outside who managed to hack at a couple of unsuspecting punters' limbs.

Inside, the long-established Wellington hard rock band was offering little in the way of tricks or treats. They delivered a steady stream of tight speed thrash originals and covers that were well executed but made for a predictable and boring performance.

Gerald I've-been-in-the-eye-of-a-hurricane Dwyer belted out the lyrics in his usual rock star fashion accompanied by Eugene Pope, long-

standing guitar screecher of note. But Eugene didn't really look like he was enjoying himself much tonight. Maybe he was thinking about his imminent new role as a father or maybe he was just missing Dwayne, their old bass player now in England. I missed Dwayne. Not that there was anything wrong with Andy Steroid's bass playing, he was great. He just didn't leap about like Dwayne used to (and he's not so cute).

Sitting on the drummer's stool instead of Brent Jenkins was 20-year-old J P of Dutch blood. Brent's in the father way too so he couldn't make it. It must be hard to be a member of a hard living rock group with sprogs on the brain. Doesn't really go with the image. Neither did the audience fit the bill really. A motley bunch of jaded punks and hippies who'd let their mohicans grow out. It's tough trying to age gracefully.

Sue Camden

## Wild Poppies

Rock Theatre, Wellington

The Wild Poppies are a Wellington band that have decided to up anchor and head for greener shores. England has opened her arms and at least three-quarters of the band are on their way. Their last concert was held at the Rock Theatre to a largely admiring crowd who managed to negotiate their way down the dark alley way. An intimidating journey for those who are paranoid, hate the dark, or are just plain nervous.

It has been great to see this venue back in use. Nothing will quite emulate those seedy heydays when the Swingers or Toy Love were igniting the night, but nevertheless, full marks to Steve Cochrane and Skank for doing thier bit and doing something for the music scene.

The Poppies re-released their *Heroine* album with a new mix. Most songs of the night come from that excellent debut album. A few minor sound problems beset the night with the guitarist, Robert Axford, losing sound but soon he's up and pumping. This band likes to create a laidback sound where the electric guitar acts as a semi slide to caress your moods. heighten expectations or lower anxieties — early 70s psychedelic!

The high points of the night are a version of their beautiful song off the Skank compilation record *When the Wind Blows*, 'Walkabout,' with its entrancing melody line. Their new single is well worth checking out too, 'Where is Wellington' — great stuff, and does anyone really want to know the answer?

But it is a sad goodbye to yet another New Zealand band off to plod in the wild blue yonder, though I hear the drummer has stayed behind. Farewell lads and best of luck. I hope the British enjoy the taste!

Tim Byrne

## The Drone Ensemble

Auckland, October 28

Industrial lullabies from the Dr Seuss school of music. Oildrum barbecues turned upside down and wired up as kotos, giant megaphones welded to arcs and poles, a dustbin lid and the old school bell feature in the Drone installation. Six operators in white overalls manipulate the sculptures/instrumentns with druidic solemnity.

Ingenuity provided as much entertainment for a warmly indulgent audience as the gentle, percussive Drone music. Drone opened their programme with the dissonant sounds of the three kotos played in different timing and developed a light, challenging composition against a backing tape with what sounded like elephant squeals.

The more conventional songs lacked substantial structure: tenuous vocals, undercut by tedious two chord bass, enhanced by Rosemary Whitehead's sympathetic keyboards and one charming violin piece.

Darryl Hocking and Daniel Newnam's whimsical, untuned metal sculptures, beaten, plucked and bowed, were the mainstay of visual interest and sonic surprises. Megaphones swung on horizontal poles relayed sounds to each other in 'Gate Piece.' Huge metal flanges became bells.

The final composition 'Full Glass' brought classical touches, an unresolved circular sequence and cicada orchestra percussion to a dynamic crescendo.

The Drone Ensemble are at their best when they are taking risks. I'd like to see them extend their range of risks — create more mediums for exploring sounds, develop bolder compositions, and inject a little humour.

Jewel Sanyo

## Ladies at Le Bom

Auckland, October 24

A welcome diversion from tongue in cheek crooner Mark Phillips, last seen exhorting Jimmy Nail to warble 'Somewhere Over the Rainbow' — two ladies — Jennifer Ward Leland and Maria Monet sang standards from Gershwin, Billie Holiday et al.

Jennifer Ward Leland gives a glamorous performance as a cabaret per-

former and trilled a delightful 'Ain't Misbehavin'. Maria Monet is an accomplished scat singer whose effortless, honeyed delivery and perfect timing inspired the Le Bom ensemble to a genuine late night jazz modd. Should happen more often.

Jewel Sanyo

# VIDEO

## Jimi Hendrix Experience

Live at Winterland

(Polydor)

Another fine dip in the Hendrix archives, which unlike the vinyl necrophilia that went on after his death, really merits release. Live and wild from San Francisco's Winterland theatre in 1968, all in clear digital sound. Most interesting is 'Red House,' 10'58" of wonderful blues, left off *Are You Experienced* for being too "black" sounding. Hot also is 'Sunshine of Your Love,' the Cream thing, done in a blazing instrumental version, and the first time on vinyl. Unlike the rush of Monterey, Hendrix is more relaxed and jazzier here. Compare the versions of 'Wild Thing' and 'Fire' with earlier takes, and there is quite a difference. The poster that comes with the album is just great for bringing on acid flashbacks.

KB

## Abbott & Costello

Go to Hollywood (CEL)

The deadly duo famous for their "Who's on third?" routine, and numerous movies with Frankenstein and other Universal monsters. This is one of their best, playing two bumbling barbers to the stars. They attempt to become big time agents and muck it up. Costello is the best, the fat man with the Brooklyn accent who ends up defeating the rich and famous. Perfect dreams for the depression, and good enough for the next one.

KB

## Night at the Opera

Day at the Races

The Big Store (CEL)

Three of the Marx brothers' greatest works. So what if they're basically the same, you know, Groucho with the one liners, Harpo with those harp bits (every film), Chico on the piano, etc. There's always this bland blonde guy who gets the girl and sings real dumb songs. But in between are some fabulous set pieces, like the chase scene in *The Big Store*, which looks wilder than Roadrunner cartoons. The real star is Groucho (of course), cigar blazing and a real nasty line in wit. Three headcases who appeal to the crazy streak in all of us.

KB

# SHAKE SUMMATION



Al Hunter

## Al Hunter

'Jealous Guy' (CBS7")

If anyone deserves airplay, it's Al Hunter, and if any song is gonna get it for him, it's this fabulous remake of John Lennon's 'Jealous Guy.' Instantly appealing, with the perfect amount of country feel, it swings along to the delicate, tuneful licks of Ken Francis, Stuart Pearce's piano and organ, and Al's heartfelt vocal, which brings out the pain and passion with spirited phrasing. One of the year's gems, it gives cover versions a good name. Hopefully the melodic, soulful flip, Al's 'Evening Sun,' will get people listening to the rest of the sublime *Neon Cowboy* LP.

**The Rockits**

'Keep on Running' (Reaction 7")

The Spencer Davis Group classic never loses its energy, and this is a creditable 80s rendition by some anonymous Auckland "name" musos, produced by Dave McArtney. Great R&B vocal, but it could do with even more spicing up to add to the original. The B-side 'Across the Floor' mix

hints at the possibilities. Still, if it means some locals get added to a station's "oldies" rotate ...

## Midge Marsden and the Roger Fox Band

'Tuxedo Junction' (Circular 7")

From the 1985 LP *Let the Good Times Roll*, 'Tuxedo Junction' has a live sound but is hampered by its low-rent production. Midge's vocal has spirit and there are moments of finger-snapping subtlety, but the band lacks energy. 'Flip, Flop and Fry,' the Joe Turner standard, has more punch in a Vegas kind of way, but there's an awful heavy rock solo in the middle. Radio stations with older target audiences are crying out for NZ material to fit their formats, but no doubt the RNZ programmers would reject this, from their own studios, for low production standards and "the original was better." Sad but true.

## Chrome Safari

'Anything For You' (Pagan 12")

Built on a catchy, insistant synth riff, 'Anything' has a cold urban technofunk feel that drives along, with the bite and cynicism of Simon Alexander's voice leavened by Shanley Morris's sweetness. Just when the riff starts to nag, it's all over. 'The Meaning of Life' doesn't try so hard so is more appealing, almost a duet between Simon and Shanley, with lots of melodic, drifting touches and a cruiser pace that might be dancefloor friendly. B-side 'For You ... Anything' brings the bass forward and adds quirky touches, but you can sense a frowning brow behind it all.

## Darlene Adair

'Deception' (CBS7")

A light pop song sung well in a Rickie Lee Jones (remember her?) mode that should suit the Haurakis, Radio 1, RNZ Cornet. Not dynamic but inoffensive. 'No Prisoners' hints at more but is valium mellow, drifting by, elegant but empty. But it holds up best because it's not trying to do too much with too little.

Chris Bourke

# books

## After Tokyo

by David Eggleton

(Earl of Seacliff Art Workshop, through Brick Row; \$20)

It was estimated in 1969 that 60 per-

cent of school leavers would never pick up a book again.

David Eggleton's characters move in a world where the book is a forgotten object. This is an impressive collection of short stories about the detritus of the consumer society, the flash of hi-tech.

Stories in which the style moves between the simple storytelling of 'Connection' to the reportage from an oversized Auckland of 'Squid's Cookbook,' from ennui to exotic, erotic exposition.

The range is wide. 'From an Existential Novel' is Norman Mailer in brief(s). 'Gaylene Goes to the Sauna' reaches the flat expressionism of Dirty Realism. 'The World at the Weekend' is so dirty it shows why he doesn't live in Wellington, where it is set. This book fills a gap.

Michael Howley

## Country Music, USA

by Bill C Malone

(Equation, \$39.95)

When Bill Malone's history of country music was first published in 1968, it was the most comprehensive history of the music that had appeared. Now a 550-page new edition is out, with updating to include the new movements in country through the 70s to 1984, plus its account of the role of women in country has been expanded. There's also a sensational 100 pages of bibliographical essays that lists hundreds of books and articles. Extremely serious and academic, (with a rather sniffy attitude to rock) it provides a dry, accurate overview at the absolute opposite end of the spectrum from Nick Tosches' outrageous *Country*. Of limited use to the consumer though: hopefully some distributor might bring in John Morthland's *Best of Country Music* (Double-day, Dolphin).

CB

## Top 100 Albums

by Paul Gambaccini

(GRR/Pavilion, \$32)

The definition of a non-book: Gambaccini canvasses a smug, aging panel of overwhelmingly male and white critics, and comes up with virtually the same Top 100 list as he did 10 years ago, but adds a few colour photos. For train-spotters, *Born in the USA* is the only album of the last decade to make the Top 10, and the biggest rise in that time was Marvin Gaye's *What's Going On* from 106 to 4; Clapton's *Layla* suffered the biggest fall, from 15 to 92. Of some interest, however, is Greil Marcus, whose Top 10 alltime records *only* come from the last 10 years, with X-Ray Spex' *Germfree Adolescents* top.

CB



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# RUMOURS

**Auckland**  
**Simon Lynch**, longtime keyboard whiz for **Ardijah**, is another dedicated member of the band to leave in recent months ... **Herbs and Rhythm Cage** are filming an *RWP* special at the Galaxy on Thursday, Nov 11 ... on Friday Nov 20 the year's final HM special will take place at the Galaxy, with **Fat Sally** up from Christchurch, and locals **Mantra** and **Confessor**.  
**Rhythm Cage** stole the show at **Pagan Records** party at Wildlife with an acoustic set, playing their 'Freeze City' and an acapella version of Elvis's 'Return to Sender,' among others. Also starring were the **Warratahs**, Pagan's first No 1 act **Tex Pistol**, who sang Joe Ely's 'I Keep My Fingernails Long (So They Click When I Play the Piano),' and **Shona Laing**. **Ray Columbus** appeared in a speaking role. **Pop Mechanix**, under the working title of **Big Rehearsal**, begin gigs at the Wildlife this month. New member is **Peter Warren** ... keyboardist **Murray Hancox** has his debut album *Just for the Record* out on Ode ... also on Ode soon is **Chris & Lynne Thompson Live**, recorded by Radio NZ ... **Margaret Ulrich** signed a solo deal with CBS last month ... **Dave Dobbyn** won the 1987 Apra Silver Scroll for 'You Oughta Be in Love' ... the **Warners** LP has been recorded, and should be out next month.  
**Chris Bourke**

**Wellington**  
The **Rock Theatre** has closed down again as a live venue after noise problems and high overheads ... the **Wild Poppies** have split with part of the band in Wellington and part in London. An overseas reunion is planned and their last single 'Where is Wellington/Stare at the Sun' is getting a lot of local airplay ... **Nazgul** have a new bass player and lead guitarist, and will tour south with **No 9** ... **Wazzo Ghoti** continue to use stand-in drummers as Joe's health improves after the July assault. They have an excellent demo tape circulating. Look for an LP early Feb ... the **Ranchsliders** and the **Cattlebirds** are recording at Wriihe.

The **Gordons** look set to reform and record in the wake of a **Skeptics** split ... **Neil Jones and the Heaters** are standing in for the **Warratahs** at the Cricketers as the Warratahs, with their single in the charts, are spot touring the country. Their album is currently being pressed in Australia. Congrats to Pagan stablemate **Tex Pistol** and backing vocalist **Callie Blood** for reaching No 1 just before 'The Game of Love' vinyl ran out ... new band **Ga Ga** recently debuted after nine months rehearsal ... new hard rock band **Xenon** hae been recording demos and are supporting on the suburban circuit ... despite what *BiFim* might say, **Chicago Smoke Shop** are *not* known as **Smokestack Lighting**.  
The **Backdoor Blues Band**, now known as **Naked City**, will return for a pre-Xmas tour with new Australian drummer ... new studio **Rock Solid** will record free of charge if the material is accepted by their publishing company ... **Bill Lake and the Living Daylights** have their LP *A Bop in the Ocean*, out this month on Eelman through Jayrem. The album was recorded virtually live in the studio at Marmalade ... with EMI having refused to press **Skank Attack**'s new single, the material will probably surface on thier debut album. They'll play with **Hunters & Collectors** on Nov 23.  
The **National Student Radio Compilation** selection panel received over 130 demo taps for consideration. The unofficial selection is the Benders, Ranchsliders, Cattlebirds, Tarter Brown, Neil Jones and the Heaters, En Can Ma, Prodigies, Screaming Pope, Shine, Fish for Life, Riflemen plus a short list of reserves. Each band will re-record later in the year for a March '88 release ... local bands to make the Wellington finals of the **Battle of the Bands** were the **Holidaymakers**, **Kaihana**, **Craw-billy Creeps** and the **Quiet**, with **Cattlebirds** and the **Laundrettes** going through to the national final.  
**John Pilleay**  
**Christchurch**  
**Passage Tapes** have been busy with releases by **Hiding from Stan** and **Patchamama** due out soon. They recently released **Indians 1926** and *Breaking Even* by **South Amerikan** ... and the another cassette distributor **Blue Factory** are producing a monthly newsletter *Sloth Cloth*.  
Bits 'n' pieces: Floyd has left **Mea Culpa** ... **Worlds Apart** have "gone underground" for five years ... **Flying Nun** report that the **Sneaky Feelings** tour of Europe is going well ... in the gone-but-not-forgotten department, the **Pedestrians** have been offered a recording deal from Germany and new semi-resident band

at the Playroom is Peter Kearns' **Atomic**.  
Overall winners in the national **Battle of the Bands** was Christchurch's **Eklectic Club**, with **Big Game Hunters** coming third equal: that must say something for Christchurch bands! But this month's big question is, if Christchurch is still producing the best bands, why are our top two studios in jeopardy and our only venue for original bands closing its doors?  
**John Greenfield**

**Dunedin**  
After many ups and downs the **Chippendale House** venue is sadly closing up, but the collective will continue on. **Straitjacket Fits** and the **Bats** both recently had good week-ends there ... **Saltwaters** is an open air concert to be held at Riverton on Nov 22, to raise money for a school pool. Taking part are **National Collection**, **Spaghettis**, **Jim's Live Deer Recovery**, **Sierra**, **Live Wire**, **Splinter**, **Pioneer Scroggin Bush Band** ... the **Battle of the Bands** came and went with a puff of grey smoke and the bands winning the two Dunedin heats were **Cactus Club** and **Doug the Warlock**. **Jim's Live Deer Recovery** cleaned up the Invercargill heat ... **Tonikim Nervus** have a live cassette out.  
**Look Blue Go Purple** have a breakup gig planned ... **Let's Get Naked**'s 'Funky Dunedin' video suffered a major disappointment after being turned down by *RWP* due to "violence" ... welcome **Collin**, upon returning to Dunedin from the **Bad Eggs** in Sydney ... **Pink Polyester** have recently recorded a cassette of all their best songs; it's available from the second hand record shop ... **Tin Can Dread** are taking a three-month break ... the **Southland Community College** will be operating a radio station out of Invercargill aimed at the 15-29 audience from Nov 28, six days a week on 99 mhz from 3.00pm to 8.00pm.  
**Sharon Guytonbeck**  
**UK & USA**  
From RB in the UK: **Sneaky Feelings** are by now well into their debut European tour, which began with a low-key set with the **Chills** in Bristol, Belgian, Dutch and German dates were to follow. One of the locals at Bristol called out for 'The Strange and Conflicting Feelings of Separation and Betrayal' — "Unfortunately, we don't play that one any more," **David Pine** told the out-of-breath punter ... the **Verlaines** compilation *Juvenilia* is showing up on college charts around the USA ... the **Chills' Brave Words** entered the MRIB charts at No 12. The CD of the album has just been manufactured in Germany ... **Sonya Waters** has been subject of the whims of rock stardom and is no longer with the **Woodentops**.  
**Jordan Luck** strode the boards for the first time in England with a pick-up band that had formed to back up **Jayne County**. Jayne arrived with her own band, so the group wanted a singer to play a few gigs before dispersing. With the arrival of **Brian Jones**, all the Exponents are now in England ... NZer **David Swift** has left the *NME* to work with new technology at a Nottingham newspaper.  
**Crowded House** won best new artists at the US MTV awards, **Paul Hester** dropped his trousers, **Aerosmith** refused to play 'Walk this Way' with **Run DMC**, while **Prince** stayed in his trailer throughout. He emerged at 2am to give a two-and-a-half hour set with his new 10-piece band.  
**Lou Reed** joined **Duran Duran** on stage for 'Walk on the Wild Side' at a NY charity gig recently ... **Larry Blackmon of Cameo** has been recording with **Eddie Murphy** and, in a separate session, **Miles Davis** ... **Bob Dylan**, **Bruce Springsteen** and **U2** will all record a **Woody Guthrie** song for an LP to benefit the Smithsonian Institute ... **Eddie Kendricks** and **David Ruffin**, key early **Temptations**, have recorded an album together.  
**Springsteen** will have earned USD \$56 million for the 24 months up to this December 31, says *Forbes* business mag ... last year, the US record industry released 2345 albums, with only 15 percent making money ... **Roy Orbison** has re-recorded 'Crying' with **K D Lang** ... next single for **UB40** is a **Michael Jackson** cover, 'Maybe Tomorrow' ... **Cher** has entered the studio, to record, with **Jon Bon Jovi** ... **Diana Ross** was filmed from the waist up for her 'Shock Waves' video recently. The reason? Days later she gave birth to a son.

# film

**PERSONAL SERVICES**  
**Director: Terry Jones**  
I'd seen the trailer a number of times, with Terry Jones doing his wink-and-nudge act and Julie Walters preening herself in a skin-tight jumpsuit. With the director's Monty Python background and associations, there seemed good reason for looking forward to his new film, loosely based on the career of Madam Cyn, one of the most celebrated London madams of the 70s.  
It's a promising subject — a chance to look at the phenomenon of Anglo-Saxon puritanism as well as the sexual politics implicit in the "oldest profession." Unfortunately, this is a challenge that Jones doesn't really manage to meet.  
A running banter of smutty dialogue soon becomes tiresome and *Personal Services* isn't much of an advance on the old *Carry On* films in this department. The deeper political issue is one that is barely addressed, although it is touched on in a few scenes.



It is strange too that the relationship between Julie Walters and her son, whose very existence seems symbolic of her self-resolution and independence, is hardly developed at all. But even in a film which has so many flagrantly ignored opportunities, there are some memorable moments: Shirley Stelfox's crackling performance as Walters's more experienced friend, running through a gamut of characters from "matron" to "lesbian schoolgirl" in the course of her work, and an amusingly deadpan performance by Danny Schiller as Dolly, a Dandy Nichols in drag.  
**William Dart**  
**GOTHIC**  
**Director: Ken Russell**  
"It is an age of dreams and nightmares and we are merely the children of the age," intones Gabriel Byrne's Lord Byron to his party guests as they stage their own Walpurgisnacht in a villa on the shore of Lake Geneva. In his first film since *Crimes of Passion*, Russell returns to the sensationalistic rewriting of history that made his name back in the late 60s.  
Byron then is ringmaster in this psychological circus, as Shelley, Mary Godwin, her half-sister, and Doctor John Polidari — with the aid of alcohol, laudanum and the odd seance or two

— live out their fantasies, creating the ferment that would give birth to two classic Gothic novels, Polidari's *The Vampire* and Mary Shelley's *Frankenstein*. With much running through ancestral corridors, billowing drapery, and twitches of madness, the scene is set — something like an *Evil Dead Part 2* with literary pretensions.  
There's an alarming inconsistency to the tone of Russell's new film. There are inspired moments, such as the striking use of mechanical life-size dolls at various points in the movie, but there are also too many special effects that seemed to have strayed in from your average video nasty (assorted monsters, as well as a scene in which a ghost's helmet is pulled up to reveal a face full of seething worms). His players are nothing if not energetic, especially Myriam Cyr's Claire, and Timothy Spall from *Auf Wiedersehen Pet* tackles the role of Polidari with a relish worth of Max Adrian.  
But this is not enough in the final count. The material is possibly too fragile for sustaining as a film, and Russell's conclusion, with present-day tourists milling around the villa, and the director providing the biographical wind-up on the characters, seems to admit this.  
**William Dart**

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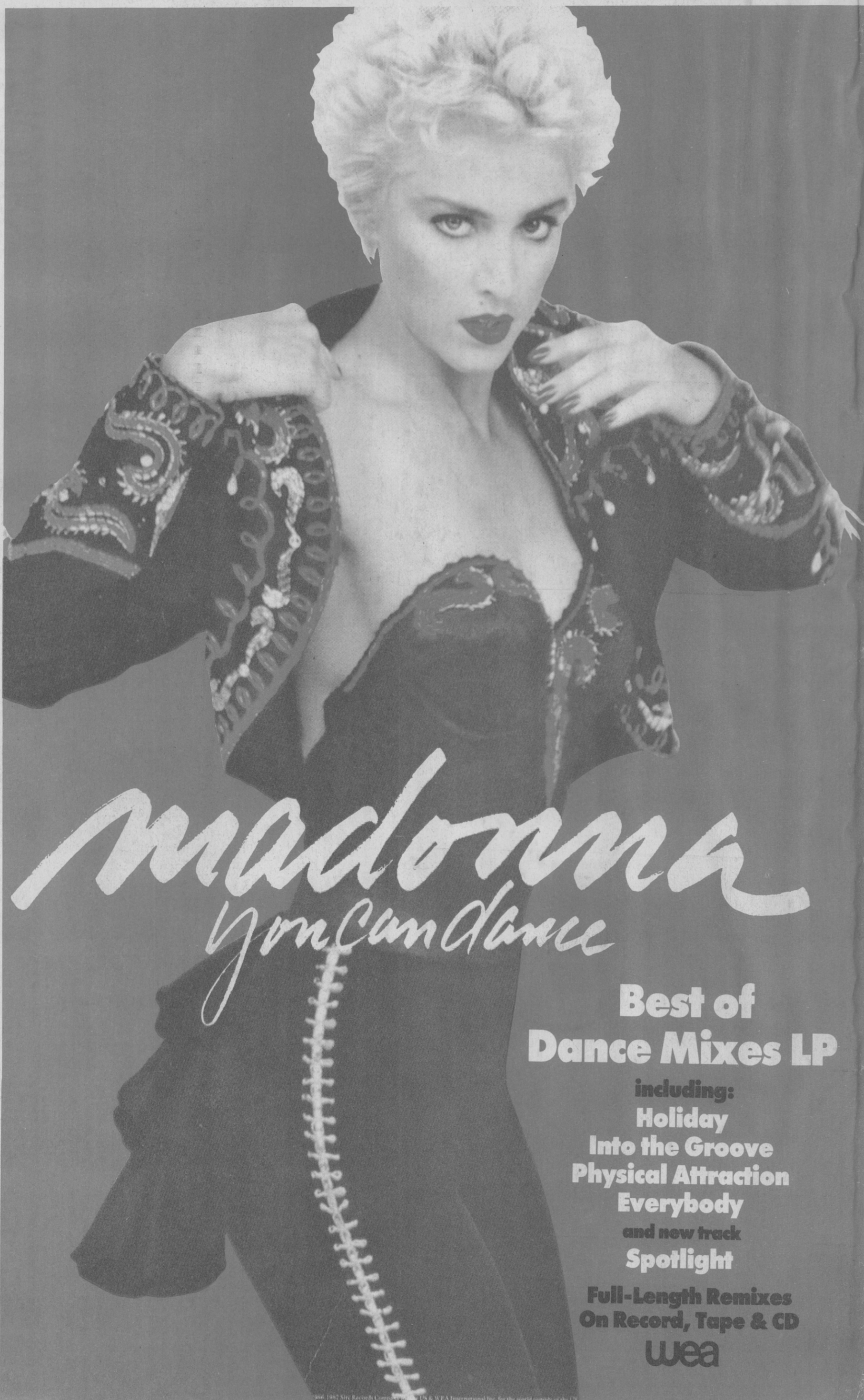
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