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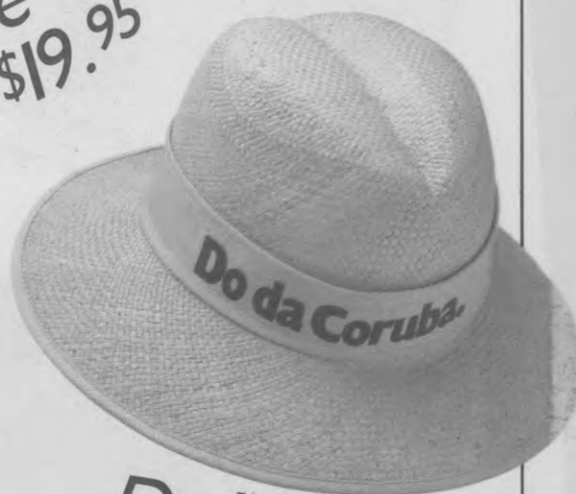
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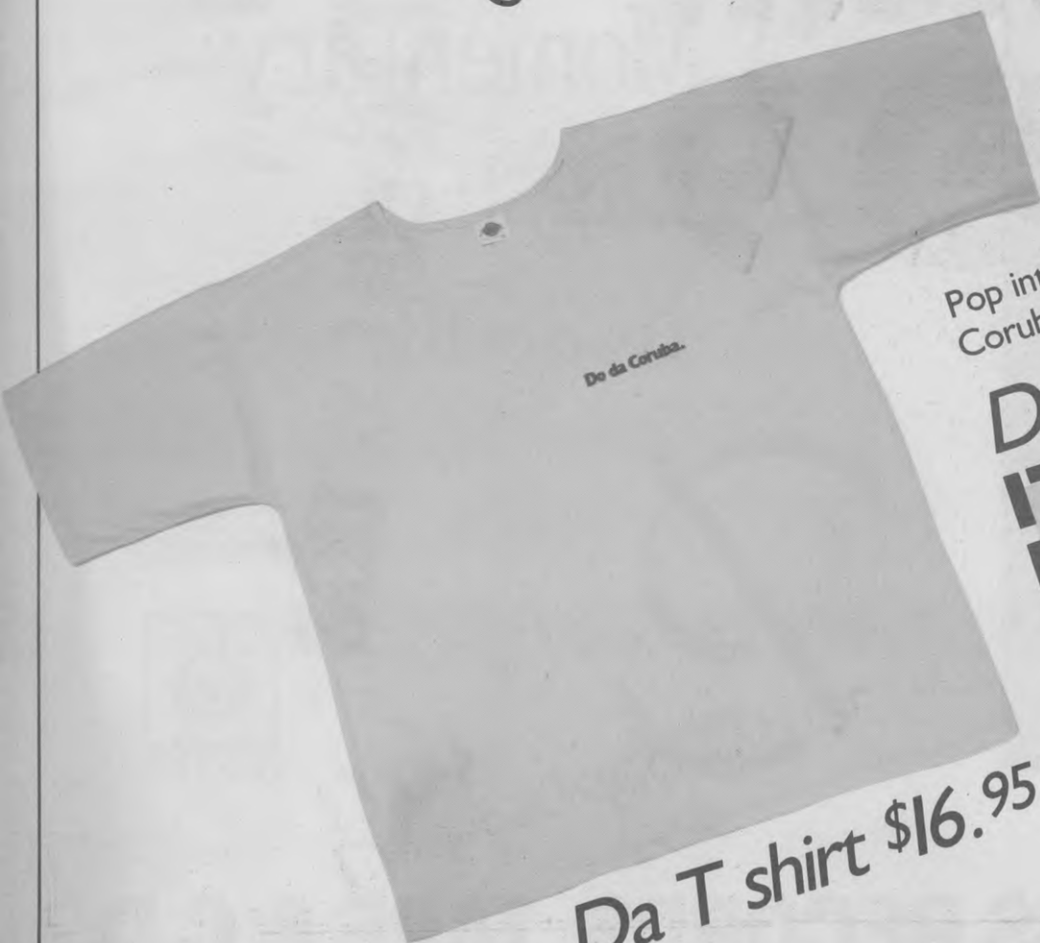
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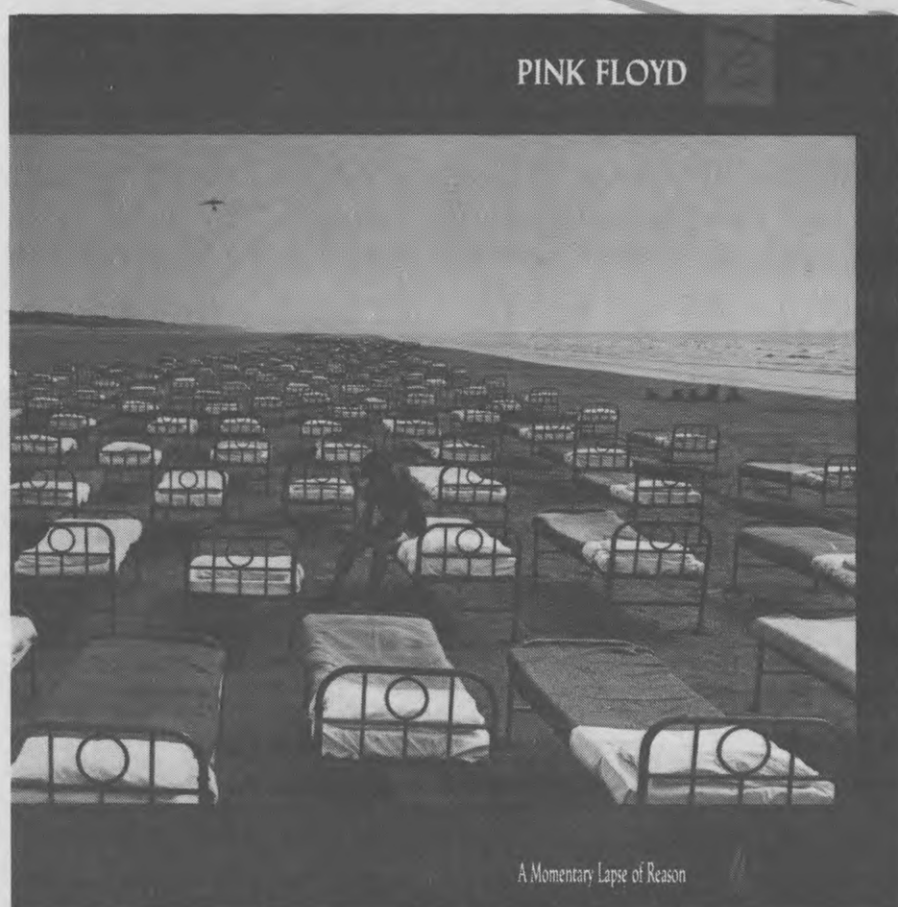
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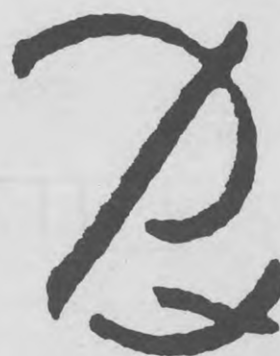
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*QUESTION: What is the name of
Pink Floyd's latest album?

Neon Picnic: Roy O! Jaaames Brown!

The lineup for the Neon Picnic festival next January has been boosted with the announcement of performances by the Godfather of Soul, James Brown, and Roy Orbison

They've been added to the list of major acts at the festival, to be held Pukekawa from January 29 to February 1. Also on the bill are Los Lobos, the Pogues, Bob Geldof, Johnny Clegg and Savuka, Nona Hendryx, with Chills and Sharon O'Neill heading the New Zealand contingent.

The Topp Twins will act as MCs, and other New Zealand acts to perform on the main stage include Aotearoa, Ardijah, Chicago Smoke Shop, Rhythm Cage, the Holidaymakers, Patea Maori Club (with Moana and Kara Pewhairangi), Dead Famous People, the Warratahs, When the Cat's Away, the Al Hunter Band, Rick Bryant and the Jive Bombers, the Bats and the Backdoor Blues Band.

Neon Picnic organiser Lindsay Mace doesn't rule out the possibility of other acts being added to the bill. "We can't promise any more," she says, "but we haven't closed the door."

Mace says this will be a "different, sophisticated" festival, aimed at a wide audience. "The

market was saturated with festivals in the early 80s, but is ready for another one. Festivals have a special magic, and ours is aimed at having a family/picnic atmosphere."

Among the changes promised for the festival, which will be held on the old Sweetwaters site at Pukekawa near the Waikato River, are a more varied range of food — "the diners demand more modern food, from ethnic to health foods. You can't live on hotdogs for three days." Also, that old festival bugbear, better toilet facilities will be provided. "There will be nothing like the number of long-drops, and far more portable toilets," says Mace. "We're going to take advantage of recent technological improvements."

All planning procedures have been okayed by the local council, and a liquor licence has been applied for. Planned is a huge "wet tent," plus a wine bar. One change from previous festival that will be applauded is that campers will now be able to pitch their tents

beside their cars.

Mace decided to plan a three-day festival — because of their "magic" — and because the setting-up costs are virtually the same as a one day event. The Neon Picnic will be active from 10am each morning to 4am the next day, (with jazz, films and cabaret till the early hours) finishing at 3pm Monday February 1st. Only local residents will be allowed day passes. Tickets, a slick credit card, are \$80 before Christmas, \$90 after.

The major acts for each evening are, Friday: Johnny Clegg, Bob Geldof, Roy Orbison. Saturday: Nona Hendryx, James Brown. Sunday: Pogues and Los Lobos.

Side FX

As with previous festivals, there will be another stage presenting alternative acts to the main event. They will range from bands, poets, films and clowns. There will be "theme" sessions, with women's or rockabilly bands, say, running together.

"The Side FX stage won't be amateurish," promises organiser Debby Gibbs. "It's a lot more complex, so the production standards will be high." Gibbs says the stage will provide acts that complement

those on the main stage: "It's being programmed very carefully. Some of the main acts clash more than others — the Pogues, for instance. What do you put up against them? It can't be a blues or folk band. Maybe a funky pop band. It's much easier to find someone who complements Nona Hendryx."

Gibbs has a full programme of a wide range of acts. "Saying no to over 200 acts was heartbreaking."

RIU will feature more information on the Neon Picnic next issue.

Chris Bourke



Roy Orbison



James Brown

Former RIU writer David Taylor, in Washington working for the NZ Government, witnessed a James Brown show recently:

James Brown

Washington DC, July 17

James Brown is sharp. At the appointed hour his crack band, the Soul Generals, took the stage. They warmed the crowd for half an hour with a stirring soul brew be-

fore the Godfather was welcomed with the familiar chorus: "Jaaames Brown, Jaaames Brown ..."

Launching straight into 'Living in America,' JB began a set that lasted for two-and-a-half hours, covering songs from throughout his 30 year career. He shimmied to and fro, danced with members of the audience both on and off stage, and proved later in the show that he could still manage his trademark splits. He sang, played keyboards, even took a turn on drums and guitar, confirming as he worked up a sweat that he remains the hardest working man in the business.

In person Brown was far more satisfying than any of his recent records (most of which are pretty good), especially the live recordings. In part this was because his 14-piece band was relaxed, yet carefully orchestrated to get the maximum audience response. But mainly it reflected JB's ability to pick nuggets from his remarkable body of work and fuse them with his personal magnetism.

JB remains dynamic. He hasn't mellowed one bit. He plays hard, damn well, and is absolute entertainment.

David Taylor

Govt Boost Pacific Music

The Government have lent Warrior Records' Pacific Division \$130,000 to develop and promote musicians from the Pacific Islands.

On November 27 The Minister of Pacific Island Affairs, Richard Prebble, presented Warrior a cheque for \$70,000, the first installment of the loan. It will be used to fund a Pacific reggae compilation, the first in a series planned to represent the Pacific region, including Aotearoa.

Warrior have a lot of experience in the Islands, after tours from Herbs and releasing records by Dalvanus and the Patea Maori Club, Jean Gabilou of Tahiti, the Moana Fire Band of Tonga, and Herbs.

Some of the money will be used to help buy a MCI computerised desk, formerly from Harlequin Studios, for Mascot, plus a 24-track Otari MTR90. Also planned is a mobile recording facility. Mascot has offered 2000 hours to the recording programme.

Music Awards: The Winners

Dave Dobbyn and Herbs dominated the winner's podium at the 1987 NZ Music Awards held in Auckland on November 9. The winners were:

Single: 'You Oughta Be in Love,' Dave Dobbyn. **Album:** *Sensitive to a Smile*, Herbs. **Male Vocalist:** Dave Dobbyn. **Female Vocalist:** Shona Laing. **Top Group:** the Chills.

Most Promising Group: Bongo and Harwood. **Most Promising Male Vocalist:** Al Hunter. **Most Promising Female Vocalist:** Moana.

Jazz Record: *Open Door*, Mike Nock and Frank Gibson Jr. **Country Record:** *Neon Cowboy*, Al Hunter. **Polynesian Record:** 'E

Papa,' Herbs. **Classical Record:** *Music to the Sun King*, Gillian Weir. **Folk Record:** *Bushes and Briars*, Beverley Young. **Gospel Record:** *Heartstrings*, Jules Riding. **Film Soundtrack:** *Footrot Flats*, Dave Dobbyn. **Cast Recording:** *Pirates of Penzance*.

Producer: Dave Dobbyn, *Footrot Flats*. **Engineer:** Ian Morris, *'The Game of Love.'* **Sleeve Design:** Philip Trustrum, *Songdance*. **Video:** Mattbox Films, *'Sensitive to a Smile.'*

Songwriter: Charlie Tumahai and Dilworth Karaka, *'Sensitive to a Smile.'* **Top International Performer:** Neil Finn. **Special Awards:** to singer Chris Thompson and long-serving EMI factory manager Frank Douglas.



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ON TAPE

With the shutdown of the last pressing plant in the country, there's a new onus on cassette releases to become an increasingly important outlet for bands who would have otherwise released records themselves or on the smaller independent labels.

That's reflected in the professional approach to both recording by the Failsafe, Onset Offset, Passage and Blue Factory labels in Christchurch, South Indies in Wellington, Walking Monk in Auckland, and Maurice Priestley's Capture label in Gisborne, as well as the continued outpourings of the oddball likes of Steve McCabe's Sleek Bott label and Lower Hutt's Henry the International Atlas.

Indies Capture Failsafe

Various Artists
South (Failsafe)

South is a new compilation from Failsafe (PO Box 3003, Christchurch), a followup to their earlier release *Biding Our Time*. Fifteen local bands, recorded mostly at Rob's

Place, give us sometimes an indication of the darker side of Christchurch music, with the semi-industrial Lead Leg and That Petrol Emotion soundalikes Hiding From Stan. Also, lighter fare in the form of All Fall Down's 'Acted Blues' and 'Best Friend's Brain' from the Bats. A full-on Tall Dwarfs deliver 'Song of the Silents' in a live recording from their southern tour this year, and Jay Clarkson's Breathing Cage provide a well-recorded 'Raise the Glass.' I enjoy the first side a lot more than the second, but maybe that's just perverse. Listen to it all — a worthwhile purchase.

Trephines Wall of Wairarapa (Sth Indies)

Bill Direen's South Indies label started out in Wellington releasing Direen projects, and other people's music on

vinyl. With a switch to tape comes a new release by the Trephines. A "12" cassette, *Wall of Wairarapa* is worth owning just for the accompanying lyric sheet and History of NZ Pop Music, a "120 volume, 12 billion page essay of portentous proportions by Troy Love Sculpture." Musically, Wall one's 'Turn Around Love Killing Blues' is Bats-like with cool organ, but 'Wellington' on the other side ain't so hot; sweet tho. *Wall of Wairarapa's* five songs are nicely produced by Golden Axel-Rod ("using the new Trephines-surround Dynamic Talent Enhancement System"). In the beginning was Ray Columbus, ahem, then came the Trephines. (South Indies, PO Box 7151, Wellington South).

Various Artists Capture Compilation (Capture)

Most recording that gets done in Gisborne gets done in Maurice Priestley's Capture Studios. Priestley's released two previous compilations from Capture (*Fast Sides Always Get Played at Parties and Handle With Care*). *Capture Compilation '87* is a diverse compilation of a uniformly high recording standard. Once again, a fair slice of "contemporary rock" from the likes of Fast Forward (electro trickery), Rad Max and Handle With Care (stompin' 'All Funked Up'), offset by some blues from the Villains and a decent finish to the tape from the

Leathers (good musicians), the Wasp Factory (much needed energy) and a strangely normal interpretation of Elington's 'Callan's Caravan' from Pete Stewart and Neill Duncan. (Capture, PO Box 1231, Gisborne)

Robert Cardy Lalaloosa (Sleek Bott)

Dunedin personality Robert Cardy's tape isn't considered by aficionados of the Cardy-sound to be his best, but it sure is interesting. Playing most of the instruments himself, Cardy takes us on a trip through weird soundscapes like 'Trouble' and Resident-stuff 'Hindsight Scrambler.' The recording's a bit quiet in places, and I might've liked a bit more rock 'n' roll like side one's 'Playing With Ourselves' and the wonderful 'Do You Really Wanna Beat Me Up?', but it's cool. Cardy's new band Tonikon Nervus have put in a couple of excellent performances around town, playing raucous mutant R&B, recorded for posterity on tapes also available from Records Records, Dunedin, or, I suppose, McCabe the Sleek One himself. (\$7 from Sleek Bott, PO Box 2764, Chch).

Onset Offset

Various Artists
Krypton Hits 7 (Onset Offset)

Through his Onset Offset label, Campbell McClay has released records by the likes of the Brothers

Gorgonzola and the Primates, as well as a number of cassette-only releases. *Krypton Hits 7* is, you guessed it, number seven in an ongoing series of solid krypton compilations. It features three tracks only: 'Foaming Out' by Scorched Earth Policy, some sick (but enjoyable) minimalist rock 'n' roll in the form of Nick Slick's 'My Friends' and the Riptoids' 'Little Red Radio' which, rather than lose impact through the poor recording sound, gains some warped ambience from it. Weird. (\$3)

Various Artists Off Our Shoulders (Onset Offset)

Off Our Shoulders is another Onset Offset compilation, this time featuring female artists. It's an enjoyable release with a clean, warmly acoustic sound throughout. Emma Peel (a band) contribute three strong songs with excellent vocals and lyrics, plus some engaging sax-playing. Sacred Sisters' 'Nice Men' is stridently ironic: "There are lots of nice men / who help their wives / with the shopping and the housework / now isn't that nice?" With only vocal harmonies and acoustic guitar accompaniment, Sacred Sisters reveal a genuine depth and commitment in their three songs, but also an ability (most evident in 'Chicken Shit' — "I got those poultry processing blues") to bring a sense of humour to their songs. On the second side, 'Shooting Star' by Sarah Richards has its sense of urgency injected through

the percussion, sax and flanged guitar backing. Of the four songs by Rachel Grant, only 'Wells by the Seashore' doesn't make the grade, getting a bit awkward musically, stopping the listener from settling into the song, as in her 'Radiate' and 'Willow Weep'. (\$10.99)

The Oxes (Onset Offset)

The Oxes are Denys Beckinsdale (vocals) and Dave Cranston (guitar, backing vocals). Their self-titled Onset Offset release contains six tracks, mostly songs like 'Fact is Fatter Than Fiction' ("walking in the suburbs") full of Christchurch observations. There's a wry humour that lends itself to the song presentation; tunes that never outstay their welcome and delivery (including whistling and kitchen percussion) that's entertaining throughout. (\$3)

Ziggy Stardust and Stack Zowie ZS001 (Onset Offset)

'ZS001' is a cassette containing Ziggy Stardust's 'Martian Walk' and Stack Zowie's 'Iron Rodent.' 'Martian Walk' really is a space walk, a bit beyond me and I can't even be sure that it's tongue in cheek. Ditto for the desperately bizarre 'Iron Rodent.' One for the acid-fried Dr Who fans out there?

Send for the above four (plus others from the O-O catalogue) from Onset Offset, PO Box 2764, Christchurch.

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Headless Chickens strut their stuff at awards gig (L-R): Michael Lawry, Chris Matthews, Rupert E Taylor, Grant Fell.

Rock Awards Play Chicken

Auckland's Headless Chickens have been awarded the 1987 Rheineck Rock Award.

The award contributes \$30,000 towards the funding of an album for the band and a further \$30,000 in advertising and promotion for the album launch.

On the advisory board selecting the winner of the award were Campus Radio manager Judy Anaru, journalist Colin Hogg and promoter Doug Hood. Speaking for the advisory board, Anaru said, "From early on, when we looked through this year's entries, it was obvious that not only would our task be a tough one but the winner of the 1987 would probably come

from the area loosely described as 'alternative rock.'

"It has become obvious that the New Zealand bands most likely to achieve — and deserve — success both at home and abroad, are those who follow their own instincts — the Headless Chickens are such a band."

The award was presented in Auckland on December 2 by NZ Breweries managing director Ron Endley. The Chickens will begin recording their album next year, and will tour New Zealand in mid-1988.

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Leppard (L-R): interviewee Rick Allen, Rick Savage, Phil Collen, Joe Elliott, Steve Clark.

None So Def Leppard's Skin Man

It seems nothing can stop the determined Def Leppard from making their own special mark in rock history.

Despite all the misfortune that's beset them over the last few years, none of it has affected their attitude and ability at making good time hard rock 'n' roll in the Leppard wine, women and song tradition.

Ninety minutes before playing to another capacity crowded arena, drummer Rick Allen discusses the *Hysteria* tour — and explains how he has adapted his skills since losing an arm in a car crash.

"We did about 16 dates in England, and now we're in San Diego and driving down to LA tonight. It seems to be just picking up. The album's sold just over two million copies — we got a platinum disc the other day — and the single's doing really well in the charts. We're really pleased with the way

things are going ... and I can play drums again!"

Musical Youth

Although Def Leppard have only released four albums (including *Pyromania*, which in the States sold over six million copies in one year), a decade has passed since their beginnings in Sheffield.

"We're extremely close," says Allen. "People sort of met at school, but I actually answered an ad in the paper for the job, 'cause I wasn't the original drummer. It was like

'Leppard Loses Skins,' so I went for the job and got it. That was round about '78 — I joined Def Leppard on my 15th birthday."

"The first major English tour we did was with Sammy Hagar, and after that we did the 'Highway to Hell' tour with AC/DC, and that was good to see. It gave us a taste for a real good live show. I always loved that band, but when you see them live, it's like wow — a real powerful live show. The presence that they used to put over on stage was so intense, it was really good. But you know," he laughs, "... we're getting there."

Allen says Leppard were influenced by "loads of other people" from their early days. "All the glam rock stuff like

Sweet — Mick Tucker is really good, I was always really impressed with him — T Rex, Mott the Hoople, Led Zeppelin, Queen, the list goes on and on."

High Energy

With *On Through the Night* the band created their own youthful sound, releasing in 1981 the excellent *High and Dry*, which contained plenty more energy and direction.

"The same sort of spirit is still in the band, while the songwriting we tend to think is more mature. Everybody has a hand in what goes on in the writing, but probably me less than anybody. We all have suggestions to make for the songs, it's a real team effort."

The new album was four years in the making because of all sorts of delays. "We scrapped the first lot because we weren't happy with the way that [producer] Jim Steinman was working out. Then we produced ourselves for a short time and that didn't work out. Then we ended up working with an engineer that had worked with us and Mutt Lange before, so we got him back in again."

Of course the biggest blow came on New Year's Eve, 1985, when Rick's accident meant his left arm had to be amputated. But three weeks later he left the hospital and he was back in the studio to help with the Fairlight drum programming. A few weeks after that he was behind the drums again.

"It's actually given me a better start with sounds because of the nature of electronics. Obviously, dynamically, sound-wise it's a hell of a lot more controllable, so it's working out real good. The rest of the guys in the band like it, everybody seems real happy with what I'm doing, so you know, I'm having a lot of fun."

Backbeat

"The kit is pretty much off the shelf. It's like, Simmons equipment, and I've got a couple of Akai samplers, and

the pedals that I'm using are called Shark pedals. The only thing that's unusual about them is the fact that I use a lot of pedals in line — it's like a set of electronic pads for my right hand, and then a set of electronic pedals for my left foot. So I'm playing pretty much everything I used to play with my left arm with my left foot now. I was always a single bass drum sort of player, so it was the obvious thing to go for."

Initially the band brought in a backup drummer to see how things would go. "What happened was I got to the third or fourth show, which was in Ireland, and the stage wasn't big enough to get two drum kits on there. So he sat it out for the night, and came up to me after the show and said, 'Well, I guess I'm going home.' We never made any decision for me to stay, it just happened that way."

"So I wasn't complaining, it was great. I just wanted the drums to be the best for Def Leppard. I didn't have any selfish thoughts or anything — I just wanted it to be good for the band, and it worked out how I wanted it, so that was great."

Playing to the huge audience at last year's Donington festival was their return to the big time after Allen's accident. "It especially stuck out in my mind because of the reception that I got from the crowd when Joe [Elliott, vocalist] introduced me. It was quite emotional for me because my parents were there and the whole bit. It was real good — I enjoyed it immensely."

Getting Hysterical

Leppard then completed all the tracks for their new album, which cost over a million dollars to make. "*Hysteria* was the end result, and it covers the whole period that we've been away. Songs like 'Pour Some Sugar on Me' were written towards the end of the recording, so there are some old ones and some new ones."

It's a lengthy album, with 12 songs and a playing time of 63 minutes. "We figured that was the only way we could justify being away for so long. It wasn't intentional but it kinda worked out that way."

At this stage do the band want to think about their next album?

"We've got a basic idea. We've got quite a bit of material, we just need to come up with a bit more. I think we're producing this next one ourselves, just to have a bit of a crack at it. We've gathered a little bit of experience having spent that long working on *Hysteria*. So if we put our minds to it we think we could do a pretty decent job."

And what are the chances that Def Leppard will include New Zealand in their tour?

"It all depends on how things go. It would be nice, we've never been to New Zealand. The only place we've been is Australia, and that was really only small time. We only did a few shows — Sydney, Melbourne and the Ngarara festival, that was it. We would like to spend a bit more time down there and do more shows, it would be good — the more the merrier, y'know."

What sort of audience are the band getting this time around?

"Quite a cross-section. There are people that were hard core from *Pyromania* days, and now we're getting a lot more of a younger audience coming in from the singles and what-have-you, so it's good. A lot of girls as well — a hell of a lot of girls, but you know, nobody's complaining."

Moments after this interview, Rick Allen, Joe Elliott, Steve Clark, Phil Collen and Rick Savage would be on stage getting things hysterical with their San Diego fans. And then what, Rick?

"Probably visit the bar for a while, and then try and sleep as much I can. It can get pretty tiring when you're doing three shows on and one day off."

Geoff Dunn

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THE SPECIAL OLYMPICS CHRISTMAS ALBUM

All receipts (less actual production costs) from this record's distribution will be donated to Special Olympics International, and also the NZ Special Olympics organising committee.



Though the solo career of Nona Hendryx has not hit the heady heights of Prince, like the royal one, she has broken down doors and embraced the dynamics of rock when she has so desired.

Hendryx is quietly spoken, firm in her convictions, often finds the subject of our discussion humorous, is quite matter-of-fact on important issues and is a self-confessed tennis player.

On her new LP *Female Trouble* she works with several hot producers, guests include Peter Gabriel, Mavis Staples and George Clinton, and there's even a track written by one J Coco — Prince, maybe?

Hendryx laughs, but she doesn't bother to deny that Prince was behind 'Baby Go Go'.

"The confusion comes from Prince crediting the song to J Coco for whatever reason. It could be out of... humility? Tax evasion? I don't know. But it was requested of me not to make it public. And in my effort to obey his wishes I started making up some wild stories about how I got the song."

Did Prince play on the song?

"He did on the track that he sent me, but I didn't want to take a track that Prince had produced and put my vocal on it, it'd be too Prince. I didn't want his track, I just wanted the song."

Was he happy that way?

"Yeah, he was thrilled with it. I sent him a copy of the finished version, I was in Japan at the time and he sent me a fax saying 'Supercalifunkalistic. Love it, Prince.'"

Guests on the 'Baby Go Go' include P-Funkateer George Clinton and singer Mavis Staples. Do they feature in the video?

"George is, but Mavis couldn't make it. George never misses a chance to be in the

Asking for Trouble Nona Hendryx: Why Should I Cry

The sounds of funk and rock have been fraternising lately in Rick Rubin's Def Jam rap and in Prince's Paisley Park.

But from her first solo album in 1977, Nona Hendryx made it clear that she liked "power chords," though black American performers were — and still are — confined to a soul or funk bag by both fans and media. Rock is no longer "strictly off-limits" for black performers.



public's eye. He's there being his foolish self. It's a great video."

How did they come to be on the song — were they in town?

"On Prince's track he does a lot of different voices, so I thought about people I could work with, and George is a great character. George lives in Detroit, so he came down one Halloween, one year ago last night. He was dressed for the occasion. George doesn't have to dress up. He wakes up dressed up."

"Mavis is a singer I've admired for years and I got in

touch with her in Chicago and asked her if she could come and do it. She said, 'Sure.' The

"Prince credited the 'Baby Go Go' to J Coco for whatever reason... humility? Tax evasion? I don't know."

other person I wanted on it was Jeff Beck, but he couldn't make it."

Instead of Jeff Beck, Nona Hendryx's longtime mean mutha guitarist, Ronnie Drayton, plays the riff. Nona named the

12" of 'Baby Go Go' 'The Superstitious Mix' because "It's got a great bassline a bit like Stevie Wonder's 'Superstition,'"

You've worked with several producers — would you prefer to work with just one collaborator?

"I prefer working with one producer, but the people I wanted to work with were all committed and it was difficult to pin them down for one album. So I had to re-think it and use different people."

Two of the producers Hendryx wanted to work with were Jam and Lewis of Flyte Tyme and Alex Sadkin, who died in a car accident recently.

She did work with Flyte Tyme, but not without problems:

"They were able to do the album, but I wasn't willing to do it the way they wanted. I worked

"Why Should I Cry?" was called 'Why Must I Cry'...

... which to me is a very wimpy approach for a woman to take in this day and age."

with them on two songs, but there was a lot of compromise on my part to let them totally create the music without my being there, and then have me come in and just function as a singer. That's not the way I work with people. So for them to do an entire album, they wanted me to do it that way, and I couldn't do that."

Hendryx has written four solo albums and several albums for Labelle, so I was surprised when she said that Flyte Tyme wanted her to use *their* songs. At the time, she was also surprised. But she got some writing credit on one of their songs.

"Why Should I Cry" was

called 'Why Must I Cry,' which is to me a very wimpy approach for a woman to take in this day and age, and so I wanted to change the title. The lyrics were different, they were lyrics people would not believe me singing, so I said, if I am going to sing this, I need to change these lyrics. They did open up that much in the way they work. But I didn't get as much credit for the lyrics as I should have."

Flyte Tyme have put Alexander O'Neal, Janet Jackson and Human League on the charts in recent years. Do they treat your material in a different manner from, say, a British pop band like Human League because you're in the funk and soul vein?

"Well, you're dealing with men to begin with [Hendryx finds this matter humorous] and you're a woman, and they automatically assume the stronger position. Then if you're a singer, they approach you primarily as a singer rather than as an artist or musician — they assume the upper hand again. Whereas the Human League are fronted by guys. So it's more of a guys' thing — I'm sure you understand that better than I do. I think it's that type of thing rather than being English or being funk."

Despite difficulties with Flyte Tyme producers Jellybean Johnson and Spencer Bernard, the single 'Why Should I Cry' is a very successful collaboration.

"Definitely. I knew what I wanted was their style of production not their style of songs. I think they are talented and I needed to compromise. But there is only so far I will."

It's ironic that much of Nona Hendryx's success has been with dancefloor hits such as 'I Sweat (Going Through the Motions)' or recent singles, where her music is hardly lightweight dancefloor fodder. Does the success on the

dancefloor conflict with the more serious side of your music?

"When I perform I move a lot. I like rhythm and I like to be able to feel it, so I'm going to make music that way. Also, I'm not serious, like being boring, but I care about situations. I care about life and that's going to come across in my music."

"With my audience there's no problem, they like to go out and

"I upset MTV by the colour of my skin and by my existence."

party, have a good time and dance, but they are also people who are involved and take up issues and try to change things or help the situation."

On 'I Know What You Need' you've slipped in the lyric, "You don't need MTV," the opposite of Sting's sentiment. Are you trying to upset MTV?

"I've upset them already. That was a reaffirmation of how I feel. I upset them by the colour of my skin and by my existence."

Has 'Baby Go Go' been on MTV?

"No. No no no no. And you won't see it either."

I thought MTV had shown an interest in George Clinton's weird videos?

"You're imagining that. You have a vivid imagination. The black artists they show on MTV are artists they can't ignore. The ones they need like Michael Jackson. But if you get down in the trenches where the real black music or funk music is — you're not going to see these artists on MTV."

Do you feel your songs with a heavy rock element are succeeding for you?

"I think they're very much a part of my music. If I can't express something in the funk

CONTINUED PAGE 12

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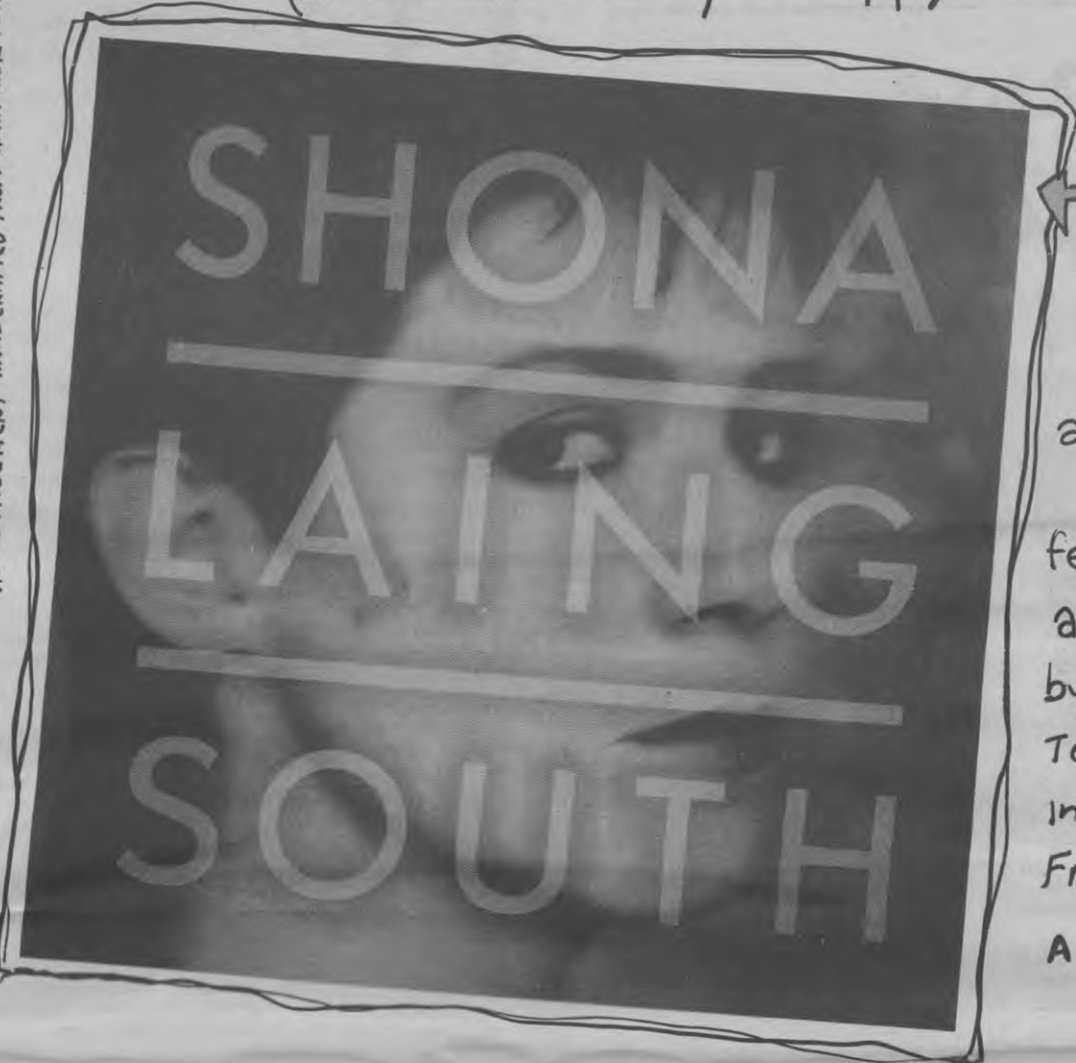
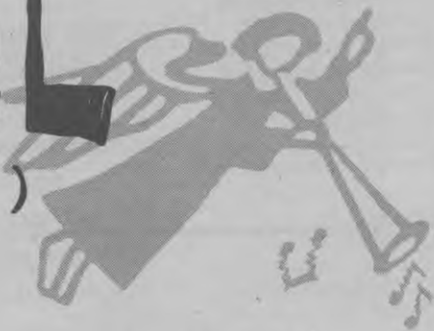
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(thanks gals!)

'NONA' FROM PAGE 10
or the rhythm area, I use rock music to express it. A song like 'Rock this House' expresses the frustrations and anger. 'Rhythm of Change' expresses more aggressive feelings. If I can get across onto tape what I feel in music, that is to me a success."
Do you feel there's a danger

of embracing the chauvinism of rock with the sounds of heavy rock?
"Only because it's been dominated by a male image. I don't think about it being a male thing. I think about it being how I feel. It could have been dominated by females and then that question would be asked of a male."

Hendryx chuckles and adds, "I don't really think about those things, cos they don't enter my mind."
With Nona Hendryx coming to Neon Picnic in January, picnickers are in for a treat. Musicians who've been in Nona's bands have included Steve Scales and Bernie

Worrell (Talking Heads) and Carmine Rojas (David Bowie tour bassist). Those in the lineup this time include guitarist Ronnie Drayton, vocalist Bernard Fowler, two keyboard players and drummer Trevor Gale.
Modern funk at the frontier — don't miss it.
Murray Cammick



Men in the Moon (L-R): Tony Shields, Richard Wallis, Nathan McConnell, Nick Buchanan.

Men in the Moon

Dunedin band the Moon have their debut record out this month. *Influence* is one side of an album backed with *Affluence*, five songs by Anthony Baldwin and This Big Electric Bone Orchard, a loose all-star ensemble, released on the small Dunedin indie Rational Records.

Richard Wallis's musical career began with Gamaunche in 1981. That band ran for three years on and off before a name change and new direction turned the band into the Moon in June, 1986. Wallis (guitarist, songwriter) and drummer Nathan McConnell were joined by experienced bassplayer Nick Buchanan and vocalist Tony Shields. This lineup recorded both the seven-track *Influence* and a song for the Rational compilation *Art for Chart's Sake*.

Bedfellows

Sharing a record with another artist is a compromise idea, says Wallis. "Cam Olsen's money is all there is, so the record's future is all about economics. It is a strange mix — us and Anthony Baldwin, but it's good value for money, seven and six songs respectively. A lot has gone into the presentation of the record and cassette as well."

"Unfortunately," says McConnell, "our record was one of the last pressed at EMI, consequently the pressing's not that great — maybe the janitor did it."

Recording was done at Dunedin's small Reel Time studio. The Moon spent three to four months working on it. "The first time we had a real run in the studio," says Wallis. "We used a lot of technology and learnt a lot. We were pretty lucky the way it turned out. Only the end was a bit rushed. Because of our limited budget, we used the studio to patch it up a little bit."

"The studio's an addictive environment," says McConnell, "but to have a really good product you've got to have faith in your own musical ability and then use the studio to help you. There are pitfalls and you've got to be careful, but it's good."

Moondance

Buchanan and Shields have left the band since the recording, and the Moon are currently rebuilding their lineup. The band's focus in the future is going to be on developing consistency in the live arena, says O'Connell.

"We want to stand on stage and get everyone dancing. I'd like everyone to go home remembering at least a third of our set," he says. "That's what playing live is all about — getting the audience into

it. But it's a nightmare if it doesn't go well..."

Chimes in Wallis: "Playing live keeps me sane. There's nothing else I do really, music is it, and I care a lot about it."

Early next year the Moon plan to do a secondary schools tour, perhaps even including some North Island schools. O'Connell will be working fulltime in promotions for Dunedin's student radio, Radio One, and would like to see more Dunedin bands involved, not just with the university but with younger audiences too. "It's important to get out there," he says, "because young people aren't prejudiced. Dunedin is basically a healthy place to play. There's a large young population including the university, but there's a lot of apathy though."

Across the Great Divide

"The dividing line between bands in this town has disappeared now. It's more comfortable, musicians are shared and non-flying Nun music is being listened to. The categorisation is not as cut as dried as it used to be — Cactus Club and Jim's Live Deer Recovery are taking over the place held by the likes of the Chills and Sneaky Feelings. The important thing in this town is to keep the university population and the schools interested in all FM and alternative music."

The Moon have had songs played late at night on 4XO as well as Radio One airplay. Wallis says he'd like the Moon to be heard, both on FM and AM. O'Connell says that it's exciting to write songs that you can be comfortable with on AM radio, because the Moon didn't set out to write songs with that in mind. "People find it hard to categorise us," he says. "Things just evolve."

Once the new lineup is completed, the Moon have plans (finances allowing — Olsen is moving to Auckland once Rational Records is out of debt, and there are no firm plans for continuing the label as yet) for a video and a three-track single, concentrating on song structures; "maybe a bit stripped back after this first one," says Wallis. "Hopefully the next one will be even better."

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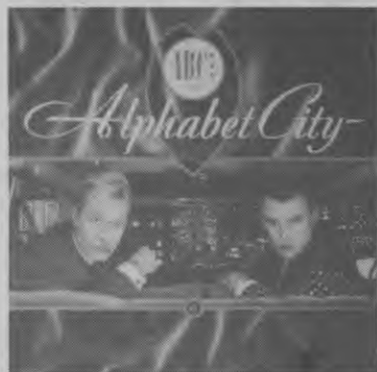
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WET WET WET 'POPPED IN, SOULED OUT'

The silky smooth U.K. soul band's debut album, produced by Michael Baker (The Blow Monkeys) and features "Wishing I was Lucky" and new single "Sweet Little Mystery". Lead singer Marti Pellow counts among his fans one Joan Collins, so impressed she asked to meet him after a UK concert supporting Lionel Ritchie.



THE FAT BOYS 'CRUSHIN'*

From the biggest names in showbiz comes THE rap album of 1987. Brooklyn's finest, Prince Markie Dee, The Human Beat Box, and Kool Rockski deliver their third album, featuring "Falling In Love", "Protect Yourself (the safe sex anthem)" and of course "Wipeout". On Compact Disc and Cassette only.



KISS 'CRAZY NIGHTS'

Described as 'controlled chaos', messrs Stanley, Simmons, and newer members Bruce Kulick and Eric Carr return from the 'Asylum' to bring us their 21st album release. Says Paul Stanley, "most of the songs are based on the physical . . . Do we live like this? You'd better believe it! "No holds barred rock n' roll, featuring the single "Crazy, Crazy Nights".



VAN MORRISON 'POETIC CHAMPIONS COMPOSE'

The original Celtic soul rebel delivers his finest album to date. Some say better than the acclaimed 'Moondance', 'Poetic Champions Compose' is a subtle blend of jazz, blues, and soul, perfect for late nights and Sunday mornings. Indulge.



DEF LEPPARD 'HYSTERIA'

The album that took three years to make (not helped by drummer Rick Allen's tragic loss of an arm) from the biggest selling British band ever in the US. Brilliantly produced by 'Mutt' Lange and featuring "Animal", "Pour Some Sugar On Me", and new single, the title track "Hysteria".



SHARON O'NEILL 'DANCED IN THE FIRE'

Described as a New Zealand export by our Australian counterparts (who also mention kiwi fruit and roast lamb in the same sentence), Sharon returns home (isn't CER wonderful) bringing the confident and well-produced "Danced In the Fire". The album is an autobiographical glimpse of her last couple of years, during which she concentrated on her songwriting, as evidenced here by the strength of "Physical Favours" and the title track. Sharon plays the Neon Picnic in January.



JOHN COUGAR MELLENCAMP 'THE LONESOME JUBILEE'

Takes an acoustic turn of phrase with his eighth album, quite in contrast to previous guitar drenched releases. Allegedly better than Springsteen live, Mellencamp's latest features "Paper In Fire" and new single "Cherry Bomb".

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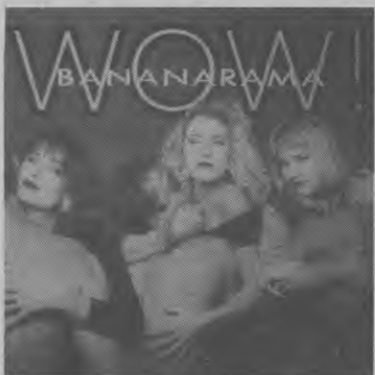
The Music Company

New year releases:



WILLY DE VILLE 'MIRACLE'

The original Spanish stroller, ex lead singer of Mink DeVille, brings us an album that Dire Straits Mark Knopfler reckons is "so good you're gonna want to drop your trousers". Knopfler produced the record, and managed to bang down some guitar too. Worth investigating.



BANANARAMA 'WOW!'

"I Heard A rumour" gave us a good taste of things to come. Produced by (of course) Stock, Aitken, and waterman, "Wow!" is the girls strongest album release ever, featuring "I Heard A Rumour" and new single 'Love in The First Degree'. Speaking of rumours, Siobhan, recently married to Eurythmic Dave Stewart, has just given birth to Samuel Joseph Hurricane Stewart. Wow!



THE COMMUNARDS 'RED'

Second album from Jimmy Somerville and Richard Coles, aptly entitled 'Red'. An extremely strong album that sees a more mature and confident sounding Communards. Features the destined-to-be-a-hit hi energy cover of the Gloria Gaynor classic "Never Can Say Goodbye".



LLOYD COLE & THE COMMOTIONS 'MAINSTREAM'

From Easypieces to masterpieces. The critically acclaimed third album is the most confident and competent album yet from Cole and company. Features the beguiling 'My Bag'.

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Warnes' Raincoat

Rebirth of a Ladies' Man

One of this year's most unexpected musical pleasures has been the album *Famous Blue Raincoat* featuring Jennifer Warnes' inspired renditions of Leonard Cohen songs.

It's not that the idea of covering Cohen is new — such singers as Joe Cocker and Judy Collins did that as far back as the 60s. It's more that until now no one has had the insight or ability to portray Cohen, over the consistency of a whole album, as a substantial writer of beautiful songs; that is, of bewitching melodies as well as fascinating words. (Certainly the maudlin old croaker himself was never fully able; his vocal equipment simply wasn't there.)

Warnes not only has a voice that is straight-out gorgeous, she has the intelligence to interpret Cohen with sparkling perspicacity. She also has the experience. Jennifer Warnes has worked as backup singer for Cohen, both on tour and in the studio, on and off since 1973. However her fascination with the man goes back even further, as she recently told *Rip It Up* from her home in Los Angeles.

"I grew up with Leonard's writing like everyone else did in the 60s," she says. "I read *The Spice Box of Earth* and played those first two albums and fell in love with him. I even met him in '69, though I didn't tour with him until '73. We were both in a city in Connecticut, doing concerts in different halls. I wanted to meet him. He was in the lobby of the hotel. We just shook hands; I was such a big fan."

"In 1973 I was in Nashville doing a television show with Waylon Jennings, and Leonard was at Columbia Studios rehearsing for a tour in Europe. Someone made a phone call to our offices and said did we know anybody who would like to go on tour with Leonard, singing background. I said, 'Yes, me,' and they said, 'Well get over here right away,' because they hadn't been able to find anyone. So I went over and of course I knew all his songs, so I walked in a sang them to him, and he said, 'Get your passport,' and four days later I was in Europe with Leonard. It wasn't an accident. Those kinds of things you sort of take as beautiful destined-to-be moments."

"From that point on, every collaboration that I've had — with Leonard or anyone else — seemed to have a magic to it."

Union Dues

And some of Warnes' other collaborations have been very successful indeed, most notably those which involved film themes. She won an Oscar for her performance on the *Norma Rae* soundtrack in 1979, which led to working

with Randy Newman on his *Ragtime* score.

"Everyone that worked on the *Norma Rae* theme was a big fan of Randy Newman and we were trying to write in his style. A couple of months after we won the Academy Award Randy called me up and said, 'Hey, I really liked what you did.' And then he said, 'Can you sing this little melody?' and he played it over the telephone. I said yes and so he said, 'Why don't you come down to the studio on Friday and we'll lay it down?'"

"So I showed up on Friday and there he was with an orchestra of the size that you'd gasp — four contrabasses, six grand pianos. I was asked to stand under a microphone and sing live with all that, to Randy's conducting. It was the shock of my life. I'll never forget that day. It was one of the most dramatic moments that I've ever had."

Yet even more dramatic was to be the astonishing success of Warnes' next film theme performance, her duet on 'Up Where We Belong' with Joe Cocker. That song (although since somewhat diminished by its use in the 1984 NZ political campaign) not only scooped up Academy Awards and Grammys, it hit No 1 all over the world. What is never realised, in all the talk of it being Cocker's comeback record, was that it was Jennifer who chose Joe, not vice versa.

After the success of *Norma Rae* and *Ragtime*, Warnes was asked by 20th Century Fox what else she'd like to do for a film song. "I said, 'Well I saw Joe Cocker a few days ago, backstage at a Bonnie Raitt concert, and I wanted to sing with him.' Fox thought this was the strangest idea they'd ever heard of. The guy said it was like mixing orange souffle with beef tartare. But they wanted to go for it because it was so unusual."

Tender

Despite the song being initially given to her, Warnes harbours no ill feeling that it has come to be identified with Cocker. Her voice is tender as she recalls those days of heady stardom.

"I knew it was for Joe, that a lot of attention was from people who were so glad he wasn't dead and that he was doing well. There is a part of us all that fears that the high speed of this modern world leaves the tender ones behind in

the dust. I think that when someone as fragile and as beautiful as Joe surfaces for another round it makes people relieved for their own fragile heart. I think that when he was shown [at the Academy Awards] walking straight down the steps on TV with god-knows-who, this girl, they were happy."

"I knew that's what was going on. I knew nobody knew anything about me, didn't know who or what the hell I was, but that was okay. I was learning a lot from the process at the time and my ego is not so wild that I care. Besides, Joe taught me to sing live instead of lip-syncing. I've never lip-synced since then, and little things like that mean a lot. I've learnt from the people I've been with."

Genuine

Nonetheless, of all the people Jennifer Warnes has worked with and learned from, it is Leonard Cohen who counts for most.

"I think that the genuine care that occurs when we work together causes good things to happen in both our lives. The quality of the friendship is so high that I never have the feeling that I'm alone in this world as long as he is in it too. I'm not his girlfriend and he's not my boyfriend, but there's a connection that will last our lives long. It's very deep and very close."

"I don't write as well as he does and he doesn't sing as well as I do, and so we each have something to give. As long as both of us gain, the ball seems to keep rolling. I'm constantly astounded by the fact that I even know him because he's so amazing. We sit around the dinner table and he'll tell us a new poem and we all can't chew our food it's so incredible. I have to say I've never lost my sense of being awestruck by the writer. For that I just feel that my life has had a lot of meaning in connection with it."

Deference

Yet despite such deference, Warnes also feels that, in a small way, she may have contributed to Cohen's own development.

"He doesn't need a co-writer, but in some situations I can add a more melodious leaning to a song. I have a wide range in my voice so I'll reach for notes that I really can hit and he won't. He'll keep within his range. So if I influence his melody some, it's usually to widen

the range a bit."

Cohen was altering lyrics of his songs on *Famous Blue Raincoat* even as the album was being recorded. "He hung out at the studio



Leonard Cohen: croak and dagger man.

for about four months off and on. I'd be in the vocal booth and he'd be in the studio writing as I was singing. He was very interested in helping us with our versions, but he would never interfere with something I felt strongly about. In the end I'm the one who had to walk in those shoes."

One thing that doesn't affect her relationship with him is Cohen's publicly perceived persona. To many people his work is regarded as celebrating, at best a sentimental sexism, at worst full-blown misogyny. Warnes is thoughtful as she comments.

"I really don't have a stand on that because I consider myself a feminist and I consider myself one of his better friends. I don't have a personal problem with it. I think the fact that I was able to walk around in his works of art as though they were my own proved that his work is accessible to women, very accessible. I think that, for example, 'I Came So Far for Beauty' is an incredible tribute to what women are up against."

Nor is she at all concerned that, so far in her career, her biggest successes have all been in association with men. "I've never even thought about that one," she laughs. "I don't have those considerations when I'm working. I work with a lot of women you know. I employ women too. My engineer's a woman."

Candour

There's a refreshing candour in Warnes' conversation, a freedom from both inflated egotism and

false modesty. Asked about her early career she mentions her start in a West Coast production of the Broadway-goes-hippie musical *Hair*.

For many years and several albums she struggled against confused management by record companies. When the Cocker single came along, says Warnes, "it gave my career a tremendous boost but it still didn't help the record companies know how to sell me. I had two-and-a-half years with MCA that were very troublesome."

"Finally it wasn't until I walked away from them and gave up on trying to suit the market. I stopped paying attention to singles and formulas in corporate thinking. I moved over to a little studio and used my friends and produced my own tunes. It wasn't until then that I got any identity ... If you think everyone else knows better than you, you can waste many years."

Warnes is justifiably proud of *Famous Blue Raincoat*. "I had been walking around with ideas for it for quite a while, and I sensed in the small label Cypress an opportunity to speak of my private dreams without any executives breathing down my neck. That alone was such a relief after years of toil that I didn't care if it sold. It was a chance for me to do what I felt and heard. When I think of what it is I really do well, it's interpret Leonard's material. I've been inside of it. I have sung on and helped him arrange his records. I understand a big, cumbersome, poetic ballad pretty well and how to frame it. So when I wanted to burst out with something that I had complete control over, it was to take what I actually knew a lot about."

Bad Songs & Sad Songs

The fact that the album is devoted to a songwriter other than herself worries Warnes not a whit. "I think the music industry suffered when all the songwriters started to sing and all the singers started to write songs. It just took a nose dive!"

Bouyed by all the positive responses to *Famous Blue Raincoat* she is tempted to devote another album to another songwriter. She would be very selective about whom she chose however. "There are very few. I enjoy some Jim Webb songs that have never

CONTINUED ON PAGE 38



The Headless Chickens Winners of the 1987 Rheineck Rock Award

Congratulations to The Headless Chickens, winners of the 1987 Rheineck Rock Award.

In announcing The Headless Chickens as winners of the 1987 Rheineck Rock Award, Rheineck also wishes to congratulate all other entrants in this highly

successful promotion of New Zealand Rock. As winners, The Headless Chickens will receive

\$30,000 towards the cost of recording an album, for release under the guidance of the Award's Advisory board. A similar sum will also go towards promoting a tour by the band to publicize their album.

Rheineck also wishes to thank the Judging Panel — Doug Hood, Colin Hogg and Judy Anaru.

They performed a tremendous role in judging the entries, and are continuing their contribution by now assisting with the production and release of The Headless Chickens' new album.



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RIU 12/87



The Irish are plagued by ignorant stereotypes, but they know how to have a good time — I can personally recommend their funerals.

Sunday night is certain to be hoedown night at Neon Picnic, with the Pogues and Los Lobos on the same bill. Both bands have brought a contemporary edge and spirit to sounds that reach back over generations, and both bands know how to move the soul and the feet.

The Pogues are currently in New York, filming a video for their new single 'Fairy Tale of New York.' Then they tour the East Coast and Canada, finishing up at the Hollywood Palladium as guests of their friends Los Lobos.

But one Pogue who has stayed home in London is guitarist Philip Chevron. "I've had to stay behind because I've had a recurring duodenal ulcer which I need treatment for. But I'm feeling a bit better now," he says.

Filling in for Chevron in North America is Joe Strummer. Last year the Clashman and the Pogues starred, together with Elvis Costello, Grace Jones and Dennis Hopper, in *Straight to Hell*, a spoof spaghetti western by Sid

and Nancy director Alex Cox. It received mixed reviews ...

"Well I liked it!" laughs Chevron. "It was great fun to make, basically our annual summer holiday which we filmed and then forced on people in cinemas ... no, it was a lot of hard work actually."

Chevron joined the Pogues temporarily in 1985 before *Rum Sodomy and the Lash* — when their banjo player Jem Finer needed a rest. "I liked it so much I stayed, well they invited me to." Prior to that, he was in the seminal punk combo Radiators from Space. "We were the only punk band in Ireland, so we were quite well known for a while." The Radiators, who had "terrible trouble" battling with an Australian outfit of

the same name, made two albums, and Chevron has made two solo LPs, one produced by Elvis Costello.

Quiet Revolution

A lot is made of the Pogues' punk origins, with Finer and million-dollar smile Shane MacGowan being part of the Nipple Erectors. But through the Pogues' concertinist Terry Woods, who helped form Steeleye Span, there are links back to an earlier era when traditional music was popular.

"There's a long gap between that folk rock and us," says Chevron. "Very early Steeleye Span were very good and adventurous, as were early Horslips and early Fairport Convention. But somewhere along the line something went wrong and it got more rock than folk, and the two elements didn't blend very well."

"I think it took another few years before the vital ingredient came along to make it work, and that was punk rock. That had the same sort of energy that Irish folk music has. It said, stop taking it seriously 'cause it's supposed to be fun. Stop sticking your finger in your ear."

And the respected Irish singer Christy Moore approves: he covered a song of the Radiators in the late 70s, and the Pogues' 'A Pair of Brown Eyes' on his latest album. "Christy always had a good ear for what's going on, it doesn't matter which strand of music of music it

"People don't always give the Pogues credit for invention or musical know-how. We've never been as we're popularly imagined."

comes from. It was quite a radical thing to do then for a performer like Christy Moore to record what on the surface looked like a punk rock song. And to have him record 'A Pair of Brown Eyes' was like a progression of that.

"Because the Radiators, although they never ended up sounding like the Pogues, their

attitude was similar in that they were using the long standing tradition of Irish ballad writing, and playing it a different way, with an upfront energy and force, but respecting the tradition."

Chevron says that when he grew up in Dublin, traditional Irish music was "shoved down my throat, and I hated it. It was part of the same misguided government policy which shoved the Irish language and sport down people's throats, to the point that all you could do was vomit it back up again. That's the wrong way to interest people."

"It took till that attitude cooled off a bit — for me it was a band called the Horslips, an Irish band in the 70s, who said, well fuck that, we're gonna make this music sound like fun again. That had a big influence

"So much music on the radio sounds so loveless, as if the people who made it care more about their haircuts or bank balances."

on me, it made it sound exciting again, and for my generation, kindled for the first time a love for Irish music."

"Now things are more relaxed, and they don't force music or the language on you, so it's easier to appreciate. Though there still purists who despise what we do. But there will always be those people, always."

Irish Lullaby

Along with U2, the Pogues are household words in Ireland. But Chevron stresses that only three members of the eight Pogues are actually Irish. "We're a London band, all based there except for Terry who still lives in Ireland. But in London, there's a very strong Irish music thing there in the Irish pubs. So that's where a lot of the Pogues' Irish music comes from, for the people who weren't actually born in Ireland."

"But we've been adopted as an Irish band in Ireland. Irish people are very proud of people who be-

come internationally successful, particularly if they wear their Irishness on their sleeves."

Irish pub bands play in the background, "they wouldn't have their jobs very long if they did what we do," says Chevron. "But a lot of what those bands play, country and Irish, has some bearing on the Pogues. 'A Pair of Brown Eyes' is in that sort of mode, an Irish waltz. The pub bands play in that spirit — only we play it with a great deal more feeling than they would!"

The Irish immigrants to America had a large influence on early country music. "And therefore rock 'n' roll, so it's very integral to the way rock music turned out," says Chevron. "It's amazing it's taken so long for Irish music to be this popular internationally."

Now the Pogues (particularly in their version of 'Jesse James' on *RSL*) reflect the way country has flowed back across the Atlantic. But the links go further: 'London Girl' thumps along with the zydeco rhythms of Louisiana. With Los Lobos, the Pogues have brought the accordion back into favour:

"Yeah — it's been a very underrated instrument until recently. Someone like William Schimmel who plays accordion with Tom Waits is brilliant. There are people who are using the accordion in an intelligent way these days. For a long time it had a justifiably terrible reputation."

Pogue Laureat

The "Irish ravers" image of the Pogues has tended to obscure the fact that the band is full of excellent musicians. Shane MacGowan has done the bulk of the writing, though on the new LP *If I Should Fall From Grace With God* various members of the band contribute. "Shane's songs are pretty hard to beat — they have to be pretty shit hot to better him."

"Songs are everything. That's one thing that unites us. With eight people in the band, there are lots of different influences and preferences. But we all have got great respect for the songs. The art is the songs, which I think has become grossly devalued and debased over the past few years."

We've got production and marketing and so on, and the songs seem to have got lost. I've always regretted that."

It's been two years since *Rum, Sodomy and the Lash*. "We've had a lot of problems with our record company, and it's taken this long to iron them out. We've had the album recorded for quite a while, but we weren't prepared to let them release it except on our terms. That's been a source of great frustration for us. We've been playing the stuff off the album for quite a while, but it helps if people know what you're playing. And the band is very prolific, we write a helluva lot of material, so it's frustrating not being able to record it and get on with the next one. However it's been worth the wait."

Fall From Grace has been produced by Steve Lillywhite, and Chevron is enthusiastic about his approach:

"Without knocking anyone else who has produce the band, they haven't really been producers but musicians. Steve Lillywhite's a real producer, and it's a different discipline from being a musician, you think differently. This time the album was pretty much recorded live in the studio. We added some colouring to it afterwards, but the essence of each track is live."

"Steve Lillywhite captured that, he didn't impose anything on us at all, he was brilliant. He's probably the best producer in the world — apart from his technical brilliance, he knows how to get the performance out of people. That's what a producer should do. He hasn't done anything to the sound that isn't us, he's listened very carefully to what we do and translated it onto vinyl. So it won't sound like a Steve Lillywhite record, but like a Pogues record. I was so full of admiration for the man, on every level. He was easy going, intelligent, imaginative."

Dealin' With Declan

Nevertheless, the production work Elvis Costello did on *RSL* and the sublime EP *Poguetry in Motion* seemed sympathetic to the band. **CONTINUES OVER PAGE**

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THE HOUSE MARTINS THE PEOPLE WHO GRINNED THEMSELVES TO DEATH

THE NEW ALBUM



FESTIVAL RECORDS

'POGUES' FROM PAGE 16

"Yeah, to some extent, but actually it was on that EP that things came to a head. 'Cause we had to argue for a lot of things that we felt were right, and he didn't. So our working relationship with him soured a little bit during that. In the end we more or less got what we wanted, but we felt, it's really stupid to have to argue with your producer about what you should sound like. There are one or two things on that EP that, quite frankly, he had a lot less to do with than his credit would suggest. Because we went away and re-did certain things after he'd finished.

"But Elvis is a nice man, he's a nice man to work with, but our working relationship with him came to an end there 'cause we were thinking differently about our sound. We had ambitions about our sound that Elvis felt weren't really in keeping with what the Pogues should be doing. Our feeling was, well fuck that, 'cause we're the Pogues, and we know what we should be doing! I think he was a bit nervous about experimentation. But around the time we made *Rum, Sodomy, and the Lash*, he was in tune with our ideas.

"You see, people don't always give the Pogues credit for invention or imagination or musical know-how really, and Elvis was slightly guilty of that in the end, I think. But we've never been as we're popularly imagined. We've always been as ambitious musically as the circumstances would allow, and now they allow us to be as adventurous as we want. At the time of *Poguetry in Motion* it was in a state of transition. So it wasn't entirely Elvis's fault. I don't want to blame him for it. It was a natural period of transition."

The Pogues' music has the ability to cross over to any audience, from fans of a garage sound, country or folk, to Gaelic grandmothers.

"Maybe it's a lot to do with the eclecticism of the band," says Chevron. "Irish music is very strong, but that's only a part. There's country, but on the new album it'll be obvious there're bits of jazz, Spanish music, Eastern



Philip Chevron

folk music, 60s rock — there's a lot going on there.

"So it's gratifying that people who just love music love what we do. Because we obviously love music, and I think that comes across in what we play. There's so much music that you hear now on the radio that seems so loveless, it sounds as if the people who made

"Elvis Costello was a bit nervous about experimentation. We thought, f... that! We're the Pogues, we know what we should be doing."

it don't really care about it, maybe they care more about their haircut or their bank balance."

The Pogues supported U2 on many of *The Joshua Tree* dates, including Madison Square Garden. "There are people who would have us playing small pubs in London forever," says Chevron. "But the nice thing about what we do is it seems to translate to huge audiences. We still manage to make it seem intimate. We really enjoy stadiums, but also enjoy playing small places, like recently we did a short tour of Ireland, playing in dance halls and large clubs. It was great fun."

Green Parade

The band have made a tradition, though, of returning to London each year to play St Pat-

rick's Day in a small venue. But now it's a problem: "As we get bigger, St Patrick's Day has tended to become extended because not everyone can see us. We could go and do Wembley Arena and cover most people, but what we're doing, which is nicer, is we're gonna have St Patrick's Week — playing six shows at the Town and Country, holding 2000 people. St Patrick's Week with the Pogues."

Perhaps you could stain the river green, like they do in Chicago.

"I think we'll leave that to the Americans, actually — we're a bit more subtle about our Irishness over here."

"The further you get away from a country, the more you celebrate your nationality, if you're an immigrant. Sometimes it's embarrassing, but I can understand it, 'cause if you take this country where the Irish, alongside the Scottish, are still ... curiosities as citizens. Irish people over here are regarded by English people as one step above Asians and blacks and so on, which is all of course inherent racism. But in those circumstances where a national identity is sublimated, well then I think a slightly ... kitsch element comes out. You have to show your national identity a bit louder than you would in your own country. So I don't really knock that sort of thing."

"You have a lot of us over there, and a lot of us in America. There's a song about it on the new album: 'Thousands are Sailing.' The economy isn't there to sustain the population, unfortunately. The song links the new immigration with the mass immigration of the 19th Century potato famine. People are leaving at the rate of 30,000 a year, I believe, which is a lot in a population of three million."

But despite the dispersion forced by economics, music from the likes of the Pogues and Los Lobos means cultural identities are not forgotten, but celebrated. A last word from Philip Chevron: "... Thanks very much for not asking us about drinking."

Chris Bourke

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Rip It Up / December 1987 19



Brave Words & Assorted Biscuits by Russell Brown

or three, who are very interested in the Chills' debut album *Brave Words*, the release of which has seen a couple of important rave reviews and the makings of a melt of six months of music press indifference towards the Chills (the papers have been trying to sell the "Grebo" wave to the public: amusing concept, crap bands).

The tide began to turn with the New Music Seminar in New York in July. American hip press and record companies loved the gigs. *Rockpool* magazine said, "The Chills' — words heard as often at this year's seminar as 'here's my tape, please listen to it,' and 'let's discuss it over drinks.'"

The man on the Clarendon's door screwed up the old tickets into yarrow stalks, threw them on the carpet and declared it would be a good gig. It is a great gig, the London gig the Chills have been waiting to play but probably weren't capable of before making *Brave Words*. If the album has a fault it's that it's a little shy and muted, but live this is a far better, gutsier, more resolved band than the one which flew out of Auckland earlier this year. The crowd cheers, a few people breathe easier, and one A&R man says he's staking his monthly pay cheque on this one, whatever that means.

TEMPERATURES RISING

The Hammersmith Clarendon is a crappy, dilapidated venue with poor acoustics, crumbling decor and an excuse for a bar.

However it holds up to 1200 people (600 officially) and a lot of good bands play there. The Butthole Surfers, Big Black and the Meat Puppets recently. The audiences for those usually included a handful of crazy-eyed Californian exiles making some noise.

At the Chills' showcase Saturday night London gig tonight, all you can hear is the sound of people talking about where they went in Europe this summer, laughing and exchanging addresses. So how long have you been in London?

Yes, this is a bigish crowd and there are a lot of Kiwis here. All kinds of Kiwis too — the bonding power of the KZ7 Factor reaches halfway around the world. But there are English people here too — including an A&R man

So — you've finally gone and made an album. It must seem bizarre, in retrospect, that you've gone six years without one.

Martin Phillipps: "Yeah, it really is. I suppose the oddest thing at the moment is that I've never really known what it was going to sound like because the bands kept changing and my expectations were always different. And so accepting this as the finished

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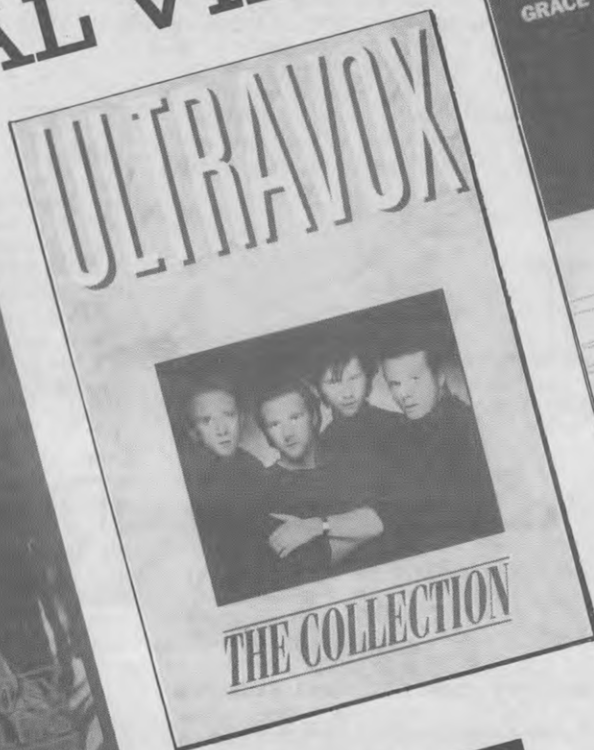
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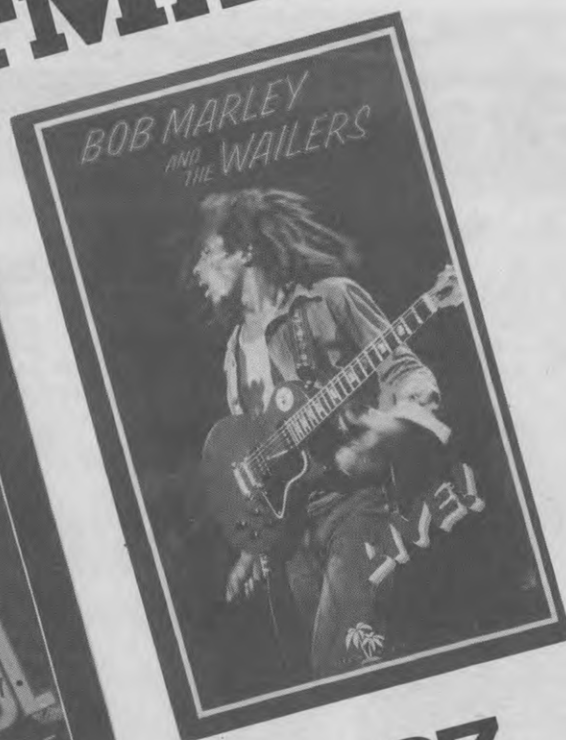
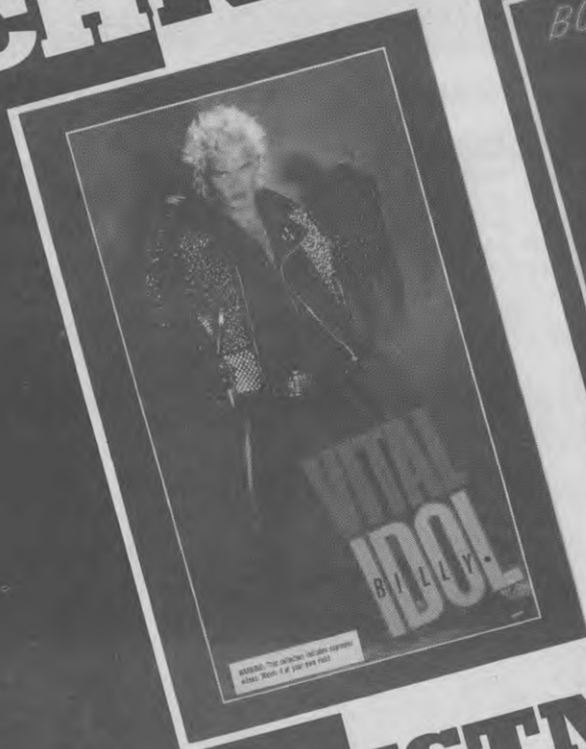
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MUSIC VIDEOS

album is quite hard. Especially seeing as we've done Peel Session versions of some of the songs and you start to think you'll never really get the final version. But in the last week or so I've become aware that we've actually done what we hoped we would. And there's still a lot of room to build for the next one."

There's an obvious sense of getting good, clean version of those songs. It's almost a documentary in that respect.

"Yeah. Because this album, probably more than any other one we do, will be the one that's played to the greatest number of people who haven't heard us yet. So what they'll need to hear is the strength of the songs and a bit of power, without the power drowning the songs, which is always the temptation."

'Dark Carnival' is one of the most striking things on the album, probably more assertive than the rest of it — and it was a studio creation?

"I took in a whole lot of scraps of the song, and the idea was to do it like 'Dream By Dream' on *The Lost EP*, have everyone throw in crazy ideas and come out with something. But it was a bad day basically, and I ended up having to do the whole thing myself, which wasn't what I'd wanted."

"I don't know, I suppose there were expectations about this band that weren't really realistic. This band still can't jam together properly — not in the way I always envied bands like the Stones and the Clean being able to do. I think we're capable of it, there are just a lot of barriers on different levels to break down before we can. And that was what came out of that day with 'Dark Carnival' — we're not the sort of band yet that can get ideas flowing that quickly in the studio. Well, it didn't work that day anyway."

Another notable thing about 'Dark Carnival' is that it's got, gasp, a *drum machine* on it ...

"Yeah. I'm still not sure quite why. Caroline programmed in this beat as a guide beat. We recorded everything else and the drums were the last thing and it became obvious that she couldn't drum as precisely as the drum machine — who can? — and the song by that time was really depending on the absolute precision of that rhythm. So, much against what I would have decided two years ago, I thought it sounded great with the drum machine. The song's about insanity and I quite like it like that, the way it doesn't stop, you can't find the human in the drum machine."

"Also, I feel a bit gleeful about it because we tackled a tiny slice of technology and

won. That's really good, and what I intend doing a lot more on the next album is not running away from the capabilities of 80s technology, but actually trying to use it to get a Chills sound."

Have you tried to broaden your own listening tastes here?

"Well I got a friend of mine to make me up a taste of hip-hop stuff, but I haven't had a chance to listen to it a lot. Last night I watched the Stump video for 'Big Bottom' and I think that's more where my modern music interests lie rather than hip-hop. I need to hear more music, but I think the Chills' music is going to naturally evolve into something more modern anyway."

There's a lot of potential for achieving sounds in Chills' songs using modern technology ...

"Now that we've overcome the fact and we're not afraid of using samples and that kind of thing, when they're right. When they're right they can be really powerful. And it opens up so much room in terms of what we can do. The imagination really is the limit with those machines. And still at the core of it all I came from a guitar-orientated background and I know where my rock music strengths lie. But it's the combination of those things which is going to be interesting."

In the big soup of the music scene, the press is expected to play a part in making some sense of the milieu. They find it helpful to sort things into boxes. The Chills have been placed firmly in the box marked "White Indie Rock," along with the likes of the Weather Prophets, Bodines, Mighty Lemon Drops and 60s period stylists Primal Scream.

Do you feel at home in that box?

"Not really. Not that those other bands aren't, but we're going places musically. A lot of it seems very stagnant — and very old hat. Not that the Chills is totally new, but I can't think of a single song that sounds like someone else. Or even wholly a style — like 'Look for the Good' is punk rock, but it's still a bit different from that. I've got a whole stack of R&B songs I don't know what to do with!"

Hopefully the album should finally free you of labels like "jangle pop."

"Or 'psychedelic,' yeah. It's a strange album overall. I can't place it myself yet, be-

cause I'm still too close to it to actually hear it alongside anyone else's record. But it doesn't sound to me like any other record, and for that reason as a record listener I find it hard to imagine actually getting it out of the shelves and playing it. The record covers too many areas to put on at one time. There's a bit of party music on it and a bit of sitting-round-quietly-by-yourself-to-music music. If you were sitting quietly and 'Look for the Good' came on ...

"It might turn out to be a bit of a failing actually, we'll just have to see how it's taken."

It might serve well as a sampler; a tin of assorted biscuits.

"But they're all going to be like that, that's the trouble. They're all going to be a real cross-section — otherwise we've failed I reckon. So far there's been quite a mixture — the last single ['House with a Hundred Rooms,' which will probably see NZ release after the album] had three very different areas. It'll be interesting to see how it's taken, talk to a few music listeners."

House with a Hundred Rooms' marked a nadir in press attention to the Chills. It's easier to get noticed as Pop Will Eat Itself with 'Beaver Patrol' than as the Chills with 'House,' a soft, subtle little farewell to a dead friend ...

There are rather a lot of words on the single — and quite a few on the album for that matter.

"Yeah — it's something I've decided to watch for. There's the single and songs like 'Speak for Yourself,' which is like a continuous stream of words. They mean a lot to me — I got onto a theme and had so many words to get into the song that it was crowded. But it doesn't bother me, because if I was a listener I could read it and read it and still find things that are worth dwelling on."

"And I can explain every word on any of those tracks, which I don't think is always the case with a lot of writers these days. Of late it's been really important to me to make full use of lyrics. Not the least reason being having a girlfriend with a literary fixation. It's been really driven home to me the power of words. Obviously it's possible to go overboard, get too poetic and self-indulgent, but I think I've avoided those traps."

"I want to keep up that level of intensity in a way, whether it be light-hearted or a bit more

solemn, but also to tone it down a bit, bring it to a better level. Because I really love a lot of Ramones' lyrics, and pop lyrics where you can actually say something in the smallest amount of words. Like Alan Moore in his comics — you'll read a little paragraph, just skim through it then think, 'wait a moment,' and read it again and there's not a word out of place, it's all been thought through so carefully."

'Speak' is one of the "destiny" songs on the album — very much one foot up on the rock and gazing boldly into the future. There's not too much that's frivolous ...

"Not sort of jellyhead 'Kaleidoscope World' type things, no. It's a matter of if you've got to choose between that and one of your more impressive, enjoyable songs, there's no choice really. That's another trap — there are a couple of lighthearted ones coming up."

Let's talk Noo Yawk. You landed there from jaded, fickle London and suddenly it was all different ...

"Yeah — it was like going back to New Zealand in terms of the initial excitement the Chills met the first time we left Dunedin and started touring round. Just people coming up to you and saying: 'You're the best thing I've seen in ages, thanks for coming.' It was nice to be appreciated again."

Why hasn't that happened here in Britain?

"I don't know — we haven't played as much as we should have and we know that now, looking back. We'd hoped to make every gig count, but so many of them went wrong for stupid reasons, bad PAs, bad bills with other bands, just bad gigs. We've had our fair share of problems this year in England. And I think the core of the problem lies with the press. They just weren't there — it was like we'd been done the last time we came. We were a new thing then and they were all excited, but we were an old thing by the time we came back. And we were feeling too fresh and young to be treated as an old thing — it was like a slap in the face."

It will be amusing if things go as well as they conceivably could and you end up getting held up by the NZ music industry as some kind of Crowded House-type success. How would you feel about that?

"It would have been clear-cut three years

ALL MY FRIENDS HAVE GONE TO

ago. Those people, the major music industry and the radio, hadn't helped us at all. And I don't want to downplay what TV's done for us, but I think they only did what they had to, given the profile of the band, if they were going to be seen to be interested in New Zealand music. That's what started to happen on the radio too — they only started playing our music when they realised they had to because it was getting ridiculous. And ha ha to them, 'Leather Jacket' came out as a single, probably the most unradiolike of all our singles. If they'd picked up earlier it wouldn't have been quite so embarrassing for them.

"But now I'm sure we're going to go home to, y'know, people who've been putting us down now coming up to us and saying they're really proud of what we're doing and they've always believed in us ... It's just tricky because of the band changes; a lot of them have the excuse of saying, 'Now that you've finally got a serious band we're going to support you.' And that's not true and it's not fair."

Do you see yourselves anywhere in the line of national confidence back home? The KZ7 of the NZ indie scene, perchance?

"We had that sort of KZ7 crowd coming up before we left and it was quite odd. We don't know how they came upon the Chills. And more important to me, I don't know where the other people went — why they didn't even come out and have a look. There were a lot of longterm Chills fans whose faces I didn't see once. Especially in places like Christchurch, where you'd really get to know faces in the crowd. It really made me angry. Because the band was Auckland-based, because the whole idea of the Chills was old, no one was keen any more. I suppose I can understand that but it's no good for me. I'm still trying to struggle to achieve things."

Do you think you'd have done the same as an audience member?

"Mmmm — without a doubt. I'm the most hypocritical of the lot. I used to rubbish the Clean for their slightest faults. I'm glad I did because I think a lot of my criticisms of them were valid. I used to say it to their faces and we'd have arguments and stuff. But looking back, I didn't realise at the time just how important the Clean were. They're still one of the best bands I've ever seen or heard in

the whole world.

"And Toy Love, even though Chris Knox downplays Toy Love's importance compared to the Enemy. I thought the Enemy probably were the better of the two bands, but in terms of achievements, ramming it down the industry's throat, Toy Love were marvellous. It was like a real pride thing, being part of the crowd with Toy Love, that whole sort of family thing. At the time it was really exciting."

Maybe that sense of community is one of the things missing here in Britain.

"There's just no feeling here now, there really isn't. The bands don't stick together, there's no movement. I can't imagine what the next movement's gonna be but I'm worried that we're going to be hit like Split Enz were here — coming over in their art school makeup and getting hit by punk rock and written off. I'm really hoping that doesn't happen to us here, some incredible new wave of music coming along and us being regarded as old hat and being brushed aside."

"But it really doesn't look like there is, and in bands we're as likely to come across it as anyone. And if it's going to be what I'm hoping it is, we're more likely than most bands to put it forward when it comes up. It's got to be ... where the 60s were rebelling, really naive rebellion, and punk rock was kind of anarchic rebellion, the next one has got to be really sensible and really thought-out."

"Musically, obviously, it's shaping up for a turn back to melody — that's gonna please me. And I'm sure it will, because I've got a lot of respect for rhythm but I don't think it's ever the most important element in a song. I'd put melody and rhythm side by side, but it seems now that rhythm is the most important thing."

To me the Chills are still like the underground band slowly working its way up. And I can't see why we should change our ideals, we're achieving everything we want to achieve. And I hope we're setting a very good example — I want to."

Those are principles that have hard implications for your immediate position.

"Like having to turn down a major record company's vast financial offer because you don't agree with their terms."

In the event of anything happening in America there will be a few people queuing up to say the Chills have sold out.

"I've accepted the fact there are going to be people like that. And if they feel like that, they're not Chills fans to me, they're not people who understand what's going on. They may be music listeners and music lovers, but they haven't got their heads together with it, they're not really thinking."

The question of loyalty to Flying Nun must be difficult. You're as aware as anyone else of Flying Nun's significance.

"More aware than most people I think. I was there when the Clean met Roger Shepherd for the first time and Roger came out and said he wanted to do this. I've been there right from the start and that's what I believe in, but we've reached the stage where Flying Nun can't support us anymore. That's how it is in black and white — the company recognises it."

"It's been a major factor in our unhappy times this year, when we've had them. But there's no way that Flying Nun is going to come out of the Chills badly. It's of major importance to the whole band, which is quite surprising seeing as I'm the only one who has come from the Flying Nun stable. If Flying Nun haven't got the resources to support us overseas then I think it's our responsibility to move on rather than stretch those resources even thinner for everyone else on the label."

The breakthroughs seem to be happening now.

"Yeah, they seem to be. Bands like the Verlaines are being looked at more seriously by overseas record companies because the Chills have actually been to America now. It's a serious fact. And now the Verlaines are coming over, that's really good. It's hard to say, but I don't think the Verlaines would have come overseas had the Chills not come over — whereas I think Sneaky Feelings would have come anyway. Those bands are going to come here and while they might not find things any easier, the territory is mapped out, risks that we've taken and haven't paid off won't be taken again. Again, Toy Love took an awful lot of ... shit, so other people could walk in their place."

Do you have any idea of a responsibility to what's in you?

"I'm very true to that, and it becomes tricky when you realise you've got three members of the band, the manager, and eventually it's going to grow into a sound crew, a lighting crew, agents and stuff, all relying on you to earn their living. Staying true to yourself becomes progressively more difficult."

Come to any theories about your own

creativity?

"Yeah, millions ... can you be more specific?"

Well, maybe in terms of what William Hurt said, collecting an Oscar a couple of years ago, about "Love not yourself in the Art, but the Art in yourself." And Jung was always pretty big on the creative element being something that lives people, rather than them living it.

"Well I know that I'm very much living my life for my art, at the expense of things all around the place. Love is very important to me, but if love was going to come between me and music there wouldn't be any choice, because my perfect love would include my music in it. I could end up a very lonely old man because of it, but it's really something I haven't got much choice about."

Words like "spiritual" have popped up fairly regularly in writing about the Chills. What's your perspective on that?

"Well, I hope they do. Because in the lyrics I go to that extent — and probably more in the music than the lyrics. 'Night of Chill Blue' and 'Whole Weird World' are two angles on the New Zealand countryside, which is very spiritual to me. They certainly make me think of New Zealand. I don't expect them to make anybody else think of New Zealand but it's my angle on it."

The whole thing of the land — the very act of leaving makes you much more conscious of what it means to you.

"Yeah, I think so. Because a very important part of me is New Zealand. It irritated me thinking about 15 Maori who went to Fiji and talked about kicking all the white people out of New Zealand. Because I'm a New Zealander and there's no other place I feel attached to. I feel as deeply about the land and as attached to it as any Maori would."

"We've come to the stage now where you can't dwell too much on the past. It's got to be in the future, the answers. Everyone just needs to keep their heads. All this sort of anger — 'anger is an energy,' John Lydon — I really believe that. I think the energy from anger can be used a lot more constructively and positively. To be dark and gloomy and full of hate is the easiest and cheapest way out. It's so much easier to create art like that too. It's much harder to be positive."

BLUE HAWAII.



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RECORDS

Robbie Robertson
Robbie Robertson
Geffen

More than any other group, the Band deserved to be called the Band. They were group players and singers, listening to each other with an intercommunication that meant they spoke with one voice. Actually, almost all of their material was written by Robbie Robertson, who stood back and let the rest of the group sing his vignettes from American history. His songs were heartland adventures, hillbilly ballads that seemed like contemporary myths, but were as relevant as the next meal.

Robertson was a great songwriter in the traditional mould, and his great strength as a musician was knowing what to leave out. At a time when guitar heroes were proliferating, he could say more with a few delicate stutters. He also knew to keep quiet when he had nothing to say, which is why he abandoned the music treadmill a decade ago, content to make statements through soundtracks for Martin Scorsese.

Now, he's made an re-entry with a profound album of songs that retain their earthiness, but have a sound for the CD age. Robertson enlisted Daniel Lanois as co-producer, and not only is the influence of the man who crafted Peter Dinklage and U2's recent albums crucial, but those two artists make characteristic contributions. It's a difficult, brooding album of songs that are introspective rather than engaging sagas, but it's worth the effort. The melodies are like shifting sands, difficult to grasp hold of, but inevitably seeping into your consciousness.

Among the peaks are 'Fallen Angel,' Robertson's extremely affecting homage to his Band colleague Richard Manuel, the haunted pianist with the huge heart who hanged himself last year. Heartwrenching but subtle, Gabriel assists on vocals to give it a beautiful choral feel. At times you can almost hear the Band singing together, whooping to be heard over each other, particularly on 'Showdown at Big Sky,' with biblical lyrics and stained glass harmonies. The Dylanesque 'Broken Arrow,' would be a perfect vehicle for Levon Helm to bring out the tears.

'Sweet Fire of Love,' the superior of the two U2 collaborations, naturally has an epic quality. It's as large as a



Robbie Robertson

cathedral but as intimate as a tabernacle, with Robertson's spontaneity offsetting Bono's strict vocal. Side two has full-on rockers, the cautionary tale 'American Roulette,' 'Hell's Half Acre' and the chilling 'Sonny Got Caught' — images of bad card games and tattoo parlours, a lowlife neon-lit dream like the Tom Waits-ian recitation 'Somewhere Down the Crazy River.'

Robertson's great creative burst was the first three Band albums, written after an upbringing on the road. Then, the quality deteriorated because really, he'd said his piece. This return is dark and uneasy, beautifully crafted and eloquent. If JD Salinger emerged from reclusion with as strong a work, it would be just as heartening.

Chris Bourke

Squeeze
Babylon and On
A&M

With a fairly basic pun as its title, Squeeze have crept in to announce that they're back with their first album since 1985's *Così Fan Tutti Frutti*. It's getting difficult to type above the choruses of "Who cares?" but 10 years ago Chris Difford and Glen Tilbrook were the Eastender's answer to Elvis Costello with their sassy *Cool For Cats* album.

The consensus is that they peaked with *East Side Story*, and since then Difford and Tilbrook have relied on their craft rather than attacks of spontaneous genius to keep the band going. *Babylon and On*, while not a bad album (few bad albums are made these days, as everything is so con-

trolled and researched to the extent where the words "mediocre" and "bad" should change places) lurches along in the same grooves — namely Tilbrook's lived-in vocals and the tight competent grind of a band headed by Difford with Jools (*The Tube*) Holland once more on keyboards.

The best songs come in the shape of 'Footprints' with its after-party downer creep, 'Tough Love' with an accordion adding to the wife abuse-alcoholic husband broil, and '853-5937,' which cashes in on the irresistible don't-call-her-she'll-call-you lonely hearts club. Elsewhere 'The Prisoner' chugs along valiantly but fails to change gear, and 'Cigarette of a Single Man' almost hits the nerve of the loneliness of the long distance bachelor. The rest is men-at-work, nine-to-five songs, untouched by excitement or inspiration. The Squeeze is hardly resulting in sparks.

George Kay

Stevie Wonder
Characters
Motown

Stevie Wonder's been making good records for about 25 years now. So it figures that his latest album *Characters* is yet another solid achievement in a long career marked by them.

If 1985's *In Square Circle* was a well-crafted but somewhat uninspired work, *Characters* rights the balance. It may contain only a couple of additions to his considerable canon of masterpieces, but there are few fillers and a lot of plain excellence.

The gems include the first single, 'Skeletons,' a funky drama about the perils of keeping things hid that demonstrates yet again what a sophisticated lyricist Wonder has become since those unsteady beginnings last decade. *Characters* also includes probably the best of the current crop of duets with Michael Jackson; a high-spirited paean to Friday night with 'In Your Corner,' and in 'One of a Kind,' a certifiable addition to his long list of classic love songs.

Even the songs here that fall back on to familiar ideas are re-invented with sufficient freshness and arranging skill to rescue them from dullness. So I guess any sense of disappointment springs from that very familiarity: there's nothing completely new here. But it disappoints only against the high standards he's achieved in the past. So that if, like me, you've ever enjoyed one Stevie Wonder album, you'll embrace *Characters*.
Alastair Dougal

new vinyl and tape report

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LINDA RONSTADT
Canciones de mi Padre

A collection of 13 songs from Linda's grandfather's homeland in Sonora, Mexico. "Many of the songs on this record were passed through my father to me, and others I have heard through my continuing interest in the great vocal traditions of Mexico. They are a living memory of heartfelt experience." (Linda Ronstadt 1987).



GONDWANALAND
Gondwanaland

This Aussie band's third LP, their much sought after early indie LPs will be reissued by WEA early 1988. This LP contains vocals and unlike their first two, the new LP was recorded in state of the art studios — the sound is consequently powerful and full — capturing their voices, Charlie McMahon's didgeridoo and unique percussive feel drawn from their tours of the outbacks.



LOVE & ROCKETS
Earth Sun Moon

This awesome three-piece, two years after it grew from the ashes of darkly-hued English bands Bauhaus, Jazz Butcher etc, bring their third LP into the light. They explore hard pop, psychedelia, tough textures — 12 tracks of power and beauty. Their most affecting album yet!



COLD CHISEL
Razor Songs

A compilation of rare and in demand Cold Chisel tracks including 3 from the long deleted mini-LP 'You're 13 You're Beautiful & You're Mine,' including live faves 'Wild Thing,' 'Merry Go Round,' 'Rising Sun.' Jimmy Barnes at his best! These songs are sharp!



PRETENDERS
The Singles (Best Of)

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.



TAJA SEVELLE
Taja Sevelle

A new signing to Prince's Paisley Park label — cool in style with Prince lending his willing hand on two tracks, his own composition 'Wouldn't You Love to Love Me' and his co-written 'If I Could Get Your Attention.' Taja writes most of the songs, Bennet plays and produces — this lady sure deserves your attention.



DOKKEN
Back for the Attack

60 minutes of Dokken mayhem here, from the torrid single 'Burning Like a Flame' to 'Kiss of Death' (the first metal song about AIDS) and Mr Scary (instrumental that shows why Don Dokken has been voted in to the Guitar hall of fame like Page, Hendrix, et al.)



PAUL SIMON
There Goes Rhymin' Simon
Live Rhymin'

These are part of the continuing release of digitally remastered albums from Simon's back catalogue. Rhymin' Simon is his classic solo LP with 'Kodachrome,' 'Live Rhymin' could be described as a live best of, with The



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.

FOREIGNER

The buzz is out on forthcoming Foreigner LP — it's called 'Inside Information.' First single is 'Say You Will.' It's hot!

PATEA MAORI CLUB

The long-awaited debut album is out on cassette for Xmas with vinyl format available in January.

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RECORDS

Tom Waits Frank's Wild Years Island

The piano hasn't been drinking, but I bet you a 10-spot that Tom has been hitting the sauce. Some albums speak to you with whiskey on their breath, but this baby is like emptying the jacuzzi, filling it with Old Pale Gold and just wallowing.

Tom's early works are like Bukowski with a beat, bo-ho to the max, a bit of bedroom romanticism and barroom sentimentalism. Music for intellectual drunks. Now *Frank's Wild Years* is a different glass of J&B over rocks indeed — the grand finale to the trilogy started by *Swordfishtrombone*, continued by *Raindogs*, and hit on the head by this little beauty.

A gem floating in the sea of vinyl shit, a bit off the planet, but as they said in *Blue Velvet*, "It's a strange world." Now the actual song is from *Swordfishtrombone* about Frank the furniture salesman living with his wife and her chihuahua called Carlos. Well Frank gets pissed on Mickey's Big Mouths (the world's strongest brewski) and torches the whole schebang. Here we find Frank a free man, ready, well, to set the world on fire.



Tom Waits (pic: Robert Frank)

On a roll with the first track, 'Hang on St Christopher,' setting off with religious zeal and going 'Straight to the Top' in strict rumba time. But things don't go too smooth, there are regrets in the sublime 'Innocent When You Dream,' but when the booze wears off, Frank's back and off to New York. In a scorching Vegas version of 'Straight to the Top,' Frank sounds like an Italian songbird. Move over Dean Martin and tell Sinatra the news.

Each track has its own interesting musical texture, and if any of you are into structuralism, there are some wild sub-texts that only Tom and a few drunks could understand. Like the previous two albums, this one has

pump organs and things like the Optigon making noises, and don't you just love that Farfisa beat on 'Telephone Call from Istanbul.'

Like a fresh tattoo before it scabs, an album of tingling beauty, just like a Jackson Pollock painting, this just drips with drunken wisdom.

Hey Tom, you're my sort of guy.
Kerry (Hold the Ice) Buchanan

Sting A&M

This is a very mellow album, a more complex version of the jazz-coloured *Dream Of The Blue Turtles*. The wide range of musical influences give Sting's lyrics (heavy on the bibliography, ridiculously simple on the rhyme) and his moods room to move. When he's at his best (mature, sensitive, literary) Sting is the best; 'Lazarus Heart', 'They Dance Alone' and 'We'll Be Together' are as good as 'Tea in The Sahara' or his live version of 'Burn For You', I swear. But when Sting's at his worst (pompous, opinionated, bombastic) he dies a thousand deaths. 'We'll Be Together' was a sexy and carefree single but one hearing of the B-side, the insane 'Ode To A Dog', and you could feel your affection for his work drawing back like fat on water.

Nothing Like The Sun doesn't have too many songs like 'Ode To A Dog'. The experiments and lofty concepts work because Sting writes good

hooks and his band (the *Blue Turtles* nucleus of Kirkland, Marsalis and co.) can play beautifully. They really do have a good sound; the best side of expensive-sounding jazz, busy and absorbing.

Funnily enough, it takes another man's song (Hendrix's 'Little Wing'), arranged and played by someone else and his band (Gil Evans and his orchestra) and another man's lead guitar (Hiram Bullock) to remind Sting and the listener that the man can sing. He's a natural performer but is too fickle and too intelligent to leave the backroom-work to someone else; *Nothing Like The Sun* is very much a solo album, however many people are helping out. It's a double-disc album, 12 songs that range from the sublime to the ridiculous. And 'Lazarus Heart', 'We'll Be Together' and 'Little Wing', jeez, they take my breath away every time.

Chad Taylor

Hunters & Collectors What's a Few Men? White Label

This, the sixth Hunters & Collectors album, makes one helluva big noise, but unfortunately it's not always the sweet blast of their wall-of-sheer-joy horn section; it's a big drum sound and strident guitar backing Mark Seymour's war cry — R&B here we come!

Human Frailty was going that way,

and *What's a Few Men?* completes the job. Right from the opening bars of 'Faraway Man,' you're aware that both the songs and production (courtesy of American Greg Edwards) are going raw R&B in a big way.

It's a good record though, showcased on their recent ('tight as a duck's arse') live shows. The best songs — shuddering anti-nuclear Pacific pride in 'Breakneck Road,' the angry whine of 'hey sir, you got a dollar for a drink?' in 'You Can Have it All' and the ballad 'What's a Few Men?' — cut through and stand out a mile. There's added stuff (strings and harmonica) but the essence of the record is almost the resounding hollow 'boom!' of John Archer's drums. Not the groundbreaker that *Human Frailty* was, and containing nothing of the calibre of 'Throw Your Arms Around Men,' nevertheless, a decent consolidation.

I just hope that they can hold together and keep workin' on up. This boy'll keep comin' back for more.
Paul McKessar

UB40 The Best of DEP

UB40 appeared at a time when British reggae, via the antics of Madness, the Specials and the Beat, was seizing centre stage. It's common enough knowledge that they took their name from the unemployment benefit form,

and that in itself was a tell-tale sign of their honourable if earthbound musical intentions.

Their trademarks of Ali Campbell's slow 'n' easy smokey vocals, garnished by Brian Travers' sleepy tenor sax made their first two singles, 'King/ Food for Thought' and 'My Way of Thinking,' ideal summer cruisin'-in-the-shade fare — a contrast to the combustion of the free 12" singles that were handed out with their first two albums. From their second LP, *Present Arms*, this *Best of* features '1 in 10,' and although few could argue with its humanitarian plea, the band was beginning to sound sterile.

Suspensions of early arthritis were confirmed with their cover of Neil Diamond's 'Red Red Wine,' a chart-topper after four of their own singles had died in 1982-3. That cover was a shrewd career move, as it paved the way for others, including their sober attempt at Jimmy Cliff's 'Many Rivers to Cross,' and culminating in their duet with Chrissie Hynde on 'I Got You, Babe.'

UB40 could hardly be accused of pretension, in fact their low-key passionless approach has always needed a shot of adrenalin or adventure. And this *Best of* (Vol 1) is evidence of a band who've found it hard going to sustain the little momentum that they initially mustered.

George Kay



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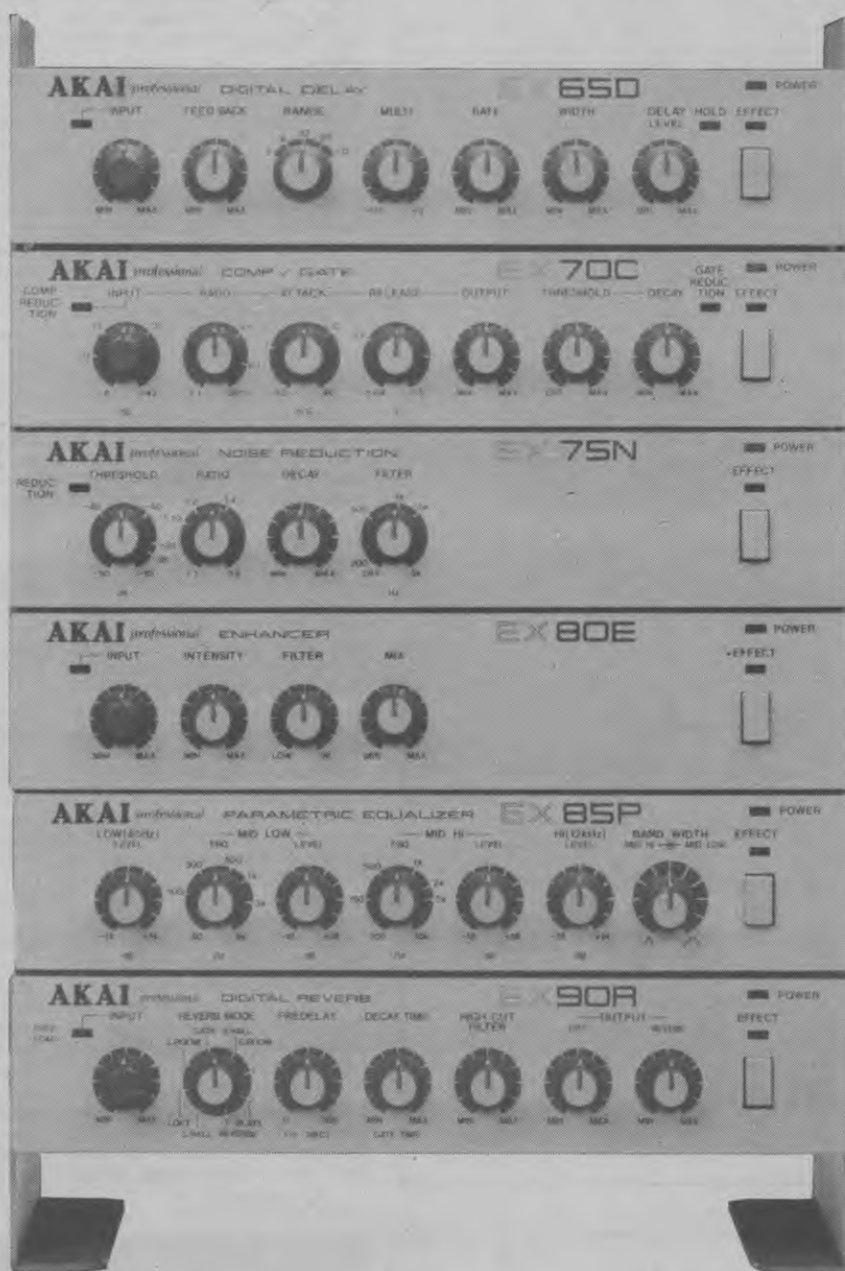
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RECORDS

The Smiths Strangeways Here We Come Rough Trade

This was recorded before the recent rift with Marr, and he's been quoted as saying that it's probably the best thing they've ever done. And he's not far wrong, as *Strangeways* dishes up fewer of the typically Smiths' indulgences that have disrupted the magic and moods of their previous long players, compilations obviously excluded.

In an album bleeding pessimism Marr, as usual, counters Morrissey's black moods and humour with some simple but inspired playing on the 10 songs. 'Girlfriend in Aloma' is already an ideal single — wistful and honest with its love/hate dilemma — and add to that 'A Rush and a Push and the Land is Ours' as another potential single, thanks to Marr's piano underlay and some phrasing from the bard that wrings emotion out of the song.

Every Smiths' album has a couple of pivotal tracks, namely things like 'Suffer Little Children,' 'How Soon is Now?' and 'The Queen is Dead.' They're generally tortured (torturous?) epics that can either make or break the record as far as continuity is concerned. On *Strangeways*, side one is built around 'Death of a Disco Dancer,' one of their better opuses, which slowly builds in intensity before falling into the comparative relaxation of 'Girlfriend in Aloma' and then up a notch for 'Stop Me if You've Heard This One Before.'

Side two revolves around 'Paint a Vulgar Picture,' where a great ringing guitar intro throws Morrissey into an invective on record company exploitation. Its simplicity, directness and sheer presence make it one of their finest moments. The album closes with the selfish but haunting sentiments of 'I Won't Share You.'

It's a short step from melancholy to self-pity and that's an accusation that's often been levelled at Morrissey. Only the dense, mournful disorientation of 'Last Night I Dreamt That Somebody Loved Me' could be said to be self-pitying — and that's open to debate. He's also come under fire for his affectations — those effete, theatrical vocal displays and eccentric poses that seem premeditated to go against the prevailing sense of authenticity in order to antagonise purists and articulate the failing of the English within the brilliance of Marr's rock and roll.

While other bands have followed the decline and fall of political Britain, the Smiths have sketched and recorded the lives of the people who're suffering, and there's no doubt that Morrissey, for all of his alleged poses, has captured and described the human condition at a time when British rock 'n' roll needed a band to pick up the ball dropped by the likes of Echo and the Bunnymen a few years ago. And as *Strangeways* proves for the fourth time round, they've made noises,



Smiths' Morrissey and Johnny Marr.

although imperfect, that have the resonance and relevance that makes great rock 'n' roll.
George Kay

Jill Jones Jill Jones Paisley Park

As a "Prince spotter" I wonder if my perspective is politically sound. One could end this review with "a must for Prince fans" ... beginning the review is not so easy.

The album is a curio for Prince spotters as he co-wrote four tracks, wrote one alone (1979's 'With You'), produced three songs and the powerhouse All Day All Night' is one of the last tracks he did with the Revolution, a track I'd readily put on a Prince best efforts compilation.

What happens when the lights dim and Prince's star is absent? Well, Jill and Revolution member David Z take over producing and various combos of musos play, from session veteran Steve Gadd and Idol socialite Steve Stevens to Minneapolis sons Jellybean Johnson and Eric Leeds (of Madhouse). These differing backdrops provide Jill Jones with the space to strut her vocal style. She writes and produces in the quirky manner associated with Prince's spin-offs such as Shiela E and Family, yet her tough vocals and world weary persona help her to avoid the pitfall of artful preciousness that consumed the earlier Paisley projects.

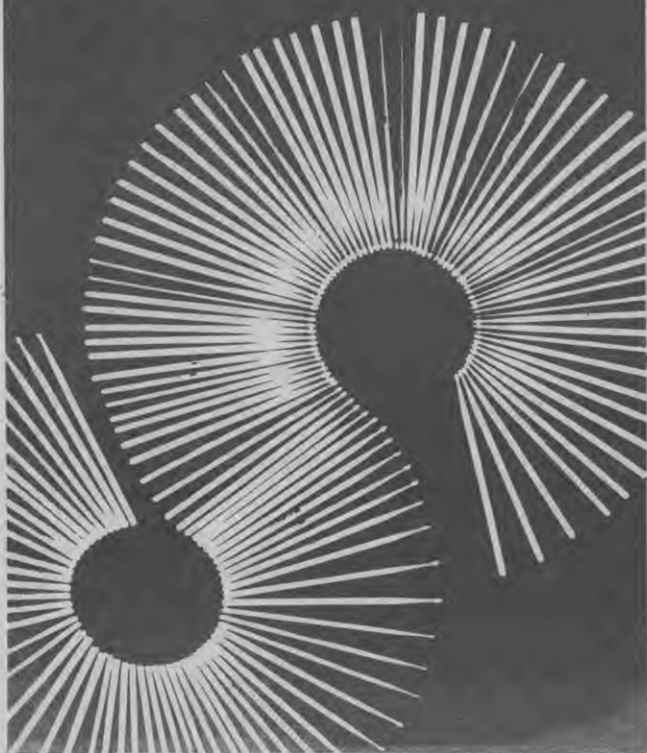
Ironically, Ms Jones may have learnt some of her vocal licks from Tina Marie, the protegee of arch Prince rival Rick James, as Mrs Jones (Jill's mother) managed Marie's career. Maybe the two universes of the Princes of pimp pomp touch here on this album — who cares?

What's clear is that Jill Jones doesn't need Prince to write a good song — all three of her sole writing credits are hot — 'Baby You're a Trip,' 'My Man' and 'Violet Blue' are great tracks. This lady may not have decisively broken out of the Paisley Park mould with this debut LP, but she sure is a prime contender to do so if she can keep her groove growing.
Murray Cammick

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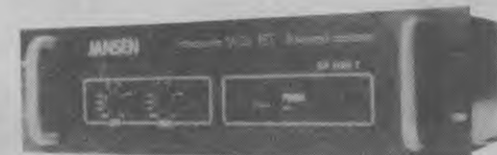
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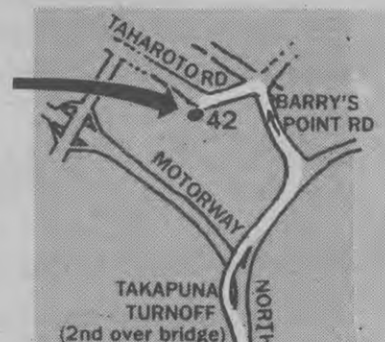
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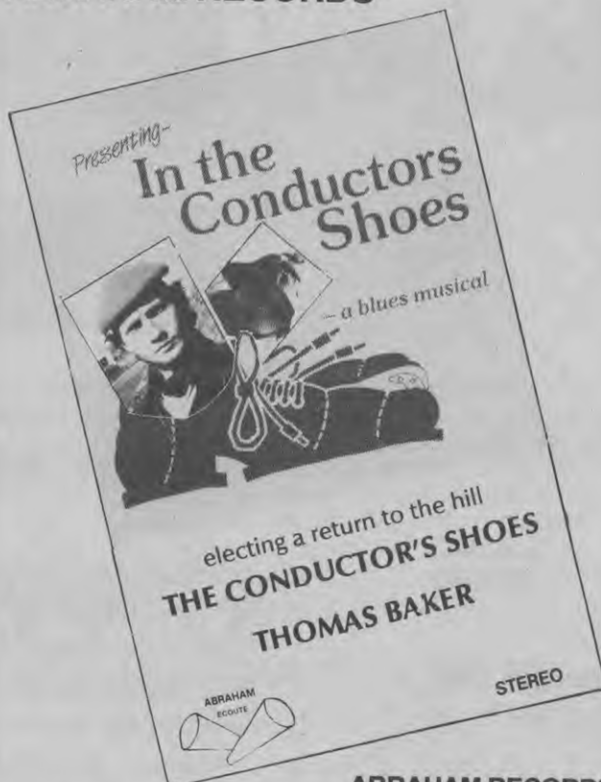
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Nona Hendryx Female Trouble EMI

It's four years now since Nona Hendryx's first RCA solo LP, *Nona*, with such classic tracks as 'Keep it Confidential', 'Living on the Border' and 'B-Boys'. At the time, she described this excellent album as a "compromise" and followed it with two hard-edged rock-funk albums *The Art of Defence* and *The Heat*. The former LP contained the groundbreaking 'I Sweat (Going Through the Motions)'.

As rock has met funk on more than one front of late — Prince's *Purple Rain*, Run DMC's 'Walk This Way' — it is surprising that Nona Hendryx, who is New York based, hasn't collaborated with artists from the hip-hop scene. Somehow her explorations remain left-of-centre and isolated from the mainstreams of black music. Though she is a significant innovator, achievements such as 'I Sweat' have never really inspired imitators or followers or recognition.

With *Female Trouble*, Nona has done an album more akin to that first RCA solo LP, mixing the strident power of 'Rhythm of Change' with more melodic tracks such as 'Why Should I Cry' or 'Winds of Change'. The latter track is a moving tribute to the loving commitment of civil rights activists Winnie and Nelson Mandela, a chilling ballad where Nona is joined by Peter Gabriel for a great performance that rekindles the majesty of Gabriel's modern masterpiece 'Biko'.

My fave track is 'Baby Go Go', a de-Principled workout on a Prince-penned song with Nona assisted by Mavis Staples and George Clinton. I'm really hangin' out to get the 12" version of this stompin' funky thang.

Female Trouble is a great album, but worlds apart from an LP like Janet Jackson's *Control*. Here the onus is on energy and emotion rather than finely crafted and polished songs.

One might think that Nona's battle for recognition is against chauvinism or racism, but really the enemy may be within — "soulism." A doctrine that

says thou can flirt (even wallow) in the middle of the road, but thou shalt not get rocky. This creed is perpetuated by the record producing style council, music media and soul fans worldwide.

While others get wimpy, Nona gets tuff. Timely, yet somehow out of step with the contemporary milieu due to the independence of her vision. Check it out.

Murray Cammick

Aztec Camera Love WEA

Roddy Frame has always regarded himself as a student of rock 'n' roll. In the early 80s he emerged from a Scottish scene besotted by Velvet Underground influences. No bad thing, and certainly one of the best places to start, as he proved with the innocent *High Land, Hard Rain*. But with three years separating Aztec Camera's last album, *Knife*, and the current *Love*, Frame has tried to sneak back into contention with what he sees is the acceptable coinage of the day — smooth, unruffled white cabaret soul not unlike the type crooned on the last Style Council album.

The gap between *Knife* and *Love* isn't one of sentiment but of style, and Frame's mistaken perception of what it takes to adapt, make a comeback and survive. I'm sure he can rationalise the funky tedium of 'Deep and Wide and Tall' and 'Everybody is a Number One', and the sluggish balladeering of 'How Men Are' and 'Paradise' as attempts at contemporary adult nightlife, but Alexander O'Neal he ain't. Like Weller, Frame mistakes sleepiness for seduction and the night time might be the right time for the right lover, but it's a trap for white boys. Only the sumptuous atmosphere and tune of 'Working in a Goldmine', the comparatively frontal funk attack of 'One and One' and the more familiar Aztec Camera ring of the delicate 'Killermont St.' escape this thing called *Love* unscathed.

As an album this is an over-marketed attempt at re-entry and re-adjustment. If Frame only realised that what we could have used now was another *Knife*.

George Kay



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RECORDS

Pink Floyd A Momentary Lapse of Reason CBS

After the *Final Cut* we were lead to believe that the Pink Floyd had been laid to rest. Wright had left, and Waters had essentially hijacked the band for his own increasingly depressing themes, which reached their culmination on *Final Cut*. This lead to personal differences and the demise of Pink Floyd as an entity.

Gilmour and Mason enjoyed little commercial success with their own albums, hence the resurrection of Pink Floyd with Wright rejoining as a player only. What we have on *A Momentary Lapse of Reason* is essentially a new hijack, with Gilmour taking over where Waters left off.

So how successful is the new Pink Floyd? In commercial acceptance terms, Gilmour has pulled off a cracker. For years there has existed a vacuum for the highly sophisticated electronics pioneered by the Pink Floyd on *Dark Side of the Moon*, and *A Momentary Lapse of Reason* hones up the techniques and production used there to create a very successful 1987 version.

Not that the songs bear any similarity, but the overall sound is reminiscent of that enduring classic. From the initial cauldron of sound on 'Signs of Life' to the pulverising notes on 'Sorrow' there is no let up. Gilmour's searing guitar and Mason's explosive drumming breathe fire into this recording with 'Learning to Fly', 'On the Turning Away' and 'The Dogs of War' amongst the highlights.

What is abundantly clear is that there is no way this recording is remotely a momentary lapse of reason. A more appropriate title may have been a new skin for the old ceremony. Welcome back Pink Floyd, and expect a sellout crowd for the Springs concert in January. They have no peers in this genre of popular music.

David Perkins

Steve Earle Early Tracks Epic

The baby-faced, hand-tinted cover to this record of 1983 sessions smacks of a quick cash-in. But if you look closer it's easy to trace, with hindsight, Steve Earle's development as a singer, writer and producer (sic) through 1986's *Guitar Town* to the Springsteen politics of this year's *Exit 0*.

The sound is guitar-raw, echoing John Fogerty's hybrid rockabilly Sun sound, in the style of *Guitar Town*'s 'Think It Over.' Sounding like outtakes from one of Earle's recent albums are 'The Devil's Right Hand' (an occasionally twee story of a boy buying his first gun — "Mama said a pistol is the Devil's righthand...") and 'Breakdown Lane,' one of two songs that aren't self-penned. In fact any of the songs on *Early Tracks*, with slicker production and more attention paid to making the boy sing in tune, would sit comfortably with late-80s Earle.

Of the country big three of 1986,



Low Profile's Steve Earle & Phil Bowering.

Earle, Yoakam and Travis, Steve Earle gets played the most in my house these days. Just a good rockin' daddy from Tennessee.

Ian Morris

Low Profile Elephunkin' Jayrem

Low Profile have achieved a remarkable album in *Elephunkin'*. Revamping the much acclaimed 'Elephunk,' the title track, the album kicks off with a bang and never looks back.

Rhythm and mood exploration are the keynotes to this album. Each song finds the record breaking new ground and it never becomes jumbled or overblown. Take the mysterious 'Through the Dark,' with its haunting, compelling lyrics and evocative bass line (mmm let me lie and listen all day!), or 'Cutting Edge,' with its bright and snappy rhythmic twists which will have your hips shaking all night long — brilliant contrasts in mood and rhythms.

Low Profile is Steve Earle and Phil Bowering, both of them stalwart contributors, but perhaps not fully recognised, to the New Zealand music scene. On this record they have gathered together an amazing pedigree of New Zealand musicians — from Chris Green and Stuart Pearce to Debbie Harwood and Annie Grumier, to name a few. And what a spectacular injection of creative ability these guests have introduced (and credit is given where it is due). Top marks to Low Profile for harnessing this into a soundly produced album which challenges the production and engineering feats of bands such as Pink Floyd or Talking Heads.

Elephunkin' falls conveniently into two sides. Side one is uptempo, while side two is moody and evocative. The versatility of this record lies in the non-alignment to any particular "sound." All instruments from synthesizers to trumpets and guitars are used, creating a textured landscape of sound — it is quite beautiful, and such a full production sound is rarely heard in New Zealand music.

This album is creative, it has feeling and sensitivity — what more do you want? Standout cuts on the record are two many to mention. The whole album is a joy: mature musicianship. For me, the best of the year.

Tim Byrne



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RECORDS

Motorhead Rock 'n' Roll (GWR)

All the things you could want in a Motorhead record are on this one. For starters that lovely chap Philthy Animal Taylor is back to thrash the drums to smithereens in his own uncontrollable way, and Lemmy of course is Lemmy. Growling and spitting out his tales of revenge ('Traitor'), fear ('Boogeyman'), politics ('Dogs') and love ('Rock 'n' Roll'). Python person Michael Palin adds to the humour with a poem about the band and their trousers after the track 'Stone Dead in the USA,' which sounds like something from *Overkill* period. Loud, mean and drooling — in other words, this album is total Motorhead all the way. **GD**

Stump Quirk Out (Chrysalis)

Quirkiness is that oddball quality that the English play at so well, and don't Stump know it. With the mini-album *Quirk Out* Stump turn on to the best Beefheartian excesses of XTC, produced into a big (and no denying it, bouncy) noise by Hugh Jones. Seen the video y'all? 'Buffalo' is a great song, a standout. 'Tupperware Stripper' is a fun one, close second. Check out all six — alongside This Petrol Emotion's *Babble*, the best of British '87. Geddit. How much is that fish? **PM**

Public Image Ltd Happy? (Virgin)

Album's finest moments were the best PIL output for nearly a decade. With a completely new lineup (including John McGeoch, once of Magazine, Siouxsie and the Banshees, Armory Show), John Lydon falls flat with *Happy?* The single 'Seattle' isn't a patch on 'Rise,' and nowhere among *Happy?*'s eight tracks is there a song that, quite honestly, rises above the level of mediocrity. Sadly file under "oncepromising"? **PM**

Olympic Sideburns dixietruck stop! (Doc)

As if the loathsome spectre of the Hoodoo Gurus on tour this month wasn't enough, the Olympic Sideburns present us with *dixietruck stop!*, a reminder that (aside from the quality trash output of the likes of the Lime Spiders) the worst of Australian music is a bombastic mash of rock 'n' roll and pop elements with a backbeat too heavy for your stereo. I can appreciate its wild moments, but the best ones are far too few and far between. "Watch out baby / here I come." Yeah? I'm running away. **PM**

John O'Connor Conversations (Ode)

If one had to guess at guitarist O'Connor's musical background after hearing this album the scenario might go something along these lines. Back in the early 70s he was heavily influenced by Dave Gilmour's sustain sound on *Dark Side of the Moon*. Then as the decade wore on he moved into jazz-rock, enjoying the chance to stretch out but still liking the dependency of that steady backbeat. Now he favours a more relaxed approach, reflecting the slower pace of life at home on Waiheke. Still keeping an ear open though. *Conversations* consists of nine instrumentals with titles like 'Bird Flight,' 'After Lunch' and 'Child's Play.' O'Connor is ably assisted by electric bass, percussion and Jenny McLeod on synth. The pieces are all O'Connor's originals. **PT**

'WARNES' FROM PAGE 14

been recorded. He sends me his tapes and I hear things in those that the world should hear. Randy Newman always delights me. Tom Waits is another: I'm a big fan of his. There are one or two country writers too. And there's some old material, not standards but old obscure tunes that I enjoy."

As she's amply proved on *Raincoat*, Warnes has the ability to work in a variety of styles. Is there any that she'd really like to explore in depth?

"Blues, definitely blues. But I've gotta live a little bit more and get a little older and fatter before I can do them."

Why fatter?
"Any athlete or dancer will tell you that they move differently with a few extra pounds, and it certainly works for singing too."

She chuckles but she also sounds serious. Obviously now that she's escaped the career straitjacket of past record companies, Warnes intends to pursue music wherever she feels inclined. And have fun while she's at it. But for all the exhilaration of freedom, isn't there also something to be gained from having a clearly perceived public image? Especially in the case of a popular singer?

"I don't know," Warnes laughs again, "I'll let you know when I become one."

Peter Thomson

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SHAKE SUMMATION

Herbs

'Rust in Dust' (Warrior 7")

Lilting reggae from *Sensitive to a Smile* warning of herbicide pollution. Once more Herbs hide a message behind a melody even Ross Meurant would sing along to. 'Tahu's Song' has the sax and percussion-led Pacific sound of Herbs' *Long Ago* period, with a seductive chorus and slinky upbeat flow, it hits a groove and stays there.

Jenny Morris

'Are You Ready'/'Lighthearted' (WEA 7")

Funky remix of 'Are You Ready' off *Body and Soul* is, like most remixes, full of catchy bits and pieces that get in the way of the song — and Morris's ever-capable vocal. Why isn't she the dominant feature? Her own 'Lighthearted' is a fine song with an Enz-ish feel, moody verse and catchy chorus, but again the great vocal is swamped by the band. A vision for '88: NZ's finest pop voice rediscovers Sandy Shaw and has a Christmas hit with the Ronettes' 'Sleighride.'

80 in the Shade

'Heatwave' b/w 'Shark Attack' (CBS 7")

You've all heard this on TV: the heavy rock version of Martha and the Vandellas' classic that kills the meanest thirst. Spirited vocals from Annie Crummer, Peter Morgan, etc, fight to be heard over the band. 'Shark Attack' (live and raucous, at break-neck speed) has the same drawback: the Cats was primarily a vehicle for the women's voices, but the heavy-handed band sometimes forced it all into overkill. Hint: two vocal showpieces for the reunion tour could be the Tempts' 'The Way You Do The Things You Do' and Labelle's 'All Girl Band.'

(PS: why are no composers or publishers credited? Overwork? Laziness? 'Heatwave' is by Holland-Dozier-Holland, published by Jobete. 'Shark Attack' is by one Tim Finn, published by Mushroom. Post those royalties care Berry Gordy and Michael Gudinski!)

Satellite Spies

'Only Here for the Rock & Roll' (Reaction cassette)

Ah, rockanroll, doncha love it. My favourite groups are the Barron Knights and recent Rod Stewart. Stuff that makes T Rex look impotent.

'Private Detective' is the meat in this white bread 'Rock & Roll' sandwich. It's what Satellite Spies are good at — hook filled pop, with Mark Lovey's very acceptable voice. Sure, it lacked spontaneity, so does 'Rock & Roll's forced attempt to get down, but 'Detective' was unfairly ignored when first out. Radio programmers are turning talented New Zealand musicians into cover bands and cabaret acts.

John MacRae

(Jayrem cassette)

'I Don't Want to Spoil the Party' was a Beatle throwaway. Here it's sung sweetly and in tune, but devoid of any teen angst, with a naff backing that sounds like lounge organs going crazy in a music store. 'She's Sweet, She's Somebody' and 'As Long as There's Laughter' are more successful: MOR ballads soppily sung that would suit the old National Programme or a Travel Lodge lobby.

Chris Bourke

The Jonahs

'Bills of Happiness' (Lost in Space EP)

Although slightly uneven in terms of the vocal quality, this Wellington band's debut EP nevertheless has its moments of bright sparky rock 'n' roll. 'So Leisurely,' with its Dunedin rolling riff feel, and 'Doctoring' (a tribute to a grandfather) are the highpoints — plus the brilliant cover, with its Elvis American dollars.

Tim Byrne

Dead Image

'1984' (Onslaught 7")

Songs recorded at Mascot in 1984, in their raw unmixed state: fingernails down the blackboard of hate, etc. 'Change for Change' attacks the soaped-up mohawk image and the energy never lets up for the other three songs. Ain't nuthin' mild here man; even the dedication to the Henchmen is fearsome — "true rockers!" If yer local diskerie's too scared to stock it, head for the source: Onslaught, PO Box 35-469, Auckland. Only 200 slabs of this angry vinyl pressed.

Bygone Era

'Twisted Days' (Onslaught 12")

Easily the best NZ punk record I've heard this year, 'Twisted Days' sounds fucking huge, and that's what sets it head and shoulders above the pack. Recorded at the Lab with Richard Aspdon's guitar chopping through the heart of the song; a winner. On the other side, 'No Blasphemy' climaxes well and 'Something's Gonna Happen' attacks apathy in a positive way. Intelligent, well made product.

Paul McKessar

SINGLES bar

Barry White

'Sho' You're Right' (Festival 7" & 12")

Barry White, the man, the legend, returns as if he's never been away. The master of the meaningful mumble, the voice that defined an era and created the best "make out" records ever. The beat is modern but the voice is timeless. Check out the flip for Barry in a more classical style.

Taja Saville

'Love is Contagious' (Paisley Park 7")

Produced by Bennett, whom I assume is Prince in disguise. Nice subtle Paisley Park sound with the emphasis on the vocals, and the picture sleeve with its emphasis on the lips. Fairly aggressive sexual image, but this song has more sweetness than sweat.

Amazulu

'Mony Mony' (EMI 7" & 12")

More dancefloor smart than Mr Billy's version, and they've got better tattoos. Nice stomping production from Barry Blue, and lots of mindless chanting.

Natalie Cole

'I Live For Your Love' (Manhattan 7")

The big ballad from 'Everlasting,' and it has a nice lilt to it, perfect for slow jam fans and lovers of classy soul.

Terence Trent D'Arby

'Dance Little Sister' (CBS 7" & 12")

Another James Brown song without James Brown. TTD gives every Brownism in the book — from "good God" to "get on up," the bod delivers the lot. Great funk beat but slightly annoying vocals.

Cabaret Voltaire

'Here to Go' (EMI)

The Cabs had one idea and keep on repeating it. This one's no different, the machine funk with the charts over the top. Even top producer Adrian Sherwood seems bored.

The Eurythmics

'Beethoven (I Love to Listen to)' (RCA 7" & 12")

Sleazoid cover and heaps of conceptual weirdness make this an off-the-wall work of art. I don't know what the hell it's about, other than Annie flips her wig for the German guy. From the interesting *Savage* album.

Kerry Buchanan

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THU DEC 24 ALBERT MOTOR LODGE PALMERSTON NORTH
SAT DEC 26 SHAKESPEARE INN NAPIER
SUN DEC 27 SNOBBZ NITESPOT HASTINGS
MON DEC 28 SOUNDSHELL MT MAUNGANUI
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WED DEC 30 DE LUXE THEATRE OPOTIKI
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PHOTO BY ANGELA JONASSON

Marshall men Ken Bran and Jim Marshall.

Marshall Lore

Gary Moore and Billy Duffy have no need for an amp that goes up to 11 — providing their sound is the only rock amp that has become a legend, the Marshall.

Since Jimi Hendrix and Pete Townshend first used Marshall amps to push the outer edge of the feedback and volume envelope, the black British amp with the characteristic script logo has been the rock guitarist's most essential accessory. This year marks the 25th anniversary of the Marshall, and the man who provided his name and signature to the amp, Jim Marshall, recently visited New Zealand with his chief engineer Ken Bran for the Music Trade Fair.

It was in the back of Jim Marshall's London music shop that he and Bran developed the amp in 1962, after guitarists had complained to Marshall about the limitations of the amps then available. Using parts acquired from local army surplus electronics stores, they came up with a prototype amp that was capable not only of increased volume, but *usable* distortion.

"On the first Saturday we displayed the amp in the store — it only had a chassis at that stage — all the lads who came in said, 'That's it!'" says Marshall. "We sold 20 that day. Then, we could make one 50 watt amp a day, now we make 2000 a week: 1200 amps and 800 cabinets."

Favourite

Bran says that the Fender Tremolux was one of the favourite amps of the time. "But that was too clean, too thin," he says. "It suits jazz or country and western, but isn't bluesy enough for rock."

Completing the Marshall stack, and essential to the unique sound, was the cabinet they designed to suit the amp. Enclosing four 12" speakers (and known here as the quad box), the angled front of the cabinet was originally just for cosmetics, but Marshall found his selling line "it pushes the sound above the crowd's heads, not into them" was, in fact, true.

Since then, says Marshall, the company has "moved with the trends, but we've kept the first two models we designed available." Those are the 50 and 100 watt amps, with the 4x12" cabinet. Since then Marshall have diversified into many different amplifiers and combos, this year releasing their anniversary range. The new amps are called 25/50, signifying not only 25 years of Marshall amps, and Jim Marshall's 50 years in music (he was a drummer in the 30s, performing in Pete Townshend's father's band), but the way the wattage of the new amps is adjustable. The 100w amp is switchable down to 50w, and the 50w model down to 25w, to suit the requirements of different sized

venues, or studio use, but always maintaining the characteristic sound.

U Got the Look

But it's not only the sound that makes guitarists go for the Marshall, but the look. Having a Marshall stack is such a status symbol in heavy rock circles that many of the large bands have dummy units hidden among the rows of amps behind them. "Everybody wants the *presentation*, the background," says Bran. That's why electronic drums have never taken off, he says. "Everybody likes to see the drummer and his acoustic kit, going mad."

In the lineup of Marshalls behind Kiss, only 60 percent are active; Van Halen, on the other hand, have 24 Marshall "heads" (amps) on stage, all workable, but only 17 in use at once.

The Who were the first to have big stacks. "Pete Townshend wanted 8x12", at 100 watts, in one cabinet," says Marshall. "I said, the roadies will go mad, they'll be so heavy. Two weeks later, he was back, saying 'Could you cut them in half?'"

Of course, the Who's equipment made regular return visits when the band started to smash it up on stage. "I'd known Pete since he was a baby, and I thought he'd gone mad," says Marshall. "After a while we got the cabinets coming back every week, and they'd just gone through the thin cotton grill. We changed it to tougher woven paper, so he really had to clock his cabinets!"

Longevity

Essential to the longevity of the amp's popularity is that Marshall and Bran are still closely involved in the production. Guitar aficionados insist that Fenders have never been the same since Leo Fender sold his company, and indeed, American Marshall collectors will pay USD \$1000 for an old Marshall stack. But Marshall and Bran say there is very little difference between new Marshall amps and old. "We know that the new editions of old models are better," says Marshall.

Apart from extending the range, among the improvements that have been made are a master volume switch, and increased sensitivity. Split channels are now available in some Marshalls, one for high, sensitive sounds, the other lower and cleaner — "so there are two types of amps in the main box," says Bran. "There have also been changes to the EQ. It's widened, which makes it more versatile. But like a car, it's all



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► down to the driver. With greater swings on the controls, it's down to the individual."

Argument

One continuing argument about amps is the valve versus transistor debate — all Marshalls still have valves. Jim Marshall says you can't get the same sound from a transistor that you get from a valve, because a valve generates harmonics. "A valve distorts with a rounder, smoother sound," says Bran. "A transistor distorts more harshly, like an organ. On a six-string guitar that's a more offensive sound. In the Marshall combo amps, which include transistors, we have to build the distortion in."

For bass guitars, however, Bran says "you can't beat modern technology — as long as the amps are

run clean, with plenty of power. But Motorhead will never change. They'll always have six valve heads on stage, all on 10."

Since 1981 Jim Marshall has once again been distributing his amps worldwide himself. For 15 years, a distribution deal meant Marshall amps were hard to find, and expensive, but now with less markup they're becoming more available and cheaper.

Whenever international hard rock groups tour Britain, they make a pilgrimage to the Milton Keynes factory, and get their gear checked. But despite the legend that has built up around the amps, they've never given them away to groups in return for endorsements. "If we gave them away to the top groups, someone's got to pay, and it'd be the kids."

"When I saw groups on television

with Marshall stacks behind them, I knew we'd made it," says Marshall. "Plus, seeing Hendrix on stage with my old drumming pupil Mitch Mitchell. [James Marshall] Hendrix loved the fact our names were the same."

Chris Bourke

VIDEO

Girl Groups: the Story of a Sound (CEL)

Based on Alan Betrock's authoritative book, this is the best visual history of the glory that was Girl Group. All the best are featured, from the influential Frankie Lyman in a '64 clip doing 'Why Do Fools Fall in Love?', the Shirelles hit 'Will You Still Love Me Tomorrow?',

the Crystals, Ronettes, Darlene Love, the rise of Motown, everything you ever wanted and more.

Born in the new Camelot of the Kennedy administration, optimism flourished and the Brill Building churned out the hits. Add to this the presence of boy geniuses like Shadow Morton, moulding punks from Brooklyn into the dream team called the Shangri Las. Let's not forget Crazy Phil Spector, the Wagner of youth music, mad, bad and dangerous, presented in this video as a dark image in sunglasses — as Tom Wolfe called him, the Tycoon of Teen.

Best bits are the great historical footage, we see Diana Ross with the most outrageous hairdos — like a creature from some 50s monster movie she looms, intoning 'Baby Love.' Also a bit of cultural truth. With the rise of British music (the Beatles)

the death knell sounded for black rock 'n' roll. The girl groups stopped, the songwriting teams like Leiber and Stoller hit the dirt.

Sad, sad, sad, but this video is essential for those who love black rock 'n' roll. The Ronettes are the coolest, but just look at those white girls the Shangri Las performing 'Give Him a Great Big Kiss' — now that's class.

This will be on sale soon — buy it and love it.

Kerry Buchanan

RUMOURS

North

Ardijah's new keyboardist is Barbara Griffen from Wellington's Holidaymakers. They've also added Neville Schwabe on sax, trumpet, flute and percussion. Ardijah's only Auckland gig for some time is at the Forge, Papakura, on Dec 13. Their album's about to go gold, and 'Time Makes a Wine' is being played on Aus MTV.

The Patea Maori Club album is finally out, on cassette this month, with the LP and CD being released the day they appear at Neon Picnic, just before Johnny Clegg, on Friday. Kara Pewhairangi and Moana will appear with them. (Aotearoa are also on that night.) The PMC have postponed their Australian tour, as they were refused work permits in Queensland when Actor's Equity complained about their use of backing tapes.

The Bats have a track 'Block of Wood' from the Glasgow sessions (not on their forthcoming (?) album) on a UK compilation on Shelter called Let's Try Another Idea ... Bill Dreen is a "withered wintery twig of his former self" following the disappearance of the Bread and Board master tapes in post. He's decided against changing his label's name to "South Undies," and reports 'Iceberg' and 'What Shall We Eat' has been playlisted on four US campus stations. South Indies have a 30 min Soluble Fish video available for \$15 (Box 7151, Wgton Sth).

Acts on the second national Student Radio Compilation are: the Benders, Ranchsliders, Cattlebirds, En Can MA, Taste Barons, the Claps, Neil Jones, the Prodigies, Screaming Pope, Shine, Fish for Life, Rifle-men, Naughty America ... Golden Harvest are putting out a single in Aus ... the just re-opened indepen-

dant Bridgeway Theatre in Northcote would like to hear from people interested in putting on live theatre or cabaret. Ph 418-3308 ... a songwriting seminar is being held in Auckland on Dec 19 & 20, with a teacher from the US, K A Parker who has written for Motown. Covering all aspects of songwriting, from rhyme, meter, lyrics and copyright, the two-day six-hour seminars are \$50, assisted by the NZ Composers Foundation. Contact Ginny Peters at 834-4444.

Chris Bourke

LIVE

Michael Jackson Sydney, November 20

I've maintained for some time that, as I was unlikely to ever have to socialise with Michael Jackson, his personal habits and idiosyncrasies are unimportant. His song and dance routines are all that's relevant to most of us.

That may be as far as his recorded efforts go, but confronted with the live performance, the man proves to live his media role so well that it is impossible to ignore.

All the expected genius shone through, the incredible voice, the dancing with a capital D. Lowered to the stage on a hydraulic platform, he proceeded to dazzle his adoring audience of 35,000 with 'Gotta Be Starting Something' and continued with barely a pause through 'The Way You Make Me Feel' and several more frantic numbers before dissolving into tears for 'She's Out of My Life.' 'Billy Jean,' 'Beat It,' 'Thriller,' they were all there, and the crowd loved it ... on cue.

The only technical flaw to be picked was a muddy sound. The lights, the musicians, the backup singers and dancers, all were perfect. Too perfect. Two hours of very contrived magic tricks, video-clip wardrobe (yes, the white glove did appear), laser dynamics and at least two or three faultless endings to every song. Oh yes — and via giant video screens, lots of closeups of the famous, expensive face.

Good? Yes. A thriller? No. Lacking all spontaneity, it seemed to miss the whole point of what a live concert is all about. At \$36 per ticket, you might as well buy the video.

Gini Goode



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Wed Dec 16 — West Town, New Plymouth

Thurs Dec 17 — Barristers, Wanganui

Fri & Sat Dec 18 & 19 — Cricketers, Wellington

Sun Dec 20 — Club Exchequer, Palmerston Nth.

Sat Dec 26 — Whangamata Community Centre

Sun Dec 27 — Whakatane Recreation Centre

Mon Dec 28 — Taupo War Memorial Hall

Wed Dec 30 — Napier Municipal Theatre

Thurs Dec 31 — Gisborne Sound Shell

wea

wea

THE Backdoor Blues Band



DIRECT FROM AUSTRALIA

Whangarei - Dec 17, 18, 19 Pips & Tutukaka

Hamilton - Dec 21 Metropole

Hastings - Dec 22 Vidals

Napier - Dec 23 Shakespeare Inn

Gisborne - Dec 24 Sandown

Whakatane - Dec 26 Commercial

Mt Maunganui - Dec 28 Soundshell

Rotorua - Dec 29 Hyatt

New Plymouth - Dec 30 Ngamotu

Auckland - Dec 31 Gluepot

South Island dates to follow

RORUBA Calendar

MON.

TUES.

WED.

THURS.

FRI.

SAT.

SUN.

Look Out For:

Finishing up their tour are the **Hoodoo Gurus**, in Wgton Dec 10, Hamilton Dec 11, Logan Campbell Dec 12 ... **When the Cat's Away** return for gigs around Auckland prior to Xmas, starting at the Gluepot Dec 11 ... Wellington's **Chicago Smoke Shop** take in a nationwide tour ... **Herbs** also go

nationwide, including the West Coast of the SI ... **Backdoor Blues Band** return from Oz to tour the country, opening at the Cricketers Dec 11 ... **Chills** also return, for a **Brave Words** tour, playing the Galaxy Dec 18 & 19, Victoria Uni Dec 21, Sammy's in Dunedin Dec 22, and Chch Dec 23 ... **Ardijah**

and **Knightshade** tour the provinces ... **Bats** and **Netherworld Dancing Toys** go to Nelson ... **Graham Brazier** plays live ... and **Tex Pistol** and the **Warratahs** play a one-off special in Taihape Dec 16.

DEC 10

Hoodoo Gurus Wgton
Herbs Henderson
Big Rehearsal Gluepot
Jamming With Edward Civic
Hattie & Hounds Gluepot Cnr
Rebel Without Applause Esplanade
Phantoms Frankton
10, 11, 12
Chicago Smoke Shop Wildlife
Hammond Gamble, Gary McCormick Auckland
Phonetic City

11

Hoodoo Gurus Hamilton
When Cats Away Gluepot
Herbs White Horse
Backdoor Blues Band Cricketers
Dead Famous People Hamilton
Rocking Love Gods, Rocking Love Gods Esplanade
No Frills Civic
Dark Harbour, Maria Monet Abbys

12

Hoodoo Gurus Logan Campbell
When Cats Away Gluepot
Herbs White Horse
Backdoor Blues Band Cricketers
Eurodance Civic
Dark Harbour, Maria Monet Abbys
Rockweillers Gluepot Cnr
Phonetic City
Phantoms Huntly
Meg & Fones Colville

13

Ardijah Forge, Papakura
When Cats Away Itchycoo, Ak
Chicago Smoke Shop Hamilton
Shocking Blue release 'Venus', 1969.

14

When Cats Away Mon Desir
National Collection Gluepot Cnr
Mick Taylor quits Rolling Stones, 1974.

15

When Cats Away Wildlife
National Anthem Civic
John Hammond, talent scout, born 1910.

16

Warratahs, Tex Pistol Taihape
When Cats Away Chch
Ardijah New Plymouth
Dead Famous People Cricketers
Chicago Smoke Shop Broderick
Ivan Zagni Artspace
Burning Skies Civic
Farrell Bros Gluepot Cnr
Redhouse Rockers Esplanade
'Saturday Night Fever' opens, 1977.

17

Big Rehearsal Gluepot
Texas Rangers Civic
Ardijah Wanganui
Backdoor Blues Band Whangarei
Hattie & Hounds Gluepot Cnr
Dead Famous People Cricketers
Steve Tulloch, Boogie Bros Esplanade
Chicago Smoke Shop Broderick
Red Adair Abbys
Strange Brew Mt Roskill
Phantoms Frankton

18

Chills Galaxy
Texas Rangers Gluepot
Ardijah Wellington
Backdoor Blues Band Tutukaka
Headless Chickens, Not Really Anything City
Sticky Filth, Wazzo Ghoti Wgton
Redhouse Rockers Civic
Chicago Smoke Shop N Plymouth
Dark Harbour Abbys
Distractions Esplanade
Phantoms Hamilton

19

Chills Galaxy
Ardijah Wellington
Herbs Kaitake
Backdoor Blues Band Tutukaka
Texas Rangers Gluepot
Rockweillers Gluepot Cnr
Chicago Smoke Shop N Plymouth
Headless Chickens, Not Really Anything City
Eurodance Civic
Distractions Esplanade
Dark Harbour, Maria Monet Abbys

20

When Cats Away, Rockweillers Newmarket
Ardijah Palm Nth
Herbs Whangarei
Chicago Smoke Shop Eltham
Spish Splash. Bobby Darin dies, age 37, 1973.

21

Chills Victoria Uni
Dead Famous People Gluepot
Backdoor Blues Band Hamilton
Chicago Smoke Shop Kawerau
Sonny Day Gluepot Cnr
Crosby, Stills & Nash invent wimp rock, 1968; Frank Zappa born, 1940.

22

Chills Dunedin
Dead Famous People Gluepot
AI Hunter Band Gluepot Cnr
Chicago Smoke Shop Rotorua
Backdoor Blues Band Hastings
When Cats Away, Rebel Without Applause Esplanade
Rockabilly Tuesday Civic

23

Chills Chch
When Cats Away Gluepot
Axemen City
Backdoor Blues Band Napier
Distractions Gluepot Cnr
Stick No Bills Civic
Chicago Smoke Shop Tokoroa
Rebel Without Applause Esplanade
Pink Floyd debut at London's UFO club, 1966.

24

When Cats Away Gluepot
Graham Brazier Band White Horse
Narcs Esplanade
Skindivers Wildlife
Backdoor Blues Band Gisborne
Axemen City
Hattie & Hounds Gluepot Cnr
Fanfare, Eurodance Civic
Chicago Smoke Shop Palm Nth
Phantoms Frankton

25

Johnny Ace places Russian roulette and loses, 1954; Humphrey Bogart born 1899; Alice Cooper & Noel Redding born 1945; Public Image Ltd play first concert, 1978.

26

Ardijah Whangamata
Herbs Opatiki
Backdoor Blues Band Whakatane
Skindivers Wildlife
Rock Me Bananas Esplanade
Meg & Phones Gluepot Cnr
Eurodance Civic
Chicago Smoke Shop Napier
Strange Brew Onehunga
Phil Spector born, 1940;

27

Ardijah Whakatane
Bats Nelson
Chicago Smoke Shop Hastings
Herbs Napier
Bluesman Freddie King RIP, 1976.

28

Ardijah Taupo
Bats Nelson
Backdoor Blues Band Mt Maunganui
Netherworld DT Nelson
Last Man Down Gluepot Cnr
Herbs Gisborne
Narcs Tutukaka
Chicago Smoke Shop Taupo

29

AI Hunter Band Gluepot Cnr
Graham Brazier Band Waihi
Backdoor Blues Band Rotorua
Bats Nelson
Netherworld DT Nelson
Narcs Tutukaka
Herbs Whakatane
Ebony Sye Whangamata
Marianne Faithfull born, 1940.

30

Ardijah Napier
Herbs Mt Maunganui
Narcs Harringtons
Backdoor Blues Band N Plymouth
Netherworld DT Nelson
Chicago Smoke Shop Opatiki
Meg & Fones Gluepot Cnr
Graham Brazier Band Mangawai

31

When Cats Away Windsor Pk
Backdoor Blues Band Gluepot
Ardijah Gisborne
Herbs Taumaranui
Graham Brazier Band Mon Desir
Bats Takaka
Narcs Raglan
Big Rehearsal Esplanade

JAN 1

Ardijah Mt Maunganui
Graham Brazier Band Tutukaka
Chicago Smoke Shop Gisborne
Netherworld DT, Doug the Warlock Hawea
Distractions Esplanade
Phantoms Taupo
No 9, Nazgul Chch

2

Herbs New Plymouth
Knightshade Henderson
Skindivers Wildlife
Graham Brazier Band Tutukaka
Netherworld DT, Doug & Warlock Hawea
Distractions Esplanade
Phantoms Wairakei
No 9, Nazgul, Moral Fibre, Survivors of Plague Dunedin

3

George Martin, Beatles producer, born, 1926.

4

Knightshade Waihi
Billboard invents Top 10, 1936. Jazz violinist Joe Venuti No 1 No 1.

5

Knightshade Waihi
Herbs Wgton
Sun Records' Sam Phillips born, 1923.

7

Knightshade Mangawai
Meg & Fones Te Awamutu
Strange Brew Mt Roskill
Strangler Hugh Cornwell gets 8 weeks jail for pot, 1980.

6

Knightshade Windsor Pk
Meg & Fones Raglan
SP2 Esplanade
Strange Brew Onehunga
Syd Barrett born 1946.

8

Ardijah Whangarei
Bats Timaru
Knightshade Tutukaka
Herbs Blenheim
Meg & Fones Civic

9

Ardijah Orewa
Bats Timaru
Knightshade Tutukaka
Herbs Nelson
Jimmy Page born, 1945.

10

Ardijah Rainbow's End
Herbs Motueka
Bluesman Howlin' Wolf RIP, 1976.

11

Keith Richards busted for cocaine, London 1975.

12

Beatles release 'Please Please Me' 1963.

13

Backdoor Blues Band Nelson
Strange Brew Mt Roskill

14

Herbs Westport

15

Backdoor Blues Band Chch
Herbs Greymouth
National Anthem Civic
Redhouse Rockers Esplanade
Captain Beefheart born 1941.

16

Backdoor Blues Band Chch
Herbs Greymouth
Rock Me Bananas Esplanade
Temptations release 'My Girl,' 1965.

17

Herbs Christchurch
Backdoor Blues Band Queenstown
'Led Zeppelin 1' released, 1969.

Coming Up...

The **Jenny Morris** band has been postponed till January due to industrial action in early Dec ... **Pink Floyd** prove pigs can fly at Western Springs Jan 22 ... **Neon Picnic** occurs at Pukekawa from Jan 29 to Feb 1, with **James Brown, Roy Orbison, Los Lobos, Nona Hendryx, the Pogues, Bob Geldof, Johnny Clegg** and many New Zealand bands ... **Cliff Richard** conquers the aging process at Logan Campbell Feb 2, 3 & 4 ... **Midnight Oil**

burn at Western Springs Feb 27 ... and two hot rumours for Feb/March are **John Hiatt** and **Steve Earle**.

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

Chills release **Brave Words** and play Auckland's **Galaxy** Dec 18 & 19, Victoria Uni Dec 21, Dunedin Dec 22, and Christchurch Dec 23.



When the Cat's Away play around Auckland prior to Christmas, opening at the Gluepot Dec 11.

NEVER ASK FOR DARK RUM BY ITS COLOUR. ASK FOR IT BY THE LABEL

RUMOURS

UK & USA

Didya hear **Shona Laing's** 'Glad I'm Not a Kennedy' playing in the background of an episode of the *East Enders* recently? ... **Martin Phillipps** of the **Chills** recently made *NME's* quotable quotes column. Saith Martin: "Being in London is like eternally have your nose rubbed in it" ... the **Dance Exponents** are active again, with ex-Mocker and Hip Single (and *RIU* writer) **Brendon Fitzgerald** drumming ... in a Liverpool court facing charges of causing "actual bodily harm" is **Ad Rock** of the **Beastie Boys**. The son of an eminent US playwright, mature Adam threw a beer can from the stage, hitting a young woman fan on the head ... the **Beasties** are also being sued, for sampling portions of other people's songs, in a test case that could threaten the future of rap music ... **Wet Wet Wet** are in trouble for plagiarism again. First **Van Morrison** noticed how similar the words of 'Sweet Little Mystery' were to his 'Sense of Wonder'. Now **Squeeze** are putting the squeeze on them.

Springsteen recently played at tribute gigs to **Harry Chapin** and

John Hammond, performing Dylan's 'Forever Young' at the latter ... *Coronation Street* — the **Album** now out on K-Tel features **Bet Lynch** singing 'These Boots Are Made For Walking' ... **Jimmy Page** is mixing his solo LP, which features **Robert Plant** and **John Bonham's** son Jason ... **Motley Crue**-member **Nikki Sixx** is marrying **Vanity** at Christmas.

Elvis Costello, currently touring Australia, is releasing another *Ten Bloody Marys*-style compilation of rare material called *Out of Our Idiot* ... not fade away: **Ron Wood** toured the States last month with **Bo Diddley** ... **Earth Wind and Fire** have reformed after a four year break ... **Status Quo** outraged anti-apartheid activists when they recently performed at the notorious Sun City complex in South Africa ... the **Bhundu Boys** were refused accommodation at a Leicester hotel because they are black ... following their recording with the **Fat Boys**, the **Beach Boys** are making a single with **Little Richard** ... DAT technology leaders **Sony** paid USD \$2 billion to buy **CBS**, the biggest US record company, with profits of \$162 million last year ... **Eartha Kitt** is to purr the millionth rendition of 'My Way,' but with a 100-strong gospel choir.

With the **Grateful Dead** currently enjoying their greatest success in

the States, **Jerry Garcia** did a 17-night stand on Broadway with his old bluegrass band ... will **Johnny Marr** join the **Pretenders**? Could be, but he's also been asked to produce the **Violent Femmes**, **Suzanne Vega** and the solo debut of New Order's **Bernard Sumner** ... the surviving **Beatles** and **Yoko Ono** are taking **Dave Clark** to court over the *Ready Steady Go* compilation videos which Clark owns. Apparently he didn't ask the Beatles permission to use their clips ... **Keith Richards** recently jammed with **Mick Taylor** at Electric Ladyland studios. Taylor is seeking an album deal ... **Malcolm McLaren** is working on a new album *Surferiad*. He's recorded tracks with **George Clinton**, **Jeff Beck** and **Bootsy Collins** ... former **Faces** keyboardist **Ian McLagan** will help out on the **Georgia Satellites** new album.

Wellington

Contrary to last month's Rumours, the **Skeptics** have not split ... the **Gordons** new lineup is rumoured to include two drummers and sampled vocals ... **Wazzo Ghotti** drummer Joe is still in hospital, but is expected out by Christmas. Two people have appeared in court, and pleaded guilty to assault charges. The album *Gone Ghoting* has been delayed because of the necessity for Australian

pressing, and is expected in the new year ... **Flesh D Vice** have recorded a four-track EP at Writhe, and it's being pressed in Oz. Expect innovative packaging. Their former bassplayer **Dwayne** has been recording in London with **Jed Town** as "Dumb."

The **Juke Jivers** have split with the departure of bassist **Steve Hemmans** for London ... also in Europe on holiday is **Bill Lake**, so the **Living Daylights** are hanging back before promoting their album ... **Dave Murphy** has been playing with **Darren Watson** and **Terry Casey** of **Chicago Smoke Shop** at the Pavilion bar under the name the **Hot Leftovers**.

The **Holidaymakers** have been recording with **Nigel Stone** at Marmalade ... the **Ranchsliders** have recorded three songs at Writhe for a new EP and have re-recorded 'Guilty' at the Radio Active studio for inclusion on the studio radio compilation.

Summertime blues: **Radio Active** goes off air from Dec 6 till January 17 ... **Peter Kaye** has left the **Cricketers** to manage the Clarendon, and there are plans to expand the top bar and use it as a regular venue. The fate of the **Cricketers** as a venue remains up in the air ... with their new single now sold out, the **Warratahs** are

awaiting their album from Australia. They follow in the footsteps of such rock 'n' roll legends as **Johnny Devlin** and **Bo Diddley** by playing Taihape's Grelna with **Tex Pistol** on Dec 16 ... the **Jonahs** are gigging as a three-piece and their EP is selling steadily ... **No 9** have been gigging as "Nowhere Fast" (their album title) ... the **No 9** and **Nazgul** tour of the South Island has been delayed because the ferries are fully booked.

New booking agency **Elegant Thriller** has been set up by **Lisa MacFarlane** and **Kate Robinson**. They're booking the Taita Tavern and Candyos and Exchequers night-clubs ... the **Trephines** five-track EP has come out on cassette only, and also due on South Indies is a compilation title *Bread and Board* with the **Builders**, **Trephines**, **Free Radicals**, **Neil Jones and the Heaters** and **Sparky's Magic Baton** ... the new **Sticks and Shanty** album, the last recd to be cut and pressed at EMI, is out this month on Jayrem.

John Pilley

Dunedin

Dunedin's **Netherworld Dancing Toys** have decided to take their summer family holidays in Nelson (Dec 28, 29, 30) and Hawea (Jan 1, 2). The patron saints of pure pop **Doug the Warlock** plays support for the Hawea dates ... **Johnny Mac and the Thrusters** newly acquired bassist has left ... **Look Blue Go Purple's** final gig was a Sunday night ball at the Savoy — great idea, eh? This will be one very much missed band ... the **Chippendale House** venue ended recently too with an "after life" fancy dress do. The bands

were great — they included **Mr Big Nose** and **Snapper**.

The **Chills** hold their Dunedin Christmas party on Dec 22 ... **Hoodoo Gurus** play this month, with **Straitjacket Fits** supporting ... Dunedin has a **Wilson's** shop now, in Moray Place — check it out! ... watch out for **Alley Oop 2**, there's a new big issue due in February ... we're all starting to lurch out with summer days down here, with barbies and beer, but there's a few outdoorsy things happening music wise next year, so keep ear open.

Sharon Guytonbeck

Palmerston North

Palmerston Battle of the Bands heat winners the **End** are still investigating, with the help of **Gary McCormick**, their exclusion, with the Napier heat winners, from the Wellington regional final. But the good news is the **End** are planning a North Island tour for next year, and along with **Three Leaning Men** have been confirmed for the Neon Picnic ... **Three Leaning Men** are supporting **Painters & Dockers** on their Orientation 88 tour, and with their debut LP into its second pressing, are considering plans to move to Auckland.

Three former members of **Fetch Jones** are playing under the name **Papatoetoe Pop Parcel**, and have gained local notoriety with the Jones song 'The Dunedin Sound is Going Around' ... new in town are **Arnold Splendour**, **Summer Onions**, and **One Leg Too Short** ... **Radio Massey** plan a 10 month broadcast for 1988, starting the first week in Feb.

Gerard Martin

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Oberon and Puck in 'Midsummer Night's Dream'.

FILM

A MIDSUMMER NIGHT'S DREAM

Director: Celestino Coronado

Shakespeare on film is a fascinating sub-genre. There are the traditional renderings such as the Olivier *Hamlet*, *Othello* and *Richard III*, and there are a host of less conventional treatments ranging from Zeffirelli's *Taming of the Shrew* and Kurosawa's *Ran*. Then there are the rather dizzy Hollywood specimens of the 1930s, from the spectacle of Mary Pickford and Douglas Fairbanks in *Taming of the Shrew* to the triumphant sepia kitsch of Reinhardt's *Midsummer Night's Dream*, with Mickey Rooney of all people as Puck.

Lindsay Kemp is known for his outrageous and innovative work in the field of theatrical mime, with shows like *Flowers* and *Salome*. David Bowie worked with him briefly in the 60s, and it was Kemp who mounted the singers 1972 Ziggy Stardust concert. He's also appeared in the occasional film by Ken Russell and Derek Jarman and appears in *A Midsummer Night's Dream* as a rather lascivious Puck, lusting after the androgynous Changeling (hailed in one British review as the most beautiful boy to hit the screen since Visconti's *Death in Venice*).

From the opening scene with Hippolyta being abducted by Theseus, the tone is the highest of camp and it works marvellously. The Shakespeare play has been brutally hacked to 77 minutes, and what is left is half mime, half pantomime. The extravagant characters tiptoe through scenes pitched halfway between Richard Dadd and Fuseli. Words, sometimes voiced over, are treated through a synthesiser to give them a spacey, ethereal effect.

It's not Shakespeare for purists, but it's short and pacy, stylish and fey. Darker sides are hinted at and the spells of the Bard are recast for a mid-80s sensitivity. There are so many delights — from Michael Matou's Oberon, his lightning flash face like that of a villain from the Sunday morning sci-fi cartoons, to Annie Huckle's Hermia, presented as a latter day si-

lent movie heroine. One of Puck's more wicked tricks has the lovers turn gay, although this is but a momentary delectation.

There may or may not be fairies at the bottom of your garden, but there are some very civilised specimens in Lindsay Kemp's *Midsummer Night's Dream*.

William Dart

GARDENS OF STONE

Director: Francis Coppola

Oliver Stone's *Platoon* took us straight to the front line of the conflict, Stanley Kubrick's *Full Metal Jacket* juxtaposed the horrors of Vietnam with the tensions and macho mania of a Marine's training post. Coppola doesn't cross the Pacific and chooses to set all of his film in the States. *Gardens of Stone* is a reference to the Arlington National Cemetery, where the Vietnam dead are laid to rest. Nearby at Fort Myer, Virginia, the Old Guard make time, burying dead and mounting historical pageants for tourists.

James Caan and James Earl Jones are two officers in charge. Caan is frustrated and can see the pointlessness of the Vietnam conflict ("There is no front. It's not even a war. There's nothin' to win and no way to win it.") James Earl Jones is a little more suave as Caan's colleague, only too happy to keep clear of the realities of the conflict.

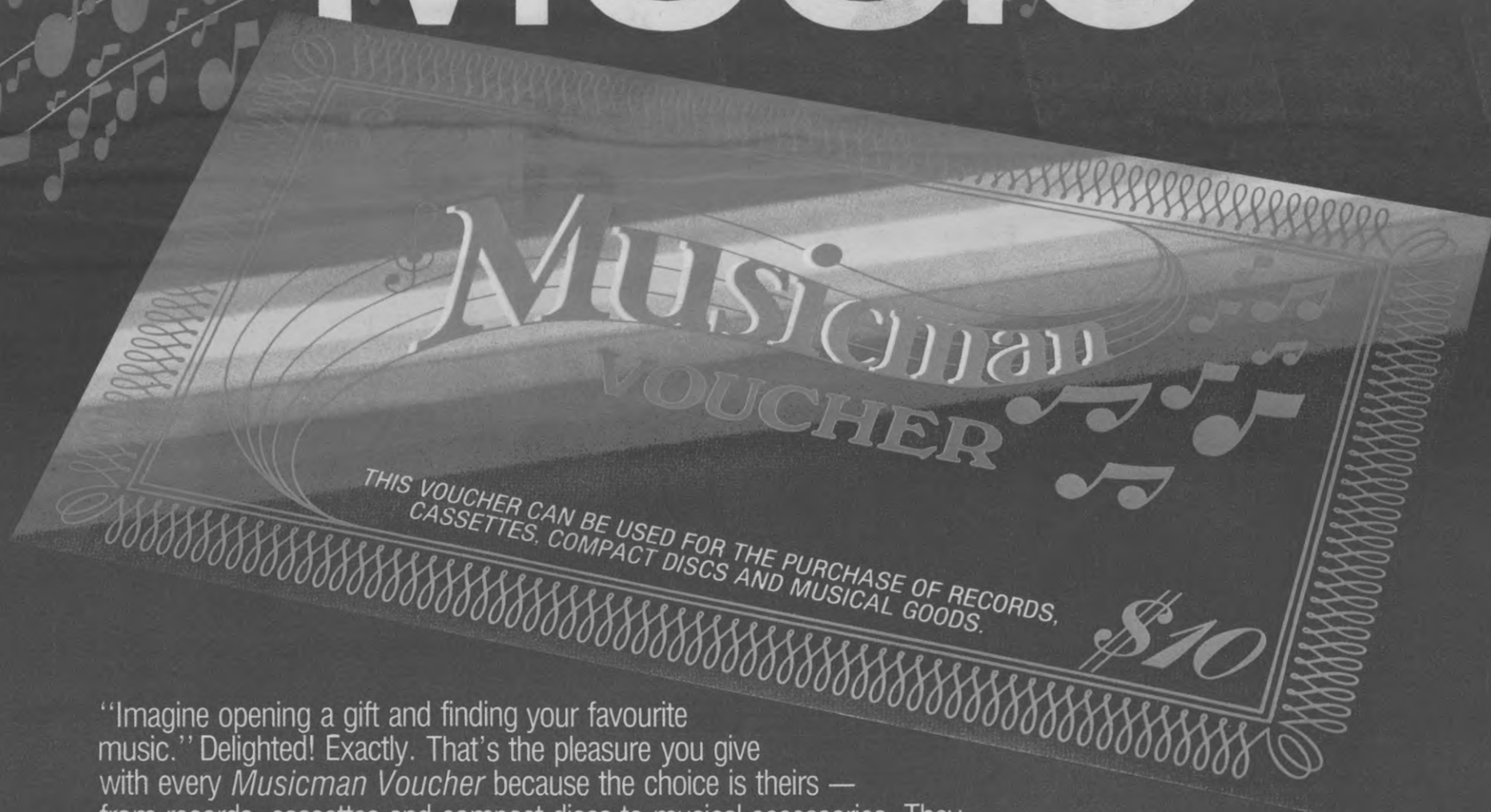
Vietnam never comes nearer than the news on the television until a naive recruit (D B Sweeney) enters the college, determined to go to Vietnam because "a soldier in the right place at the right time can change the world." Although his posting in Vietnam and eventual death brings about many of the main conflicts of the film, *Gardens of Stone* eloquently points out how the Vietnam War brought about so much suffering back in the States, and the way in which the horror of all permeated the fabric of American society.

Unlike Kubrick, who uses a cool distanced approach in *Full Metal Jacket*, Coppola presents us with warm, living, human characters — the irascible Caan, the intense warmth of Anjelica Huston, the sheer resonance of James Earl Jones. Coppola is a humanist: he can't resist surges of emotional music with the final funeral sequence.

Gardens of Stone is a powerful movie. Don't miss it.

William Dart

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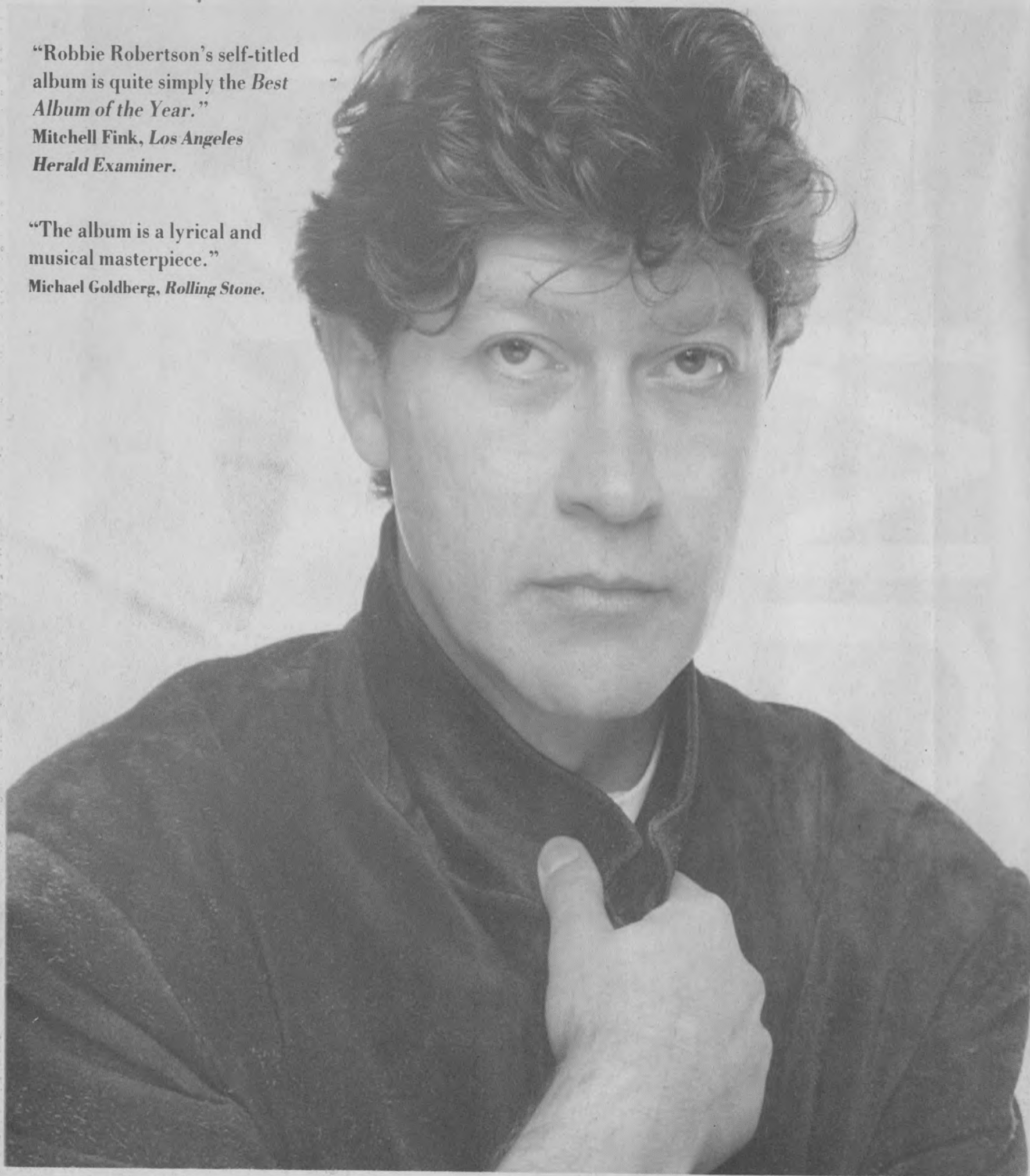


"Robbie Robertson's self-titled album is quite simply the *Best Album of the Year*."

Mitchell Fink, *Los Angeles Herald Examiner*.

"The album is a lyrical and musical masterpiece."

Michael Goldberg, *Rolling Stone*.



Robbie ROBERTSON

Since 1980, Robbie Robertson, the leader of The Band, has been invisible. Robertson met members of U2 backstage at an Amnesty International concert and in conversations that followed, they spoke of musical experimentation and shared musical roots.

Robertson went on to work with U2 in Dublin on tracks 'Testimony' and 'Sweet Fire of Love'. Robbie

then collaborated with Peter Gabriel in Bath, England on 'Fallen Angel' (Gabriel does vocal) and 'Broken Arrow'.

Robertson worked with producer Daniel Lanois (U2, Peter Gabriel, *Birdy* soundtrack) after completing *Joshua Tree* and *So*. To complete this remarkable album, Bob Clearmountain was brought in to do the mix.

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