

RIP IT UP

FREE NZ ROCK'N'ROLL MAG. 20,000 MONTHLY NO.35 JUNE 1980

SPACE RACE
KEVIN STANTON INTERVIEWED
QUADROPHENIA
MOTOR SCOOTER MADNESS
BOB GELDOF
INTERVIEW
SPLIT ENZ
A&M RECORD DEAL!

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GELDOF INTERVIEW

Bob Geldof could easily have become the victim of his own image, were he not so clued up and self-assured. Being so garrulous and full of confidence has made him a target for the cynical British music press, which has tried to paint him as a self-opinionated bighead. If that worries him, it doesn't show. He's always been accessible to the media, being aware of their power, but he doesn't care to be mates with them.

"Don't take them seriously for a split second," he says, "or you're doomed. I'm very intransigent in my ideas. I see things in black and white, and the worst thing possible is for two dogmatic people to argue, because they just face off and scream vitriol at each other. That's basically the situation between the Rats and the Press.

"They'll do anything to become media stars, and usually the easiest way is by being bitchy."

A Modest Man

Geldof may well have earned his "Modest" title, if it's come through being conscious of his and the Rats' achievements, and talking about them honestly. But beneath that is a very thoughtful man, and a very sensitive one, who has his eyes wide open and his finger on the pulse of what is happening today. He certainly harbours no illusions about the punk revolution, which the Boomtown Rats emerged right in the middle of.

"The punk attitudes in '76, I found nauseating, bilious and wrong. I thought they were lying through their teeth. I thought the people in the bands were lying, that they weren't being honest about their motivations. I didn't see anything particularly marvellous about it.

"It's happened time and time before, that there's been a New Wave, dare we say it. Reassessment of music is happening all the time. I was never pooh-poohing it, I was openly scornful of all the posturing. I thought the whole point was *not* having to posture, and not having to lie any more and being ruthlessly honest. I certainly haven't changed, but times have changed and I think I've been proven right. I think the attitudes and the politics have been shown in the period of two to three years as being ludicrous, as being a fashion, which I was claiming it was anyway.

"It's past, but there are still some great punk bands who still survive, and now you have several sub-groupings, like the ska thing.

"All the good bands will come from England, and I'm not English, so I'm not being chauvinistic. They always will, because of the ever-changing social milieu, and the fact that social change breeds tension, and rock n' roll is a musical tension, and so it's changing faster in Britain than anywhere else.

"There'll always be good bands and competition, which is good, because competition is always healthy, especially when you can eradicate it."

Lydon Laughs

John Lydon/Rotten epitomised punk movement's negative attitude towards life in general. Geldof, who knows Lydon, believes that was an intentional sham on Lydon's part. Trouble was, not enough people saw the joke.

"The Pistols were really necessary, in their stunning rejection of everything. Like the best shooting stars, they died very young, but they had to. They were sacrificial lambs. We couldn't have been the Sex Pistols, we were too middle class.

"Lydon is still being negative about everything, but I think that's a bit of a sham, if you know him. Like he says, it depends from one day to the next what lie he's going to tell. But I think the guy's got an incredible personality, and I'd sooner encourage an individual personality than have some moron who can't inspire anything, let alone anger or whatever.

"He's like a spoilt child, you can always see him mentally stamping his foot. The one thing about Johnny Rotten that I admire is that he's honest. The point about the Pistols is that they could have been the next Rolling Stones, that's the ludicrous joke. I don't think I'd have had the courage to reject that and he did, he just rejected it out of hand. He was very aware of what was happening to him, he was aware that the Sex Pistols were a latter-day Bay City Rollers. That's what they were. An anarchic Bay City Rollers.

"I don't say he's the world's greatest hero, I mean, I can't stand being with him for much length of time because he behaves like a spoilt brat. But sooner him than some other clot."

Lydon's attitudes seem to come through strongly in Public Image Ltd, who seem to go out of their way to antagonise people.

"That's because they can't play. They're hopeless. It's the universal joke, still being ap-

plied by JR. People are wanking over it and he's breaking himself laughing."

Non-Serious

So much for the Face of the Decade. Geldof seems to find it easy to reconcile a non-serious outlook with striving for perfection in what the Boomtown Rats do.

I take what we do seriously, I mean I don't go out of my way to write a crap song, or to make a terrible LP or to put on the worst show possible. Everything we do, we try to do our best at that particular time, no matter what it is.

"So what we do, we take ourselves seriously, but we laugh at ourselves, because in the end it isn't that important in the entire scheme of things. There's this sense of irony, and if



people are not prepared to laugh at themselves, then I'll do it for them."

On Stage

Geldof would have done well to remember his own words when the Boomtown Rats came on stage at the Auckland Town Hall. Every concert has its share of idiots who make trouble, and while Geldof's concern for those who were being hassled was commendable, the show suffered for it. He held up proceedings to harangue the troublemakers, even to the stage of stopping "Rat Trap" while he gave people a piece of his mind. This was negative com-

munication, and not really necessary.

Presentation-wise, The Boomtown Rats are dazzling. The light show is original and clever, and Geldof is a master showman. Musically, more care and attention is needed. Johnny Fingers gave the best account of himself, when he could be heard. Everyone else was buried in a wall of noise, which certainly got the crowd moving, but was hardly satisfying aesthetically.

Still, few people could pull members of the audience on-stage to dance, and avoid chaos. Let's hope Bob Geldof was able to laugh it all off in the end.

Duncan Campbell



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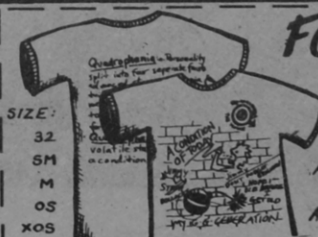


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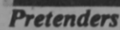
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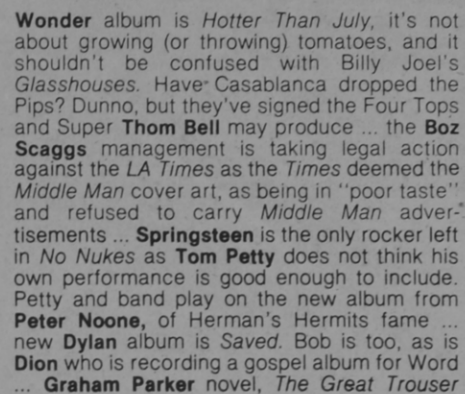
SMALL STUFF

Musical guests of the Zimbabwe government for independence celebrations were **Bob Marley** and the Wailers. They drew a capacity crowd to the Salisbury football stadium ... meanwhile South Africa has banned **Pink Floyd** ditty, "Another Brick In The Wall" ... 2-Tone ska band **Selecter** have to cancel their Whiskey LA gig as bassist Charley Anderson injured his back while raging at Disneyland ... at last it's out in the States. The Bomp Records compilation, *Waves, An Anthology of New Music Vol 2* features bands from seven US cities, one from Vancouver and **Toy Love** from New Zealand. The track is "Frogs" ... **Mick Jones** is holidaying in Jamaica with **Ellen Foley** ... a personality clash has split **Pearl Harbour** and the **Explosions** ... Jon Landau and the Boss have been seen together at Clover Studios, Hollywood, mixing the new **Bruce Springsteen** album ... **Blondie** are recording with Giorgio Moroder and **Debbie Harry** is likely to record with Chic man Nile Rodgers ... **Peter Kriss** may leave Kiss to pursue a solo career. Next Kiss is *Unmasked*. The band is staying with Casablanca Records as the label "made them an offer they couldn't refuse" ... **Southside Johnny** has fired bassist Al Berger and trumpet man Bob Muckin ... the **David Byrne** and **Brian Eno** album will be released on Heads label, Sire ... Chris Spec



Meatloaf and Debby Harry in 'Koaale'.

ding's band the **Necessaries** opened for the **Pretenders** in New York. Spedding joined Hyndes and Co for their encore. Chrissy Hyndes, like Debby Harry, will shortly grace the cover of *Penthouse*. The Pretenders have already made the cover of *Rolling Stone*, hot on the heels of the Clash ... speaking of covers, **Roxy Music** does Wilson Pickett's "Midnight Hour" and Byrd's "Eight Miles High" on their newie, *Flesh and Blood* ... the second album on Petty label, Backstreet, is the soundtrack to *Where The Buffalo Roams*, a film based on the adventures of high flying RS writer, Hunter S. Thompson. The soundtrack features new **Neil Young** recordings plus classics by Hendrix, Four Tops, Dylan, Creedence Clearwater, Beatles and Temptations ... **Ry Cooder** has recorded the soundtrack for new Walter Hill (*Warriors*) flick, *The Long Riders*. It contains two Cooder and two David Lindley originals, a collaboration and Cooder arrangements of traditionals. The film is about the Jesse James gang and features four sets of real life brothers: Carradines, Guests, Quaid and Keachs. Cooder is in the studio working on his follow-up to *Boyz n the City* ... new **Stevie**



New look Devo.

Mystery got trashed in *NME*. Out soon is his Jimmy Iovine produced album, *The Up-Escalator*. Nicky Hopkins plays keyboards as **Bob Andrews** will now only work with the Rumour when the band is not with Parker ... **Patti Smith** live double is still several months away ... reggae artist **Max Romero** has joined Rolling Stones Records ... **Cheap Trick** are releasing a four track live twelve inch entitled *Found All The Parts*. "Day Tripper" is featured. **Robin Zander** will soon marry longtime girlfriend Karen Wiesand ... **Ronin** is name of a new US West Coast band and the title of their debut album. Ronin is Linda Ronstadt guitarist Waddy Wachtel, Rick Marotta, Dan Dugmore and Stanley Sheldon.



TOM PETTY RESULTS

The above photo shows clearly that No.1 is drummer Stan Lynch and No.2 is Tom Petty. The winners of the four autographed copies of *Damn The Torpedoes* are Linda Roberts Cambridge, Roger Liddle Grey Lynn, Shelley Watson Forrest Hill and Carolyn Howie Lower Hutt. By the way, the producer working with Petty on *DTT* was Jimmy Iovine.



Auckland — June 4—7, Christchurch — June 10—12, Dunedin — June 13,
Invercargill — June 15—17, Nelson — June 19, Wellington — June 20—22,
Palmerston North — June 23, Hamilton — June 25.



RECORD DEAL!

Great news for NZ Music, is that Split Enz have a record deal for outside Australasia with A&M Records. Enz Manager, Nathan Brenner spoke to *RiU* while in town early June, en route from New York to Oz.

Brenner and Mushroom boss Michael Gudinski, first gained the interest of A&M in England and Europe, then the big boys in New York, Jerry Moss and Herb Alpert. Moss cancelled a trip to Britain to remain in New York, to meet Gudinski and Brenner and sign Enz.

Other A&M signings in recent years, include the Police, Joe Jackson and Squeeze. The first release is, of course, *True Colours*. But a few changes are being contemplated. The first recording Enz did with David Tickle, "I See Red", may replace an existing track and an inner sleeve with lyrics and photo, may be added. *True Colours* should be released by August, ahead of the first single. The band will tour to promote the album about October.

Meanwhile in Australia, Enz tour May 19 to June 23 and "I Got You" and *True Colours* have topped their respective sales charts for SEVEN weeks. Both have sold about 130,000 copies!

In Brisbane, Wreckless Eric will open for Enz. Brenner is looking forward to the gig, as he saw Wreckless Eric in New York and he expects the audience to be as crazy as Eric, by the time Enz hit the stage.

Though Enz are playing big venues in Oz (Melbourne's 7,000 seater Festival Hall, Sydney's 6,000 seater Hordern Pavilion), they intend to play several nights in 1000 seater capacity halls, when they return to NZ next.

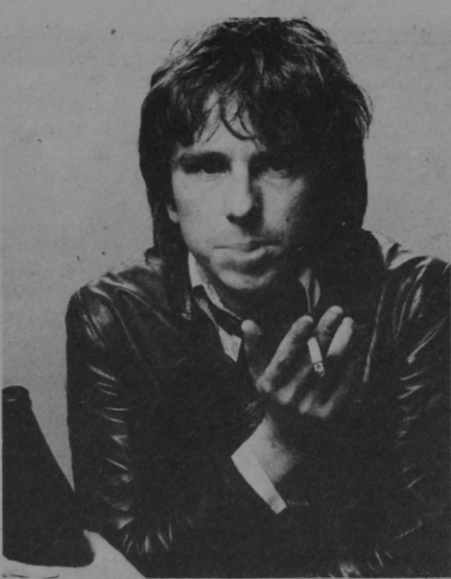
When Brenner wanted a name for his management activities, he asked the band for help. They obliged with the name, 'Vulture Enterprises'. It makes a great business card.

MEMBERS RESULTS

Winner of Members ties and the new Members album, 1980 — *The Choice Is Yours*, are Domanik Nola Morrinsville, P. Cresswell Mangere East, Roger Liddle Grey Lynn and Janette Buckingham Kingsland.

The Members are, left to right, Nicky Tesco (lead vocals), J.C. (guitar), Chris Payne (bass), Adrian Lillywhite (drums) and Nigel Bennett (lead guitar).

Winners of Members ties are Ronald Neuman Papakura, Tony Gambitis Lower Hutt, Andrew Burke Bayswater, Rosemarie Leilua Manurewa, Neil James Papakura, Neil Swanson Birkenhead, R. Watson Mt Albert, Graham Manning Grey Lynn, Vanessa Evans Browns Bay, Rodger Wright Hastings, Paul Fulton Hastings, Martin J.G. Quinn Remuera, Danny Driscoll Palmerston North, Steve Naylor Milford and E. Manderson Lower Hutt.



Wreckless Eric

Not so long ago the only foreign bands to play in New Zealand were the bankable superstars. But the situation has improved drastically. Last year the Members played Mainstreet. Now it's Wreckless Eric's turn.

'The Wreck' is an English club level crowd pleaser of several years' standing. Since his signing with Stiff Records in 1977, he has also racked up a string of minor hits with singles, including "Whole Wide World", "Reconnex Cherie" and "Hit and Miss Judy". His two albums, *Wreckless Eric* and *The Wonderful World of ...* have had respectable sales.

Wreckless Eric is a sure hand with a simple but effective blend of pop melody and light metal delivery. His forte is a slow three or four chord progression where the guitar winds up from a steady throb to crashing power chords.

In his early days with Stiff he was overshadowed by the label's prodigies like Costello, Ian Dury and Nick Lowe. Touring with these heavyweights on the 1977 *Bunch of Stiffs* tour was tough competition by any standards. But in 1978 it was Wreckless Eric's turn to carry the show for newcomers, Rachael Sweet, Lene Lovich and Jona Lewie, on the *Be Stiff* tour.

Big Smash, his new double album, consists of one record of previously released recordings and an album of new material. As the man's drunken charm and pop metal fun will always be more attractive live, Mainstreet June 8 and 9 should be a whole lot of fun.

Dominic Free

Taj Mahal

Taj Mahal, whose stock-in-trade is black American roots music from country blues to the West Indies, is finally coming to New Zealand, after a false start a couple of years back when the visit didn't come off.

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| 13 HAMILTON | Founders | Beggs Wisemans | 23 WANGANUI | Opera Hse. Londontown |
| 14 AUCKLAND | Logan Campbell Centre | Festival Society | 24 WELLINGTON | Town Hall Opera Hse. |
| 16 ROTORUA | Civic Th. | P.R.O. | 25 NELSON | Majestic Camera Hse. |
| 17 TAURANGA | Q.E. Centre | Arts Centre | 26 GREYMOUTH | Regent Th. Regent Th. |
| 18 GISBORNE | Y.M.C.A. | Tattersall & Bayley | 28 CHRISTCHURCH | Town Hall Town Hall |
| 19 NAPIER | Municipal | Williams & Kettle Travel | 29 TIMARU | Th. Royal Record Parlour |
| 21 NEW PLYMOUTH | Opera Hse. | Colliers | 30 DUNEDIN | Regent Th. Regent Th. |
| | | | 31 INVERCARGILL | Civic Th. Beggs |

He will play Mainstreet in Auckland on June 24.

Mahal, who some times appears as a solo act, will bring a six-piece band with him. Taj Mahal has a good reputation as a live performer.

His first band was formed in the mid-60s with Ry Cooder. Later, Cooder (as "Ryland P. Cooder") would play rhythm guitar and mandolin on Taj's first album, a still stunning set of country blues re-arranged for a city blues band

format. Mahal's fascination with the music of his black heritage has led him down many paths, and he was among the first rock musicians to explore West Indian music. His former colleague, Ry Cooder, has also looked to the Caribbean islands for inspiration, and it is not surprising that the two men some times still appear together on the same bill. Like Cooder, Taj Mahal can make musical history come to joyous life.

Ken Williams





RUMOURS

UNEDIN

Clean have reformed with original members David Kilgour (guitar), Hamish Kilgour (drums) and newcomer Robert Scott on bass.

New trio **Axis** have an original Dickie-Lenderson song taped for airplay on 4XO and there is another in the pipeline. Mother Goose's drummer Marcel Rodeka played with Axis for a week at the Cook.

Steve Larkins leaving **Back to Back** at the

end of the year. **After Dark** are splitting up at the end of the month as drummer Neville Anderson is leaving for Wellington to record a single at Marmalade with Lee Harrison (ex-4XO now Radio Avon) on vocals and guitar and Gary Taylor (ex-Short Story) on bass. The remains of After Dark may put a blues band together.

Local news TV programme, 7.30 **South** featured local bands Heavenly Bodies, Axis and Julian Finnerty and Co. A good policy.

GEORGE KAY

CHRISTCHURCH

The **Hoovers** come out again in mid-June ... what well-known, long-haired, bespectacled

guitarist will join the **Comics**? ... **Cowboys** will take up a residency at the Carlton in mid-July. The band is in the process of giving up day jobs.

Honest Dick Driver was in town for two days recently, and tells us that the **Mechanix** will return next month ... **Gordons** leave town soon ... the **Jets** are new, as are **Road Angel** ... will the **NuTones** go public? ... **Vauxhalls** and **Vapour and the Trails** have both split. Alan Park is possibly forming something new ... it is almost impossible to buy "One Good Reason" in the Garden City.

Coming to town soon are the **Features**, **Red Mole**, **Street Talk**, **Swingers** and there is yet another **Toy Love** rumour — August? ... there is a possibility of changes in the line-up of **Trooper**.

WELLINGTON

Billy the Club (formerly Rock Theatre) opened for a week to host the **Newz** tour. Opening night was something of a disaster, with the hired PA collapsing on opening act **Shoes This High** and the show being cancelled ... Billy the C. continues to operate part-time until completion of alterations and decoration.

The **Steroids** are back in town, chuffed with their stint on the Boomtown Rats tour ... **Reel to Real** are leaving the Capital for Auckland, the South Island, and Auckland again ... Marmalade Studios are finishing work on a **Denis O'Brien** LP ... New bands emerging include **Hot Spoons**, **Backstreet**, and **Puppittz**. The last-named look like potential high-flyers after an impressive debut at Willy's.

Gossip from **Palmerston North** suggests that changes in management and policy in several pubs could leave the city without a regular venue for touring bands.

Capital bookings in June include: the **Tigers**, the **Gen**, **Digits**, **Midge Marsden** and **Black Moon** at Willy's; and the **Crocodiles**, **Midge Marsden**, the **Tigers** and **Pop Mechanix** at the Last Resort.

Graffiti and posters on unguarded city walls call for the firing of **Phil O'Brien** from **Radio With Pictures** and the reinstatement of **Dr Rock**. Whatever happened to good old Wellington parochialism?

R. SOLEZ

Street Talk have commenced a national tour taking the band to 12 pubs, three Universities and three Town Halls. They are touring just as their second album, **Battleground Of Fun** hits the stores.

Gary Havoc has left the **Valentinos**. The line-up now is Joe Gill (bass), Paul Robinson (vocals, keyboards), Dene McLeod (drums) and Dave Spillane (sax/vocals). The band are recording four Paul Robinson songs at Harlequin, with a stand-in guitarist.

While **Toy Love** are currently in EMI Studios, Sydney, the **Marching Girls** are back on Melbourne stages with three new songs. The single "True Love" and "First In Line" should be out by now. The pic sleeve is amazing. Johnny's polaroids of people, spell the bands name in 15 pics. No news yet of release in NZ.

Auckland band the **Gordon Bennetts** have split leaving Christchurch bands the **Gordons** and the **Bennetts** sharing the name ... a not so simple matter is who gets to use that popular name for one side of a swinging door, **Push**. Auckland band **Push** have filed an injunction stopping Stunn Records releasing UK band the **Push** (featuring local lad Bruce Lynch) in NZ with any name featuring the word 'push'. Even 'UK Push' is not possible. The **RIU** Legal Dept says, what's wrong with Pull, Puck, Posh, Pish and Puse.

The **Modes** are recording three originals at Mascot. Lead singer, Peter Nebbling is away for two weeks in June looking for work in Australia.

Speaking of Oz, ace rockers **Jo Jo Zep and the Falcons** are doing shows in several countries in July and August to promote **Screaming Targets**. Expect them in Auckland first week in August. By the way, next Frankie Miller single is Joe's "So Young", the tune EC did at Sweetwaters.

Look out for **Clashbox**, I mean **Clash City Rocker** mag, an eight page publication by **RIU** for CBS Records. It's free through record stores and features a Clash history and doodles by the band themselves, reprinted from their UK mag, **Armageddon Times** ... latest Cure graffiti is **CURE WANKS** ...

Liberty Stage is closed ... the **Swingers** single went to 19 on the sales chart. Their birthday party was a ripper, but, who started the popcorn fight? By the way, **Swingers** are opening for the **Sports Oz** tour, cos leading Sportman Steve Cummings liked the demos they sent to Mushroom Records.

News from **Newz** (the puns are week, this month) is that their debut album **Heard The Newz** is out in late June. The first single off the LP, "Accident Prone" is already getting through to Auckland audiences. The album was produced by Eric Johns at Tandem Studios, Christchurch. It's all original, though "Feel Like Making Scones" is somehow derivative of something ... another non-Auckland band hitting the big smoke soon, is **Reel to Real** from Wellington. They play the Windsor (June 30-July 2), Mainstreet (July 3-5), Gluepot (July 8 & 9).

CONTINUED ON PAGE 6

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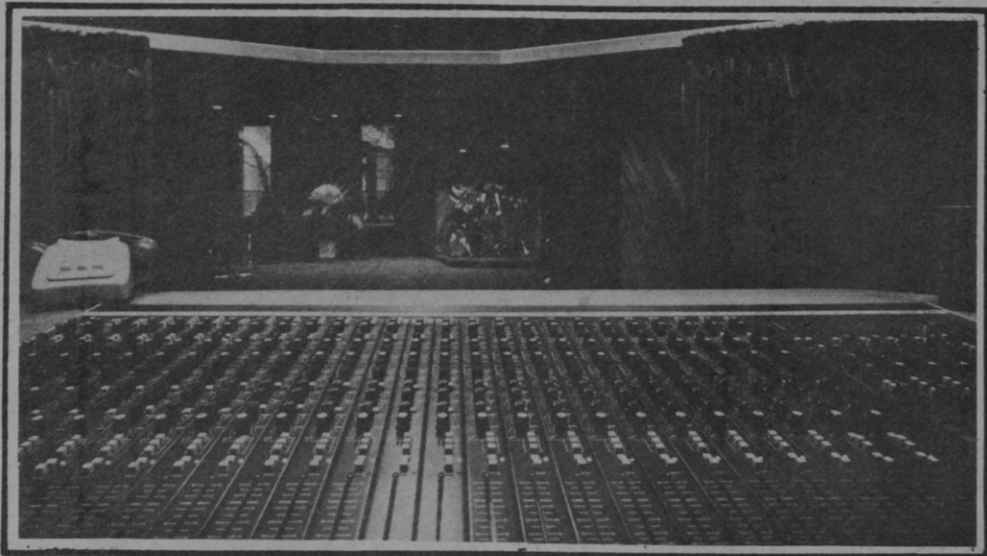
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RUMOUR CONTINUED FROM PAGE 4

Crocodiles will remain in NZ to record their second LP at new Mandrill Studio in August. The band is looking for a drummer ... Pop Mechanix will record two tunes with Mike Chunn producing, for Ripper Records.

The second **Crocodiles** single from the hit album *Tears*, is "Whatcha Gonna Do" ... when **RIU** asked **Kim Fowley** — "when will you return to NZ?" He replied, "whenever there's something to come back for ... my passport works!" Send your tapes now, details page 15 ... the **Features** and **Spelling Mistakes** 45s (Propellor) are in stores now.

What went wrong? The Avalon produced video for **Swingers** single, "One Good Reason" was excellent ... Ripper with Doug Rogers of Harlequin Studios, will record a live Swingers EP, prior to their July departure for Australia ... due to Simon Darke throat hassles (everything but cancer), **Newz** will soon be off the road for several weeks. BUT some Newz, will gig under

a different name until their vocalist recovers.

Wellington venue, **Billy The Club** featured 11 new bands on Queen's Birthday weekend. Promising bands to emerge were Rodents, Hot Spoons, Backstreet and Westown Quintent ... doing early weeks at Windsor Castle are **Top Scientists** (June 23-25, 30-2 and July 7-9). Vocalist is Rick Bryant, they play John Malloy songs and they play Squeeze June 27 & 28 ... as "Bliss" sells well, **Peter Ulrich** leaves these shores.

New member for **Whizzkids** is ex-From Scratch man, Don McGlashen, who plays sax, percussion and organ ... **Snipes** played final gigs late May at XS ... John Dix writes from Sydney that, Colin Bayley (ex-Short Story) "is in an amazing little unit called the **Dukes**. They have an EP out soon.

The 1981 **Nambassa Festival** will be a five day event, on a new site two miles north of the '79 site, a 1,700 acre farm, with a river and a private beach.

The Cure will commence tour July 27 and before leaving NZ on August 6, play Auckland, Hamilton, Palmerston North, Wellington, Christchurch and Dunedin.



Cruze, Lady Hamilton.

DO IT YOURSELF PETTY

Those of you out there who raced home from the truly excellent Tom Petty concerts, bought a second-hand Diplomat Stratocaster copy (Petty's model is 1965 incidentally) and are now bent over the radio trying to learn "Refugee" and the equally fine "Here Comes My Girl", can save themselves a lot of work. The man from Matthews Music has advised *Rip It Up* that the songbooks for the last two Petty albums are now available. There isn't too much extra here, like the B sides to the two recent singles or maybe even an interview (like the good one you got in Pink Floyd's *Wish You Were Here* book), but there are plenty of photos. Plus of course the usual sparse charts. Frank Zappa, of course, would maintain sparse songs deserve sparse charts, but what Petty does with three chords is just fine with me. You can buy both books for two-thirds what it will cost you for *The Metal Box*.



The Space Race?

Mi-Sex would have to be just about the hardest working band in the southern hemisphere right now. Having just completed an exhaustive 25-date American tour, nearly all one-night stands, they're now starting a world jaunt which will take them through Australasia, Europe and the United States by the end of this year.

Their confidence and determination to succeed looks like paying off, with a warm reception from American and Canadian audiences and handsome airplay for *Graffiti Crimes* (retitled *Computer Games* for the American market).

Their new album, *Space Race*, looks certain to repeat the success of its predecessor. *Rip It Up* spoke about the album to guitarist Kevin Stanton, who was in Canberra at the time, ready to embark once more on the Australian gig circuit. Stanton is a major contributor to *Space Race*, having had a hand in all 11 tracks and writing most of the lyrics. We asked him for his track-by-track impressions.

The title track appears to have a strong UFO influence, reinforced by the outer space creatures which adorn the cover. Which shows just how wrong you can be.

"Not at all," says Stanton. "Contrary to that opinion, it's absolutely earth-borne. It's a new race of people on earth, really, kids in cities, mainly. Especially in America, their actual anatomies are changing because of the food they eat. They're not eating natural food anymore, everything is processed. That's one part of space race.

"The other thing is the way people are programmed, by the media and television and computers and things. That's the space race on earth.

"Pages And Matches" relates to a personal experience. A few years ago in New Zealand there was a big spate of school arson, kids burning down schools. That's the basic theme behind that track, with a few extra twists thrown in. Also, I find fire quite exciting."

"Living In September" casts images of despair. An end-of-the-line song perhaps, but not quite as personal as it first appears.

"If you listen very closely, the keyboard melody in the beginning and the middle is actually the New Zealand national anthem. It's actually based on a newspaper article I read, written by a New Zealander living in Melbourne, who said that by September 1982 or something, New Zealand would be completely broke. It's an impressionist view of that, it's not really serious.

"I Don't Know" is about confusion. It may be about someone else, it may be about myself.

"Slippin' Out" is just about slipping out of society. Doing what we do is really quite radical, and a lot of people find it's a dream. What we do is our reality, and yet we have hardly any part of society. We don't conform to anybody's rules."

"It Only Hurts When I'm Laughing" is lyrical, one of the most intense numbers Mi-Sex have ever done. A song filled with welling loneliness, it's Stanton's personal favourite.

"It's kind of a personal thing, really. It was half taken from a poem that I wrote quite a long time ago, called 'Loneliness', and Steve wrote the other half of the lyrics. Murray wrote the chords behind the lead break and apart from that I wrote the whole thing. I'll just leave it at that. It's just a personal feeling, really."

Space Race, as mentioned before, marks a very intense creative period for Stanton personally. His songwriting output seems greater than ever.

I write a couple of songs a week, it's a compulsive urge. Now I've got a tape recorder with me on the road, so I can write every day if I want to."

"People", the single, needs no further ex-

planation from its co-author. With the world's first test tube baby nearly a year old and cloning already an established scientific practice, the song's point is all too clear.

"Good Guys Always Win" sees Stanton back in the movies, as with "Kamera Kazi" on the first album.

"No matter how many movies you watch, probably 10 out of 10, the good guy always wins. It's a very light-hearted observation, which is why "satire" is printed in brackets after the title.

"Ghosts" is based on an experience that I had. I've told the story so many times I thought I'd write a song about it. It's actually about a house in Mt Maunganui, that I was born in, which had a heavy ghost problem."

"Burning Up" will be well known to those who've attended Mi-Sex concerts in the past. It was dropped from the *Graffiti Crimes* sessions in favour of "2120", and has previously only appeared as the B side of a single.

"It's such a popular live song and we wanted to get a really good recording of it. It didn't really work on the first album and this time the recording is much better."

"Ice Cold Dead" performs the same function that "Stills" did on *Graffiti Crimes*. It's *Space Race*'s epic work.

"It's actually about the Jennifer Beard murder. I wrote a poem about it and I've added lyrics to that. It's a stealthy kind of homicide song."

The *Space Race* has already begun. Ready, steady ...

Duncan Campbell

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QUADROPHENIA



Quadrophenia, the film, is rich in those rare moments when one recognises on the screen not a fantasy projection of me-that-might-be or someone-like-me, but ME. Not that the film is about me, Kenneth Williams, post-adolescent, one-time garage band guitarist. It is about people — in this case, mid-60s London mods — growing up, and all the turmoil that involves.

Few films have handled better that confused time of coming of age. Take a scene like that where Jim, the Mod kid played brilliantly by Phil Daniels, is drawn irresistibly from the family circle by the "5-4-3-2-1" theme music of *Ready Steady Go*, the British television pop show which was a major outlet for Mod. Lost, he gazes at the Who (of course) powering through "Anyway Anyhow Anywhere". His bemused father at first scoffs at and then abuses the foreign sounds. Jim impersonates the big-nosed guitarist, then the manic thrashing of the drummer. The volume knob winds higher. Jim is claimed by the cathode.

Later he will be thrown out of home. For the moment he is at home, but no longer of it. The scene, one of the film's best-observed moments, is almost a blueprint for the teenage years.

The creator of *Quadrophenia*, the Who's Pete Townshend, expresses satisfaction that his 1973 concept of a day-in-the-life of a Mod has made the journey from double-album to big screen.

British Tradition

"It's great to be able to cock a snook at all the Americans who say that we're finished as a nation of film-makers. Most film-makers don't have the first idea of what gets kids into the cinema, and it's not just tagging music onto something. It's making films in the British tradition, which is the only kind of film that I think we can make well, which is the kind of *Saturday Night and Sunday morning* thing. I know it's depressing, but that's our *cinema verite* if we ever had one."

In Britain the film has done well, coinciding (it wasn't the cause of it) with a Mod revival (or "renaissance," as Townshend puts it). In America, the reception has been mixed. The film has done well in cities, but elsewhere business has been slow. American youth movies have been so concerned with psychedelia and/or cars and motorbikes that maybe the Yanks are mystified by a flick about

neatly clad pillheads with strange accents who ride gleaming motor scooters and are given to violent outbursts at the sight of leather-togged Rockers (or "bikers" as they have it across the Atlantic).

In New Zealand, we experience a distillation of British and American influences. As in the mid-60s, the impetus for change in music and accompanying lifestyles is coming from Britain, not America. Not for any love of mother country did we turn to Britain in 1965 (the setting for *Quadrophenia*). That was where it was happening. The Beatles, Rolling Stones, Kinks, Who, Pretty Things, Yardbirds. What was coming out of America? Precious little. Dylan was picking up an electric guitar, there were a few hits from Motown and Stax, but the music of black America was being championed, secondhand, by the Beatles, Rolling Stones, Kinks, Who, Pretty Things, Yardbirds. American bands tried to pretend they were British. Pete Townshend notes wryly that punk bands in Los Angeles are currently singing with English accents. For the new Who album, Townshend has encouraged Roger Daltrey to try a more "English" voice rather than his usual "trans-Atlantic" tones.

Mod Mirror

In New Zealand, Mod was a "look" rather than a lifestyle, based on the imagery of magazines and record sleeves. Unaware of the strict barriers of British Modism we quite often got it "wrong". But as Thelonus Monk said, "Wrong is right," and it became something else. Here it usually meant longer hair, which would have been unthinkable for Jim and his mates. Local heroes also came in for emulation. The tartan trousers worn by the La De Das (1966) had a following, and Lou Rawnsley set a style for blue sneakers. A sartorial leader was Murray Grindlay, once an Underdog, now king of the commercials.

But in Britain it was a very serious matter indeed. "Modism", said the late Peter Meaden, "...an aphorism for clean living under difficult circumstances."

Meaden was a mod, one of the hard-core. He was also a rock publicist. He found the Who, called them the High Numbers, wrote a record for them ("I'm the Face"/"Zoot Suit") and was lost in the shuffle when new, more business-minded managers elbowed in. He was further lost when Mod died. He put its demise down to psychedelia and kaftans.

Meaden made Mods of the Who and gave them a ready-made audience. But it doesn't appear to have been an exploitative thing. "All it was, as I said to Pete Townshend, 'I only made you into the Who because I wanted you to be my mates.'"

"I was the feller who saw the potential in

Modism, which is the greatest form of lifestyle you can imagine — it's so totally free, totally anti-family London — in so much as that there were lonely people having a great time. Not having to be lonely, not having to be worried about relationships, being able to get into the most fantastic, interesting, beautiful situations, just out of music. You could dance by yourself. You could groove around."

Meaden's comment about lonely people may be the key to *Quadrophenia*. If it is about anything, it is loneliness. Townshend, its creator, admits to a lonely childhood which (along with the derision aimed at his hooter) coloured his thinking.

Four Faces

Of course, Jim needn't be lonely. He's a four-way personality. The title *Quadrophenia* derives from the concept of "a personality split into four separate facets", combined with "an inability to control which facet is foremost at any one time."

The original *Quadrophenia* album used this as a contrivance to introduce, rather preciously, "themes" for each member of the Who. It seems a cumbersome device, principally aimed at maintaining democratic balance in a quartet notorious for its volatility.

More to the point seems to be the adjectival form of the word, as noted on the back of the cover for the film soundtrack album:

Quadrophenic: extremely volatile state of mind; a condition of today.

Phil Daniels, who plays Jim, says, "I had a really interesting talk to Roger Daltrey one day on the beach at Brighton. He's saying there's a Jimmy in all of us, we're all Jimmy in a way. Like if you come out of that Mod era, that mum and dad number, you know, the music's too loud."

"So that's how I try to play it, like a typical kid. In the film he's an anti-hero. You've got to have that focal point but I try and make him a bit of a wanker as well."

Jim is shown to be as guilty as anyone has been of acts of cowardice, as in the sequence where he leads a retaliatory attack against Rockers who have beaten a mod. Two greasers, caught unawares, get a kicking. To Jim's horror, the bloodied face before him turns out to be that of a school chum. Jim flees, leaving his former friend to his fate.

Restless Energy

The film is amoral, but at best it crystallises the careless energy of growing up, of living one's dream momentarily or having it shattered with a vengeance far outweighing its fragility — as when Jim, finally alone and desperate in Brighton encounters his hero, "the Ace Face" (played with authority by Sting of the Police), the Supermod. But Ace is no longer the One. He has a job in a hotel once trashed by rampaging mods. The once-commanding Ace is now a bell-boy (even as a bell-boy, Sting cuts a dash), and Jim retreats in anger and confusion.

I won't be a spoilsport and reveal any dramatic turns, but the wound-spring energy of the film seems to flag beneath the weight of the symbolism imposed on the final scenes, when Jim takes a last ride on the edge.

But by and large, *Quadrophenia* is well-realised, even if occasionally non-period cars and a few other anachronisms creep into frame.

The best of Townshend's music has been retained and re-recorded (splendidly). Three new Who songs have been added to cover amendments and expansions to the original story-line (a mere thread, after all) and there are seven mid-60s pop and soul hits that have something of a classic status, including "Louie Louie", "Da Doo Ron Ron" and "Green Onions", which made the English Top Ten on re-release.

The soundtrack album is arranged intelligently, working as an album in its own right and not tied to the dramatic appearance of the songs in the film.

A song that doesn't appear on the album is central to a scene that is one of the movie's lingering images. A smoochy love song is wrenched from the record player at a party to be replaced with the two-chord anthem of "My Generation". Suddenly, the floor is taken over by leaping mods. A petty gesture, aimed at impressing an uncaring girl, becomes a movement.

Hope I die before I get old...

Quadrophenia captures adolescence in all its pain, exhilaration, confusion, ugliness and exultation.

Ken Williams

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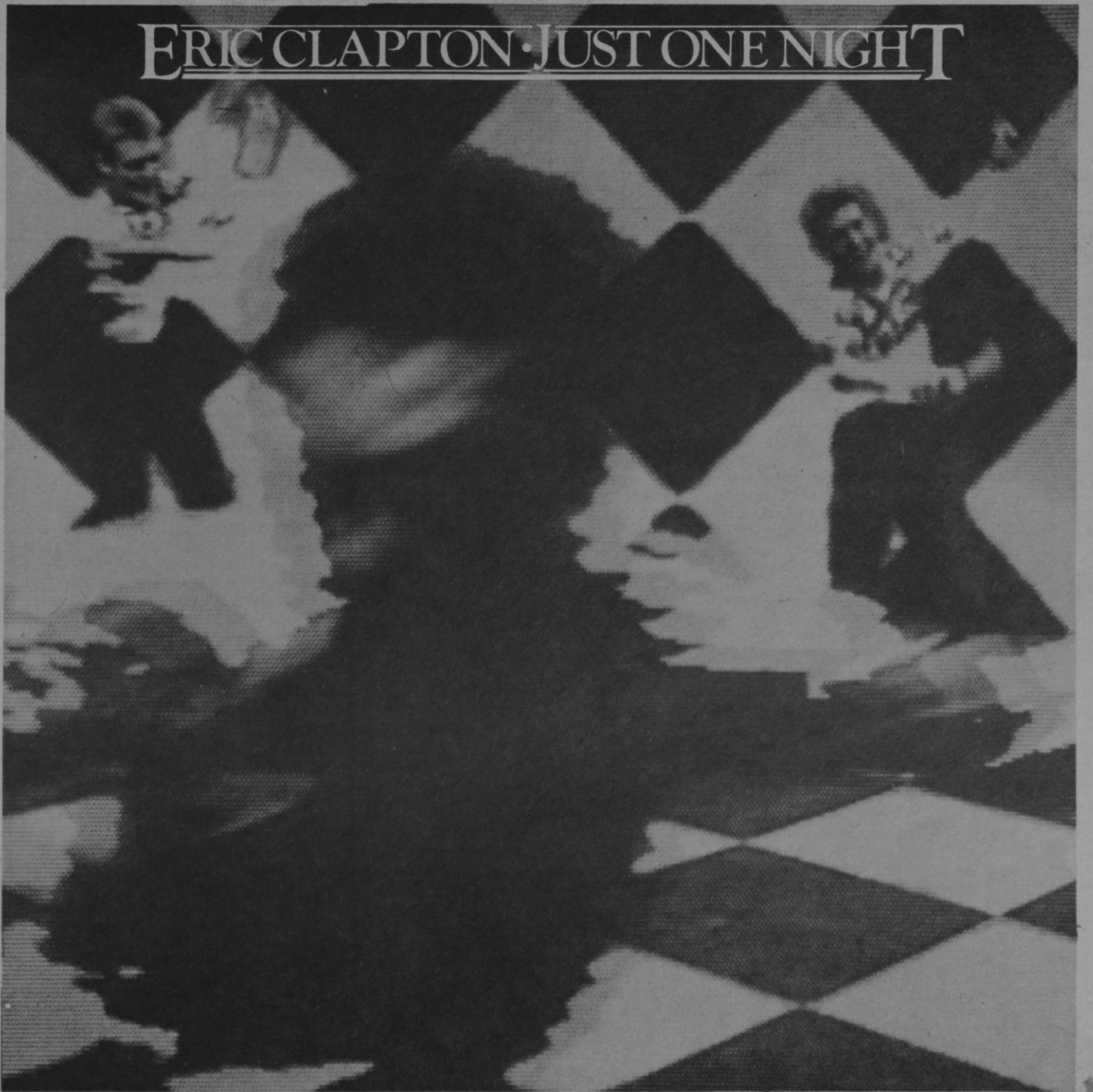
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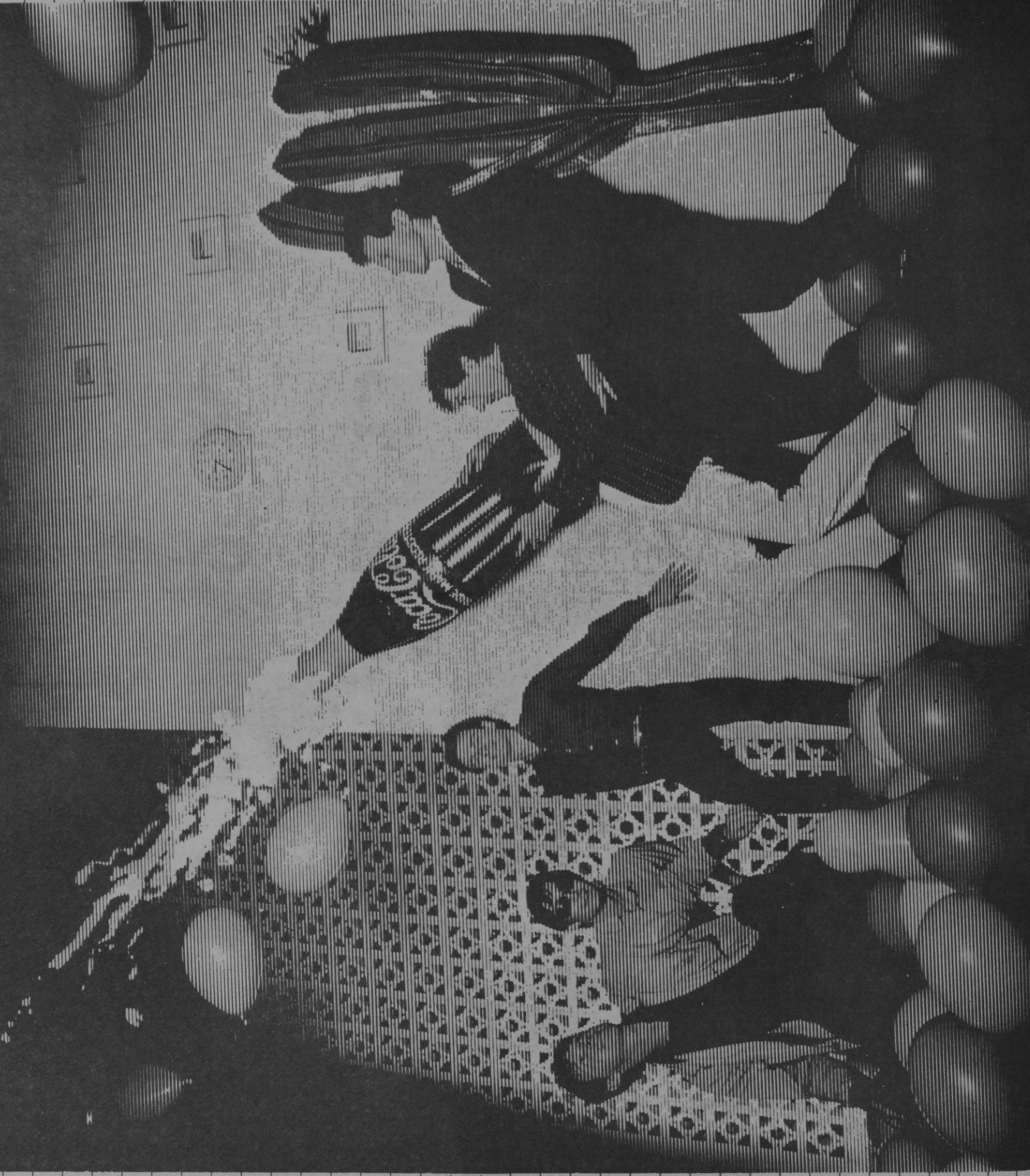
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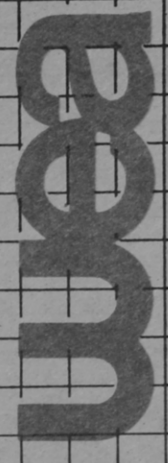
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Sports

SPORTS SUDDENLY! MUSHROOM

The Sports' first album, *Don't Throw Stones*, was irrefutable proof that Australian rock had come of age (whatever that means). Seriously though, folk, it was a rather nifty album with a more than memorable title track. The second album, *Suddenly!*, is even more satisfying.

Produced again by Pete Solley and recorded in London, *Suddenly!* is altogether a rockier sound. The band play with utmost push, alternating gale-force rockers with high-speed harmonising and the odd ballad.

At a time when many bands are wondering what to do next, the Sports sound more confident than ever.

Once again, the title track is a grabber. The team of Steve Cummings and Andrew Pendlebury, who write most of the songs, could become the Jagger-Richard of the 80s. Like the Stones, they're not that long on melody, but they lay down high-octane songs with relentless hooks.

There are a lot of good songs here. Apart from the superlative title track, there is "Between Us", "It Hurts", "Murmurs", and the ballad "Blue Hearts", which manages the near-impossible of sounding both sincerely heartfelt and tongue-in-cheek — and working on both levels. This particular track demonstrates the superb production of the album, as delicately layered voices and instruments ebb and flow around Cummings' aching voice. Compare this one with the sort of thing 10cc were doing about the time of *How Dare You*, before the ideas went.

Suddenly! is the sort of album that comes along only rarely. Each listening offers new pleasures.

Ken Williams

THE CURE SEVENTEEN SECONDS STUNN

"There are two very obvious traps to fall into. One is to take songwriting at face value and become a very entertaining pop band. The other is become a supposedly serious band."

The above statement was made by the Cure's kingpin, Robert Smith, late last year and serves to give some indication as to what this band is all about.

Their first album, *Three Imaginary Boys*, was a step or two beyond mere pop. It was a collage of coldly unique rock songs of muscle and imagination presented in a clever, if superfluous, packaging ploy. Their singles, on the other hand, were veering, quite pleasantly, towards the popular market. "Killing An Arab" was literary neuroses, but "Boys Don't Cry" and "Jumping Someone Else's Train" were ideally crafted pop gems containing deliberate hooks and guitar lines of exceptional quality. Perfect singles.

Up until now Smith, being singer, guitarist and songwriter, has managed to steer the band between throw-away pop and over-seriousness but *Seventeen Seconds* is a definite adoption of the latter. In some ways it is a unified extension of the artful ambience of "Fire in Cairo" and of the buoyancy of the last two singles, but essentially the new album is a sombre and pensive affair from a re-modelled Cure.

Since the release of "Train" Simon Gallup has replaced Michael Dempsey on bass and Matthew Hartley has been added on keyboards, and these changes have added more depth to the band.

Each side has a core of three songs placed between two creeping instrumentals, their function being to create the appropriate mood or add finishing touches to the main songs. "Play For Today", "Secrets", "A Forest" and "M" are the album's highlights, airy and straight-faced — they are strangely compelling. "In Your House" is doleful, though effective with it, something which can't be said for the pre-occupied pessimism of "At Night".

With much of *Seventeen Seconds* it is obvious that the Cure have needlessly abandoned their more positive and commercial elements in favour of a tenuous attempt at profundity. It's possible that Smith has over-reacted against the band's pop potential but the album does manage to achieve a fifty per cent success rate. And that's a pass. Just.

George Kay

MI-SEX SPACE RACE CBS

Every day, we're moving further away from a natural environment. We're surrounded by con-

RECORDS

crete, raised on junk food, and computers do more and more of our thinking for us. Unless we blow ourselves up, we could evolve into a race of mutants; stunted and apathetic humanoids. The Space Race.

This, at least, is the premise behind the title track of the next Mi-Sex album. Nothing new in the sentiments, perhaps, but they're still relevant.

Space Race is an extension of, rather than a progression from, its predecessor, *Graffiti Crimes*. But this is not to belittle it. It's more of what Mi-Sex do extremely well, producing sharp, snappy music that combines the best of the "old" and "new" trends.

All the songs here are obviously geared for maximum impact on stage. They have pace and punch to spare, and you can sing along with all of them. Peter Dawkins produces again, and the final mix was done in New York, giving terrific depth to the sound, without burying the band.

Of the best tracks, "Pages And Matches" is an eerie, menacing number about fireraising, featuring ringing guitar by Kevin Stanton and a big kick from the rhythm section. "Living in September" steals part of the melody from our national anthem, narrating the current dire times in Godzone. "It Only Hurts When I'm Laughing" rubbishes any claim that Mi-Sex make cold, unemotional music. Steve Gilpin gives one of his finest vocal performances over a flowing, soaring guitar line.

"Ice Cold Dead" is the album's epic work, being Stanton's view of an infamous, unsolved New Zealand murder (see the interview elsewhere). A harrowing, lyrical piece, filled with bewilderment at violent death and why it happens:

*But it's time, time to leave
This madness of a place.
People never quite believe,
They merely trim the lace.*

Throughout, the band plays with a confident dynamism not always evident on the first album. Special mention must go to Murray Burns for intelligent, incisive keyboard work and a well-honed sense of melody.

Mi-Sex are making fine nuclear-age pop music. They've succeeded through sheer hard work, and *Space Race* is clear evidence of this.

Duncan Campbell



Undertones

UNDERTONES HYPNOTISED SIRE

Sire's heaviest weights, Talking Heads, sing more songs about buildings and food. The label's fast-maturing little brothers, the Undertones, kick their second album off with a track called "More Songs About Chocolate And Girls". It's probably for the best this band doesn't get too big. They seem to work best, so far, from underneath, and the reputedly sad-eyed John O'Neill is on record as saying he wishes the Undertones career could be run from Derry. Derry? Jeez. If there is a rock'n'roll death in this band, it will be from changing a light bulb in the bath, not from any million dollar drug. And it won't be in Paris, or in Anita Pallenberg's bed.

Album one was highlighted by O'Neill's charging ra-ra roller coaster pop songs. This time the creative highs have been shared around, the younger O'Neill tapping Neil Finn-like on his brother's shoulder with gems in both hands. The debt to the first Ramones album is still undeniably there, and for those who want nothing more from the band, the peak comes on a Glitterised and glorious "Hard Luck" at the end of side one. But the aims and song styles are widening, the pace slowing just a little. "My Perfect Cousin" is the first Undertones single not written by John, and it's excellent. One can almost see the XTC comparisons being pulled out of the drawer for album three (and won't there be a lot of Kevins and Nigels starting school in 1985). There are no duffs here, at all, with even the solitary cover "Under The Boardwalk" surviving. And Fergal Sharkey's slight Roger Chapman vibrato vocal puts the all-important human icing on top.

The Undertones are still a band their fans can touch.

Roy Colbert

LOU REED GROWING UP IN PUBLIC ARISTA

With *Growing Up In Public*, Reed has produced his most immediately approachable record since the 1972 *Walk on the Wild Side*. Not only do the two albums share an almost pop-orientated style (compare "Satellite of Love"

Mi-Sex



and the new "How Do You Speak To An Angel" for example) but the new album even has direct quotes from the older one. Perhaps the most obvious is the use of colored girl's chorus of "Walk on the Wild Side" in the song "Smiles".

Apart from the formal perfection of the Reed songs, there is the richness of the lyrics, most of which are delivered in Reed's superbly laconic, throwaway style. Some, like "My Old Man" and "Standing on Ceremony" have autobiographical elements whilst others are laced with Reed's characteristic sense of irony.

"The Power of Positive Drinking" is a vindication of Bacchian pleasures in reggae style, whilst "Keep Away" is a companion piece to "Sheltered Life" from the *Rock and Roll Heart* album, with Reed offering his new love everything from band-aids to rubber mallets and promising a complete formation for his lady of the moment. Then there are the clever para doxes of those "garish sickly smiles" of the song "Smiles" which has the archest of all maternal warnings:

*My mum said unless someone sticks you right in front of a camera
A smile is the last thing you want to do.*

A brilliant album by a fine artist.

William Dart

JOHNNY WINTER RAISIN' CAIN EPIC

After two recent outstanding blues albums, *Nothin' But the Blues* and *White, Hot & Blue*, and his revitalising of the career of Muddy Waters, Johnny Winter returns to a rock approach for *Raisin' Cain*. He screws up.

His recent good works suggested the spot-tiness of his recording past was well behind him, but this album is so slipshod one is at a loss as to why it was even released.

The music is raucous and harsh (more so than usual). The stridency of the whole affair is emphasised by Winter's thin self-production. Johnny gets to tear off a few nifty guitar licks but that's not enough to save the sinking ship, and his voice — albeit never a pretty sound — isn't capable of the nuance some of the material demands. In his hands "Like a Rolling Stone" becomes an interminable bore. In fact, nearly all the songs go on far too long so they seem to be merely reference points for guitar solos — a case of tails wagging dogs.

The impression is of an album made on the run, under-rehearsed, sloppily-played. Winter even trots out the Muddy Waters warhorse "Rollin' and Tumblin'" and delivers in a virtually identical version to that on his *Progressive Blues Experiment* album of a decade ago.

In my collection there are nine other Johnny Winter albums. Some are firm favourites, others are seldom played. All are more interesting than *Raisin' Cain*.

Ken Williams

ROBERT FRIPP UNDER HEAVY MANNERS /GOD SAVE THE QUEEN POLYDOR

By his own admission Robert Fripp's career can be divided into two main categories. The first being his collaboration with other musicians, ie King Crimson and Eno, and the second what he terms "Frippertronics", which is his indulgence in tape-looping electronics using two Revoxes, a mixing board and guitar.

Under Heavy Manners/God Save the Queen falls distinctly into the latter category, the two titles being the first and second sides respectively.

The first side is concerned with the use of the basic 4/4 disco rhythm as a platform for Fripp's excursions. The title track with a credited Absalm el Habib (I'd lay odds that it's David Byrne) on vocals is crazed and



Cure

The thirty-minute three-tracked second side recorded in Berkeley last year is a different proposition. Again using the continuous tape-loop method Fripp successfully produces an active, animated series of ambient textures. "1983" is particularly dramatic, focussing, as the piece develops, on a recurring guitar crescendo.

While not actually present, Eno is, and has been since *No Pussyfooting*, the inspiration and prime influence behind Fripp's involvement in electronics. So much so that Fripp was originally going to call the album *Music For Sports* but judged correctly that this was too close conceptually to *Eno's Music for Films and Airports*.

George Kay

This album of previously unreleased 1974 recordings demonstrates the solid grasp George Thorogood had of older blues and rock and roll styles well before he reached a wide audience. Thorogood disowns the album, so much so that he went to court over its release and then stopped playing live shows to prevent its getting spin-off promotion.

No doubt he had his reasons but the aural evidence suggests he is either overly sensitive about his early works or it involves something other than the music. Perhaps it has something to do with Michael Levine, the bass player who didn't make it into the later Destroyers and to whom the album is dedicated. Whatever the reason, it is of little consequence. There is nothing here to shame Thoregood. In fact, the album consolidates his reputation as one of the most exciting interpreters of 1950s R&B. The songs are drawn from such sources as Howling Wolf, Fats Domino, Chuck Berry, Eddie Cochran and the 60s studio group the Strangeloves, whose "Night Time" gets yet another workout.

Regardless of Thorogood's disdain for these recordings, anyone impressed by his two later Rounder/Stockade albums will find plenty here to keep the joint jumping.

It's tough at the bottom. 999 have persevered over three albums in the last three years or so but they've failed to break out of they're-just-a-good-road-band straightjacket.

The Biggest Prize In Sport, their third installment, is certainly not going to make them overnight sensations but it does have a first side or neatly clipped rock'n'roll. First up and "Boys in the Gang" is hangin'on gusto, "Trouble", their new single, is poppy reggae and "So Long", "Fun Thing" and "The Biggest Prize in Sport" are good songs Toy Love could have written, that skip and canter on well-trained tunes.

Flip over and it doesn't take you long to realise that the second side is pretty lame by comparison. It's as if they clean ran out of ideas and songs, and only "Stranger" comes anywhere near to matching the unpretentious boisterousness of Side One. All good things etc.

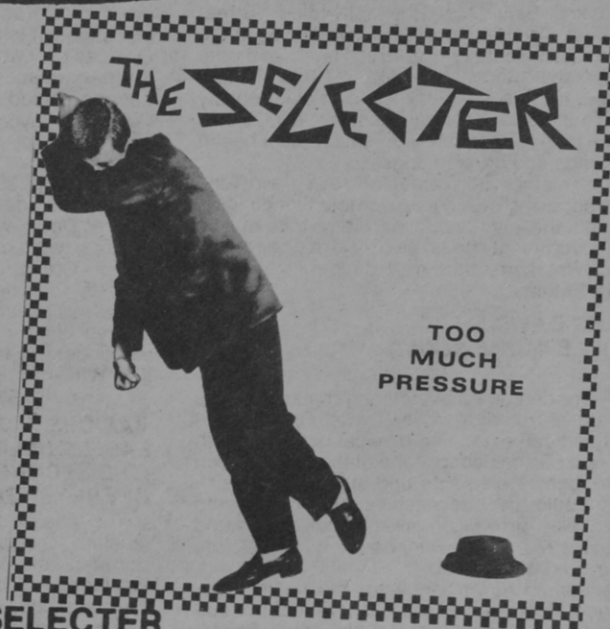
999 can at least take heart from half an album's worth of toons and that's a whole lot more than you get from a lotta bands these days. The album is unlikely to turn a few heads or change a few minds but that shouldn't deter them too much from trying again.

Give them a break.

George Kay

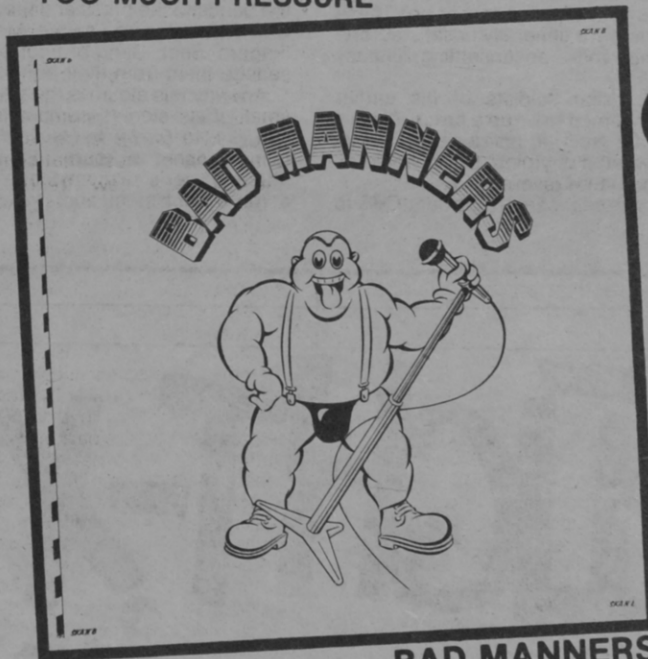
**FROM THE
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**REACH
FOR THE
SKA!**



THE SELECTER

TOO MUCH PRESSURE



BAD MANNERS

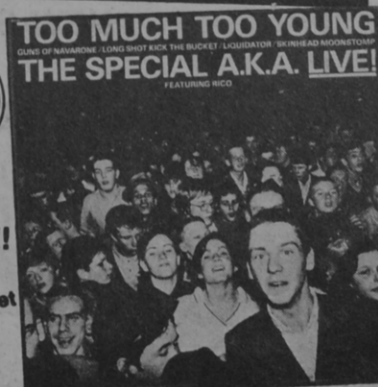


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RECORDS

SELECTER TOO MUCH PRESSURE 2-TONE

Neol (pronounced Neil) Davies, guitarist and principal songwriter for Selecter, considers the band to be the epitome of 'Rock against Racism' and he should know, after all, of the seven members he's the only caucasian.

On this, the Two-Toners' debut album, they show all the prowess and agility that has resulted in their favourable British chart position. Vocalist Pauline Black possesses both urgency and originality as she powers her way through material which is a pot-pourri of modern musical influences. Of course the vital ingredient is ska, but Selecter music is about integration; blacks with whites, and rock with reggae.

Davies' main lyrical thoughts are on a par with counterpart Jerry Dammers of the Specials, and the violence thesis receives a thorough working through on songs such as "Murder", "They Make Me Mad", "Danger", "Black & Blue", and the aptly-titled "Street Feeling". The real strength however lies in the ridiculously catchy "Every Day" and the remarkably uncharacteristic "Three Minute Hero". If there is a weak link it would probably be the almost totally nonsensical "My Collier", which comes complete with government health warnings and barking dogs.

Bassman Charlie Anderson says "Two-Tone is about using music as a common language". If that's the key to racial harmony, then maybe the government should give us all a copy of *Too Much Pressure* in the next Budget!

Mark Phillips

MILES DAVIS CIRCLE IN THE ROUND CBS

There can be no overstating the importance to jazz of trumpeter Miles Davis. For 30 years he has been extending musical boundaries. In the late 60s he became one of the first jazzmen to recognise elements and structures in rock that could be successfully assimilated into jazz. Miles' growing interest in rock culminated in the 1970 album *Bitches Brew*, Miles' first (and only) gold record.

Accepted as an innovator by the rock audience, Davis played the Fillmore and the outdoor festivals, gradually lost his jazz audience, and continued to make frequent recordings, until 1975 when he seemed to dry up. These later recordings were generally unsatisfactory, neither jazz nor rock, an unsettling, uneasy amalgam.

Without the great soloists of his earlier groups, Davis seemed to be up a creek. Always his own man, he stuck to his guns, and while no-one knew what, if anything, David would do next he was not to be dismissed.

The hiatus in Miles' career has sent CBS to



Miles Davis



The Selecter

their vaults, to come up with this superb double album of 10 tracks spanning the years 1955-70, all but one of which have never been available. One can only wonder why not when listening to the performances of Davis and his wonderful cohorts, including Cannonball Adderley, John Coltrane, Wayne Shorter and Herbie Hancock. The flights of Davis and Adderley on Cole Porter's "Love for Sale" from 1958 or the mesmerising 26 minute voyage of the title track, which dates from 1967, are in the front rank of Davis' work. His music stands the test of time, with only the acid-rock dronings of David Crosby's "Guinnevere", the most recently recorded track, sounding dated.

For this album we should be grateful. A well-drafted chart of the career of one of jazz's pathfinders, it also offers a feast of fine music.

Ken Williams

VARIOUS ARTISTS LABELS UNLIMITED (THE SECOND RECORD COLLECTION) CHERRY RED

The rise of the small independent record label and the associated resurgence of the importance of singles were two of the most significant occurrences of the seventies. The way was open for new aspirants, who would otherwise have been ignored, to air their eccentricities in public. This in turn introduced the bands to the press and the big label moguls who often (Human League, Mekons, Stiff Little Fingers, Beat, Gang of Four etc) or not would seduce them from their humble beginnings.

Anyway this album is the second Cherry Red small labels' singles compilation, a follow-up, if you like, to *Business Unusual*. It doesn't contain the shot of pure inspiration that was Thomas Leer's "Private Plane" but overall it is a more consistent and likeable collection of

garage noises.

Rudi, Spizz Oil, Newtown Neurotics and Scissor Fits turn out quirky alternative pop gems, and Staa Marx perform a smouldering version of "Pleasant Valley Sunday".

In a different garage but on the same street are Piranhas, the Shapes and I Jog and the Track Suits who have obviously studied Jilted John's philosophies on fish'n'chips.

And not forgetting the serious young men, A.K. Process and Second Layer who would like to convert you with their technological abstractions.

An endearing album with more than its fair quota of fun and rock'n'roll from what could be tomorrow's superstars. Now let's have a third compilation.

George Kay

VARIOUS ARTISTS THE LONDON R&B SESSIONS ARISTA

These 16 tracks were recorded live at London's famed rock pub, the Hope and Anchor, Islington, last November and December. They represent a sort of R&B *Live at the Roxy*, a sample of the R&B renaissance bands currently cropping up on the British scene. Like the punk groups of the Roxy album most of the bands here impress with their energy rather than their technical capabilities. Some are already names (Wilko Johnson, the Blues Band), others have probably already disappeared. Small matter, this album catches a moment in time as the latest wave of British R&B (is it the third, fourth, fifth?) gets up a head of steam. It makes one regret live recording facilities weren't advanced enough in the early 60s to capture the pre-notoriety days of the Rolling Stones at the Crawdaddy club in Richmond. Still, this album is as good a sample of

loose, boozy public house rhythm and blues as you'll find.

The problem of 'various-artists' records is that almost by definition you're not going to like everything. However, there is more than enough good stuff from the 12 bands to please all but those who insist on technical perfection, and it never was that sort of music anyway.

Take a listen to the opening track, Lew Lewis' crazed version of Little Walter's "You'd Better Watch Yourself". It sums up the album. Other good things are Wilko Johnson's even-more-crazed version of Screaming Jay Hawkins' "The Whammy," the (hitherto unknown) American Blues Legends, the semi-legendary British rockers the Pirates, and the Blues Band, who recorded some of their own fine album at the Hope and Anchor.

The economy-minded will be interested to know the album has just over 54 minutes playing time.

Ken Williams

WAYNE ROLAND BROWN STEALER OF HEARTS RCA STEVE MCDONALD THE RIDDLE AND THE RHYME ODE

In case you thought that all NZ newcomers were garage bands we have two gents here under scrutiny who are far removed from the makeshift sounds.

W.R. Brown, Hastings born, is a busker and all-round music enthusiast and he already has three albums under his belt. *Stealer of Hearts*, then, is his fourth and it's notable for Glyn Tucker Jnr's crystalline production, if nothing else.

With excellent studio musicians W.R. Brown covers his own country ("Jodi") and funk ("Lucy's On the Phone") and deals with other material with professional confidence. So, it's flattering, believe it or not to say that *Stealer of Hearts*, songs, sound and all, would grace the LA rock zone. Content and style aside this album is definite evidence that the local scene is expanding in scope and expertise.

Steve McDonald has been likened to Rick Wakeman because of his appearance and synthesiser predilections, but at heart he's more akin to Elton John.

Preconceptions of symphonic pomp on his album *The Riddle and the Rhyme* (Glyn Tucker's expert hand at work here as well) are soon dispelled by "Sentimental Boys", "Universal Prime Force" and the title track which all sound like he's had piano lessons at Elton John's place ... as well as singing tuition. Instrumentals are at hand in the form of "Omnipresence" and "Meltdown" and they're not as overblown as songs of this ilk are prone to be.

Look, the music on these two albums doesn't light my fire but like it or not NZ needs the Browns and the McDonalds. Garage band land we'd like to be but narrowness in vision and tolerance is only going to be damaging in its restrictiveness in the long run. Sermon over.

George Kay

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KIM FOWLEY wishes to thank Barry Forrester, David Moule and the staff of RCA Records, Glyn Tucker and all the gang at Mandrill Studios, Wally Ransom at Southern Music and rock'n'writers at 'Rip It Up' Magazine, for all the help they gave me in discovering the Crocodiles and assisting Glyn Tucker in producing the single and the album, "TEARS" — which both hit No. 17 on the New Zealand Sales Charts.

I am still returning to New Zealand and would like to do it again with the right New Zealand group or single artist or songwriter. If you are interested, please send a letter and cassette to KIM FOWLEY care of:

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STARING VOICES



FROM THE
DARKROOM

IN BRIEF

Reviews by Ken Williams, George Kay and Alastair Dougal.

Michael Bloomfield, *Between the Hard Place and the Ground* (Takoma)

Once the late-60s blues-rock guitar hotshot, Michael Bloomfield has become increasingly reclusive, preferring to play only clubs close to his Bay Area homeground. To judge by his collection of nicely understated blues, his time away from the limelight has done him nothing but good. His playing and (especially) his singing have gained in authority, and he swings effortlessly through seven urban blues selections, including a nod towards New Orleans in "Big Chief", one of the best of the many fine works of the late Professor Longhair. **KW**

The Dave Brubeck Quartet, *Back Home* (Concord/Interfusion)

This album was recorded at the Concord Jazz Festival in Concord, California, birthplace of Dave Brubeck 60 years ago. It must have been some homecoming. The new quartet swings precisely but freely, with tenor saxman Jerry Bergonzi taking the honours by a slim margin. The march of time has done nothing to dull Brubeck. If anything, his playing seems more open today than in the past, although occasionally he is still guilty of a heavy hand on the keyboard. That aside, this is rewarding jazz and makes me mourn missing the quartet on their tour here earlier in the year. **KW**

Felix Cavaliere, *Castles in the Air* (Epic)

Felix Cavaliere — one-time Young Rascals organist and singer — has one of the great white R&B voices of our time and, on *Castles in the Air*, he produces the kind of smooth, poppy soul that has characterised his previous solo albums. But I'm a sucker for the guy's voice and if Boz Scaggs can make big bucks out of this kind of stuff, why not Cavaliere ... huh? **AD**

Grover Washington Jr, *Skylarkin'* (Motown)

Grover Washington Jr plays various saxophones and flute on this self-produced album of light, airy jazz. While it isn't about to set the world on fire, neither is it without meat. Washington has a seductive tone, accompanied by enviable technique. Given that he and his ace session men (Richard Tee, Eric Gale, Ralph MacDonald et al) work within the relative safety of so-called "fusion" the melodic breeziness of *Skylarkin'* is very pleasing. **KW**

Original Mirrors, *Original Mirrors* (Mercury)

Every fashion spawns its imitators and the post-77 rock revival has had its fair share. Original Mirrors are aptly named because they seem determined to reflect almost every facet of present day rock'n'roll. XTC, Costello, the Clash etc have all been studied to produce their indistinct, planed-down moderne music.

So original it ain't, but mind you there's one or two songs, their single "Boys Cry" for instance, that show they know how to use their influences to best advantage.

Second hand goods, but in some cases, goods nevertheless. **GK**

Kingsley Smith

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Grateful Dead, *Go To Heaven* (Arista)

Their position as a counter-culture symbol eroded by time and change, the Dead are now, if not an anachronism, just another rock band with a country accent. A shadow of past efforts, *Go To Heaven* has only the distinctive voices of Bob Weir and Jerry Garcia and Garcia's mellow guitar playing to set it apart from other minor league country-rock outfits. **KW**

Darts, *Dart Attack* (Magnet)

On their first album Darts managed to revive 50's doo wop rock and roll and avoid the alternate traps of being either overly respectful to the genre or treating it as a nostalgic joke. They handled the material with love and produced a zestful collection. But *Dart Attack*, their third album, manages to be both over-arranged and dull. The art of revival has always been a difficult one and, right here, Darts have lost the knack. **AD**

David Bromberg Band, *You Should See the Rest of the Band* (Fantasy)

A long-time session man, valued for his guitar and fiddle playing, Bromberg's own albums tend toward a musical eclecticism verging on the academic. His latest effort narrows its range a little, and it is probably more accessible as a result. Bromberg delivers a set of mainly good-humoured electric blues, with a medley of old jigs and reels thrown in for good measure. His version of the blues ballad "As the Years Go Passing By" is outstanding. **KW**

The Fools, *Sold Out* (EMI)

They gave you "Psycho Chicken" and now in amends they've *Sold Out*.



BAND FILE

HISTORY

Born August and first named Flight 77. The final line-up emerged with the addition of Paul Jamieson, in August 79, drummer Tim Powles and keyboards player Mark Stanton in October 1979. Renamed Flight X7 in January 1979. In March 1980 signed a recording contract with Polygram Records.

MANAGEMENT

New Music Management, PO Box 5564, Auckland 1. Personal Manager, Mike Corless.

ON STAGE PRODUCTION

Sound, Reid B. Snell. Lights, Terry Green.

RECORDS

First single, "I Lose Control" / "Nice To See You" (POLY 74).

JEFF CLARKSON

Vocals and songwriting

Born 1950, Dunedin **Education** 12 years

Musical Career Started singing and acting, learnt piano, played lead guitar for 10 years.

Other Jobs towel salesman, carpentry and joinery.

FAVOURITES

Albums *Secondhand Daylight*, Magazine.

Singles changes all the time. Last fav — "I Got You", Split Enz.

Musicians David Bowie, Bette Midler.

Bands Clash, B52s, X Ray Specs.

EQUIPMENT

Beyer, N160 and M400 mics. Microphone stand (shortened), a Biro pen, one pair platform gym boots (size 7).

PAUL JAIMESON

Guitar and vocals

Born December 12, 1957 **Education** some

Musical Career just beginning in the right direction.

Other Jobs Lift repairman, factory work and other mundane activities.

FAVOURITES

Bands Magazine, Pretenders.

Albums *Secondhand Daylight*, Magazine.

Guitarist Roy Buchanan.

Musician Dave Gilmour

Singers too many.

EQUIPMENT

Rockit 130 Amp, Gibson Les Paul Gold Top,

JBL D130 speaker, Gibson SG, Korg tuner.

WARWICK KEAY

Bass guitar

Born June 6, 1957. **Education** schools

Musical

The Fools are another Pete Solley (ex-Procol Harum, produced Jo Jo Zep, the Sports and the Romantics) electronically controlled five piece, American of course. They could be any smart vibrant pop conglomerate but they have one or two high cards all their own. "Sad Story" is the sort of tough love song with plenty of spaces that only Americans can get away with and "It's A Night For Beautiful Girls" is dumb pop reggae that clicks.

Better than the Knack, but what isn't? **GK**

John Mayall, *No More Interviews* (DJM)

Mayall is more likely to be remembered for the future stars who graduated from the musical finishing school of his succession of bands, rather than for any personal contribution. Since his days as the Father of British Blues (and all that cods) Mayall's star has waned. He no longer employs soloists of the distinction of Eric Clapton, Mick Taylor and the late Blue Mitchell. This collection of Hollywood funk is adequate but little more. **KW**

David Byron, *This Day and Age* (Arista)

Arty name has Arista's new wonderboy and he's already been hailed by the non-music American press as another Springsteen on the evidence of this, his first album.

Actually Byron is the US of A's attempted counterpunch at one Elvis Costello and on "Big Boys" and "Lorry Anne" he uses El's vocal and songwriting mannerisms without even blushing.

Being tolerant, an enjoyable if undistinguished album. Is 1980 to be another Year of the Clone? **GK**

Jeff Clarkson Paul Jamieson Warwick Keay Tim Powles Mark Stanton



Career Classical violin, piano, trumpet for a few years. Self taught bass. Played with Pete and Trish Forever, the Gasworks Band. Left in April 1978. Formed Flight 77 with Jeff a few months later. **Other Jobs** plastic bag maker, astronaut.

FAVOURITES

Albums *Cosmic Messenger*, Jean Luc Ponty.

Ziggy Stardust, David Bowie.

Ultravox, Ultravox.

Singles "Don't Like Mondays", Boomtown Rats.

"Something In The Air", Thunderclap Newman.

Bassists Sting, Jaco Pastorius.

Musician Brian Eno

Singers anyone in 10cc.

EQUIPMENT

Wal pro bass 11E fretless, Holden 200 Graphic

Amp, JBL K140 and K120 speakers.

TIM POWLES

Drums and vocals

Born December 21, 1959, Wellington.

Education Karori Normal, Nelson College.

Musical Career Bands and orchestras at school, self

taught reading music, first drum kit at 15 years.

Formed Medusa in Wellington '78 and '79.

Other Jobs Student, nail-puller-outer at rubbish

dump, stockman.

FAVOURITES

Albums *Systems of Romance*, Ultravox.

Singles "Are Friends Electric", Gary Numan.

"Video Killed the Radio Star", Buggles.

Drummer Steve Hillage's drummer on *Steve Hillage*

Live, **Musician** David Bowie

Singer Barbara Streisand.

EQUIPMENT

Tama concert tour six drum kit, assorted cym-

bals, Mike Corless' drumstool.

MARK STANTON

Synthesisers

Born November, 1955. **Education** to UE

Musical Career classical piano for three years

Godley Head, August '77 to October '78.

Sphinx, November '78 to October '79.

Other Jobs Loader driver, labourer.

FAVOURITES

Albums *Wizard A True Star*, Todd Rundgren.

Taking Tiger Mountain By Storm, Eno.

"Wild Thing", Troggs.

Keyboards player Roger Powell.

Musicians David Bowie, Todd Rund-

gren

Singer Paul McCartney.

EQUIPMENT

Korg Polyphonic synthesiser, Cat Monophonic

synth, Elka String synth, CEI organ, Electro

Harmonix & HH amplification & effects, JBL

Monitors.

Allan Cattermole Brad Kotze Bryan Colechin Phil Jones Razbetteaux Simon Darke



HISTORY

Began as Bon marche mid 1978 in Christchurch. Original members were Colechin, Jones and keyboard player Lance Parkyn. Simon Darke and Alan Cattermole joined late 1978. Band gained residency at Aranui, six nights a week and Saturday afternoon. When not touring, the band continues to play the Aranui. After Parkyn left, Rotze and Razbetteaux joined in January 1980. The band then decided to change its name to Newz.

RECORDS

1979 as Bon Marche, released "So This Is Love" / "I Want To Be An Arab" through WEA. Due for imminent release is debut album, *Heard The Newz*. First single is "Accident Prone". The bulk of the band's original material is written by Phil Jones.

PRODUCER

Jay Lewis produced "So This Is Love". Eric Johns has produced the album and all the band's demos.

MANAGEMENT

PO Box 7336, Christchurch (self-managed). Soundman is Grant Frazer. Lights are by J. Turner.

ALLAN JAMES CATTERMOLLE

Drums

Born January 11, 1958. Education enough (11 years) Musical Career self taught (12 years in various bands) Other Jobs clerk, factory hand, actor (TV soap opera)

FAVOURITES

Albums *Life Of Bryan*, Monty Python. 1969 *Live*, Velvet Underground. *Street Hassle*, Lou Reed. *Live At The Broderick Inn*, Maori Volcanics. Singles "Israelites", Desmond Dekker. Drummers Maurice Greer, Glenn Absolum, Denis Taylor. Musicians Keith Emerson, Frank Zappa, Lance Parkyn. Singer Andy Partridge.

EQUIPMENT

Sonor Drums, Paiste Cymbals, Zylidjian Swish. Assisted by 2800 watts of Phase Linear Power.

BRYAN COLECHIN

Bass and vocals

Born August 31, 1956 Wanganui. Education Carlton Primary, Spreydon School and Hillmor-

ton High. Musical Career irrelevant, B4, Bon who? Other Jobs photographer, sign writer, accident free van driver, Holden Sound speaker box maker, professional ping pong player.

FAVOURITES

Albums *White Album*, Beatles. *Taranaki United Artists On Stage*, at New Plymouth Opera House. *Drums And Wires*, XTC. Singles "Blackberry Way", Move. "Make A Wish Amanda", Inbetweeners. "They're Coming To Take Me Away Ha Ha", Napoleon XIV. "Sit On My Face", Stevie Nicks. "I Have Got Crabs But Coleen Has More", Harry Sparkle. Bassists Buster Stiggs (excels himself on "Cocktail"), Pere Ubu's bassist, Jean Jaques Burnel, Jah Wobble. Musicians Lance Parkyn, Catersmole, Razbetteaux, Eric Johns, my father on beer bottle trumpet, Keith Levine, Andy Partridge. Singers Simon Darke, John Lydon, Harvey Mann, Andy Partridge, David Thomas.

EQUIPMENT

The K140 Fridge, Quad Box with miscellaneous speakers, Holden Graphic (best bass amp around) Music Man Bass, Ibanez Flange. Not assisted by 2.8 KW Phase Linear System. Roto-sound strings.

SIMON DARKE

The Voice

Born October 16, 1955. Education 11 years schooling. Musical Career irrelevant Other Jobs Grave digger Wellington 'Parks' and Reserves, actor for eight months. (*Close To Home*).

FAVOURITES

Albums anything musically interesting and listenable. (I also enjoy humour). Singles, Musicians, Singers none in particular.

EQUIPMENT

The Voice, SM58 (that's a microphone) assisted by 2.8 KW Phase Linear Power.

PHIL JONES

Guitar and FX

Born March 3, 22, 1955. Education still, learning Musical Career 10 years in many, many bands, too numerous to mention. Other Jobs Customs agent, dishwasher, gardener, cleaner, wool blender.

EQUIPMENT

Fender Super Twin Reverb Amp, 1962 Fender Strat, Roland Chorus Echo unit, HoldenPhuzz, enumerable plectrums, faulty leads.

BRAD C. KOTZE

Keyboards

Born December 2, 1957 Education expelled half way through fourth form. Finished tertiary at night school Musical Career self-taught, been playing professionally since school expulsion. Other Jobs none

FAVOURITES

Albums *Taranaki United Artists Live ... Live At Ali Babas*, Avengers. *South Pacific* soundtrack. *Live at Broderick Inn*, Volcanics. Singles "Untrue", Rocketeers. "While My Guitar Gently Weeps", Inbetweeners. "Money Don't Make A Man", Tramline. "Tumblin' Down", Maria Dallas. Keyboardman Razbetteaux, Newz. Clive Cockburn, Avengers. Murray newey, original Inbetweeners. Alex Wishart ("Take A Wish Amanda"). Musicians Razbetteaux, Rico Rangitawa (Colin King's Harmonizers), Luke Neary, Barry Andrews. Singers Duregan Tiawa (Hi Glows, *Taranaki UA* on stage ...), Lew

Answer is ... Bones Hillman, the newly recruited Reptiles bassist, August '77.

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Studio Two: 12ft by 12ft, Sony 4 track, Ampex AG350 2 track, Rolamono tape recorders.

Custom Mixer.

Tannoy Monitors

Rates Per hour:

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16 Track \$45.00
8 Track \$40.00
2 Track \$30.00
Mono \$30.00
Dubbing & editing \$15.00

Studio Two:

4 Track \$30.00
2 Track \$25.00

Pryme (Rocketeers, *Taranaki UA* ...), Harvey Mann, Neil Edwards.

EQUIPMENT

Wurlitzer EP 200, Yamaha CS 50 Poly syn, EML 500 Monsyn, EML Poly-Box Yamaha SK 10 Plastic Organ, Jands JM6 8 channel mixer, Dynacord super 76 echo, Moog 1150 ribbon controller, Foetus-Wright Leslie, Lewis LeGro Power Amp.

ANTON RAZBETTEAUX

Guitar and vocals

Born 1952, Aries Education lots Musical career not applicable. Play guitar in seven days course by Burt Weadon. Other Jobs Line technician, collator operator, smuggler.

FAVOURITES

Albums I don't have any. Singles "Boom Sha La La Lo". Guitarists Jeff Beck, Kipa Royal.

Musicians Jan Hammer, Barry Andrews. Singers Barbara Streisand, Lew Pryme, Andrea Stammers.

EQUIPMENT

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Features

JULY 4

Crocodiles & BBC

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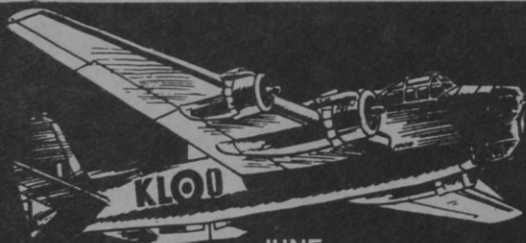


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JUNE

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17-21 WESTOWN, NEW PLYMOUTH

25-28 TE MATA, HAVELOCK NORTH

JULY

3-5 LEMINGTON, CAMBRIDGE

7-12 HILLCREST, HAMILTON

AIR STRIKE

BOOKINGS PHONE HAMILTON 80431

LIVE

BORED GAMES, CLEAN, DRONES CORONATION HALL, DUNEDIN

And now more young hopefuls tread the boards of Coronation Hall, Dunedin.

The Drones are an earnest five-piece with a smattering of reasonable originals under titles like "Octagon Hoons" and a number of heard-before amongst them "Sweet Jane" and "Police and Thieves". Considering the virtually non-existent PA and the fact that this was their first public appearance, the Drones are bound to evolve into something much better. And that means they should be worth travelling for.

The Clean have had their ups and downs and now they have just re-grouped into a trio after a disillusioning spell in Auckland last year. David Kilgour is back as guitarist/vocalist after his stint with the Stains on bass. His brother Hamish has resumed his original place as drummer/vocalist and new member Robert Scott steps in on bass. They also suffered from the PA and from Hamish's lack of expertise on the kit, but a handful of their songs sounded as if they'd be worth working on. This line-up looks like it could last longer than the others.

Bored Games carried the night. Vocalist and general extrovert Shayne Carter fronts this teenage quintet and they lost no time in sliding into top gear. Fraser Batts played unflappable guitar and their repertoire was slick and volatile right down to their accurate inclusion of the Equal's "Baby Come Back".

If they can continue their present momentum and keep Carter's flamboyancy channelled in the right direction then Dunedin could well lose another band to Auckland.

George Kay

COUP D'ETAT, MODES KICKS. JUNE 1.

On this rainy Sunday night, the Modes — last-minute replacements for the Spelling Mistakes — turned in two sets of predictable covers, including no less than four Cure songs. Maybe a little less posing and a little more rehearsal might pay off.

Coup d'Etat exploded on to the stage with all the vigour and professionalism one would expect. Sounding clean yet powerful, they launched into two sets of refreshingly original music.

Sharing lead vocals between Jan Preston (ex-Red Alert) and Harry Lyon (ex-Sailor) emphasised the variety of material. Such titles as "Angola", "Allende", "Henri Afrique" and "Mexican Stand-in" indicate their novel approach.

They wound up the set with their views on the S.U.P. in "We Want More", which is exactly what the punters yelled when our revolutionaries left the stage.

Mark Phillips

SNATCH CLOVERLEIGH, PALMERSTON NORTH

Palmerston North is Snatch's town. When the new management at the Majestic gave them the boot, the band, their following, and the bar staff migrated en masse to the Cloverleigh. Estimates of the consequent increase in Cloverleigh lounge bar turnover are as high as five hundred percent: a pretty accurate reflection of what is possibly the best "unknown" band in the country.

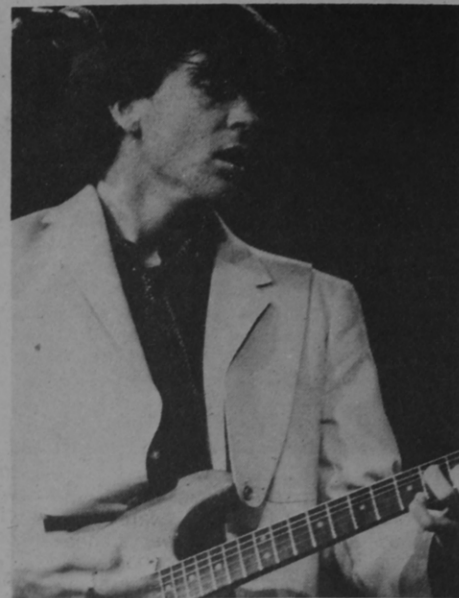
Snatch specialise in covering English new wave hits long before they are ever released in New Zealand, if they ever are. Their delivery is confident, energetic and totally without pretension, and the atmosphere they generate is more like a party than a pub.

Unfortunately, they have no plans of venturing beyond Palmerston North, so you'll have to go there to see them. A must if you are ever in that part of the world.

R. Solez

INTERNATIONAL JAZZ ROCK CONCERT MAINSTREET, JUNE 2

The capacity crowd at Mainstreet Queen's Birthday weekend, for what was billed as "New Zealand's International Jazz Rock Concert".



showed the growing interest in jazz especially among the 20-35 age group and an audience hungry for good live jazz.

The main "international" star was an Auckland Mike Nock who has been living in the United States since 1961 and a member of a wide range of leading jazz groups including Coleman Hawkins, Sam Rivers and the Thad Jones-Mel Lewis Big Band.

Nock is currently getting five-star reviews in the influential *Downbeat* magazine and gaining a lot of attention in New York jazz circles. His set at Mainstreet must be one of the highlights of the jazz year in New Zealand, quickly fulfilling *Downbeat's* generous description of Nock as "one of the unsung keyboard giants of the day."

In the mode of jazzman McCoy Tyner but displaying more harmonic and tonal variety, Nock showed off his extraordinary talent both with a small group and playing solo.

It was tragic that the crowd was treated to so little of this international talent. Less than half a dozen numbers and he was gone to be replaced by a long set by the local Tama's Band whose imitation Santana/Benson material brought some people to the dance floor but saw jazz fans leave in droves.

Equally puzzling was the decision to include a performance by two professional dance champions and the bridging of some acts with recorded tapes of Linda Ronstadt.

With Auckland-born musicians like Frank Gibson Jnr, Bruce Lynch, Dave McCrae, Joy Yates and Nock reaching international status, an "international jazz rock concert" deserved to feature more from them.

Nigel Horrocks

VAPOUR AND THE TRAILS GLADSTONE. MAY 23.

A band that has never achieved what could be termed "popular success", went out in a style they would all have wanted. The evening wasn't advertised as their last gig, and therefore became a friends' evening.

They played their covers long before anyone else, and they continued to play them long after everyone else had stopped playing them. "New York Shuffle", "Home", and "Whole Wide World" were all well received, but it was the originals which had us crying in our beer.

"Get Off the Phone", "Go, Go, Go" and others, whilst sometimes lacking in finesse, are certainly some of the best to come out the Christchurch new wave.

Vapour and the Trails gave inspiration to a lot of young Christchurch bands.

JW & PB

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STARING VOICES



FROM THE DARKROOM

LETTERS

Post to RIU LETTERS, PO Box 5689, Auckland
1. Best wins an LP Voucher.



Who is this NZ rocker? Answer page 17.

What is this bullshit RIU printed about me throwing a bottle at Hammond Gamble. This is no more true than the bullshit about me being "done" by a Street Talk fan (if Street Talk even has a fan).

Does Hammond Gamble think he will become famous by dropping names? Or is he just jealous because Proud Scum is a big time band doing well in Australia while Street Talk are unknown here.

It is true however that the then (and now) drummer of Proud Scum, Bruce Diode, did throw a cigarette butt at Street Talk and was thrown out by the bouncers for doing so.

Jam Ragg Potts Point VOUCHER WINNER!

We think Gary Numan is a jerk!
David Bowie, Eno, John Foxx Remuera

Re George Kay's review of the Features EP in the last issue. I think it is only fair to point out that George was reviewing the cassette of the rough mix of the master of the single. One song in particular was affected by this, the A Side, "City Scenes". It now appears in a substantially different form on the EP. I feel it is now still as "inventive" but a great deal less "messy".

Simon Griggs Propellor Records

I read with dismay and disgust, R. Solez's comments in his Last Resort review of Pop Mechanix. Who the f**k does he think he is: "I'll buy myself a baggy suit, dribble soft boiled egg down my neck tie and start calling myself a Wellingtonian."

I'm getting sick and tired of this Auckland Metropolis nowhere-else-matters attitude (presumably he did come from Auckland). This sort of mentality we can well do without.

We know we're a bit slow to pick up on things down here, but give us a chance. Wellington's music scene is kicking again, and more objective, impartial comments from your writers wouldn't go amiss.

If RIU doesn't improve, I'll start reading solely the Capital's In Touch.
J.B. Herkins Wellington

R. SOLEZ (Wellington, Rumours) replies:

If Wellingtonians were to spend half as much time and energy supporting their own bands as they spend whinging about the attitudes of Aucklanders, the Capital would be the undisputed first city of NZ rock.

Ken Williams says Love Stinks is "fat free, hard and lean, propulsive rock and roll in the best traditions". Does it matter if you just like it?

Bob Cambridge

How about some variety in your mag!

New Wave isn't the only music around. Have you forgotten about heavy rock like Kiss, Led Zeppelin and Lynyrd Skynyrd? What about a bit of info on them for me and all of the other heavy rock fans.

I enjoy reading your mag and I really liked your article on Tom Petty, but how about giving us heavy rock fans a chance to read about the groups we enjoy most!

Heavy Rock Fan Tauranga

It is very nice to know that Tim Mahon (Whizz Kids band file) has brilliant taste, but is Paul Mason (Pop Mechanix band file) really for real?

Steve Mallace Christchurch

P.S. I think RIU is really neat. Does that mean I'm a groover?

One of the reasons for the Wellington music scene being in the depressed state it is, is that ****-holes (excuse the pun) like the guy who writes for RIU are not interested in the up and coming bands, couldn't be bothered listening to them and consequently are unable even to spell their names correctly, long after they've split through pure frustration.

Chris Holtham Ex-Bad Brakes

EDITOR: 'twas a pun, as in band breaks up etc.

Remove the word 'quintessential' from the English language, and ninety percent of NZ rock 'writers' will be floundering in their attempts to justify their suavohipmodern existences.

How bloody boring.

The Doctor Newlands

So Rob thinks records should be taxed because they are not culture. How does he explain taxing an essential lesson in self hygiene such as The Correct Use of Soap. I'm sure if Rob took his head out from under the floorboards and listened to Devoto and Co, that he too would experience the wonderful cleansing sensation that 30 watts of Soap used correctly has on the eardrums.

Devotee St Heliers

P.S. I thought Magazines were considered cultural and non-taxable.

When in Oz over the May hols I viewed Countdown (Oz' RTR) and on it was a Mi-Sex interview. Among other things, they said "how good it was to be back home." Mi-Word, greasing to the Aussies — now that's the last resort! C'mon Mi-Sex, how about showing your true colours.

Four Stars, Five's A Crowd Wellington

P.S. Who wants a voucher anyway?

Darlings ... why has RIU never written anything about the Vacuum?

For two years they have been one of the most original bands in Christchurch. They sound like a cross between Velvets, Seeds and the Thirteenth Floor Elevators. Most other bands are trying to be Slaughter and the Dogs or Sham 69 two years late. Vacuum are one of the few interesting groups here.

(I am not a member of Vacuum).

Dave an ex-punk, ex-mod, glam fan

London Calling JOY DIVISION

Unknown Pleasures is the biggest selling album to date for Manchester independent Factory Records. It's not an easy album to listen to yet it sold some 40,000 copies in the UK and was a critics' favourite last year. It's music to play while the world is ending and Joy Division, like fellow Manchester band The Fall, are very good at it. With the financial push of a major record company the single that followed Unknown Pleasures might have been a HIT. Instead it never broke into the top forty and Joy Division (Ian Curtis, vocals; Bernard Albrecht, guitar; Peter Hook, bass, and Steve Morris, drums) wasn't heard over the nation's breakfast tables.

"One of the problems with being a small independent, says Factory's Tony Wilson, "is that you can't play the chart game. I would love to get a hit record. I'd love to see Joy Division doing 'Transmission' on Top of the Pops, so that's where the pressure comes in to go with a major on a pressing and distribution deal"

Rob Gretton, the manager and fifth member of Joy Division, determined the band would stay independent of a major label.

"Transmission" and Orchestral Manoeuvres In the Dark's "Electricity" were big enough hits in the independent charts to earn Factory's position as the most critically acclaimed of England's independent record companies. House producer Martin "Zero" Hannett has been an important part in Factory's success. As producer at Rabid he worked with John Cooper Clarke and Jilted John and has most recently produced Magazine's new The Correct Use of Soap LP.

Hannett, the sixth member of Joy Division, describes his role as that of an "aural maximiser". "With Joy Division, he said in a recent ZigZag interview, "there's an ideal acoustic environment where you would see them — it's probably not a place — and you try and arrange it to create the illusion you're in that place. It's probably a sinister place."

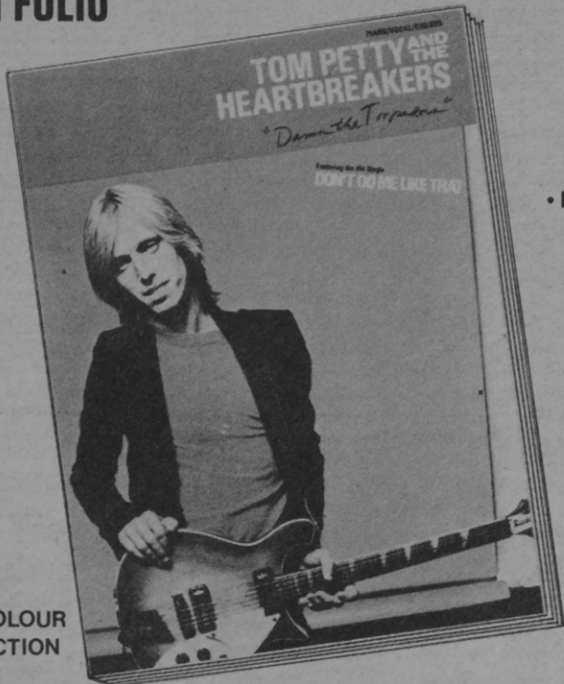
"To me, wrote Ian Wood in New York Rocker, "the most compelling aspect of Joy Division is the depth and tonal fluidity of their live sound — far stronger than on the record — allied with the absolute vulnerability of singer Ian Curtis. Joy Division makes the stage an emotional trapeze wire; what holds me is the feeling, like a kid at the circus, that Curtis is going to break down and fall off."

Last month, on the eve of Joy Division's first US tour, Ian Curtis hanged himself. Little else is yet known of the circumstances surrounding the death of the 23-year-old singer. Factory Records will in the meantime go ahead as planned with the release of a second Joy Division LP (Curtis had approved the artwork just before his death). There'll also be the new single — "Love Will Tear Us Apart."

Jeremy Templer

"Damn the Torpedoes"

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