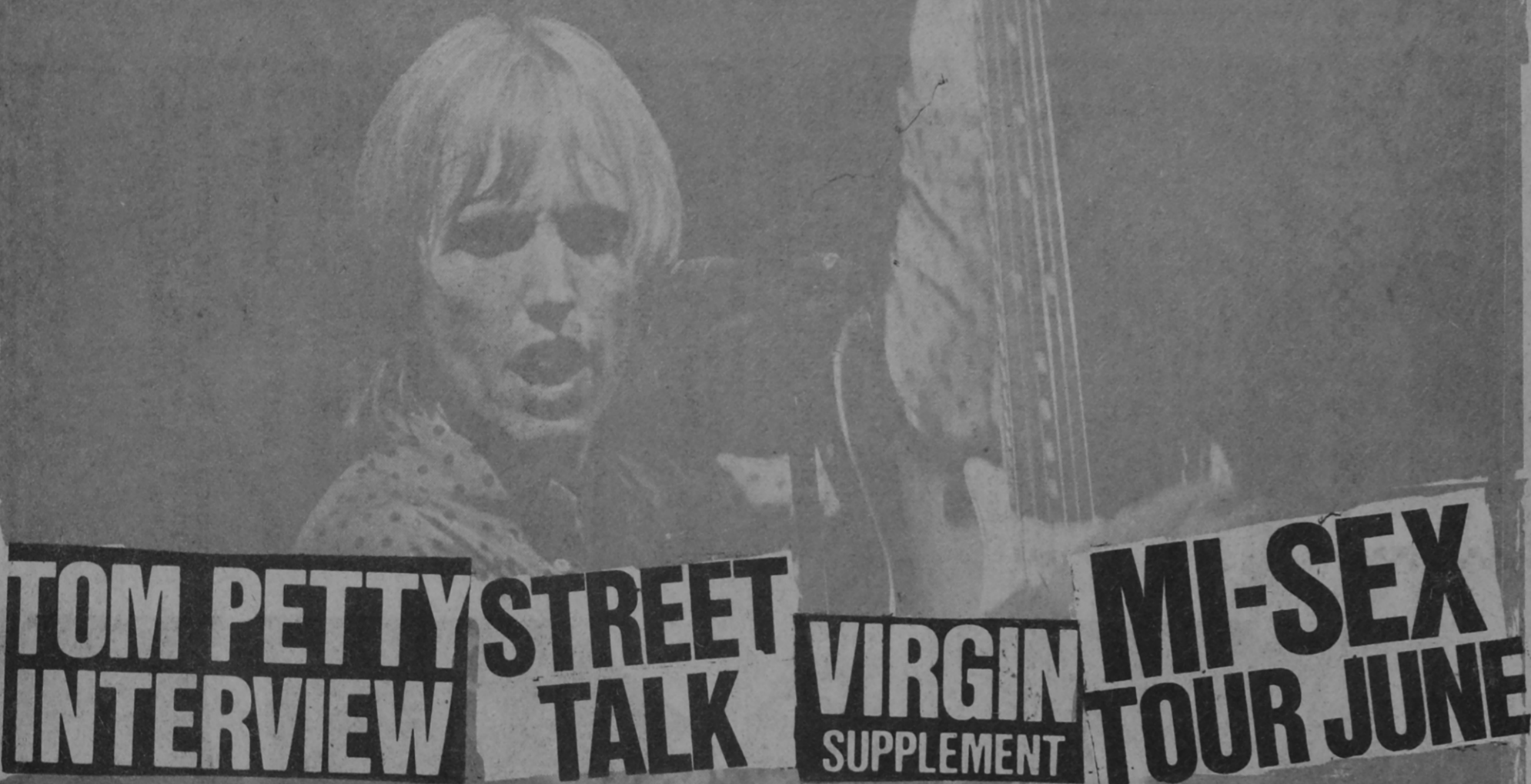


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FREE NZ ROCK'N'ROLL MAG. 20,000 MONTHLY NO.34 MAY 1980

PHOTO BY TREVOR COPPOCK

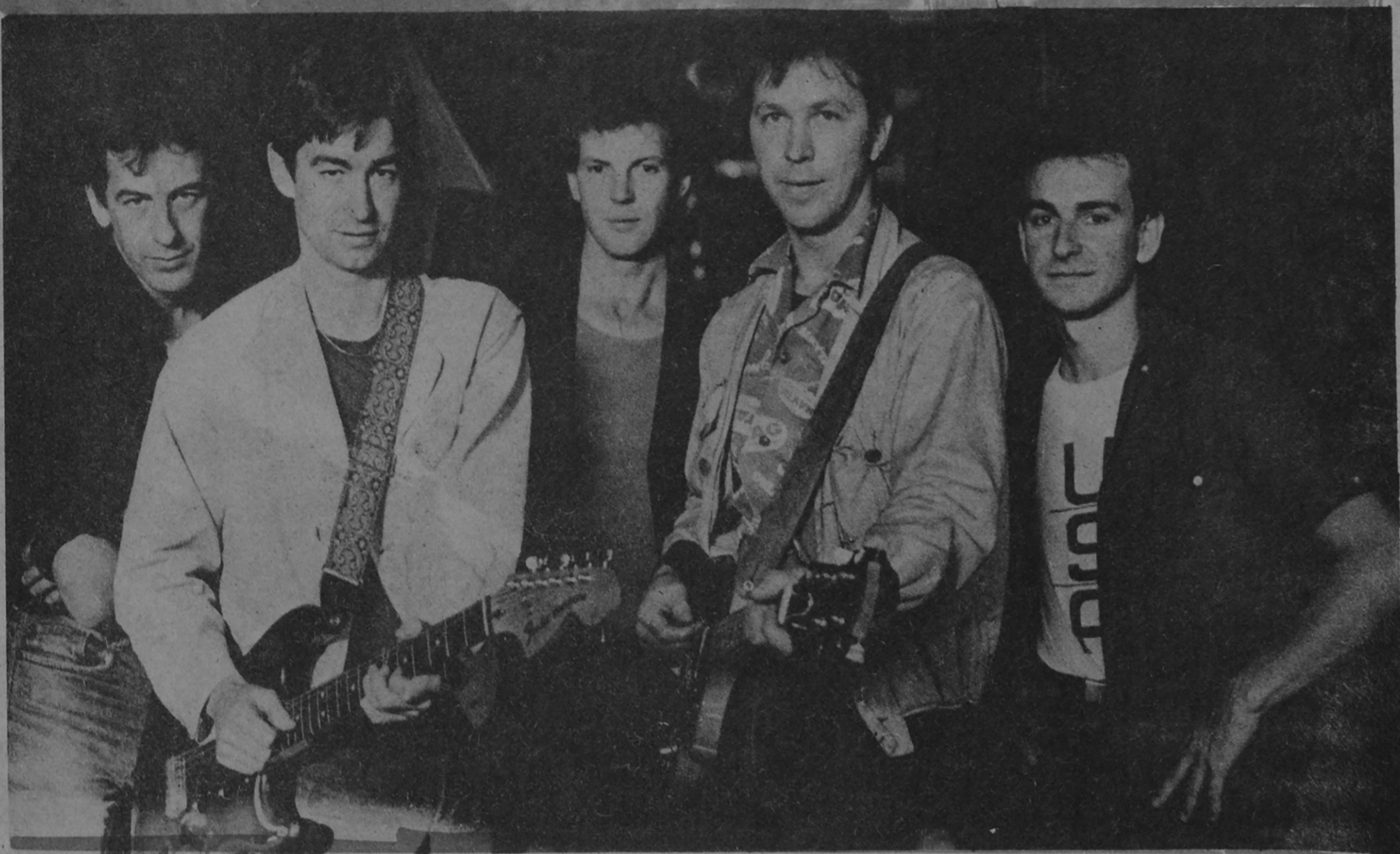


**TOM PETTY
INTERVIEW**

**STREET
TALK**

**VIRGIN
SUPPLEMENT**

**MI-SEX
TOUR JUNE**



TOM PETTY



For all he's been through, Tom Petty looks remarkably well preserved.

Physically he's about the same as his record covers, rather fragile, but smothering everything with that toothy, cocky grin. No wonder the little girls love him. The deep, drawling speaking voice is a surprise. He laughs a lot and is obviously well pleased with his present state of affairs. A sharp contrast to last year, when it seemed there was nowhere else but down.

The saga has been well documented, but bears brief repeating here. Petty and the Heartbreakers were originally signed to Denny Cordell's Shelter label. Their stablemates included Leon Russell and J.J. Cale, but the skids were already under the label financially. When the contract was re-negotiated, Petty understood there was a proviso that should Shelter go under, the Heartbreakers would be free to go where they pleased. But ABC sold the label and all that went with it to MCA, which immediately claimed Petty as its property. He didn't like that arrangement, but agreed to deliver an album, though he refused any financial ties with MCA. Financing the recording put him a million dollars in debt. On the way, he incurred one lawsuit after another, and promptly sued in return, putting himself even further in hock and finally declaring bankruptcy as the only way out.

Throat Troubles

MCA finally decided to bend a little, giving Petty his own Backstreet label but retaining

distribution rights. *Damn The Torpedoes* finally emerged and things looked rosy again until Tom's throat started to play up, forcing him to cut back a British tour and finally putting him in hospital where his tonsils were removed. The throat's OK now, a little rough with all the touring, but the show hasn't suffered. In fact it's been expanded. Tom smokes low tar fags and drinks Coke, out of respect for his vocal chords.

So back to the present. What effect did that traumatic legal period have on *Damn The Torpedoes*?

"I think there's bitterness there, but I think there's more hope for survival. That album is about standing up for your rights, the certain inalienable rights that nobody can take away from you.

"I think if I'd make an album that said 'I hate you because you sued me and I'm going to take you to court', it would have been a little bit dull after a while. I don't think people want to hear records about court cases. But when I did it, I wrote the songs so you can take them on whatever level you want, which is the way most good songs are.

"It was a very hard album to make because it was a very hard time for all of us. We were under a lot of pressure just to even stay together. Nobody would ever realise how intense those lawsuits got, there were four at once. They were trying to take me away.

War Of Minds

"The only weapon a record company has in a suit like that is to break you mentally. And they don't only try that in the courtroom, they try it in every phase of your life, to disillusion you, to break you down. And you just have to face up that they're going to do that, and it's



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just going to be a war of minds. But we had things like the marshalls coming to take the tapes and hiding the tapes (for *Torpedoes*), going to court all day and recording at night, never knowing when they were going to barge through the door. It was a real experience. It was a gamble."

So what held you all together?

"I don't know. It was the record, probably. I knew how good that record was. We knew if we could just get it to the street, it would take care of the problems. But I think it turned out to be probably the biggest artist-versus-record company suit ever.

Do you still trust people?

"I watch 'em a lot closer" (laughter).

Iovine Fan

Jimmy Iovine, who produced *Torpedoes*, will also be working on the next album, scheduled

to start recording in August.

"I was just a fan of his, and he called me and told me he would really like us to work together, so we just said 'OK' over the phone and we're now best friends.

"He's just like me, he's very rhythm-oriented, and he's very good because it's hard for me to keep perspective on myself in the studio. He's very direct and he doesn't mix words. He generally says exactly what he thinks."

The conversation turns to the first two albums. Petty agrees that the first was a collection of different songs, while *You're Gonna Get It* had a strong linking theme.

"The first one is the band getting together. We hadn't played any shows at that time, the album was written and recorded very quickly. When we were recording *You're Gonna Get It*, I

CONTINUED ON PAGE 24

first album



replicas

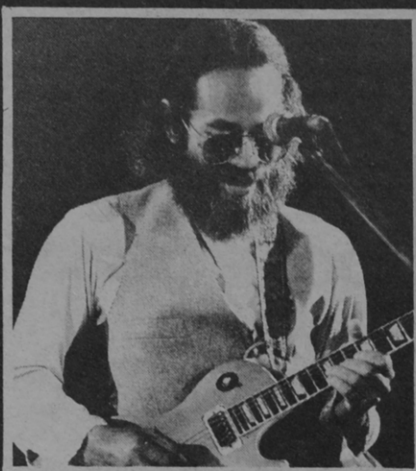


pleasure principle



look to the future of rock'n'roll
GARY NUMAN

BILLY TK AND POWERHOUSE



ON TOUR

May 14-17
Hillsborough, Christchurch

May 21
Southland Hotel, Hokitika

May 22-24
Golden Eagle, Greymouth

May 28-31
Waikiwi Hotel, Invercargill

June 4-7
Captain Cook, Dunedin

June 12-14
Terminus, Timaru

June 19-21
Christchurch

June 26-28
Rock Theatre, Wellington



SMALL STUFF

Tricksters Carlos and Zander with Heart's Ann and Nancy Wilson.

When convict F48444 asked if he could have a guitar in his cell, he (Hugh Cornwell) was told, "we've got a bus driver in here, and he can't have his bus." While Hugh-less the **Stranglers** did London shows with Peter Gabriel's guitarist John Ellis and guests, including Ian Dury (for "Peaches"), Member Nicky Tesco and Wilko Johnson. Upon release in early May, the Stranglers, will rehearse, then record and tour in Europe ... **John Travolta** is a dancing Texan in *Urban Cowboy*, a flick with a soundtrack compiled by Irvin Azoff (film's co-producer, Eagles manager etc). The 18 track 2LP set contains 16 newly recorded songs including performances by Eagles, Bob Seger, Boz Scaggs, Linda Ronstadt, Joe Walsh, Anne Murray, Kenny Rogers, Bonnie Raitt etc. A mechanical bull was installed in Travolta's home and the film blurb tells us, "he practised daily, so that when he arrived in Texas, he had already become an expert rider." ... London Calling? While in New York, **Clash** recorded basic tracks for a new album. They will add vocals and mix in London ... pop band, the **Records** have a new guitarist Jude Cole and a new album *Crashes* ... when last heard of, pop band, the **Rolling Stones** were mixing their newie, *Emotional Rescue* in New York ... only 37% of Japanese pop fans who purchased **Wings** tickets have sought refunds. Expect Paul McCartney and Denny Laine solos soon. Laine's is entitled *Japanese Tears*. The title track is about the bust ... **Bruce Springsteen** guests on the next Graham Parker. Bruce performs "Thunder Road" in the film *No Nukes*. The film is 70% music, other performances featured include Jackson Browne "Running On Empty", Doobies "Taking It to the Streets" and Bonnie Raitt "Runaway". It's rumoured that there are several reggae-ish tunes on the forever forthcoming Springsteen album ... next **Tom Petty** will once again be produced by Jimmy Iovine. **Rockpile** will open for Petty on next US tour. Expect a new **Dave Edmunds** album ... filming in Vancouver with Clash's Paul Simonon are retired Pistols Jones and Cook. Producing the film, *All Worked Up* is LA vinyl veteran Lou Adler ... Virgin Films have purchased the *Rock'n'Roll Swindle* movie from the Pistols receiver ... **Tom Robinson** is recording with new band **Sector Twenty Seven** (S27). Producing is Steve Lillywhite (Members, XTC) ... new **Devo** LA recording is entitled *Freedom of Choice* ... **Brian Eno** and **David Byrne** are look-

ing for a label for their completed album ... ex-Band man, **Robbie Robertson** has written and recorded three songs for the *Carney* soundtrack. The film stars Robertson and Gary Busey ... next **Blondie** will be with Donna Summer man, Giorgio Moroder who produced their current UK/USA hit, "Call Me" ... the **B52s** are recording in Nassau. It's a disco outing entitled *Shrek*. No seriously, it's *Urgentissimo* and tracks include "Quiche Lorraine", "Private Idaho" and "Devil In My Car" ... Stiff news: the label will market **Madness** on British TV, new UK release is *The Last Compilation* ... *Until The Next One*, Stiff New York signings are Dirty Looks, Plasmatiks (fronted by ex-stripper Wendy Williams) and Feelies, the label's office staff has released a single as **Stiff All-Stars** and finally **Desmond Dekker** has re-recorded his 1969 hit "Israelites" for Stiff ... lead singer of Inner Circle, **Jacob Miller** died in a car accident in Jamaica ... PIL man **Jah Wobble** has solo 45 out in UK, "Betrayal" ... star nest **Studio 54** has been sold for five million bucks ... stars dabbling in production are Joe Jackson (reggae man Prince Lincoln), Deborah Harry (B Girls) and Jerry Harrison (Nona Hendryx, ex-Labelle) ... expect a **Stevie Wonder** and **Count Basie** collaboration on Motown ... new USA pressure group is **Rock Against Ratings**. Their target is boring radio programming ... no venue wants the **Sham 69** fans so the band will not play London on their current UK tour ... whizz soul producer **Thom Bell** has founded his own label. **Four Tops** is first signing ... acts fired in April include Chuck Berry (Atlantic), Mekons (Virgin) and Richard Lloyd (Elektra). Epic have signed Betty Wright, Delbert McClinton and Garland Jeffreys ... trade mag *Cashbox* has axed its disco chart ... new lead singer for **AC/DC** is Brian Johnson, formerly lead vocalist for Scots band Geordie ... guests on **Quincey Jones** produced **George Benson** album are Stevie Wonder, Richard Tee, Lee Ritenour and Herbie Hancock ... in studios soon are Clark and Hillman (Jerry Wexler and Barry Beckett producing), Starship lead vocalist, Mickey Thomas (Bill Szymczyk) and Dire Straits (Jimmy Iovine) ... albums on the horizon are Interview *Snakes and Ladders*, PM 1.PM (featuring Carl Palmer of ELP), BB King *Now Appearing At Ole Miss* (2LP live set), Frank Sinatra *Trilogy: Past, Present & Future* (3LP set), John Cooper Clarke *Snap, Crackle and Bop*, Humble Pie *On To Victory* (Steve Marriott, Jerry Shirley, Bobby Tench and Anthony Jones), Undertones *Hypnotised*, Phil Lynott *Solo In Soho*, Johnny Winter *Raisin' Cain*, Feelies *Crazy Rhythms*, Commodores *Heroes*, 999 *Biggest Prize In Sport*, Roxy Music *Flesh and Blood*, Devo *Freedom of Choice* (producer Bob Margoulloff, was titled *It's Devo*).

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Mi-Sex Tour

Mi-Sex have just returned downunder after a four week 20 city tour of North America. *RIU* spoke to Mi-Sex guitarist, Kevin Stanton after their New York gig at Irving Plaza. By then, he was back at the Gramacy Hotel at 212-4754320, doing some phone interviews to New Zealand, as Mi-Sex will tour here between June 13 and June 22.

The eight centre tour will have the band performing in Invercargill (Civic) June 13, Dunedin (Regent) June 14, Christchurch (TH) June 15, Wellington (TH) June 17, Palmerston North (Opera House) June 18, Hastings (Municipal Theatre) June 19 and Auckland Town Hall June 22.

Mi-Sex travelled to the USA on their own resources.

"As soon as the record company saw our first gig, they took an interest in us," says Stanton. "We've had a favourable reception everynight we've played. The best reaction so far was Washington DC. They reacted like an audience that had been listening to us for years."

The first three gigs were supporting Iggy Pop. The band opened for the Ramones, double-billed with 999 and otherwise they've been headlining. In Toronto they will play a 2000 seater hall as it's in Canada that sales of *Computer Games* (the USA album title) have been best, 20,000 in fact. Six tracks of the album were programmed on the FM station heard in Montreal and Toronto.

When *RIU* asked if the band was categorised as new wave by the US media, Stanton replied: "The operative term in the US is 'punk rock'. We're a punk rock band here. Only more up-to-date journalists call us new wave."

This obviously amuses Stanton, as does US radio.

"The stations are only after money. That means ratings and playing music that the majority want. They are not selling any new records in the US, because they're not playing any new records. They play early seventies records like Led Zeppelin. It's the most boring radio I've ever heard."

Having visited the USA, does Mi-Sex want to record there?

"We prefer to record in Australia," replies Stanton. "It's much more relaxed and about twenty five percent of the price. The incentive is there and the equipment is there, so I can't see any reason not to record in Australia."

Prior to their US spin, the band recorded their second album, *Space Race*, once again with Peter Dawkins. The studio they used was Music Farm, located near the NSW and Queensland border. Dawkins mixed the album in New York.

In May and June Mi-Sex will promote *Space Race* in Aussie and NZ, keeping an eye on the progress of their debut in countries as varied as South Africa, USA, Italy and Japan. With the "Computer Games" single charting well in seven European countries.

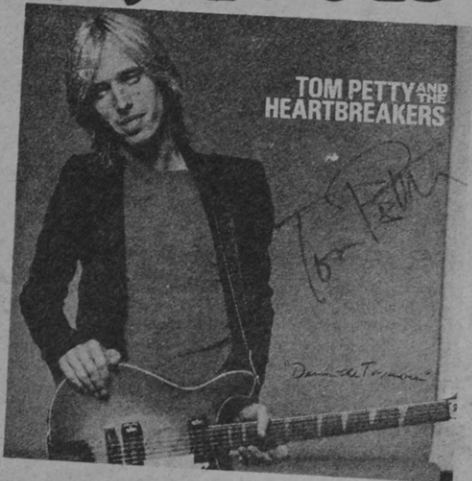
Is USA touring tough?

"No way," replies Stanton, "in Oz we work seven days a week. But over here you can only work five days. New York dies on Monday, just like New Zealand."

With the phone call over, it's 4AM in New York and that means four hours sleep before a drive to Boston. And there's only 10 more cities to go.

Murray Cammick

WIN AUTOGRAPHED DAMN THE TORPEDOES



The first four correct entries opened on May 27 will win an autographed copy of Tom Petty's classic new album *Damn The Torpedoes*.

All you have to do is identify face number 1 and face number 2 and name the *DTT* producer. Both gents are in Tom Petty and the Heartbreakers. The clues are:

No.1 Never break strings and wears a RAMS 50 t-shirt.

No.2 Does not play bass guitar.

No.1 is.....

No.2 is.....
... and name the producer of *Damn The Torpedoes*

Post to RIU, PO Box 5689, Auckland 1, by May 26.

Name

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DON'T FORGET THE MEMBERS COMPETITION PAGE 15

Take a discovery Break



From the vibrant LA club scene, new musical directions are emerging. As a result, the 60's-rock influenced band, 20/20, is delivering its own tightly constructed songs and irresistible harmonies.



An exciting new Californian band discovered by Eddie Money, The Beat are into simple fun rock'n roll. Paul Collins, the creative force behind this driving sound was part of a pre-New Wave outfit 'The Nerves' who gave Blondie their single 'Hanging on the Telephone'.



The Romantics came roaring off Detroit's rock'n roll production line with the talent and determination to succeed. Gigs at Max's Kansas City notched up enough raves to open shows for The Cars, Nick Lowe, Joe Jackson and Cheap Trick.

THE ROMANTICS
STARJETS
20/20
THE BEAT



The Starjets began in Belfast playing hard and fast rock music. Outgrowing the local scene, they moved to London where they quickly impressed both press and public. Many of their songs are inspired by the hardships of life they knew in Belfast.

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CB at French's

The Drongoes

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RUMOURS

Marching Girls will have a single released in Australia on Missing Link's Au-Go-Go label. It may emerge here on Ripper. The tracks are "First In Line" and "True Love".

The band nearly split in March after an incident in a pub involving Johnny, 13 stitches, a girl and a glass. The band intended to be working again by May and to tour NZ in June or July. Below is part of a rave live review in Melbourne music mag, *Juke* by Adrian Ryan.

"Marching Girls give new substance to the tired adjective 'minimal'. They've taken the stripped-down stance of the Police and the original Talking Heads, made it simpler and injected a heart-felt energy into it that makes them hard to resist."

The first night *Toy Love* played the Stage Door, it was held up by masked gun-men. The band are banned from two suburban venues due to misconduct on stage by the lead singer. Sometimes Jamrag, Tina from Butch Slags and Scum's guitarist have opened for *Toy Love* as the 1977 Memorial Society, I mean, *Vince Link* and the *Secret Chimps* performing "I Don't Care", "Teenage Kicks" etc.

Toy Love on Sunday April 27, recorded 15 demos at ATA studios, Glebe. They may record the album at ATA, May 23 to June 6. Probable producer is Todd Hunter. He will work with a top Sydney engineer. The EP is out, 2JJ is playing "Rebel" and both *Roadrunner* and Aussie *Rolling Stone* have done stories on the band. In fact, Chris Knox told RS, "England's always been the goal, and still is. We'd like to be there within nine months."

Breaking into the Sydney scene is proving tough financially but *Toy Love* have the work, including a Friday residency at the Civic. Expect NZ raid and the album in July.

Also returning in July are *Citizen Band* who as a three-piece have been working small Sydney venues. But in early May they played French's, Stranded and Astra. Just arrived from NZ is Cerwin Vega gear and soundman Andrew Lovrin. Zanier news is that Brent Eccles is singing "Protection". When *RIU* expressed doubts about even the ex-bassist's singing of the Parker tune, Eccles replied, "I sing it better than he does."

New Zealanders making a living in New York are *Drongoes*. In the band are Richard Kennedy (ex-Country Flyers), Tony Drongo (ex-McMaster, was in Wonder Ones and Red Mole), Jean-Marie Pomme de Terre (ex-Red Mole) and Stanley John Mitchell (ex-Straite and Salty Dog). They arrived in NY, April last year. They now play the leading NY rock clubs, Bitter End, CBGBs and Max's. Stay tuned as negotiations are underway for Drongoes to record.

THE CORPORATION

CHRISTCHURCH

The *Comics* are away again, Timaru-Dunedin-Timaru. They return to the Aranui for four week spot in mid-May, when Simon Darke's *Newz* goes North. The Comics are laying down demos for a North Island visit around July.

Mike Waldegrave (Cowboys) has had two guitars stolen. One's a Psalm, the other is a Sunburst Les Paul. Any clues? Mike's phone number is 852-370 ... despite an impressive

start, the *Hoovers* (Lance Parkyn, Steve Ward and Murray Couling) will take a couple of months off for rehearsal ... will Bob Ogilvie join *Vapour* and the *Trails* when the band returns mid-June.

Heavenly Bodies return to the Gladstone May 14-17. Crocodiles and Street Talk both hit town in June.

The race is on for the first single. The *Gordons* are now in the running. New bands include the Gordons' guests, the *Bennets* and the *Guitars* ... we have it on good authority that Frank Steentjees has had that haircut and that members of the *Androids* return to town shortly. Has Auckland run out of Drambue? JW

WELLINGTON

Current developments of interest centre on venues rather than acts. *Willies Wine Bar* is now under new management. It is to become a six nights a week rock venue, and hopes to attract top NZ acts. Acts booked include Midge Marsden and a return appearance by the Tigers.

At last Wellington will have a first rate licensed venue. The Rock Theatre is indeed, as rumoured last month, under new management. *Billy The Club* is the new name and opening the club are *Newz* (May 14 & 15) and *Flight X-7* with *Ambitious Vegetables* (May 16 & 17).

Noteworthy also is that over the last few months, the *Thistle Ballroom* in Cuba Street has evolved into the Capital's punk HQ, with the *Spies* and *Shoes This High* performing. *Ambitious Vegetables* also performed there recently after their northern excursion. They have done a clip for *Radio With Pictures* and still intend to release a single in the near future.

Dead but not forgotten dept: *Bad Breaks* disintegrated following difficulties mentioned last month ... while passing through *Pop Mechanix* recorded a number at EMI for TVNZ. R. SOLEZ

AUCKLAND

April's surprise was *Th'Dudes'* premature demise, just as "Bliss" hit the stores with a B side labelled "On The Box". Final fling at Mainstreet featured Ian Morris wearing only his guitar, and uncompromising Auckland new wavers, Karl and Chris (Features) and one Elginon joining *Th'Dudes* on stage for "All Along The Watchtower" ... new *Street Talk* album is titled *Battleground Of Fun* and will be in stores early June as the band commences an extensive national tour (Dunedin too) ...

Th'Dudes are in the studio completing a surprise second album of tracks recorded since *Right First Time*. It is entitled *Where Are The Boys?*

The *Swingers* will cross the Tasman first week in July and immediately record a single for Mushroom Records. In mid July the band will commence a four week tour of Australia as support act for the Sports. After the tour the *Swingers* will be based in Melbourne and if all

CONTINUED ON PAGE 10

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May 15-17
May 21-24
May 29-31
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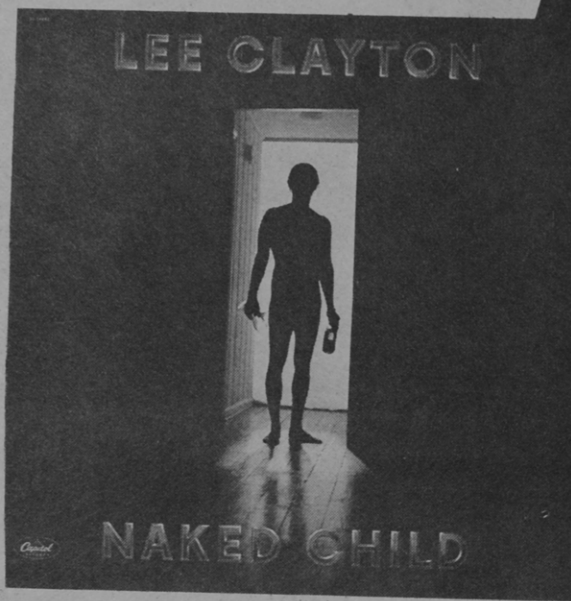


Never ask for dark rum by its colour. Ask for it by the label.

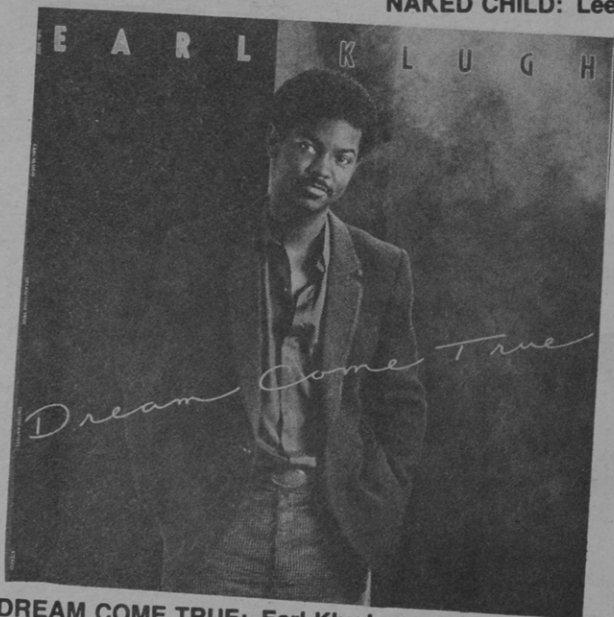
Music for all you Mothers!



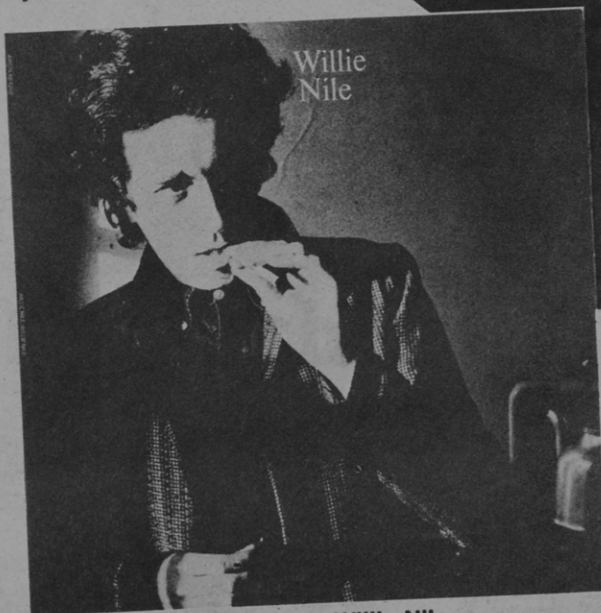
LOVE STINKS: The J. Geils Band



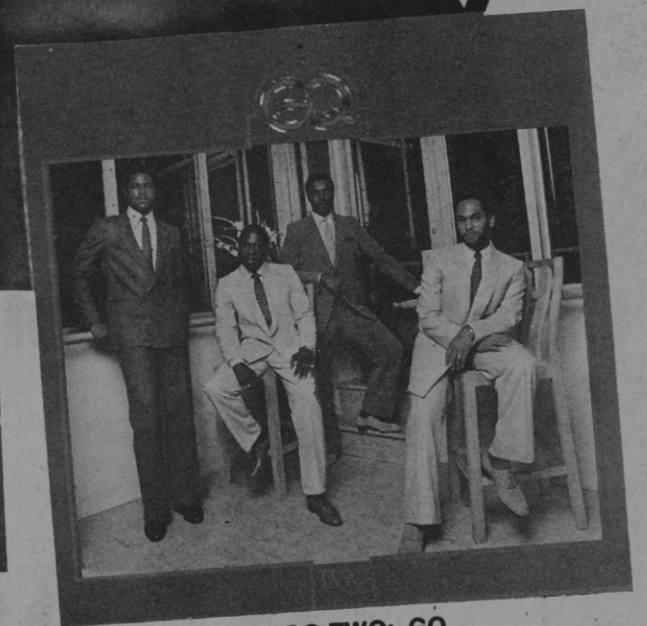
NAKED CHILD: Lee Clayton



DREAM COME TRUE: Earl Klugh



WILLIE NILE: Willie Nile



GQ TWO: GQ



GRATEFUL DEAD: Go To Heaven

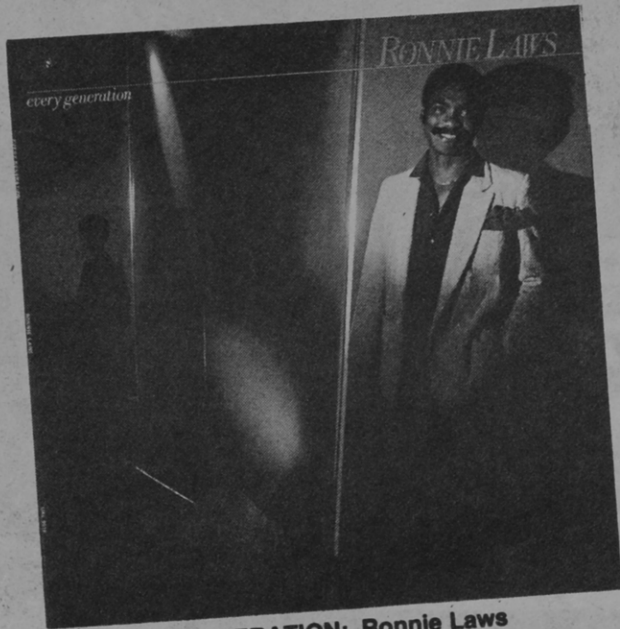


GERRY RAFFERTY: Snakes and Ladders

GROVER WASHINGTON, JR.

SKYLARKIN'

SKYLARKIN': Grover Washington, Jr.



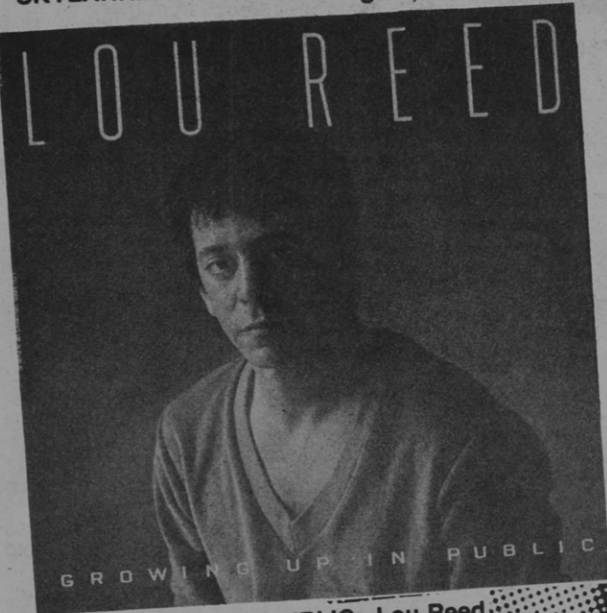
EVERY GENERATION: Ronnie Laws

The London R & B Sessions

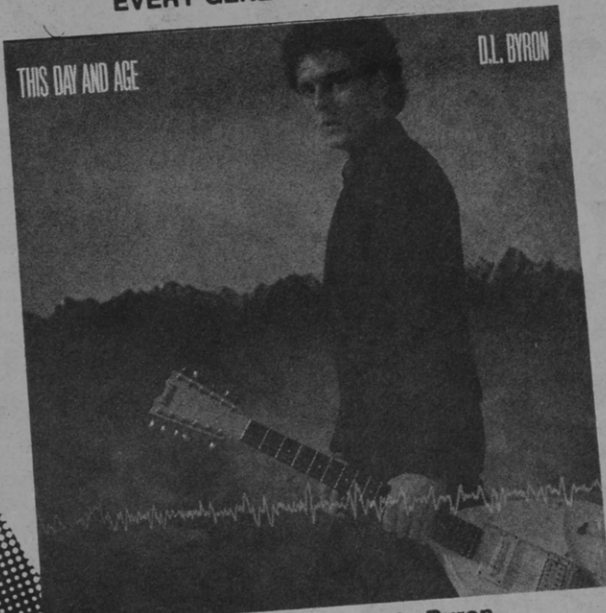
LITTLE ROOSTERS- THE PIRATES- THE CANNIBALS- LEW LEWIS
WILKO JOHNSON'S SOLID SENDERS- THE BLUES BAND
THE BISHOPS- THE AMERICAN BLUES LEGENDS
HOPE & ANCHOR HOUSE BAND- THE BOGEY BOYS
RED BEANS AND RICE- THE UNTOUCHABLES



THE LONDON R & B SESSIONS: Various



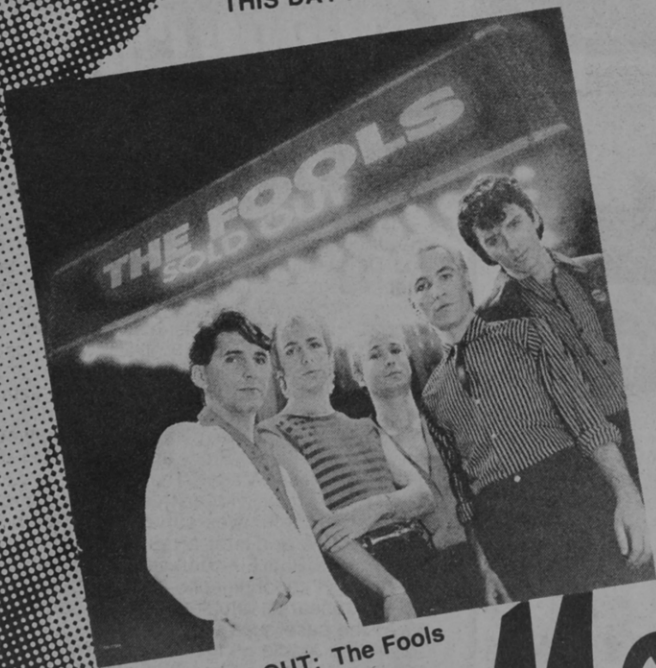
GROWING UP IN PUBLIC: Lou Reed



THIS DAY AND AGE: D. L. Byron



MOTELS: The Motels



SOLD OUT: The Fools

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Wreckless Eric, Eddie & The Hot Rods,
The Undertones . . .



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Paul Robinson & Steve Roach,
final Sheerlux gig, Mainstreet.



Androids, Squeeze.



Th'Dudes final gig, Mainstreet.



The Dudes final gig, Mainstreet.

**I'M A
TIGER!**



Six months have passed since the Tigers first resided in *RIU* Rumours, as the band with the songs but no guitarist. In fact the band gained a record deal and recorded their EMI single "Red Dress" before they found their guitarist. *RIU* first sited the Tigers in Hamilton late last year. Ex-Rockinghorse frontman Barry Saunders was the rhythm guitarist and the main vocalist. Bassist Nick Theobald also handled vocal chores, Mike Knapp drummed and a holidaying Simon Morris was recruited to be Tigers guitarist for the brief tour.

While Mike Knapp came from Spats, Nick Theobald (and Simon Morris) came from Wellington's the Heartbreakers, a band who whiled away the seventies covering sixties pop hits.

"I was in the Heartbreakers because I really liked the songs," says Nick. "They were favourites of mine." Though his part in Heartbreakers songwriting was minimal, Nick has written nearly all the Tigers originals, all in the last eight months.

After Tim Murdoch heard three of Nick's songs, WEA provided the bucks to demo more songs.

"Barry and I worked together in the studio," recalls Nick, "and we said 'let's get a band together'."

Their debut single represents both the pop side and more R&B side of the Tigers. "I Don't Wanna Go Home" hints at the more expressive and tougher vocals Saunders is capable of on stage. While "Red Dress" moves more towards a group vocal sound where the main vocalist's personality is less dominant.

In the near future the band will be touring, so there's no date set for recording their debut album.

If you got the time, they've got the tunes. Check 'em out.
Murray Cammick

LONDON CALLING

Rude Boy & Clash

Ray Gange is the "rude boy" of a new film by the directors of *A Bigger Splash*, Jack Hazan and David Mingay. Ray works in a Soho sex shop and knocks about with a skinhead friend whose right-wing politics he unhesitatingly adopts. He likes the Clash's songs but he doesn't like them mixing politics with music. Which is just what *Rude Boy* does.

The film opens in a Brixton council estate (broken windows, walls covered in graffiti — the lot). It shows the confrontation between police, the National Front and the SWP in the East End. We see Maggie Thatcher on the campaign trail with calls for a stronger police force. Plainclothes detectives survey a Brixton bus-stop by video and later arrest a black gang of pickpockets. Paul Simonon and Topper Headon of the Clash shoot pigeons from the roof of the band's rehearsal studios and are arrested. When the case goes on remand Ray joins the Clash as a roadie on their *Out On Parole* tour. And throughout the film there's live footage of the Clash in concert with songs such as "Police and Thieves", "I Fought the Law", "White Riot" (with Jimmy Pursey finding his way onto the stage to make a complete fool of

himself) and "London's Burning".

By the end of the film Ray has been thrown off the tour and is back where he started, working at the sex shop. Meanwhile the Clash has become a going concern, a band on its way up. Mick Jones and Joe Strummer are shown in the studio recording tracks for the second album before the Clash sets out on another UK tour. Clash manager Bernie Rhodes has been sacked. And Maggie Thatcher is seen waving outside number ten.

While *Rude Boy* offers some revealing insights into the lives of the Clash as individuals and as a working rock band, it also questions the Clash's lifestyle and the political and social effectiveness of their songs. For Strummer, caught like the "Street Fighting Man" of the Rolling Stones song, there's nothing for it but to keep on playing. Even though, as he tells Ray on the tour, "I'm sick to death of this life. I can't decide whether to laugh or cry."

Rude Boy is sometimes laboured in its urgency to be understood but it's a minor fault in light of the film's considerable achievements. What else can a poor boy do, indeed.

Jeremy Templer



**I'm in the
Space
Race.**

CONTINUED FROM PAGE 4.

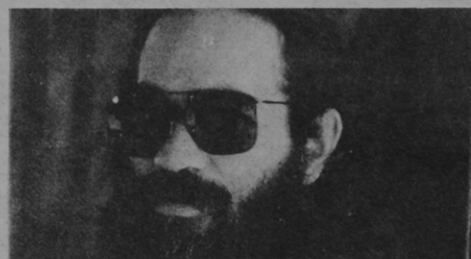
goes well, record an album. Mushroom boss, Michael Gudinski will visit NZ in May to finalise details. Incidentally, the band's stay in Australia will coincide with producer David Tickle's visit to record the Enz's follow-up to *True Colours*.

Talking of sport, here's some soccer news. The Swingers ably assisted by Dudes Morris and Ulrich, slaughtered SI lightweights the **Newz**, April 16 on the latter's homeground. The score was Swingers 10, Newz 2 ... more importantly top Christchurch bands hit Auckland soon. The **Pop Mechanix** play Station Hotel (May 15-17), the Gluepot and Kicks (May 29-31) and **Newz** head north selling their debut album, playing the Gluepot (May 20, 21) and Windsor Castle (May 22-24). By the way, Pop Mechanix were known as Splash Alley, Newz were known as Bon Marche, and, they are known to our typesetters as the Newtz. Also from the flat city, **Steamshack** play Mainstreet May 29-31 and Wellington's Last Resort June 12-15.

On the eve of their first excursion south, the **Features** had half of their equipment stolen. A Ludwig drum kit, AC130 Vox, mics, an echo unit and leads. If you can help find the gear, phone Auckland 606-287. The **Features** and **Spelling Mistakes** 45s on **Propellor** are out soon ... in the stores now are new **Rippers** by Swingers, **Terrorways/Proud Scum** and **Brazier/Chunn** with respective friends.

Graham Brazier is back in town, as is **Paul Hewson** ... late April **Dave McCartney** demoed four songs for Polygram Records. Ex-Sailors and Jan Preston helped out ... the Preston, Harry Lyon, Neil Hannan and Steve Osborne band, **Coup D'Etat** (ex-Wolfgang) is going down a storm. The band and friends are planning some beer-less concerts with loads of guests, at Maidment Theatre, May 23, 24 & 25 ... by the way, **Ricky Ball** is busy, drumming in Jilly's band (with Peter Woods, Beaver, Eddie Hansen and Paul Woolright) and opening a boutique, Madame X, 17 Swanson Street.

The new **Furys** line-up is Dave McLean, Simon Elton (bass), Mike Cooney (guitar) and Steve Butler (drums) ... Auckland band the **Gor-**



Billy TK

don Bennetts have been thrown out of their third practise room in three months ... bands recording at Mandrill in July include Pop Mechanix, Airstrike, Trooper and Cruze ... the **Techtones** have impressed many with their new songs and fun covers, Honeycombs' "Have I The Right", Beatles' "You Can't Do That", and Hollies' "I'm Alive". Techtones have recorded two new numbers, "Shed A Tear" and "Hi-Flying" at the new Harlequin studio.

Kim Fowley writes from Paris that he is "still waiting for something great to produce from NZ." Kim is back in LA May 5, so post a

cassette to Kim Fowley c/o 6000 Sunset Boulevard, Hollywood, California 90028, USA or to Kim Fowley c/o Southern Music, 48 Security Building, 198 Queen St, Auckland. ... a USA reader has sent us the address of the Bruce Springsteen Fanzine *Thunder Road*. To subscribe send \$6 (or \$10 for airmail) for four issues to *Thunder Road*, West Coast Office, PO Box 861, Cypress, California 90630 USA.

Hamilton band **Suss-Spex** will reside in Auckland ... Masterton readers, take care! Two 'new wave' bands are at large in your town, **Anti-Bodies** and **Sid Scab and the Pusspots** ... hot in Hastings are **Steel Mice** (stars Eddy Swing, Double Standard and ever popular 254.T). Watch for Napier four piece **Stop** — D. Standard tells us, they are "comparable to PIL but a step ahead."

Split Enz are super big in Oz at the moment. Their album *True Colours* and the single "I Got You" have both been number one on sales charts for four weeks. Next single is Tim's composition "I Hope I Never" ... John Batchelor's band **Socket Set** has split ... **Toy Love** purchased an ex-Post Office van to provide additional transport for the band. But thieves nicked a wheel, so it's out of action. The band have several new songs and "Bedroom" is a favourite. After doing a radio interview that the DJ loved, the station does not want Toy Love back due to the polite lovers' inability to say nice things about every Oz band mentioned and the odd pun or joke at the expense of mankind, and Australians ... **Toad Hall** Rare Records, a specialist mail order service, has been closed down by Perth police due to breaches of the copyright act. MRA Records are also closed.

Two recent live-to-air shows were **Crocodiles** on Radio Hauraki from Mandrill Studios and **Spelling Mistakes** at Mainstreet, live on Radio B ... speaking of Mistakes, they won the Windsor Castle Rock Quest. Second was **Flicks** and **Modes** and **Extras** were third ... open again is the Island of Real site in Airedale Street. It's under new management, is now named **XS** and is open Thursday to Sunday, 8pm to 2am ... also new in town is **Starship 1** an espresso coffee bar in Vulcan Lane with light meals and amazing life size superheroes by Paul Pattie and a Dick Frizzell Superman triptych ...

Mainstreet is now open early with five bands a night from 6.30 p.m. You can see rock bands before and after the movies and check out Jazz Alley, paying only once ... **Red Mole** play Mainstreet Sunday May 18, with **Whizz Kids** and Paul Robinson's **Valentinos** plus NZ 16mm films. The Mole show is titled *I'll Never Dance Down Bugis St Again*.

Billy TK will release a 45 shortly. Tracks are "Rhythm of Your Love" and "Sail Us Gently", both recorded during his 18 month stay in LA. Persons involved in the recordings included Mark Curry (Eagles engineer) and Chick Corea's drummer. Keen to record with his own band, Billy TK will record at Mascot in June. The band is Ara Mete (drums), Pihana Tahapehi (guitar), Johnny Tihirahi (bass), Reggie Rutene (percussion/vocals) and Kaupa McLeod (vocals). Billy TK is currently touring NZ but will leave for overseas later this year. Work in the US is likely as Billy TK is managed by Alan Goodman, owner of 'One Step Up' studios, Hollywood.

Squeeze in Fanshawe Street is featuring more bands. Headliners coming up are **Tigers** **CONTINUED ON PAGE 24**

DUNEDIN

New bands: first up **Pipeline** who are really an off-shoot of Hampton with the exception of North Islander Dave Westcott. Second **Medium Wave** who have been boasting "a fantastic female vocalist" feature guitarist Allan James (ex-Task and Hampton) and a Mr and Mrs Will Stockton. Last, Andy Coombe finally has a band on the circuit by the name of **Scooter** with Lloyd Wheeler (bass, ex-Chasebank), Murray Williams (vocals? ex-Ear Supply), Ross Walters (keyboards, ex-Trooper) and Bob Kennedy (drums, ex-Thoroughbred). Coombe is also playing occasionally with ex-Shuffles Julian Finnerty and Richard Hall under the name of This Side Up.

Heavenly Bodies preparing original material for a *Radio With Pictures* video ... **Rockylox** have completed a clip for *Ready to Roll*. They are playing at Christchurch's Aranui in the first two weeks of May.

Rumours of a **Clean** reunion in the Coronation Hall along with Bored Games and new band the Drones who have yet to go public ... the **Stains** seem to have disappeared.

GEORGE KAY

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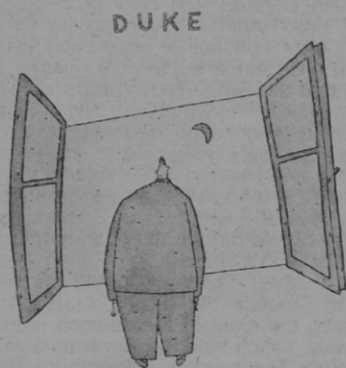


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GENESIS

DUKE

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APRIL 5

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|---|------------------|
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| 2 | GENESIS |
| 3 | GREATEST HITS |
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Down at The Windsor, Th'Dudes were going through the motions of a death throes. Peter Ulrich tells the half-filled room of unenthusiastic punters that he's had enough, is, in fact, along with Ian Morris, calling it a day, that, in effect, Th'Dudes is kaput.

Mind you, I didn't hang around that long. I found the going heavy enough watching Th'Dudes meander through a half-arsed first bracket, a case of what Dave McCartney may call "Dying In Public". So when Ulrich joined me during the break and expressed sentiments of morose foreboding, I decided on a discreet exit, not really caring to witness the inevitable and bear the general depression the room offered.

Meanwhile, up at the Gluepot, you couldn't get past the door for love or, that's dead right there, Cecil, money. Even yours truly had to come out with some nifty slip shod shuffling to gain entry. Inside, it was a familiar scene: five grubby veterans were belting out their singular brand of raunchy rock and boozy blues, entertaining what has become generally regarded as the most hoonish, loutish and unwholesome audience on the local rock circuit, a crowd of drunken degenerates who are as critical as they are prone to some of the most spontaneous raging every likely to be seen in this fair country. Street Talk are always welcome at the Gluepot.

By the time I'd hassled and harried my way to the bar Street Talk were well into their final set. The place was jumping. And what a weird assortment of folks Street Talk attract. On the dance floor was a fair indication of the 18-30 rock audience, covering the whole social spectrum, including a sprinkling of ye olde hippies, all hair and tassles, doing the jerk or something and even a half-dozen or so conspicuous punk-types pogoing to everyone's else's discomfort. And then, along the perimeter of the room there were the Joe Cools, tapping and twinkling their toes in urbane restraint.

Street Talk were playing "Lonely At The Top", the sort of twelve bar exercise Hammond Gamble can muster up in his sleep. Not that there's any sleeping from these lads. In anybody else's hands such a simple blues vehicle would dribble away into excessive guitar heroics or just plain banality.

At the back of the stand Jim Lawrie crouches, all arms and perspiration, while Andy MacDonald bobs and weaves as he plucks out a free-flowing bass run. Up front Mike Caen and Hammond Gamble share the guitar solo duties; Mike standing all stiff and disjointed and Hammond assuming the now-familiar pose of standing like a schoolboy dying for a piss, his right foot curled around his left calf. And then over there on the side, away from the bright lights, sits Stuart Pearce tinkling methodically. No longer just the pianist brought in at the time of the first album, Stuart has become over recent months very much an integral part of the Street Talk sound, an asset to any band.

The blues number slams to a close and, while the audience dies down, Hammond lights up a B&H, takes a few puffs and then inserts the cigarette in the neck of his guitar; a healthy slug from his Steinie and then he announces "Lazy Pauline", one of only three tracks from last year's *Street Talk* album that is still included in the band's repertoire. The crowd, naturally, go apeshit and fair enough too. A couple more established crowd-pleasers, "Queen Of The Party Line" and "Blood Out Of A Stone", a couple of newies, a final slice of blues and, apart from the customary encore, the night is over.

A glance around the departing crowd reveals, apart from the standard grumble about bells and bustling bouncers, a well-satisfied lot — the George Thorogood fans who follow Street Talk from gig to gig because Hammond Gamble is the closest thing they can find to a guitar hero, the old-timers from the seventies who've kept track of the band since the early days and those late admirers who witnessed Street Talk blow Fleetwood Mac clean out of their country at the recent Western Springs concert.

STREET TALK's BATTLEGROUND OF FUN



Hammond Gamble, Andy MacDonald, Stuart Pearce, Jim Lawrie, and Mike Caen

The No-Hoppers

There's a changeover in audiences every two years, "Andy MacDonald says the following week at Mandrill Studios where Street Talk are recording their second album. "God, I must be getting old. I've seen a few come and go. People change, they get married, go overseas, get thrown in gaol. But then there are the regulars who come in year in, year out. You can always recognise them. They're the ones most like the musicians. The no-hoppers."

Andy is propped in an armchair in the foyer. Hammond and producer Bruce Lynch are twiddling knobs and what-nots in the control booth, while the rest of the band wander around aimlessly, drinking coffee and reading mags, waiting to be told to get back in the studio. The building is filled with the sound of "Battleground Of Fun", the album's title track, a haunting melody as unlike Street Talk as any of the Fowley-dominated tracks on the debut album.

Andy listens to a couple of bars then emits a whoop of delight and, changing the gender on the band's current single, sings, "He's Done It Again. Hammond Gamble is bloody amazing. He just pulled this song out yesterday, it's such a great song. It really pisses me off, you know. People, I think, tend to consider Hammond as some drunken blues guitarist but, really, he's so much more. It's such a buzz working with Hammond, he's the only lyricist, except for maybe Costello, who can continually — Pow! — put a hole in my head. He's that good. I honestly think Hammond is criminally underrated in this country."

If Street Talk's recent live performances aren't enough, the forthcoming album, with not a trace of Springsteen influence or Fowley lyric in sight, should confirm once and for all that Street Talk are one of New Zealand's most productive units and finally lay to rest any claims that the band are a spent force. For anyone who's ever laid their bets on Street Talk, the dividends are just about to come through. They've never played better and, as songwriters, they've only just arrived.

Bands come up and disappear almost as fast but Street Talk, well Street Talk just hang in there producing the goods. With the recent demise of Hello Sailor and Th'Dudes and the departures for dustier pastures by Citizen Band and Toy Love, Street Talk are undoubtedly New Zealand's top rock'n'roll drawcard. "Number one by default," mumbles Mike Caen without a trace of irony.

Early last year, many people believed that a well-deserved and long overdue success had finally come the band's way. But *Street Talk* wasn't the breakthrough NZ album and international success failed to materialise. After a flirtation with the bright lights, the band retreated back into the hard slog, one of the country's top bands but only one of nevertheless.

Jonathan Who???

Shortly after Kim Fowley had left these shores and the shouting had died down, Street

Talk were back into the gruelling grind that is the local rock'n'roller's lot. With Auckland tightly in the grip of the new wave bands, Street Talk's continuing affair with the blues made the band something of an anachronism. It appeared that the band had nothing to offer the city's teenagers.

To make matters worse there was the open disdain the younger bands held them in. One night Toy Love, upon seeing Jim Lawrie and Mike Caen in the audience at Mainstreet, dedicated a song to Street Talk and proceeded to play a disjointed and cacophonous twelve bar blues with lines like: "Welllll ... Ah've bin playing der blooze ah since ah 1964."

Mike and Jimmy were not amused. Then there was the case of Street Talk's guest appearance at last year's Rockquest. The band came on at nine o'clock following the announcement of the results. Most of the audience — mainly el punko musos and their fans — had been drinking steadily since noon. Halfway through the set a bottle flew past Hammond's head. In a rare outburst, Hammond strode to the front of the stage and demanded a confrontation with the culprit. The culprit, incidentally, was one Jonathan Jamrag, then lead singer with Proud Scum.

"That c**t!" Hammond explodes, remembering the incident. "Funny thing happened after that though. The following week we were playing at the Gluepot when this geezer comes up to me and says, 'Ere, you know that guy wot threw that bottle last week? Well me and my mates done him.'" Hammond grimaces at the whole unsavoury episode. "That silly bastard may be a faithful fan but, really, he's just as bad as Jonathan F**king Smelly Dags."

Maybe it's because the audience is realising that there are limitations to the flash and fury of punk, but several weeks back a visit to the Windsor revealed a packed house with a large number of skinheads, bootboys and the like pogoing like crazy to "Leaving The Country". True.

The Cook Street Connection

Playing only sparingly outside Auckland since the release of *Street Talk* and, again, neglecting to follow up their well-received four week tour of Australia, the band failed to capitalise on last year's Fowley coup. In part, this can be attributed to a lack of a manager. But when Brian Jones, he of Cook Street Market, entered the local rock industry last year he impressed a lot of people with his energy and enthusiasm, including Street Talk.

"Brian was the only guy we ever considered as a manager," Hammond says. "We were impressed with what he did for Sheerlux so when the occasion arose we grabbed him for a manager. And I tell you what, we're bloody glad we did too. He's been brilliant."

In February Brian flew to the States to try and generate interest for the band. His first week was spent, in typical big industry introduction style, waiting around his motel room for phone calls that invariably never arrived.

But eventually Brian got to meet Dan Loggins, WEA International A&R Executive Director. "Loggins was amazing," Brian says. "He was so genuinely positive, so enthusiastic. He told me that he considered Street Talk to be one of the WEA acts with the most potential."

Bearing news like that, it's no wonder that, since Brian's return, Street Talk have applied a fresh enthusiasm to both their live performances and the new album. The album itself is the one many thought would surface last year. There are no concessions this time around. Street Talk play the blues and they're damn proud of the way they play it too. So, yes, there's a couple of blues numbers on the thirteen track album ("Lonely At The Top" and a new version of "Leaving The Country"). Other stage familiars included are Mike Caen's "Queen Of The Party Line" and "China Girl", Hammond's "Goodbye Good Fortune" and "What Happened To Lucy?" and the arrival of Andy MacDonald as a songwriter with two contributions, "Feminine Minds" and "Lonely One", the latter likely to be the first single lifted from the album. But the real surprises come on songs like the title track where Hammond's insistence that the Beatles as well as the blues are Street Talk's biggest influences.

So Long, Kim, G'Day, Bruce

During Brian's US sojourn the Fowley link was finally severed. Too busy producing the likes of Tina Turner and earning big bickies, Fowley, after continually postponing his second NZ visit since September, was a little peeved that the Bruce Lynch-produced single ("She's Done It Again"/"Long Night Blues") was going to be released. He told Brian that he didn't know for sure when he'd be able to come to NZ but when he did, after listening to the demos the band had sent, he wanted them to use his specially written lyrics. Brian, quite rightfully so, told him he didn't think that that was in the band's interests.

And so Street Talk have opted for Bruce Lynch to produce the album. Although not possessing the clout of a renowned jetsetter like Fowley, Lynch has done an admirable job and, unlike Fowley, has allowed the band members themselves to have a greater say in the production. Hammond, though, is quick to point out that there are no hard feelings with Fowley. "I still reckon Kim's a bloody good producer and I'd like to work with him again. But I guess *Street Talk* isn't really indicative of the band so I'm really happy with this one and with Bruce."

Andy, though, is more to the point. "I'll tell you one thing," he whispers, "I'm bloody glad we're no longer a Fowley band."

Leaving The Country

As recently as Sweetwaters there have been criticisms of the band getting lethargic, banging out the same old stuff in the same old fashion. Over the past two months, however, a new life has come into the band's performances. With three composers currently popping up with inspiring songs, 1980 looks like being a fertile year for Street Talk. Despite this, the band aren't rushing off just yet. To coincide with the release of *Battleground Of Fun*, there's a national tour in June followed, in August, by another Australian visit. Maybe then they'll look further afield.

Back At The Gluepot

Well look at this, another full house, another raging crowd going home happy with the knowledge that they've seen one of the finest bands in the land tearing the roof off the Gluepot. Yes indeed, folks, Street Talk are playing tighter than a nun's knickers, a gloved fist pounding the table in jubilation of rock'n'roll. Well maybe it ain't that romantic to you rocksters who catch the band three drinks the safe side of sanity but me I'd rather spend an evening with Street Talk than with any other band currently playing the local circuit. I'll give George Thorogood a wide berth thanks but as for Hammond and the boys, well now that is rock'n'roll. It's like the conversation I overheard at Sweetwaters.

Three young dudes in front of me: the first one, studying the programme, says, "What are Street Talk like?" The second guy dwells on this a while and replies, "Well ... they're good but ... ah, you know, they're just a blues band." The third chappy looks at his mate aghast. "Just a blues band? No way. They're the best bloody blues band there is."

John Dix

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Howard Devoto, Magazine.

BACK PAGES

Howard Devoto, real name Howard Trevor, left the Buzzcocks in 1977 leaving only the *Spiral Scratch* EP as official recorded proof of his time spent with the band. "Howard thought he would be unable to experiment if he remained in the band," said Pete Shelley at the end of that year just as Devoto's newly formed Magazine were opening in Manchester.

John McGeoch (guitar), Barry Adamson (bass), John Dickinson (keyboards, later replaced by Dave Formula) and Martin Jackson (drums, later replaced by John Doyle) were awesomely talented instrumentalists and completely opposite in approach to the Buzz.

"Shot By Both Sides" was the first Magazine record, a shattering single of power and menace so authoritative that even *Rolling Stone* took notice. "Touch and Go" followed, more unassuming, and it was unjustly brushed

aside because it failed to match its predecessor.

Real Life, the first album, arrived, however, to smiles all round. Subjectively titled, since Devoto's abstract vision was hardly the general consensus of real life, the album was a mature fusion of excellent musicianship and dark, evocative songs including "Motorcade" and "The Light Pours Out of Me". A slower different version of "Shot By Both Sides" was also included.

And the Buzzcocks seemed miles away.

SHOT BY BOTH SIDES

Last year Magazine released *Secondhand Daylight*, an album in many respects more advanced than *Real Life*. Producer Colin Thurston (since criticized for his over-technical production) extended the natural drama of the band by

adding depth and considerable resonance to Adamson's dexterous bass playing and more tone to Devoto's theatrical vocals. The result was an album that came across as the missing link between Van Der Graaf Generator and the Sex Pistols and as such disappointed critics and fans alike.

Secondhand Daylight was the last word in depressants, the ultimate statement of personal withdrawal from real life. Most reviews at the time banded around phrases like "lyrically too obscure", "Gothic and melodramatic" and "theatrical and affected". All of these views were pertinent enough but they failed to take into account the overall aim of the album — the conveyance of Devoto's ideas of complete removal from reality and how Thurston and the band communicated these ideas with the most appropriate arrangements and feel. "Feed and Enemy", "Cut Out Shapes" and "Back to

Nature" were classic examples of musicianship communicating Devoto's ugly state of mind at the time.

THE CORRECT USE OF SOAP

The band were disappointed at the criticism levelled at *Secondhand Daylight* and at Thurston's production. So for *Soap* they have used a new producer, Martin Hannett, and they have contented themselves with recording the songs virtually live in the studio with as few overdubs as possible.

The result is Magazine's most conventional and ungarnished album. Ten songs in all, five-a-side, with the First Side emerging as their most completely realised entity so far. The songs have a freer more spontaneous energy unlike the heavily considered machinations that characterized the material on *Daylight*. Devoto still sounds as if he's run out of jokes but this time he's mustered more gusto and so sounds less dejected.

"Because You're Frightened" and "Model Worker" are brisk openers whipped along by McGeoch's punchy chording. "I'm A Party" and "You Never Know" are more leisurely and deliberate giving Adamson and Formula the opportunity to come to the fore. "Philadelphia" completes the First Side with McGeoch adopting a choppy Carlos Alomar style as the band build on the funk laid down by Adamson and Doyle.

Side Two is less immediate in impact. "Burn" is Magazine being very enigmatic and droll and only imaginative playing saves the song. "Thank You" is bare, almost dub, with the rhythm section laying down a 2/4 beat as McGeoch and Formula inject their own flourishes. "Sweetheart Con" and "Stuck" are almost pop by comparison both armed with striking guitar lines. "A Song From Under the Floorboards" concludes the album with panache. It's their new single and is built on Adamson's fluent pumping bass line providing the basis for McGeoch's and Adamson's disciplined extensions and Devoto's self-parody.

"I am angry, I am ill and I'm as ugly as sin". *Soap* (another Devoto title referring to emotional expiation or pandering, soft-soaping) is the most approachable and probably most commercial of Magazine's albums. It may also prove to be their best, so if you're a stranger to their music this is where to start.

George Kay



THE MEMBERS ARE BACK...

WITH THEIR NEW ALBUM

1980 - THE CHOICE IS YOURS OUT NOW

MARKETED BY



PO BOX 3825, AUCKLAND, NZ.

THE *Virgin* FILE



David Cunningham, Flying Lizards.

FLYING LIZARDS

Few would have believed that an old Motown number, sung totally deadpan, with only a meagre backing of fragmented piano and assorted percussion, would be hit material.

The nucleus of The Flying Lizards is David Cunningham, who was an art student at Maidstone College in Kent when he started to experiment with music, his interest fostered by the work of such avant garde specialists as Cage, Riley and Reich. His first product was a self-marketed LP called *Grey Scale*, which taught him plenty about making records, and formed the basis for what was to come.

"I was playing knives and forks and things simply because I thought 'Well who needs instruments'," says Cunningham.

The man has certainly not actively pursued success, having chosen the name Flying Lizards because it seemed least likely to succeed. Undaunted by any pretensions of commerciality, Cunningham took an old fave, "Summertime Blues", recorded the incredibly basic backing track in the converted slaughterhouse that serves as his studio, and recruited Deborah, an old college friend, to do the vocals.

The snare drum that provides what little rhythm the song has was recorded in a large concrete room, which acted as a giant echo chamber. Julian Marshall laid down the piano track straight from the sheet music with just a metronome for company. The rest of the noise is just various trash that was lying around at the time, including pieces of defunct tape recorders and ashtrays. Then came Deborah's vocals, which lack the innate cynicism of the original.

"Deborah did it quite honestly," says Cunningham. "I mean she actually wanted some money because she was terribly overdrawn at the time she made the record and she was getting letters from the bank."

The *Flying Lizards* album follows the same minimal approach, but covers a broad scope of ideas. The range of instruments is kept to a minimum, being mainly guitars and percussion, with occasional injections of bass, piano and organ. Dub effects are used widely, as are echo and reverb, to create illusions of space in what is really a very simple format. It's an intriguing sound, and probably the first time experimental music has reached a mass audience.

The musicians used to make up The Flying Lizards vary as much as the sound. Cunningham recruits them according to his needs.

"If you've got all those people, then you can play any kind of music at all," he says. "You can try things out more, you can be more flexible."

SPARKS

Ron and Russell Mael were too freaky for their native California (at least they were in '74). So they upped stakes and headed for Britain, where a fresher musical climate prevailed, allowing them a free rein for their many talents.

Their two first albums recorded on home ground, first as Halfnelson and later as Sparks, received decidedly mixed critical reaction. But the Maels were young then, and Britain gave them the incentive they'd needed.

Their first hit, "This Town Ain't Big Enough For Both Of Us", was a most unlikely number one in Britain, which was struck dumb by Ron's middle-class accountant looks and Russell's strangled falsetto vocals. Actually, at that time, Split Enz had already ploughed similar territory. There's a moral there somewhere.

The follow-up, "Amateur Hour", was even better. A loopy, frantic rocker with a nagging hookline and witty lyrics which annoyed as many as it delighted. The first British album, *Kimono My House*, was well received by critics as a breath of fresh air in what was a very stolid pop scene of the time.

But backlashes seem to strike everyone, and critics began to feel the Maels were showing their limitations. Because the next album, *Propaganda*, wasn't quite as immediate as its predecessor, Sparks were cast into the pile of also-rans. After another year of struggling against indifference, they returned home to contemplate their future.

They found it in ace German disco producer Giorgio Moroder. A seemingly strange partnership, but he gave Sparks a new direction. His Teutonic stamp was all over their comeback hit "Number One In Heaven", giving their sound a less eclectic and more commercial air, without sacrificing their individuality.

Their new album, *Terminal Jive*, was recorded in Germany, eschewing guitars for the Moroder synthesised sound. But there's no computerised sterility in the sound of Sparks. Ron has developed into a unique keyboard virtuoso and Russell's zany vocals fit admirably into Moroder's wall of electronics.

Sparks have come back from the void, dancing a demented two-step. Try it.

JOHN FOX

Those who would write off John Foxx as a Gary Numan clone had better think again. How do you clone a clone, anyway? In fact, Numan lists Foxx's work with Ultravox as one of his key influences.

Foxx comes from Chorley in Lancashire, and moved to London in 1974. Like many "experimental" musicians, he's an ex-art school student and started out fooling around with tape recorders.

"I was at art college when I first got intrigued by sound," he recalls. "I mean, I should say that I simply entered art school because first there was absolutely nothing I could imagine myself doing if I left school, but second, I was academically pretty useless. So I saw art school as the only viable solution for staving off another couple of years before walking out into the cruel world."

His interests and the circles he moved in led to a meeting with Eno, who later produced several tracks that ended up on the first Ultravox album. The band was assembled from applicants to an ad placed in *Melody Maker*.

Ultravox recorded three albums of varying quality, and were victims of bad timing as much as anything else, since they arrived at the time of the punk boom, when synthesisers were looked upon with contempt. But under it all, the strength of some of the material was well evident, especially on tracks like "Hiroshima Mon Amour" and "The Man Who Dies Every Day".

Foxx quit the band last year, feeling he could work better on his own. He signed to Virgin, and has now produced his first solo album, *Metamatic*. Foxx, thankfully, is freer of pretension than many of his ilk, and his melodies are strong and catchy, the synthesiser being the vehicle for the tune, rather than the other way round.

"I no longer have any desire to be a machine," says Foxx. "Now I want to make dancing music."

HUMAN LEAGUE

In an age where machines are controlling men, the Human League epitomise the idiom of Modern Mechanical Music.

In music, all boundaries are self-imposed, and the Human League do not recognise any boundaries. They've so far taken electronic music to its farthest limits in terms of popular appeal, and are continuing to extend those limits all the time.

The Human League are four young men from Sheffield, a stark industrial city in the British Midlands. In the past couple of years it has become Britain's equivalent to Akron, Ohio, being in the forefront of experimental music, setting new horizons.

The Human League's sound is entirely synthesised, with all rhythm and percussion being provided electronically. Taped sound also plays a major part in their performances, to the stage where they can go and sit in the audience while the machines continue on their own. Truly State Of The Art.

Martin Ware, Phil Oakley and Ian Overcoat occupy the stage, while fourth member Adrian Wright sits in the wings, at the controls. He not only works many of the tape effects, but also provides a startling array of back projections which divert the audience throughout the performance. The men at the heart of it often play a secondary role.

But the Human League are by no means



Virgin Records and RTC ... two big little companies, still in their youth, which have given some of their bigger brothers a lesson or two in marketing. The secret to their success lies in their willingness to go with the times, sometimes ahead of them, to search out new ideas and not let their strategies be dictated by the rigid confines of Top 40 philosophy.

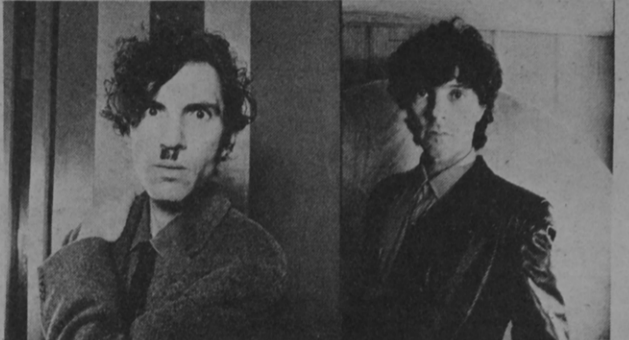
Virgin started back in 1971, with a record shop in London's Oxford St, offering records at cut prices. So successful was the venture that five more shops were opened in the same year. There are now 19 Virgin record stores throughout Britain, and last year, Virgin opened its first megastore, a music supermarket which justified its two million-dollar investment by reaping \$40,000 on its first day of trading.

Also in 1971, Virgin acquired a beautiful 16th century manor house near Oxford, and converted the squash courts into one of the best recording studios in Europe, with 24-track facilities, computerised mixing and quad sound. Manor Farm studios were born, and have been used by top recording acts from all over the world. Later, two 24-track mobile studios were built, and are in heavy demand for live work and for musicians who want to record at home.

The Virgin record label was the next logical



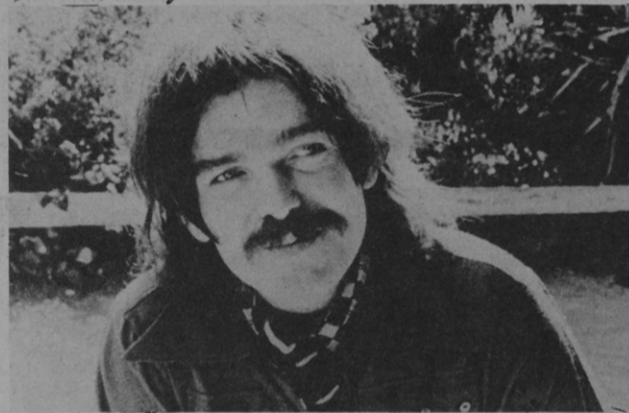
John Foxx



Sparks



Human League



Captain Beefheart



Shooting Star

development. It was launched in 1973, its first release being Mike Oldfield's phenomenally successful *Tubular Bells*. It gave recording opportunities to avant garde acts like Tangerine Dream, Henry Cow and Gong. It was the only label brave enough to take on the Sex Pistols. Today its stable includes XTC, Magazine, The Motors and Public Image Limited. In 1976, Virgin picked up on the expanding interest in reggae and established Front Line Records, devoted to reggae acts.

The Townhouse studios are another Virgin project, providing recording facilities in the London area for musicians who don't want to go out into the country to work.

In 1978, Virgin acquired the Metropole Cinema in London and set about converting it to a live venue. The Venue seats 600 people, has its own two hundred thousand-dollar PA system, and has become one of London's premier concert settings.

Late last year, Virgin went into the publishing business. Virgin Books Ltd will this year start producing a variety of material on music and musicians, and related subjects.

Perhaps Virgin's most ambitious project to date is Necker Island, one of the British Virgin Islands group in the Caribbean. The company has bought this 100-acre island, and has built

electronic snobs. They've never heard of Phillip Glass or Steve Reich, and pronounce Stockhausen "a load of garbage." Their music is for the body as well as the mind. In addition, Oakley and Ware have strong, distinctive voices, adding essential warmth and character to an often-cold musical dialect.

One album has already surfaced here on Virgin, and another is on the way. The Human League are constantly exploring new fields, and you don't have to be a PhD to enjoy them.

CPT BEHAT

Don Van Vliet, better known as Captain Beefheart, is the great musical eccentric. Little is known about the man prior to his emergence in California in 1965. Thought to be somewhere in his 40's, he is an enigma whose erratic career has been frequently beset by personal and emotional upheavals and complex business hassles.

The Captain and his Magic Band were first recorded live in 1965, but the LP, *Mirror Man*, was not released until 1971. A quixotic mixture of blues, free jazz and hard rock, it is still regarded as a major and often misunderstood work.

Frank Zappa became interested in Beefheart in 1966, but the first recording sessions were abortive, largely due to personality clashes. Even today, the two have an intense love-hate relationship. Zappa still claims Beefheart has little or no sense of melody or timing, but like many of Zappa's views, that can be taken with a grain of salt. The fact that Beefheart rates a mention in Joachim Berendt's prestigious *Jazz Book* for his sax playing shows how highly he is regarded.

He signed with Buddah in 1967 and produced *Safe As Milk*, a strong collection of original songs based on rural blues and featuring Ry Cooder on slide guitar. By the time it was released, Beefheart was off in other directions.

He split with Buddah and recorded his follow-up, *Strictly Personal*, on the Sunset label, showing a stronger trend towards free improvisation. Switching to Zappa's Straight Records in 1969, Beefheart recorded two classic albums, *Trout Mask Replica* and *Lick My Decals Off, Baby*. Both works stunned with their virtuosity and unorthodoxy, symptoms of the man's personal nightmares.

Switching again, to Reprise, Beefheart produced *The Spotlight Kid*, a return to the blues, depressed and schizophrenic. But as his moods frequently changed, so did his music, and the next release, *Clear Spot*, was a much happier effort.

His signing with Virgin in 1974 led to numerous American contractual difficulties, with Reprise claiming prior distribution rights. The less-than-satisfactory *Unconditionally Guaranteed* was released during this time, but not until last year were all problems resolved. Virgin finally gaining worldwide rights.

The Captain's new work *Shiny Beast (Bat Chain Puller)* is actually a re-recorded version of slightly earlier material, previously marketed by another company with a slightly different title. (Another earlier work, *Bluejeans and Moonbeams*, is best forgotten). *Shiny Beast* is a superb return to form, with Beefheart's primitive, animal voice snarling with a newfound virility.

His ever-changing Magic Band is largely new this time, with the exception of drummer Robert Williams, and marimba player Art Tripp.

Captain Beefheart is truly worthy of the "years ahead of his time" label, and while he may never be more than a cult figure, those in the know to this infuriating, wondrous man can feel privileged.

SHOOTING STAR

Shooting Star may be all-American boys, but one listen to the debut album on Virgin shows their influences lie well and truly over the Atlantic.

They hail from Kansas, heart of the mid-western boogie wasteland. But don't let their origins put you off. This young six-piece produces crisp, melodic music with tons of drive and soaring harmonies, just begging for radio play. They manage to adroitly dodge the metallic histrionics of so many of their compatriots, and are better for it.

Their album was appropriately produced in London by Gus Dudgeon and is the most popular new album on American FM station playlists, according to *Cashbox*.

two recording studios and three villages on it. A better working environment you couldn't imagine.

In this country, Virgin is distributed by RTC, and a very happy arrangement it is too. Set up in 1977, RTC is wholly New Zealand owned and operated. It has increased its share of the NZ record market by 600 percent since its inception, acquiring distribution rights for such labels as Logo, Acrobat, Criminal, Rockburgh and now Graduate.

Virgin is so pleased with RTC, it has renewed the distribution contract for what looks like an indefinite period.

RTC also distributes mid-price and budget-price records, and has a thriving TV promotional division as well. The company has two scouts in England, constantly on the lookout for new labels to promote.

"We choose material according to what we think the New Zealand public will accept," says RTC managing director Brian Pitts. "We try to anticipate trends, insofar as we're able to."

"We're still a small company, in terms of what the major companies are doing — our share of the market isn't quite in double figures — but we're trying to be a little bit different in what we do."



MEMBERS

Having spent recent months wowing the fans in this part of the world, the Members are now back home, catching up on what they've missed. Much happened on the British scene during 1979, much of which they spent out of the country, and as a recent *NME* pointed out, their name isn't calculated to send out shivers of enthusiasm.

"Yeah, well I don't care," Jean-Marie Carroll told Neil Spencer. "I believe in the group, and I hope the new album surprises 'em (the UK masses). It's a great deal better than the first."

"I know it's going to be difficult," said Nicky Tesco. "A lot has happened while we've been off the scene, and we'll have to prove ourselves all over again. It will make us work harder at the gigs, we're back in the clubs this tour. I'm really looking forward to it."

BENEFIT

A look at the homecoming gig sheet certainly shows a paucity of big-name venues, but then as they showed us here, the Members play best when they can get close to their audience. Among the shows is a benefit for Strangler Hugh Cornwell, currently doing porridge for a dope possession bust.

The Members waxed enthusiastic to Spencer over their experiences down under,

especially here.

"It was just like being back home, apart from the great food," said Tesco. "Even though they'd never been visited by any punk-style bands before us they were all into it, pogoing and gobbing. They even had skinheads, proper ones down to the football badges in the lapels. It was bizarre."

True to form, the *NME* could not resist getting a little dig in, referring to Godzone as "the southern hemisphere's answer to Surrey" (a rather boring English province). However, they did quote a fragment from *Rip It Up*, showing that Antipodean culture is making some impact Back Home.

If Britain rejects the Members as being out of touch it'll be to the country's loss. Anyway, they know the welcome mat is always out here.

1980 — THE CHOICE IS YOURS

The strength of the concerts which *Rip It Up* readers voted best of 1979, coupled with the overall excellence of the Members' debut platter, *At The Chelsea Nightclub* makes the follow-up, *1980 — The Choice Is Yours* an important release.

This album should be approached with a fully open mind. Don't go expecting another "Solitary Confinement" or "Sound Of The Suburbs". Anyway, the Members have already written at least three youth anthems, and most are lucky to manage one.

1980 may not quite live up to such a grandiose title, it makes a very creditable effort.

SKA SOUND

Where reggae formed an integral part of the Members' early sound, their ethnic ingredient has been updated to keep abreast of current

trends. Three of the tracks use ska, which the Members have as much right to use as anyone else, since West Indian rhythms played a large part in their formative listening.

It opens with "Ayatollah Harmony", a ska instrumental with a Middle East touch, a little similar to Madness's "Night Boat To Cairo". It's a scene setter, like "Electricity" in *Chelsea Nightclub*.

"Goodbye To The Job", "Physical Love" and "Romance" deal with familiar subjects in tried and true fashion, hating the boss, kidding yourself it's love and not lust, and trying to pull a bird when you're so full you don't know what you're doing. "Romance" has the most impact, with its tongue-in-cheek lyrics and Tesco taking the piss out of himself as much as anyone else, trying to spin a line.

"Brian Was" treats the workaday world in much the same way as The Jam's "Smithers Jones", as a very ordinary bloke sells his soul to the company, comes around to reality one day and steps out a window. But at least Brian has the guts to be his own victim instead of somebody else's.

UP IN THE AIR

"Flying Again" reflects the amount of time the Members have spent on the road in the past year. Musically it's as close to "Sound Of The Suburbs" as they get on the album, and will probably be the first track the fans pick up on. It's archetypal Members.

"Normal People" opens Side Two, saying nothing new about the face-in-the-crowd syndrome. Your reference point is Paul Weller's "In The Crowd", which says it all far better.

Larry Wallis's "Police Car" gets the treatment next, and the Members realise the song's

potential far better than its writer ever did. Tesco fills it with venom and menace and it benefits for its change of pace.

"Clean Men" explains the album's title over a rock solid ska beat and some nice dub effects. Never trust a man in a neat suit, especially when he wants your vote:

*Custom built by specialists,
New faces, the same old lies.*

"Muzak Machine" is sure to please the crowds, full of pace and swagger, and featuring top-line guitar from Nigel Bennett.

MAGNUM OPUS

The killer, though, is "Gang War", which could stand out as the best song the Members have ever written. Musically, it's admirable for its restraint, lavished with Joe Jackson's piano and Albie Donnelly's sax (see The Rats' "Joey's On The Street Again"). It's the Members' magnum opus, a solemn picture of the sickening violence all too prevalent in Britain these days, and closer to home than a lot of people would like to think:

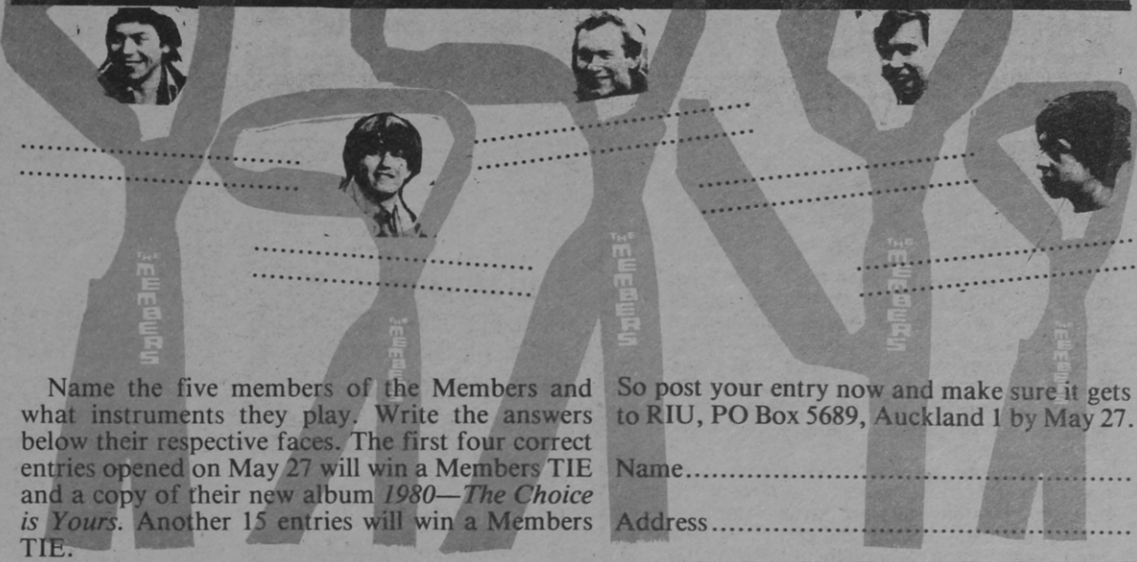
*There's been a stabbing tonight at the local
hop,
Some kid off his head, blown his top.
The ambulance driver has seen it all before,
It's gang war.*

The teenage naivety of *Chelsea Nightclub* has been replaced by a broader, less personal and more mature outlook. The production could have been better, with Tesco's voice being buried too often, but *1980* represents a genuine effort to look ahead. Its quality varies, but it's an honest, often perceptive work.

The Members have grown up. They're learning, and let's hope we are too.

Duncan Campbell

WIN MEMBERS' ALBUMS & TIES



Name the five members of the Members and what instruments they play. Write the answers below their respective faces. The first four correct entries opened on May 27 will win a Members TIE and a copy of their new album *1980—The Choice is Yours*. Another 15 entries will win a Members TIE.

So post your entry now and make sure it gets to RIU, PO Box 5689, Auckland 1 by May 27.

Name.....

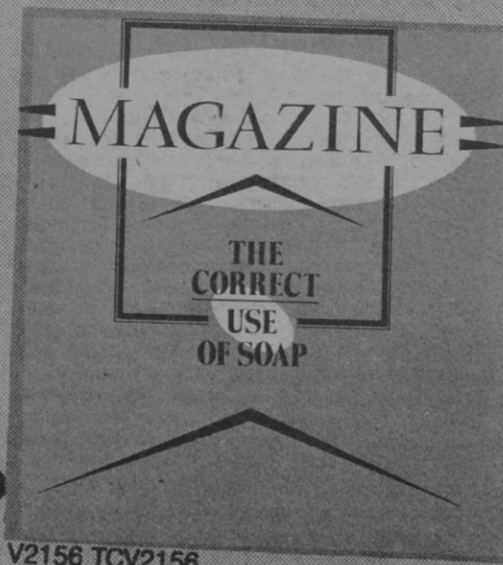
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MAGAZINE



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THE CORRECT USE OF SOAP





MOTORS' NICK GARVEY INTERVIEW

It's been some time since the Motors have made much of an impact on this part of the world, only the odd television rendition of "Forget About You" keeping their memory alive. It seems that they have not been idling, though. They and rising-star producer Jimmy Iovine have been locked away working on their most ambitious project to date — *Tenement Steps*.

Now reduced to just two members, Nick Garvey and Andy McMaster, the Motors are pursuing a rather different style from their original marriage of punk and pop. Their new album seems to be steering them closer to the wide-screen pop reconstructions of early 10cc. In this interview, Nick Garvey talks about their new work and the events of the last few years.

On the new record, you get a huge, full sound. It reminds me very much of Phil Spector. Is that what you were trying to do?

I think that particular sound ... that sort of majesty ... I think it's something we've always tried to do. I think the first album, to a certain extent, was trying to do that but it was limited because it was guitars. It wasn't specifically limited because it was guitars but you know what I mean. There was just something about getting the rhythm right. There weren't too many fiddly bits on the first album. I think we just tend to see things in that size. That enormity is something which appeals to us both. A sort of operatic feel to things.

If someone actually asked you to define The Motors what would you say? A band? A songwriting partnership? What?

I've no idea. I mean we both are in the music business and we both have a partnership in which we get done more or less what we want to get done. I really don't know.

But as a partnership you and Andy seem to be able to operate with a considerable independence?

I think we're just finding this particular independence, because the first album that we made was when we first really started working together. I said to my manager who was paying me twenty pounds a week to write songs, "Look, there's this bloke lives across the street and he writes amazing songs. Why don't you give us five hundred pounds and we'll go into Pathway and make some demos. It'll be great." He hummed and hahed a bit because he didn't like involving people he didn't know, but anyway, he said yes. And of course when the demos came back they were all guitar things with a little bit of piano but very very little and they sounded great. They sounded amazing. It was more or less on the strength of them that we got a record deal because my manager said that we should put a band together. So we did put a band together. So he could sell a whole package — a performing group.

But you are now very much a studio band?

I think we were always forced out onto the road because our manager's idea at the beginning was that he'd been publicist for all these big American heavy rock groups, and he thought that's how to really do it all. Go to America, be wonderful, then you'd be able to play to 150,000 people and your albums will sell 15 million. I think that's what he thought. And of course we never ever had any sort of a show to go with any sort of live performance we did and very, very few of the performances we did were actually very good.

How long did your new album take to make?

Two months. There was a bit of fiddling around done in America. We did put an orchestra on a couple of tracks in America. It took a while. Every track took a day and some took two days and some were re-mixed. We both bash something out and if we have to play something which is subtle we really have to work at it to learn how to play it properly. It's very difficult. We don't really trust other people to play things that we have the idea for though. We're not perfect musicians, so we really have to struggle hard to play these bits right and of course a lot of studio time is wasted.

Is the album simply a collection of songs or is it something more? Is it supposed to hang together?

No. It is simply a collection of songs. When it came to us making another album ... because everybody said it would be a good idea and Jimmy said, "You've got to make this album it'll be amazing" ... everybody was looking for what songs we could use.

Why did you think it necessary to call in another producer?

We recorded a couple of things last year after having had a bit of a lay-off. Virgin were saying, "Come on. We want some more stuff." So we went in and recorded 'Tenement Steps' and 'Love and Loneliness'. Jimmy Iovine happened to hear a cassette of them in America and he said, "I think these are wonderful but I can make them sound better than this." And he talked his way into the job. He said, "I want this job. I want to produce this band." So Virgin flew him over to see us and meet us because, you know, we're always really wary of people like that. And he was amazing. He just seemed like a really nice guy. He seemed to know what he was doing. He said, "I can make you sound amazing." It wasn't "I'll try and make you sound amazing." It was, "You're going to sound amazing." And that was that.

It seems to me The Motors have a tremendous diversity of style. I mean 'Modern Man' is very different from 'Love and Loneliness'?

I'm writing a song at the moment and I can see it has its roots in the sort of thing I wrote in

THE Virgin CATALOGUE

THE MEMBERS

1980: The Choice Is Yours
At The Chelsea Nightclub

V2153/TCV2153
V2120/TCV2120

HAVE GOT
MUST BUY
TOMORROW

THE MOTORS

Tenement Steps
Approved By The Motors
1

V2151/TCV2151
V2101/TCV2101
V2089

HAVE GOT
MUST BUY
TOMORROW

ANDY PARTRIDGE

Take Away/The Lure Of Salvage

V2145

HAVE GOT
MUST BUY
TOMORROW

INTERVIEW

Snakes & Lovers
Big Oceans

V2157
V2123

HAVE GOT
MUST BUY
TOMORROW

CAPTAIN BEEFHEART AND THE MAGIC BAND

Shiny Beast (Bat Chain Puller)

V2149/TCV2149

HAVE GOT
MUST BUY
TOMORROW

PUBLIC IMAGE

Second Edition
Public Image

VD2512/TCVD2512
V2114/TCV2114

HAVE GOT
MUST BUY
TOMORROW

SID VICIOUS

Sid Sings

V2144/TCV2144

HAVE GOT
MUST BUY
TOMORROW

THE MEKONS

The Quality of Mercy Is Not Strnen

V2143

HAVE GOT
MUST BUY
TOMORROW

SPARKS

Terminal Jive
No 1 In Heaven

V2137/TCV2137
V2115/TCV2115

HAVE GOT
MUST BUY
TOMORROW

MIKE OLDFIELD

Platinum
Exposed
Incantations
Ommadawn
Tubular Bells
Boxed (4LP Set)

V2141/TCV2141
VD2511/TCVD2511
VDTR101/TCVDTR101
V2043/TCV2043
V2001/TCV2001
VBOX 1/ITCVX 1

HAVE GOT
MUST BUY
TOMORROW

JANE AIRE & THE BELVEDERES

Jane Aire & The Belvederes

V2134

HAVE GOT
MUST BUY
TOMORROW

THE RUTS

The Crack

V2132/TCV2132

HAVE GOT
MUST BUY
TOMORROW

STEVE HILLAGE

Open
Live Herald
Motivation Radio
Green
L

V2135/TCV2135
VDG3502/TCVGD3502
V2777/TCV2777
V2098
V2066
VR1

HAVE GOT
MUST BUY
TOMORROW

GLADIATORS

Naturality
Sweet So Till

FL1035
FL1048

HAVE GOT
MUST BUY
TOMORROW

THE RECORDS

Shades In Bed

V2122/TCV2122

HAVE GOT
MUST BUY
TOMORROW

FINGERPRINTZ

The Very Dab

V2119/TCV2119

HAVE GOT
MUST BUY
TOMORROW

KEVIN COYNE

Millionaires & Teddybears
Dynamite Daze

V2110
V2096

HAVE GOT
MUST BUY
TOMORROW

WILKO JOHNSON SOLID SENDERS

Wilko Johnson Solid Senders

V2105

HAVE GOT
MUST BUY
TOMORROW

NOEL

Is There More To Life Than Dancing

V2126/TCV2126

HAVE GOT
MUST BUY
TOMORROW

SUPERCHARGE

Body Rhythm
Horizontal Refreshment
I Think I'm Gonna Fall In Love

V2118
V2067
V2999

HAVE GOT
MUST BUY
TOMORROW

DAVID BEDFORD

Instructions For Angels
The Odyssey

V2090
V2070

HAVE GOT
MUST BUY
TOMORROW

DELROY WASHINGTON

Rasta

V2088

HAVE GOT
MUST BUY
TOMORROW

CAN

Flow Motion

V2071

HAVE GOT
MUST BUY
TOMORROW

U-ROY

Rasta Ambassador
Natty Rebel

V2092
V2059

HAVE GOT
MUST BUY
TOMORROW

MAGAZINE

The Correct Use Of Soap
Secondhand Daylight
Real Life

V2156/TCV2156
V2121/TCV2121
V2100

HAVE GOT
MUST BUY
TOMORROW

XTC

Drums & Wires
Go 2
White Music

V2129/TCV2129
V2108
V2095

HAVE GOT
MUST BUY
TOMORROW

FLYING LIZARDS

Flying Lizards

V2150

HAVE GOT
MUST BUY
TOMORROW

SHOOTING STAR

Shooting Star

V2130/TCV2130

HAVE GOT
MUST BUY
TOMORROW

JOHN FOXX

Metamatic

V2146/TCV2146

HAVE GOT
MUST BUY
TOMORROW

SEX PISTOLS

Flogging A Dead Horse
Never Mind The Bollocks
Some Product
The Great Rock n Roll Swindle

V2142/TCV2142
V2086/TCV2086
VR2
VD2510/TCVD2510

HAVE GOT
MUST BUY
TOMORROW

SKIDS

Days In Europa
Scared To Dance

V2138/TCV2138
V2116

HAVE GOT
MUST BUY
TOMORROW

COWBOYS INTERNATIONAL

The Original Sin

V2136/TCV2136

HAVE GOT
MUST BUY
TOMORROW

HUMAN LEAGUE

Reproduction

V2133/TCV2133

HAVE GOT
MUST BUY
TOMORROW

POET & THE ROOTS

Dread Beat & Blood

FL1017

HAVE GOT
MUST BUY
TOMORROW

CULTURE

Harder Than The Rest
Cumbolo
International Herb

FL1016
FL1040
FL1047

HAVE GOT
MUST BUY
TOMORROW

PENETRATION

Coming Up For Air
Moving Targets

V2131/TCV2131
V2109

HAVE GOT
MUST BUY
TOMORROW

PETER BAUMANN

Transharmonic Nights

V2124

HAVE GOT
MUST BUY
TOMORROW

EDGAR FROESE

Stuntman
Ages

V2139
VD2507

HAVE GOT
MUST BUY
TOMORROW

TANGERINE DREAM

Force Majeure
Cyclone
Encore
Stratosfear
Ricochet
Rubycon
Phaedra
Electronic Meditation
Zeit

V2111/TCV2111
V2097/TCV2097
VD2506/TCVD2506
V2068
V2044
V2025
V2010
L35450/IT25450
L45583-4/IT25583/4

HAVE GOT
MUST BUY
TOMORROW

PETER COOK

Here Comes The Judge

VR4

HAVE GOT
MUST BUY
TOMORROW

MALLARD

Living In A Different Climate

V2077

HAVE GOT
MUST BUY
TOMORROW

SLY DUNBAR

Sly, Wicked & Slick

FL 1042

HAVE GOT
MUST BUY
TOMORROW

JULIE COVINGTON

Julie Covington

V2107/TCV2107

HAVE GOT
MUST BUY
TOMORROW

YELLOW DOG

Beware Of The Dog

V2104

HAVE GOT
MUST BUY
TOMORROW

VARIOUS

Virginité
Guillotine
Frontline — Your Last Chance
Frontline Sampler — Frontline 3

VPR1
VCL5001
FLB3001
FLB3002

HAVE GOT
MUST BUY
TOMORROW

ALTHEA & DONNA

Uptown Top Ranking

FL1012

HAVE GOT
MUST BUY
TOMORROW

GONG

Expresso II

V2099

HAVE GOT
MUST BUY
TOMORROW

MIGHTY DIAMONDS

Ice On Fire

V2078

HAVE GOT
MUST BUY
TOMORROW

'Love and Loneliness', but there's no guarantee that the next song I write will be anything like that. I mean you just get an idea and then you write a whole song from it. You have to work very hard at writing songs I think. I used to just toss them off very quickly but they were never very good songs and it's only in the last couple of years that I've discovered that you have to work very hard to make a song work properly all the way through.

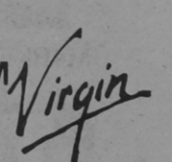
You've had a very diverse career. You started off as a roadie, then a bass player in a pub rock band, then producer, singer,

songwriter — out of all those things which do you enjoy the most?

Well it's all of them, really. If I were just a songwriter who gave his songs away ... I don't know how well I could cope with that, because when you actually write a song you know how it's going to go. I think that actually to write a song and then to carry it right through until it is a finished production, to have started from absolutely nothing and to end up with a finished performance is a wonderful experience and of course that involves everything I do.

THE END

COMING SOON
TANGERINE DREAM
TANGRAM
HUMAN LEAGUE
TRAVELOGUE
MARTHA & THE MUFFINS
METRO MUSIC
ORCHESTRAL MANOEUVRES
IN THE DARK
LOCAL OPERATOR



RECORDS

MR PARTRIDGE TAKE AWAY VIRGIN

It started with a black sleeved twelve-inch forty-five called "Go +" which originally was a bonus with the first twenty thousand or so UK copies of Go 2 sold but it later came out as a limited edition in its own right. It featured four rock-dub versions of tracks on Go 2 with deviant electronic bits and pieces added.

The "dub" concept was initially used by reggae artists who put instrumental versions of the A-sides on the B-side. These instrumentals were not only stripped of the vocals but often of the lead instruments as well leaving only the bass-drum rhythms. The problem with that of course is that most dubs not only sound similar they also become very monotonous. Disco overcame this problem by using synthesizers to take the place of the vocal line and Partridge avoids the dub monotony by retaining some vocals and vocalizations as well as adding electronics.

Take Away/The Lure of Salvage are the titles of the first and second sides respectively and much of the album is supposed to be devoted to alternative versions of songs on *Drums and Wires*. I say "supposed" because it's not an easy task matching the different versions. "Steam Fist Futurist" is "Real by Reel", "The Rotary" is "Helicopter" and the harrowing "New Broom" might be Moulding's "Making Plans For Nigel".

The album reveals the rudimentary features and components that go into making an XTC song and how these components can be manipulated into something which, although sparse, can be interesting and entertaining. So don't expect a fourth XTC album coz that's not the object of this exercise.

George Kay

BOZ SCAGGS MIDDLE MAN CBS

It is more than two years since Boz Scaggs released his last album, *Down Two Then Left*, the eagerly-awaited follow-up to the best-selling *Silk Degrees*. A lesser album perhaps, but a worthy successor. However, it languished in the shade of *Silk Degrees* and was relatively ignored.

Rather oddly for a man who had remained a virtual unknown for five albums before *Degrees*, Scaggs took it to heart, dropping from sight to re-emerge with a repertoire relying more than ever on the *Silk Degrees* material.

Middle Man seems a floundering attempt to find a commercial formula to take up where *Silk Degrees* left off. A strong first side may



Mr. Partridge?



Motels

salvage Scaggs' reputation, but it could be touch and go.

In some respects side one cannibalises Scaggs' best white soul music ("Breakdown Dead Ahead" is a re-run of "Lido Shuffle"), but it sustains. "Simone" is a love song to stand with the best of *Slow Dancer*.

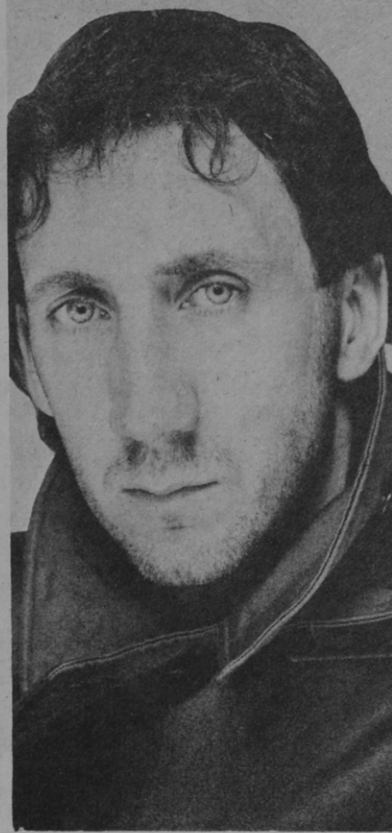
Side Two is a different story. Perhaps it is his association with those Toto boys (some of whom are on the record) but Scaggs seems dominated by, perish the thought, Toto and Billy Joel. The title track, full of pompous synthesiser and bombastic chording, is almost a parody of the Toto-Joel-Elton John school of rock music-for-people-who-don't-like-rock-music. Sadly, Scaggs seems in earnest. The side continues in this threadbare fashion.

After years of breaking ground to virtually no recognition (his own label couldn't always get the name right), Scaggs has stalled, perhaps dried up. Is it for similar reasons that former confederate Steve Miller hasn't had a new album for three years?

Still, I shall always regard Boz's Western Springs concert as one of the best.

Ken Williams

Pete Townshend



sets Pete Townshend apart from his contemporaries, then and now.

Songs like "Rough Boys", "Let My Love Open the Door", "Jools and Jim" and "Gonna Get Ya" sit more than comfortably with the classics of Townshend's past.

The review copy of the album gave no hint as to his collaborators. The slashing production is by Chris Thomas, who did the Pretenders' album.

Unlike Townshend's earlier solo excursions this is no peripheral project. *Empty Glass* is straight down the line rock. Except that it is Townshend singing and not Daltrey (and one notes once again how much Daltrey is a vocal extension of Townshend) it might be a Who album, and it promises much for the album by the Who which is in the pipeline. Although it isn't a Who record as such I would put it up there with *Who's Next*, the most attacking, fiery and satisfying Who album.

Not so long ago, Pete Townshend was questioning the possibility of his own musical obsolescence. *Empty Glass* renders the question redundant. Here is a man renewed, recharged, flexing stunningly creative muscle.

Ken Williams

MOTELS CAPITOL

You'll know this band by its album cover, a middle-aged matron attired in unfashionable bathing garb, posing beside a motel swimming pool. If that's enough to attract your attention, then have a listen to a very hot new band.

The Motels are a five-piece California group, barely two years in existence, who have made the first successful effort to break out of the snooze syndrome which pervades that part of the world.

Up front is Martha Davis, singer, songwriter and guitarist, and an exceptional new talent. Her voice has the aching passion of country singers in the Emmylou Harris vein, while the four guys who make up the rest of the band have a solid grounding in hard rock, jazz and R&B.

Davis breaks plenty of new ground, with a collection of innovative, intriguing songs. "Anticipating", "Total Control" and "Closets and Bullets" are filled with tension, overwhelming passion and yearning. Davis writes the most honest love songs heard in many a long day.

"Kix" borrows a little from Lou Reed, narrating the dangers of thrill-seeking over a throbbing beat. "Love Don't Help" is smart and sassy, while "Celia" is a chilling woman-to-woman warning. Hurt the one who loves you and you could lose your looks.

Jeff Jourard, Martin Life Jourard, Michael Goodroe and Brian Glascock acquit themselves beautifully throughout, with a sense of control and dynamics that shows vast maturity and experience.

If you liked the Pretenders, you'll find the Motels excellent companions. Together, these bands look like being the standard setters for the 1980's.

Duncan Campbell

URBAN COWBOY

ORIGINAL MOTION PICTURE SOUNDTRACK

The Cowboy is Bud Davis, played by John Travolta; his range is a Houston oil refinery by day and Gilley's honky-tonk by night.

The **URBAN COWBOY** soundtrack features top contemporary recording artists performing 16 newly recorded songs (9 especially written for the film) on an 18 track two record set.

THE EAGLES

"Lyin' Eyes"

BOB SEGER

"Nine Tonight"

LINDA RONSTADT

& **J.D. SOUTHER**

"Hearts Against The Wind"

JOE WALSH

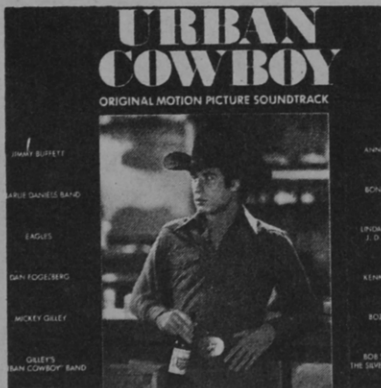
"All Night Long"

BOZ SCAGGS

"Look What You've Done To Me"

JIMMY BUFFETT

"Hello Texas"



DON FOGELBERG

"Times Like These"

KENNY ROGERS

"Love The World Away"

BONNIE RAITT

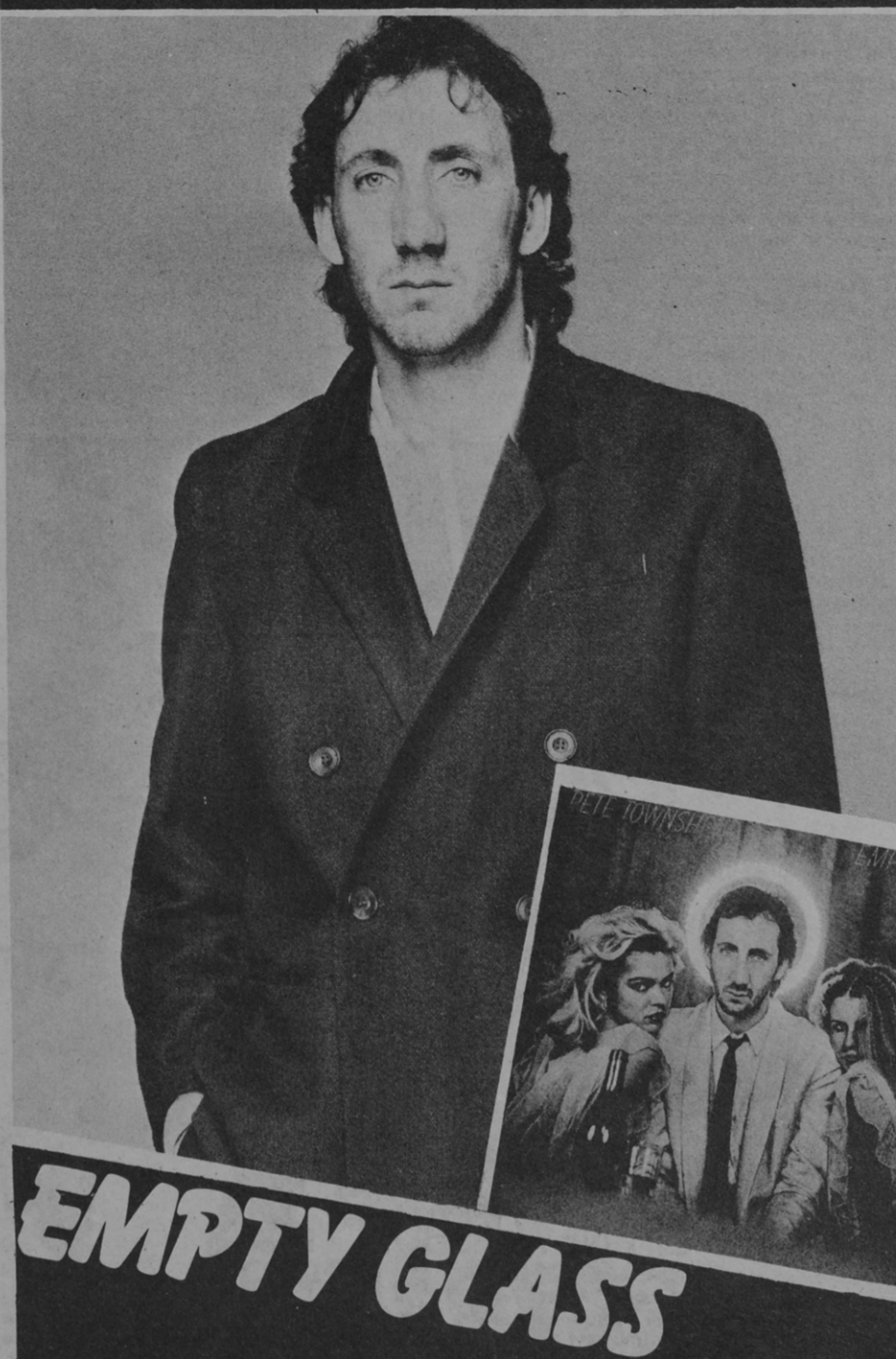
"Darlin' "

ANNE MURRAY

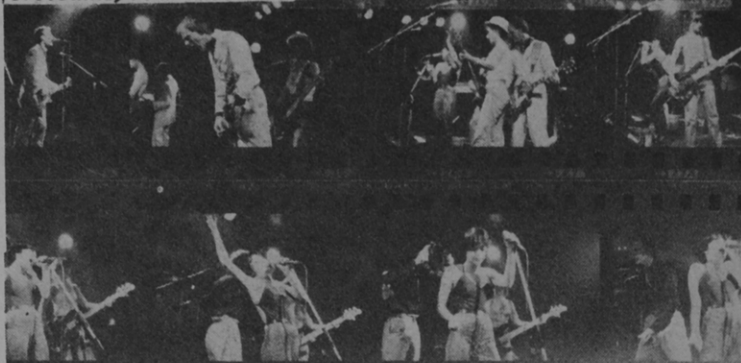
"Could I Have This Dance"

The soundtrack was compiled by the film's Co-Producer Irving Azoff. **URBAN COWBOY** reflects the musical environment of the west today, bridging country, pop and rock, creating the ultimate superstar soundtrack album.

PETE TOWNSHEND



Crocodiles, Mainstreet.



J. Geils Band



TEARS THE CROCODILES RCA

There is something fundamentally different about a Wellington band (or an Auckland band, if you come from Wellington). Maybe it's just that their trousers don't fit as tight, or that they've spent too long practicing, but they never seem to strike quite the right note of nervous arrogance to convince as rock and roll desperados.

The Crocodiles are definitely a Wellington band.

What they do best is quite evident on their debut album, *Tears*. The pure pop of the title track, and "Whatcha Gonna Do" show off skills in making radio music unmatched by anybody in the country outside of Sharon O'Neill, all wide-screen harmonies and hooks fronted by the most winsome of female voices. What they don't seem able to do is to stick to their guns.

Instead they dip into the ragbag of their quite phenomenal past experience to come up with a disconcerting array of styles. In particular, Fane Flaws and Tony Backhouse, very much the on-stage mainmen, insist on singing lead on all but three of the ten songs, depriving most of them of maximum impact, and the album of the focus that lead singer Jenny Morris could have brought to it.

With the honourable exception of Flaws' crazy "In My Suit", most of the songs leave a slightly hollow feeling after they have passed from ear to ear. That is not to say that they are written, played or sung with any less than exemplary skill (don't forget all that practice we were talking about), just that they don't measure up to the standards the band sets itself with the high points.

This album was recorded, thanks to the QE II Arts Council, in the band's very early stages, and there must be every hope that they will shed the confusions about direction and concentrate on their strengths. So many things seem to point to bigger things for the Crocs, and they deserve it so much, that it would be a pity to see them continue to dissipate their potential.

Stephen McDonald

UK SQUEEZE ARGY BARGY A&M

Pretentious is the last word that springs to mind when considering UK Squeeze. Their first two albums were littered with Cockney working

Willie Nile



UK Squeeze



class romances-in-the-raw, the same source of inspiration tapped by people like Dury and Madness.

Cool For Cats, the second album, was a great improvement on the patchiness of their debut and now, *Argy Bargy* (slang for an argument) is a cautious, though definite consolidation on the band's unassuming recorded output thus far.

As expected, the songwriters, Glenn Tilbrook and Chris Difford, continue to work within their daily mundane experiences to produce authentic slice-of-life songs with characters and situations that are real and familiar:

*Her mother didn't like me she thought I was on drugs
My mother didn't like her she'd never peel the spuds.* ("Separate Beds")

Hardly about to be confused with the Yes/Genesis lot, are they?

Cool For Cats bore three hit singles (title track, "Goodbye Girl" and "Up the Junction") and *Argy Bargy* could easily do the same. "Pulling Mussels (From the Shell)", "Another Nail in My Heart" and the Lennonish "If I Didn't Love You" are matter-of-factly memorable, straight forward songs dominated by Chris Difford's domestic, dry vocals. On the other hand "Misadventure" and "Farfisa Beat" are jumpy immediately enjoyable shuffles that shouldn't be overlooked in the rush.

UK Squeeze unfortunately are being overlooked as an album band. They seem to have been pegged by a number of pundits as disposable impertinent cockneys capable of turning out the odd half-decent single but *Argy Bargy*, given a chance, should change a few minds.

George Kay

THE J. GEILS BAND LOVE STINKS EMI AMERICA

The problem of the Geils Band has always been how to transfer their live excitement to record. Their in-concert albums show that that is where they live. Their cutting edge is honed in a hot and sweaty atmosphere. The studio albums have captured this steamy dimension only occasionally. *Love Stinks* is the record they have been almost about to make for some time.

Love Stinks (great title and a terrific song) sees keyboardman Seth Justman taking over production. He manages to retain the band's

toughness and drive while getting them to work on songs with immediate impact. The pop hooks abound and several of the songs would make good singles. All songs are by Justman and Peter Wolf, except for the Strangeloves' 1966 "Night Time", which has also been done by Dr Feelgood.

The narrative-with-music "No Anchovies, Please", a sort of J. Geils play the Firesign Theatre and lose, wasn't such a smart idea. Peter Wolf has a good comedy voice, but the premise is too slim to make the track more than a oncer. At least it's at the end of the side and can be avoided without serious disruption.

Aside from this misjudged satirical foray, *Love Stinks* is fat-free, hard and lean, propulsive rock and roll in the best traditions.

Ken Williams

WILLIE NILE ARISTA

Willie Nile is a New York philosophy graduate whose debut album, produced by Yardbird's and Lovin's Spoonful engineer Roy Haller, looks like being the yardstick by which all similar newcomer solo efforts will be measured this year.

With a vocal style sifted through Arlo Guthrie-Bob Dylan folk nuances and a songwriting slant not a million miles away from Tom Petty's attempts at immortality, Nile's album delivers an endearing solo wallop of rare force.

Unlike fellow-Arista signing, David L. Byron, who has allied himself much too closely to his influences, Nile has jostled enough artistic breathing space for himself on the human realism undertones of his first album. With two guitarists, himself excluded, and Patti Smith's itinerant drummer, Jay Dee Dougherty, Nile creates at least two bona fide classics in "Vagabond Moon" and "Sing Me a Song", both key pieces of rock'n'roll potency. Pop fans are catered for on the jangling immediacy of "That's the Reason" and he pulls yet another ace with "Across the River", a love song of latent power.

Look, Nile is actually one of the few artists around who actually surpasses the customary record company hype and promo spiel. There's scarcely a bad song on his album and as such he knocks most of his contemporary solo artists into a cocked hat.

Forget the hat, buy the album.

George Kay

BLUES

Reviews by Ken Williams



The Blues Band

THE BLUES BAND OFFICIAL BOOTLEG ALBUM ARISTA

The blues may go in and out of fashion, but it doesn't go away. The ska revival in Britain seems to be accompanied by renewed interest in R&B. In the vanguard is the Blues Band, a new band of old hands.

Bassist Gary Fletcher is a youngster. The others are Paul Jones, Tom McGuinness, Highie Flint and Dave Kelly, all veterans of various 60s British R&B units, including Manfred Mann and John Mayall's Bluesbreakers.

It could have been absolutely horrid. A bunch of old musos churning out the 12-bars for drinks money. Far from being a travesty, this album is a lot of fun, in the way that George Thorogood is a lot of fun. Things are taken at a fast clip, the band is right on time, no room for introspection and, perhaps most importantly, there is much humour in the music.

Paul Jones always had a good comic delivery and this lightness contrasts nicely with the rougher vocal approach of slide guitarist Kelly.

The "bootleg" quality of the album (title and blank cover) results from the initial apathy of record companies to the group and its decision to finance its own recording. Don't be put off. There's nothing homemade about the recording quality.

The Blues Band is reported to have developed a strong following in Britain. I would prefer to think it's because of the band's "rocking for fun" approach and not because of some unrequited hunger for the past.

KW

THE FABULOUS THUNDERBIRDS CHRYSLIS

JOHN LEE HOOKER THAT'S WHERE IT'S AT! STAX

The Fabulous Thunderbirds are a new American four-piece who look like and play like the mid-fifties. The sound is barroom blues, vigorous, solidly swinging, suggesting a rawer version of Paul Butterfield's first band.

Singer-harmonica player Kim Wilson, a pudgy greaser, sings and plays with conviction. Best of all, he writes original songs which sound fresh while working within the blues tradition and framework. The album is more or less equally divided between originals and covers (notably Slim Harpo's "Scratch My Back") and one is grateful the Thunderbirds have looked beyond material by the half dozen or so Chicago stalwarts whose names appear again and again on records by white blues bands.

You may feel you've heard the Thunderbirds before. To an extent that's true. It's old-fashioned, but when bands rock as the Thunderbirds do, as if they mean it, it isn't out of date.

The earthy music of John Lee Hooker was an early favourite with British blues bands. The Animals recorded several of his songs and he was a strong influence on Van Morrison. His influence faded as the followers of B.B. King put more emphasis on instrumental technique, but he never went away. In fact, Hooker has been recorded more often than just about any other blues singer, with inevitably variable results. This recording (apparently from 1953, origins obscure) has an intensity often absent in later work and shows to good advantage the Hook's hypnotic, idiosyncratic guitar style and brooding voice.

KW

ELMORE JAMES / EDDIE TAYLOR STREET TALKIN' MUSE

MUDDY WATERS BAND MUD IN YOUR EAR CHICKEN SHACK MUSE

While we are talking blues, Terence O'Neill-Joyce, who has done such a fine job of keeping the catalogues of Vanguard (Buddy Guy, John Hammond, Skip James etc) and other specialist labels alive in New Zealand, has released on the Muse label three blues albums of more than passing interest.

Street Talkin' features mid-50s recordings by the guitarists Elmore James and Eddie Taylor. James is the better-known. His "Dust My Broom" riff is as unmistakable a signature as any Chuck Berry intro. As bluesologist Pete Welding says in his excellent notes, "Elmore James' music was like homecooking — nothing fancy but damned good."

The comment applies equally to Eddie Taylor who has spent most of a long career backing most of the Chicago stars. As a front man Taylor isn't spectacular, but is consistently satisfying. His "Big Town Playboy" which is included is rightly regarded as a classic of Chicago blues.

Mud In Your Ear and *Chicken Shack* derive from 1967 recordings of the Muddy Waters Band. Despite the deceptive packaging of *Mud*, they are not Muddy Waters albums. Rather they feature the work of Waters sidemen Luther "Snake" Johnson, a whiskey-voiced

SQUEEZE



guitarist, and the mellower harmonica player George "Mojo" Buford, whom I recall as an engaging rascal on the 1973 New Zealand tour by the Waters band.

It is hard to choose between two albums so similar in intent and content, but *Chicken Shack* may have the edge overall. It's high voltage Chicago blues with the rest of the Waters band giving driving support. Otis Spann's tower of strength piano playing only serves to remind one what an unfillable gap was left by his untimely death. KW

DR FEELGOOD
LET IT ROLL
UNITED ARTISTS
DUTCH TILDERS
DIRECT
STOCKADE

THE INMATES
FIRST OFFENCE
RADAR

The Inmates are one of the newer groups waving the R&B flag that gets run up the pole in Britain every so often. They play the sort of music the Stones and a multitude of others were playing around 1965-66, a mix of bluesy rock and roll and soul music.

At their best, the Inmates attack with the ferocity that epitomised the British R&B of the sixties, seldom a subtle music. Especially notable is Jimmy McCracklin's "The Walk", but the killer is a rewrite (location changed) of "Dirty Water", a mid-sixties classic by the Standells, one of those American garage bands who had one great song in them.

Their failing is a tendency to tackle too many of the songs in the same four-square fashion and a sloppiness, which on the Pretty Things' "Midnight to Six Man" blows what might otherwise have been an outstanding track.

The Inmates start strongly but there's not enough going on to sustain interest.

Dr Feelgood represent an earlier era of public house rhythm and blues. Only the fanatic would deny the Feelgoods' spotty recording career. Despite production by Mike Vernon, the godfather of British blues, *Let It Roll* is pretty lacklustre.

The boys bite down hard on a couple of blues cuts, the slow "Shotgun" which they featured on stage here and an old John Mayall tune, "Riding on the L&N", but by and large even the better songs (there are few) merely echo past successes.

A more restrained and traditional brand of blues is offered by Australia's Dutch Tilders. *Direct*, recorded direct-to-disc, shows him playing acoustic and electric guitars in a syn-copated finger-picking fashion akin to Brownie McGhee. Like McGhee, Tilders' gently swinging style can lapse into predictability. KW



Pearl Harbour and the Explosions

PEARL HARBOUR
& THE EXPLOSIONS
WARNERS
SUE SAAD & NEXT
PLANET

I often wonder what became of Chunky, Novi and Ernie, who made one-and-a-quarter memorable albums back there in the 1970s. The 1973 album, which formed seven-eighths of that one-and-a-quarter, really was a record to hold on to. The front lady for San Francisco's Explosions is one Pearl E. Gates, and she sounds more like Chunky than anyone else I've ever heard. Rock'n'roll abounds in congenital liars, so Pearl (I'm 22) may have been Chunky. What she does admit to is being Leila of Leila & The Snakes, a Tubes spin-off band from whom the Explosions also took their rhythm section of John and Hilary Stench (brothers).

These two are an important part of this excellent album, especially on such tight no-excess catchy-but-far-from-dumb gems like "Drivin'", "You Got It", "Shut Up And Dance" and the quite irresistible "Get A Grip On Yourself". A reviewer into dancing would conclude these songs are as funky as hell. And if Pearl and her Explosions can peel off such exacting little rockers as the aforementioned "Grip" live, without error, then I think you can pencil them in for the 1983 edition of the *NME Book of Rock* (anyone notice The Troggs aren't in the current one?)

Sue Saad & the Next on the other hand use far more conventional weaponry — and producer. Richard Perry did this one, and he excitedly told the person writing the band's bio that this was not only the fastest album he'd ever done (20 days) but also the first time he'd ever allowed anyone to share the production credit. Extremists might have it that Pearl and Sue's bands sum up the difference between San Francisco and Los Angeles. Where the Explosions leave holes through sparse and tasteful instrumentation, understating hooks always, the Next plunge sledge-hammering into every gap they can find. Fast, homogenised, slick, marketable, disposable American new wave. All their cards are played on the first hearing — Pearl and her boys still have tricks hidden after ten.

Roy Colbert

at last a woman who can really
rock



She is
PAT BENATER
a debut album
In the Heat of the Night



The Blues Band!

One of the most
exciting new acts of
the 1980's.



Official
Blues Band
Bootleg Album

DAVE KELLY

TOM MCGUINNESS

PAUL JONES

GARY FLETCHER

HUGHIE FLINT

Touring Soon

RIP IT UP

BACK ISSUES AVAILABLE

- 1 Split Enz, Mike Chunn Interview (about Enz in Europe & USA 1976-7) & Janis Ian/Phil Ochs.
- 2 Mark Williams, Joe Cocker, Chunn Interview Part 2 & Frankie Miller.
- 5 Tina Turner, Red Mole, Sparks, Manhattan Transfer, Punk & Suburban Reptiles.
- 19 Steely Dan, Sire Supplement (Ramones, Talking Heads etc), Chicago, Malcolm McCallum, Hello Sailor Band File & Kim Fowley.
- 20 Poll Results, Rod Stewart, Street Talk, Mi-Sex, Tim Finn, Sharon O'Neill & Pere Ubu.
- 21 XTC, 5 Bands (Toy Love, Terrorways, Sheerlux, Hookers & Gary Havoc), Eddie Money, Beserkley, Mi-Sex & Jazz History I.
- 22 Rough Justice, Cars, Cheap Trick, Bob Marley, Stiff Supplement (Ian Dury, David Robinson Interview, Lovich & Sweet etc) & Split Enz Band File.
- 23 Th'Dudes, Phil Manning Band, Talking Heads Interview Part 1, Jazz II & Street Talk Band File.
- 24 Dragon, Talking Heads Part 2, Swingers Band File & Citizen Band.
- 26 Devo, Knack, Mi-Sex, Wellington Supplement (Short Story, Crocodiles, 1860 Band etc).
- 27 Bob Geldof, Kid's Are Alright, Cheap Trick Supplement, Sheerlux Band File, Ry Cooder & Radio Radio.
- 28 Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc) & Terrorways Band File.
- 29 Graham Parker, The Members, Radio Radio II, Sweetwaters & Mother Goose.
- 30 Sweetwaters Issue (Programme, Elvis Costello, John Martyn etc), No Nukes and Squeeze.
- 31 Sweetwaters Report, Swingers, Mi-Sex and Writers' Javs.
- 32 Police, Split Enz Interview, Poll Results, Sharon O'Neill & CBS.
- 33 Fleetwood Mac, Crocodiles, Ellen Foley, Russell Morris and Marching Girls.

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Reviewed by George Kay

The Swingers



The Cure



Features, Liberty Stage.



Spelling Mistakes, Mainstreet.

Chris Knox, Auckland Airport



PHOTO BY CHRISTOBEL WYLIE

The Swingers, One Good Reason, (Ripper)

The best of this month's Rippers. The Swingers specialize in commercial austerity. Their songs are only just this side of ugliness, cold anti-pop, hard aloof songs that have gut impact and definite signs of pending fame. The Swingers have something. And so does

Graham Brazier, Six Piece Chamber, (Ripper)

He seems to have been concealing a few ideas in the latter days of Hello Sailor coz "Six Piece Chamber" is a pulsating piece of rock reggae pinched in lyrical focus from the roulette scene in *The Deer Hunter*.

The flip is Split Enzers past and present laying out one of their oldies. "The Instrumental". Self-explanatory and pleasant filling.

The Features, City Scenes (Propellor Records)

Another well-intentioned independent label established this time by Simon Grigg.

The Features are a new Auckland four piece reviewed by Grigg two issues ago. "City Scenes" is messy but inventive Kinks, a song needing a little more care to bring out its undisputed potential. On the other side the Beatles' "Do You Want to Know A Secret" is subjected to a Pop Group treatment with speed added. "Police Wheels" is just a lousy song full stop. But a good start all in all.

The Spelling Mistakes, Feels So Good (Propellor Records)

Of the two the Spelling Mistakes would have the commercial edge as they take their cue from the strident pop of the likes of the Buzzcocks and the Boys.

"Feels So Good" is an excellent example of that genre, "I Hate the Spelling Mistakes" and "Hate Me Hate Me" are more android but not without tangible niceties. Three out of three.

The Terrorways, Short Haired Rock'n'Roll Proud Scum, Suicide 2, (Ripper)

Auckland's independent Ripper Records have begun a full-scale campaign of releasing local talent in pic sleeves.

The Terrorways are first and formative and they prove to be ardent "Get Out of Denver" enthusiasts. A good place to start but move from there eh?

On the flip are Proud Scum with the story of John Atrocity. He was born in 1977 and has failed to develop. There's time yet.

The Jam, Going Underground (Polydor)

No mistake, Paul Weller would be the best individual songwriter to come out of Britain since 1977 and that's not forgetting Costello. With four albums of rising merit and a host of superlative singles to his credit you'd almost expect a slight relaxation in quality. Not so.

although not up to its apocalyptic forerunner, "Eton Rifles", the new forty-five "Going Underground" is another thudding staccato song in the best Jam tradition.

"Dreams of Children" on the B side also stabs its jagged presence home with psychotic ease.

The Clash, Train in Vain EP (CBS)

A very worthy package this one. The main side is "Train in Vain", the unlisted last song from *London Calling*. It's Beatles in overall demeanour and doesn't suffer from it. The two songs on the reverse side are now part of youth culture — "Clash City Rockers", abrasive, and "White Man in Hammersmith Palais", London reggae. Just what you've been waiting for.

Th' Dudes, Bliss (Key)

On their last single Th' Dudes mix a few styles. Jamaican "aaahhh yyyhhh yaaa" intro, rock verses and pub sing-along choruses. A socially biting way to conclude a career in entertainment and even though it isn't up to their best it has a certain drunken fervour. God bless Th' Dudes. In commemoration we'll have three minutes of

Flight X-7, I Lose Control (Polydor)

Unwanted signs of Mi-Sex and associated techno-robotic minions, past and present, at work here. Love/lust via stomping song tantrums are not desirable especially when as calculated as this. It will probably make the top ten or so, but Flight X-7 can do better than this.

Tigers, Red Dress (EMI)

NZ bands not only take themselves too seriously but they also pick lousy names. What sorta name is the Tigers or the Crocodiles come to that? Anyway the Tigers were chosen by EMI in preference to Dunedin's Rockylox, and to be honest "Red Dress" is a neat, cute post-punk MOR catchy item which will not harm like all good pop.

XTC, Wait Till Your Boat Goes Down (Virgin)

Not pop but a new Partridge song that repeats the eccentricities developed on "Roads Girdle the Globe" and "Millions" from *Drums and Wires*. "Boat" is club-footed reggae and Partridge adopts his slightly demented act. Not a comfortable single but it would make

an effective album track.

Flip over and surprise, a new version of Moulding's "Ten Feet Tall", absolutely essential, clever and seductive, beats the album original and I didn't think that was possible.

Toy Love, Don't Ask Me (De Luxe)

NZ singles are coming of age. Local artists are now aware that THE forty-five is a product in its own right and not just the most commercial track to be lifted from an album.

Knox and Toy Love are singles lovers of old and "Don't Ask Me" reaches back with uncanny precision to take Merseyside nuances and place them in 1980's rock'n'roll. "Sheep" doesn't match "Squeeze" as a flip but it's perceptive punk dynamics.

But the production is flat and colourless which leads us onto:

Street Talk, She's Done It Again (WEA)

This is the best sounding NZ record heard in a while. Producer Bruce Lynch has taken Fowley's prodigal sons a step closer to single's perfection on the Joe Jacksonish "She's Done It Again". Snappy persistent bass line, crisp emphatic guitar sound and a concise melody make this a song worth shelling out for.

The Cure, Boys Don't Cry EP (Stunn)

This record features the three enlightened A-sides released in Britain last year by London's bright boy trio, The Cure, and made available here on Stunn, a new label set up by ex-patriot Terry Condon.

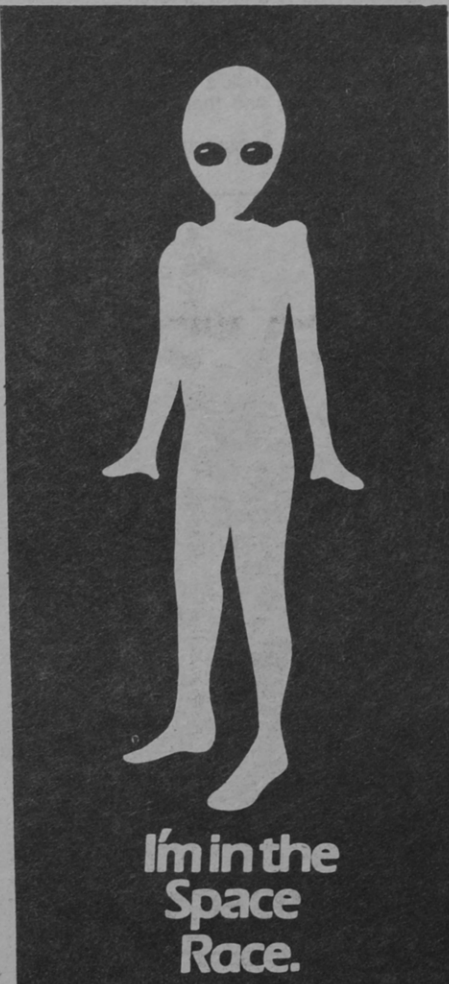
"Boys Don't Cry" is modern heart-felt pop, fresh and vibrant. "Jumping Someone Else's Train" is similar in texture but less forlorn. Both are memorable and completely different from the muted edginess of "Killing An Arab", no fun but hardly forgettable. Stunn are off to a great start. Condon, there's a knighthood in the mail.

The Crocodiles, Tears (RCA)

This Wellington six-piece have already captured the imagination and maybe the wallets of the public. "Tears", their first record of any form is an ingratiating little song boasting the mature writing skills inherent in the band. Their emergence is opportune as there sure is a shortage of semi-satirical bands in NZ. We take this rock'n'roll too seriously but not so the Crocodiles.



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BAND FILE

HISTORY

Whizz Kids formed November 1979 (with Kit Snoid on vocals and keys). First dates were supports in Auckland. Then toured NZ, got fired four times and became lost and destitute in the middle of NZ. (Fired cos we didn't play Knack or Cars.) Kit left the group. Came home, got a week of Split Enz supports. Recorded a single for Ripper. Then toured NZ and filmed clips in Wellington.

RECORDS

"Occupational Hazard" (Ripper A Side, Producer Mike Chunn), Mandrill. Recorded demos at EMI Wellington for TV, "Noise Boys" and "Factory".

MANAGEMENT

Self managed

MARK BELL

Guitar
Born October 31, 1959. **Education** kindy, primary, secondary and one year Uni **Musical Career** 2 years classical guitar, 1 year Hadfields Takapuna School, garage to garage and Plague school of popular music. **Other Jobs** sander, sail maker, scrubber of WCs.

FAVOURITES
Albums *Evening Star*, Eno. *Come Dance With Me*, Frank Sinatra. *Go II*, XTC. *Velvet Underground* (banana cover). **Singles** none **Guitarist** Robert Fripp **Musician** Noel Crombie, Nigel Griggs, Andy Patridge. **Singer** David Byrne, John Lydon.

EQUIPMENT
WEM ER 100 amp, Guild guitar & JBL K130, Hot Cake foot switch.

IAN GILROY

Drums
Born August 8, 1961. **Education** 3 years high school, **Musical Career** Joined the Plague for last few months. Then joined Whizz Kids. **Other Jobs** clothing cutter and bottle packer.

FAVOURITES
Albums *White Album* and *Rubber Soul*,

Beatles. *Go 2*, XTC. **Singles** "Summertime Blues", Flying Lizards. **Drummer** Gene Kruper. **Guitarist** John Hanlon. **Singers** Iggy Pop, Andrew Snoid.

EQUIPMENT
Ludwig 5 piece drums.

TIM MAHON

Bass
Born March 21, 1961. **Education** Westlake Boys, 6 months university. **Musical Career** In Plague played guitar. Switched to bass January 1979. Took lessons with Bones Hillman. **Other Jobs** Dishwasher, car washer, factory worker.

FAVOURITES
Albums *Singles Go Steady*, Buzzcocks. *Clash*, Clash. *Entertainment*, Gang Of Four. *Mental Notes*, Split Enz. *Second Edition*, PIL. **Singles** "Saturday Night Stay At Home", Suburban Reptiles. "What Dot Yet", Buzzcocks. "Are You Receiving Me", XTC. **Bassists** Bones Hillman, Jah Wobble, Colin Moulding. **Musician** Richard Von Sturmer. **Singers** Kit Snoid, Zero, Phil Judd.

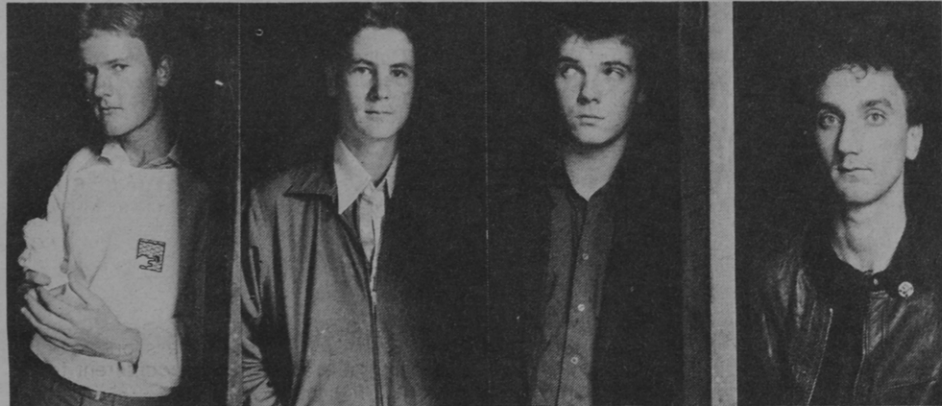
EQUIPMENT
Rickenbacker 2 4001 Stereo bass, Graphic 200 Solid Shit, JBL K140.

ANDREW SNOID

Organ and vocals
Born November 3, 1960 **Education** 5 years Westlake Boys. Classes with Richard Von Sturmer. **Musical Career** With Mark and Ian formed several garage bands Same band different names, like Titus Canby and Warm Jets. Met Tim and the Plague and we all joined. Then the four of us formed Whizzkids. **Other Jobs** Groundsman, waiter, tolerating Mark, Ian and Tim.

FAVOURITES
Albums *Another Music ...*, Buzzcocks. *Help*, Beatles. *Les Paul and Mary Ford*, same. **Singles** "Saturday Night Stay At Home, Suburban Reptiles. "Public Image Ltd", PIL. **Organist** Kit Snoid, Barry Andrews, Eddie Raynor. **Musician** Phil Judd, Peter Shelley. **Singers** John Lydon, Jeremy Town, Iggy Pop.

EQUIPMENT
Vox continental organ. 2x12" Goodmans speakers.



Mark Bell Ian Gilroy Tim Mahon Andrew Snoid

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was driving down the freeway to the studio every night, and I'd get an idea in the car, come in and try to get something out of it.

High Times

"You're Gonna Get It has never been my favourite, but I think it's an interesting, weird little album. I heard some on the radio this morning and I thought 'Gee, that's a really weird album.'"

"I think drugs had a lot to do with it, to be honest. We were on a lot of drugs when we did *You're Gonna Get It*, much more than we are now. The only thing I can remember from those sessions was that I wanted to make an album that was very different from the first album, and I think I was almost too adamant about that. I pushed the band to do things that we wouldn't have normally done, and because of that I've always felt a little uncomfortable listening to *You're Gonna Get It*."

A sense of fun pervades Petty's music, and that's the way he wants it. He has no special future plans, apart from continuing to sing, write and record. Nor does he have any great pretensions about leaving a mark on the world.

"I don't look on what I do as great epics. I mean what they are, fine. I don't mean to take nobody's fun away."

"If you ain't gonna have fun doing this, why would you do it? I mean, there are easier ways 'o make money, for sure."

"The band is very happy at the moment. We haven't hit each other all week."

The Concert

Could the Logan Campbell Centre have had a better christening? I doubt it. Auckland at last seems to have found itself a decent rock venue. You can hear, you can see (pretty well, anyway), you can light up a smoke, you can get out of your seat and dance, and nobody hassles you. The acoustics sounded fine, none of the "tin box" fears came to fruit.

And this was a Rock'n'Roll Show, in capitals. Love me tender, break their hearts, kiss 'em and make 'em cry, crawl on your belly, shout yourself hoarse, jump up and down, throw your geetar in the air, imitate Chuck Berry, roll over, lay down, Rock'n'Roll.

Tom Petty is the All American Boy, a performer who loves his audience and loves himself just enough to be a great showman. There are few others these days who look and sound this good. The Heartbreakers have been



touring a long time, and it shows in their playing. They have polish and style, yet stay loose enough to retain their freshness.

Mike Campbell is especially outstanding, tearing the hall up with his lead breaks on "Even The Losers" and "American Girl". Petty plays organ on the spellbinding "Luna" and gives "Breakdown" a dramatic, extended vocal workout.

They cover oldies like "Cry To Me" and "Somethin' Else", and finish up, tongue in cheek, with "I Fought The Law". No messin', good honest fun. Clean, powerful, and exhilarating.

My, but these little Florida boys can play.
Duncan Campbell

Chris Moore Kevin Emmett Dick Driver Paul Mason Paul Scott



BAND FILE

HISTORY

Pop Mechanix started life as Splash Alley, formed April 1979. First major achievement was winning 3ZM Band of the Month in October. Four songs were recorded; "Mr Smoth", "Too Cool for Words" and "Talking". After numerous gigs in and around Christchurch, toured North Island from November to February. Then changed name to Pop Mechanix and returned to Christchurch. In April recorded "Now", "The Ritz", "Commercial Airways", "It's Only Pop" at Tandem. Second NZ tour, April to July 1980.

CHRIS MOORE

Guitar and keyboards

Born June 27, 1960. **Education** 7 years primary, 5 years secondary and 1 year tertiary. **Musical Career** various garage bands **Other Jobs** gas attendant.

FAVOURITES

Albums *Live At El Mocambo*, Elvis Costello. **Singles** "Watching The Detectives" and "Accidents Will Happen", Elvis Costello. **Musicians** Paul Stanley, Steve Naive.

EQUIPMENT

Strat, Holden 100w, Korg Synth, Wurlitzer piano, Jansen Transonic, Ibanez Flange.

DICK DRIVER

Vocals

Born 1957, London **Education** yes **Musical Career** Splash Alley, Pop Mechanix **Other Jobs** farm cadet, RNZAF airman, pineapple splitter, refuse collector, truck driver etc.

FAVOURITES

Album *Live at Roxy*, Various. **Single** "I See Red", Split Enz. **Musician** none.

EQUIPMENT
Shure mic, Phensedyl.

KEVIN EMMETT

Drums

Born November 24, 1957 **Education** 3 years Shirley Boys High **Musical Career** started playing at 15 with various nameless groups at pubs. **Other Jobs** driver, presser etc.

FAVOURITES

Album none **Single** none **Musician** John Bonham.

EQUIPMENT

Pearl 6 piece, Paiste cymbals and plenty of sticks.

PAUL MASON

Guitar

Born September 3, 1957. **Education** Hunterville, Matau, by mail, Wanganui, Christchurch. **Musical Career** none prior to Splash Alley. **Other Jobs** labourer, making wooden toys.

FAVOURITES

Album 20 *Sounds Like the Disco Hits*, Various. **Single** "I Was Made For Lovin' You", Kiss. **Musicians** Kevin Stanton, Steve Jones and the Specials' guitarist.

EQUIPMENT

Ibanez '59er, Rocket amp, Eminence Speakers, Gibson medium picks.

PAUL SCOTT

Bass Guitar

Born December 14, 1958, Waimate. **Education** several single sex schools. **Musical Career** nothing worth mentioning **Other Jobs** freezing works.

FAVOURITES

Album *White Album*, Beatles. **Single** "Message to You Rudi", Specials. **Musician** none.

EQUIPMENT

Domestic telephone, commercial wireless and electric bass guitar.

CONTINUED FROM PAGE 10

(May 23-24), **Spelling Mistakes** (May 31-31), **Top Scientists** (June 6-7) and **Techtones** (June 13-14) ... by the way, the Top Scientists is the name chosen by last month's band with no name, John Malloy, Rick Bryant etc.

Bruno Lawrence is leaving, so the **Crocodiles** are looking for a new drummer ... first screening for the **Nambassa** movie is July 20, Civic Theatre, as part of the Auckland Film Festival. Three weeks later it opens in Auckland, Hamilton and Rotorua. The 2LP set will be out to coincide with the film's release ... check out **Nutcase** now at Wintergarden, Auckland. The movie may be for kids but it's not Walt Disney ... new and abused in flat city are **Lollies** and **System X** ... **100m2** is a new gallery, 51 Federal Street. First up, is *The Green Lion* by Richard von Sturmer (ex-Plague), with music by Andrew McLennan of Whizz Kids. It's on 8 pm May 28 to June 7 ... also new is Ray Castle's **Closet Artists Gallery** 520 Queen Street. Show one is **Mixed Mulch**, starts May 19.

THE CORPORATION

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Spida, Lip Service at Kicks.



LIVE

POP MECHANIX

LAST RESORT, WELLINGTON. APRIL 25

There is a school of thought that the true test of a band is how they cope on those nights when everything goes wrong. Pop Mechanix despite encountering the full catalogue of gremlins (broken strings, temperamental amp, inadequate foldback) managed to stay on top of both the music and the situation and came out of a potential disaster looking all the better for the frustrations suffered in the process.

The largely original set was consistently both dancable and listenable (some better than routine lyrics), with the originals (stand-outs "Spanish", "Mr Smooth", "The Ritz") tending to over-shadow the covers. While musically the band functions as an impressively integrated unit, visually the show belongs to vocalist Dick Driver, NZ rock's first really classy frontman since Alastair Riddell gave up trying (remember Orb?).

If PM don't make some sort of impression with their upcoming Auckland campaign, I'll buy a baggy suit, dribble soft boiled egg down my neck tie and start calling myself a Wellingtonian.

R. Solez

ANDROIDSS, SLOTH CREATURES

LIBERTY STAGE. APRIL 26

As Iggy told us, there is a thin line between punk and heavy metal. This brings us to the Androidss. With three guitars and keyboards it would be difficult for any band to not come on like Motorhead or Uriah Heep clones, but the Androidss seem to pull it off at Liberty Stage.

This improvement since the first time I saw them was very noticable. Their covers were well played (including a superb "Search and Destroy") and the originals were good, especially "Are You Getting Jumpy". Unfortunately the sound balance was poor and the vocals muddy and unintelligible. A decent soundman would be a definite bonus.

I'm not sure if the Sloth Creatures took themselves seriously, I couldn't, the vocalist's ridiculous posturing became very tedious halfway through the first song. Their sound was too loud, too flat and too cliched. They did nothing that the Masochists/Europe didn't do ten times better, three years ago.

However, the guitarist showed promise, but it will remain only promise if the Sloth Creatures continue on their present course.

Simon Grigg

LIP SERVICE

KICKS. APRIL 18

It would be unfair to judge Lip Service too harshly on the basis of this performance. Sound hassles stopped the show twice, and problems with monitors and feedback were never really remedied completely.

In between those times, Lip Service managed to produce some stomping fodder which saw the dance floor well filled. Their hybrid visual image has something for everyone, with Rooda and O'D having had cut and dye hair jobs to resemble Stewart Copeland and Sting respectively, while Spida fixes the audience

Th'Dudes and guests, Mainstreet.



with a psycho stare not unlike Jerry Hall of the Specials.

Much of the set is taken up with high-speed, head-shaking numbers. A slight progression on the three-chord thrash, but a little too stereotyped. When they slow the pace down, on numbers like "20th Century", Lip Service show a much more inventive side to their songwriting, which they need to capitalise on. It also gives Revox a chance to show what he can really do with his Les Paul. The final set included covers of "Five Foot One", "Friday On My Mind" and "Suffragette City", which made up in vigour what they lacked in finesse.

On a good night, Lip Service are fast, furious fun. No challenge or threat, just a rage. Something we all need every now and then.

Duncan Campbell

ROCK QUEST

WINDSOR CASTLE. APRIL 5 & 7

It's 1980, when it should be 1976 ...

The first band up, and one of the most promising were Rank and File, an r'n'b band with the interesting addition of a trumpet, and a good lead singer. The Regulators followed; a brash three-piece from the North Shore. They obviously have an admiration for the Jam/Buzzcocks sound of long ago.

Probably the messiest group were the Dum Dum Boys who played for ten minutes and fiddled with their gear the rest of the time. A pity, really, because Iggy Pop's imbecile proteges looked so good. The Extras came on with the cleanest sound of the competition. In their walk shorts they reminded some of early Split Enz. The next band on, \$1.09, played a fairly ordinary 1-2-3-4 blam set.

The Features, the tightest band, were to say the least interesting — crisply discordant, although their lead singer brought them back to '76.

The second day's quest was started by Electric Food — fish out of water with their 'alternative lifestyle' sound. Rex Reason and the Rationalists played good stop-start music that was original for a change, and their wee singer had a coy voice.

The Modes would be a good group if they cut down on the pre-match posing. Unfortunately they seem to epitomise all that is wrong with local bands at the moment — religiously heeding foreign trends. The Flicks are semi-aggressive. They, while still belabouring '76, at least choose lesser-known covers (the Vice Creems and Stiff Little Fingers). Their originals are nothing more than slogans — very loud.

While still officially an amateur band, the Spelling Mistakes are one of the best. A fact confirmed by their eventual victory. Contests like this bring you the bad with the good, and so the Spelling Mistakes were followed by Spherox.

The Respectables were the band that got the crowd dancing. They played strictly covers, from the Clash through to Marc Bolan (with five Undertones songs).

Another band to broaden the spectrum were Raven: a good pub band but they died in front of this audience. The last band to play, the Androidss, ended the day on a fairly high note. With four guitars, though, they proved too much for the mediocre sound system used.

Tony Moss

IGGY POP, MISEX

WANFIELD THEATRE, SAN FRANCISCO. APRIL 5.

Steve Gilpin's first words were confident ones: "This is the first time you have seen us, but it won't be the last." And then it was down to the hard business of winning America's hearts and pockets. They worked hard, but had a poor mix which dulled the keyboards and rhythm section.

Kevin Stanton's guitar work was certainly heard as he commanded the stage with his playing and presence, gaining applause for the space licks of "Computer Games" and the power chords of "Graffiti Crimes". If anyone was responsible for winning American hearts this night, it was Stanton.

Into a dark hall, and to the strains of Beethoven, Iggy walks on stage, giving a very unholy version of the Lord's Prayer. The band contained Glen Matlock, Billy Rath and Patty Smith's guitarist Ivan Kral, and played it tight and fast, slowing only for a haunting "Sister Midnight". Up front, Iggy's vocals were in fine shape. Choosing songs mostly from the new *Soldier* album, he threw himself into the air like some amphetamine Nureyev. He spat on the audience and stood arrogant and upright when they returned the same.

I was told that Iggy's getting mellow in his old age, but he still seems to have more balls than the rest.

Alfred Grant

RED MOLE

MAIDMENT THEATRE — MARCH 25.

Witty, baffling, thought-provoking, unconventional. Very ordinary adjectives for the extraordinary entity that is Red Mole.

To call it theatre is to sell it very short. A multi-media presentation would be closer to the mark. Nor are its performers mere thespians, but rather craftspeople in the hugely varied world of entertainment.

Flicks, Windsor Castle.



Red Mole is a hook with a thousand barbs, dressing up human foibles in gay but true colours. Its vision is never less than 20-20.

Its latest guise, Lord Galaxy's Travelling Players, ran four nights to a warm reception as part of the Auckland Festival. The plot is traditionally simple, but the setting could be any time, any place, any war.

For conflict between nations is the theme. As Red Mole showed only too clearly, nobody wins. Young girl marries soldier as a means of escaping drudgery in the exotic colonies. Soldier dies drunk and heart-broken while merry widow makes a new start as a dancing artiste. She falls on hard times, and takes to espionage as a way of making a living. Inevitably, she is caught, and pays the ultimate penalty.

The satire is often vicious and merciless, but then so is the world it reflects. Ultimately, it is a tragedy, but it has its comic relief. The scene-setting pieces draw their share of laughs, as does a remarkable puppet sequence where the

Extreme Left and Right wings battle it out. The subject matter is extremely topical, with Arab land deals and synthetic petrol plants rating dishonourable mention. And while the revolutionary has the last word, its propaganda is as hollow as that of the fat cat.

Intersperse this with a wide variety of music from a well-chosen band, superb choreography and simple but imaginative sets and lighting, and you have a stimulating, unforgettable evening.

Duncan Campbell

THE SNIPE

THE SQUEEZE. APRIL 19

This is not the first time I have seen a half-empty house for the Snipes. Why does nobody go to see them? They are a tight, rhythm and booze act, who have the capacity for a great night's entertainment. Saturday night was one of those nights, but there just weren't enough people.

They played a hard and tight set of old covers (the Doors to the La De Dahs) along with some new original material ("Money for Sex" was very good). The band's guitarist, Simon Lynch seems to extract exactly the right sound from his guitar for their style of music. The rhythm section of Norman Knox and Allan Evans provides a solid drive that keeps the music going perfectly.

Glen McLean on vocals has the ability to change his voice from a Paul Weller whine to a bourbon-sodden Springsteen inflection as demonstrated by a slow blues in the middle of the set.

After general promotion problems, the Snipes seem to be getting on with it. They are writing original material and learning new covers. They are worth your three bucks any day.

Harry Ratbag

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SINGLES

Heading the group scene are the **Specials** plus brass on "Message to Rudy", so dive around the room to ska joys from their new world famous album. **Journey** lower the tone with "Anyway You Want It" where they seem to think repetition of a lame chorus makes a single. Ancient ex-Brit Heavy Metal denizens, **Foghat**, take a careful stab at balladeering on "Third Time Lucky". It could have been worse but in that arena they are no match for the smooth craftsmanship of **Toto's** "99".

Blondie have become tiresome and hackneyed and "Atomic" merely ploughs over old turf but their influence is difficult to ignore. **Martha and the Muffins**, a new Canadian six-piece with two female singers, testify to that with their Blondie-tinged superficially attractive "Echo Beach".

Soloists and **Uncle Paul** is still a dab hand at writing cuddly little singles as "Coming Up", kindergarten funk, proves yet again. Retrieved from the vaults again is **Bowie's** Ziggy Stardust reject, "John I'm Only Dancing". Son, glitter rock was like this. **Boz Scaggs** is back with exactly what he had the last time he was around — "Lido Shuffle" variations on white radio disco, that's "Breakdown Dead Ahead".

Karl Gordon, late of Golden Harvest, aims at the teen market with "I Wanna Do It With You". Pretty facile but the flip, KauKau's "I've Fallen in Love" is better. **Shakin' Stevens** adds

a little touch of rockabilly to the proceedings on "Hot Dog", a lotta fun something which can't be said for **Billy Joel's** attempts at being feisty on "You May Be Right". He has the footwork but not the punches.

Here comes **Jonny Yen** AGAIN, so who reads William Burroughs or listens to Iggy Pop? This time Yen is an Auckland based artiste whose twelve-inch four-track EP, although too theatrical, contains two songs worth the studio time, "Stage Struck" and "Lights On".

Ian Matthews surprises with the comfortably-paced "You Don't See Me" and he comes up with a true shot of inspired shuffling R&B on the flip, "Heatwave".

Ellen Foley is making a name for herself and the big Spectorish production courtesy of Hunter and Ronson on "Whats A Matter Baby" keeps her female Springsteen tag intact. **Pat Benatar** is another female already packaged and promoted as the most explosive thing since TNT, and "Heartbreaker" is a fairly aggressive first effort.

Sharon O'Neill definitely takes the back seat on her "duet" with **Jon Stevens**, "Don't Let Love Go", doe-eyed and immaculately presented. Is there life after MOR? Stay tuned.

A few weeks ago 4 XO's Jim Mora compiled a programme of songs that sounded alike. **Sharon O'Neill's** "Asian Paradise", he reckoned, owed more than a passing nod of gratitude in the direction of Springsteen's "Racing in the Street". He's right but her song is a classy step in the right direction. At least she's moving away from her formative Eagles' influences.

GEORGE KAY

Quadrophenia Stars



QUADROPHENIA IN JUNE

Quadrophenia gives us a disturbing glimpse of ten days in the life of a young Mod, Jimmy. Set in 1964, the film reaches its peak in the Battle of Brighton, that eruption of violence in which Mods and Rockers ripped into each other with a quite unholy vengeance. Jimmy is a quintessential Mod and his life is bound up in his scooter, his clothes, his pills, his four mates and his one great obsession is scoring with Steph, the young mod whose face could launch a thousand scooters.

This is all taken from the Who's 1973 concept album of the same title, and with Ken Russell's *Tommy* some years ago and the recent *Kids Are Alright*, the Who must take the card for being the rock artists to make the biggest impact on the big screen — and this is not even counting their charismatic appearance in *Woodstock* which is currently in revival.

A lot of the credit for this powerful and disturbing film must go to director Franc Roddam, a recruit from television land (Pete Townshend had seen one of Roddam's television films and approached him to direct *Quadrophenia*). Roddam sees *Quadrophenia* as a political statement and has said of this film, "If people go around with the crowd they often make decisions which I think are

detrimental to society and humanity, so I would like to influence them."

There is an almost documentary quality to the film which is reinforced by the resurgence of the Mod phenomenon in recent years. Although I personally found some of the attitudes very hard to identify with and, as with many films of this ilk, the "older generation" are outrageously lampooned, one can't deny the poignancy of Jimmy's failure to gather together the tattered threads of his life. The *name* in the film is probably Sting from the Police who plays the Mod leader, Ace, but Phil Daniels performance as Jimmy and Leslie Ash's as Steph are first-rate, as are all the others on both sides of the Mod-Rocker divide. Only the older actors sometimes suffer through the somewhat stilted scripting.

The film certainly has all the "vigour and excitement" which Roddam was demanding of the new British cinema in an interview some years ago. The Battle of Brighton is handled brilliantly with a panache that contrasts with the unforced naturalness of the scenes with Jimmy and his mates or the disorientated dream-like mood of the last ten minutes of the film. That Roddam welds these different parts into one coherent whole is a testament to his skill as a director.

The film soundtrack features tracks from the Who's *Quadrophenia* album, new and old Who songs and pop and soul hits from the mid sixties. All of which adds to the almost documentary tone that the film approaches, and probably makes the film work more satisfactorily as a dramatic piece. And it is certainly a dramatic film, and a very disturbing one. It deserves to be seen.

William Dart

J. Marsh Paul Mason W. Seyb



WEA COSTELLO WINNERS

Winners of Costello's new album *Get Happy*, in the RIU 'Put A Smile On His Face' competition are: W. Seyb Dunedin, Paul Mason Clevedon, J. Marsh Wellington, Robin Anker Rotorua and R. Bishop Hamilton. Winning Elvis' single "Can't Stand Up For Falling Down" (flip is "Girls Talk") and a *Get Happy* balloon are: Guy Rook Murrays Bay, Rochelle Nicholson Napier, Joanne Taylor Bucklands Beach, Lara Rowe Avondale and Michael Hall Gisborne.

Winners of *Get Happy* balloons are: J. Falconer Gore, Jimi Gray Onehunga, Noel Macken Rotorua, Ms Wendy Wood Whakatane, Robyn Taylor Bucklands Beach, Toy Renouf Hamilton, Margo Scelotria Christchurch, Rosalie J Wellington, M. Jack Cambridge, Gary Meeson Auckland, Sarah Johnson Wellington, A. Castle Epsom, C. Robertson Hastings, Jonti Haines Tokoroa, Amy Reynolds Waiuku, Lei Aiono Christchurch, Julie Shearer Napier, Sue Perbia Kelburn, Angela Godkin Glendowie and Donna Bliss Kingsland.

XTC 'HURRY UP' AWARDS

The 10 readers to receive a copy of XTC's new single, "Wait Till Your Boat Goes Down", courtesy of RTC records, are: R.L. Montgomery Christchurch, John Wilkinson Dunedin, Rochelle Nicholson Napier, J.M. Paris Master-ton, David MacLennan Wellington, J. Matravers Whangarei, Bill Pepler Te Kauwhata, J.D. Evans Tauranga, Martin Kirk and P.L. Hobill Papakura.



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LETTERS

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Last night at our place we had what must be known as a 'rage'. The house got smashed good and proper, but I didn't see any marching girls.

Was this really a rage?
Toy Lover Balmoral **VOUCHER WINNER!**

Oh, so Phil Judd "could never play a cover version", eh? (Feb *RIU*.) Well, the other day me mum heard me singing "Certain Sound", the Swingers' song from the AK.79 album. "Oh," she said to me, "I didn't know you liked Andy Williams."

Andy Williams? W-HAT?
So I listened for myself. Andy Williams *Greatest Hits*, to be precise. Anyway, there it was, "Certain Sound" disguised as "Happy Heart" by J Last.

Sussed, Phil. Pity, I used to think the Swingers could write. Next thing you know they'll be blowing whistles on stage.
Disappointed Papatoetoe

I've always used album reviews as a guide to what to buy, but now that albums are \$10 each, they take on more importance.

So, what's a person meant to think when he's given two opposite points of view? For example, the Only Ones' "Even Serpents Shine" gained approval from George Kay and Colin Hogg, but is consistently shunned by Barry Jenkin. Similarly, the Undertones received a good review from Dominic Free, only to be dismissed by Mr Hogg as "limp-wristed Ramones rip-offs".

Why doesn't *RIU* feature several of the more important releases of the month, and print two or three reviews, giving a more complete picture, from more than one point of view?
Confused Mangere

Just a quick note to let you know that *Rip It Up* gets to Los Angeles and is really enjoyed by all of us here who are keen on the Kiwi scene.

Mi-Sex were here a few weeks ago and they were great ... but when are we going to get to see Split Enz? They were here in '77 and they were great then! What with the Enz not playing LA since *Second Thoughts*, I reckon they've got some catching up to do here.

OK, NZ has the best band there is, but instead of sending 'em back to Oz, send 'em back to LA next time!

Ron Kane an Enz Frenz, Los Angeles

Why don't you guys print letters any more? If you want to stop printing something, cut that Auckland propaganda shit.

Thank God for Radio U, and for the Damned reforming.

Ricky Reject (A Christchurch Punk)
P.S. Just send me AK (not for Auckland) 79 instead of the voucher.

We thought you might like to know that our band, Green Acne, has split prior to forming, due to internal conflict.

Sorry all you future fans.

Ricky Legal, Stig Prig, Scott Snot Christchurch
P.S. If we had formed we would never have gone to Auckland.

I would like to claim the record for writing the world's smallest readable DEVO.

The world's smallest readable DEVO was attained with the use of a microscope at 12.10, Tuesday April 17. It measured only 0.6 mm long.

Bolt Christchurch

Just an epitaph on the passing of one of the best rock and roll band NZ ever had, Hello Sailor. One of the few bands who could have made it big, killed by the greatest murderer of good NZ music.

No, not smack, but good old commercial radio. I hope the boys up at Caltex House are pleased with themselves.

Mike the Spike Papakura.

Glad you liked the Pretenders, Alastair Dougal, but don't go overboard on the enthusiasm. "Very pleasant surprise" (March *RIU*) — the album is bleedin' great, brilliant! And what an insult to Chrissie Hynde mentioning her name in the same paragraph as the revolting Stevie Nicks.

Good on John Hood for playing and playing the Pretenders.

C.J. Mazzoleni Herne Bay

Really! Is Andy Partridge second best male vocalist? Colin Moulding does the honours on "Nigel". Similarly Neil Finn upstages brother Tim's vocals. And fifth best NZ bassist and fourth best NZ drummer, Griggs and Green of

Enz are English.

But full marks to *RIU* for showcasing the incredible amount of NZ talent that is around, just wish some more of it could call in at New Plymouth. Please?
Tomarse Waitara

I think *RIU* is really neat! In fact I think that *RIU* is really, really neat. Why don't other groovers write in and tell us how neat they think *RIU* is?

J. Marsh Miramar

I just hope all you whining prats out there who moaned about Barry Jenkin when he was presenting *RWP* are quite happy with the replacement. I'll pay a dollar for everytime PIL or Buzzcocks are on the present show, for sure.

The Oracle Christchurch
P.S. I'll have the Toy Love Album — Ta.

Why is it that your f**king writers can't find the time, space and intelligence to write an article about the best band in NZ, the Snipes. Yet you write about wank bands like the Spelling Mistakes.

BOB Push Button Paradise

P.S. Don't write any editorial crap underneath this letter, like, "in the 1979 June edition of *RIU* we mentioned the Snipes at least twice in one paragraph."

I am writing in an attempt to win one of your record vouchers. I recently purchased a \$2000 stereo system, and in so doing, I was forced to mortgage my house.

Soon after I was laid off work. I am now living in a 10 x 12 tent, behind the house I once owned. My wife and seven kids have left me and the only friend I have in the world is my \$2000 stereo system, on which I have no records to play as I cannot afford them.

AJ (member of the *Put Neil Armstrong Back on the Moon Society*) Cambridge

Why is it that Radio Hauraki can afford to give away cars, overseas trips and large amounts of money, but when Xmas or Easter arrive, they appeal for toys and Easter eggs from listeners, to give to underprivileged kids.

Surely a radio station that can give away \$100,000 in prizes can afford to spend a few thousand at Xmas and Easter on underprivileged kids.

Batperson Blockhouse Bay
P.S. Watch out for the VOGUES.

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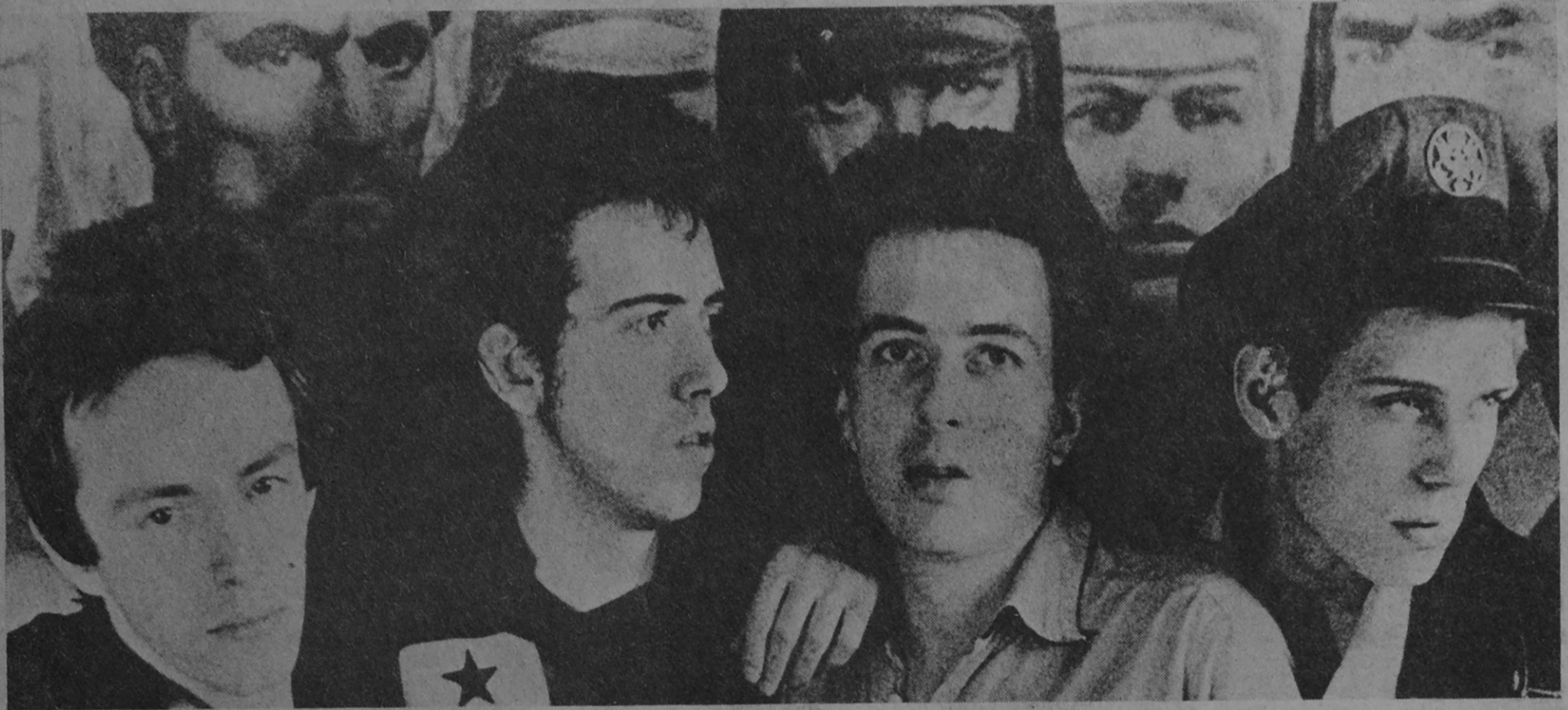
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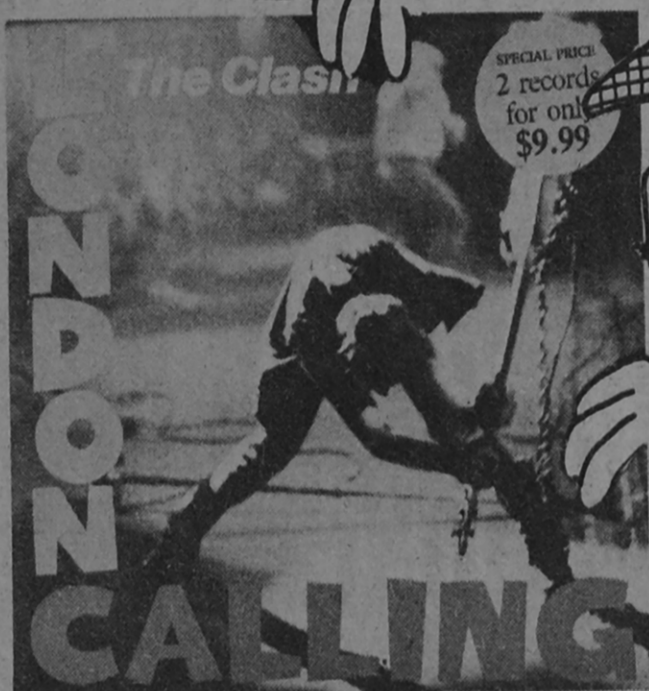
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