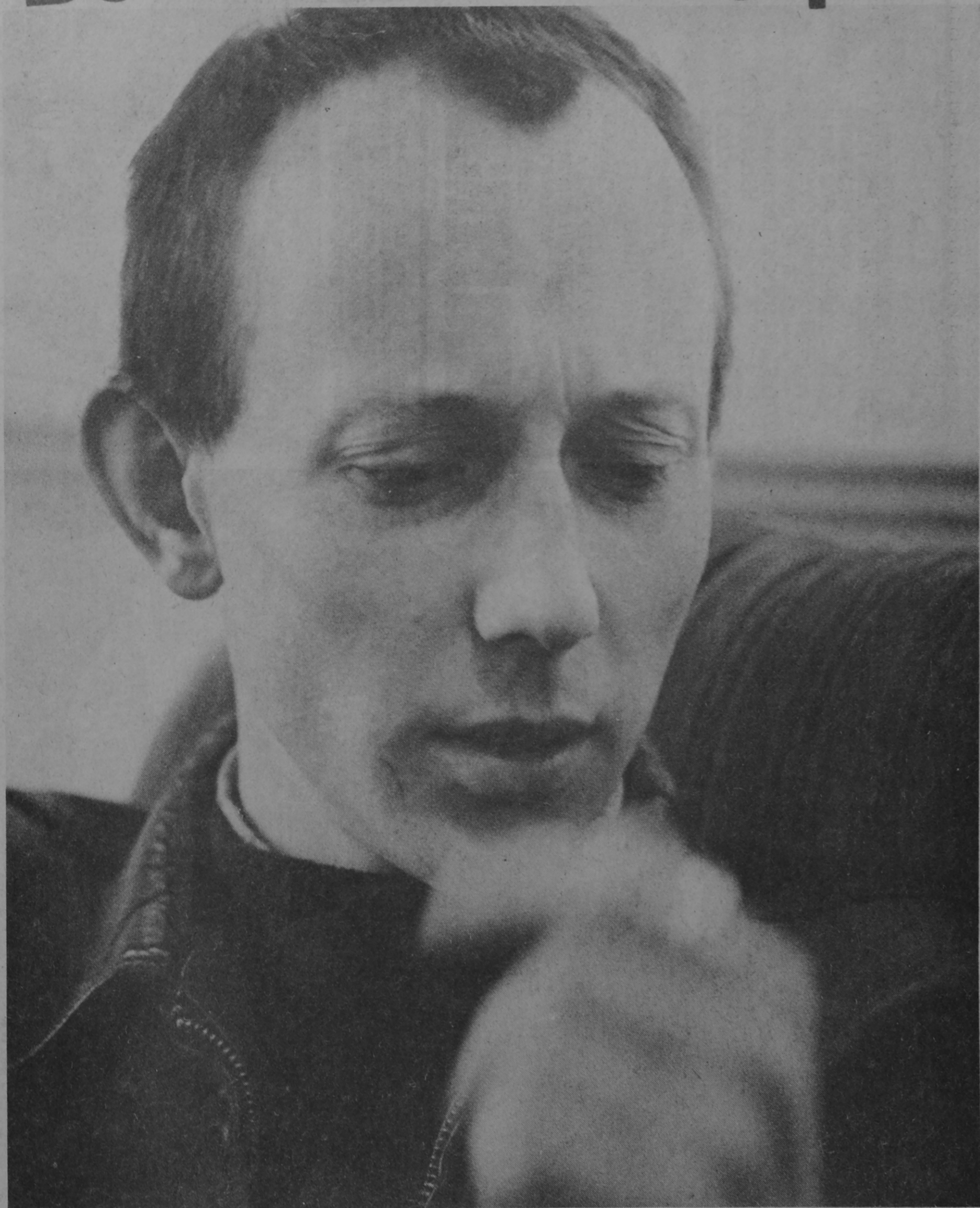


ROCK'N'ROLL

Devoto Enz no.38 sept 80
20,000 Monthly Free NZ Rock'n'Roll Mag.





Tim Finn has always exuded self-confidence, even when times were hard for Split Enz. He always had faith in the band and in himself, and that faith has now hit the jackpot.

True Colours spent 10 weeks at number one in Australia, the single, "I Got You", was eight weeks in the same position, a record for a local act, Australian or New Zealand. *True Colours* sold 180,000 copies in Australia and 33,000 in New Zealand.

"It's neat," says Finn. "It's good for New Zealand, it's good for us, and everybody's happy."

"Next time round, everyone's going to be glued, axes will be poised, but what the hell. We think we've got a better album still. We may not peak at that commercial level for another two or three albums, even though we'll still do well."

See what I mean about self-confidence? Finn always has an eye on the future, the eternal optimist. And with good reason.

"It's fantastic, because we're out of debt for the first time in four years, we can now actually look forward to making some money."

New Freedom

Where others in his position tend to shrug off financial success, Finn has never been one to look the gift horse in the mouth. He readily appreciates the benefits, especially with the new-found freedom it's given Split Enz in the recording of their new album.

"For the first time ever, we've felt free in the studio, there's been no pressure. We had as long as we wanted, and we just experimented. It's not a consolidation, it's not a re-statement. It's a new album, it's moved away from *True Colours*. The songs are still structured quite firmly, but with a lot of overdubbing. We spent a lot more time getting the right sounds, and each member of the band was able to spend as long as he liked getting his particular parts."

"Undeniably, *True Colours* was a strong album, but I think this one goes beyond what *True Colours* was and it was inevitable that it would, we couldn't just do another *True Colours*, we had to move away consciously and sub-consciously, really."

There are 12 songs on the album, six from Tim, four from Neil, and two instrumentals by Eddie. No title has been chosen yet, nor has a single. They've got four to choose from, and one will be released probably in October.

It was recorded over five weeks in Melbourne's Armstrong Studios, and will be mixed at the Farmyard Studios, north of London. Producing again is 20-year-old boy wonder, David Tickle, who Tim can't praise high enough.

"He's a dream come true, we couldn't ask for better," he enthuses. "He understands our music, he's a brilliant engineer, and he's just at the start of his career as a producer. He's the nearest to a genius I think I've met."

U.S. Success

The American scene is looking bright too, with a big feature in *Billboard* magazine, a lot of media attention, and *True Colours* being added to many radio playlists. At the time of this interview, Tim and Neil were off to the States for a 10-day promotional tour. The band is now in London, where they will play five dates, including London's prestigious Hammersmith Odeon, a 5,000-seater.

"That was A&M's idea," says Tim. "It's a bit of a gamble, but the way the single's going, it looks like it'll pay off."

After mixing the album, they'll be back in the States for a four or five-week tour. Details are still to be finalised, and much will depend on how *True Colours* charts. If all goes well, Split Enz will be playing two or three thousand-seater venues. After that, they'll return to the UK, with a closer eye on European countries.

It'll be mid-January 1981 before they're back in this part of the world, coinciding with the release of the new album. The idea is to hold off release so it doesn't clash with other local big names. That's what was done with *True Colours*, and the advantage of that move is plain. A&M also want to give *True Colours* a fair shot in America and Britain.

NZ In 1981

A New Zealand tour is pencilled in for late January or early February.

"For the first time, we're really confused as to what venues to play. For most of the centres it'll be the same as usual, but for Auckland we really don't know where we're going to play. We definitely don't want to do the Town Hall or

Logan Campbell. We may do a theatre positioned halfway down Queen St, but not His Majesty's. We'd really like to return to an intimate theatre venue.

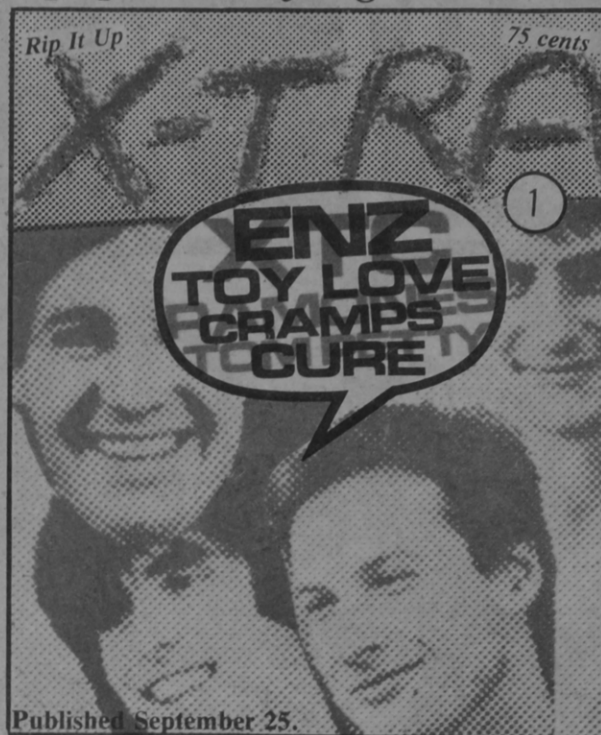
"That's our biggest hope now, to come back into New Zealand with the money we've earned overseas, and put on a really full-scale production without being vulgar. We want to do a really strong presentation, and the best place to do that sort of thing is inside a theatre."

"If we can't get a theatre, maybe we'll go to Western Springs and do a big pose out there."

Duncan Campbell

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SMALL STUFF



Yes, it is Davie Bowie. Blondie being themselves in 'Roadie'.

The **Selecter** has quit 2-Tone Records. Dismayed by non label rip off merchandising associated with 2-Tone's success, Selecter sought to dissolve the label. The **Specials**, who have just completed the album *More Specials* (produced by Dammers and Dave Jordan), did not wish to dissolve their label, so Selecter quit. New 2-Tone signing is the **Swinging Cats**. ... **Debbie Harry** is a star, not only is rock flick *Roadie*, on release, but Ms Blondie has guested on a 'Muppet Show'. By the way, in *Roadie* Blondie play themselves on stage doing "Rings Of Fire" and in pre and post concert scenes. Also playing themselves are Alice Cooper, Roy Orbison and Asleep at the Wheel. Playing someone else, is **Meatloaf**, who as roadie of the hour, is the star of the film. Also on the soundtrack are Cheap Trick, Pat Benetar, Sue Saad, Joe Ely Band and others ... star of two albums in three months, **Jah Wobble**, has quite PIL. The second solo album is titled *V.I.E.P.* ... **Jools Holland**, Squeeze's keyboardman has left to form his own band. The old line-up's final gigs were at their tiny local pub, with support act **Costello** and band, billed as Otis Westinghouse and the Lifts ... **Mick Jones** is producing and writing for girlfriend **Ellen Foley**'s second album. Clashers will play on it ... there is talk of a 3LP set of demos from the **Pete Townshend** collection, including very early Who stuff ... new **Bowie**, *Scary Monsters* features one song twice. First time it's in Japanese. The 45 lyric reveals: "Ashes to ashes (the title), Funk to funky, Major Tom's a junkie." Well, now we know ... **Bruce Springsteen**'s next, *The River* is a single LP scheduled for October release in USA. Two tracks were previewed at the CBS International Convention in Miami. Some tracks are thought to be digitally recorded and mixed ... Steve Nave (Attractions), Cheap Trick, Jack Douglas (CTI producer) and others, are rumoured to be involved in the **John Lennon** New York Record Plant sessions. Meanwhile **Ringo** records in France with a little help from friend Paul McCartney, and **George** does same in London ... USA may issue an LP of Costello 45s, flips etc, not on albums ... ex-XTC man **Barry Andrews** has a single out in UK on Virgin

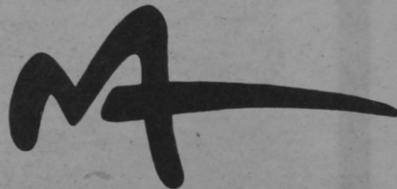
... **Wilko Johnson** is in Dury's Blockheads ... **Cashbox** claims that the highlights of Toronto's new wave Woodstock, was neither Costello, B52s, Pretenders or Rockpile but **Talking Heads** joined by **Funkadelics** (including Bernie Worrell and Nona Hendryx) ... London Council Fire inspectors forced the **Plasmatics** to cancel their Hammersmith Odeon show only hours before the NY Stiff band (and their pyrotechnical effects) were due to explode on stage ... **Garland Jeffreys**' first Epic album is with members of the **Rumour** ... Gary Rossington and Allen Collins of (Lynyrd Skynyrd) have a hit album with **Rossington Collins Band** debut, *Anytime, Anywhere, Anyplace*. The bands female lead singer is Dale Krantz ... **Miles Davis** is recording ... Dr John and Doc Pomus are writing songs for new B.B. King ... new albums to look out for, include: **Echo and the Bunnymen** *Crocodiles* (in NZ soon thru WEA), **Police** *Zenyatta Mondatta*, Desmond Dekker *Black and Dekker* (great Stiff stuff), Jethro Tull A, Aretha Franklin *Aretha* (first Arista LP), Steve Wonder *Hotter Than July* (first 45 is reggae/rock "Masterblaster Jammin'"), **Dead Kennedys** *Fresh Fruit from Rotting Vegetables* (in NZ on Cherry Red thru RTC), **UB40** *Signing Off*, Skids *The Absolute Game*, **Residents** *Nibbles* (in NZ soon on Ralph thru RTC via Missing Link), Capt Beefheart *Doc At The Radar Station*, Roger Daltrey *McVicar* (a film soundtrack), **Cheap Trick** *All Shook Up*, Barbara Streisand *Guilty* (songs and production by Barry Gibb), **Jam** *Sound Affects* (October release in UK), The **Attractions** *Mad About The Wrong Boy*, Leo Sayer *Living In A Fantasy*, Pretty Things *Cross Talk*, **Yes** *Drama* (with Buggles lads) Ian Matthews *WA Spot of Indifference* Robert Palmer *Clues*, Chic *Real People*, **Dr Feelgood** *A Case Of the Shakes* (2 tracks produced by Nick Lowe), Taj Mahal *Live (Magnet)* and *Going Home* (14 track compilation of CBS recordings), Siouxsie & the Banshees *Kaleidoscope*, **Stranglers** *Who Wants The World*, and Southside Johnny & Jukes *Love Is A Sacrifice*, **Talking Heads** *Remain In Light*, Gary Numan *Telekon*, **Neil Young** *Hawks And Doves*, Joni Mitchell *Shadows and Light*, **Doobie Brothers** *One Step Closer*.

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Rock & Roll Band

FULLY LICENSED



When Flight 77 first emerged in August 1978, they created a rather large impression. At that time, most of their peers were inexperienced, stripped-to-the-basics punk bands. Flight 77 were nothing like that. They had the best equipment, a surreal light show, and original material that featured masses of swirling keyboards and thumping bass.

The comparisons came thick and fast. Ultravox, Bowie and the one that has haunted them ever since, Mi-Sex. Warwick Keay, bassist and founder member comments, "On the surface, we may have appeared to resemble Mi-Sex. At one stage, Jeff (the band's vocalist) and I were playing in a band doing the same pubs and playing the same cover versions as Father Time. They became Mi-Sex, and we became Flight 77. The problem was that, because of their experience, they came into the limelight much faster."

The problem escalated as Mi-Sex became more successful. Although they have changed their name to Flight X7, adding three new members, and a totally new repertoire, that label has stuck.

Guitarist Paul Jamieson, who joined in August last year says, "Initially, I felt flattered to be in a band compared with Mi-Sex, but then it became a pain in the arse. People like Colin Hogg just won't let go. But then, he compares every New Zealand band to Mi-Sex, even the Newz. I don't think we are anything like Mi-Sex, they are just Ultravox clones. Our influences are far more diverse."

Waiting For An Album

The need to shake off these obvious comparisons has brought some prolific song writing. In the past, it was Jeff Clarkson who wrote the songs, but things are beginning to change.

"When I joined about a year ago," says keyboard-player Mark Stanton (no relation, honest) "it was mainly Jeff, and sometimes Warwick who did the writing, but now everyone is contributing."

Warwick feels there is more cohesion in the band than at any time in the past.

"Although one of us may have the initial idea for a song, as soon as that idea comes up in practice, it becomes the band's song."

Flight X7 believe that they are continually developing, and this is the primary reason for

their delay in recording. Warwick says, "A few months ago, we were bending over backwards to do an album, but Polygram said, 'No. You're not ready.' At the time, we thought that was crap, but in retrospect, we think they were right. Why make a mediocre album now, when,

if we wait, we can make a really good one? We like to think the album will have something to say, rather than just be a collection of songs."

Trans-Tasman

Recently, word has had it that X7 may leave for Australia. Although migration has been seriously considered, the band are determined not to go there and end up on the bones of their arses.

"We were offered a promotional tour," says Warwick, "but, as with the album, the time wasn't right. Our first single has just been released there, but we have no high-quality video to back it up."

Manager Mike Corless quickly clarifies the situation. "A few days ago, the boys did an interview with Donny Sutherland, who hosts the Australian music show *Sounds Unlimited*. In a few weeks, the second single, "Don't Come Too Close" will be released there. We have an excellent video clip for that, and it will be screened on *Sounds Unlimited* and perhaps

Countdown. After that, the time may be right, but it is pointless going there to lose money when we can be making it here."

Departures

The next few months will be a testing time for Flight X7. At hand is a full-scale New Zealand tour under the title, *Don't Get Too Close*. Don't be surprised if the band sounds different. Warwick considers the tour a good chance to test the new songs. Paul elaborates, "We have been playing our songs so long that people come along and mouth the words. Although that is not necessarily a bad thing, we are still itching to give them something new."

Where the *I Lose Control* tour was very much a hard-hitting rock show, *Don't Get Too Close* gigs will be more on a theme. With everyone writing, the variation in style has increased immensely. We will still be playing Jeff's pop songs, but there will also be more sombre Magazine-sounding material."

Mark Phillips

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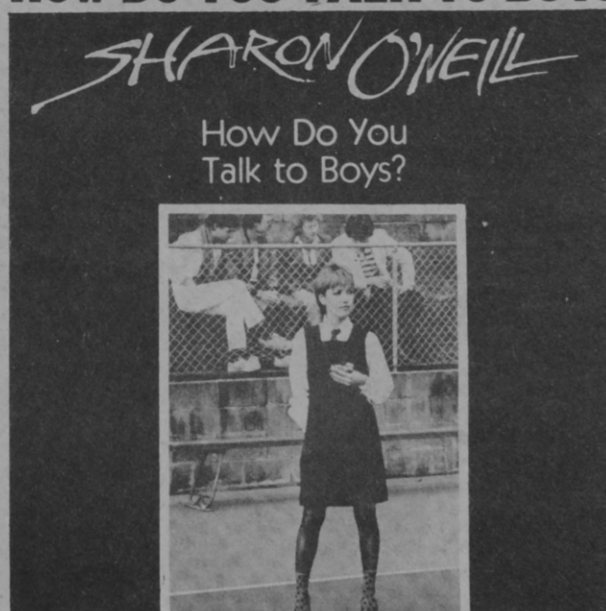


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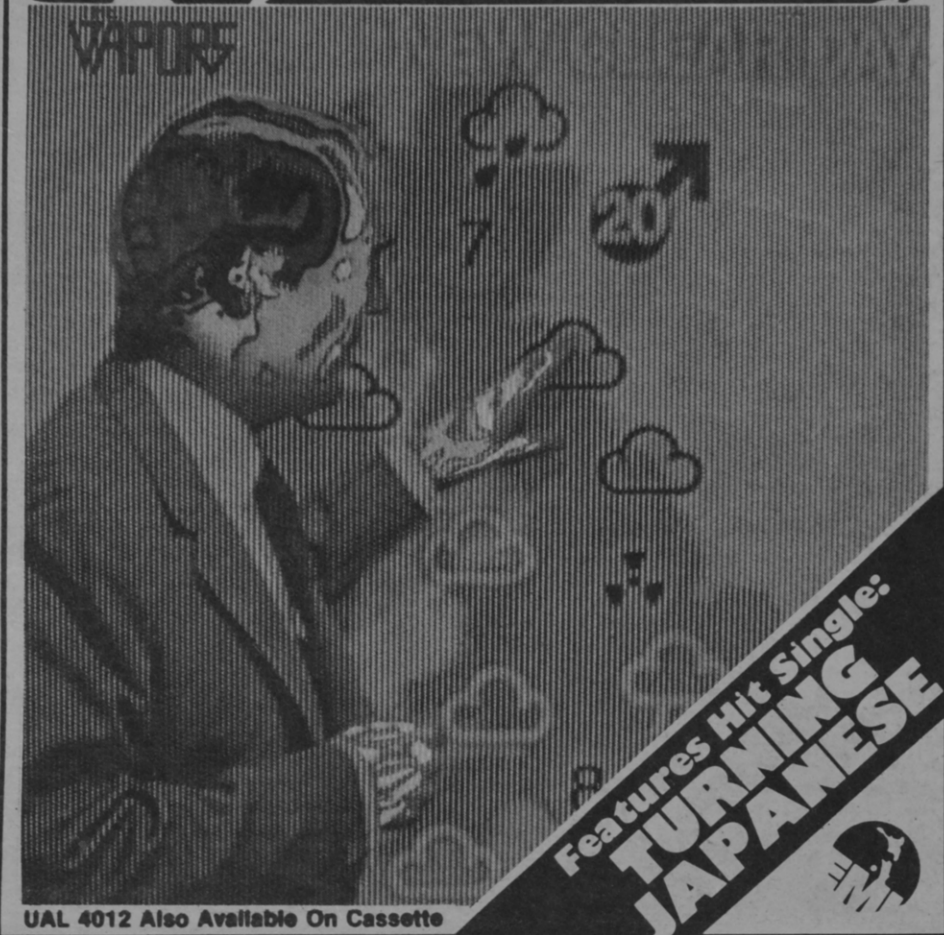
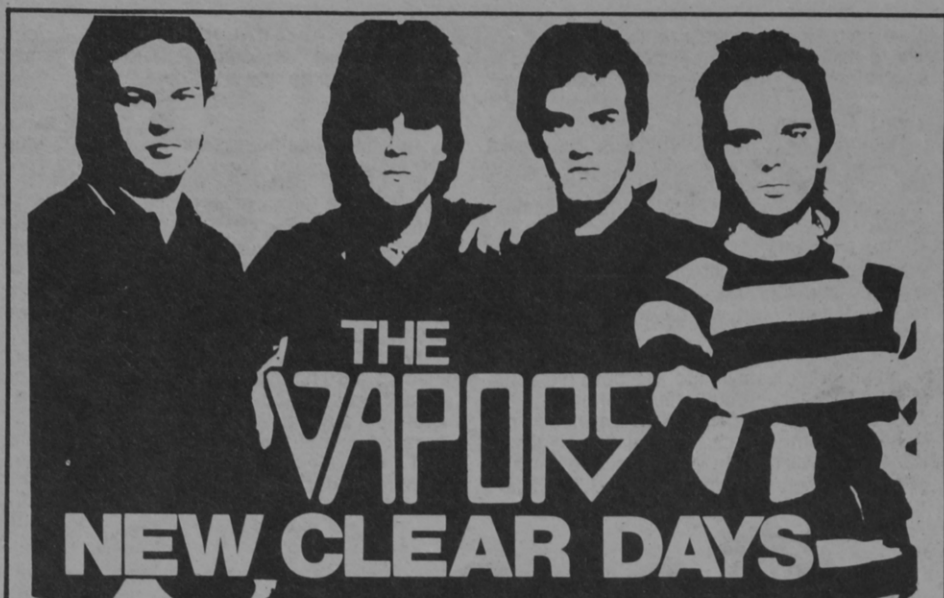
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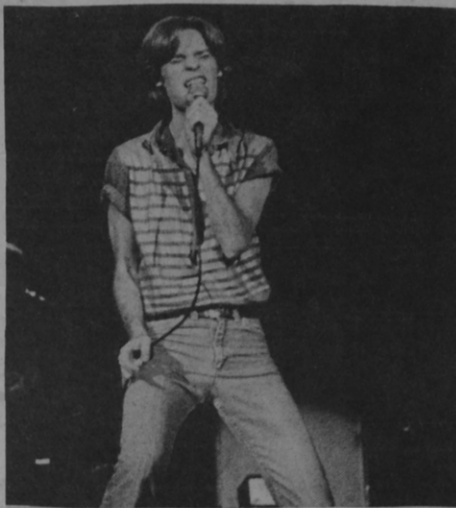
Sharon O'Neill HOW DO YOU TALK TO BOYS?



Greg Clark and Mike Chunn
I'M SO UP



TOURS



Daryl Hall, Hall & Oates, LCC October 20.

Currently touring, are **XTC**. Dates you may have already missed, are Christchurch Town Hall Sept 12, Wellington Winter Show Building Sept 14 and Auckland's Logan Campbell Centre Sept 15.

Visiting downunder for the first time ever, are **Daryl Hall and John Oates**. They play seven shows in Oz, one in NZ then six in Japan. Their Logan Campbell Centre concert is on October 20. Hall's solo album (*Sacred Songs* with Robert Fripp) has just been released in NZ, and their new album *Voices* is imminent. Like Petty, they've got the songs, good band and lots of gear, should be a good show.

In late September **Michael Franks** tours with six piece band *Crossfire*. Dates are Auckland Town Hall Sept 29, Wellington Sept 30.

Roving Irish rockers **Thin Lizzy** play Logan Campbell Centre, Auckland on October 25. Lynott solo and new Lizzy LP will precede tour.

In November **Elton John** will play Western Springs Saturday Nov 22 and Athletic Park Wellington Nov 26. **Kiss** will hit Godzone with their fox-a-like new drummer. They play Wellington's Athletic Park on Nov 30 and Western Springs on December 3. **George Benson** will do an outdoor show on December 7 at an outdoor venue in Auckland but not Western Springs. Also likely over summer are the **Rolling Stones** and **Rod Stewart**.

LATE NEWS

Writer John Dix, who is writing a book on NZ rock'n'roll, had his car (with notes for book) stolen from outside the Toy Love Terminus Hotel gig, Wellington August 16. There is a reward for information leading to the recovery of the white '67 Hillman Hunter EC 6375. If you know anything, phone Waimarama 854 collect.

The queue outside the Gluepot was 50 yards long at 6pm on **Street Talk's** last night. A good time was had by all. Five tracks for Hammond Gable's forthcoming album are complete ... the **Androids** are touring, October to December.

In Melbourne, new band features Ronnie Re-cent (guitar and vocals), Jed Town (synth) and a bassist and a drummer.

Citizen Band Return

Six months ago, the three piece Citizen Band moved to Australia. Geoff Chunn, Brent Eccles and ex-Sheerlux bassist, Roland Killeen. But we will not see the three piece here. In August, guitarist Greg Clark rejoined the band. He was back on stage a week after arriving in Sydney.

R/U spoke to Geoff Chunn on the telephone about the October-November tour and changes since they left NZ.

"We are now only doing three old covers and eight or nine of our old songs.

New songs, CB were performing in June, include "Like Elvis", "Judy Are You Ready to Go Now" (Roland sings), "Modern Music", "Do What You Dance", "Rip Shit Or Bust" and "Christ The Man's A Wonder". Since June they've added three new songs and they have written material in recent weeks.

Why is Greg back?

"Solely for sound. We chose him rather than look around here. It's better to work with someone you know than someone you don't know."

The band now works-up to six gigs a week, still small venues, but in the meantime they're free of the big circuit expenses, debts and fame. The Mosman pub never had bands before CB. Now they play there on Mondays and Thursdays, getting a packed pub (about 150 persons) on the late week gig — with two encores on the night John Dix saw them in August.

This month CB signed a management deal with Peter Cunningham and Booking Agencies are interested. The band is looking forward to the tour and like Toy Love, their NZ excursion should put some bucks in the bank.

"It will be great to get back to bigger hotels, reasonably big stages and to check out recording possibilities."

About their relationship with their record company Geoff says, "there's no disharmony between CBS and ourselves, but we don't know what they are thinking and they don't know what we are doing."

Chunn is obviously very pleased with the new CB.

"We've never been dissatisfied with it since we returned to Australia, and it's getting better and better. The whole band now writes. Everyone is becoming just as important as everyone else.

Spot the differences yourself in October.

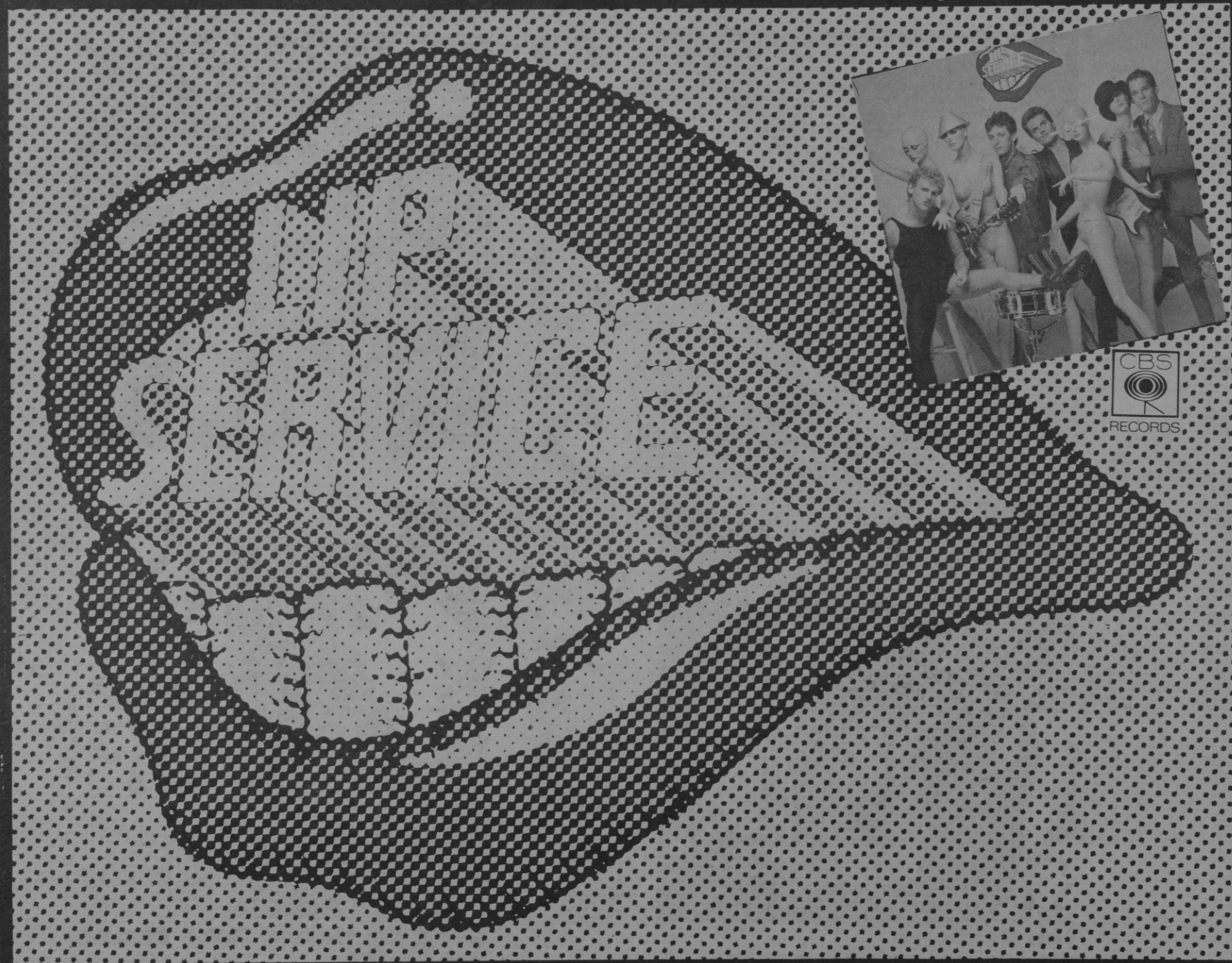
Murray Cammick

ERRATA

Contrary to the August *R/U* Magazine interview, Robin Simon has never performed or played with David Johansen.

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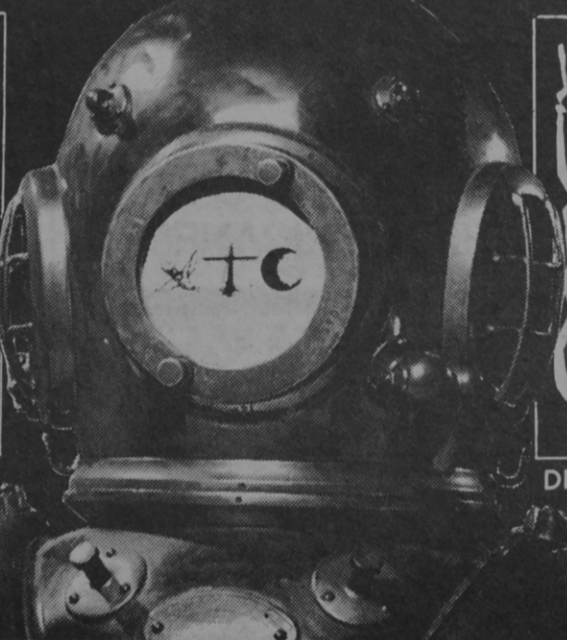
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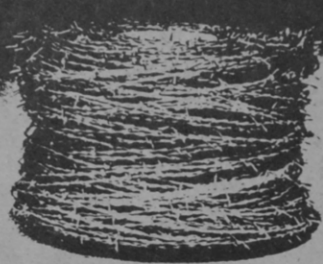
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CHRISTCHURCH

The long awaited **Vauxhalls** EP is in the final stages of recording. The tracks (all Mark Brooks' compositions) are "Movies", "Heart-beat", "B Girls", and "Teenagers From Out of Space". Great stuff — watch for it.

The No.1 rock venue is no longer. Christchurch's Hillsborough is now the Gladstone. A resident band starts at the Hillsborough on Sept 20 ... though Mark Morgan says **Pop Mechanix** are a band Christchurch can be proud of, we don't hear their excellent 45, "Now", on 1323-ZM.

Gutter Band are back after 12 months down the drain ... ex-Products bassist has joined **Wolf City** ... **Mental Spexs** are new and "exciting" (according to their press sheet) ... the **Jets** are to play Paparua Prison ... could the **Androidss** please phone Christchurch 66-224 urgently ... any other MOR bands interested in a residency, phone 34-197, same town.

Knobz hit town soon for two weeks at the Aranui ... despite rumours **Newz** are not changing their name ... **Hoovers** have the honour of being the first band banned from Doodles. They were 10 minutes late starting.

JW

WELLINGTON

The **Steroids** played free to the crowd who'd come to see them at the Terminus, as the lack of facilities prevented their performing to usual standards. Another night, there were twice as many people as the doortake. Their single is being released through their independent label, White Light Records, and should be a real buzz ... infamous non-group **Chuck Vomit and the Regurgitators** (synth and guitar in cheek) have picked up on British trend of recording and releasing their own cassettes, cutting out all middlemen. Also watch for *Live in the Fridge*.

You will all be delighted to hear that **Dave the Rave**, hailed by *RIU* as Wellington's answer to Wayne County, is planning a summer tour of the beach resorts. Promoters are talking of hiring a marquee for this "variety" show. Dave is back with **Janet and John**, now a four-piece using tape-loop rhythm ... Cuba Mall has reopened to bands on Sundays. Opening attractions were **Wallsockets** and **Androidss**, with **Naked Spots Dance** debuting to the appreciative crowd. **Life in The Fridge Exists** played three songs. More recently these concerts have been dominated by the **Rejects**, in the way only a band stuck in 1977 with two chords and a ton of equipment knows how. If this is your cup of soup, watch too for the **Brats**.

What with the hiatus of Billy D' Club, Willy's changing to resident band only, **Gordons** and the remnants of **Eat This Grenade** heading for greener pastures, Wellington has little left to boast of besides our very own ska band the **Preservatives**. Their excellent parties on the Terrace, where they have been joined by various bands, are now as notorious as their remake of "Where Have All the Flowers Gone?" (who else remembers the Howard Morrison Quartet?) ... after playing the University Cafe with **Mockers** ("punk" bands are now barred there), and the Terminus with **Protons**, are **Toy Love** ready to storm the gates of The Club (ex-Uncle Alberts) with **Backstreet?** Will middle-of-the-disco ever reign there again, now Knox has so convincingly screamed, "In this century guitar is King!"?

Is there life after death?
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DUNEDIN

Heavenly Bodies have been offered five hours free studio time in new 4XO studios in return for their support gig with Toy Love. But it's not known if the Bodies will take advantage of the offer as Bevan Hudson and Mick Dawson leave for Perth mid September.

The **Drones** have problems. Vocalist Alan Blackman was kicked out, drummer Brent Alexander wants to leave and guitarist Lee Wood yearns to play Black Sabbath. They supported Toy Love for two nights at the Cook ... the **Clean**, **Bored Games**, the **Same** (who played four songs) and **Heavenly Bodies** opened for Knox and Co at the Concert Chamber. Craig Scott was seen near the premises.

New bands: **Strictly Blues** have formed from the ashes of After Dark ... the **Intruders** are made up of ex-Hampton and ex-P'zazz members ... the **Suspects** are five young gents from Mosgiel who are gradually finding their feet in the pub scene ... the **Nerve** are in the throes of stabilising their initial line-up.

Sue Brown who sang with Shuffle is now grabbing the mike with **Axis** and Gerard Fitzgerald is helping out on mouth harp ... at the Mornington Tavern Talent Quest, first prize went to female singer Riki Carter.

GEORGE KAY

AUCKLAND

Street Talk did their final gig at the Gluepot, Sept 6. Hammond Gamble will now solely work on his own album he is recording for November release. He will then form a band to promote the album. Jim Lawrie is drumming with Pink Flamingos (Dave McArtney, Paul Hewson etc).

Back in **Citizen Band** is model citizen, Greg Clark. The four-piece CB will tour NZ for six weeks from mid October ... new drummer in **Coup D'Etat** is Paul Dunningham ... new guitarist in **Furys** is Rob Galley.

First single for **Coup D'Etat** is in stores. "No Music On My Radio" is A side and flip is "We Want More" ... the **Crocodiles** are currently recording *Crocodiles II* at Mandrill II. Glynn Tucker is producing the album ... the **Lip Service** album has been selected for release in Australia. A promo tour is possible. First NZ single is "I.D." ... **Pop Mechanix** will do a live-to-air at XS, on Radio Hauraki, Sept 19.

The **Features EP, The Perfect Features Exposed**, has "Victim" on Side One and "The Party" "Here We Come" and "Mirror" on the other side. It's a limited edition (750 only), LP sized (12 inch) and out late September ... also out late Sept on Propeller is **Techtones** 45, "That Girl". Flip is instrumental, "The Silencer" ... yet to be recorded is next **Spelling Mistakes** hit, "Another Girl" (Another Platinum), with "No Contact" and "Stingy" on the B side.

Meanwhile in Ripper country, the **Marilyn Waring** 45 is in stores and there is talk of **Respectables** and **Reel to Real** 45s and **AK'80** ... also compiling this Xmas is K-Tel, Solid Gold and Propeller. The latter company wants new NZ bands to send decent demos to Propeller, PO Box 37-371, Parnell, Auckland (see *Small Ads*).

Triple billing at *Rip It Up*'s typesetters, are Steamhack, the Swiggers and the Slobos ... the rehearsal rooms **Shoes This High** were sharing with Feet This Big is now too small. They are looking for a new room THAT high and about THIS big ... new and modern are **Penknife Glides** — Cliff (Skeats) Gravelle (post-Primmer) on guitar, brother Steven on vocals, Jules Maloney (ex-Electrabeat) on bass and Stefan Morris on drums. They have recorded eight tracks at Mascot ... also new is **Newmatics** — Mark Clare (vocals), Brent Pasley (guitar), Dick Reed (drums), Jeff Smith (bass) and Simon Clark (sax) ... in the studio in Hastings are the **Most**.

CONTINUED ON PAGE 14

AT LAST YOU GET YOUR CHANCE

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The Headboys are The Shape Of Things To Come

'Record Mirror' ...

First and foremost the Headboys play commercial pop music, which might explain why they are currently receiving airplay on 98 FM American radio stations. But unlike Stateside outfits, the Knack and the Cars, their sophisticated approach seems sincere and uncontrived.

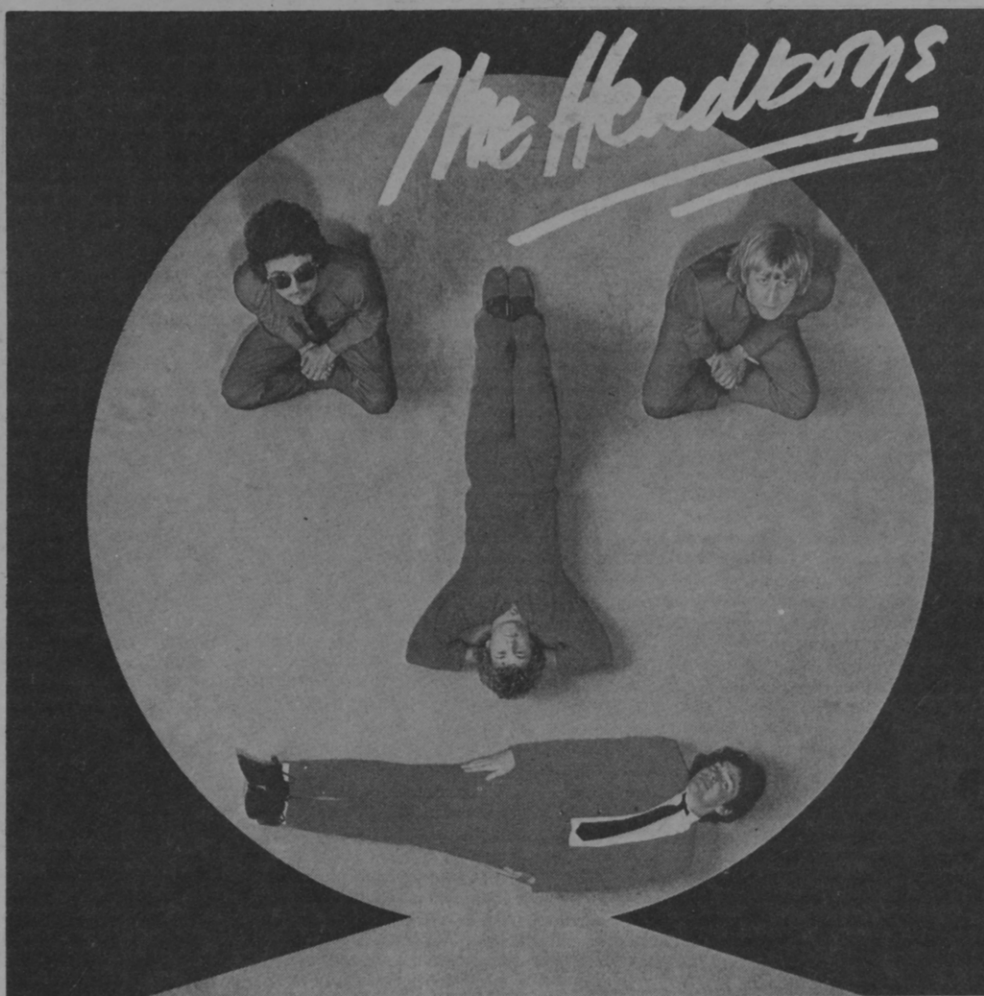
Intelligence they have aplenty and keyboard player Calum Malcolm shows no end of inventiveness. His twinkling, tremulous runs on "Changing With The Times" and "The Breakout" are particularly effective. Some of the song-writing is exclusively in the hands of guitarist Lou Lewis and George Boyter (bass), but the overall impression is that the album is very much a group affair.

"Take It All Down" is the cheery tale of a secretary who manages to give her boss a rise as well as vice-versa (geddit?) while "Kickin' The Cans" and "Breakout" are simple vignettes of scenes from everyday life.

I could go on for ages singing the praises of this album, but what's the point? Briefly, it's great, elevating, enjoyable record of imaginative playing and clever songs.

++++ MIKE NICHOLLS

Marketed by
polygram



'US POP ROCK' ...

The Headboys music is highly original, which is to say witty and melodically innovative. They have been picked up by many critics to become one of the great bands of the 80's, which is saying a lot.

One thing appears as certain as Monday follows Sunday, and that is that the Headboys will be on the scene long after most of the other so called new wave acts are old hat!

(US Pop Rock, September 1980)

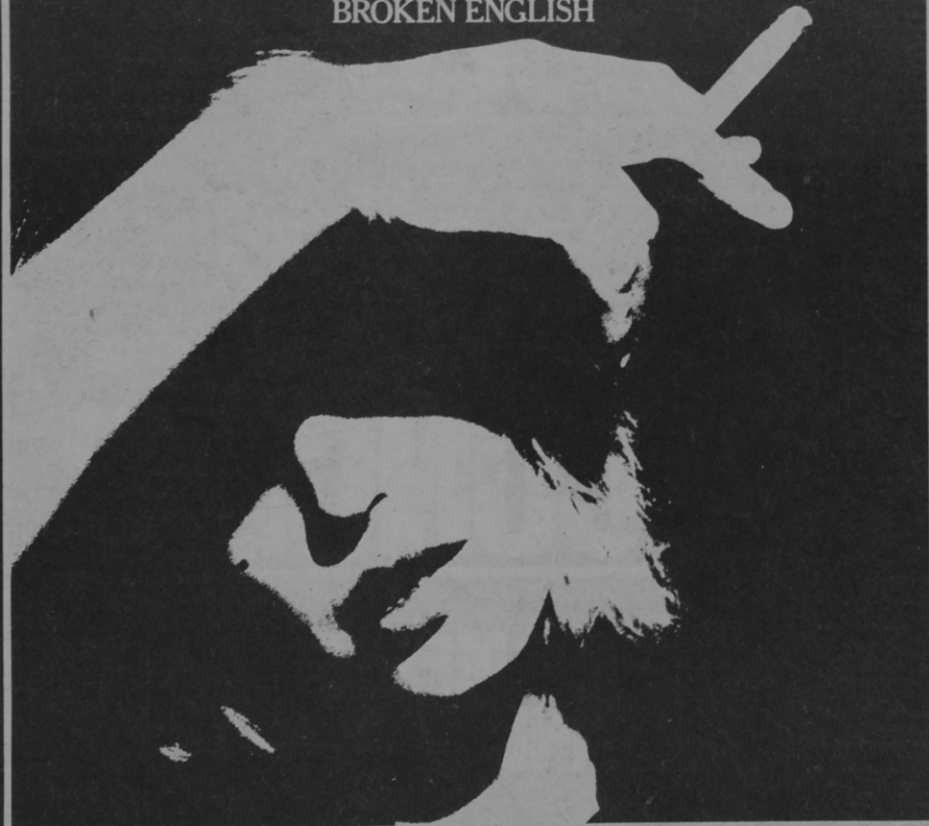
the single

KICKIN THE KANS

HER CONTROVERSIAL ALBUM
is now available ...

Marianne Faithfull

BROKEN ENGLISH



Contains Bonus Single:
DREAMIN' MY DREAMS



The Legend Continues ...

one day in 1968, as Walden was sitting in his office, he got a phone call from Rick Hall, founder of the legendary Fame Studios, in Muscle Shoals, Alabama. Wilson Pickett had just cut a new single for him, Hall said, a disc so fine that Phil just had to hear it right there, over the phone. Hall was right: "Hey Jude" was going to be a beast. But what interested Walden more was the sound of the lead guitarist playing with Pickett. "Who's playing the damn guitar?" he asked excitedly. "Oh, him?" replied Hall. "Pretty good, isn't he? Studio musician. Name's Duane Allman." "Keep him there," Walden ordered. "I'm getting on a plane."

MOST EVERYBODY IN THE music business knew Duane Allman; with all the acts he was backing up, it was hard not to. The trouble was figuring him. To look at him, peering out from those long, stringy brown locks of his, a fella'd think, "Here is the geek of geeks." But then he'd talk, cool, confident like, with just a hint of that North Florida drawl, and right away you knew that when it came to music, this cat was solid. Then he'd play, and you'd start scratching your head all over again, because there wasn't any way to describe that sound. A little bit of blues, a little bit of bluegrass, a little bit of country, a little bit of boogie—what was it? Nothing they'd ever heard of before up North, that was for sure. It was down-home. It was South. And the reason no one could figure it was

that it lived in Duane Allman's head.

Well, that's what Phil Walden was going to change. Get ready, he told Duane. Go home, get yourself a band. You got a baby brother, Gregg, with a nice bluesy voice? That's fine too. But don't just stand there, man. Move. With Phil Walden behind you, boy, the South's gonna rise again.

And hellfire if it didn't work. Oh, it was slow, but Phil was ready for that. When you came from that place and spoke in that voice, you were used to trying three times as hard to get the Yankees to listen to you. Phil'd been through it all before, all the scratchin' and scrappin' and "Yessuh, Mr. Man," and if that's what it took, if he had to have his boys go barefoot in Carnegie Hall and leave the \$300 suits at home, if that was what they expected from his kind, chasin' women and drinkin' likker and raisin' hell, well, he'd do it, even if he had to "out-limousine those folks to death," 'cause when Phil Walden was on the move, weren't nothin' gonna stop him. And with Duane, man, he was movin'.

So off they started, gradual, sure, but gaining ground. The little bitty clubs at first, then bigger and bigger, and before you could let out a "Yaaaahoooo," they were in New York, the enemy camp itself, playing for Ahmet Ertegun, resident wizard at Atlantic Records. They were good, Ahmet admitted, *too good*. "The kids will never understand them," he told Walden. Forget it. Go to the Coast. There they'd make real money. But Phil ignored him. When he was on to something good, Phil Walden was one persistent son of a bitch.

And all at once, *bam*, it happened: one

Reach For The Sky

The new Album
from:

The Allman Brothers Band

With the Single
"Angeline"



ARISTA

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Impressions

The interview situation is not one of Howard Devoto's first loves. His retort of "who likes doing anything" when I asked him if he liked doing interviews was the negative start I feared in our chat during the band's recent two stint Auckland stopover.

Accused in the past of "enigma building" in his awkward dealings with the press, Devoto is certainly a hard man to pin down. Often wearing a smile that bordered on condescension, he always seemed reluctant to be at ease or responsive in his role as interviewee, consequently, his answers when they eventually arrived after careful consideration over his selection of words, were sluggish and disjointed. I felt uncomfortable and inadequate in my attempts at establishing even a half-way fluent inter-change with a man whose music I admire yet whose personality was becoming increasingly difficult to size-up or come to terms with.

Expressions

In the past Devoto has talked of the importance of "negative drive" in his lyric writing, but this has changed, it seems:

"It's more a matter of geology these days — watch how you're drilling. You can't work that way all the time as it's like walking backwards. So now I'm an exquisitely crafted piece of driftwood."

Yeah, aren't we all, he was joking, perhaps.

His lyric/songwriting methods were next on the agenda:

"Well you have to watch the fit of words, the necessary convulsion that puts one thing above another, one word under another. There's no specific way in which they're written."

I brought up "Feed the Enemy", his most obscure lyric, to find out what was going on in the Devoto intellect when that was written:

"That one was written fairly quickly and it could still be written now if it hadn't been done then. People need their enemies so it's logical to provide for your foe the little graces and necessities of life."

In his songs Devoto is either being shot by both sides, exploited by his enemies or drained of light. In short he's always on the receiving end:

"I wouldn't agree with that. In "The Light Pours Out of Me" there's a kind of victory in there somewhere. I'd say there's a strong sense of identity in that song with your allotted position, this hallowed position you've been given or carved out for yourself. And perhaps that is draining, but I wouldn't say the songs were about being on the receiving end at all but even if they were then to recognise that for a start is some kind of victory. I mean, doesn't your doctor tell you that? 'Ah, I know what you've got', the diagnosis is complete so that's a little victory. But to go further than that and recognise that you got exactly what you bargained for then that's a true victory."

Magazine was perhaps the first band to

abandon the punk touch-points of being young, fast and unscientific. The band brought sophistication and musicianship to a year that was dominated by punk band-wagoners and energy as an end in itself. So the band was a first in its field:

"As much as anybody can be seen that way as among the first to do something. We cast some sort of vote. The bread on the water drifted some way or other, but as being influential goes I don't know. I certainly don't go around identifying or recognising where we've affected people. I find it very difficult to point a finger at anybody."

Depressions

Attention now moved to Magazine's second album, the much maligned *Secondhand Daylight* and the beginning of wholesale criticism for a band originally touted as a major force. The criticism must've hurt:

"Yes, but there's also a kind of funny satisfaction in that as well. You know it's going to happen somewhere along the line so why not here, there."

With the benefit of over a year's hindsight I wondered if Devoto would have changed anything on the album:

"Perhaps the production a little bit. It was too treated but we must take the responsibility as much as anyone for that. I think that's probably all."

Devoto wasn't being completely honest here as in a later conversation with new guitarist Robin Simon (ex-Ultravox) he revealed the band's reluctance to continue with much of the material from the album, one reason being that the departed McGeoch (now berthed with the hit-making Siouxsee and the Banshees) wrote many of the songs and the other being the op-

pressive nature of the album. In fact only two songs, a funk-up "Feed the Enemy" and "Permafrost", remain as live reminders of the album's existence.

But staying with the album for a while, what about "Back to Nature" written after Devoto's visit to Scotland?

"That's concerned with some kind of con that people are playing on themselves that there's some natural, wholesome, pure, real THEM somewhere inside them. I was thinking of the idea of having a natural you."

Secondhand Daylight has often been described as a "melodramatic" album yet Devoto claimed never to have heard of that term in relation to his music. But was the word "melodramatic" a realistic description of his output?

"No, not if it's denoting some kind of unrealness. But one person's melodrama is another person's housework. You're not going to get a consensus of opinion in some of these areas. I don't allot the second album a place in history but the album is still existing now and maybe it's accessible now."

Soap Impressions

Still on the subject of accessibility which Devoto rightly believes isn't always a virtue we arrive at Magazine's third album, the virtually spontaneous studio crack of *The Correct Use of Soap* produced by Martin Hannett, famous for his Joy Division work. How did they meet Hannett?

"About a year ago we recorded a couple of tracks with him, 'Thank You Falettinme Be Mice Elf Agin' and 'The Light Pours Out of Me', the one that's on the British single called 'Upside Down', and we were very pleased with that. 'Thank You' is the same one that's

on the album and so we went on to do an album."

Just after the album the band embarked on a British tour after which guitarist John McGeoch left the band and so left them in a quandry as to who was to take his place before their American-Australian-New Zealand tour. McGeoch's exit was unexpected but Robin Simon has coped easily:

"We knew of John's departure before most people but it was still a surprise as he was there right from the beginning. Robin was with Ultravox and he did their *Systems of Romance* album and he was the only guitarist we could think of that might be available or right."

Simon, judging from his Thursday night performance with Magazine, has knitted in with the band without too much jostling. But Magazine live is another story, and here it is.

Live Impressions

The Devoto stage persona is almost non-existent. Projection is on-key as he leaves his songs to speak for themselves:

"Being on stage is a concentrated time. You can't equate it with anything you might do at other times like catching the bus or whatever as several hundred people haven't gathered there to watch you catching the bus. On stage I'm telling you nothing new. You are there to perform songs and that's a particular kind of thing. Those songs are particular moments and you step into them on tour again and again. They are their own world and you can't or I wouldn't like to live a song in all my waking moments."

Live, "Motorcade" is conspicuous by its absence but Robin Simon had only three weeks to rehearse before touring so the song will be included at a later date. "Shot By Both Sides" remains and was the second encore but surely it's becoming an albatross, a sop to audience demands?

"No, no. There's no way anybody has to play a song. We volunteer to do it and we'll continue to play it as long as we feel that it's right. I don't worry about the audience, but I don't ignore them either."

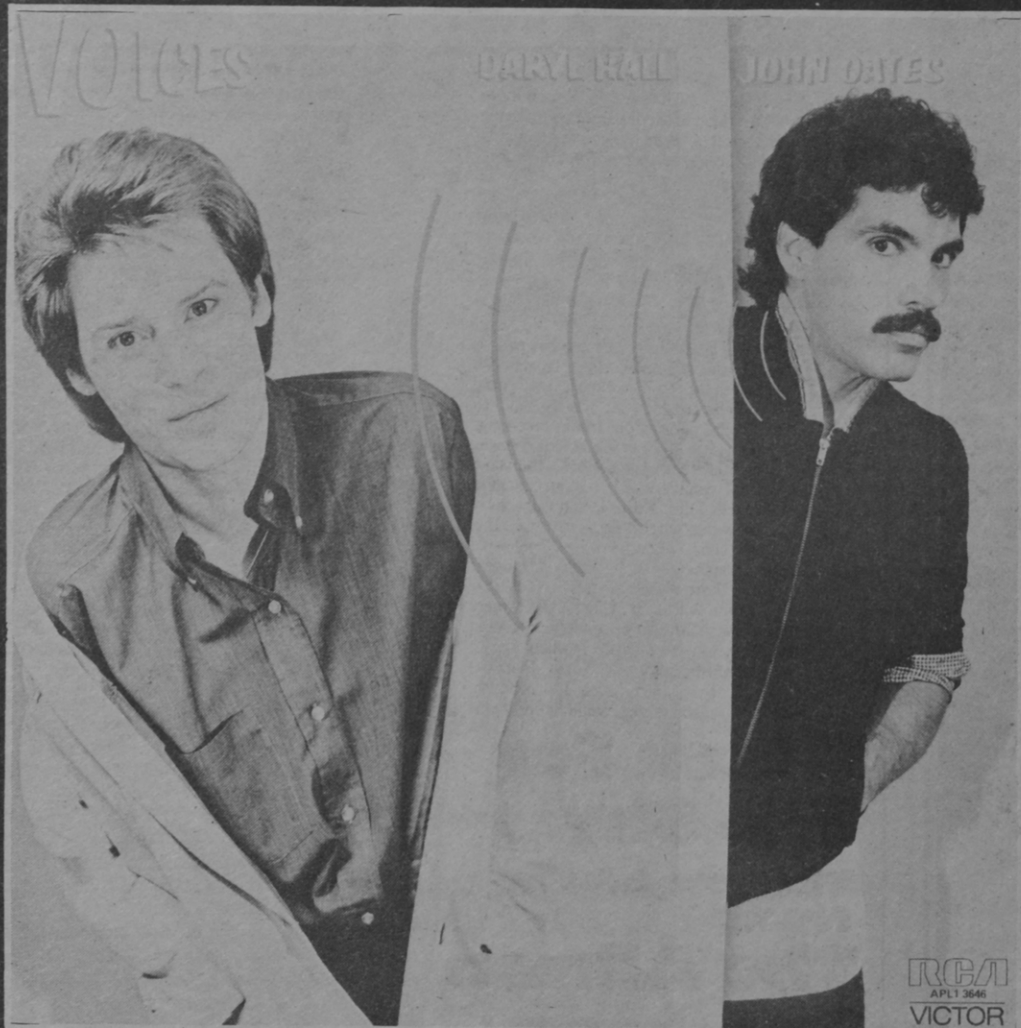
Last Impressions

I would have liked more discussion on *Soap* but time and Devoto's tentative, pedantic answers prevented that. So for twenty five minutes two people talked to a tape recorder, one questioning and one answering and communication was elsewhere. But I doubt that Devoto was using the interview to continue his myth of enigma as, in the last analysis when we shook hands I thought I saw the flickerings of a man who couldn't quite relate to others, a man who used silence and procrastination as a defence mechanism and ultimately a man who, as a dejected romantic, revelled in his own world of shapes and shadows.

I thought I saw those things, I'm sure that's the real Howard Devoto.

George Kay

DARYL HALL & JOHN OATES



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Sounds: A mastery unmissable album. "Distinguishing Marks" is magnificent ... without a doubt the best pop album of the year."

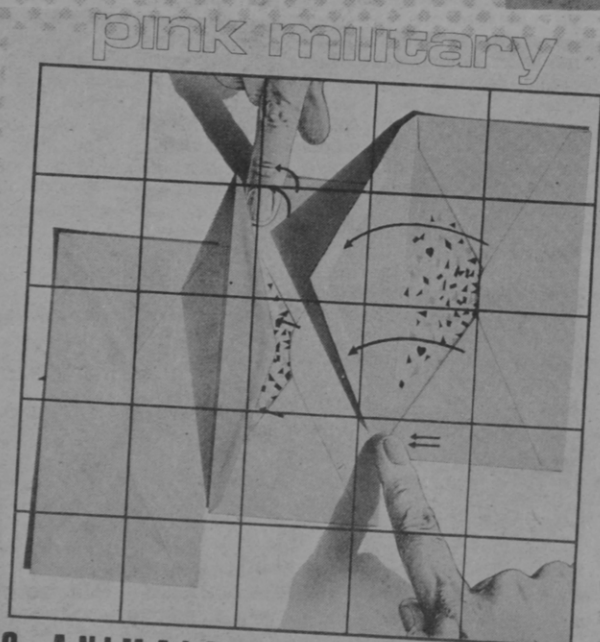


FINGERPRINTZ
DISTINGUISHING MARKS V2170

Pink Military
Do Animals Believe In God?

The stylish brilliance of this new Merseyside 5 piece band, fronted by the amazing voice of Jayne (ex Big In Japan) is showcased on their debut.

"Do Animals Believe in God? — at times surrealistic, at times alluring, at times simply daunting 'Animals' is irrefutably built to last. Its mystique is its lure is its success. 5 Star Rating" *Record Mirror*



DO ANIMALS BELIEVE IN GOD ?
PINK MILITARY
DO ANIMALS BELIEVE IN GOD? ERIC'S 004

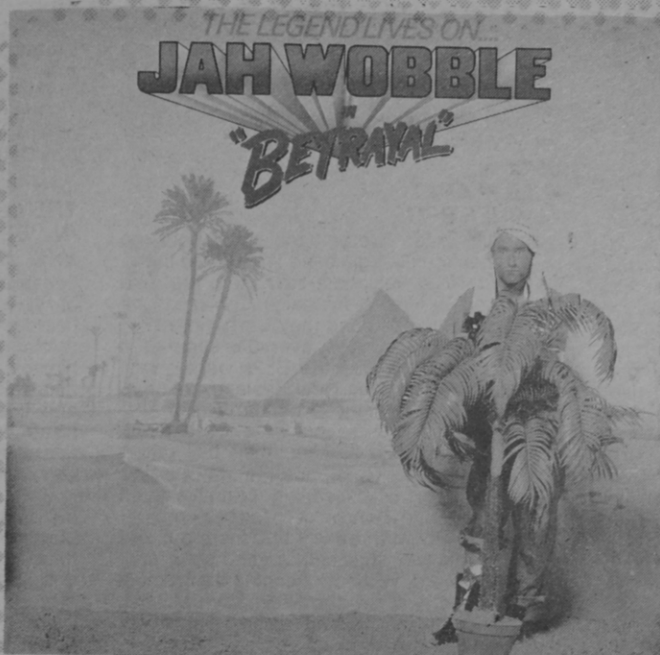
Captain Beefheart & the Magic Band
Doc At The Radar Station

Beefheart's first new material since the much delayed "Shiny Beast (Bat Chain Puller)".

As usual, the Man is in classic form ... "Doc At The Radar Station" features his 6 piece Magic Band and contains 12 new songs, produced and arranged by the Captain.



CAPT BEEFHEART & THE MAGIC BAND
DOC AT THE RADAR STATION V2172

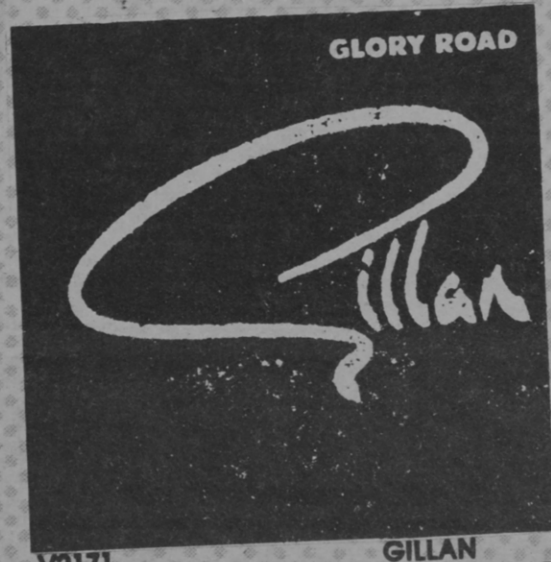


JAH WOBBLE
BETRAYAL V2158

Jah Wobble
The Legend Lives On ... Betrayal

Ex bass player with popular combo Public Image Ltd, Wobble has staggered friends, associates and relatives by unleashing his very own solo album.

Acclaimed by all who've heard it, Zigzag advise: "You simply won't be doing yourself any favours if you don't own this record. Without it, summer'll be flat as a cowpat ... One of the year-so-far's most enjoyable albums."



GILLAN
GLORY ROAD V2171

Gillan
Glory Road

Debut album for Virgin, "Glory Road" shot straight into the UK charts at No. 3'.

A dynamic band driven by Ian Gillan's familiar voice, "Glory Road" shows that in terms of sheer musical muscle Gillan have what it takes. Heavy metal at its best.



MAGAZINE
THE CORRECT USE OF SOAP V2156 TCV2156

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."

NME

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

Sounds



VBI TCVB1

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Featuring 15 tracks by Virgin's Leading Artists

Magazine
'A Song From Under The Floorboards'
The Ruts
'Staring At The Rude Boys'
The Members
'Romance'
Skids
'Animation'
Human League
'Being Boiled'
Jah Wobble
'Betrayal'
Orchestral Manoeuvres In the Dark
'Bunker Soldiers'
Monochrome Set
'The Strange Boutique'
The Revillos
'Motor Bike Beat'
Martha & the Muffins
'Echo Beach'
& More

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RECORDS



XTC
BLACK SEA
VIRGIN

Last year I named *Drums And Wires* as one of the albums of the year not because it was rock'n'roll's most adventurous step, though it did have more than its share of risk taking, but more because of the balance it struck between Moulding's orthodox tunefulness and Partridge's fidgety inventiveness.

Black Sea, a metaphor for life's darker moments and future, is the fourth and best of XTC's albums to date. It doesn't contain the Partridge/Moulding balance of *Drums And Wires*, since the quota falls nine to two respectively. But that isn't a criticism as Partridge has often managed to combine elements of his rhythmic/dub idiosyncracies with white pop music, producing songs that pack basic two-the-for bass/drum impact (Chambers and Moulding take a bow), tantalising tunes and some of Partridge's best lyrics.

A simulated 78 rpm opening, then "Respectable Street" and the combined edge of guitarist Dave Gregory and Partridge himself are immediately feet in the rail against outward respectability, "decency jigsaw". "Living Through Another Cuba" takes the missile crisis of 1961 as a warning that these things happen in 20 year cycles. Who needs to wait until 1984? "Rocket From A Bottle" is a glorious optimistic love song, but this leads into the morbid deliberations of "Language In Our Lungs". Both of Moulding's songs are on Side One. The single "Generals And Majors" and another commercial morsel, the reggae-ish "Love At First Sight".

Side Two, all Partridge, follows the same cyclical pattern of pessimism-hope-pessimism to similar effect. "Towers Of London" painstakingly melodic and "Paper And Iron", a rhythmically weighty dig at working for money, are the downer songs. "Burning With Optimism's Flames" and the exquisite three tiered structure of "Sgt. Rock (Is Going To Help Me)" are flashes of optimism but they make way as the "dance goes full circle" for the dub-heavy, steamrolling, yet hypnotic, climax of the album, "Travels In Nihilon". Climb into the song.



B52s

*There's no youth culture
Only masks they let you rent*

Black Sea is XTC's *Setting Sons*; an album that is the end product of three increasingly bold and mature steps. This is XTC's zenith and don't let anybody tell you different.

George Kay

B52s
WILD PLANET
WARNER BROS

English writers weren't too sure about the B52s when the Georgia band first toured there. One of *NME*'s weightiest saw them first and mentioned Beefheart (lyrically). The next one *NME* sent along decided they were more Walt Disney (everythingly). But everyone seemed to agree on one thing — the B52s were a real neat dance band. The New Zealand concerts confirmed that, but those concerts also suggested the band were going to need some pretty strong songs to keep their ball rolling through the 1980s. Cos once the effect of the visuals wilted, this essentially primitive band didn't really have a whole lot to fall back on.

Perhaps album three will find them out, but as at album two, that ball is still rolling confidently forward. Without changing the formula very markedly, at all, the B52s have still put together a strong second album. Familiarity leads me to instantly liking "Give Me Back My Man", "Private Idaho", "Quiche Lorraine" and the longtime concert favourite "Devil In My Car", and the record's opener "Party Out Of Bounds" is a winner as well.

The B52s probably aren't going to frighten any of the guys who write columns for *Guitar Player* magazine or *International Musician*, but they've honed their primitivism pretty effectively. Keith Strickland anchors a rock-steady rhythm section (cynics may wish to know he has a rhythm unit coming through his headphones on stage) (or at least he did at the Dunedin concert) and guitarist Ric Wilson, whose right hand is a lot more important than his left, drives home the rhythm — and gets a great guitar sound as well. Sorta dwang-dwangy. He plays a (4-string) Mosrite, and of his most famous American Mosrite predecessors, he resembles the Ventures a good deal more than



Jah Wobble

Johnny Ramone.

The top bits of a B52s' song can be ultimately irritating, and the band haven't totally got away from that on *Wild Planet*. But the hooks are still there, the best relentlessly fine.

One presumes the inner sleeve was done by one of Kate's two pet goats.

Roy Colbert

JAH WOBBLE
THE LEGEND LIVES ON ... JAH WOBBLE
IN "BETRAYAL"
VIRGIN

Jah Wobble, armchair bassist, is one-quarter of PIL, and like new drummer Martin Atkins, he has decided to dabble in solo albums.

It's not the third PIL effort, as Wobble himself has said that he wanted to put out a "sunshine record", comparatively speaking, and this shows on his affable if mechanical treatment of Fats Domino's "Blueberry Hill" and the bustling original "Today Is the First Day of the Rest of My Life".

But all is not sunshine. Assisted by producer/guitarist Mark Lusardi and PIL drummer Martin Atkins, Wobble has picked up on synthesisers (and saxophones) to convey his own dub peculiarities. Because of his bass preferences and personal reggae overtones there is a dub slant to the music particularly on "Beat the Drum" and "Pineapple". PIL pops up in the form of a stark synthesiser instrumental, "Not Another" but the album's best moments belong with "Betrayal", his fourth single, and it's an active, biting piece of reggae.

Wobble's solo when placed beside the PIL output is certainly more optimistic in tone and content and infinitely more accessible: this adds to its individuality and occasional excellence.

Keep the legend alive.

George Kay



Daryl Hall

CARS
PANORAMA
ELEKTRA

EMI in this country once released a Tangerine Dream album with that group on one side and Faust on the other. At the rate Cars and Devo are currently progressing, WEA are going to have to be damn careful by album five not to get the masters of these two bands mixed up. Or maybe album six — but the two are growing in towards each other faster than anyone would have envisioned back there in 1978.

Panorama is another very good Cars album. You'd have to have a brother in the band to say it was their finest so far, but within the stylistic restrictions self-imposed on albums one and two, Ric Ocasek has done a reputable job in quality sustenance. Cars' debut updated bubblegum with insinuating little synthesiser riffs as wrapping. It was a record with quite a few nifty tunes. On this third album we find the wrapping is beginning to take over, the fascination with sounds stronger — and the nifty tune content just a little lower.

"Down Boys" suggests Ocasek has been checking out Iggy Pop, but like "Gimme Some Slack" and "Up and Down", it stands as a refreshing guitar raunch in amongst the synthesisers and David Robinson's utterly unyielding drums. One feels Joey Ramone would let only these three through (Joey, you see, thinks synthesisers have nought to do with rock'n'roll).

"Touch and Go" and "Don't Say No" on the first side both attack you successfully with archetypal Cars mini-hypnotism — this band can really do a lot with a little — but the one that really interests me is "You Wear Those Eyes". A haunting melody rises out of a backdrop not unlike Ocasek's New York favourite *Suicide*, and then it's into a really memorable chorus. Hidden away in the middle of Side Two, this could either be a furtive experiment or a pointer for album four. Whichever, it works.

Cars pass the third album test with a B plus.

Roy Colbert

ALBERTA HUNTER
AMTRAK BLUES
CBS

That a woman singer of some 85 years should be recording at all is extraordinary. That she should make one of this year's most exciting albums approaches the miraculous.



Alberta Hunter

Alberta Hunter made her first recordings in 1921 and had a long career, on records and on the stage, before abandoning show business to become a nurse in the 1950s. Apart from an isolated recording session in the '60s she has remained distant from performing until very recently. Her return to recording is to be welcomed.

Her one-time producer Chris Albertson believes she is singing better than ever. Incredible, but probably true. Bluesologist Paul Oliver notes that the young Alberta Hunter "had the thin, melodic but rather featureless voice characteristic of many lesser singers who came within the 'Classic blues'." Today Alberta Hunter's voice is rich, insinuating, knowing, sly and funny. Few singers of any age could get away with a song as suggestive as "My Handy Man Ain't Handy No More". Hunter offers a lesson in being obscene-and-not-heard (by those too innocent).

Although she came from the so-called Classic blues period of the 1920s which produced Bessie Smith (and whom Hunter preceded on record), Alberta Hunter is more than a singer of blues songs. In fact, she is only a moderate blues singer. Her greatest strength lies in her freewheeling reinterpretation of songs of the American near-past. Listen to the joyful life she wrings out of such chestnuts as "Darktown Strutters' Ball" and "Sweet Georgia Brown." Jazz of a high order.

Of course, the album would not be the resounding success it is without the superb instrumental support of, among others, pianist Gerald Cook, guitarist Billy Butler and Vic Dickenson on trombone. The album is produced by John Hammond, who has been around long enough to have also produced Bessie Smith and Billie Holiday (as well as Dylan and Springsteen).

The best summation of the album might be a comment of Alberta Hunter's — "This old jalopy's got a lot of mileage on her yet." It's great.

Ken Williams

DARYL HALL
SACRED SONGS
RCA

Occasionally there are chilling reminders that record companies do in fact rule. *Sacred Songs* was done in 1977 as an integral part of Robert Fripp's advance on 1981, but RCA thwarted Fripp and Daryl Hall both by freezing it in their vaults until now. Obviously someone important at RCA felt the album wasn't the best thing for the career of Hall & Oates, and yet *Sacred Songs* sounds no more risky and stylistically experimental than the second side of Hall & Oates' last outing.

It's a record in fact that Hall and Oates' fans should like a lot, as it features Hall singing lyrics of real substance above melodies often as appealing as anything the man has come up with since *Abandoned Luncheonette*. "Why Was It So Easy" is especially nice.

Fripp, who presumably relishes working with real singers like Hall and the Roches after what he had to put up with during Crimson's halcyon period (*Larks Tongue — Starless*), is more an over-riding presence on *Sacred Songs* than an all-over-everywhere collaborator.

He pops up noticeably in the middle of "Something In 4/4 Time", elongates the schizophrenic "Babs And Babs" with a slice of pertronicking, pushes "NYCNY" hard with some suitably frantic guitar, and eases the listener attractively into Side Two on "The Farther Away I Am". But overall there isn't an enormous amount here for Frippfans, though it won't do those people any harm at all to check out this thoroughly worthwhile album.

Roy Colbert

PURPLE HEARTS
BEAT THAT!
STUNN

With things the way they are in Britain, I suppose the Mod revival was inevitable. Punk died the death, the cost of living went sky high and unemployment is rampant, so the hedonistic outlook of the Mods, spurred on by *Quadrophenia*, was the release for jaded youth.

With it came a new crop of backward-looking bands, drawing their inspiration from old records and magazines, and the memories of older siblings. Names like Secret Affair, the Chords, the Merton Parkas and Purple Hearts.

Named after a favourite Mod pep pill, the Hearts are four young Londoners, the oldest being 19. They started out in 1978 as a "teenage pop group", having previously been a punk band called the Sockets. They knew only three chords then, and though they've definitely advanced on that, they're still hardly the stuff legends are made of.

They borrow heavily from early Who and Kinks, especially in the guitar of Robert Stebbing and vocals of Robert Manton. Both are also responsible for much of the material. It has all the vigour of youth, but precious little originality. Manton can't seem to shake off his punk beginnings, often sounding like an immature Joe Strummer, and sounds faintly ridiculous attempting Wilson Pickett's "If You Need Me".

I'll stick with the ska men, who have more humour and panache.

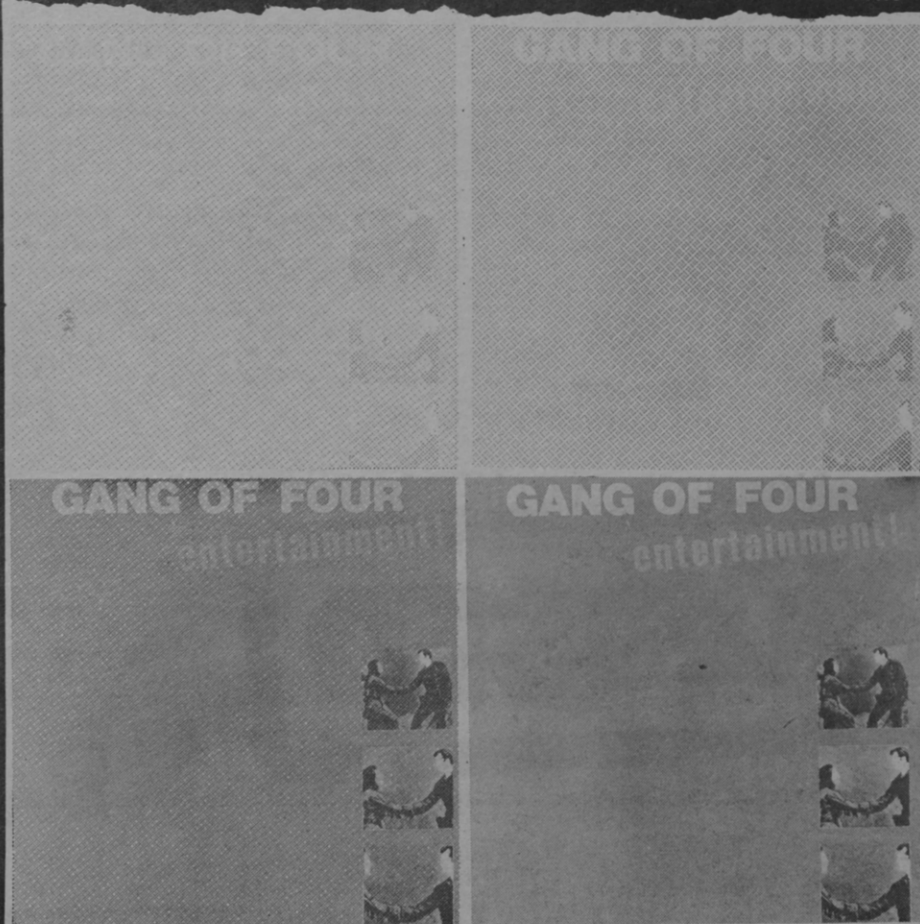
Duncan Campbell

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CRUSADERS
RHAPSODY AND BLUES
MCA

Rhapsody and Blues is structured in similar fashion to last year's *Street Life* — one extended piece with a guest vocalist and five instrumentals. Format hasn't yet become formula, and *Rhapsody and Blues* merits more than passing attention.

For the song "Soul Shadows" the Crusaders employ Bill Withers, who once promised much. Not since "Ain't No Sunshine" has Withers sounded so good. The bitter-sweet mood of the eight-minute "Soul Shadows" gives way to Wilton Felder's turkey strut, "Honky Tonk Struttin' ". I don't know if I prefer Felder playing bass or blowing sax. On either instrument he has an individual, infinitely sad-infinitely happy tone. To lavish praise on Felder is not to diminish the efforts of Joe Sample and Stix Hooper who do sterling work, as always.

The title track, by Sample, is an epic (nearly nine minutes) mood piece, ranging from gently simmering funk riffing to synthesised string sections which suggest ambitions toward "serious" artistry. To his credit, Sample plays an electric piano solo of some power. His acoustic piano work on "Last Call" is worth noting, too.

Some may mourn the absence of Wayne Henderson and Larry Carlton, but (on record, at least) I feel the diminished Crusaders are the better group.

Ken Williams



Mental As Anything

MENTAL AS ANYTHING
ESPRESSO BONGO
REGULAR

Doesn't it annoy you the way the British Music press adopt such a condescending attitude towards Australasian bands? Even Mental As Anything, whose first album received rave reviews, are regularly referred to as a bunch of Bruces. Still, for an English reviewer to understand the Mentals must be as big a problem as that faced by Americans trying to come to terms with the Jam.

Espresso Bongo, the band's second album has most of its subject matter provided by that great Australian institution, suburbia (even the Members were reportedly amazed at our suburbs, and referred to Australia as one never-ending suburb). The hooks are just as subtle, but growing songwriting expertise ("Come Around", "The Girl") and excellent production (Regular co-owner Cameron Allen) mean that the sound is smoother, and the band no longer wear their influences like badges.

Fortunately, they've retained their sense of humour. "Cannibal" must be one of the strangest love songs ever:

*If I were a cannibal
You'd be the first to go*

To me, it seems that there is some sort of renaissance in Australian music, with a kind of verve that's been missing since the mid-sixties. *Espresso Bongo* is representative of it.

Simon Grigg

B.B. KING
NOW APPEARING AT OLE MISS
MCA

B.B. King cut what is widely regarded as the best live blues album ever, the 1964 *Live at the Regal*. It is one of those rare "classics" which more than equals its legend. Musically, it's top notch; the blues guitar master delivers the goods to an impassioned audience, and the extraordinary reaction of the audience is as much a part of the show as King himself.

The passing years have made B.B. King's name known to a new — white — audience. He has recorded with rock musicians and with funky jazzmen. He remains one of the world's best (some would say *the* best) blues guitarists.

His new double live album presents all the faces of B.B. King, for while Riley B. sings and plays with great emotion and commendable economy, he can also be self-indulgently talkative on stage. He is much given to lengthy monologues, mainly about troublesome women or his guitar, Lucille (and who doesn't know that story?). While they are flavoured with flashes of wit and, more importantly, flashes of that breath-taking guitar, a lot of the time they are just a drag. A lot of Side One is taken up with monologue — and, to be fair, some great guitar — but if that's not your thing scrub around it and move on to Side Two where the real homecooking starts.

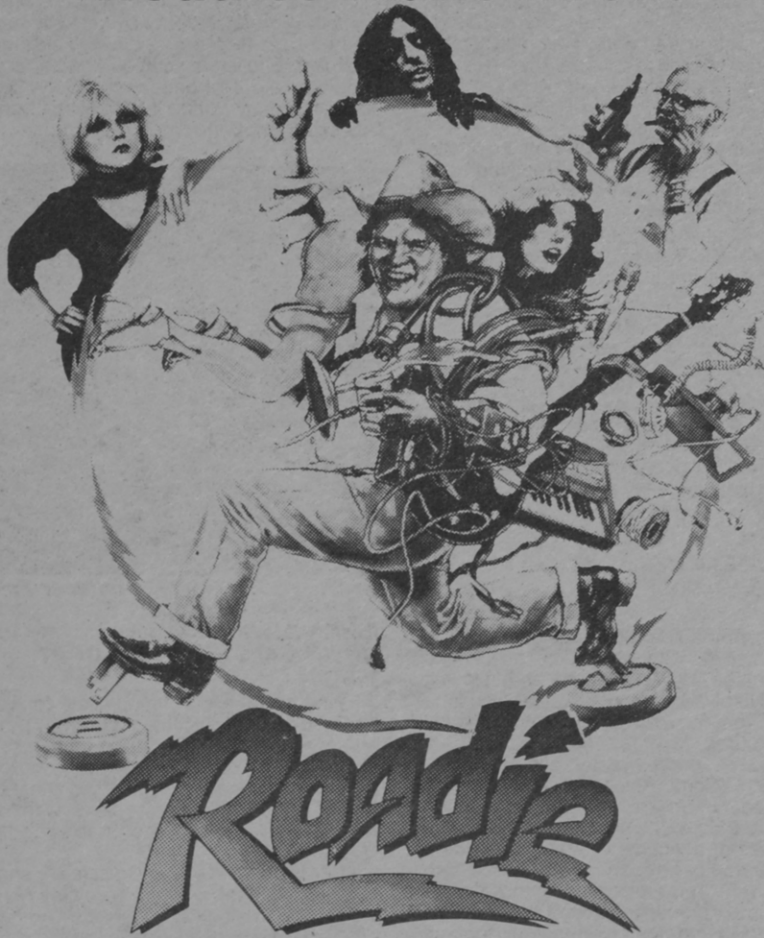
The album mixes the new (three tracks which appeared on the Crusaders' collaboration, *Midnight Believer*), the old ("Three O'Clock in the Morning", King's first record, 1950) and the timeless ("The Thrill is Gone" — always one of King's best songs, this 11-minute version is a stunning tour-de-force with B.B. battling licks at a steamrolling wall of a rhythm section).

Inevitably, not everything is perfect. "Never Make a Move Too Soon", for example, gets off to a lumpy start. But in overall terms, the reservations are few. This is B.B. King in top form, and that is something to experience.

(A sour note: beware of dodgy pressings. Mine was decidedly so.)

Ken Williams

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THE FABULOUS THUNDERBIRDS WHAT'S THE WORD TAKOMA

The Thunderbirds' follow-up to *Girls Go Wild* consolidates their position in the forefront of today's (white) blues players. The British have the Blues Band and a revitalised Eric Clapton. In America, there are the Thunderbirds, George Thorogood and John Hammond, who remains under-appreciated. The Thunderbirds have the most "authentic" sound, echoing as it does the 1950s bar blues of Chicago and Texas, their home ground.

More evident than on the first album is the debt to Little Walter, both in the amplified harp and vocal phrasing of Kim Wilson and the sparse, but driving, small-group arrangements. Speaking of small groups, the Thunderbirds do a great job of "Runnin' Shoes", which is from the repertoire of the Houston-based one-man band, Juke Boy Bonner.

Kim Wilson has been hailed by Muddy Waters as the best white blues singer he has heard, a sentiment which may be based equally on Wilson's undoubted abilities and the fact that his band effectively mirrors a time when Waters himself was at his peak. I continue to marvel at the way the Thunderbirds sound as if they missed the '60s and '70s entirely. That's by the by. They play with vigour and vitality.

Definitely a group to watch.

Ken Williams

MARIANNE FAITHFULL BROKEN ENGLISH ISLAND

Marianne Faithfull is a changed woman, no longer the naive, vulnerable-looking girl who took her image to its ultimate end, playing Ophelia to Nicol Williamson's Hamlet. The face that stares from the back of this album cover is bruised and tired.

The voice that once sweetly trilled "This Little Bird" and "Come And Stay With Me" has been eroded by booze and smack and too many Mick Jagger. It's now harsh and strained. The voice of a victim.

After a chequered career in movies and theatre, Faithfull returned to music three years ago, with a rather undistinguished album called *Faithless*. The band she subsequently took on the road plays on *Broken English*, and has helped create its finest moments.

The title track was inspired by a book about Germany's notorious urban guerillas, the Baader-Meinhof Gang. Over a loping bassline and Barry Reynolds' shimmering guitar, Faithfull sings:

What are you fighting for? It's not my security.

What are you dying for? It's not my reality

"Guilt" is her heroin nightmares revisited. It's a flesh-creeper that gives Uncle Lou a run for his money:

I feel guilt, though I know I done no wrong,
I feel guilt.
I feel blood, though I feel it in my veins,

It's not enough.
I want more

Shel Silverstein's poignant "Ballad Of Lucy Jordan" could have been written for Faithfull, and her version of Lennon's "Working Class Hero" leaves the Waipa MP's rather academic interpretation for dead.

There's a blank track at the end, where the sexually grotesque "Why D'Ya Do It" has been omitted from the New Zealand pressing.

Broken English is scarred and battered and a little erratic. Not one for the easily depressed, but when it works, it cuts to the bone.

Duncan Campbell



Marianne Faithfull

PINK MILITARY DO ANIMALS BELIEVE IN GOD? VIRGIN

Liverpool, the city responsible for the beat boom of the early sixties, is currently producing a second wave of talent. This time, however, it is pop psychedelia. Bands like Echo and the Bunnymen, Nightmares in Wax, the Teardrop Explodes, and the first band with a local release, Pink Military are all leading the new Mersey invasion.

Do Animals Believe In God clearly shows the two faces of Pink Military. Side One reveals inviting pop melodies, and Side Two warped noise-making, topped with Siouxsie-style vocals.

The opening cut, "Degenerated Man", makes way for two of the best tracks, "I Cry", and "Did You See Her", showing off some haunting keyboards and lyrical twists, with vocalist Jayne trying out her best Nico voice. Side One finishes with the dubious "After Hiroshima".

At this point, Jeckyll become Hyde, as Side Two lurches into the ominous "Living In A Jungle". Most of the rest, like "Heaven/Hell" is just too heavy, until "Do Animals Believe In God?" winds up the album with a spacey keyboard line straight out of the late sixties.

Although Side Two is sometimes stark and foreboding, it is not without its charms and provides the perfect foil for the eighties pop of the first side.

Mark Phillips



The Monochrome Set

THE MONOCHROME SET STRANGE BOUTIQUE DINDISC

The Set served their apprenticeship of three or so singles on the independent Rough Trade label and talk of Velvet Underground influences raised a few hopes for their debut album.

Strange Boutique has a tenuous link with the stylisations of John Cale and the Velvets but its true heart probably owes more to the unsettling simplicity of Syd Barrett (try "Goodbye Joe") and their own combination of eccentricity and occasional flippancy which coins an album that comes across fresh and free of contrivance.

"The Monochrome Set (I Presume)" highlights the band's best qualities: beginning with a simple drum pattern guitarist Lester Square picks out the rhythm and develops the melody for the entrance of Bid, vocalist, who has the laconic Art School nuances down pat. Crickets chirp in the background. "The Lighter Side of Dating", "Love Goes Down the Drain" and "Ici Les Enfants" add further proof of the Set's ability to mould straightforward notions with their own mildly disturbing ideas to produce black and white psychedelia circa 1980.

Whatever their sources of inspiration the Monochrome Set are infectious, unpretentious and definitely danceable.

George Kay

RICKY NELSON SINGLES ALBUM UNITED ARTISTS

In the list of rock heroes Ricky Nelson holds the middle ground, down a little from Berry, Presley and Lewis, ahead of Bill Haley, and rubbing shoulders with Gene Vincent and Eddie Cochran.

Nelson was a TV star who was inspired to become a rock and roll singer by Elvis. Nelson's voice was light, but tuneful, and what he had going for him were some excellent rockabilly backing musicians, most notably guitarist James Burton, who had been working with Johnny Burnette.

Johnny Burnette and his brother Dorsey wrote Nelson's hardest rocker, "Believe What You Say", which is one of the 20 tracks on *Singles Album*.

Although the move to more tracks per album shouldn't be discouraged a detached observer would have to admit that in the case of Nelson's teenage idol era, from 1957 to 1961, there really aren't 20 top flight songs available. So there's dross among the gold on this record, which is the reason it will probably appeal more to the hard core rock and roll freak than to a person with only a casual interest in the genre.

Phil Gifford

BEATLES RARITIES CAPITOL

An album for Beatle collectors, and within that, American Beatle collectors. Last year's *Rarities* appendage to the boxed set (Parlophone) pales visibly, audibly and historically beside this one (Capitol). Yer real top shelf collector might well scorn a collection of highly sought-after alternate takes and rarely-seen versions having already bought them all at \$80 apiece from Dutch auction lists, but he will unfortunately have to add this one as well, coz Capitol have scurrilously created new collectors items altogether on "I Am The Walrus" and "Penny Lane" by editing two rare versions into one.

The real information about this album is to be found in the exacting and quite excellent sleeve notes. The differences, aesthetic and audible, between a guitar riff being played four times or six are, after all, hardly shattering.

But what of the 12-year-old in his first record shop with his first record voucher still warm from the birthday unwrapping? Wondering if this band the Beatles he heard referred to before a McCartney clip on *Ready To Roll* is worth checking out? What about him? Well, he will be delighted. "Help", "And I Love Her", "I'm Only Sleeping", "Across The Universe", "Penny Lane" and "I Am The Walrus" on the SAME album? Phew? No matter if he thinks the two second *Sgt Pepper* inner groove at the end is a bit daft.

I dunno what John thinks of this in upstate New York with his Rutles video and regular royalty cheques, but I think he'd probably agree *Rarities* will get enough people through the night to justify its existence.

Roy Colbert

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BACK ISSUES

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BRIEFS

Various, *The Secret Policeman's Ball* (Island)

The Amnesty International concerts in London over the past few years have brought together some of Britain's finest comedy talents. The 1979 concert was no exception. The line-up includes John Cleese, Peter Cook, Michael Palin, Terry Jones and Billy Connolly. The general style of comedy derives from *Monty Python* (including the Cheese Shop sketch) and the earlier *Beyond the Fringe*. Highly recommended, with the proviso that the audience is irritatingly over-recorded, almost drowning the performers on occasion. KW

Fabulous Poodles, *Think Pink* (Blueprint)

The third or fourth album from the Poodles and they're still restricting themselves by their allegiance to out-moded ideas of being a wacky all-round good-time band.

Think Pink is enjoyable in places. "Cossack Cowboy" and "Hollywood Dagnet" spring to mind, but too often, "Anna Rexia" and "You Wouldn't Listen", they aimlessly borrow fifties' forms and styles. And that's not so fab. GK

Where the Buffalo Roam, *Original Movie Soundtrack* (Backstreet)

The movie is "based on the twisted legend of Dr Hunter S. Thompson," noted gonzo journalist, whose entertainingly improbable writings have enlivened the pages of *Rolling Stone*. Dr Thompson is played by Bill Murray, the so-laid-back FM disc jockey of National Lampoon's *Goodbye Pop* album. The soundtrack features some great late 60s-early 70s music — Hendrix, Dylan, Temptations, Four Tops, Creedence Clearwater Revival — as well as theme music assembled by Neil Young, which is mostly variations on "Home on the Range". Perhaps only Young's askew music could reflect in sound the demented vision of America that pervades Thompson's writing. KW

Tonio K, *Amerika* (CBS)

Already a near-legend on the strength of *Life In A Foodchain*, Tonio K is one of the few musicians with the sass enough to satirise the myths that others feed off.

Amerika doesn't boast the big "K" for nuthin' as K shuffles hard and deals out his own brand of rock'n'roll stacked with fine tunes ("Say Goodbye" and "Cinderella's Baby"), horny rockers ("Trouble") and sane lunacy ("Merzsuite").

Recommended.

John Fahey Visits Washington, D.C. (Takoma)

This is an album of solo acoustic guitar music of very limited interest. Drawing heavily on American folk influences, Fahey has a tone that can be both resonantly pure and stabbingly brittle, but his music lacks impetus and, most importantly, emotion. Too often it seems merely self-indulgent. For students of guitar technique only. KW

Fingerprintz, *Distinguishing Marks* (Virgin)

The second album from Jimmie O'Neill and his three popsters. *The Very Dab* was forgettable but the new one shows a willingness to learn from past inconsistencies. The band have developed a ringing pop sound, not unlike the Records', and they've used it to winning effect on "Bullet-proof Heart" and "Radiation" among others.

Not an important album by any means but one of the more pleasing second leaguers. GK

Rory Gallagher, *Blueprint* (Chrysalis)

Yet another Gallagher reissue, this time from 1973. *Blueprint* shows the breadth of Gallagher's guitar talents. He cranks out hot licks on electric and acoustic, as well as playing slide and harmonica. While applauding the moves to keep Gallagher's catalogue available, one must ask what of the two live albums, *In Europe* and *Irish Tour*? For sheer attack, they eclipse the studio recordings. KW

AC/DC, *Back In Black* (Atlantic)

When you're talkin' Heavy Metal, which you shouldn't do too often, then AC/DC have gotta be included.

Vocalist Bon Scott died earlier this year but replacement Brian Johnson, who sounds like a cross between Robert Plant and John Fogarty, has stepped in as if he was born to it.

Packaged in a black sleeve as a sign of respect for Scott, *Back in Black*, their second album produced by Robert Lange, offers the usual diet of meat, HM. Some people live on it, me, I'm a comparative vegetarian. GK

Herman Brood and His Wild Romance, *Go Nuts* (Ariola)

A Dutchman with Fowley connections is a daunting prospect but Brood and Co manage to avoid most preconceived disasters.

Attached firmly to the American Mid-West philosophy of hard-rockin' (vocally he sounds like Hammond Gamble) Brood rallies his Wild Romance around traditional rousers like "Hot Shot" and more sedate efforts like "Easy Pick Up" and "Laurie". All well handled mind.

Surprise.

Ozark Mountain Daredevils, *Ozark Mountain Daredevils* (CBS)

They were always tasteful and considerate in their country rock forays, stopping short of the Hollywood complacency trip that gobbled the Eagles.

This album may be unhip and fashion being what it is, songs with the stealth of "Empty Cup" and "Rosalie" will probably fall on deaf ears. But the OMD's are still worth the time. GK

Eddy Grant, *Love In Exile* (Ice)

Eddy Grant's first album, *Walking On Sunshine*, was a pleasant surprise, blending reggae rhythms with synthesisers to open up new avenues in ethnic music. Sadly, he seems to have ignored those directions in this follow-up, opting instead for the safer route of disco-soul. Once again, Grant sings, plays and produces, with a few friends on the side, and the album was recorded at his own London Coach House Studios. The material is mostly up-tempo jive, superficial and undemanding. It doesn't go beyond the feet.

Disappointing, after his auspicious debut. DC

THE BEAT

I JUST CAN'T STOP IT

ARISTA

Mirror In The Bathroom
Hands Off ... She's Mine
Two Swords
Twist & Crawl
Rough Rider
Click Click
Big Shot
Whine & Grine/Stand Down Margaret
Noise In This World
Can't Get Used To Losing You
Best Friend
Jackpot

"... The end result is quite possibly the best album to come out of the whole ska revival"
Mark Phillips *Rip It Up*, July.

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CONTINUED FROM PAGE 6

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 clichéd "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".

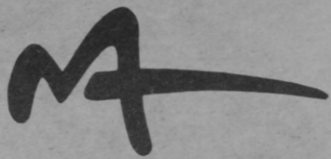
Earlier, Hard Sums got the evening off to an equally agreeable start. Like the Newtones, they're a new band (this was their third public appearance). While lacking the other band's overall maturity, they show considerable promise. Despite the handicap of a stand-in drummer, Hard Sums treated us to a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

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

Is Ken William's review of Roxy Music's *Flesh And Blood* to be taken seriously? Surely not. To mention this album in the same sentence as their past greats is scandalous — like saying 'I like Mi-Sex'.

This once experimental, very original, imaginative band has degenerated to a slick, commercial sound, filling out this latest album with the worst features of *Manifesto*. *Flesh And Blood* is sure to win them many new fans, most of whom have probably never heard of *For Your Pleasure* or even *Brian Eno*.

If I want to hear this sort of spacey funk I'll buy the Commodores, thank you Bryan. **Both Ends Burning** Mangere East

What's all this fuss about heavy metal? Don't spoil *RIU*, leave it as it is — if you guys want heavy metal, then start your own mag. **TI Whangarei.**

I think *RIU* is still the best music mag in the country and far better than *In Touch*, which is like a class magazine from one of the dumb fourth forms. It is always full of spelling mistakes and sentences that don't make sense.

The only thing wrong with *RIU*, is Wellington's *Rumours*. Why can't we get someone good to do it. First we had R. Solez with stupid jokes that were not funny anyway. Now we get Connie D.

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NZ COMPILATION

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Martin who is even worse. The rest of the country must think Wellington is really backward when all they hear about is time-wasters like Life In the Fridge Exists and Wallsockets, who sing out of key and can't play their instruments properly.

There are plenty of real bands down here. I think the Rodents, are the best but Puppetz, Glasshouse, Backstreet and lots of others are ten times better than rubbish like Life in the Fridge.

Life Outside the Fridge Exists Rongatai

Okay Mr Ken Williams you can take the cotton wool out of your ears now, and listen to Terence Boylan's *Suzy* again and discover how bloody good it really is.

I also think Newz suck, does that mean Auckland loves me? **Barry Christchurch**

In August *Rip It Up* you mentioned us, Condemned Sector, as a Palmerston North band. This is not true. We are a Wellington band. You

should get your facts straight before publishing them.

We are a three piece band and having given up trying to find a bassist, we double up guitar and vocals. We have yet to make our debut due to technical hitches, like a proper practise room.

I would like to thank Robert Smith of the Cure for showing an interest — not like the Ramones who were too up themselves to be bothered. **Richard Watts** Condemned Sector

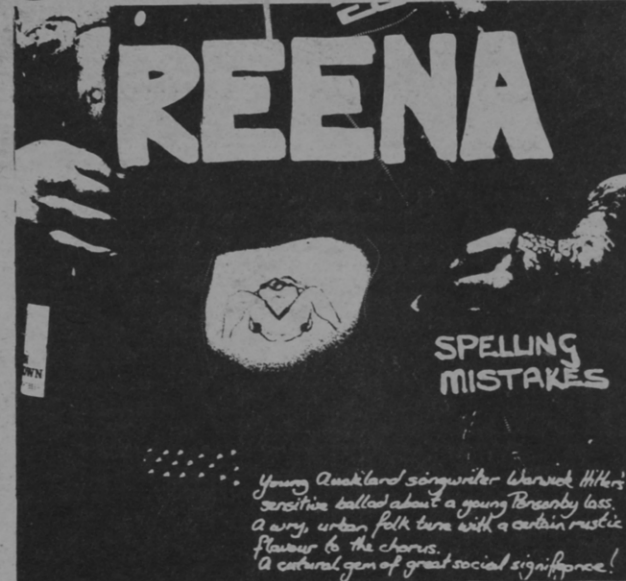
The Toy Love album, especially "Pull Down the Shades", has done wonders for our sex lives.

The Peroxides Dunedin

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