

• PERFECT FEATURES • EXPOSED •

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Toy Love drew a capacity crowd to their Sunday afternoon underage concert at Mainstreet. Great to see 23,000 bucks of sound-proofing in use. (A good investment in NZ rock'n'roll.) The Toy Love album peaked at 4 on the NZ LP Sales charts. Great stuff ... **Dave McCartney** has completed work on his late November release album. Bruce Lynch produced the album at Mandrill II ... **Reel to Real** (advertised as Real Treat in a Whangarei paper) recorded "Time To Leave" and "Can You Ever Be Right" at Harlequin for a Ripper single ... the **Furys** are playing Mondays and Tuesdays in September, at the Rumba Bar.

The **Pop Shot Show** of rock'n'roll photos is now on at Closet Artists Gallery, 520 Queen Street. The remarkable Pop Shot Show poster by **Philip Peacocke** features individual studio shots of 73 NZ musicians. A must for any rock'n'roll fans at \$1.50 from Taste Records, Record Warehouse and Record Exchange ... Sunday at Jilly's is the **Al Hunter Band** doing blues, R&B etc. Line-up is Al Hunter (guitar and vocals), Dave Maybee (guitar), Andrew Kimber (sax), Brendan Power (harmonica), John Dodd (bass) and Bruno Behrens (drums) ... also attracting attention, are **Ray-A-Band**, with Rob Sinclair (vocals, guitar), David Bowater (sax, synth, percussion) and Jeff Bowdler (drums) from Schtung and John Berkley (bass) ... Nancy Keil will replace Ruth Genet in **Comics** late October.

News from Oz is that **Marching Girls** have a likely new singer, their 45 has sold over 1000 copies and a UK independent label is interested in distributing the 45 in Great Britain ... the **Swingers** were not dumped from the Sports tour as rumoured early August. But the band did take two days off to record "Counting the Beat" and "One Good Reason" with Enz producer, David Tickle. Tickle will remix "Counting The Beat" at Electric Ladyland Studios, New York, so expect the single out in October. The band loved working with Tickle and they hope to record an album with him late December. Swingers expect to be back in NZ for Sweetwaters. **Jo Jo Zep & the Falcons** also likely for same gig.

Mascot Studios are looking for bands to record for their proposed studio based record label ... Progressive Music Studios will offer 4 track demo equipment by Xmas ... 'new rock' band, **Warning** are Chris McCarthy (guitar), Neville McCarthy (bass), Smartie (Drums) and Zak Harper (vocals).

THE CORPORATION



Tigers "All Night" (EMI)

The current activity in NZ singles is encouraging but like it or not most of the local bands are only as good as their derivations. Which brings us to the Tigers who have roped off their own little ring of scene stealing. "Red Dress" was cutely Cars and "All Night" with its familiar riff, makes attempts at Springsteen passion. I like it but I wouldn't stand by it. The flip "You Cheated Me" doesn't try so hard to be commercial and benefits from a twisting riff that provides the basis for a punchy song.

Coup D'Etat "No Music On My Radio" (Polygram)

I've heard good things about Coup D'Etat. Good name too, but their debut record, poorly self-produced, (it's flat, featureless with no focus or clarity), owes too much to the Crocodiles, Costello and Blondie, in no particular order. The song in isolation is strong enough, especially in the way it tries to build, but the production puts paid to any efforts there. Producer needed.

Lip Service "I.D." (CBS)

And so to clones of clones: Lip Service, inferior cells of Mi-Sex, New Zealand's glossy rock'n'roll sci-fi magazines. Lip Service's debut album from which "I.D." is taken did a few things right, namely the production and the musicianship but the songs relied too much on instrumental craft and style of which "I.D." is typical.

Flight X-7 "Don't Get Too Close" (Polygram)

Flight X-7 deserve some sought of recognition for perseverance. They're another band that picks their affectations with care. They're coy, fey and prissy but rock'n'roll grade one they ain't. Too much off-the-song posturing and selfconscious phrasing. Still they're improved on the mechanical "I Lose Control".

Clash, "Bank Robber" (CBS)

The Clash's new single, "Bank Robber" has caused conflict between CBS in the UK and the band. The record company were unwilling to release the single in Britain because they thought it wasn't commercial enough and the Clash used this as an opportunity to kick at CBS in wronged-boyo style. The company gave way and released it. Quite honestly the song isn't worth the fuss: it's drab mock-heroics reggae with a spaghetti western flavoured vocal backdrop. The flip is a silly dub of the A-side.

CBS Holland had the right idea as they

released the exquisite "Rudie Can't Fail" as the A-side and "Bank Robber" and its dub "Rockers Galore" on the reverse.

Tears, "Was It Something That I Said"

This independent twelve inch single, from Lower North Island's Tears, is penned, sung, guitar and produced by Jason Sad. The A side transcends its late seventies pithy origins with a chunky full-blooded knuckle. The same can't be said of the reverse side, "Romeo" which is Squeeze's "Goodbye Girl" speeded up and there's no sign of Squeeze in the band's "Thanks To" or "Inspiration From" on the back sleeve. Reassessment and a good lawyer needed.

GEORGE KAY



Pop Mechanix, Mainstreet.



POP MECHANIX
MAINSTREET AUGUST 30

In recent months, Christchurch band Pop Mechanix has undergone a self-imposed hibernation. After several months of intensive song writing and rehearsal, they are now back in action fronted by ex-Whizz kid Andrew McLennan, and sporting a new CBS single, "Now".

Though they suffered from a muggy mix, Pop Mechanix proved the value of their exile in their stint supporting Magazine at Mainstreet. Their playing is tight, meaty and highly danceable. Bass player Paul Scott sounds particularly thunderous on "Jumping out a Window".

McLennan, immaculate in white jacket and black shirt and tie, is in top form — his disjointed movements and Finn-like voice lend themselves perfectly to the rousing "White Girl", and the tongue-in-cheek "Brains Are Dumb". Even the cliched "Radio Song" perks up when given the live treatment, and "Now" is

confirmed as one of the best NZ singles this year.

In the light of the short time they have been back on the boards, Pop Mechanix show all the sign of being headed in one direction — overseas!

Mark Phillips

NEWTONES, HARD SUMS
GLADSTONE — August 13.

After less than a month of public life, the Newtones produced performances at the Gladstone that stamp them as one of Christchurches most important bands. Born out of the demise of Street of Flowers, and the long-serving Vauxhalls, their depth and sophistication bely the usual limitations of a three-piece band.

Opening with a self-titled instrumental that recalled the Cure in its rich weave of textures, the band proceeded through a set that combined Vauxhalls, Street of Flowers and Newtones originals with an esoteric assortment of covers. Those originals ranged from the forceful punk of "B Girls" through to the echo-laden, ethereal "Christchurch". On the way "China", "New Way" and "Too Depressed to Dance" stood out. The covers saw the unlikely mixture of Dylan's "Ballad Of a Thin Man", The Beatles "Rain", Sonny and Cher's "Beat Goes On", "Fever" of days gone by and ATV's "Splitting in Two".

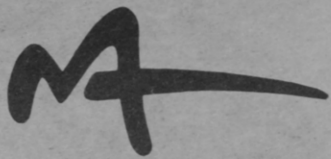
Earlier, Hard Sums got the evening off to an equally agreeable start. Like the Newtones, they're a new band (this was their third public appearance). While lacking the other band's overall maturity, they show considerable promise. Despite the handicap of a stand-in drummer, Hard Sums treated us to a lively set mainly composed of originals that reflected their pop aspirations.

Stand-out tracks included the humour of the "Muscle Building Song" and "Nameless No. 2" whilst "End of the Game" was superb. Noteworthy also was their arrangement of "Like a Rolling Stone", borrowed from sixties nobodies — the Soup Greens.

Musical problems have nearly all been sorted out. The staccato monotony of the keyboards, has been toned down, and their only shortcoming now is the inexperience of Richard James on guitar. However, he was in fine voice, and Noel McMeeking did an excellent job of drumming at short notice. The viola, played by keyboardist Alison Wallace, also worked well.

Michael Higgins

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