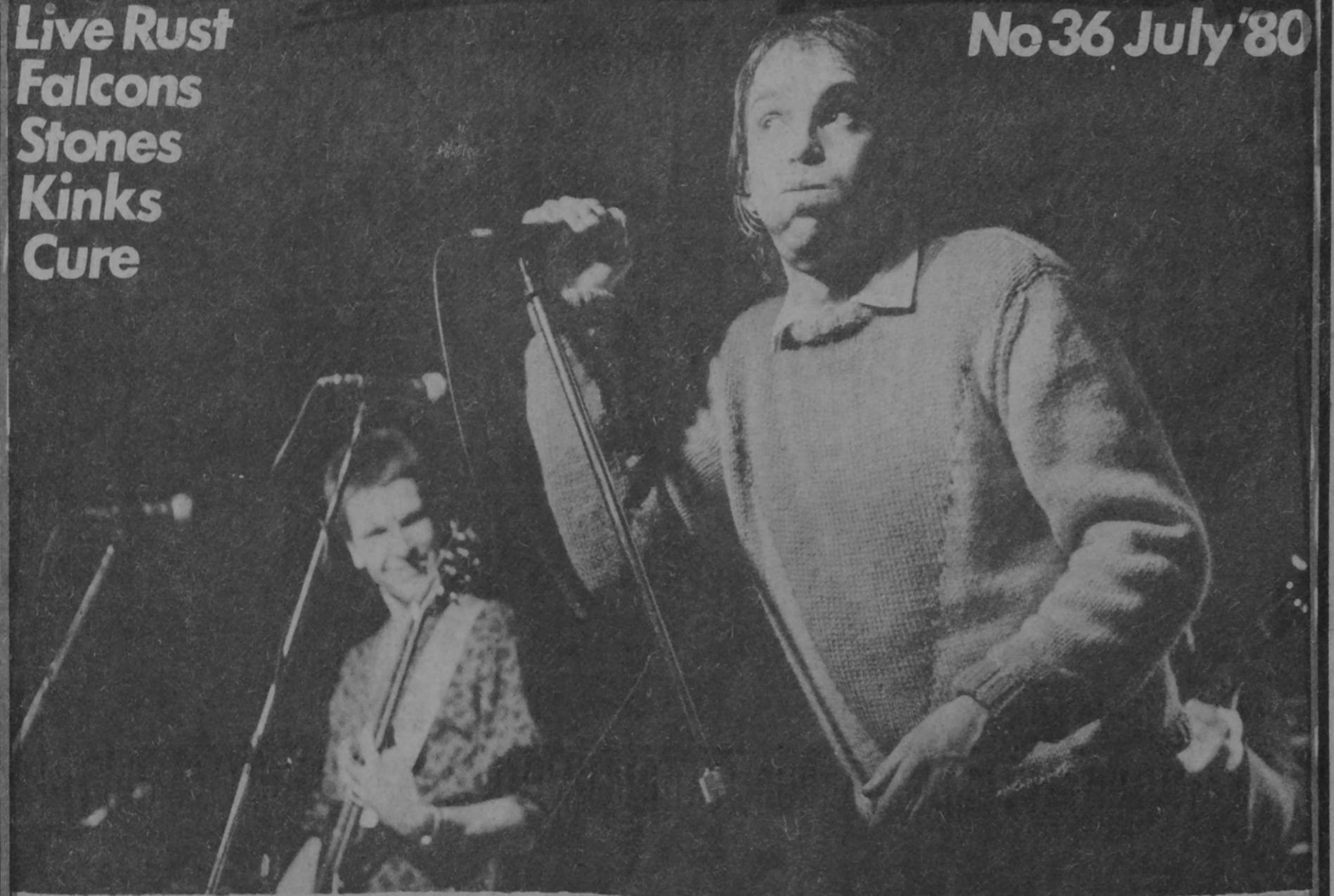


RIP IT UP

FREE NZ ROCK 'N' ROLL MAG. 20,000 MONTHLY

Live Rust
Falcons
Stones
Kinks
Cure

No 36 July '80



THE CURE

Life began awkwardly for the Cure with the release of a debut single, "Killing An Arab", that was a hit beyond proportion. The Cure was greeted as the answer to everybody's question of where next and pronounced the sound of '79. The band — then Robert Smith, Lol Tolhurst and Michael Dempsey — weren't prepared for such overwhelming attention so quickly. After the release of an LP *Three Imaginary Boys*, the Cure were support on the ill-fated Siouxsie and the Banshees tour last year. Smith, the Cure's guitarist and songwriter, took on the role of Banshee's guitarist — playing two sets a night — after John McKay and Kenny Morris left Siouxsie stranded part-way through the tour.

Following two more singles that sounded good but never saw the charts ("Boys Don't Cry" and "Jumping Someone Else's Train" — a sharp attack on jumping bandwagons) the Cure readied for "A Forest". With bassist Michael Dempsey out of the group new members Simon Gallup (bass) and Matthew Hartley (keyboards) helped come up with a near-miss in the singles chart that peaked around 30. "A Forest" was surprising hit material in contrast to the likes of Whitesnake, the Nolans and the Beat who then held chart places. The second LP *Seventeen Seconds* had *Sounds* (in its usual off-the-mark analysis) calling the Cure "the new Genesis".

I spoke to Robert Smith and Lol Tolhurst in Fiction Record's offices in Willesden Greens when the Cure were midway through their first headlining English tour, a tour that has since taken them on to Europe and the US with concerts in Australia and New Zealand this month.

I began by asking what had prompted the band's line-up change, and whether it had been made because of a better-realised conception of how the Cure should sound.

Robert: "We knew the line-up was going to change for quite a few months before we planned this tour — it was a personal thing more than anything else. We had been looking to add another instrument before the Banshees' tour but we never came across anybody we liked enough to include in the band. When the Banshees tour ended it seemed like a good time to start again."

Were you auditioning keyboard players specifically?

Robert: "It could have been any instrument. We were more interested in the person and the ideas that person had. It might have been a violin, sax or a flute. As it was I think keyboards was the best choice because there's a lot more you can do with synthesisers to add to the sound."

Were the songs on the second album written around that same time?

Robert: "Yeah, they were all written within about two weeks and recorded in the following two weeks."

Lol: "Just around Christmas."

Didn't you think it unusual to be recording a new album so soon after Matthew and Simon had joined the band?

Robert: "The songs relied a lot on the emotion involved. At the time the songs had just been written and it seemed right rather than waiting and playing them in because they might have got worse. They might have become too refined."

"It was better to write the songs and go in and record them. I think it worked really well. It was really spontaneous — most of the tracks are first takes. It took only five days recording and five days mixing, that was it."

Did you write some of the songs in the studio?

Robert: "Some of the lyrics for the second album were. We had pages and pages of lyrics grouped under different titles kept in a big box. With 'A Forest' there was about five or six different interpretations of what the song should be about. When we'd recorded the backing track we sat up all night and worked out a set of lyrics that would fit the music best. I think it worked really well. There's a story running through the album — little phrases in each of the songs that relate to others."

How did you arrive at the cover for the new LP?

Robert: "I usually take photos on tour just for something to do. I dropped the camera while taking one of them. It was outside and all it caught was a tree-line and the trees formed themselves into the shape of a church. I thought it was a good idea to use something like that — a blurred image."

"It's trying not to give people a pre-conceived idea of what the music's going to be like. I don't know whether it works or not yet — I like it..."

Do you think you can avoid pre-conceptions? If you don't supply your own image isn't the music press going to give you one?

Robert: "They try. That keeps things alive — they seem to take great delight in trying to pin a label on us. It doesn't worry me really. It's better than if we had four mug shots staring out from an album cover and people immediately thought 'a punk band' or 'a new wave band'. People who might think they won't like that type of music won't even bother to listen to it. A lot of people who come to see us aren't people you'd expect to come and see a 'new wave' group. You get young people at the front and the audience seems to get older and older to the back, till at the back in the shadows you see aging hippies. But it's all right, it's a cross-section."

I had wanted to ask you who you regarded as your audience. Is it in fact a cross-section of people?

Robert: "Well personally I just write the songs and play as if I was in the audience. I don't think about anything else. I judge whether

we're playing badly or well not on what I'm actually doing on stage but whether it was in the audience I'd like what we're doing. We could be trying to say something different and it could be going wrong. But if I was in the audience I'd appreciate somebody trying to do something different on stage rather than playing safe."

So which bands do you go and see?

Robert: "I don't get the chance to go and see anyone."

What about before the Cure? Which bands were you seeing then?

Robert: "Oh, very hip people."

Don't you think that by trying to avoid preconceptions — the blurred images and so on — you'll be thought art school-types?

Robert: "Well none of us have ever been near an art school."

But don't you think it's an art school approach?

Robert: "I know what you mean ... I don't think we're called that anymore though. We didn't consciously try not to have an image, the same as we don't now. Before we brought out "Killing An Arab", we'd only been doing one or two gigs a week in local clubs — whoever would have us play. Suddenly that came out — we had front covers everywhere, 'single of the week' and things and within about a month we were going on a British tour. We weren't prepared for any of that. We hadn't thought — we should have done actually — but we just couldn't envisage the whole rock 'n' roll process of working out your image before setting off to crack the market and all that. It just seemed really stupid — until we got involved with it we didn't realise we had to work that way."

"With the change of line-up and the new stuff people have more of an idea of what we're doing. But we couldn't give ourselves an image if we tried because we change so much very quickly."

Lol: "It also makes it more exciting to be changing rather than having one static idea of 'this is our goal and these our aims'."

But wouldn't you say image can be a good thing when the band has a clear idea of what they are and what they're doing?

Robert: "We have but it's just not definable. I know exactly what the Cure is about but I couldn't define it in a concrete image for a photo or an article."

"It's very nice if you've got a strong image like Siouxsie and the Banshees. You couldn't do it with us — it would be manufactured. It's impossible for us to keep up a facade of looking a certain way. Some days I wear a suit. Some days I feel like today and I wear really horrible clothes. That's the same as everybody. Everybody has moods and some days you feel bloody awful and so you dress accordingly. To actually force yourself into the position where you can't be seen in public without a pair of shades on or something like that is really absurd."

"There's a lot of bands that haven't got an image and I don't think we should be singled out as the band that goes out of its way not to have an image."

You say there are a lot of bands who don't have an image, but they're bands that people know something about. If they haven't seen or heard them then it's through others writing and describing what that band is about. If you hope not to have an image aren't you liable to be misinterpreted?

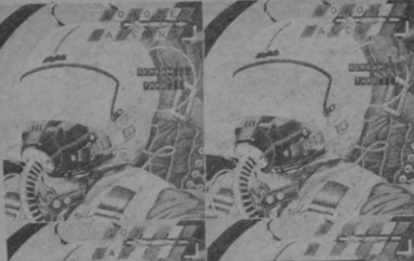
Robert: "I'm not so naive as to think that it's wrong for journalists to put bands into categories. If you do you start questioning the whole point of writing reviews anyway. The whole thing is totally subjective. Whether you like a group or you don't, whether you think a group sounds like another group — it's entirely up to the person writing it. But sometimes a label sticks and that's what we're trying to avoid."

"I don't care if you draw comparisons between us and Frank Sinatra or the Dooleys. It really doesn't worry me. But if we got stuck with that ... well, we've been lucky enough to have avoided anything like that so far."

Well perhaps just choosing a band name is choosing an image — when did you decide to call yourselves the Cure and what made you choose the name?

Robert: "There were lots of names we could have called ourselves. The Cure came from a line in one of our songs. It seemed a refreshing sort of a name."

CONTINUED ON PAGE 27



Jo Jo Zep & the Falcons Competition WIN! AUTOGRAPHED "SCREAMING TARGETS"

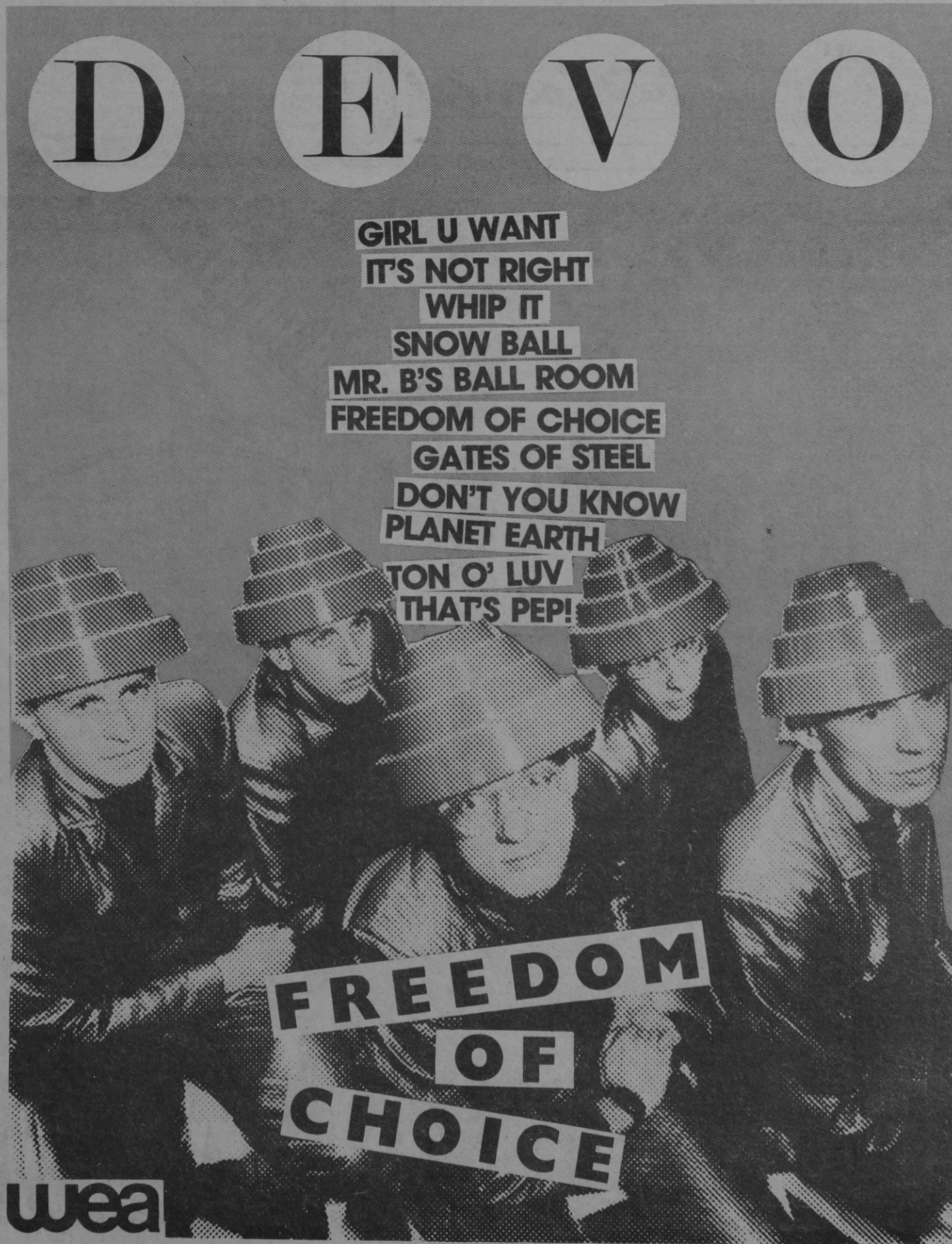
The first three correct entries will win Autographed copies of Jo Jo Zep and the Falcons' *Screaming Targets* album and the following seven correct entries will win a copy of their new single "Shape I'm In" (with new "So Young" and "Shape I'm In" dub on flip). All you have to do is answer the following questions and post your entry into *Rip It Up*, PO Box 5689, Auckland 1, by August 3 (the day we open the entries).

1. What venue will JJZ & the Falcons play in Auckland?

2. Name the JJZ & Fs song that both Elvis Costello (not released yet) and Frankie Miller have recorded?

3. Name the first single released from *Screaming Targets*?

4. What is your name and address?





Working class hero, **John Lennon** is not content to have just \$125 million in his pocket. He is reputedly selling his share in Apple and is negotiating with Epic ... Chrysalis have dropped Pere Ubu and Ariola have signed Fire Department, a new band fronted by one time Animal, **Eric Burdon** ... the Kiss-off for **Peter Criss** is final. New Kiss drummer is not yet known ... **Robert Fripp** has a new band called the League of Gentlemen featuring ex-XTC keyboardman **Barry Andrews** ... former Dolls, **David Johansen** and **Syl Sylvain** are both in studios recording new albums ... Brian Gregory, guitarist with psychobilly loonies, the **Cramps** has quit the band claiming to be too old to play rock 'n' roll ... when Angel City (known as the **Angels** in Oz and here) lost their equipment on their first USA hike, Cheap Trickster **Rick Nielsen** loaned them gear and threw in a few licks himself ... recent show by the Godfather of soul, **James Brown** attracted the likes of Debby Harry, Willie DeVille and members of Selecter and the B52s ... **Steely Dan** have now been in the studio for a year, working on their new album. But alas, the end is not in sight, as Walter Becker recently broke his leg in four places ... also injured is David Lee Roth of **Van Halen**. In the darkness of an Italian TV studio, David did his famous leap and hit a lighting rig, breaking his nose (his probiscus, in two places) ... new Nick Lowe produced Warners album by **Carlene Carter** is entitled *Musical Shapes*, features Rockpile backing and is out on F-Beat Records in the UK ... **Mink DeVille** has signed to Atlantic Records ... trade mag, *Cashbox* expects the **Rolling Stones** to tour Europe, Australia and USA in 1980 ...

The *Great Rock 'n' Roll Swindle* film has finally been released. Whether it will make punk hip again, remains to be seen. Meanwhile Pistols man **Malcolm McLaren** has given up his week old gig as vocalist in Adam and the Ants, replacing himself with a 14 year old girl he discovered at a launderette ... Attraction, **Steve Naive** is recovering after a car accident. Jools

Holland from Squeeze stood in for Steve on Elvis' Italian TV special. The Attractions are planning a Costello-less album ... new **Joy Division** single is "Love Will Tear Us Apart". Their lead singer, **Ian Curtis** hung himself on May 18 after relationship hassles. He was 23 ... dropped from new **Stones** album, *Emotional Rescue* is the track "Claudine" a tune likely to upset a certain Osmonds uncle ... Steve Harley and **Cockney Rebel** are recording a new album ... recent number ones in UK include *Flesh and Blood* (Roxy Music) and Peter Gabriel's third album entitled *Peter Gabriel* ... Will video kill Yes? John Anderson and Rick Wakeman have left Yes. Replacements are Geoff Downes and Trevor Horn of **Buggles** ... **Pauline Murray** (ex-Penetration) has her own label, Illusive Records, distributed by RSO ... **XTC** are busy recording a new album for September release ... **Wilko Johnson** has disbanded the Solid Senders, has a new single produced by **Ian Dury** (on Blockhead Records) and is rumoured to be joining the Blockheads, replacing guitarist Chas Jankel ... **Stranglers** finances have been strained by a 10,000 pound bail payment to end three band member's week long stay in Nice (France) jail. They were charged with inciting violence at their concert ... **Geno Washington** (the man Dexy's Midnight Runners' "Geno" 45 is about) has returned to the UK with his American Ram Jam Band. His old UK Ram Jam Band is also touring ... **Phil Lynott** is recovering from a serious eye injury. The Lizzy leader was attacked when leaving a gig ... **Carl Radle** (37) the Derek and the Dominoes bassist who toured NZ with Clapton, died recently following a chronic kidney complaint ... *NME* resumed publication mid June after a six week absence from UK newstands due to a magazine journalists/employers dispute. Two new mags emerged in May, *The Face* (glossy Nick Logan fanzine) and tabloid, *New Music News*. During the dispute *Melody Maker* editor Richard Williams was fired, only weeks before new look *MM* was to hit the streets ...

FLIGHT-X 7

I Lose Control



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DB GISBORNE

FRI 18 to SAT 19 JULY
TE MATA TAVERN, HAVELOCK NORTH

MON 21 to TUES 22 JULY
LION TAVERN PALMERSTON NORTH

WED 23 to THURS 24 JULY
WILLY'S WINE BAR
BILLY THE CLUB

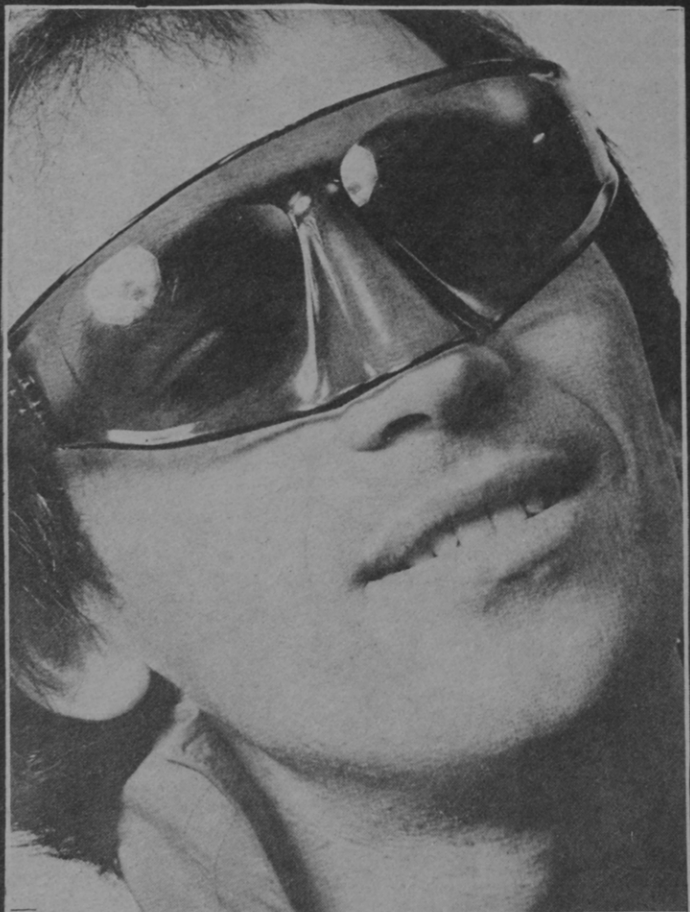
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Plenty of tours this month. Da Brudders, the **Ramones** will play three gigs (under the banner 'No Spit Please We're Americans') — July 21 Logan Campbell Centre, July 22 Wellington Show Buildings and July 24 Christchurch Town Hall.

Stars of "Stand Up and Spit", the **Members**, play Christchurch Town Hall August 20, Wellington Show Buildings August 21, and Auckland Town Hall August 20. RTC Records are releasing a four track EP to coincide with the tour. Side One is "Flying Again" at 45 rpm. Side Two plays at 33 rpm and features "Disco Oui Oui", "Rat Up A Drain Pipe" and "Love In a Lift" (a soul version).

The *Get A Dose of the Cure* tour is even more extensive. Dates are Mainstreet Auckland July 29 & 30, Hamilton Founders Theatre July 31, Palmerston North Opera House August 2, Wellington Town Hall August 3, Christchurch Theatre Royal August 5 and Dunedin Regent August 6.

Star of stage, TV screen and vinyl, **Jon English** is touring with his band Baxter Funt. The July tour begins July 12 Whangarei, 13 Hamilton, 14 Logan Campbell Centre Auckland, 16 Rotorua, 17 Tauranga, 18 Gisborne, 19 Napier, 21 New Plymouth, 22 Palmerston North, 24 Wellington Town Hall, 25 Nelson, 26 Greymouth, 28 Christchurch Town Hall, 29 Timaru, 30 Dunedin and July 31 Invercargill.

Toy Love return home again in August to promote their debut album. Tentative dates are August 5 Windsor Castle, 7-9 Gluepot, 8 & 9 Mainstreet, 11 Napier, 12 Te Mata, 13 Palmerston North, 14-16 Billy The Club Wellington, 18 Nelson, 19 & 20 Gladstone, 21-23 Captain Cook Dunedin, 24 Dunedin Dance, 27-30 Hillsborough Christchurch. September dates for Toy Love are 3 & 4 New Plymouth, 5 & 6 Framptons, 9 & 10 Windsor Castle and 11 & 13, Esplanade and Mainstreet.



Eric Goulden is 26 years old. He comes from Sussex. He likes a drink, he loves rock 'n roll, and he loves his mum. Just an ordinary little geezer, really. An accent you could cut with a knife, totally without pretension, and still wondering what the hell he's doing halfway across the world, getting covered with beer and gob.

"I got a tax bill from Her Majesty not long ago," he recalls. "It was addressed to 'Mr W. Eric.' I said 'Who's he?' and tore it up."

That sums the lad up rather neatly. Wreckless Eric is very much his own man, but the image cast of him by the media and his own record company is that of an apprentice lunatic, staggering from one pissup to the next, making a nuisance of himself and casting dirty leers at all female flesh. Rock's Albert Steptoe.

The reality is somewhat different. Eric is, in fact, a very shy chap who could no more do the Big Star trip than walk naked down Queen St. Trouble is, few people believe that.

"We had a party last night and I spent most of the time talking to my band because they were the only people I knew. I have to have a few drinks before I can actually start talking to anybody else.

"I'm thinkin' 'Gawd, I wonder if I can go and talk to anybody,' and all these people around me are thinkin' 'I can't go and talk to him, he won't want to talk to me.' People keep thinkin' me and the band are big stars and we won't want to talk, but that's just crap.

"It's a very funny thing, y'know. Kim Fowley came to see us in our dressing room in LA last week, and everyone's saying 'Come up and meet Eric', and he's sayin' 'No, he won't want to talk to me.' And I'm sayin' 'the same thing!'

"I met Elton John. He's been a fan for some time. I got pushed into the room so I almost fall over him. I said, 'He's not going to want to meet an idiot like me', and they said 'He won't come and introduce himself to you. He's shy.'"

The tousled head shakes in disbelief.

Mirror Fantasies

Eric started out much the same way as any other boy seduced by music. He used to stand

in front of the mirror, miming to records, using his sister's classical guitar. He was about eight years old at the time, and listening to standard fare, the Beatles and later the Stones and the Who.

"Everyone about my age, if they really own up to it, wanted to be the fifth Beatle. I came from a musical family, my grandfather was a tenor sax player in a dance band and my grandmother was a piano teacher. She didn't want me to be anywhere near music on account of my grandfather getting into all kinds of wine, women and song, which all seemed to come about, in her mind, from him playin' in a dance band. It probably did. Most of the things that have come about for me have come from playin' in a dance band.

"I was 14 when I bought my first guitar, I used to play my sister's. Then I bought a guitar with real metal strings. The big occasion was when I got my first electric guitar, and I was carryin' it home in a case, and this Irish navvy called out 'Hey, play some Bill Haley.'

And people said 'Oh, you're not gonna f**kin' play that, you'll never learn to play that,' and I thought 'Yeah, you're just jealous.'

Like all good boys, he went to art school, where he did enough work to get a degree, though his heart wasn't really in it.

"I mean, there's not much you can do when you leave school but get a job, and I didn't want to end up like all the others, workin' in the town hall."

If It Ain't Stiff...

At art school, most of Eric's contemporaries were more into music than discussing sculpture, and there was always one band or another going. He started writing songs, and then went shopping for a recording deal. Plenty turned him down until he walked one day, about four years ago, into the newly-fledged Stiff Records.

"I just went stridin' in and said 'Hello, I'm one of these c**ts that brings tapes around to record companies. There's me address, there's me phone number,' and walked out."

Stiff decided to take the risk, and Eric suddenly found himself on the famous *Bunch Of Stiffs* tour, playing alongside the likes of Elvis Costello, Ian Dury and Nick Lowe, who produced some of his early recordings.

The "Wreckless" tag came partly from the record company, which wanted an image to sell, and partly for his reputation for getting mad and smashing things up. Telephones were a prime victim, when he was trying to phone his mum and they wouldn't work.

"I'm channeling my anger a lot more than I used to. I used to smash entire rooms up. But it got to be a bit of a joke, and it started to get stupid, so I stopped doing it. Now I channel it more into the writing, into the performing, into keeping the band together."

New Image

The other unfortunate part of his image was that of the drunken buffoon, which he got landed with and is now doing his best to shed.

"When I was at art school I think everyone was permanently pissed most of the time. I like an occasional drink, and I had quite a few drinks last night because we had a party. But I can still remember going to bed and I didn't wake up with my boots on.

"At first they promoted me as a lunatic because they didn't quite understand me. Like I said before, I'm quite shy. I could talk to you all day and you'd still be none the wiser.

"It was easy to call me a drunk because I got drunk a few times, and I smashed things up. But I'm too old to do that now."

Eric expresses horror at the PM's condemnation of rock music as non-cultural and therefore taxable.

"When I heard about that, I thought this must be some kind of police state. That guy knows f**kin' nothin' about culture. I'm really glad to come here and try and f**k up that kind of a bloke."

At Mainstreet

On stage, Eric still plays the fool to some extent. It's a delight to see him trying to do Rod Stewart tricks with the mike stand and dropping it. In front of a very skilful, experienced band, he looks like somebody's younger brother who's just jumped on stage for the hell of it. But there's no doubting who's in control.

He seems to have picked up a great deal from Nick Lowe and Dave Edmunds. Many of his songs, especially "Hit And Miss Judy" and "Take The Cash", have a very strong Rockpile flavour. He delivers with tons of panache, and on the venomous "Broken Doll", he's quite spellbinding, spitting the bitter words out with burning conviction. The band tears Mainstreet apart on "It'll Soon Be The Weekend", and the show is over all too soon. He could have done a little more, but what he did was delightful.

Eric Goulden may still be trying to come to terms with success, but Wreckless Eric knows just how good he is. Bet his mum's proud.

Duncan Campbell

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RUMOURS

AUSTRALIA

Ronnie has left the **Marching Girls**. Des and John (who have written all but two of the band's songs) intend to find a vocalist and a bassist to replace him. They did their last gigs just as Au-Go-Go Records released "True Love"/"First In Line". The label is confident that it will sell over 1000 **Marching Girls** singles. In NZ the single will appear in pic sleeve on Propeller Records about mid-August. Ron's starting a PIL-ish band.

Toy Love have completed their debut album, with Todd Hunter producing, at the EMI 301 Studio, Sydney. The four songs available in NZ now are not on the album. Track listing is "I Don't Mind", "Swimming Pool", "Death Rehearsal", "Bride of Frankenstein", "Toy Love Song", "Photographs of Naked Ladies" and "Bedroom". All that is on Side One. On two is "The Crunch", "Ain't It Nice", "Cold Meat", "Don't Catch Fire", "Pull Down The Shades" and "Frogs". Likely album title is **Toy Love**. Expect 'em in NZ for four weeks from August 5.

The three piece **Citizen Band** is playing Sydney with eight new songs, a few covers and old CB numbers. Roland Kileen is doing some singing, including new song "Judy Are You Ready To Go Now". CB did Enz and Mental As Anything supports in July and will soon demo new material.

Split Enz did their final Aussie gig for a while at the Melbourne Festival Hall. The under-18, budget priced gig drew a capacity crowd of 6,000. The band is currently rehearsing material with producer David Tickle. Later in the year they will tour UK & USA to promote **True Colours** and "I Got You". (August RIU will publish details of Split Enz' official fan club 'Frenz Of The Enz'.)

Jo Jo Zep and the Falcons left Oz July 4 on a promotional tour that will end in NZ on August 4 at Mainstreet, after they've played London, Montreux, Amsterdam and major US cities. His follow-up to **Screaming Targets** is out in Oz late July, it's entitled **Hats Off Step Lively** ... touring Oz from July is Renee Geyer and backing band, the Ideals. New single is "Hot Minutes", produced by LA man, Rob Frobroni ... new CBS Australia signing is **Outline** ... on Regular Records is amazing debut single from the **Flowers** titled "I Can't Help Myself". (A rock-pop number.)

THE CORPORATION

CHRISTCHURCH

Though rumours of a **Hoovers** split still persist, the band will be guesting with the **Eels** (Newz sans Simon 'Modules' Darke) at the Aranui ... speaking of Darke, he is resting the throat, appearing with the band at the week-ends only. The **Newz** album is in the shops now, buy it.

John Halvorsen, ever optimistic Gordon, says the **Gordons** may well skip Auckland and go direct to London ... Alan Parke is away to LA. Will he guest on the next Linda Ronstadt album? ... **Narcs** guitarist, Garth Sincok will leave shortly to start a new band. Andrew Dickson will replace him ... ex-Newz soundman, Steve McNally is now sitting behind the **Hoovers**' desk ... Fred Kramer, ex Vapour and the Trails soundman will work with **Newtones** ... new are **Playthings**, split are **Plastic Impact** ... John Purvis is settling in well with Comics.

Christchurch's own mod band, **Pop Mechanix** return here first week of August. Will they drop the Bedford van in favour of Vespas? ... favourite longtime stayers, the **Vauxhalls**, look set to reform with John Perrone on guitar, Mark Brooks on bass and Martin Archbold on drums ... the **Cowboys** have settled into a semi-residency at the Carlton ... nearly famous entrepreneur, Martin McPherson, will stage a series of benefit nights to hopefully recover money lost at the last Brevet Club outing where punters decided not to punt.

Lolles execute the finest graffiti job we have seen. Perhaps the **Features** would be in front, if they hadn't been arrested in the act.

DUNEDIN

The **Features** had a hard time in Dunedin. They were fired from the Cook they believe because manager Gary Reddington double booked them with Billy TK. Reddington maintains that he fired them because they drove the crowds away on Queen's Birthday. Take your pick. That same week their university stint with the **Clean** and **Bored Games** was closed down by police because of underaged drinking on the



Neil Finn

Respectables

premises. Only the **Clean** managed to play a full set, the **Features** didn't get to play at all. The following night they played in the South Dunedin Town Hall but the PA was messy and the crowd small. Not a memorable week.

The **Crocodiles** pulled 'em in at the Sheraton but their sound was tinny. Fane Flaws said that's always been their problem. The **Mi-Sex** concert left a trail of broken chairs, bad publicity and an anti-dance ban at the Regent. Some people are easily upset.

Rockylox have changed their name to **Knobz** and have a single, "I Like It" out soon and the follow-up is "Telepath". Steve Gilpin has asked the band to support **Mi-Sex** in Australia during November-December sometime ... bassist John Pringle has left **Le Contrebande** and is replaced by Trevor Dacres (ex-Stillwater). The band who are now fully professional are on the verge of a South Island tour ... **Heavenly Bodies** are planning a North Island tour at the end of the year and so are the **Clean** who are also planning to buy a new PA in the near future.

That's all,
GEORGE KAY

AUCKLAND

Crocodiles debut album **Tears** will be released in Australia on Stunn Records, a label distributed by Seven Records. New Crocodiles drummer is Ian Gilroy of the Whizzkids.

Kim Hart has a hit in Australia with "Love At First Night". It's 16 nationally (and climbing) and 4 in Sydney. Kim returns to Oz in August to complete an album for release prior to Xmas. Since recording the single in March, Kim has made three **Countdown** appearances and completed a three week tour to promote the single. Next single is a ballad "You're The One" by Oz writer, Gary Page.

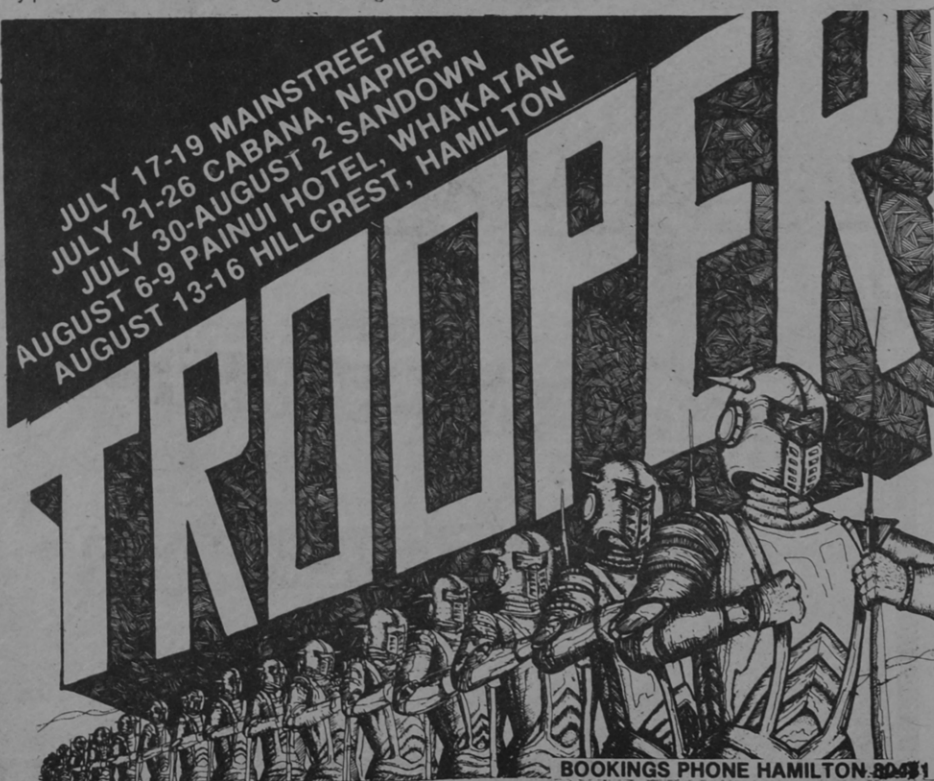
The **Swingers** join Aussie rockers, the **Sports** on **The Big Kiss-Off Tour** of Aussie Pubs, from July 15 to August 24. Then Swingers go to Perth and Sports tour NZ. "One Good Reason" will not be released in Oz but new tracks will be recorded in Australia. A Mushroom Records press release suggests that "the Swingers will be the best thing to come out of New Zealand since Split Enz." By the way, Sports have a new drummer, Fred Strauks of the now defunct Skyhooks. New Sports material includes tunes written by Strauks.

Ex-Primmer Cliff, and friends Steve and Jules are looking for a drummer. If interested phone 765-892 ... new and recording at Innovation Studios is **Lix** — a four piece featuring ex members of P'zzazz and Torpedo.

Surprise 45 for July is "I'm So Up", a nifty little pop song (1976 vintage) written by Phil Judd and performed by ex-CBs, **Greg Clark and Mike Chunn**. The flip is a dub-and-a-half, a remix-up of the same number, entitled "I'm Souped". The 45 is in a pic sleeve and on the CBS label.

New band in town is the **Survivors** starring

CONTINUED ON PAGE 10



JULY 17-19 MAINSTREET
JULY 21-26 CABANA, NAPIER
JULY 30-AUGUST 2 SANDOWN
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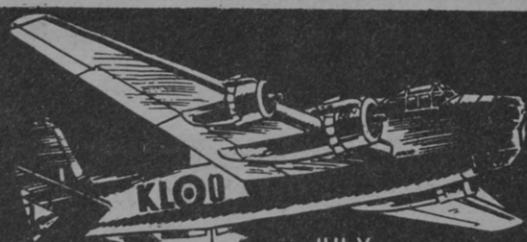
The above three NZ singles were all recorded at Mascot Studios. Wreckless Eric was recorded live at Mainstreet, also by Mascot.

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AIRSTRIKE

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By mid last year, though a top live act, Jo Jo Zep and the Falcons had two hit-less albums behind them and ahead of them, a few more laps around the Aussie pub circuit. But the sessions that produced *Screaming Targets*, their first album for Mushroom Records, changed the situation. The album was a major chart success in Australia, as were the recording's two singles — "Hit and Run" and "Shape I'm In".

The final stop for the Falcons, on a four week world tour to promote *Screaming Targets*, is Auckland's Mainstreet, August 4. Earlier stops include Montreux Festival, London's The Venue, Amsterdam and major USA cities.

When Elvis Costello played Sweetwaters, one of the covers he performed was "So Young", a Zep and Fs' song from pre-Mushroom days. (The song is available in NZ on a collection of early material entitled, *Jo Jo Zep & The Falcons* (on Rockburgh Records) and on the flip of the new single, there's a re-recording of "So Young" with producer Pete Solley). Though Costello has recorded the song, first to release a cover of the song is Scotland's own, Frankie "Darlin'" Miller.

The band were going to open for Costello on a 30 day UK tour but Elvis cancelled his tour, and when *Rip It Up* spoke to Falcon's frontman, Joe Camilleri, they had been back on Aussie roads for two days after several months off the circuit. Their new album *Hats Off Step Lively* was completed and Joe had been producing the Dots — label mates fronted by Paul Kelly, writer of "Only The Lonely Hearted" on *Screaming Targets* — and recording 45s for his own record label, Mighty Records.

Rather than talking about the band, their albums or the imminent NZ concert, the singer/saxist was more interested in chatting about six fresh-from-the-factory, pic sleeved Mighty singles.

About Mighty Joe explains, "It's for my entertainment that's what my management keeps saying. After being a record collector and record buyer, to have your own little label is like a dream come true."

Camilleri was producer on all six singles and recording took place at Melbourne's Armstrongs Studio, where LRB and Split Enz record. (Sometimes using two tracks, sometimes all 24, depending on the artist.) Joe also did the pic sleeve concepts, found the money (\$12,000) and chose to 'market' six at once, to gain impact.

Joe is into handshake deals: "I definitely don't want the label restricted by having an act under its belt. There's a lot of majors and independents miss cos they're trying to build up a label."

The first six Mighty 45s feature the Honeydrippers (soul band named after Zep stage fav), Joey Vincent, Gary Young (some

rockabilly from the Falcon's drummer), the Creatures, Gulliver Smith and Highrise Hilton and the Skyscrapers. What's next?

"I'm releasing 12 artists on six records. We've already recorded three."

Leaving Joe's hobby behind, it was time to talk about the band's recordings, in particular *Screaming Targets*, an album they recorded a year ago with ex-Stiff producer Peter Solley.

Was the album a breakthrough?
"Yeah, when you're selling 5,000 and all of a sudden you sell 30,000 in 10 weeks — it's another stumble forward."

Was it a turning point for the band musically?
"Not really. It's something that just hit with the audience. The early recordings never made it with the public."

"But it was a lot harder then. There was no Australian music getting airplay. Before the album we'd only had a large audience live."

"We'd been playing the music for a while before recording the album, so the change had already happened in the music."

Was producer Solley important?
"Yeah, of course he was — he did a great job. But we had a lot of arguments. I'm more ethnic, down to earth, where as he says, it has to be done certain ways."

Always a black music fan, Camilleri used to 'dig' the soul greats. The Falcons still close with Otis Redding's "Security".

"I love Otis Redding and Wilson Pickett recordings. It must have been great to see those bands."

Now, Camilleri is more interested in Jamaican music. In the last two years he has collected 200 or so albums and when he speaks of their London visit he adds:

"I've only got two days to see as many reggae bands as possible. I'm knocked out that I've got the opportunity to go and play. It's every Australian's dream to play in the UK or the United States."

Like R&B in the sixties, Falcons music is a musical pile-up. One fine band hits crazy soul fan/singer, collides with reggae and comes out of the intersection in fine shape.

Their sound is unique, yet the influences are apparent. In that strange white/black area of music termed R&B, this band leads the way, leaving contenders like Southside Johnny or sixties R&B revival bands, far behind.

Live, Joe Camilleri's fan-like love of music makes an evening an experience. They've got great material of their own, even Elvis plays it — yet on stage, Joe says:

"This is for Michael Roberts (Falcon's manager), he thinks this is the pits — I think it's the greatest!"

"Route 66".
Don't miss them live, the band contributes as much as Joe does — so it's quite a team.

Murray Cammick

Rory Live Soon

Gaelic guitar hero, Rory Gallagher, dropped into New Zealand late last month for a short tour and some cheap shirts. We took the chance to catch up on the latest news.

Recently, Gallagher toured the US with Jefferson Starship. Rumours are a flare-up between Gallagher and Paul Kantner. Gallagher explains, "Well, it was basically non-violent. It was a slow build-up. We were guests on their tour, and the contract stated we were allowed about fifteen feet of stage to put our equipment on. Bit by bit, they took it back, and then they wouldn't let us use the monitors and it just got worse and worse. It ended with me punching him. It was the first time I'd ever done anything like that. I think they were surprised at how well we were going down, and it upset them. They sacked us from the tour after that."

Prior to Gallagher's New Zealand tour, he toured Ireland, France, and did a couple of nights at the Lyceum in London. From these, and other shows, he intends to produce a new live album about September. Rather than being lazy, he says, and use material from just one or two shows, they want to pick the best performances available, so they have recorded virtually every gig all year. The band does have some material for a new studio album, but the live one is taking priority. They may go back to the studio around December.

Rory Gallagher has no plans to stop touring. "I like going to different countries too much to stop now," he says, "but maybe in a few years' time, I could see myself spending six months or so on other people's albums. At the moment I look forward to touring."

Mark Phillips

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EVERYONE

Kink leader Ray Davies raced through Auckland earlier this year on a part-Low Budget promotion part-is-it-feasible-for-us-to-tour visit that lasted literally only hours. Media were rushed in and out of Davies' room while would-be Kinks tour promoters gobbled free food and drinks and watched concert video next door. Davies was alert, witty and friendly throughout the *Rip It Up* interview (he had been sleepy and vague only an hour before for *Radio With Pictures*) and not surprisingly there were still ticker-tapes of questions wound around the interviewer's head when his time was up. The Kinks have done quite a lot, after all.

On the way back to the airport, I nearly cause the lady from EMI to drive her red mazda off the road by stating solemnly that the Kinks have never really done a great album. "But they've done more great songs" I add hastily as the Mazda rights its course "than just about anyone."

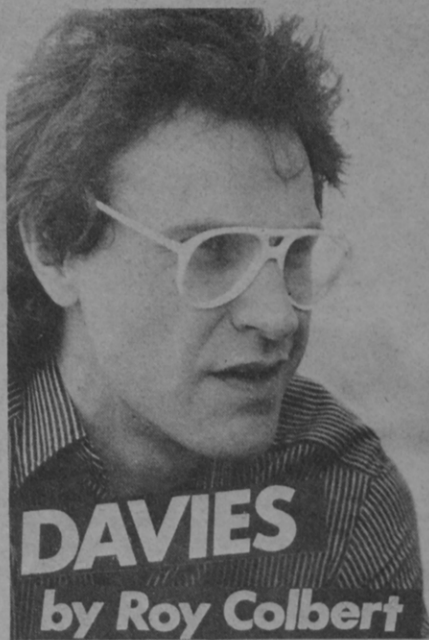
Lately Ray Davies has been paying more attention to songs, and less to rock theatre and concept albums. "The past really wasn't that good" he says, looking back over the 1970s. "But I now feel as though I am in a very good phase."

The last three studio albums for Arista have all been strong, and *Low Budget*, and after fifteen years of half-trying and half-not-being-allowed-to-try, finally broke the band hugely in America.

The live double album, which Davies was mixing at the time of the Auckland interview, was scheduled as the home run.

Davies is looking forward to a break after a hectic morning with newspapers and television, but there is no sign of impatience or weariness. He's extremely friendly — a little shy even — and he gives the impression fifteen years of rock'n'roll are in front, not behind. The reported distance from interviewers is hardly evident, though he does tend to touch only part of a question. And he seems genuinely eager to please.

After 35 minutes we bow to the hand-signalling manager. Davies asks if it was alright, and points to the tape machine. "I've got one of those" he says. "An NP — they're good."



They're not really, unless you're on a low budget. At eighty New Zealand dollars, there's nothing cheaper in fact. One seriously doubts whether American millions are going to change Ray Davies. Thank God.

Tell us about the forthcoming live album.

"It was done in the course of a tour of America. We recorded ten dates there, and two in Europe. The problem I'm having is trying not to make it sound too clean. I don't want it to sound like session-men, I want it to sound like the Kinks, and we have rough edges. If the Kinks do a live album it's got to have rough edges. I want to keep the mistakes in — it's a bit of a gamble really."

The old *Live At Kelvin Hall* album wasn't received too well at the time, but it has since picked up a degree of respectability and mystique.

"That was in the days when record companies had a lot of say. It was recorded badly, with four microphones, though in a sense it was a good representation of what was happening then. Certain people think it is one of the great documents of the 60s. It's a good exciting album. This time I have more control, and I think that is reflected. Certainly the spirit is there. And the charm."

The Kinks' reputation as a live band seems to have picked up a lot in the last few years.

"What we've had to do is change our image in America from that of a singles band to an album-orientated group, and that has meant touring throughout the last three albums there, one place at a time. It's beginning to pay off now fortunately. Now we feel we're ready to play in another country — like New Zealand."

In the early days in America your name was largely kept afloat by a small band of hard-core Kinks fanatics and a few critics. Are these people still around — people like Freaky Frank?

"They used to be called Kinks freaks, but not now. They've come to be known as sort of rock historians. There are a lot of new listeners in rock'n'roll who have all this knowledge, like who was the bass player on Chuck Berry records, and it's important to know that. It's a step forward. Freaky Frank is out there, he's a long way down the river. But he's alright. He knows so much — not just about us, but about everyone, the Yardbirds, the Knack..."

There haven't been a lot of Kinks covers considering how long you've been around. What do you think of the more well-known ones — the Jam, the Pretenders and even Bowie's *Pin Ups*?

"I think The Pretenders was good ("Stop Your Sobbing") coz they've changed things a bit. There's one in Australia which is quite good by Jimmy & The Boys. It's a bit *Saturday Night Fever*, but it's alright. And I've heard The Knack have done "The Hard Way" on their new album."

Would you like some of your songs to have been done by MOR interpreters, not so much for the job they'd do, but for the prestige it gives you as a writer?

"Well, Sid Vicious isn't around. "My Way" was one of the great records of the last five years. That was a great interpretation. But yes, I would like a few straight MOR singers to at least try some of my songs. I wish there was more crossover actually."

A lot of my favourite Kinks songs of the 1970s were ballads — "Celluloid Heroes", "Oklahoma U.S.A." and "Little bit of Emotion" on the last one. How do you regard ballads?

"I'm a bit careful when I sing ballads. I don't like the out-and-out romance bit. If I have a date with somebody, I'm clumsy. I can't write a sophisticated tune — maybe for a certain artist, but not for myself."

If you made a solo record, would it sound like the Kinks?

"No, I don't think it would. I rely on that heavy Kinks guitar sound from Dave. I play a strange guitar. It's more broken up. A solo

album would probably be a reggae album then — I like reggae."

The change from RCA to Arista? "I wanted the feedback from a managing director who was interested in the music and not in holding down his job. Clive Davis has good ears and his heart is in the right place. He'd tried to sign us a few times before actually."

There has also been a change from concept albums to song albums.

"The concepts were great live, but they didn't really come off on record. I realise I'm part of a unit now. I'm happier now, more relaxed. I might do things in the future outside the band — I'd like to do more of that."

The new wave? "I don't think it's changed my writing, as much as my attitude. I felt released by the new wave. It rekindled the spirit that had died in the 70s."

The new wave have accepted very few of the old guard, but you're one.

"I don't know why. I don't pretend to know. I just do what I do and get on with it."

I'm interested in what you consider to be your best writing conditions. You've said at various times that you work best under pressure, that you like to be insecure and fighting, and that you can't write in a place like Los Angeles with all its comfort. And yet "Celluloid Heroes" was written there.

"Celluloid Heroes" will go down professionally in history as not a bad song with quite a good lyric, and it said some nice things about a certain place. But it ruined my private life totally — not so much that song, but what happened to me at the time. So the whole story is never told. Different situations produce different songs, but I like to think I've got the same approach to writing, and will reject the same amount anywhere. America brings a lot of pressure, but it helps me. I wouldn't have finished *Low Budget* in time without that pressure, and I'm going back to New York this afternoon. More pressure. But I'm in a good phase now, I can't wait to write again — I haven't written for eight months, but I've got lots of notes."

Do you work quickly in the studio?

"With the Kinks, sure. The track "Low Budget" was done in one take, "Pressure" was one take, the best take of "Catch Me Now I'm Falling" was the third take. Then again they get good when we go on the road. There's a take of "You Really Got Me" on the live album that's a killer, and we've been playing that for years."

Three of the four original Kinks are still in the group. You've had fights over the years, but you're still together. Are there lessons there for other bands?

"I think it's because I'm mad. People say how do you keep on going. I really am certain I should be certified. At this moment Mick is playing golf, though Dave, to his credit, is in the studio working on his album. But I'm over here. CONTINUED ON PAGE 10

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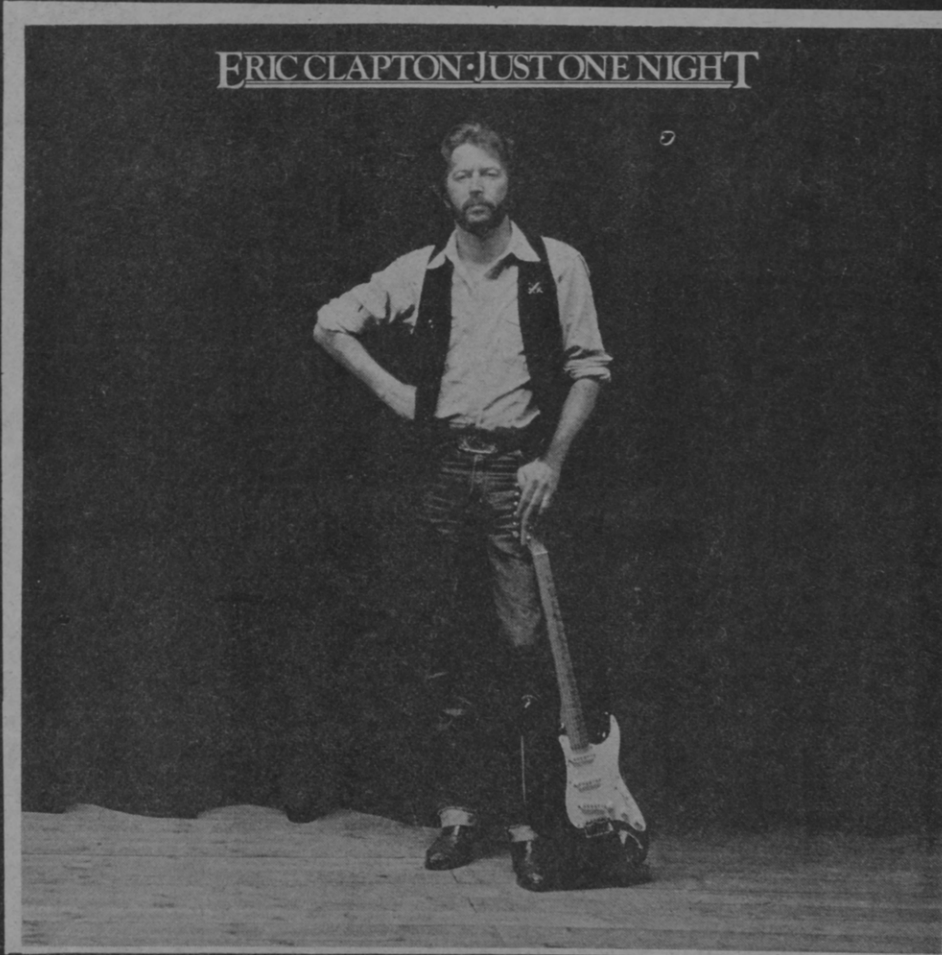
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CONTINUED FROM PAGE 8
I'm mad. But I want the Kinks to be seen overseas."

Dave has been playing some fine guitar on recent Kinks albums. It's good he's finally doing a solo album after promising one constantly back in the days of "Death Of A Clown" and "Susannah's Still Alive".

"He's stuck to the Kinks, and made a lot of sacrifices. It's so good he's got it together. I haven't heard it, I only want to hear it when it's completely finished. He's played a lot of the instruments — he's a really good drummer."

Favourite songs over the years?
"I think "All Day And All Of The Night" was a killer. I remember it so well. It was done in mono. Volume is hard to get on record. I played rhythm guitar, and there were other rhythm guitars there too, because we couldn't overdub. And two pianos. We did it in two hours — again the best things are done quickly. Like the beginning to "Low Budget", which I started with a signal to the engineer. The other guys thought it was a demo. It's so sloppy it's fabulous."

You said in *Dark Star* magazine last year you thought of *NME* as The Enemy. You said it wasn't a fan magazine any more. What should the function of a music paper be — to present facts, please fans or educate readers?

"I'm a bit of a punter on the quiet, you know. I like to read and find out details about guitar sounds. I'm a bit innocent when it comes to things like that. Obviously these papers have got editorial opinions, but rock'n'roll is stronger than the printed word. It used to be just kids in bedrooms with records, but it's much bigger than that now. It's more than what's said in the papers. The best rock magazine I know is done by a kid in Rochester called *Future*. He has no bosses and there are scathing reviews. But it's his paper. The people at the *NME* have to worry about editors and owners. They've got a little more loose in the last couple of years coz it's fashionable."

Any regrets from the concept album period?
"Preservation still sticks with me. It's so right, it's what's happening now with Iran. If I don't get the finance to do it I'm going to go out on the streets of New York and do it. As long as it's made in some form I'll be happy."

There's talk of a tour.
"A lot of talk. We're trying to set one up. I'd say eighty per cent of the people here don't know us, which is perfect for the Kinks. It's like what we struggled with in America. People will either like us or not like us. They won't say, 'I like them, but not as much as "Waterloo Sunset"'. Do you think the success in America will allow you to continue writing such fiendishly British — and brilliant — songs like "You Make It All Worthwhile"?"

"I think that song has got a West Coast feel to it actually. I can imagine Neil Young singing it (sings a bad imitation of Neil Young). But when we toured America, we changed the line about shepherds pie to corn beef hash. We do consider things like that. I'd like to have done a serious version of that song. I had great fun making it."

You've done only a little production work — Claire Hamill, the Turtles, Tom Robinson and Cafe Society. Who would you like to work with ideally?

"A lot of people. Sid Vicious — the greatest! The Rolling Stones interest me. I'd just like to do a couple of tracks with them. I wouldn't want to make a career out of it."

Rock historians will look back on the 60s and 70s and assume you and the Stones were together every day. Do you actually see anything of them at all?

"When I write my memoirs I will say we were together all the time! But no, the last time I saw Mick was when Keith was in prison. They're very close those two. Mick was concerned as a friend, not because it might break up the Stones. The Stones' image is they don't give a shit, but they do. There's a kind of feeling there — I have the same thing with say Jimmy Destri of Blondie. We might see each other at an airport or something. There's a language. Like I can make a gesture here and you know what I mean though we've just met. I can't communicate with, say, Gerry & The Pacemakers, but I'm sure I could communicate with Dolly Parton. I couldn't communicate at art school,

but I learnt how through rock."

On the way back in the plane, we struck some rather vicious turbulence. The air hostess told everyone to fasten up firmly and said there would not be any light refreshments. For a millisecond, I felt like those people who are Terrified Of Flying, but then I was lulled back into the cassette recorder and *The Golden Hour* (and a half) of The Kinks.

Thank-you for the days
Those endless days of sacred days you gave me.

The perils of flying disappeared instantly. There really is nothing finer than a great Kinks song.

Roy Colbert



CONTINUED FROM PAGE 4

guitarists Eddie Hansen and Harvey Mann and drummer Glen Absolum, all ex members of Living Force. They are managed by Joh Langereis, who published *Pop Score* ... **Kommittee** have recorded "Luxury Three" at Harlequin ... **Trooper** are looking for a vocalist and a bassist. If interested phone Hamilton 80431. Trooper play Mainstreet July 17-19 ...

Auckland band Lip Service have just completed their first album. It's on CBS Records. Entitled simply *Lip Service*, it was engineered and produced by Englishman Graham Myhre at the Mandrill Studios in Parnell. Every effort was made to maintain a clean live sound. The only additional instrument used, was an acoustic guitar, on some tracks.

The twelve tracks, all originals, include older material such as "Eating Out", "Rush Hour" and new tunes, "Elim N8", "Cover Girl" and instrumental track, "Good Morning Jim".

The band is supporting the Cure in all six centres. Auckland radio listeners will hear Lip Service live from Gluepot on July 24 on Radio Hauraki.

The **Valentinos** have demoed six Paul Robinson songs at Harlequin Studios. New guitarist is ex-Sniper **Simon Lynch**. Original Valentinos guitarist, **Gary Havoc**, has reformed his Hurricanes. The line-up is Gary, Dale Combes

(bass) and Peter van Gent (drums).

Last gig for **Whizzkids** is as support to the Ramones at Logan Campbell Centre. Dick Driver has left **Pop Mechanix** and it is thought that Andrew Snoid of Whizzkids may join the Mechanix ... **Techtones** support Ramones in Wellington and play Last Resort July 24-27.

Both Propeller Records 45s hit the sales charts. The **Features** got to number 32 and the **Mistakes** made it to 29. The Features will soon record a second single for Propeller ... meanwhile expect the Spelling Mistakes / Whizzkids Ripper Records single soon. Ripper plans to release 45s by **Red Mole** and Marilyn Waring. The National MP will record John Lennon's "Working Class Hero" ... out now is **Dave McArtney's** first single, "Virginia" / "Lonesome Old Star" (Polydor) ... **Coup d'Etat** have recorded four tracks at Marmalade Studios, produced by Steve Robinson and engineered by Ian Morris. First single out in August and album in September ... **Flight X-7** are recording a new single, "Waiting For The Red Light".

Top Scientists have recorded four demos at Harlequin Studios ... Tigers are currently touring with Jon English. The band have been signed to EMI in Australia, though "Red Dress" may not be the first single release. **The Tigers** were pleased with EMI Australia's remix of "Red Dress" ... by the way, Andy Yavasis from NZ EMI is now Label Manager for Capitol, UA & EMI-America in Australia ... ex-Ponsonby lawyer Stephen Dudding and Bruce Kirkland (ex-NZSAC & Evans-Gudinski) are in America setting up Stiff Records USA.

Neil Young film *Rust Never Sleeps* hits your town soon. July 25 it opens Hamilton, Auckland, Christchurch, Wellington, Gisborne and Hastings. Other centres get the flick in August ... there is an exhibition of rock'n'roll photos at Closet Artists' Gallery, 520 Queen Street, starting August 18 ... the Windsor Castle has got a new stage, lighting facilities and a genuine dance floor. (Toy Love must be playing there.)

Street Talk manager Brian Jones told *RIU* that Street Talk cancelled final dates on their *Battleground of Fun* tour, to go to the *Rip It Up* birthday party. Hammond's ill health was incidental. Anyway, the lad has recovered and Street Talk plug live-to-air from Mandrill Studios on July 13. Their new single, "Feminine Minds" (written by Andy MacDonald) is out now ... *Rip It Up* third birthday party with the Swingers at XS was a ripper ... by the way, *RIU* is looking for a new Wellington 'Rumours' writer. Write to *Rip It Up*, P.O. Box 5689, Auckland 1, if you are interested.

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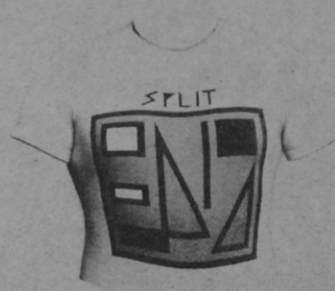
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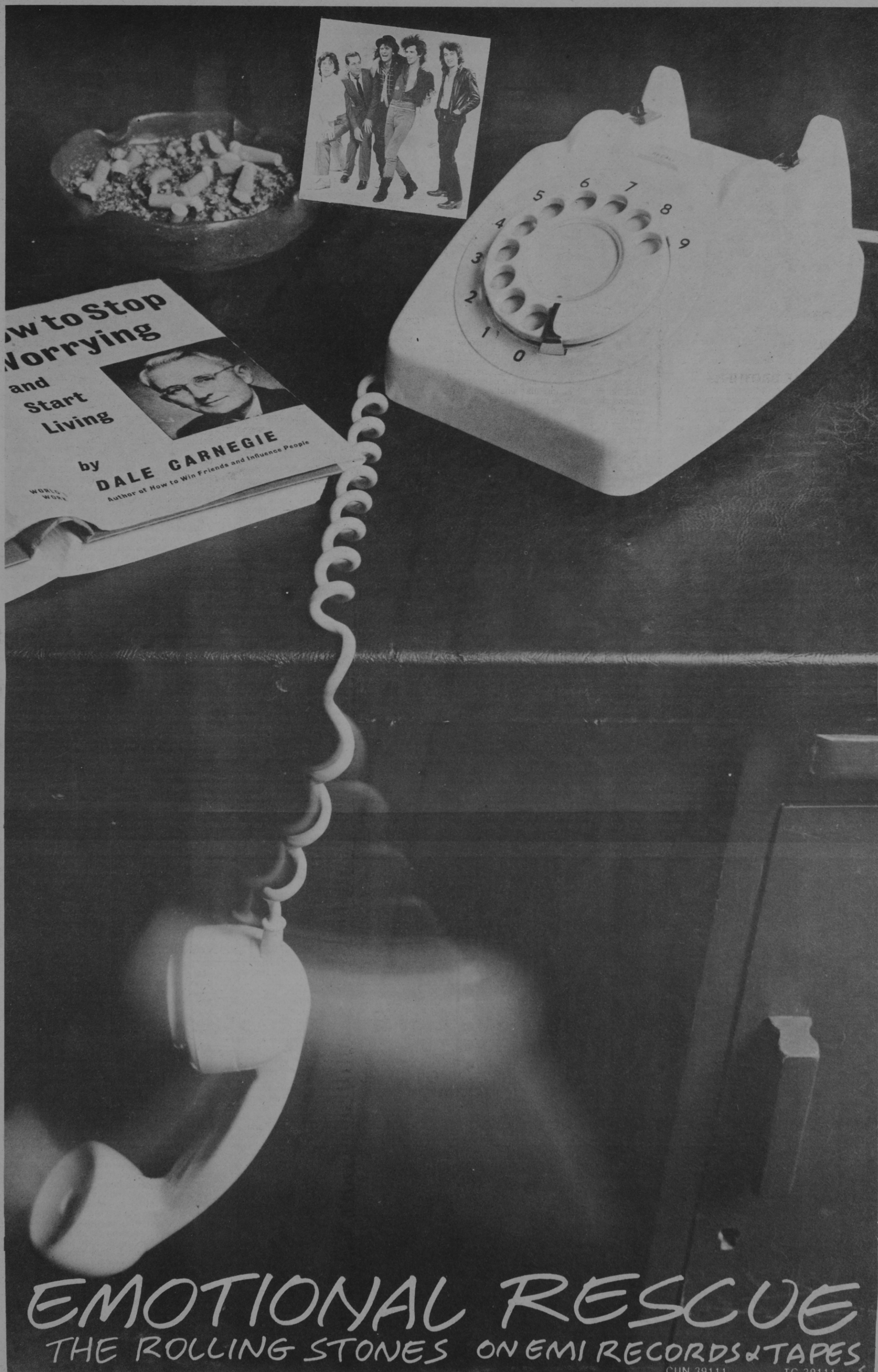
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The Rolling Stones have their new album out this month. There is an immediate temptation to add, "their long-awaited new album," or some similar visual display of breathlessness. Even though they are knocking along in years (Bill even had to lie about his age when they first started) the Stones — despite occasional lapses of credibility — retain a rock and roll mystique. They bill themselves as the "greatest rock and roll band in the world," and some people don't even reach for a pinch of salt. A Stones' album is still an event.

Each new Rolling Stones album sparks renewed interest in previous records, so with the Stones not too far from a twentieth recording anniversary we are going to take a quick look at Stones history, mostly by way of the albums that are still available and worth re-visiting. Or indeed visiting for the first time.

The relationship of Mick Jagger and Keith Richard dates back to schooldays and a mutual interest in the blues of Chicago in the mid 1950s, the music they were later to feature in their fledgling stage act and on their debut album.

The story of how the Stones got together has been written up often enough so as to attain something of the mythical, but in fact it is a pretty ordinary sort of start. Which is not to say it isn't inspiring. It is. So is the story of the Clash's beginnings. While we haven't the space to devote to it, it is worth digging out some time. Maybe when your band has just been turfed out of the garage, or you're having big trouble with that fourth chord.

But I digress.

Essentially, after a series of personnel shifts,

Not Fade Away

by Ken Williams

the Rolling Stones became Mick Jagger, Keith Richard, Charlie Watts, Bill Wyman, and Brian Jones. In those days, Jones was virtually the leader of the Stones. His thatch of blond hair and his spoiled looks made him a visual focus that Jagger couldn't match. The group built up a strong club following, released three singles, each more successful than the last, and recorded their first album.

Debut Explosion

This was 1964, and the album, simply *The Rolling Stones*, set the world on its ear. The Stones had already delighted their fans in Britain — and incurred the wrath of the masses (situation helped in no small part by the promotional guile of Stones' manager Andrew Loog Oldham) — but it was this album which let the rest of the world in on the fact that there was more to music in England than the revered

Beatles and a host of lesser (and long-forgotten) Liverpool lights.

For me, the first Stones album was a turning point. While the Beatles had seemed quite good fun, and I really liked the hard edge on "Twist and Shout", the Stones were in every way unlike anything I had ever experienced. It was the blues, that's what it was. Or at least the blues of the Dartford Delta. I dug my old three-quarter size gut-string guitar out of the cupboard where it had been discarded, bought a pick-up, fitted it into the sound-hole, slapped on some steel strings, and watched the neck bend out of sight.

It is hard to think of another rock debut album with more impact. Perhaps there isn't one. Some of it sounds a little dated now, but most of it survives. There are some Stones classics among the R&B covers — a tremolo-drenched "Mona", which made me a Bo Diddley fanatic for some time, "Carol", which made me a Chuck Berry fanatic for even longer, and, most of all, the killer opening track, "Route 66". The song wasn't the Stones' (in fact, most of their early song-writing was in a surprisingly pop ballad vein), but in three minutes they demonstrated that it would never again be anyone else's.

The next single, "It's All Over Now", was a worldwide hit, as was a magnificent EP, *Five by Five*, both recorded at Chicago's Chess studios, the home of the R&B being championed by the Stones and other groups fast emerging as a wave of blues consciousness swept southern England for the first, but not last, time.

First Tour

Early in 1965 the Rolling Stones came to New Zealand. They played the Auckland Town Hall in the company of Roy Orbison, the Newbeats (who featured falsetto vocals) and Ray Columbus and the Invaders. It was my first pop concert. Its memory wears well. The Stones were great, but Ray Columbus was pretty hot that night, too. Ray wielded a mean maracca in those days and he had a tasty guitar team in Dave Russell and Wally Scott. Ah, the great days of package shows. Two or three or four acts with hits of the moment. It couldn't happen now. Of course, no-one played much over half an hour, but things got pretty intense.

Mick and Brian vied for the attention of the crowd, Bill and Charlie looked very bored. But at the side of the stage, constantly moving, winding and unwinding his body, was Keith Richard. Richard's animated presence and his vocal back-up to Jagger came as a surprise because none of the articles about the Stones to that point had paid much attention to Keith. He was just the lead guitarist. When the Stones toured again a year later, this time playing the Civic with the Searchers, there had been a shift in the internal balance. Jagger and the darkly-clad Richard were now in the spotlight and Jones, already looking frail, was relegated to the sideline, playing guitar and, occasionally, organ and harmonica.

Between the '65 and '66 tours, the Rolling Stones went through a golden period of recording. Catching up with some of the albums released at this time can be confusing. Track listings varied from country to country and it wasn't until *Their Satanic Majesties* in 1967 that British and American albums coincided. In New Zealand we some times got a British version, some times an American, occasionally a purely Australasian one.

The second Stones' album was known in Britain as *The Rolling Stones No. 2*. In America the album was spread over two albums, *12 x 5* and *Now!* by adding singles releases. In New Zealand an improved version of *Now!* appeared as *The Unstoppable Stones*, a splendid album, but long out of print. *12 x 5* is still available and is still great listening. It kicks off with "Around and Around", one of the songs recorded at Chess and one of the Stones' finest moments, with Keith Richard turning in one of his best impersonations of Chuck Berry. It also contains the classic singles "It's All Over Now" and "Time is on My Side", the hit version with the organ, not the more guitar-dominated cut which crops up on the Decca compilations. Excellent stuff.

By this time the Stones were moving into areas of soul, covering songs by Wilson Pickett, the Drifters, and Solomon Burke. This interest in soul reached new heights on the third (or fourth) album, *Out of Our Heads*, which had songs by Marvin Gaye, Don Covay, Sam Cooke and Otis Redding, as well as (on the US-NZ version of the album) two more Stones' classics, "The Last Time" and "(I Can't Get No) Satisfaction", the first Stones' hits to come from the Jagger-Richard team.

Good Times, Bad Times

The Stones' songwriting had gained in competence and confidence enough for them to put out an album of originals, *Aftermath* (1966), which saw them moving in a poppier direction, a sort of darker parallel to the Beatles. The album has more than its share of moments, but it is very much of its time. Of interest is the Stones' first attempt at an in-studio jam, the 11 and a half minute "Goin' Home". To be fair to *Aftermath*, it might have gained more attention if it hadn't been released at the same time as the Beatles' *Revolver* and Bob Dylan's *Blonde on Blonde*. A very eclectic album, it demonstrated that Jagger-Richard was a songwriting team to rival Lennon-McCartney. It also contained some of Jagger's most vicious put-down songs.

The next album, *Between the Buttons*, was even more Swinging London. Something of an oddity among Stones' albums and all the more interesting for it. There are some good pop songs, and some tightly veiled references to the drug use that was starting to cause serious problems for the band. There had been several busts. Jones was especially affected by it all, and on the cover he appears ill and has faded into the background.

The Stones have tended to disown *Between the Buttons*, perhaps because it doesn't quite fit the image, but it is considerably more interesting than the next album, the late '67 *Their Satanic Majesties Request*, for the most part indulgence in studio electronics. Overseas it had a 3-D cover. It was definitely a product of its time — the "flower power" period was at its height and Jagger had followed the Beatles in investigating the philosophy of the Maharishi. Even to the name, *Satanic Majesties* seemed an empty attempt at emulating *Sgt Pepper's Lonely Hearts Club Band*.

But the Stones have always been able to pull something out of the hat. After the lost in space debacle of *Satanic Majesties*, and yet another drug bust involving Jones, the Stones rocked back with two of their finest moments, the single "Jumping Jack Flash" and the album *Beggar's Banquet*, an overdue return to roots featuring some of Richard's toughest playing and even a reworking of a 1930s blues song in "Prodigal Son".

Jones Out

But even as the world danced to the new Stones' album and classic cuts like "Sympathy for the Devil" and "Street Fighting Man" relationships within the band continued to deteriorate. Mick and Keith were now firmly in charge. The disintegrating Brian Jones was on the outer. Bill and Charlie stayed in the background like a good rhythm section.

In June 1969 Jones quit the band that had once been his. Less than a month later he was dead. His replacement, the musicianly Mick Taylor, made his debut with the band at a Hyde Park festival two days later. To the assembled throngs Jagger read an excerpt from the poet Shelley as a tribute to the dead Jones. The working class accent Jagger had acquired for the stage was more gormless than usual. It was a truly awful moment.

Not awful at all, in fact brilliant, was the next Stones' album, *Let It Bleed* (1969). In some ways it was a Keith Richard album in that he was the only member of the group to play on every track. Virtually every cut, from the apocalyptic "Gimme Shelter" to Keith's lilting country song, "You Got the Silver", and on to the anthemic "You Can't Always Get What You Want" is a certified classic.

The achievement of *Let It Bleed* was marred by the events of the accompanying American tour. There was a killing and general ugliness at the outdoor concert in Altamont, California. The events are captured graphically in the film *Gimme Shelter*.

Get Yer Ya-Yas Out was a live set issued primarily to counter the flood of bootlegs from the 1969 tour. Some people call it the greatest live album ever. It certainly has its moments, but I wouldn't go so far.

The next album came out on the Stones' own label. Their severing of the connection with Decca set in motion a seemingly endless series of compilation albums, most of them of negligible value. *Sticky Fingers* is especially notable for two songs, "Brown Sugar", a classic Stones' single to be sure but one which also shows the group straining for an image pose, and Mississippi Fred McDowell's "You Gotta Move", which shows that no matter how jetset and debauched they were becoming Mick and Keith were still able to do justice to the blues music that had been the Stones' original *raison d'être*.

Main Street Magic

Sticky Fingers seems a mere pit stop compared with the sprawling album that followed. The double *Exile on Main Street* was sprawling and this was probably why it was so casually dismissed at the time. Two years later it was being hailed as a work of genius by the critics who had scoffed first time around. Now any half-way good rock album is compared with *Exile*. Keith Richard notes wryly that *Exile*, on which his mark is stamped strongly, was slugged, but whenever a subsequent Stones' album has been given a roasting it has always been compared unfavourably with the masterwork, *Exile*. If *Exile* had a problem it was too many good songs. The Stones' wouldn't have that problem again for a while.


Goat's Head Soup (1973) and "It's Only Rock 'n' Roll" (1974) have their moments, but the overall impression is of marking time. "Fingerprint File" on *Rock 'n' Roll* showed an increasing interest in black dance music and was a pointer to the future.

In December 1974 Mick Taylor left the group. For the American tour of the following year Ron Wood of the Faces replaced Taylor on a temporary basis before eventually joining permanently.

The 1976 *Black and Blue* reflects the Stones' search for a guitarist to replace Taylor. There are numerous guest appearances, but despite

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Let's talk primarily about the movie. When you set up the tour with the gigantic speakers, did you have a movie in mind?

I think it all started when I looked at the pile of amplifiers I had when I was rehearsing, and it just grew from there.

I get the impression from watching the film that you are having a much better time than you were before?

Well, that's true I think — I don't take it so seriously any more. People want to have a good time now, which is why punk is so healthy, because they don't take it seriously. Groups like Devo and the Ramones are just making fun of the old bands and they're much more vital than most of the old groups. I like Donna Summer, though: "Beep! Beep! Hey Mister." I like that kind of stuff. I suppose the film shows that I don't want to take it too seriously.

At first, people told me I was belittling myself with all these props, but it worked out. I don't know how it will make out with the movie public. I don't really care. It's done now.

You really don't care, do you?

Well, it doesn't really affect anything. It's just the last thing I did.

So, all the things you do, you do for yourself?

I think so, yeah. I like it when people enjoy what I do, but I also like it when they don't. I sometimes really like aggravating people. It may sound pretentious, but I like to read reviews that say I put out a distorted record, or that I have no respect for the craft I'm in. They don't know what they're talking about, as far as I'm concerned.

Let's get back to what you were saying. In effect, you said that yesterday's heroes are today's boring old farts, or as you put it: it's better to burn out than it is to rust.

I think so. People want a star to be flashy. They don't want humans, they want something that satisfies their illusions, something larger than life. It's great, and once it isn't great, they don't want to know. I think that's where it really came from — better to burn out than to rust, or fade away, or whatever.

Where did the title 'Rust Never Sleeps' come from?

Actually, I didn't think of the title myself. Some friends of mine from Akron, Ohio, used to be in an advertising company, and they had a client who was a rust inhibitor, and he had the slogan, 'Rust Never Sleeps'. I was jamming with them, and we were playing 'Rust Never Sleeps', and I said, "Don't worry about the lyrics, if you can't remember the words, make up your own."

So, the first thing they said was, "It's better to burn out, because rust never sleeps," and I thought, "Wow! These guys write better lyrics than me." It made me think whether I would just corrode and repeat myself, and not be able to move until further notice, or whether I will be able to expand and keep going. It was Devo who came up with that line.

And they're also in the movie?

Yes, they are.

You've been in a couple of other movies. If you had to choose, would you pick film or music?

I wouldn't be able to make the choice. I'd like to make more films, I'm set up for it. I have my own studio. This is the second film I've made, though probably the first that most people will notice. In the future, I'd like to do more.

Have you thought about script-writing?

No, I could never write more than half a page at a time. I can't relate to scripts — I can't really understand them. I'm still of the school of spontaneity. You've got to leave a certain amount of the imagination. Otherwise, it's like a woman taking her clothes off too soon.

For a long time you were apart from Crazy Horse, but now you are together, playing better than ever. How did that reunion come about?

We went through a lot of changes. One of the original members died. That had a profound effect, and we just couldn't play any more after that. We had to wait, and eventually, it came

together again. Also, I stepped out to do something else so I wouldn't stagnate. Crazy Horse gave me the feeling and support that nobody else could, and that's why we still play together. Because of that feeling, and our technical expertise, we can't play fast — we can play really slow, but not fast. maybe it's the rust. I don't know.

"Like a Hurricane" gets cooking pretty well.

Yeah. But if you listen to that, it's really only four notes on the bass that keeps going down. It's like a trance we get into.

How did the title American Stars and Bars come about?

Well, originally the concept was to have two sides to the album. One was American history, the other American culture, bars and such-like, which was where I was most of the time — drunk on my arse in bars. Then I couldn't

remember the American history part, so we left that out!

Do you think about being Canadian now, or are you an American?

I think I'm a world citizen. I went to about ten different schools, never stayed long in one place.

CONTINUED ON PAGE 14

"... more to the picture than meets the eye, rock n' roll will never die."

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When asked recently in a rare interview what it was like at the top, Neil Young replied: "When I get there, I'll drop a line."

Young is a collection of paradoxes. He's never courted stardom and often openly ridicules it, yet he's the stuff legends are made of. He's an incurable cynic, but can still sing a line like "Hey, hey, my, my, rock n' roll will never die", without sounding naive. (I've argued that particular line with several people who say it's tongue in cheek. I maintain it's sincere, saying the music will outlast those who make it. History is on my side.)

Neil Young has become a winner at the art of losing. Music has cost him several friends, his health and a couple of marriages. Yet he keeps on keeping on.

Young knows full well the dangers of being complacent. He only needs to look at his former colleagues, Grumpy, Sneezy and Dopey, I mean, Steve, Graham and David. He could have continued re-writing *Harvest* the rest of his days and become the darling of the biodegradable set. Instead, in his own words, he left the middle of the road and veered towards the ditch, where the people were more interesting.

Essential Danger

Young is the man walking along the edge of a cliff, or sitting on a window ledge and wondering whether to jump. It's the hint of danger that he thrives on, even though it threatens to kill him. Maybe it will yet. All that is certain is that he's at his best when frightened, angry or distressed. Witness "Tonight's The Night", his harrowing evocation of his dead junkie friends, Danny Whitten and Bruce Berry. Far more effective than the twee "Needle And The Damage Done".

Young's recorded output has always been erratic because of the intensely personal nature of his songs and his private traumas. But just lately, he seems to have come to terms with himself. His anguish, from which he drives his strength, is undiminished. But he seems now to be able to view people and events more objectively, and with humour.

A sense of humour pervades his soon-to-be-released movie, *Rust Never Sleeps*. Long held up for lack of a distributor, it's Young's second venture into films. His first, *Journey Through The Past*, was a self-indulgent montage, filled with imagery significant only to the man himself. It bombed.

Rust, however, is totally without pretension. It is simply an excellent in-concert film, capturing the essence of a great gig, screwups and all, with a little window dressing that reflects Young's taste for the ludicrous.

Thus behind the band are huge mockups of Fender amps, stemming from an idea Young had in rehearsal one day. Crazy Horse use very small amps, though you wouldn't know from the fullness of their stage sound. Yet to Young it looked like a pile of junk. So why not show it up for what it is? The trappings of stardom.

"Roadeyes"

The roadies, or "Roadeyes" as they're known in the film, are robed, red-eyed copies of the Jawas, little gnome-like creatures who collected space junk in *Star Wars*. Another great American institution.

Young was left out of the *Woodstock* film, so he uses the soundtrack during intermissions on stage. Ten years after, and does anyone really care what happened there now? Certainly not Neil Young.

The first part of the film is introspective as Young, perched atop one of the huge fake amps, strums his way through a solo acoustic set that includes the nostalgia of "Sugar Moun-

tain" and "I Am A Child." He seems nervous and detached, unaware of the audience, playing to himself as he wanders the stage, re-creating the old image of the strolling troubador.

The rest is pure electricity, as Young is joined by Crazy Horse (Frank Sampedro, Billy Talbot and Ralph Molina) and tears into a breathtaking "When You Dance I Can Really Love." If you have *Live Rust* you'll know what else follows (only "Tonight's The Night" is omitted). Crazy Horse could never be called an elegant or technically brilliant band, but their muddy, distorted sound matches Young's shambling onstage persona. He wouldn't look or sound right with any other band. In their own way, they are superb.

Young has always had a casual approach towards his work, and *Rust Never Sleeps* is no exception. Like *The Last Waltz*, the film has a grainy quality, even though thousands were

spent on lighting the venue. But who wants studio conditions anyway? It's atmosphere we're after, and on that score, *Rust* knocks *The Last Waltz* into a cocked hat. The sound balance is a trifle awry, despite later attempts to tidy it up with studio overdubs.

Shakey Direction

Young directed the film himself under the pseudonym of Bernard Shakey. He now has his own studios for editing films and doing soundtracks, but what he'll do next, only he knows. He never bothers to tell anyone, and was last heard of aboard a yacht adrift in the Pacific. He'll doubtless re-emerge sometime, but it's likely he's already forgotten about *Rust Never Sleeps*. He keeps looking ahead, even though he does take time to put his thoughts into actions.

Neil Young has made many transitions in his career. He remains an essentially private per-

son, and *Rust Never Sleeps* gives little new insight into the man behind the cult. That's not his intention.

Rust Never Sleeps celebrates Young's enormous contribution to contemporary music. Some may be distracted by the bizarre visuals onstage. Young has been accused of belittling his music with this approach, but as he says, it's those who take themselves too seriously who are the first to go rusty.

Neil Young may well burn out before he reaches what he considers to be the top. Even so, the wealth of his talent will have touched many. *Rust Never Sleeps* is all the proof you need.

There was a band playin' in my head and I felt like gettin' high...

("After The Goldrush")

Duncan Campbell

CONTINUED FROM PAGE 13

How did you end up in L.A.?

I knew that if I came down here, I would at least get a good shot at it, whereas, if I'd stayed in Canada, I would have probably still done really well, and nobody would know who I was. There just aren't enough people up there. If you're going to take a shot at it, it's got to be from the centre.

But did you know from an early age that you wanted to write songs?

Yes. From about nine, I think. There's a song, "Don't Cry No Tears", I wrote before I was fifteen, I know that.

Did you come to L.A. cold, or did you know people there?

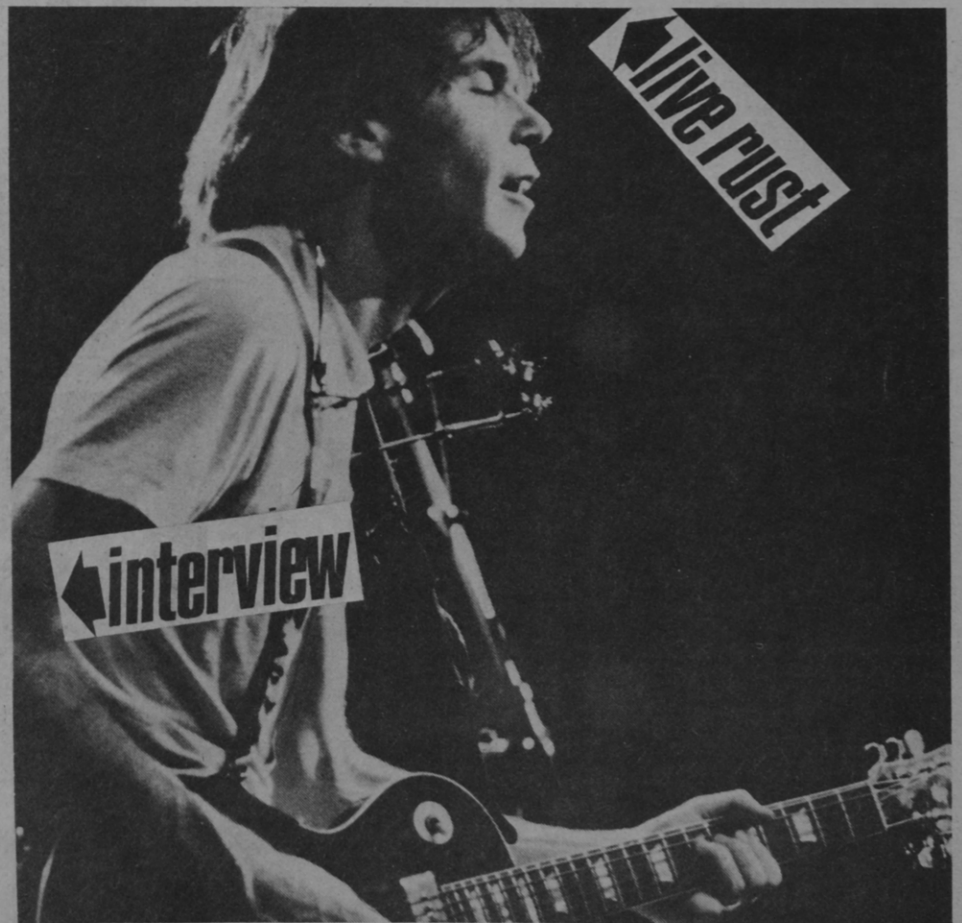
No, I didn't know anybody there. I was lucky to run into Stephen Stills, who I had met in Canada, and I stuck around and things worked out.

How many years was Buffalo Springfield?

Eighteen months. The time between my last record and this one. It sort of blows my mind when I think of it now.

What was the next step for you after that?

I sort of dropped out of the group. I couldn't handle it — I don't know why, but something inside of me felt like I wasn't quite on the track. I think it was around the time of the Monterey Pop Festival.



So after that you took a vacation?

No. I started work on my own album straight away.

And then you got involved with Crosby, Stills and Nash?

When Stephen approached me, I thought they needed someone for the live part, where they didn't have enough electric guitars or something — rock and roll to maintain over the folk harmony thing. When I first joined the group, they didn't want to use my name. They just wanted to be Crosby, Stills and Nash. I thought, "Well, what's in it for me?" Eventually, they saw the point, that it should be "and

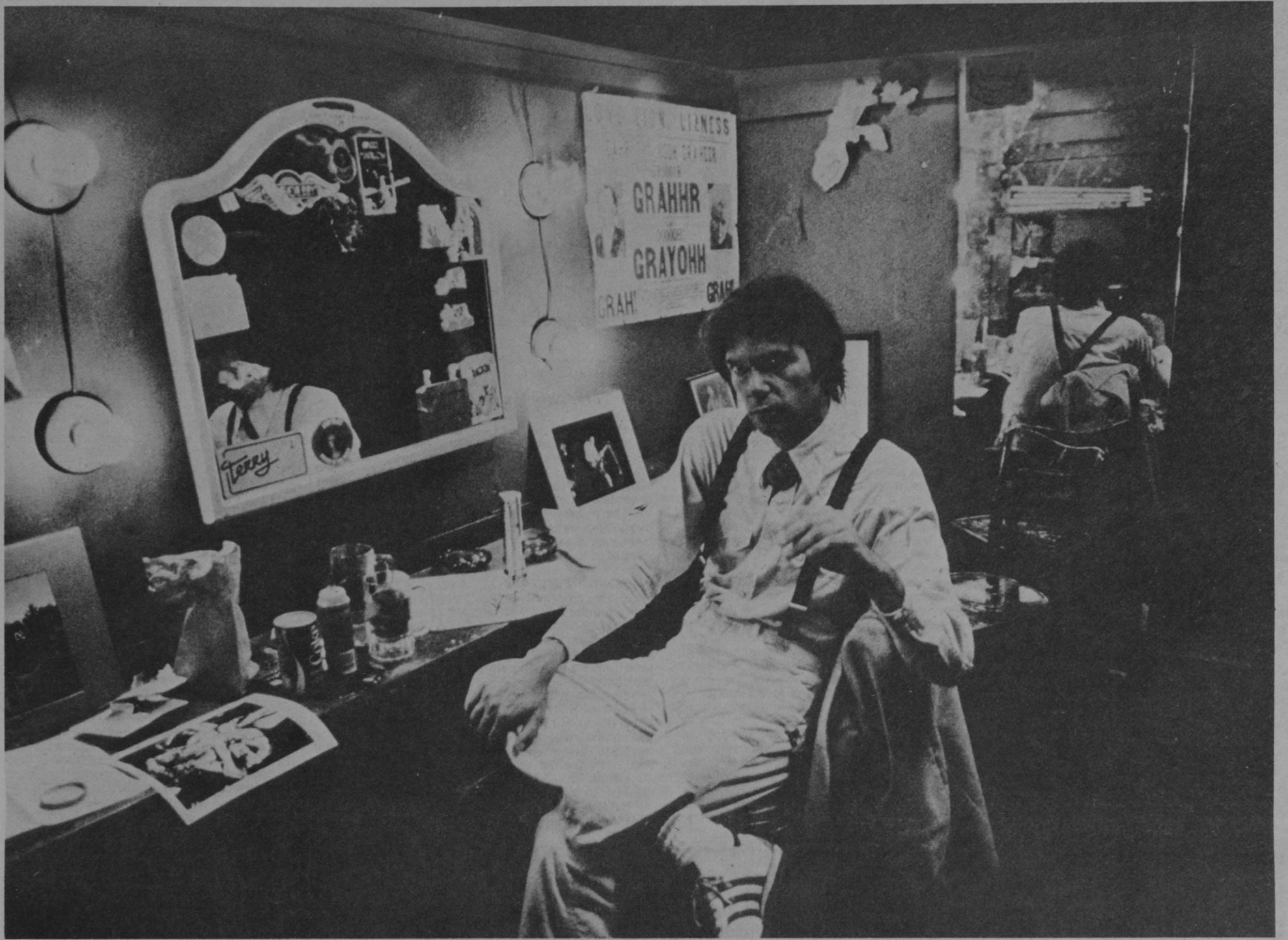
Young" on the end.

In that group I was always like an add-on. Even when we played live, I didn't come out at first. I came on later, which was good for me. It separated me. I didn't really want to be grouped in with another bunch of people — I wanted to be myself.

Do you think, in your wildest imagination, that there will ever be another C.S.N. & Y. concert?

Maybe in my wildest imagination, but that's about it. Any way, who still cares? It's better for them to remember how it was than to see what might happen.

NEIL YOUNG 1970-1980



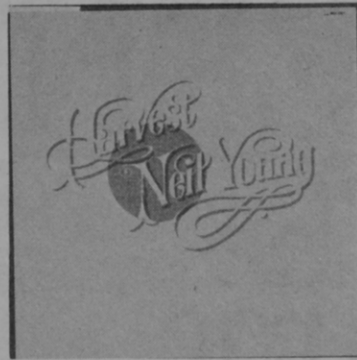
Neil Young



Everybody Knows



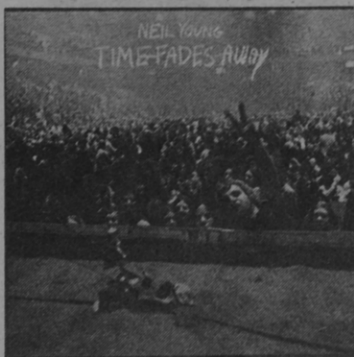
After The Gold Rush



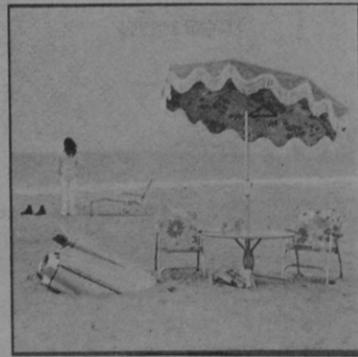
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Journey Through The Past



Time Fades Away



On The Beach



Tonight's The Night



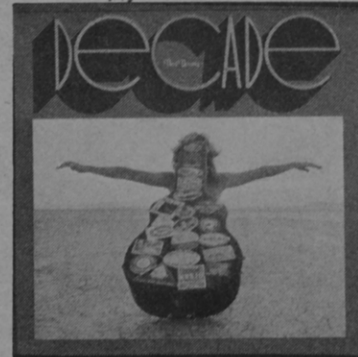
Zuma



Stills-Young Band, Long May You Run



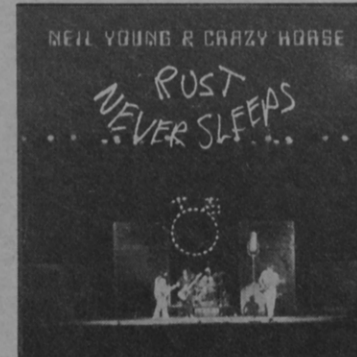
American Stars 'n Bars



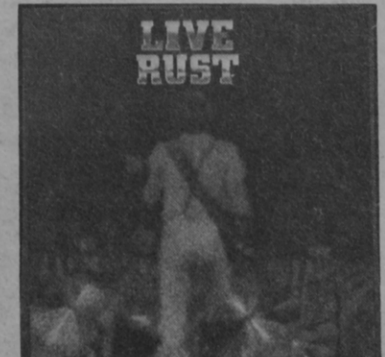
Decade



Comes A Time



Rust Never Sleeps



Live Rust



B52s

June 17, 1980. The B52s pass through Auckland. These are foreign parts for the band. After 3 days in Fiji, looking around, resting a 4 am start, a dose of jet lag, and a 6 hour jam-packed stop-over in Auckland before flying on to Sydney, they may be a little giddy, but otherwise all is taken in their stride.

Thrift Shops

The first thing they do here is visit a "thrift" store. "We weren't prepared for this, (a reception organised by the record company) we thought we'd be sitting at the airport for 6 hours," says drummer Keith Strickland. "So we made a pit stop at a thrift shop for new clothes." It explains the \$2 tag on Fred's wrist.

Fred Schneider III shares vocals, organ, keyboard bass and guitar with Kate Pierson. The elusive Ricky Wilson plays guitar. He arrives in hat and dark glasses, skipping the questions to take a "stroll around the neighbourhood" of mid-Auckland. Very unassuming. His sister Cindy Wilson plays guitar, percussion instruments, and, of course, sings as well.

Private Idaho

The band will be away from their adopted home of New York for about 5 weeks on this tour, and Australian audiences will be the first to hear songs from the second album. This will probably be called *Private Idaho*, the name of a song on it.

"It's about a state of mind, a state of crime,"

Keith says.

Recording took place over 4½ weeks at the Compass Point studios in the Bahamas, with producer Regte Davies, who has also worked with Roxy Music, Eno, and on Talking Heads' *More Songs about Buildings and Food*. Keith describes it as a progression from the first album.

"It has some new things, some narratives, some instrumentals. 'Quiche Lorraine' is a story about a man's relationship with his people."

The song emerged from a poem Fred wrote, while "Party Out of Bounds" came from an old etiquette book, explaining what to do, and what not to do, at a party.

How does Ricky feel about the album?

"It's better," he states, "we had a lot more rapport, we were more relaxed. The first time we were a bit nervous, and more or less let Chris (Blackwell) do what he wanted to do." He is unsure about which song will be released as a single though, maybe "Give Me Back My Man", or "53 Miles West of Venus".

The band is never short of ideas, it is just a matter of finding time to put them down according to Fred.

"We're slow to write, we don't just pop out one song after another. We like to make sure what we do really pleases us, but an idea may be spur of the moment then later we'll work on it."

Certainly there are no egos to impede the band's development. A high spirited Cindy says

"we eat, drink, talk, and play together, and we don't hate each other."

New York, New York

Last year, the band toured with Talking Heads in the States. the B52s are now managed by Gary Kurfist who they met through Talking Heads, and who also manages the Ramones. They live just outside of New York. When they left a plague of caterpillars had just devastated the area.

"There were hundreds of them, covering everything, eating everything. They made the trees look like old lace ... we were quite glad to get out of it," Kate recalls.

Wigs and Wardrobe

By this time, her own red hair has disappeared under a "perky" blonde wig — and the conversation turns to image. Dress. Keith does not dress up. When you are playing drums there is no room for it. It gets too hot, but Fred tends toward the odd purple cape, and Spooky the Horse T-Shirts.

The band does not consciously emanate a sixties look. Keith says it is just that sixties gear is what you will find in the thrift stores. Kate calls them "cultural museums", and it is where the B52s do their shopping. But the sixties are vanishing, and the seventies are coming in.

"I'm afraid we'll have to wear polyester for our next tour," Kate laughs.

"I like things no one would ever wear on the street, or things you find and you can't possibly

imagine who would wear it, or why."

"Things you have difficulty fitting through doorways wearing," Keith says.

But aren't the wigs inconvenient on stage? Kate replies:

"Once, on a TV show in the States, the woman made my wig so tall (2 feet), when I shook my head I was afraid I'd topple right over. But usually it's like wearing a hat. One like this I hate to take off because you get use to it."

Athens

The band initiated a tradition of dressing up in Athens, Georgia. The Wilsons grew up there, Keith too, while Kate and Fred lived there long enough to be called Athenians.

"We used to dress up to create a new atmosphere, it's a kind of ceremony," Kate says.

"On our next tour we're definitely going back to Athens," Keith enthuses. "There are a lot of new bands there now. When we started there was nobody, it's exciting."

Does the band feel responsible for generating this spate of creativity? Keith is reluctant. "I guess we contributed."

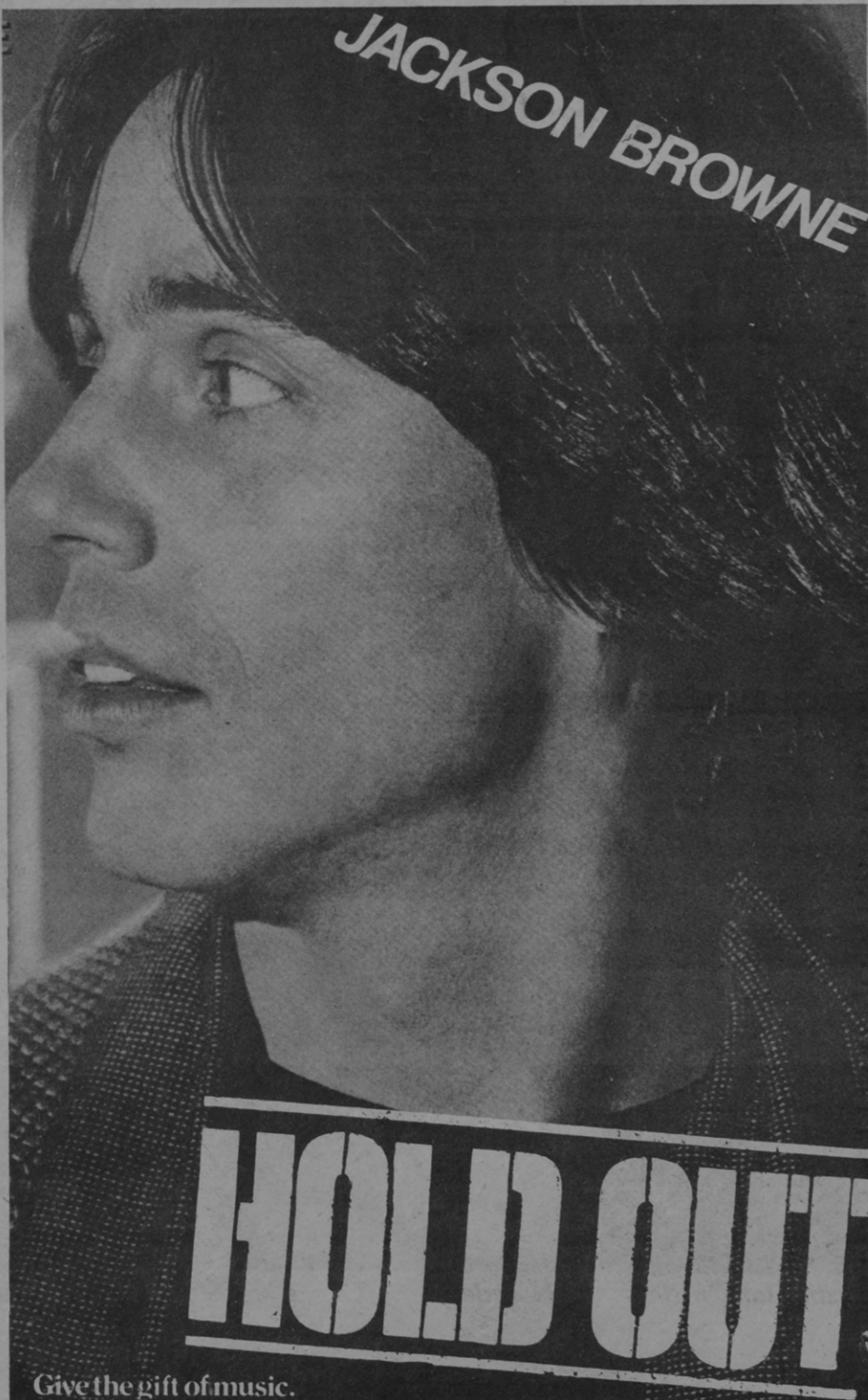
August 25, Central Park, New York, and the B52s are scheduled to play an afternoon concert. It is about the time album will be released there. It will have a red cover Cindy tells me, and they will be sitting down.

Annlouise Martin



QUEEN

The Game



Give the gift of music.



RECORDS

THE ROLLING STONES EMOTIONAL RESCUE ROLLING STONES RECORDS

Heads down for the first Rolling Stones album of the eighties. It is two years since *Some Girls*, the album which proved the old team was still striking sparks. A highpoint for the Stones, *Some Girls* is a hard one to follow, and while *Emotional Rescue* has some stunning moments it cannot match the brilliance and ferocious attack of its predecessor.

Emotional Rescue was recorded in Paris and the Bahamas. As with *Some Girls*, production is by The Glimmer Twins with assistance from engineer Chris Kimsey. According to Jagger, Kimsey was chosen originally because he got a good drum sound. And much more besides.

Musical assistance is from those veterans of Stones' tours and sessions Ian Stewart, Bobby Keys, Nicky Hopkins and Sugar Blue, the brilliant harmonica man who between times plays for commuters on the Paris Metro.

The album gets off to a good start. As with the last two studio albums the opening track is a dance song. Appropriately, it is called "Dance", and Ron Wood shares the writing credit with Mick Jagger and Keith Richards (the 's' is there this time). All other songs are by Jagger and Richards.

Against a wall of chattering, stuttering guitars, a tugging bassline and Charlie Watts' mountainous drumming, Jagger sets in motion an inexorable chorus "...get up, get out, into something new..." Of course, it's really something not at all new. The Stones, hot and heavy.

The reggae singer Max Romeo, best-known for his album *War in a Babylon*, guests on backing vocals. The track is also notable for a percussion interlude featuring "jungle parrot" noises.

"Dance" gives due warning that this is a guitar album, with the Wood-Richards fraternity trading killer licks. Richards has said that to him the importance of guitarists in a rock band is in their interplay and the possibilities this creates. Throughout the album Keith and Ronnie play like one man with four hands.

The next track, "Summer Romance", is something of a letdown after this great start. Aside from some back-and-forth guitar warfare the song is undistinguished. It could easily have been an out-take from *Some Girls*.

"Send It To Me" is the album's reggae song. Jagger's tongue sounds so deep in cheek it's a wonder he can sing at all.

*I can take the mule train
I can take the aeroplane
Send it to me...*

And "She could be Romanian She could be Bavarian

*She could be Albanian She could be Hungarian
She might be Ukrainian She might be Australian
She could be the Alien..."*
The rhythm is irresistible.

"Let Me Go" is unmemorable, a sort of mixture of New Wave-ish rhythm and a languid vocal delivery harking back to something like "Connection" from *Between the Buttons*. The song is lifted by a lyrical guitar solo. I guess it is Wood; it could be Keith.

The closing track on Side One, "Indian Girl," is definitely a qualified success. Richards sets up a mesmerising wash of acoustic guitar that has echoes of "You Can't Always Get What You Want," the other instruments evoke a mood of mock-South American tranquility, and Jagger opens his mouth and makes the whole thing seem ludicrous. Political-social commentary has never been convincing from the Stones, and Jagger's attempt at Spanish dialect is particularly witless. Can he really be serious?

*...little Indian girl, where is your father?
Indian girl, where is your mama?
They are fighting for Mr Castro
In the streets of Angola"*

Side Two kicks off to a jump start. In the wake of the New Wave, Jagger, like Pete Townshend, is using a more consciously 'English' voice (on this track anyway). The guitars are menace itself and Jagger and company chant a relentless chorus of "Where the

Boys Go (Saturday Night)". This track is like an avalanche. Great stuff. Compare with Townshend's "Rough Boys" from *Empty Glass*.

Wailing harp from Sugar Blue opens "Down in the Hole", the closest the Stones get to Da Blooze on *Emotional Rescue*. Charlie shows once again how right he is for the Stones. The song is in the Jagger tradition of woman put-down. He spits out a stream of curses on a woman whose money won't save her from her fate to be

*...down in the gutter, grubbing for cigarettes
Bumming for nylons, in the American Zone
You'll be down in the hole*

The song is an unrelieved image of degradation, but the tension set up by the band and the singer brings it off. Stunning.

The title song, "Emotional Rescue", is another bass-driven dance song with Jagger singing most of it falsetto. Who said anything about the Bee Gees? The song moves on the balls of its feet, and the falsetto really works. In fact, it is only when Jagger reverts to something approaching his normal pitch for a bridge section that the pace slackens. An absurdly tongue-in-cheek talkie bit on the long fade-out. Good honking sax from the golden horn of Bobby Keys.

Dare I say it, but "She's So Cold" puts me in mind of the Knack, both in sound and content. Only the guitar machine of Wood-Richards props up this one-liner ("I'm so hot for her and she's so cold").

Keith sings "All About You", a sort of countrified anti-love song.

*I'm so sick and tired
Hanging around with dogs like you
You're the first to get blamed
Always the last bitch to get pain"*
Is this a lament for Anita Pallenberg?

Keith's husky, fragile tones summon up the weariness of "Memory Motel" from *Black and Blue*. Maybe this is the Stones' "Just Like A Woman". This didn't register too much on first listenings, but I'm inclined to think it is the album's sleeper. The hurt of Richards' voice and Bobby Keys' simmering sax make this a remarkable end piece.

So what does it add up to, this first Stones' album of a new decade? A couple of non-events, a couple of near-misses, and half a dozen songs to do the Stones proud. There are holes here and there, but overall *Emotional Rescue* must be counted a success.

Ken Williams

STREET TALK BATTLEGROUND OF FUN WEA

Street Talk's debut album last year was almost overshadowed by the prestige of Kim Fowley behind the controls; after all, it's not everyday that a world-renowned producer lends his hand in these parts. Nevertheless, despite three truly great tracks and an excellent production, the result was, really, nothing more than Fowley's vision of Street Talk and not that of the unit which had been thrilling Aucklanders since 1974.

This, then, is Street Talk presenting a selection of *their* choice. Producer Bruce Lynch and engineer Dave Hurley may not have actually improved on the first album but they've certainly been more successful in capturing the band in all their live glory. Anyone familiar with recent Street Talk performances will know the bulk of *Battleground Of Fun*; the album kicks off with "Whatever Happened To Lucy?" and one thing becomes instantly apparent: Hammond Gamble is totally comfortable in front of the mike this time around, his gruff vocals having faced up to their limitations. Yup, ole Humming Grumble has developed into one hell of a singer, confident and in control. Other stage faves include "Lonely At The Top", "China Girl" (one of three tracks where Gamble is relieved of vocal duties by Mike Caen's contrasting chords), "Blood Out Of A Stone", "Feminine Minds" (the current single, written by bassist Andy MacDonald), "Queen Of The Party Line" and a fresh version of "Leaving The Country" superior to the Chris Hillman-produced debut single of 1978.

Not so familiar, perhaps, are Andy's "The Lonely One", Mike's "Girl About Town" and from the pen of Hammond: "Catching Up On You" (a lovely little number concerned with the aging process with simple albeit effective lyrics), "Goodbye Good Fortune", the jaunty Beatlish "Without You" and the title track. Thirteen tracks in all, ranging from the good to the

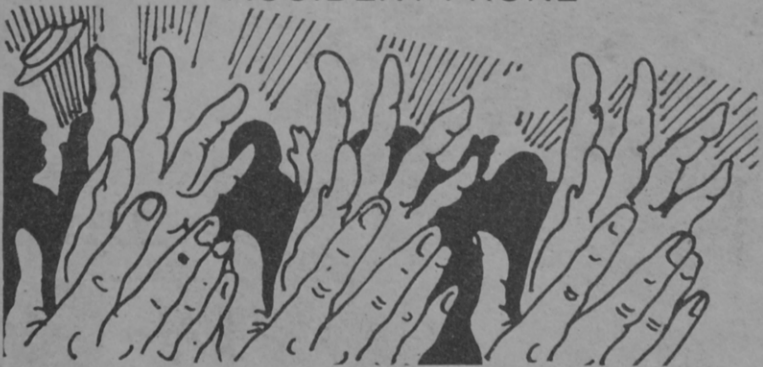
HEARD THE

NEWZ

TITLES

EUROPE, ACCIDENT PRONE,
TABLE 4 1, I (STILL) WANT TO BE AN ARAB,
MOTOR MARRIAGE, NEVER, HOLE IN MY HEART,
BOOKS, SUNDAY, STUTTGART TURNABOUT.

INCLUDES THE
SMASH HIT
ACCIDENT PRONE



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ALBUM MUFP 525. CASSETTE CMUFP 525.



bloody great. Naturally, there's some great guitar contained herein from both Caen and Gamble (the former somewhat under-rated due to the presence of the latter), backed by eloquent tinkling by Stuart Pearce and the super-tight rhythm machine of MacDonald and Jim Lawrie. Street Talk could see the year out with singles culled from *Battleground* but, if I may be so bold, the next one should be the title track — perfect radio fodder and one of the album's highlights. Last year, Street Talk took the RIANZ's Album Of The Year award and, quite simply, unless the rest of the field manages to cut this album in the next four months, Street Talk are home and hosed to make it two in a row.

John Dix

NEWZ HEARD THE NEWZ MIRAGE

Speaking as a dedicated North Islander, I find these Mainlanders disturbingly stimulating. Christchurch's favourite sons, formerly Bon Marche, have assembled an album that's sure to show their patronising cousins across the pond a thing or two.

The Newz make very contemporary, witty and stylish pop music, incorporating many influences, from a dash of Clash in "Europe" to a good 10cc's of XTC, if you know what I mean, on several tracks.

The album was recorded over a six-week period at Christchurch's Tandem Studios. Eric Johns, ex-Heatwave, has worked production wonders, with only eight tracks to play around with. Just goes to show what a little ingenuity will do, since there's nothing thin about the sound.

Heard The Newz contains a tremendous wealth of original material, credits shared by now-departed Lance Parkyn, along with Bryan Colechin, Simon Darke, Phil Jones and Brad Coates.

Coates contributes much of the XTC influence with his quirky Barry Andrews-style keyboards, supported by the choppy guitars of Jones and Anton Razbetteaux. Darke's versatility as a vocalist enables him to play the aristocrat on "I (Still) Wanna Be An Arab" or a snarling goose-stepper on the superlative "Stuttgart Turnabout".

Lyricaly, The Newz have a knack for cutting everyone down to size with their clever, biting couplets. Take this sample from "Never":

*I've been into boys, I've been into men,
I've been into zap, I've been into zen,
I've been into coke, I've been into fanta,
I've been into pixies, I've been into san-ta...*

Or again, from "Books":
*You come on strong
Like eau de Cologne,
You're all suggestions
On the end of the phone,
A Mills and Boons
On the end of the line....*

No more patronising from the North, because I've got Newz for you, and it's all good. Next project: a live EP featuring "Feel Like Makin' Scones....?"

Duncan Campbell

THE KINKS ONE FOR THE ROAD ARISTA

"Rock bands have come and rock bands have gone but rock'n'roll will go on forever" yells Ray Davies as the band smash into "All Day and All of the Night" and straight off you know that the new re-energised Kinks are for real coz there they are, Dave Davies spitting

Orchestral Manoeuvres In The Dark



Devo



Newz

CHEAP TRICK FOUND ALL THE PARTS CBS

A four-tracker tying up a few loose ends — live cuts of "Day Tripper" (America) and "Can't Hold On" (Japan 1978) and two old studio cuts from the out-take can — "Such A Good Girl" (1976) and "Take Me I'm Yours" (1977). "Day Tripper" is exuberant with a flash of Yardbirds at the outset of the break, while "Can't Hold On" nibbles at the heavier blues-rock side of Nielsen which, for me anyway, bogged down the middle of their essentially no-surprises New Zealand concerts. "Such A Good Girl" could just as easily be a new song as something left over from 1976, but the peak is "Take Me I'm Yours", an elegant slow strolling rocker which would make a whole lot more sense for Bryan Ferry to plunder than "Eight Miles High" (to name only one).

And talking of only one(s), CBS should really re-invest the profits from this record in Christmas boxes for all those who had to put up with the appalling sibilance-sodden pressings of the latest Only Ones album. Every time Perrett hits an S it sounds like someone forging initials in glass with a carpet cutter.

Roy Colbert

ORCHESTRAL MANOEUVRES IN THE DARK DINDISC

The new generation of English synthesiser-based ensembles can be pinpointed as beginning with Leeds' Human League "Being Boiled"/"Circus of Death" single on Fast. They dallied before finally following it up with their *Dignity of Labour* EP and a patchy album, *Reproduction*. But too late as Gary Numan stepped in with a ready image and a turgid repertoire of Bowie/Foxx impersonations and cleaned up.

Now we have Orchestral Manoeuvres in the Dark, a Liverpool duo, who have raised the standards of the genre to the level, at least, of early Human League endeavours. Andy McCluskey (the well dressed gent that sings) and Paul Humphreys have already scored with "Electricity" and "Messages", two delightful singles on the album which show their gift for writing natural little gems. Of course they have a bleaker side best represented by the strong melodies of "Almost" and "The Messerschmitt Twins", but it's "Julia's Song" and "Pretending To See the Future", two masterpieces of mounting tension that clinch the album's undeniable quality.

Orchestral Manoeuvres are conclusive proof that a synthesiser band don't have to sound as if they're caged victims of the hackneyed themes of alienation and de-personalisation. The music can be warm, witty and optimistic, it doesn't have to be the cold stare of Numan or Foxx. Orchestral Manoeuvres offer you the best of both worlds.

George Kay

DEVO FREEDOM OF CHOICE WARNER BROS

It must interest some people at least that Devo, who surfaced protesting and studiously different in Akron, now live in Los Angeles and are managed by the same people who managed the same people Devo reckoned were strangling rock to death back in 1976. Or is that merely ultimate Devo? The Devo concept/persona interests me about as much as a Jon Anderson lyric — I only listen to da songs and da words. And sticking with just that, I'd have to conclude this third Devo album is real good.

They're closer now to the mainstream than ever, which is what you might expect when your creative environment changes from rubber to dollars, and in "It's Not Right", "Freedom Of Choice" and "Mr B's Ballroom", Devo have three dead-centre mass-appeal rock gems that ideally should dominate the airwaves for the rest of 1980. "It's Not Right" has a lovely careering but controlled melody above the neo-drum-machine bottom that runs remorselessly through both sides, "Ballroom" peaks on an outrageous pop chorus, and the title song is arguably their strongest thrust at the wallets of middle rock America yet. Singer Mark Mothersbaugh, hitherto the master of the staccato mono-syllable, almost bends notes — almost *phrases* even — above a snarling guitar riff and a beat that would make some people hide in caves. To paraphrase Kurtz, the drum sound, the drum sound.

Jerry Casale, who seems to be about as fulfilling an interviewee as Lou Reed and Robert Muldoon, said around this time last year that by album three Devo could even be singing about women. Devo are still undeniably, well, Devo, but they are no longer, as Neil Young said while signing them up for his movie, the absolute opposite of everything he is trying to achieve in music. By album five, the move from being a quirky alternative to just another (top) American rock'n'roll band could well be complete.

Roy Colbert

ERIC CLAPTON JUST ONE NIGHT RSO

Whether this double live album represents the fruits of "just one night" is immaterial. For Eric Clapton it is a return to a form seldom seen since the formidable heights of the *Layla* album.

The last couple of years have seen Clapton slowing to a standstill. The promise of the low-keyed but intensely rhythmic *461 Ocean Boulevard* had faded to the bland silliness of "Wonderful Tonight", surely one of the dopest songs ever. To be fair, the rush of approval from Clapton's Japanese audience (the album was recorded last December at Tokyo's Budokan Theatre) proves that while I can't love "Wonderful Tonight" somebody out there does. Of course, they may not understand the words. That snide comment aside, let me hasten to say how much I do love *Just One*

Night.

As has been remarked elsewhere, there is a chameleon-like quality about Clapton. The musical company he keeps is reflected, with varying results, in his recorded work. Driven by another guitar master, as in Duane Allman on *Layla*, Clapton rises to extraordinary heights. Increasingly, he has taken the course of least effort. After the sleepwalk of *Slowhand* and *Backless*, *Just One Night* more than restores Clapton's reputation.

He has dropped his American band, signing on a line-up of Britishers, including Chris Stainton, whose keyboards helped Joe Cocker to his early success, and "living legend" guitarist Albert Lee, who also contributes tasty electric piano and vocals which are effective enough to make one not miss the support of Yvonne, Elliman and, latterly, Marcy Levy.

The playing on the album is very hot, Lee being one of the few guitarists to provide a spur for Clapton. Slowhand himself is in top form, especially on the blues, which has always been his forte. For some time-stopping guitar check out "Worried Life Blues", "Double Trouble", "Rambling On My Mind/Have You Ever Loved a Woman" or "Further On Up The Road", over-recorded but never better.

The non-blues stuff is just fine, too, especially the chugging rhythmic interplay of "After Midnight".

Just One Night far surpasses previous examples of Eric Clapton in concert. For that matter, it beats hollow most of his studio work as well. Despite the sappiness of "Wonderful Tonight", this is the one some of us have hoped he would make since *Layla*, and certainly since *Ocean Boulevard*, his other high point as a leader.

Ken Williams



JOAN ARMATRADING

Now All She Needs Is You



Joan Armatrading's new album ... **Me Myself I**, is the perfect antidote to 1980. Maybe it's you who needs Joan Armatrading... Includes the single ... **Me Myself I**.

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THE *Virgin* PAGE

Magazine

The Correct Use of Soap

"Soap — the logical synthesis of the heady impatience of early Buzzcocks and the rich forceful flow of 'Real Life'. It is also Magazine's masterpiece." **'NEW MUSICAL EXPRESS'**

"From any aspect a magnificent record — a brilliantly rounded and complete set of songs." **'SOUNDS'**

"A fine album." **'RECORD MIRROR'**

We urge you not to miss it!



Orchestral Manoeuvres

In The Dark

Sensational new group from Liverpool, currently scoring high on the UK charts, features Andy McCluskey, Paul Humphries and Winston the Teac.

Of this stunning album 'New Music Express' Stated: "Orchestral Manoeuvres' debut LP is one of the best of the year!"

ORCHESTRAL MANOEUVRES in the dark



The Records

Crashes

This British foursome debuted last year with a much praised album "Shades In Bed" and a hit single "Starry Eyes".

As purveyors of pure pop, The Records are distinctive in their field.

Produced by ex Ramones producer Craig Leon.

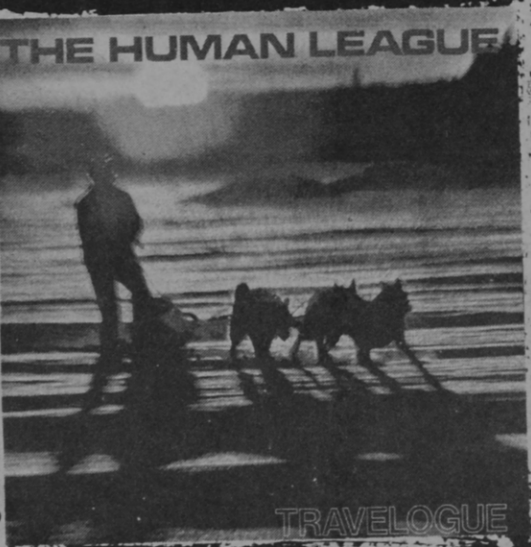


Human League

Travelogue

The eagerly awaited second LP from Human League who have survived the notorious trendiness of having their eminent cause championed by the likes of David Bowie and David Byrne.

Charting Top 20 in Britain, "Travelogue" exhibits all the strengths that rightly established them as one of the more futuristic and pioneering electronic pop new wave bands.



Interview

Snakes and Lovers

Superb five man band from Britain, hailed by 'Cashbox' as "one of those rare, precious and beautiful groups, who possess the kind of originality that made Cheap Trick & The Cars such potent musical entities."

A fine follow-up to their debut "Big Oceans".



Martha and the Muffins

Metro Music

Yet another band to cross the Atlantic to find fame and fortune in Britain.

From Canada — 6 anonymous faces — 2 marthas' 2 brothers and 2 others singing and playing songs of life in the metropolis.

Their debut "Metro Music" features the Top 10 UK hit "Echo Beach".

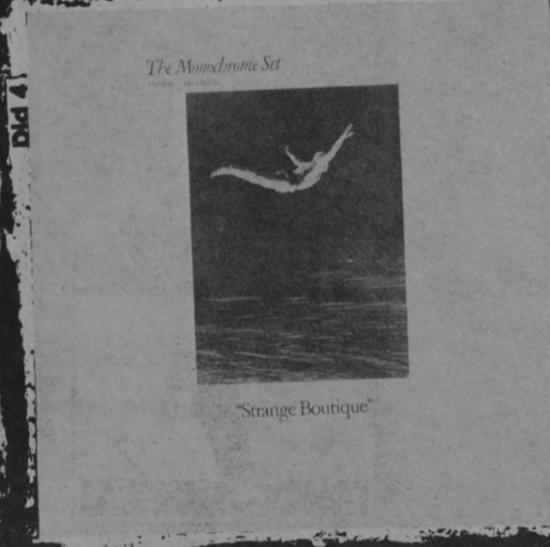


Monochrome Set

Strange Boutique

Of "Strange Boutique" 'Sounds' stated "a very very strong first album. It's one I'm sure I'll be unravelling and enjoying for a long time to come."

Become a Set maniac at the earliest opportunity. It's a fine perversion."

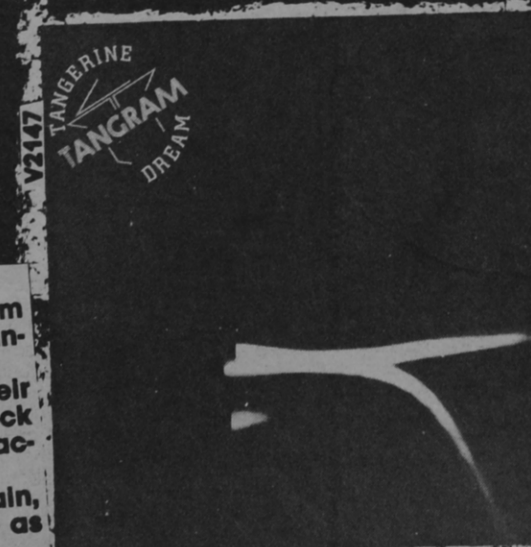


Tangerine Dream

Tangram

Tangerine Dream celebrate their tenth anniversary! Tangram highlights their distinctive electronic rock sound, yet is soft and accessible.

Charting high in Britain, it's being acclaimed as their best!



MEMBERS 1980 NZ TOUR ... August 20 Christchurch Town Hall, August 21 Wellington Show Building and August 22 Auckland Town Hall.

Virgin

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**THE ANGELS
DARK ROOM
EPIC**

**COLD CHISEL
EAST
WEA**

It's a little unfair. The Aussies elevate our better rock exports to superstardom with regular monotony yet we choose to ignore those bands successfully flying the Ocker banner. The Angels and Cold Chisel, along with Mi-Sex and Split Enz, form Australasia's Big Four. But, as with comparisons between the two Kiwi bands, the Angels and Cold Chisel have little in common other than the same engineer/producer (Mark Opitz), the same hometown (Adelaide) and the ability to transform four figure crowds into demented zombies.

Cold Chisel have changed considerably from the HM outfit that visited NZ three years back as support act to Rod Stewart. *East*, their third album, displays the band utilising the whole range of contemporary influences, from blues to reggae, jazz to rockabilly. Cold Chisel have a fine precision when it comes to pop sensibilities, particularly on "Choirgirl" and "Cheap Wine", the band's last two hit singles. Throughout, vocalist Jim Barnes' powerful lungs are put to good use with the band raging behind. Not all the tracks impress and, while not all-important, the lyrics are always adequate but hardly inspiring.

Anyone curious as to influences Mi-Sex may have been exposed to during those months prior to their 1979 NZ tour need look no further than the Angels. No, no electronics from this band, just the classic twin-guitar approach with the emphasis on a finely crafted, albeit not contrived, nail-back-the-ears wall-of-sound repertoire guaranteed to get even the most cynical on their feet.

The manic frontman Doc Neeson grits, growls and grunts his way through the Angels sordid world of no illusions and no redemption:

I've got my hands in the water

Dipping in the dirty

There might be a witness

Better keep out of sight

... Dark Room indeed.

This, their fourth album (first for Epic) is no departure from their proven successful formula — straight gut level rock 'n' roll. Along with *Face To Face* and *No Exit*, *Dark Room* provides a fine trilogy of Oz Rock at its best. My advice is check out all three.

John Dix

**PETER GABRIEL
CHARISMA**

In this, his third album, carrying the same title as the previous two, Peter Gabriel continues to expand his own frontiers as a writer, singer and dramatist.

If the new Genesis album finally reveals their limitations without Gabriel, then his latest work shows how restricted he was within their format. There is no way on earth that Genesis could have performed his moving, lyrical treatment to Steve Biko. It shows, more clearly than any other track on the album, just how far he's advanced.

"Biko" opens with a keening African lament, authentically recorded, which dovetails into a loose-skinned funeral drumbeat over a droning guitar, as Gabriel sings in bitter anguish:

You can blow out a candle

But you can't blow out a fire,

Once the flame begins to catch

The wind will blow it higher.

Gabriel has never written orthodox songs, and as always, he makes extreme demands on the listener. The influence of Bowie's *Low* period is apparent, especially in the guitar and keyboard arrangements. Gabriel's obsession with the darker side of the human psyche continues, especially on the chilling "Intruder" and the sonic nightmare of "No Self Control".

"Family Snapshot" is the John Kennedy assassination through the killer's eyes. Maybe. There's a trick ending, and as so often happens, Gabriel leaves you guessing. "Games Without Frontiers" is more fanciful, and closer to the Genesis sound, a la "Battle Of Epping Forest". Gabriel's new sound is less bombastic and more economical. Vocally, he seems to get better all the time.

Stiff Little Fingers



Peter Gabriel doesn't take the easy way. You'll find this album both unsettling and absorbing, and as long as you take the time, very rewarding.

Duncan Campbell

**JACKSON BROWNE
HOLD OUT
ASYLUM**

Somewhere in the mid-seventies, Jackson Browne had his moment.

Combining the least-indulgent of LA musicianship, the exceptional slide-guitar of David Lindley, and some articulate, tuneful songwriting, he demonstrated that California didn't have to mean Linda Ronstadt and the Eagles.

Now, after side-trips into the movies, and organising the *No Nukes* extravaganza, he's back to try for the moment again. *Hold Out* has a good deal in common with the best of his previous work — *Late For The Sky*, with the emphasis on a unified, consistent sound, and David Lindley still playing brilliantly, but ultimately, it fails to recognise the passage of time.

In fact, some of the songs veer unpleasantly close to self-parody. "Disco Apocalypse" may not be a laughing matter, but I bet that *National Lampoon* would like to have thought of the title, and "Call It A Loan" is a little too cloying for most tastes.

Still, the old virtues remain. The record is well, yet modestly, produced (even if it took more technicians than the usual New Zealand feature film), the playing is good, and sometimes exceptional, and the songs are not the work of a stupid man, or a tone-deaf one. They just don't seem to fit into my life any more.

Perhaps it just shows that New Zealand isn't heading the way of California after all — not even the acceptable face of California.

Steven McDonald

**STIFF LITTLE FINGERS
NOBODY'S HEROES
CHRYSALIS**

If SLF never record again, they will always be remembered for "Suspect Device", a minor masterpiece.

Fortunately, the Fingers haven't exploded, and they now offer a second album, *Nobody's Heroes*. Although the demonic intensity of their first album, *Inflammable Material* still haunts, the aggressive militance seems somewhat cooled. Maybe the hate and violence has mellowed since their move away from Northern Ireland.

As with their first record, most of the lyrics are written by Manager/Journalist Gordon Ogilvie — a strange arrangement, but one that works. Exceptions to this are the reggae-based instrumental, "Bloody Dub", and the single "At the Edge". There is one cover version, the Specials' "Doesn't Make It Alright". Although it holds water, one wonders about the logic that bought about its inclusion.

"What you see is what you get", says the caption on the cover, and that's about it — no

The Beat



more "Suspect Devices", but still a bloody good rock and roll band.

Mark Phillips

**TOOTS AND THE MAYTALS
JUST LIKE THAT
ISLAND**

Toots Hibbert, possessed of one of the great voices in or out of reggae, has yet to achieve the success of the more charismatic Bob Marley. Nonetheless, Toots remains, of all the Jamaican musicians, the man most likely to match Marley's achievement in reaching an audience beyond the confines of "pure" reggae and a cult audience.

Hibbert has a voice not unlike that of the late Otis Redding, although it is a more flexible, less melodramatic instrument than Redding's. Toots uses a lot of gospel phrasings and in full cry he and the Maytals, Jerry Mathias and Raleigh Gordon, have the spirit-rousing power of a secular choir. Their synthesis of soul and reggae opts for danceability rather than the stoned pulse and heavy politicism of much of "roots" reggae.

For this reason, purists may sniff at Toots' latest, but it should please just about everyone else. *Just Like That* is a joyful noise. The title track, which has Toots crooning seductively in a manner not unlike Marvin Gaye, could be a chart hit. But it may be too good for that.

The musicians are excellent. Most have been with him since *Reggae Got Soul*, and like the leader they play with the impetus of the best soul and the elasticity of the best reggae, while avoiding the worn-out figures, such as the clackety-clack drum intro, that have become reggae cliches.

If Toots and the Maytals get you on the dancefloor rather than at the barricades don't fight it. This is a record for maximum enjoyment.

Ken Williams

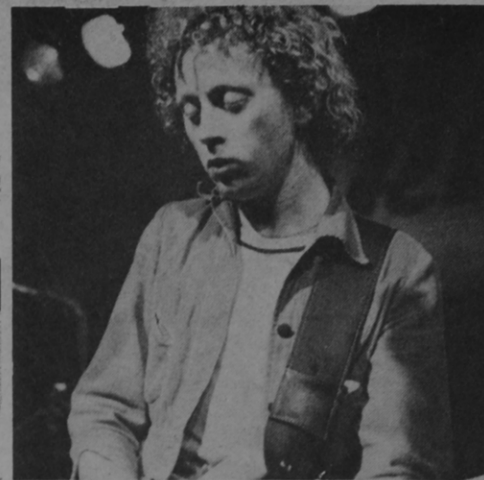
**THE BEAT
I JUST CAN'T STOP IT
ARISTA**

There are currently two bands with the name, the Beat. Forget all about the Americans, because these lads from Birmingham are the soon-to-be-famous owners of the title.

I Just Can't Stop It is loosely defined as ska, but it is far more than that, it's a direct fusion of cultures. The mainstay of the band's sound is provided by fifty-year-old sax player, Saxa, blowing nifty reggae rhythms over an ingenious blend of calypso-punk. The result is something that can almost be split in two. The cheerful ranking reggae of "Hands Off She's Mine", "Rough Rider", and "Jackpot", and the learning, metallic depth of "Mirror In The Bathroom", "Twist And Crawl", and "Noise In The World". Throw in an old Andy Williams tune, in the form of "Can't Get Used To Losing You", and the end result is quite possibly the best album to come out of the whole ska revival.

Multi-culture music for multi-culture people.

Mark Phillips



**TH' DUDES
WHERE ARE THE BOYS?
KEY**

The first thing you've got to ask about this record is where are Th' Dudes?

Th' Dudes used to be a hot little combo on their way to Australia — maybe another Dragon, maybe a Hello Sailor. Now they've just disappeared, and left behind this patchy epitaph. Whether they would have released this record if they had been facing a future is a matter for speculation, because *Where Are The Boys* has a definite taste of the end-of-era sampler it has turned out to be.

While there are still plenty of examples of the glossy, up-tempo pop which made their reputation, there are also oddities like the simple, piano-backed "Lonely Man" and the near-psychedelic "Take It Back". In some ways it is these which are the highlight of the album, revealing a breadth not readily apparent from the more conventional "Bliss" or "On the Rox".

While they may have been butts for the wit of the hipper-than-thou set, Th' Dudes can be quite satisfied with what they did achieve. If nothing else, they produced what was probably the best New Zealand single of last year, and now a decent second album — and that's something that hardly anybody seems able to get right.

I don't imagine that there will be appeals from the United Nations for Th' Dudes to reform, or even that they will be remembered for all that long, but, wherever you are boys, you did O.K.

Stephen McDonald

**ONLY ONES
BABY'S GOT A GUN
CBS**


Peter Perrett must have the unluckiest love life imaginable. His extremely cynical views of human relationships have now dominated three albums. Mind you, if Elvis Costello can do it...

Sometimes, however, Perrett's sentiments just get plain nasty, for example, on "Why Don't You Kill Yourself?" Perrett delivers a mean putdown to an ex-girlfriend who's "had her stomach pumped four times this week", and sounds a complete prat. The other reservation I have is his singing, not unlike Lou Reed on amphetamines. It's beginning to sound just a shade contrived now, and isn't helped by his rather posey appearance.


That having been said, *Baby's Got A Gun* is probably the Only Ones' strongest disc to date. Perrett is at his most melodic here, and could even have a hit single on his hands. I'd pick either "My Way Out Of Here", if you're after an original, or his fine cover of Johnny Duncan's "Fools", where he duets with Pauline Murray, ex-Penetration.

"My Way" is especially noteworthy for Perrett abandoning his Reed drone and showing he can carry a tune. The album's other most noteworthy tracks are "Me And My Shadow" with its throbbing Bo Diddley beat and acres of percussion, and the slow, brooding "The Big


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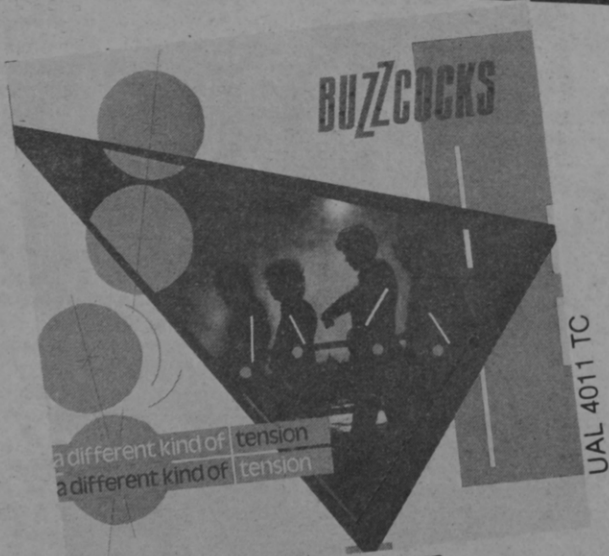
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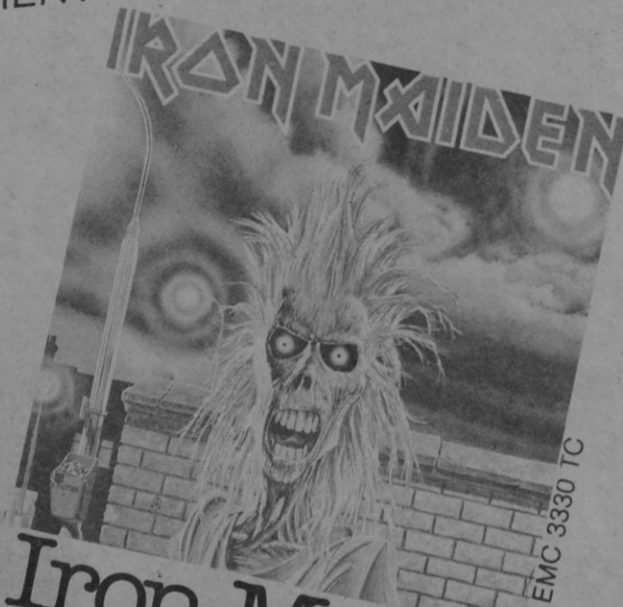
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Buzzcocks
DIFFERENT KIND OF TENSION



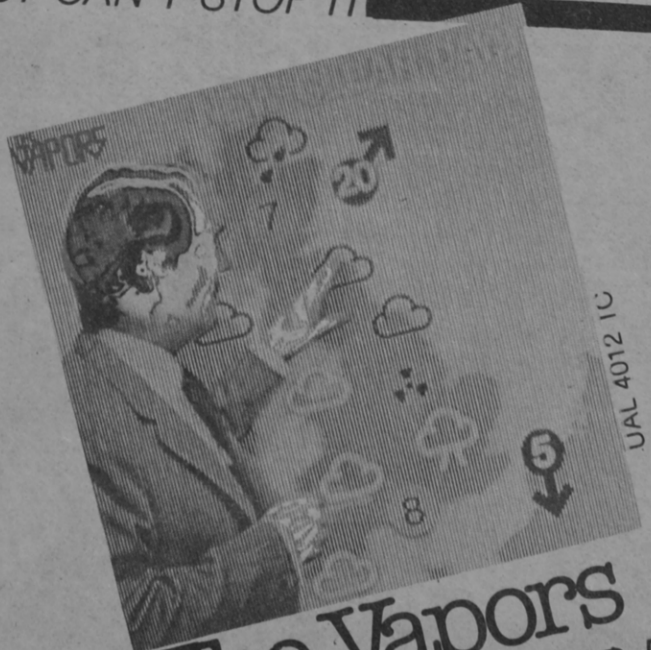
SBLL 6133 TC

The Beat
JUST CAN'T STOP IT



EMC 3330 TC

Iron Maiden
IRON MAIDEN



UAL 4012 TC

The Vapors
NEW CLEAR DAYS

Sleep", which builds up to a climactic guitar solo from John Perry.

The Only Ones are sounding more confident as a band, and *Baby's Got A Gun* could be their breakthrough. I just wish Perrett could be a little less jaundiced in his outlook.

Duncan Campbell

BUZZCOCKS DIFFERENT KIND OF TENSION UNITED ARTISTS

Way back in the dark days of 1977, when everyone was singing about hate and violence, Pete Shelley was writing love songs. True the Buzzcocks played the tunes at breakneck speed but that didn't hide the fact they were still love songs.

Different Kind Of Tension is, excluding the *Singles Album*, the Buzzcocks third LP release. It shows a certain sense of maturity in the songwriting that many 'name bands' never manage to achieve. From the intensely-complex title track to the ingeniously harmonious "You Say You Don't Love Me", Shelley displays a range of capabilities that seemingly know no bounds. Not to be outdone, lead guitarist Steve Diggle contributes three capable compositions, best of which is the frantic "Mad Mad Judy".

Excellent cover design, and a brilliant splash of colour make this album stick out like a sore thumb. What's your excuse for not buying it?

Mark Phillips

RECORDS CRASHES VIRGIN

The Records, unashamedly worshipping the spirit of Big Star and Dwight Twilley, took their excellent debut *Shades In Bed* into the American Top 40 last year, an achievement their models dearly deserved but never even hinted at managing. Perhaps it was that tiny sniff of Cheap Trick at the start of side one that got the Americans going? Huw Gower has been replaced by former Moon Martin guitarist Jude Cole since album one, but the band remains firmly the vision of drummer and ex-Kursaal Flyer Will Birch, who writes it all with rhythm guitarist John Wicks. And production this time is done by Craig Leon, whom readers need only be reminded did the first Ramones.

Musically there really hasn't been any noticeable shifts since *Shades In Bed*. This is largely American music, but with British writing and British voices — a recipe that's hard to fault. And the Records also have a tougher and more energetic rock base than earlier America-admiring prototypes like Stealers Wheel and Starry Eyed And Laughing, which must partly explain why the latter are no longer with us. "Hearts In Her Eyes" was chosen as the single off this one, but "The Same Mistakes" (the chorus is like hearing a great Hollies song at 15) and "Girl In Golden Disc" sound even better possibilities. And "Guitars In The Sky" is up there in the inspiration-for-songs category with Andry Pratt's flawless "Give It All

Records



To Music". Well, almost.

None of these guys come on like musician-magazine-poll virtuosos, but they are a pop-rock band in the very best sense of pop, rock — and band.

Roy Colbert

INTERVIEW SNAKES AND LOVERS VIRGIN

Interview, a five-piece Bath-based Gabriel-encouraged outfit, were on the receiving end last year of one or two barbed reviews of their first album, *Big Oceans*. OK it didn't break new ground but as a debut it had a subtlety and consistency that ranked it as the most mature album from a bunch of outsiders in a long while.

On *Big Oceans* they were accused of shaping their ambitions to suit the American market, an accusation which has more foundation on *Snakes* but as it happens this is not necessarily a dig on the negative side. The album is slicker, more direct (try the armoured pop of "Hide and Seek" or "I Hope It's Me") but it still displays the band's adroit instrumental flickerings, particularly Peter Allerhand's guitar skills on the tasteful balladeering of "The Conqueror" and "Style on Seaview" and his Santana note-sustaining exercises on "Until I Hold Her".

Interview warrant better than they've currently been: receiving and it's possible that because their brand of music strides the old world and the new that they'll end up with very few friends. The middlemen get nothing and that's sad.

But I'll certainly vouch for them.

George Kay

JOAN ARMATRADING ME, MYSELF, I A&M

Joan Armatrading manages to escape categorisation better than almost any of her contemporaries, and it isn't easy to adequately

describe her latest record. It doesn't sound like a record with two of the E Street Band on it, but it is. It doesn't sound like a record with Chris Spedding on it, but it is. It doesn't sound like it was produced by old Blondie producer Richard Gottherer, but it was.

One thing it definitely does sound like, though, is a dancing record. You might have tried a slow swoon around the kitchen to "Love and Affection", but most of *Me, Myself, I* is the real thing.

The opening cut, the title track, is as straightforward and infectious as the best of Motown, and "Ma-Me-O Beach" positively boogies. These combine with a couple of other tracks with a more obvious reggae influence than ever before, and her usual funk numbers to make the whole album easily her most up-tempo.

Armatrading's melodic and lyrical gifts are, if anything, enhanced by the overall feeling of bouyancy and drive, and it all adds up to another very good album. Perhaps her best yet.

Aimed at the feet, the ears, and also what's between them.

Steven McDonald

FEELIES CRAZY RHYTHMS STIFF

If there's any truth in the story that Jonathon Richman spent his teens locked in the bathroom listening to the Velvet Underground, then I'm sure the Feelies repeated the exercise with the Modern Lovers' first album.

As the title indicates, the Feelies are into rhythms — dynamic, punchy little melt-in-the-mouth melodies, that sound invitingly fresh yet comfortably familiar. The lyrics touch on some intriguing topics, none more so than "The Boy With Perpetual Nervousness", and a look at the cover makes one wonder if they aren't speaking from first-hand experience.

The boys from New Jersey have produced an almost frighteningly good debut album. Every idea works better than even the most op-

Buzzcocks



timistic Feelie could hope for. The re-working of the Beatles' "Everybody's Got Something To Hide", gives the impression it was written for them.

Would the Whizz Kids sound like this if they lived in New York?

Mark Phillips

IAN HUNTER WELCOME TO THE CLUB CHRYSALIS

Hunter has always been just on the other side of success. Whether with Mott the Hoople, solo or in collusion with Mick Ronson he's always near-missed in terms of commercial impact.

This double live album (well one side is mostly recorded "live" at Media Sound, New York) with Ronson in tow, probably won't rectify Hunter's position as rock's most talented and most permanent underdog, but it is one of the few justifiable double live undertakings released in the last few years.

As you'd expect the album is a fair overview of his career with the emphasis falling on his gone-but-not-forgotten days with Mott and on his last solo album *You're Never Alone With A Schizophrenic*.

Of the Mott standards "Dudes" and "All the Way From Memphis" steal the honours but the album's climax is a beautifully controlled version of "Bastard" from *Schizophrenic*. Other favourites, "Once Bitten Twice Shy", "Angeline" and Ronson's interpretation of Richard Rogers' "Slaughter on Tenth Avenue" (the title of Ronson's first solo) are all given a suitable airing.

So *Welcome to The Club* is proof that one of last decades revered rockers is still capable of producing the required punch but Hunter has definitely lost any hope of being that household name that he threatened to be years ago with the Mott album.

Still he'll go down in the annals as the man who virtually invented shades.

George Kay



PAUL MCCARTNEY
MCCARTNEY II
PARLOPHONE

All right, new wavers, we're going to look at the new Paul McCartney album ... hello, hello, anyone still out there?

McCartney is an easy target for a slagging. But that would be too easy. He is very rich, probably need never work again. That he does keep working suggests his work is his play.

Writing of the Beatles, Nik Cohn said of McCartney, "He's melodic, pleasant, inventive but he's too much syrup." Cohn also noted McCartney's "knack of knocking out instantly attractive melody lines" and "a certain saving humour." In a nutshell.

Ten years ago, at a time when studio technology had become almost an obsession (largely due to the work of the Beatles), McCartney rather bravely put out a home-made album, *McCartney*, on which he played all the instruments. It had an unfinished quality, as if the listener was at home with Paul as he tried out ideas, some worked out, some just fragments. Generally misunderstood, it was a lot of fun, silly in the best sense.

McCartney II is along similar lines, although rather more polished than its predecessor. It also has more songs — the catchy chant of "Coming Up", already a hit, the bluesy "On The Way", and the Beatle-ish sound wash of "Waterfall" being among the better ones. For a supposed dinosaur McCartney is still light on his feet.

Planned originally as a do-it-yourself cassette for McCartney's car, the album was recorded at home in Sussex and Scotland. It is melodic, pleasant, inventive and occasionally syrupy. Above all, McCartney sounds as if it was fun doing it — and that, surely, is his point.

Ken Williams

VARIOUS ARTISTS
HICKS FROM THE STICKS
ROCKBURGH

This is a compilation album with an axe to grind. Compiled by Nigel Burnham, aka Des Moines, the North of England's leading rock reviewer, *Hicks From the Sticks* contains sixteen songs from different Northern bands who, according to Burnham, are just some of the talent presently being ignored by London based record companies.

Like the Cherry Red compilations, but probably even more so, *Hicks* contains a number of songs that are astonishing in their diversity and richness of ideas. The Cherry Red albums tended to focus on those bands with garage leanings whereas the Rockburgh morsel, whether by accident or design, emphasises newcomers with a greater degree of sophistication and expertise.

Picking the best is difficult because they all have something to offer. Aircraft are new generation XTC on "Move in Rhythm", Music For Pleasure take their cue from the Human League, Ada Wilson and Keeping Dark are 80's

Merseyside and Medium Medium, Modern Eon, Clock DVA, the Distributors and Nightmares in Wax all deal enticingly with their personalised contemporary viewpoints with debts to the Gang of Four.

The next three deserve special mention. Radio 5's "True Colours" is quirky and catchy and They Must Be Russians' "Where Have I Seen You" is unusual in its blend of monotone and almost Celtic folk guitar flourishes. Wah' Heat provide the album's classic in "Hey Disco Joe", a song that combines tension, tune and Liverpool accents before breaking into a guitar bracket of sharp intensity.

And not one ska band in sight.

Hicks From the Sticks this lot may be but as a showcase for real grass roots talent this album and these Northerners would take some beating.

George Kay



Martha and the Muffins

IN BRIEF

Ry Cooder (and others), The Long Riders
(Warner Brothers)

Ry Cooder has composed a remarkable soundtrack for the film *The Long Riders*, Walter (The Warriors) Hill's account of the rise and fall of the Jesse James gang in the American middle-west of the post-Civil War period. Cooder mixes traditional songs ("I'm a Good Old Rebel", "Rally 'Round the Flag", "Jesse James") with new compositions that follow antique lines. The effect is exquisite. This is one of the few movie soundtrack albums that makes perfect sense on its own. Cooder himself calls it "Missouri style oldtime music." Director Walter Hill puts it better: "Ry has a habit of reaching into traditional sounds, reinterpreting and making the result singly his own. I think he's done it one more time." KW

Martha and the Muffins, Metro Music (Dindisc)

This Canadian six-piece fronted by two ladies named Martha stirred up a little dust earlier in the year with the "Echo Beach" forty-five. It sounded fresh, catchy and eager-to-please as indeed does the album.

On songs like "Hide and Seek" and "Paint

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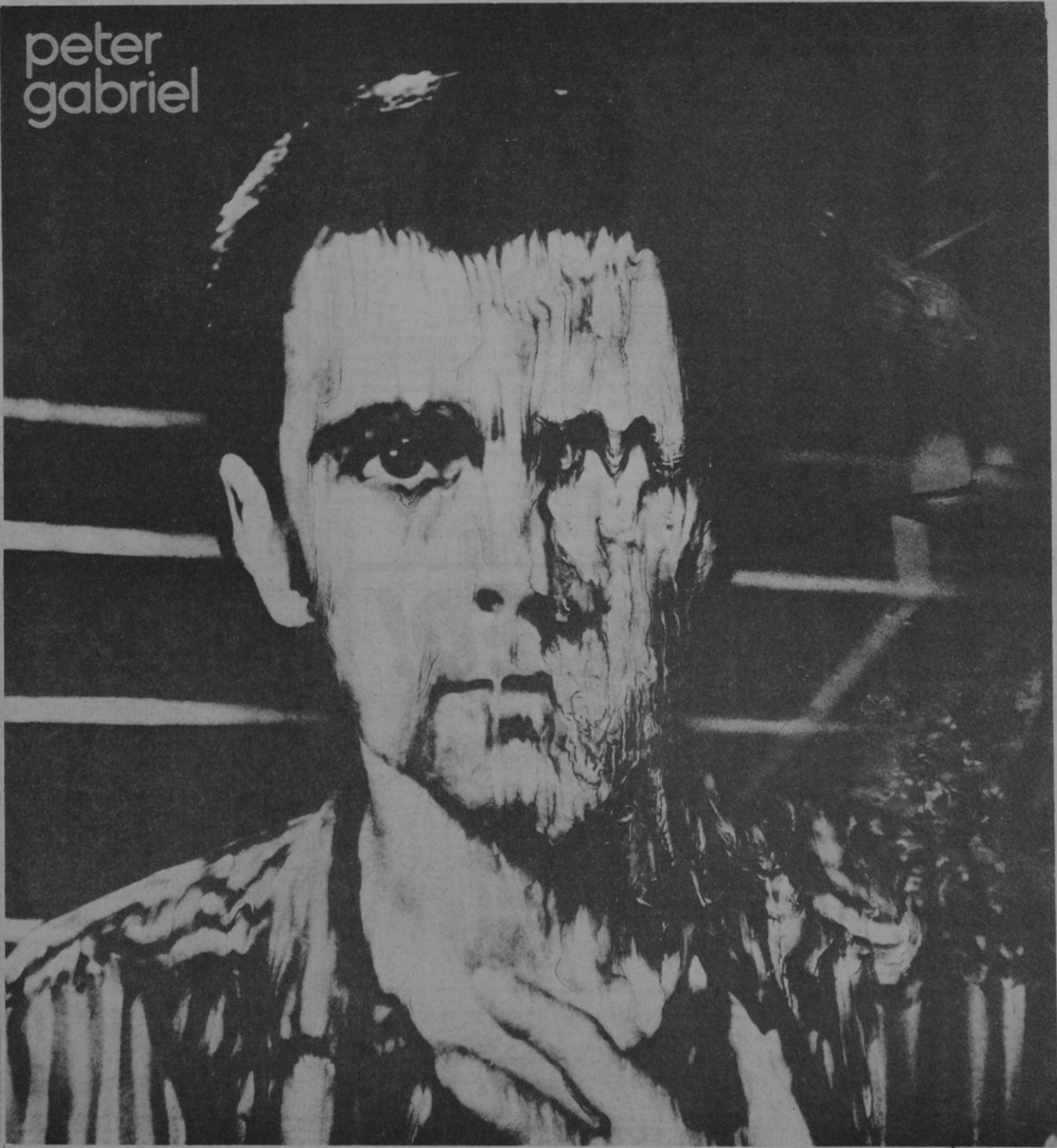
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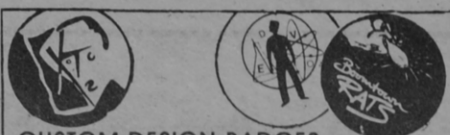
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- Th'Dudes, Phil Manning Band, Talking Heads Interview Part 1, Jazz II & Street Talk Band File.
- Dragon, Talking Heads Part 2, Swingers Band File & Citizen Band.
- Devo, Knack, Mi-Sex, Wellington Supplement (Short Story, Crocodiles, 1860 Band etc).
- Bob Geldof, Kid's Are Alright, Cheap Trick Supplement, Sheerlux Band File, Ry Cooder & Radio Radio.
- Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc) & Terrorways Band File.
- Graham Parker, The Members, Radio Radio II, Sweetwaters & Mother Goose.
- Sweetwaters Issue (Programme, Elvis Costello, John Martyn etc), No Nukes and Squeeze.
- Sweetwaters Report, Swingers, Mi-Sex and Writers' Javs.
- Police, Split Enz Interview, Poll Results, Sharon O'Neill & CBS.
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Postal Address PO Box 5689, Auckland 1.
Managing Editor Murray Cammick

Editorial Assistant Mark Phillips

Thanks to Andrew Green (paste-up) and Bryan Staff (distribution) and all writers.

Advertising Enquiries Phone Murray Cammick, Ph 370-653.

RIU is printed by Putaruru Press and typeset by Typesetting Systems, Auckland.

By Number Heart" they pass as good Blondie but it's on the more evocative, thoughtful songs like "Sinking Land", of which there are not enough, that their future as a distinctive unit lies.

Promising. GK
Queen, The Game (Elektra)

In the last few years Mercury and co. have effectively undermined their standing with their continual over-the-top falsetto forays and clumsy, emphatic material. And critics still chuckle at the thought of Mercury's white leotards.

But on *The Game* out go the leotards and to some extent the leaden ballet music and in comes vague touches of rockabilly on songs like "Need Your Loving Tonight" and of course "Crazy Little Thing Called Love".

Overall the songs are less affected and less overbearing than their past liberties. Improvement noted. GK

Radiators, Feel The Heat (WEA)

The hook line of this Australian band's anthem "Fess' Song" runs "sex drugs and dirty pictures". That should give you an idea. Rockers, naturally, but not without a sense of genuine fun. And a wet lipful of lasciviousness. This is an extremely likeable debut, with a ton of hooks and memorable/singable bits right through both sides above a tight rhythm section. "Hit And Run" is a typical, but a standout nevertheless, and the mostly much-faster support benefits from repeated playings (a tour here would cement everything). Sprightly and aggressive rock, but lyrically, only "Nancy Can't Dance", which is kicked along by half an Eddie Cochran riff, demands the brain be taken out of its drawer. RC

Peter Green, Little Dreamer (Creole)

This new album by the founder of Fleetwood Mac takes a bluesier approach than the earlier *In the Skies*, and there is no doubt that the blues is where Green is most at home. B.B. King once said Peter Green was one of the few guitarists who could make him sweat. Green has lost none of his touch. The key to Green's work is that which he leaves unstated. His guitar playing and singing is fascinatingly implicit. Some times he doesn't play guitar at all, but lays down some tasty harmonica, his seldom heard second string. KW

The Whispers, The Whispers (RCA)

Smooth, cool and bloodless soul music from Philadelphia vocal group gone West Coast, the Whispers. They cover all the bases with slick ballads and lively disco, but while it's all executed with class and taste, no-one in the Whispers is about to muss up his tailored suit with too much passion. And that's the problem. AD

Bruce Cockburn, Dancing in the Dragon's Jaw (RCA)

Cockburn is virtually a Canadian superstar but elsewhere he's an unknown even though the number of album's he's released already hits double figures.

Labelling him is difficult but because of his acoustic guitar dexterity and poetical images he could be notched as a contemporary folk-oriented singer/songwriter with literary ambitions.

Dragon's Jaw has taste and delicacy in abundance but as an album it could have been more balanced. The single "Wondering Where the Lions Are", "Badlands Flashback" and "Incandescent Blue" (which contains a classic line — "If you don't want to be the horse's hoofprints you got to be the hooves") are excellent but all too often Cockburn is too precious lyrically and musically.

But refreshing for all that. GK
American Gigolo Soundtrack (Polydor)

A rather tedious soundtrack from a rather tedious movie about a young stud who makes his living pleasuring rich ladies. The best shot, Blondie's "Call Me", is fired first, and was better as a single, with all the fat trimmed from it. The rest is disco in its death throes, courtesy Giorgio Moroder. DC

The Chieftains, Boil the Breakfast Early (CBS)

Ever since Sean O'Riada pointed Paddy Moloney in the right direction in the late fifties early sixties, he has, with and without the Chieftains dominated the field of pure traditional Celtic music. Untouched by electric innovations (unlike Horslips and much of Alan Stivell's work) the Chieftains, since their inception in 1962, have produced consistently excellent selections of Celtic material.

Boil the Breakfast Early, their ninth, is another sensitively arranged and balanced collection of reels (the title track taking the prizes here), airs ("Ag Taisteal Na Blarnan) and their customary inclusion of music from Carolan, the great seventeenth century Irish harpist.

It's moving and you can dance to it. GK

Emmylou Harris, Roses in the Snow (Warner Bros)

The crystalline vocals of Emmylou Harris and the sublimely sympathetic backing of her band make this a remarkably pleasing album. It has a "purer" country approach than previous efforts, but its mountain air clarity should ensure strong support from both country and pop audiences. There are guest shots from the likes of Linda Ronstadt, Dolly Parton, Willie Nelson and Johnny Cash, but the show belongs to Ms Harris, who has seldom been in better form. KW

SINGLES

The Beat drub all-comers this month with their third forty-five, "Mirror in the Bathroom". Dave Steele's relentless bass fires the band into performing the most convincing marriage of ska and punk since the **Specials'** "Gangsters" ... and speaking of the leading rude boys, their "Too Much Too Young" live five track EP has made an appearance. A neat party piece of animated ska covers and a truncated version of their "Too Much" social diatribe found, in all its glory, on their pace-making first and at the moment, only album.

Jo Jo Zep and the Falcons, the Sports, Mental as Anything and the Angels are Aussies with ample rock sass and charisma. Jo Jo Zep's "Hit and Run" and the Sports' "Don't Throw Stones" were classic examples of down-under 45s that used Costello-Parker reference points on which to build their own songs. "Shape I'm In" from **Jo Jo Zep's Screaming Targets** album is an excellent rock-reggae hybrid double backed with a new version of "So Young" (their ace song and covered by Costello himself) and a dub version of the A side. Value of the month ...



The Bodysnatchers

the **Angels** aren't quite up to that standard but "No Secrets" is a strong single of harnessed power.

The **Newz** come up from the outside with a shot of Talking Heads' inspired momentum in the shape of "Accident Prone" lifted from their debut album ... keeping it Kiwi and ex-patriot superstars. **Mi-Sex**, maintain their pursuit of contemporary themes dressed up in mediocre songs and expert musicianship on "Space Race". Gilpin, in an attempt to be expressive still over-enunciates his vowel sounds but maybe that's what he wants.

The Psychedelic Furs could be the next big thing and the pic-sleeved "Sister Europe", one of the very few half-decent songs from their first album, is just deliberate and contrived enough to be noticed.

Ladies with different philosophies is one way of introducing **Girlschool** and the **Bodysnatchers**. Girlschool are all-female London heavy metal students and "Emergency" takes lessons from the Runaways. The Bodysnatchers are seven women on the 2 Tone label and so, of course, they play ska on "Ruder Than You", a song of slender merit.

The **Photos**, a new UK pop ensemble, come under the guidance of Undertones' producer Roger Bechirian on "Irene", a sleek attractive slice of pure pop that is obviously commercial ... whatever happened to **Cheap Trick**. Well they're back with their usual boisterous sixties' sound fanzines on "Everything Works If You Let It" from the Meatloaf movie, *Roadie* ...

Tommy Tutone is a New York band who've obviously listened to Petty and the Cars as evidenced by "Angel Say No"/"The Blame". Two good sides.

On Dr Hook oldie "The Ballad of Lucy Jordan", **Marianne Faithfull** sets her countryish vocal against a wall of synthesisers. The synthesisers win.

GEORGE KAY

LIVE

SHOES THIS HIGH/FEATURES

BILLY THE CLUB, WELLINGTON

Two young, raw, new bands played at the city's latest venue to about 150 of Wellington's frigid new wave fans. Tough fans these, you start them off with a blowtorch.

Which is what Shoes This High are capable of doing. Chris Plummer, (drums,) Brent Hayward, (vocals,) Kevin Hawkins, (guitar,) and Jessie Walker, (bass), call it 'anti musik' (100 percent original.) Influences vary from Beefheart to Bach, according to Kevin and Jessie, and it sounds like hatchet-edged surreal rock. With Brent's day-release-from-Porirua vocal delivery and lyrics, you can guess the words and forget about power pop.

At best riveting, at worst abusive, Shoes This High play clean and loose — all three instrumentalists are superb musicians — Kevin

LIX

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Hawkins could be the best young guitarist in the country, Chris and Jessie form a strong rhythm section, plenty of offbeats on the drums, plenty of variation on the bass.

Watch out for "Fat Man", a staccatto Bob Dylan tribute in vitriol, and "Maximum Speed" — the Saturday night audience stood trial to this unstructured, complex and overwhelming musical arms race, the band's personal show of power and promise. This band has the biggest following in Wellington.

Auckland's Features got the crowd mobilised with a hybrid songlist and range of styles, about 70 percent original material with some cleverly revamped covers. ("Do You Wanna Know a Secret" played as a fractured romance.)

Jed Town, (guitar), Chris Orange, (bass), James Pinker, (drums), and Karel Van Bergen, (vocals), have released an EP, ("City Scenes", "Police Wheels", "Secrets") featuring their best song. This is a crisp and impressive debut record.

In contrast to Shoes, the Features are clean and tight. Their most successful songs, "City Scenes", "Police Wheels", "What Are You Gonna Do Tonight", are distinctive and dramatic. Jed Town is another talented and proficient guitarist. Chris is a bass player you could hang your dancing shoes on, and with borrowed instruments James Pinker and Karel Van Bergen made a fair showing — some breakneck drumming, some adonoidal howling, emphatic bass and scouring guitar.

The Features' manifesto jam, "Wanting War", compulsively syncopated with melodic vocals and airsiren guitar, parallels Maximum Speed as the band's tour de force. Most people danced.

The Features are a synthesis of punk and pop, and unlike Shoes, much of their music lacks internal cohesion. Where the members' individual styles meet successfully the band produces clever, unpredictable, palatable songs.

Both bands are fresh, this year's models, worth watching.

JJ

TECHTONES

STATION HOTEL, JULY 2.

Unfortunately, the Techtones have a pedigree. I say unfortunately because having a pedigree means having to live up to it.

Fortunately, the Techtones are far more than the sum of their parts. They have a pop sensibility second to none, and write outstandingly good material. Whereas Sheerlux suffered from being cloyingly chic, and knowing it, and Picture This lacked any sort of punch, the Techtones are a fine, unpretentious band in the tradition of the Flaming Groovies and Badfinger.

They played 90% original material with one or two good covers. Most of the originals are sixties-tinged, with a special nod to the Beatles, but they have a real aura of freshness —

especially the soap operatic, "Shed a Tear", and the superb "That Girl". The Honeycombs' "Have I The Right" is instantly recognisable, as is the Beatles' "You Can't Do That".

Although they are not startlingly innovative, the Techtones seem to soar at times. In the words of another, Highly Recommended.

Simon Grigg

TOP SCIENTISTS

WINDSOR CASTLE — JULY 8

If you ever saw Wellington band Rough Justice you'll be familiar with Top Scientist, Rick Bryant. His alcohol soaked vocals and fluent fingered sax playing form the nucleus of both hands.

They say variety is the spice of life and it was definitely the rule for this Tuesday night. An extremely well mixed crowd of punters gave a spirited response to the Top Scientist's bag of musical allsorts. Principle influence is the East side soul sound of bands like the Ashbury Dukes and the E-Street Band. Reggae guitar riffs also feature very strongly though they are played with an upfront rock feel.

Their repertoire is mostly original. "Trouble Now" and "Rocking and Reeling" both employ the reggae emphasis to full effect, and "Stranglehold" featuring keyboardist/guitarist John Malloy on vocals has an almost Lou Reed street feeling to it. Covers were few and far between — obviously a good sign. "What's So Funny About Peace, Love and Understanding" received the best treatment, while "Girls Talk" fell apart around their ears.

Not a bad evening all round. All that remains to be seen, is whether Top Scientists have the formula for success.

Mark Phillips

MI-SEX

LOGAN CAMPBELL CENTRE, JUNE 22

The average age of the punters who turned out to the Mi-Sex concerts couldn't have been any more than 14 or 15, which says loads for their commercial pulling power. They're a pop band who want to sell a million and who tailor their music for as wide an audience as possible.

Their songs are strong on melody and their lyrics, while hardly being poetry, still don't insult the intelligence. They judge their audience well and set out to give it what it wants, a fast, tight, energetic, spectacular and very entertaining show.

The stage act leaps from one high spot to another. Those long months on the road in Australia, the United States and Canada have honed it down to just over 60 minutes, with no padding and no drop in pace. Every number is delivered with maximum effort, every song is known by the audience, and contains a hookline or chant that they can sing and thus feel part of the performance. That's important in winning followers.

From the moment they come on stage, Mi-

Sex set out to generate enthusiasm, as Steve Gilpin's melodramatic stage announcements are punched home by the aggressive bassline of "Graffiti Crimes".

It's a show filled with colour and movement which demands, and gets, attention. Mi-Sex are in the business of giving pleasure to people. And if that's not cultural, I don't know what is.

Duncan Campbell

TAJ MAHAL,

MAINSTREET, JUNE 24

One can indeed have too much of a good thing. The sheer length of Taj Mahal's night at Mainstreet served to diminish the impact of this extraordinary performing musicologist.

After a lengthy wait, Taj ambled on stage with an electric guitar to pick some blues, notably the smile-making "Fishin' Blues", before he was joined by his five-man International Rhythm Band, which launched into a Caribbean-tinged version of Elizabeth Cotton's venerable "Freight Train".

The 65 minutes of the first set saw some of the finest music ever laid down in Auckland.

Taj's guitar and the sax/drums/bass/congas/steel drums combination of his band set up some exhilarating rhythms, with the melodic steel drums of Robert Greendidge a revelation of those of us who in the past have associated

the instrument with West Indies travelogues of the "sun sinks slowly in the west" variety.

Notable in this mellow 10-song set were "Corinna," a "Satisfied and Tickled To" that did Mississippi John Hurt proud, a rollicking "Good Morning, Miss Brown" which had many of the capacity crowd up and dancing, and "The Big Blues", a blues in '50s Chicago style featuring Taj's hilarious, but effective, impersonation of the late Howling Wolf.

A seemingly interminable 45 minute intermission followed and when the band again took the stage they had lost the edge of the earlier performance. With the songs providing the basis for long, meandering jams the next hour and three quarters drifted, some times pleasantly, some times aimlessly. Only occasionally, as on the reggae "Johnny Too Bad" or "Good Morning, Little Schoolgirl", did things reach previous heights. Two ballads with Taj on electric piano were particularly uninspiring.

It was with a feeling of exhaustion rather than elation that one staggered on to Queen Street 1 am.

With a little more recognition of the maxim "less is more" this might have been one great concert. As it was, one hopes to see more of Taj Mahal in future, but with the best stuff concentrated into a shorter set. His plan to set up residence in Fiji should ensure that his return to these shores won't be too far away.

Ken Williams

TOP SCIENTISTS

JULY 14-16

WINDSOR CASTLE

JULY 17-19

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SAT AFTERNOON, JULY 19
WINDSOR CASTLE

JULY 23

STATION HOTEL
SAT AFTERNOON, JULY 26
WINDSOR CASTLE

JULY 29-30

GLUEPOT

AUGUST 1

VARSITY REC CENTRE
SAT AFTERNOON, AUGUST 2
WINDSOR CASTLE

AUGUST 6-9

LADY HAMILTON

AUGUST 14-16

& SAT AFTERNOON, AUGUST 16
WINDSOR CASTLE

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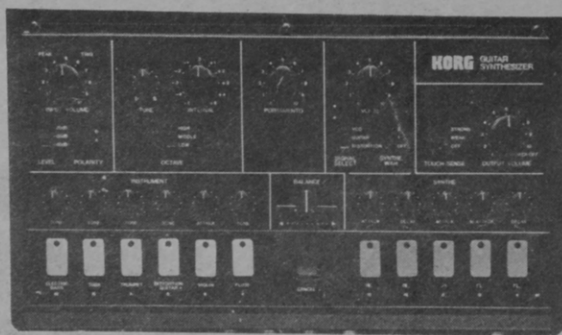
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PHOTO BY JEREMY TEMPLER

London Calling LIVE DEVO

The Venue, opposite Victoria station, is designed to be something like the Roxy on Hollywood's Sunset Strip. At the Roxy on a good night you can sit back and watch Dave Edmunds or the Ramones while a waitress brings your Pino Colada. Only at a place like the Masque or San Francisco's Deaf Club do American rock audiences get anything like audiences here. English audiences tend to prefer the less stuffy atmosphere of the Nashville or the Electric Ballroom where you can stand or dance and the prices are cheaper than the Venue.

Maybe there's some truth in a Virgin employee's claim that the Greater London Council imposes the Venue's minimum ticket price of \$7.50NZ in an apparent effort to "keep the punks out". But that doesn't explain the steep \$12.75NZ to see Devo at the venue. That includes a \$1.50NZ booking fee at the Virgin record store. Devo is, yes, on Virgin Records and the Venue, incidentally, is owned by Virgin Records. Perhaps the highest ticket prices allow the Venue its reputation as a press hang-out. Another great rock'n'roll swindle? That — as Virgin would no doubt quickly add — is showbiz.

Devo's show, as it happens, is almost value for money. It starts with films — the first introducing Booji Boy and the General (who tells Booji the time has come for the world to know the truth about de-evolution). Enter Devo, that's D-E-V-O — rock's caped crusaders, machines with a mission.

"Jocko Homo" is followed by filmclips of "(Can't Get Me No) Satisfaction", "The Day My Baby Gave Me A Surprise", and two from the new album "Girl U Want" and "Freedom of Choice". "Girl U Want" in particular shows a more FM-conscious Devo with a possible (US) hit in the Cheap Trick mould of sugarpuff pop.

Devo takes the stage wearing plant pot hats to begin with songs from the new album. Things didn't start smoothly when the US flag Devo Mark Mothersbaugh waved low over the heads of the audience was torn from its staff. And then when Mothersbaugh ripped up his padded uniform in "Swelling Itching Brain" the audience was suspiciously quick to help him. Devo changed uniforms and overcame all with an absurd, clever, and above all professional performance. "Freedom of Choice" (with Devo, in Hitler masks) was the encore, there were more films, a "goodnight spuds" and a final "We Are All Devo!". Then "Devo Corporate Anthem".

Devo once considered de-evolution and its associated theories (cathonic progress and fluid catharsis) important enough to refuse interviews to English journalists who didn't take it seriously. Simply stated Devo's theories on de-evolution amount to a reaction against man's evolutionary direction. De-evolutionaries — or, more simply, devo-tees — seek to remind the machine-worshippers (in Devo Jerry Casale's words) of the "the belch, the fart and the belly laugh". Devo aim to inject "some notion of the transcendent" into the lives of the technocrats. The technocrats, those ruled by the machine-worshippers are described by Casale as "unthinking slaves of the organic processes they do not understand (who) live only to reproduce themselves".

You didn't have to understand de-evolution to enjoy Devo's concert. De-evolution was reduced to the simplest of platitudes, a call and answer response any blockhead could join in: Are We Not Men? We Are Devo!

Devo must repeat
Jeremy Templer

* Taken from Casale's *Didactical Works* re De-evolution which appeared in *CLE*, an American fanzine.

LETTERS

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Nearly Mod Brooklyn, Wellington

July's *Let's Cock-Up An Advertisement Award* should be won by *Rip It Up* and Putaruru Press. How did you manage to give Eric Clapton his best record cover since *EC Woz Hear*?

Does this ad mean that Messrs Judd, Stiggs and Hillman actually appear on *Just One Night* or are they only on the cover to boost sales? I'm looking forward to hearing the Swingers play "Layla" or on the other hand, EC trying to play "Yellow Star".

My bet is Polygram were thrilled.

A **Swinging Single** St Albans

P.S. The Vauxhalls have not split. Their EP *Movies* should be out soon. If Propellor or Ripper show any interest, Northerners might be able to hear some Southern pop!

What does Heavy Rock Fan of Tauranga think he's on about? Kiss are disco, Led Zeppe-lin are fossils, Lynyrd Skynyrd are dead.

I suggest he lets his eardrums have a treat and listen to some real heavy rock bands like Triumph, Marseille, Iron Maiden, Saxon etc. before Kisco rots his brain.

Heavy Metal is making a resurgence and Tauranga and other places should wake up to the fact and start listening to Motorhead etc.

Heavy Metal Hugh Miramar

I can remember the time when staying up late to see *Radio With Pictures* used to be an event. Now, since this new pretender's come along, all I ask, is for the show to change its name, to let the original rest in peace.

Joe Smooth Invercargill

I am writing this letter so that any inferior individual, who has not been privileged enough to have had a letter printed in *RIU*, can go up to their friends, show-off and say — "Look I wrote that!"

ME New Zealand

I think David Bowie, Eno and John Foxx are JERKS!

Gary Numan Karori

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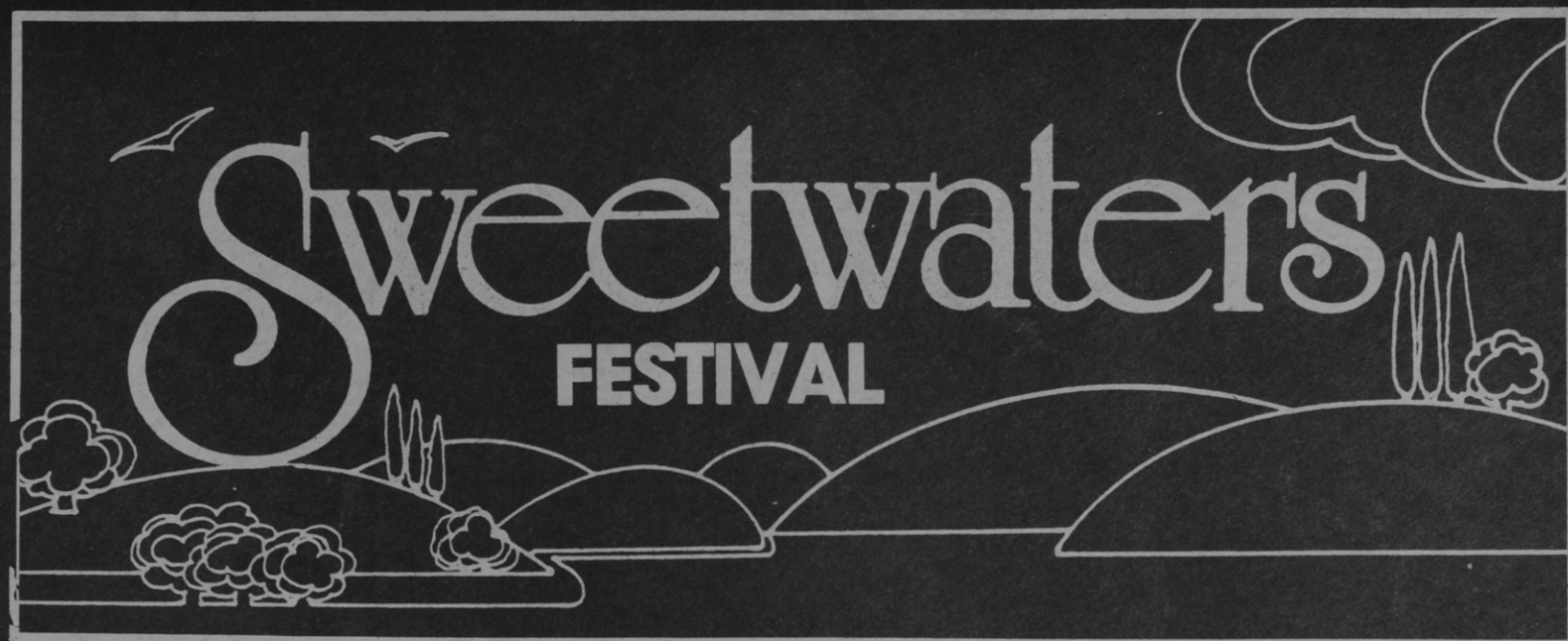
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CONTINUED FROM PAGE 12

the critical slagging (it was compared unfavourably with *Exile on Main Street*) *Black and Blue* stands up pretty well. Jagger's duet with Billy Preston on the jazzy "Melody" is especially adventurous.

With Wood now firmly in the Stones' fold the next album was a live double, recorded in Paris (big venue) and Toronto (small club). Although Wood wasn't the musician Taylor was, it was clear Ronnie was right for the Stones. Most of *Love You Live* was very good indeed (the Stones never said they weren't sloppy). Particularly hot were the four tracks recorded at Toronto's El Mocambo. The excitement generated in the cramped club atmosphere is electric. These cuts are worth the price of the album.

But once again the Stones had problems. Richard was arrested in Toronto on heroin trafficking charges. Eventually the charges were reduced, but with the threat of incarceration hanging over their linchpin it was a worrying time for the Rolling Stones.

They rose to the challenge and mid-1978 saw the release of *Some Girls*, one of the group's finest moments. (*Rip It Up* was overwhelming in its praise.) Two years on it still sounds like one of the best Stones' albums. If nothing more it proved the folly of writing off an artist purely because of his longevity. To believe the Stones' myth is to overestimate them, but neither should they be underestimated.

Key Stones' albums are *The Rolling Stones*, *12 x 5*, *Beggar's Banquet*, *Let It Bleed*, *Exile on Main Street*, and *Some Girls*. By far the best of the compilations is the double Decca album *Roller Gold*. *Made in the Shade* is quite a good sampler of recordings made after the split with Decca.

Turn to page 17 for the *RIU* view of the Stones' latest, *Emotional Rescue*.

Ken Williams

CONTINUED FROM PAGE 1

Which song was it you took the name from?

Lol: "It was a song we played way back ..."
Robert: "About three years ago. It was actually called 'Easy Cure'."

Lol: "It was one in a trilogy of songs to please pub audiences."

Robert: "We were called Menace the first ever gig we did. That was in 1976 — we weren't punks but we were moved by the spirit of it all. We were classified as punks then because we couldn't play very well and made a bloody horrible noise."

But that was your first group?

Robert (turning to include Lol): "It was our first group. It originated from school where it was just a reason to get off school lessons — saying we're rehearsing for school concerts and things like that."

Did you all go to the same school then?

Robert: "Lol and I did. Simon and Matthew weren't involved at that time although we'd known them for years. They went to school in Horsham and Lol and I were in Crawley. They were in a different group, the only other local band."

Lol then gave an involved explanation of the geographical details of the band's background — he, Simon and Matthew live in Horsham and Robert in Crawley, two towns in Surrey about five miles apart.

Robert: "I live on the quite side of Gatwick Airport. They live in the flightpaths."

The conversation turns to the single "I'm a Cult Hero", released on the Fiction label last year with the Cure playing under the name of Cult Hero.

Robert: "That was done when Michael was in the group but Simon was playing bass. Even at that time we were getting fed up playing with Michael."

"We knew this bloke Frank — who was on the cover — and it was a joke to make him a cult hero. He wasn't even known, he hadn't done anything. We had this song we couldn't have done as the Cure so we went into the studio. There were about 13 people — we all got drunk and recorded it in a night. It came out as a one-off single — although we might do another one. It depends whether we hit on the right song. Frank isn't teetering on the edge of a brilliant career so it doesn't matter but we probably will do another one when we get the time."

By then it was almost time for the Cure to leave for Capital Radio where they had another interview. As a parting comment I said I'd heard "Boys Don't Cry" was then number 22 in the New Zealand charts.

Robert: "My God — we're going to be pop stars."

Lol: "Chris (Parry, of Fiction Records) has had records in the New Zealand charts."

Chris Parry was in the A&R department at Polydor before setting up Fiction Records, a Polydor-licensed subsidiary. Parry — Lol reminds me — was the drummer in the Fourmyula, that hot NZ combo of the early seventies who came to England as the Pippis.

They had a song called 'Nature' ...

Robert: "That's right. I've nicked his copies of the album and I'm trying to blackmail him."

'Nature' ... they had film of the Fourmyula running through Botanical Gardens in Wellington and finally falling about on a beach.

Robert: "Ohhhh!"

Lol: "They made a film of it?"

"Yeah."

Lol: "Would it still be available? I wonder if we could get hold of it?"

The phone rang and Lol moved to get it. But I think it was Matthew (who had been wandering in and out of the room) who answered.

"Hello — Fiction Records, home of the hits."

Robert: "That's not funny any more".

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