

Rolling Stone

TALKING HEADS'

**DAVID
BYRNE**

INTERVIEW

DOORS

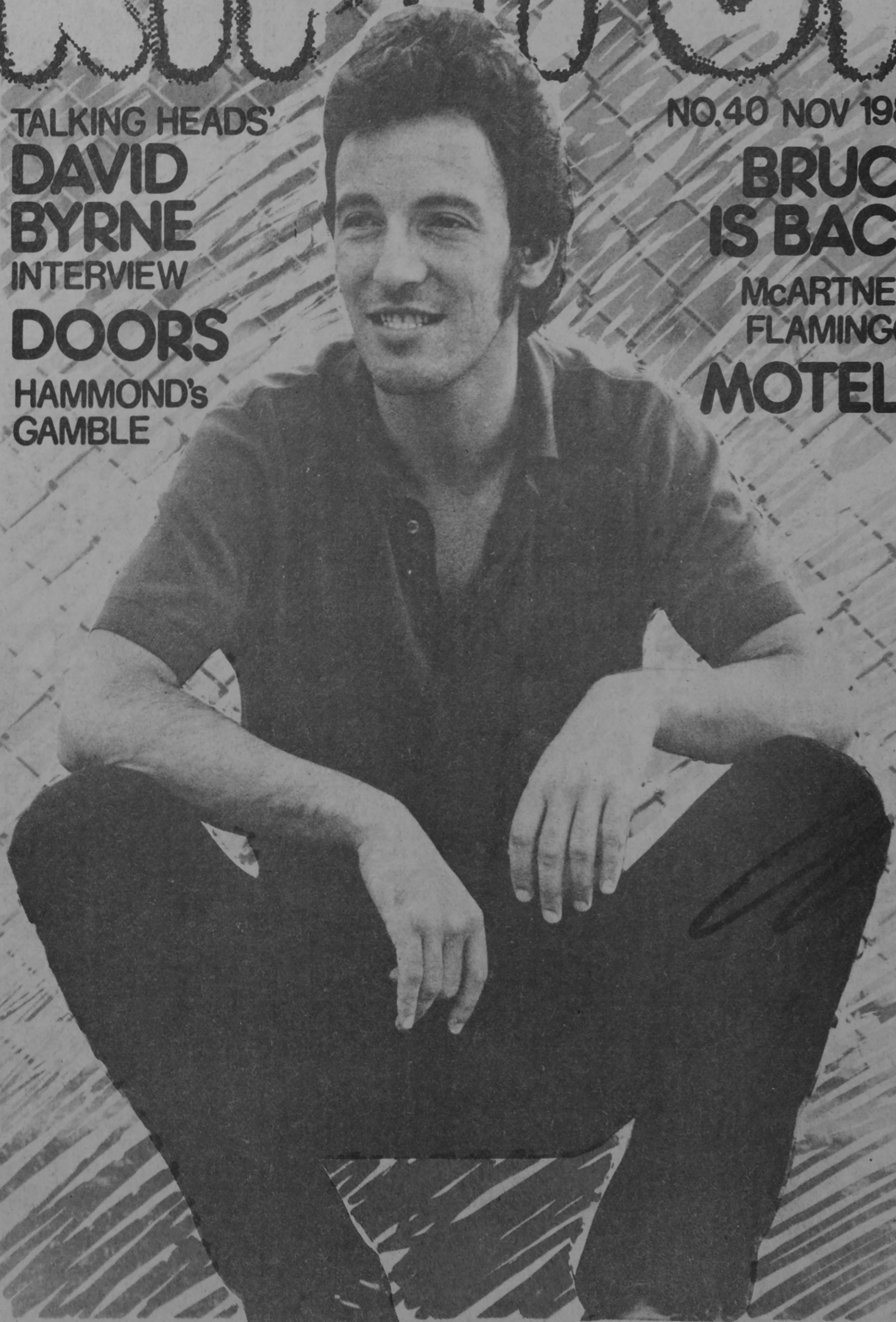
HAMMOND's
GAMBLE

NO. 40 NOV 1980

**BRUCE
IS BACK**

McARTNEY's
FLAMINGOs

MOTELS





Pink Flamingos ...

The band has moved fast. After only a few months of existence, they've an album due for release this month, and a single already out on the streets. It is indicative of their talent, a corresponding abundance of material, and the Flamingo approach to business.

Dave McCartney (ex Hello Sailor) plays guitar and sings, Paul Hewson (ex-Dragon) provides keyboards and vocals, Paul Woolright (ex Ticket, and a long line of club bands) is on bass and vocals, and the drummer is Jim Lawrie (ex Street Talk).

Hello Sailor, and Dragon were splitting up at about the same time across the Tasman, when Paul Hewson and Dave decided to return to New Zealand and form a band, which they did, eventually, at Jilly's nightclub.

Earlier this year, Dave was busy recording with Harry Lyon, Ricky Ball, and Lisle Kinney, and had started work on a solo album, which developed into a team effort once the Flamingos got together. The result is *New Order*, produced by Bruce Lynch and recorded at Mandrill studios, on the Polygram label. The songs are Dave's, due to the fact it was conceived as a solo project. They're all potentially commercial, and good for dancing — the kind of songs you'll hear in a few years, and think nostalgically of the summer of 1981.

Paul's keyboards pour through the tracks, weaving with Dave's guitar, while Walter Bianco's saxophone passes over some delightful phrases in 'Lonesome Old Star', and 'I'm Outside'. It all rests on the infallible rhythm section. The vocals on 'The Beat Goes On', are somehow reminiscent of vintage John Cale, but the total is a consistent, if restrained package.

A song called 'Assholes of the World' was deleted from the album, according to the boys, because the record company disapproved. "Something to do with the lyrics, and using the words 'the world'," Paul Hewson says.

Dave adds, "They think it's derogatory to

record company executives, but it's not like that at all."

This Time

The band is currently intent on cultivating an Australian audience. There'll be a tour of North Island centres to coincide with the album release, followed by a three-week sojourn in Australia, then it'll be back to New Zealand to promote the album some more, with a South Island visit at some stage. Finally, the band will go back to Australia, where they have full support from Polygram, and head for the States.

Paul is confident about the band's future.

"The idea is to set up a base in the South Pacific, get some money behind us, and make a really world-class album, one that'll make people sit up. Obviously, we should be improving, so the next album should be better than this one. That way we could become successful within a year or two in America, rather than five years."

"Success for us means just being able to work," says Dave.

"Just being able to work, have a Rolls Royce, and a swimming pool for each leg," Paul interrupts.

Dave muses, "And then other problems present themselves: how to plan ahead, how to keep together. All this so-called success is just airplay, and exposure. You've got to live by the law of the jungle."

Locally, the band will keep to the pub/club circuit, although they may try different venues later on.

"The only disadvantage with playing the pubs is that you can't get to the kids, so we've been thinking of trying some high school gigs, or even beach resorts, because the teenagers are usually more enthusiastic about music than anybody," Paul says.

But the Flamingos aren't consciously aiming for the underage crowd. As Dave says it's

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necessary to aim for a wide audience to sell records, and it's the strength of the songs rather than any form of theatrics they're relying on for communication purposes. It works, judging by the full houses they manage to attract around Auckland.

No Image

Visually, the band is low-key. The business is playing. To quote Paul, "What you see is what you get". It's the musicianship which counts in the end, and with the Flamingos, they're too honest to dress up the essential in a fashionable facade, or put it down to a confidence that comes with age and experience.

However, Dave is ready to admit "image" does have a place, but is sceptical of how it fits into the New Zealand scene.

"I've never been one for images. You evolve a style as the band goes on, confidence and charisma grow with it. You can't manufacture it, certainly Kiwi bands can't. New Zealanders aren't like that, we're not "front" enough. The show biz aspect is important, but I think you have to be brought up in that sort of environment, with that kind of personality expression. It can be learnt, but this band isn't like that, and I don't think it ever will be."

Too Many Songwriters

Playing at Jilly's forced the band to rehearse a lot, and generate enough original material to cover the whole night, so they've a store of songs to fall back on, and consequently they

can afford to play a range of songs at each venue, without too much repetition.

Dave and Paul have publishing deals, and Dave feels it is the avenue their careers may take.

"Playing live is good, but you lose a lot of vitality, it's hard to maintain, and it's often why bands break up, — a vicious circle. You have to work hard to meet overheads, you can't afford to take weeks off, so you virtually kill yourself, physically, and creatively."

"I would have liked Hello Sailor to have lasted for years, because you build a rapport with the other guys, and it's good for the audience, but it became too chaotic."

"We had three songwriters instead of two. Two guys can monopolise the song writing, but you can't have too many personalities coming through, because it splits the band's direction."

Paul agrees, "Two songwriters is perfect. We had too many in Dragon, and it contributed to the breakup."

The Flamingos seem to have struck a balanced combination.

Dave draws a comparison, "It's not like painting where you just do it once, and it's done. Playing a song, you've got to do that painting every night."

"It's good working with guys who've all been in other bands recently. You can put your experiences to a new test, everything's fresh, and you want it. You want to succeed."

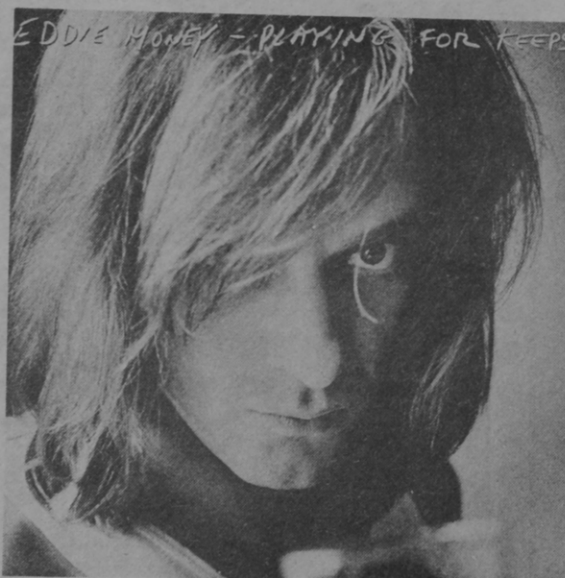
Ann Louise Martin

Rock on with...

Eddie Money 'PLAYING FOR KEEPS'

Along with his band members, Eddie is helped out by Carmine Appice, Bob Glaub, Gary Mallaber and the Tower Of Power horn section.

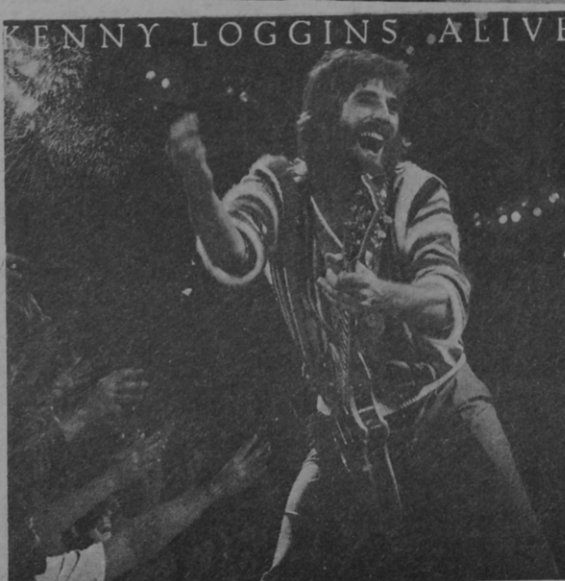
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Kenny Loggins 'ALIVE'

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Molly Hatchet 'BEATIN' THE ODDS'

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Psychedelic Furs' Richard Butler with David Bowie after the Furs' gig at 'Hurrahs', NY.

SMALL STUFF

Bob Marley withdrew from his USA tour after collapsing due to severe exhaustion, backstage after his New York show. It's rumoured that Marley is looking for a new label and a two million dollar deal. Reggae brother Jimmy Cliff is now signed to MCA. And big in the same bag, are Toots & the Maytals who have recorded a live album, *Toots Live* that reviewers are comparing to Marley's classic London *Live* album. Island Records had 1000 copies in shops (a limited edition of course), the day after the Hammersmith Odeon gig was recorded. ... John Lennon is 40 this year, he has just done an interview for *Playboy* and his new album, *Double Fantasy* is only days away ... is nothing sacred? Kiss is changing its logo prior to a 10 day German tour, as the symbol is similar to the Nazi SS emblem. And in the US of A Frank Zappa has also compromised, changing his new album title to *Crush All Boxes*. It was *Fred Zeplinn* but was changed following the death of Zeppelin drummer John Bonham. A coroner has ruled that Bonham's death was accidental. He died from inhaling his own vomit, after consuming 40 shots or so of vodka ... by the way, the Bryan Gregory rumour is dead. When the Cramps heard the suggestion that the ex-member was dead, they called his LA home and Bryan answered the phone ... In a spot or two of bother, are pillars of good taste, Jerry Dammers, Johnny Lydon and Black Sabbath. Heavy metal may be back IN, but in Milwaukee when some goon threw a beer bottle, Black Sabbath's bassist Geezer Butler was knocked right OUT. Not aware of the incident, many fans just saw the band leave the stage and commenced to wreck the venue. Meanwhile in Dublin, when John Lydon returned to

Ireland with his brother's band, 4" by 2" (the inches are silent), an incident in a pub earned him a three month prison sentence for assaulting two barmen. Lydon appeared in court obviously bruised and his defence claimed it was Lydon who was the victim of assault as he left the pub of his own will after being refused service. He is currently out on \$500 bail (put up by Virgin Records) awaiting the appeal. What did Jerry Dammers do? He said the wrong thing backstage after a stormy Cambridge gig and got himself arrested ... the good news is that the Godfather of Soul, James Brown is doing a record with the TK label and that on the new Blondie platter *Auto American* (Mike Chapman produced again), Harry sings 'Follow Me' from the musical *Camelot* ... the new Residents' album is called *Strictly Commercial* and there are 40 one minute songs on the album. All tracks will receive airplay as the band's label, Ralph Records has purchased 40 one minute spots on a San Francisco radio station ... Lou Reed is lyricist and executive producer for first album by Chuck Hammer, the Bowie/Reed, guitarist/synth player. Reed's portrayal of a switched on record producer in Paul Simon's *One Trick Pony* is "the sole bright spot" (*Cashbox*) in the film ... the Eagles live double will include three tracks recorded in 1976 including "Take It To The Limit" with a 30 piece orchestra ... also live and double please, and out for Christmas, is Fleetwood Mac *Live*. On the 2LP set are three new songs including Brian Wilson's 'The Farmer's Daughter'. Green's 'Oh Well' features, as does 'Don't Let Me Down Again' from Buck/Nicks days ... pieces of vinyl to look out for: Boombtown Rats *Bongo Crazy*, George Thorogood & The Destroyers, Steely Dan newie, *Rockpile Sounds Of Pleasure* (billed as their first solo album), Joe Jackson *Beat Crazy*, John Martyn *Grace & Danger*, Ry Cooder *Borderline*, Creedence Clearwater *The Royal Albert Hall Concert* (Fantasy), Ruts *Grin & Bear It*, Orchestral Manoeuvres In The Dark *Organisation*, Jimmy Pursey *Imagination Camouflage*, Wishbone Ash *Live Dates II*, Monty Python *Contractual Obligation* (last Charisma LP), Toots & Maytals *Toots Live*, Rod Stewart *Foolish Behaviour*, Prince *Dirty Mind* and Specials *More Specials*.

TOURS

Currently travelling the country are Mi-Sex. Their remaining dates are Nov 12 Hastings, Nov 13 Gisborne, Nov 14 Tauranga, and Nov 15 Auckland's Logan Campbell Centre.

At Western Springs on Saturday Nov 22 and Athletic Park Wellington on Wednesday Nov 26 will be Elton John and his band. In the band are old sidekicks Nigel Olsson and Dee Murray and new additions James Newton Howard, Richie Zito and Tim Renwick.

Master guitarist George Benson does a one off at Auckland's Mt Smart Stadium on Sunday Dec 7. The show starts at 4pm and includes not only Benson's own band but a 23 piece orchestra.

And Kiss play Athletic Park Nov 30 and Western Springs Dec 3.



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Martha Davis on THE MOTELS

A few years ago, the Motels were just another LA band, playing the clubs and looking for the break. Unlike the majority of those bands, the Motels got their break. It came in the form of a steamy ballad called 'Total Control'. Strangely enough, the song did nothing in their native USA, but scored heavily in the rest of the world. Making the most of this, they are on a heavy touring schedule, which landed them at Auckland Airport last week.

The press conference, in the house bar of the Mon Desir, showed the Motels to be surprised at the attention they commanded. The presentation of their two gold albums demonstrated their lack of familiarity with such proceedings. With this, and the obligatory TV interview, out of the way, I cornered lead singer and songwriter Martha Davis and spoke to her about progress so far.

In their present form, the Motels have been in business since January 1979. It was the time when America was waking up to the reality of the 'New Wave'. I asked Martha if the advent of the new wave had helped their progress.

"It had a great deal to do with it. In a way, though, it wasn't the new wave as opposed to the punk movement. I got to watch the record companies in LA react. The first few albums to drift through sent shivers up their spines, and they tried to laugh it off with 'Oh, this will never catch on.' Then they decided, 'Well, maybe it will catch on,' and then they all ran around in circles trying to find bands to sign. Up until then, the LA scene had been really complacent and the only people making records were

bands like the Eagles and the Doobie Brothers. It was like someone threw a wrench in the works and it shook them up to the point where it opened a lot of doors for a whole lot of musicians who had been frustrated throughout that period."

Demo-lition

Just prior to the real awakening of the LA Scene, Martha disbanded the original Motels in the belief that they were perhaps too punky to get a deal. "It was about six or eight months later that the new Motels were signed," she shrugs. "By then we were much more musical, so we got labelled new wave. It was all quite funny when you consider that some of our songs were five or six years old."

The period in which the Motels started making it was preceded by the hey-day of those god-awful Beatles clones, the Knack. Did the Knack's success have anything to do with all these signings?

"Not really. It was pre-Knack that the majority of the signings happened. Dean Chamberlain, the original Motels guitarist was actually working for Warners when the first ripples of what was to come happened. That is how we made our first demo tape. He went to them and said, 'I need to borrow some money from your finance division to make a demo.' And they said, 'Are you ready to make a demo?' He, of course, said, 'Yes. That's why we want to do it.' Their response was, 'We'll pay for it, and you demo for us.' When they heard it they decided to pass."

When in Rome

Every band needs a hot song to perform live. For the Motels it was, and seems always will be 'Total Control'. "It has always had an amazing response live," reflects Martha, "Even in really out-of-the-way places. There is even an Italian version out. I'm frantically trying to learn the words in Italian before we go to Rome."

The reason for 'Total Control' not taking off in the States becomes clearer as Martha attempts to explain. "It was never definite from the start that it would be the single. What has happened in the States is different regional hits. I think maybe it is because we are reasonably diverse, but different songs seemed to suit different places. It all makes things a little difficult, and I think it has contributed to a lack of national success in the States."

Although none of them hail from LA, they still see themselves as part of the LA scene. "It's nice to go home to that camaraderie," says Martha. "The only thing is that you are away for so long that when you get back all the bands have changed. LA is still run by the industry. Right now the industry is in pretty bad shape. Record counterfeiting has cost it millions. When the companies feel that much of a blow, they stop signing people up."

Last Year's Ferrari

The climate of the moment, however, seems to be favouring the Motels. Their recently-

CONTINUED ON PAGE 6

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The Jacksons, 'TRIUMPH'

Considering the huge success of Michael Jackson's 'Off the Wall' the Jacksons were faced with a challenge. 'Triumph' is written and produced by the Jacksons. The album showcases the individual and collective talents of the Jacksons — Randy, Jackie, Michael, Tito and Marlon.

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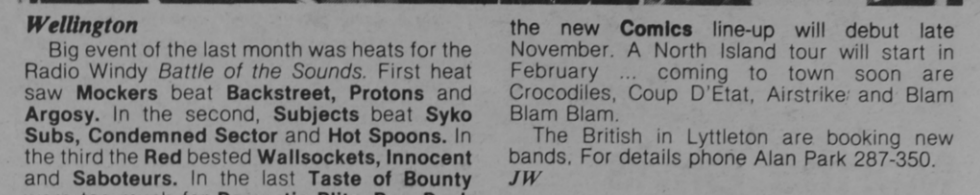
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RUMOURS

Steroids, Rumba Bar. Citizen Band, Kicks.



Wellington
 Big event of the last month was heats for the Radio Windy *Battle of the Sounds*. First heat saw **Mockers** beat **Backstreet**, **Protons** and **Argosy**. In the second, **Subjects** beat **Syko Subs**, **Condemned Sector** and **Hot Spoons**. In the third the **Red** bested **Wallsockets**, **Innocent** and **Saboteurs**. In the last **Taste of Bounty** were too much for **Domestic Blitz**, **Raw Deal**, **Reply** and **Scanners**. After Heat Three, posters appeared claiming the contest was fixed in favour of **Subjects**, and naming Phil O'Brien as villain. There were also anonymous telephone threats of violence. All-in-all a disgusting spectacle.

Last Resort, under new management, and **Willy's** are to reopen as venues for touring bands. With the current operators of the **Rock Theatre** (the Ratana Church!) allowing the use of the building as a rock venue on an ad hoc basis, the capital is back to a healthy state for venues. **Nite Site**, formerly Slack Alice, is currently operating a new format which involves guest spots by rock acts.

Lost and Found Dept ... **Backstreet** have parted with bassist Don Mackay, and may work in the meantime as a 3-piece with Chris West on bass ... **Hot Spoons** are again drummerless following the departure of Jim Newman ... **Pup-petz** are back to full strength with guitarist Dave Berry and pressing on with plans for recording and touring in the new year.

Steroids back for a couple of months ... **Mockers** single available now ... the Red's disasters continue. Their new van lay down and died a day after purchase ... **Rodents** are steadying themselves for big tours December/January ... **Subjects** have been recording demos at Sausage.

New bands this month: **Rose Bayonet**, an heavy metal group with a quickly-gained following; and **Reserves** an R'n'B band who look suspiciously like last year's the Ducks.

The final of the Radio Windy promoted *Battle of the Bands* has been won by **Taste of Bounty**. The five piece band Roy Fuimoana (guitar), Kevin Hodgson (guitar), Elliot Fuimoana (bass), Mahia Samvuals (vocals) and Tai Fuimoana (drums) played an all original set combining elements of guitar flash heavy rock, sixties soul, and contemporary funk. Bounty simply had too much polish for other finalists. The **Red**, the **Subjects** and the **Mockers**, the latter having been effectively sunk by technology gremlins. The special prize for the best original song went to **Greg McKenzie** of the **Subjects** for 'Book Theatre'.

Les Crew

Christchurch
Androids are recording several tracks for possible single release. New titles are 'Maddest, Gladdest, Man In The World', 'Labels' and 'Gorgar' ... **Newtones** plan to record a single or an EP. Likely tunes are Tony Peake's 'Christchurch Part 2' or Mark Brooks' 'Drive Me To Tears'.

After sound problems at Cave Rock **Gutter-band** are now resident at New Brighton Tavern ... **Heatwave** at Jellie Park, November 30, will feature **Crocodiles**, **Pop Mechanix** and **Newz** ... Doodles will now open at 10pm and not open on Sundays.

Zero Bars are new ... Brent Williams (ex Jet) as joined the **Hoovers** ... the **Cowboys** are selling speakers, horns and a few amplifiers. See them at the Carlton ... **Narcs** may do stint at the Aranui when the **Newz** tour. The **Newz** definitely leave for Australia in February.

Playing with Alan Park are Leigh Perry, Martin Copeland and Paul Parkhouse ... **Road Angel** thunder into the Gladstone Nov 26-29 ...

the new **Comics** line-up will debut late November. A North Island tour will start in February ... coming to town soon are **Crocodiles**, **Coup D'Etat**, **Airstrike** and **Blam Blam Blam**.

The British in Lyttleton are booking new bands. For details phone Alan Park 287-350.
 JW

Dunedin
 Line-up changes: Wayne Elsie, bassist, has left **Bored Games** and is replaced by Terry Moore. The band won a hundred dollars first prize in a recent Kaikorai Valley High School talent quest judged by Roy Colbert ... the **Drones** under the influence of guitarist Lee Wood, have changed their name to Satan's Children. Drummer Brent Alexander has left the band but is replaced by ex-Same member Paul Baird.

Broken Models, with ex-Lear Jet and Tibet members, made a promising debut at the Hatch-cover. They could fit into the void left by the demise of the Heavenly Bodies ... another new band **Bootleg** has been formed, with ex-Velvet people, Will Stockman and his wife, and guitarist Stan Powley.

Mother Goose keyboards' player Steve Young is in town drafting new members for his own band before he returns to Australia in January to record another Mother Goose album which, apparently, will be under the auspices of another record company.

Andy Coombe has relinquished his position with **This Side Up** because he has too many commitments with Scooter but ex-Shuffle Steve Finnerty has joined as well as Richard Hall and ex-Pipeline Dave Wescott.

The **Knobz** whose single 'Culture' was on their own Bunk label will be returning to EMI to record a new single this month.
 George Kay

CONTINUED ON PAGE 6





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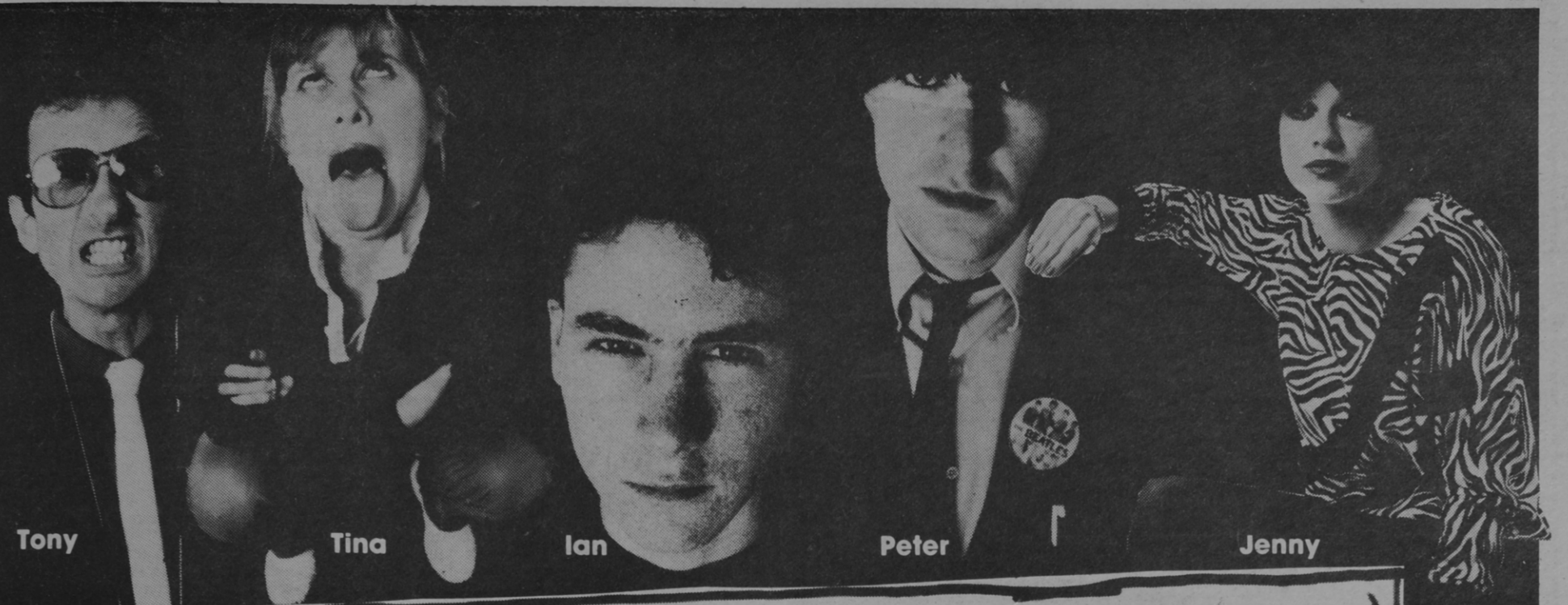
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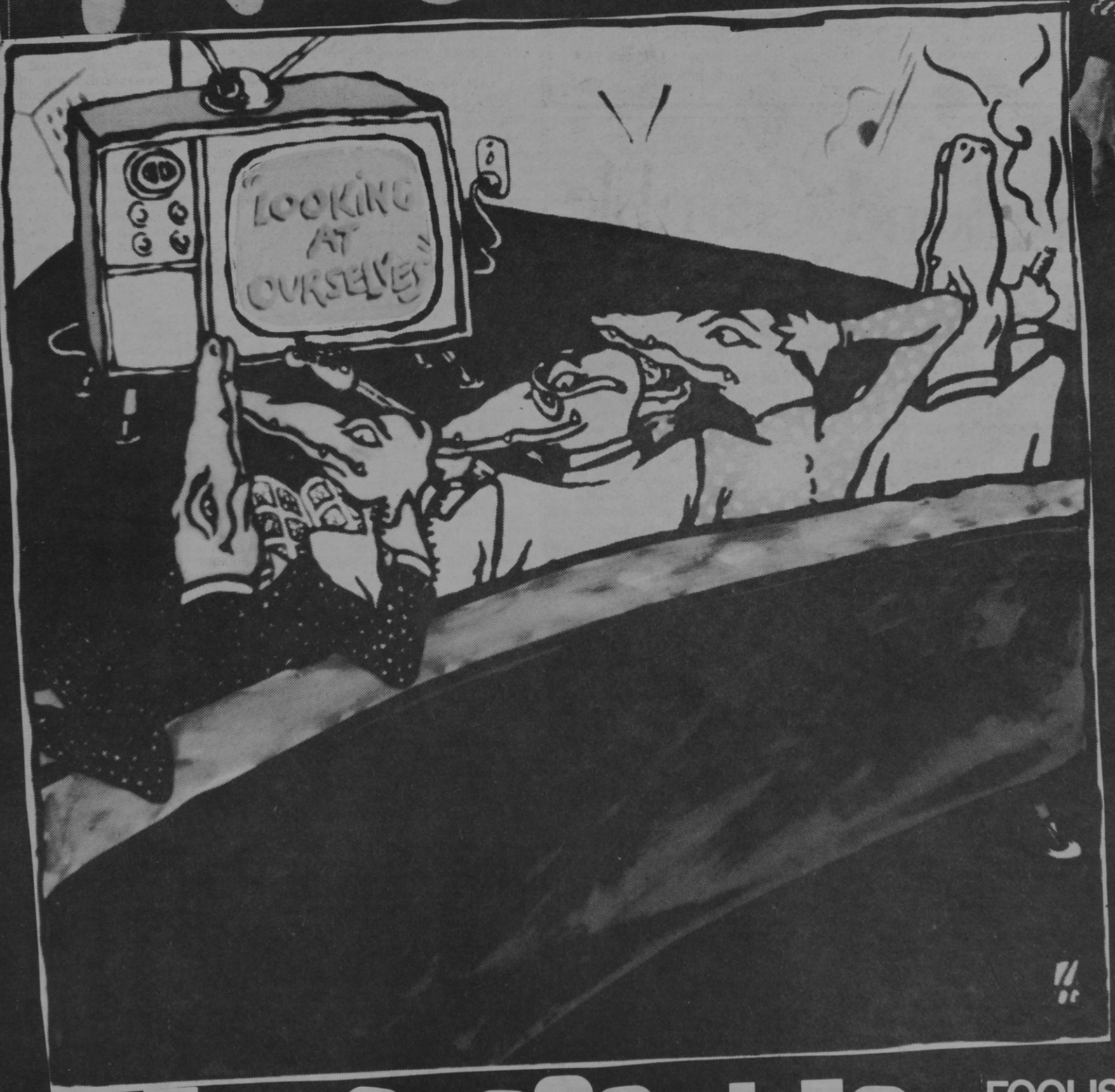
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AIRSTRIKE

AIRSTRIKE aren't likely to be in New Zealand long. Australia is already beckoning.

A single has been recorded and demonstration tapes of eight songs recorded at Mandrill Studios in Auckland have already attracted three or four Australian recording companies. The word there is they may have another top New Zealand band on their hands.

A move across the Tasman is imminent. AIRSTRIKE's manager has already made two trips on this band's behalf and is enthusiastic about the response.

AIRSTRIKE aren't hanging around. Since entering the North island pub-club circuit in February they've crept up the ranks to become a name band — and one of the newest.

They love to entertain and with virtually no publicity the band are packing out pubs surely by word of mouth. They're a hard-working lot with that down-to-earth friendliness

that eludes many self-proclaimed big city stars.

The music's the same — no nonsense rock and roll. They aim to please and work hard at it. In August they had been on the road for seven months without a week off. The single was waiting until there was time to record it. Meanwhile AIRSTRIKE kept sounding better and better.

"Still Here We Are" produced by Bruce Lynch, will be released here before December and a follow up single later for Australia. The B side "Streets at Night" was produced by Graham Brazier.

Last year AIRSTRIKE only did cover versions of other people's songs. Now most of the song list is original. They make sure the crowds don't hear the same list of songs each time they appear.

AIRSTRIKE know they're not stars (not yet), but they know how to pull a big crowd and deliver the goods. It will pay to catch up with them as soon as possible. Things are moving so fast for AIRSTRIKE they could be gone before you know it.

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Auckland

Though the organisers are silent, Tim Finn on Radio Hauraki said that Split Enz will be playing Sweetwaters. Toy Love are not on the bill. Where are they?

When doing a one set late spot at Kicks, Citizen Band needed another 10 minutes of music. They made 'I Feel Good' fit. Clark and Chunn kept the guitars clinking while Kileen and Eccles moved the drum kit down to the front of the stage. Once set up, they finished the song ... the Gary Hunt farewell (or was it a Terrorways reunion?) at XS, took place with no bass player. Gary Hunt walked off after a few songs and a whole lot of big talk from John No-one. Living in the past and loving it were ...

Recent NZ 45s include the Techtones 'That Girl', Crocodiles 'Telephone Lover', Coup D'Etat's 'Doctor I Like Your Medicine', Reel to Real's 'Time To Leave', 'Ritz' by Pop Mechanix and 'Daddy Was A DJ' by the Spys (who?) ... Mistakes and Features singles were reviewed in NME (where?) ... is Features' Exposed out yet?

In the Propeller pipeline is Fane Flaws 45, 'The Way' 'Sex Wars'. Fane and Ian Morris produced it and the musos were Pop Mechanix members Paul Scott and Kevin Emmett and Peter Dasant and Flaws himself. Class of 81 is tentative title for Propeller compilation. Screaming Meemees, Bombers and Blam Blam Blam are on it. Among the other likely tracks are too few from beyond Auckland. So send your tapes fast to PO Box 37-371, Auckland.

In Aussie, Mushroom Records have released a double-single by Zep & the Falcons, with 'I Will Return' from Hats Off Steps Lively and three live tracks — 'I Don't Wanna Come Down' and 'I Need Your Lovin' from Montreux Festival and 'I Will Return' from their New York gig at the Bottom Line.

Also in Oz, RAM mistitled a popular Marching Girls tune, 'Mister Rex' ... a pic in Melbourne's Juke shows Sharon O'Neill wearing a badge that reads F**K IRAN. Iran who? ... Swingers Oz single 'Counting The Beat' 'One Good Reason' may emerge here on Ripper. In November Swingers do a week in Sydney double billed with Models. The Band has plenty of new songs. David Tickle is still likely to produce their album. Bones sings lead on 'More', they've written two songs on each other's instruments and Bones warns — 'don't expect too many old favourites on the album.'

Also in Melbourne, ex-MG, Ronnie is working with Jed Town and James Pinker of the Features. There are 15 songs on tape. Des is playing with the Fabulous Marquis after rehearsals with new Marching Girls line-up (a singer and a bassist) did not work out. But Johnny is master-minding another MGs with a keyboard player and Des ... Enz drummer Malcolm Green has a 45 out in Australia, recorded with Eddie and Nigel.

On Radio With Pictures soon is Top Scientists' 'Burn Out' and Larry & the Ladders' self-produced clip for 'Looking For An Answer'.

New and packaged for kids is Mascot recorded album, Enzedd Musical Animals 'nd Things, written and produced by Dave Hollis on the Kid's Stuff label. It's rock music for kids. Sounds different?

New in town are Who Slapped John — Ramon York, Rod Percy and Alan Evans. The band has recorded four tracks at Stebbings with Aichen and Morris producing ... new Lix members are Dave Major and Craig Smith-Pilling.

Opening in eight major centres on November 21 is the No Nukes concert film with Jackson Browne, Doobie Bros, Bonnie Raitt, Chaka Khan, Poco, Raydio, Ry Cooder and of course the star of the show, Bruce Springsteen.

Motels

CONTINUED FROM PAGE 3

released second album, Careful, has gone gold in New Zealand. Featuring on the album is guitarist Tim McGovern. I asked Martha about the location of Fretts Ferrari.

"He's back in LA putting together his own band. It is what he needed more than anything else, he is a very calculating and intense person with a very strong direction. Myself, I like to work more communally, and because of that, we clashed. He is also the kind of person who likes to direct things. Though I don't particularly want to direct, I had such a big stake in the band, I didn't want to give it all to him."

Careful Complexity

The immediate difference on the new album is the song structure and arrangement. It is fuller, more produced.

"When I first thought about the musicians for this group, I thought about orchestration. I love that layered, textured feel, so I made sure that I hired guys who were not only competent musicians, but can also play several instruments."

Recruitment of the right people has certainly paid off. "When I first got home from the first album tour, I was really ready to relax. Straight away the record company said, 'Have you finished writing the second album?' I just panicked. I thought when am I going to get time to write? Luckily the other guys came to my rescue with some songs. This time, I've got it covered. I brought my guitar with me. I've written one song already, and I have ideas for about seven more."

Mark Phillips

Rip It Up, No. 40, November 1980

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RECORDS

Bruce Springsteen
The River
CBS

The conventional view that Bruce Springsteen's megastardom began with *Born To Run* naively underestimates the role his second album *The Wild The Innocent & The E Street Shuffle* played in putting Springsteen where he is today. A magnificent record, it was not only superior to the Caesarean-delivered *Born To Run*, but it made acceptance and eventual worship of that third album a relatively natural process.

Production troubles, legal troubles and, one presumes, fame troubles have all conspired to slash Springsteen's recorded output since *The Wild & The Innocent* set, all of which is a little strange since Springsteen has appealed right from the start as the archetypal instant music-maker, prolific, and totally besotted in the spirit of rock'n'roll. For sure there have been some pretty grandiose moves pulled on the last two albums, and Jon Landau, once a weighty critic, has often proved the weightiest of producers. But through all the boom-laden drums and cavernous backdrops, Springsteen has still shone through as someone who would prefer to do it fast — and in front of a (dancing, drunken) audience.

His peerless reputation as a live performer, and his where-possible desire to play the smaller hall, both confirm that belief. *The River* has not been without its delays and murky rumours, but the double album 20-song end result, amazingly, is music that sounds as immediate and studiously unpolished — and rock'n'roll exciting — as anything Springsteen has yet got down on vinyl. Bootlegs included.

There are big ballads here, and they admittedly have been done with care and a light coating of grandeur, but the meat and overriding impression of this double set comes from the raging, stomping, R&B rock'n'roll that takes up close to half of the four sides. If it's not a return to the growing-up craziness of Asbury Park, it's at the very least a return to what us punters think the Asbury Park days must have been like.

Having The E Street Band sure helps. The contributions of Clarence Clemons and Roy Bitan have long been obvious and vital, and they are both that again here, while closer to the engine room, the Springsteen-Van Zandt guitar axis is clearly crucial. But the man who really leaps out at you on the rock side of *The River* is Max Weinberg. Relishing a vividly live drum sound, Weinberg is all-out attack all the way. Listening to him battering his kit to pieces I was reminded of Tom Scott's witty jibe at (the unbelievable) Norman Jones during a television debate where Scott said he had enjoyed Norman's speech until the injections had started to wear off. Weinberg's injections, be they even only from life itself, never wear off.



Bruce Springsteen, Clarence Clemons in 'No Nukes' movie.

'You Can Look', with the guitars driving the band to a numbing finale, is possibly the pick of the up tempo stuff, though it only just shades 'I, A Rocker' (more finale thunder) 'Two Hearts' and the ringing opener 'Ties That Bind'. There are classical rock'n'roll R&B riffs and echoes aplenty here, and Springsteen's taste and feel for such music is never in question as he joyously re-runs them all.

The rockers are tastefully inserted through the record until Side Four, where the intensity is finally allowed to wilt, while the slow ballads are kept one to a side — all strong and atmospheric, but at the same time springing few melodic surprises relative to the standard-setting efforts that have gone before. In-between we get the songs that ultimately showcase Springsteen the writer.

'Point Blank', already known and loved by concert audiences, is arguably the record's classiest composition, 'I Wanna Marry You' reincarnates the delicious 'Little Girl So fine' given to the Asbury Dukes, and 'Fade Away' would have highlighted the last Elvis Costello album (just as 'Crush On You' would help the Stones and all four sides would help Graham Parker).

Gems as all these are, the most palatable radio fare is probably 'Hungry Heart' in view of what has worked for Springsteen there before.

As regards lyrics, familiarity with Springsteen's themes are making his songs increasingly less evocative. It's James Dean and *The Last Picture Show* revisited just a little too often, and if the knives are pulled on this album, then this seems the likely point of entry. But then again, when you've written 'Sandy',



UB40

where else can you go?

The River hangs on to recent Springsteen trademarks, but essentially redefines the man in his original guise as the unpretentious street rocker. Vulnerable — and smiling. In this respect, the back cover photo on *The Wild The Innocent & the E Street Shuffle* is a lot more applicable than the more serious shot from the *Darkness On The Edge Of Town* sessions used here. This is a superbly reassuring pair of albums from an artist who has been repeatedly imitated in recent years — to the point where one wondered whether even the real thing could possibly stand apart when it came. *The River*, undeniably, is the real thing.

Roy Colbert

UB40
Signing Off
Graduate

'Food For Thought' was the first ever New Zealand hit single on an English independent label, the second ever reggae number one (the first was Marley's 'Is This Love'), and unusual in the breadth of its appeal until the radio stations played it to death. The appeal of UB40's debut album is also undeniable, although there are no hooks as such, just jazzy bass and a very silky, almost MOR sax.

Recorded in producer Bob Lamb's home 8-Track studio, the album has an easy swing about it, especially on the exquisite 'King', here much dubbed and improved on the version on the flip of 'Food'. 'Madam Medusa', included on a bonus 12-inch single also shines, a damning ode to Margaret Thatcher.

Apart from a couple of limp instrumentals, the rest of the material is incredibly strong, and all original, aside from Randy Newman's 'I Think It's Gonna Rain Today'.

Signing Off is the first true post 2-Tone reggae album to appear, and that is important. More important still is the fact that UB40 have left themselves plenty of room to move for the future.

One more thing, any temptation to relegate this album to late-night listening should be avoided. It sounds just as good, if not better, at maximum volume.

A perfect album for the summer.
Simon Grigg

The Police
Zenyatta Mondatta
A&M

Zenyatta continues the trend started on *Regatta de Blanc*. Sting's loose, open-ended songs are allowed to develop naturally in the studio, and then carefully edited. This endows *Zenyatta* with all the merits, and faults of its predecessor.

The defects come from a possible lack of discipline that tighter song structures would give. This is especially true of the album's two instrumentals, 'Behind My Camel', written by Andy Summers, and Copeland's 'The Other Way Of Stopping'. Both are aimless pieces, ob-

viously designed to showcase the guitarist's and the drummer's talents respectively. Maybe they work better as onstage jams, or in the context of a film score. Neither is given much breathing space, and they just constitute filler on an otherwise very satisfying record.

Onto the positive side. *Zenyatta* opens with 'Don't Stand So Close To Me', a classic Police song with a chorus I've been singing nonstop for the last fortnight. Recalling that Sting was once a teacher, I wonder just how personal this one is.

The Police are one of the very few rock bands to play in India. The impact of the place was not lost on Sting. His 'Driven To Tears' is a sweeping, pulse-racing glimpse of a world going mad:

*How can you say you're not responsible,
What does it have to do with me.
What's my reaction, what should it be,
Confronted by this latest atrocity.*

Summers plays ringing chords, a la 'Walking On The Moon'. His solos are becoming freer in form, and closer to jazz than ever before. This dovetails into 'When The World Is Running Down', continuing the theme, but on a more personal level. Copeland's 'Bombs Away (In Old Bombay)' displays his rather sardonic wit, depicting lust and corruption in a country where civil unrest is rife.

'Canary In A Coalmine' is brisk and funky, the subject an incorrigible neurotic, whose sensibilities are shaken by the slightest defect, and gets dizzy even walking in a straight line. The title refers to the poor birds once kept caged in the mines to detect gas leakages. If the bird pegs out, get the boys above the ground, quick.

'Voices Inside My Head' again shows how the Police can take a simple basic idea and build on it. A single riff or melody line is all

CONTINUED ON PAGE 13

EXPOSURES:

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TALKING HEADS' DAVID BYRNE INTERVIEW

Few people, even Byrne himself, could have predicted that the new Talking Heads' album would be a radical departure from the previous three. Sure, each album marked a progression in the band's music, the last two being prodded by Eno's production, and, as such, Talking Heads have avoided repetition of any sort, something few bands can lay claim to.

But *Remain In Light* has done far more than avoid repetition as it has swung the band onto an entirely different emphasis, but one which, when you accept and understand it, presents the necessary change to keep the spirit of Talking Heads alive.

Byrne, Baby, Byrne

It was 10.30 am Milwaukee and 5.30 am Dunedin and neither Byrne nor I were capable of advanced philosophical phone dissertations at those hours. The Heads were in the middle of an American tour and Byrne was still in his hotel room which meant he was probably still in bed and he sounded sleepy, vaguely sluggish but definitely friendly and interested.

The conversation naturally centred around the new album, one which presented the usual Talking Heads' surrealist cover and obtuse title. Why *Remain in Light*?

"Well it was to emphasise the ethereal feeling or the spiritual or subtle side of the songs."

Adrian Belew, who surpassed all superlatives when he took the lead guitar spot with Bowie's hand in the 1978 tour, has appeared on *Remain In Light* but, according to Byrne, only on two tracks, 'The Great Curve' where his Fripp-inspired contributions betray him, and on the beautiful 'Listening Wind'. Belew, a craftsman, has been playing with his own band in New York, and it was there that Byrne ran into him:

"I don't know the name of his band, I think it's just the Adrian Belew Band and they were playing around New York so Brian, Jerry and I went to see him and were impressed so we asked him to play in the studio."

Byrne on Eno

The first side of the new album is devoted to three pieces of jungle funk, extensions of the ideas that constituted 'I Zimbra' on *Fear of Music*. Eno, who has co-written the album with Byrne, makes his presence felt in no small measure especially on the widespread keyboards' infiltrations which had edged out Byrne's guitar prominence. How does he feel about the keyboards' takeover?

"That doesn't bother me because I played lots of other things on the album. I know people might miss the guitar but for me it was more of a challenge to move away from it, and play guitar is almost the last thing I wanted to do."

Co-writing with Eno must have altered his methods of songwriting?

"Everything became collaboration because of the method of recording and composition as we just went into the studio with nothing and gradually evolved things and added bits. So it has changed in that respect. Also a good part of the music was done before the lyrics and so I had to take my cues from the music."

When in New Zealand XTC's Andy Partridge, who keeps tabs on Byrne so to speak, said the forthcoming Byrne-Eno album had ran adrift because an opera singer who sang on the album had died, and difficulties had arisen over obtaining next-of-kin consent for any posthumous recording. He verified this but apparently they have side-stepped the problem by using another vocal but as to further association with Eno in a Talking Heads' writing capacity Byrne was non-committal:

"I don't know."

The Beat Goes On

Trying to wheel David Byrne around to a specific discussion of the songs, especially the lyrics, of *Remain In Light* was difficult for reasons that will become obvious.

The opening track, 'Born Under Punches' I took to be a celebration of survival:

"In a way yeah. I took a lot of the lyrics from

evangelists and people who were on the radio who use some very unusual metaphors. I would pick up on a particular phrase they had and that would set me off on a train of thought. But I don't know what the lyrics mean as I haven't sat down and worked out what I've said although I worked very hard on the lyrics for the album."

How does he see the album as relating to the others?

"It's very difficult although some of the numbers ended up sounding not as difficult as I thought. But the underlying principle is very different, the way that the songs hold together as they don't have any chord changes. Over the first three our style changed gradually but for the new one it has changed suddenly and now it has a different emphasis as the singer is not so emphasised and the songs are more about general philosophies and less about personal ones."

Not only has the band's album style changed but they've also made changes in their live performance by including more personnel:

"The new enlarged band has been going real well with people like Busta Jones on bass, Bernie Worrell from the Funkadelics and Steve Scales. Nona Hendryx isn't with us live but Dolette McDonald is, she's done independent studio vocals around New York."

So how does it feel fronting a much enlarged line-up?

"There's less emphasis on personal catharsis on stage as there are more people doing different things and the nature of the music has more of an ecstatic celebratory feeling but I still have to come forward and sort of conduct. Tina isn't always on bass as she swops over and plays synthesiser and percussion. Everyone seems to be enjoying themselves."

This line-up appeared at a recent "new wave" Toronto Festival, Heatwave, with such luminaries as the Pretenders, Costello and Rockpile. Byrne said that Talking Heads "stuck out as not fitting in with the style of music but

that didn't concern me." The new-look Heads were well received.

Album Assessment

Remain In Light's jostling industry, especially on the "African sounding" (Byrne's terminology) three songs of the first side, will cause apprehension in those people who, like me, were happily conditioned to the sparse guitar orientated structure of the earlier albums. But eventually, the new songs make their own demands, and Byrne's angst, although less personalised, is still the crucial element in the music's power.

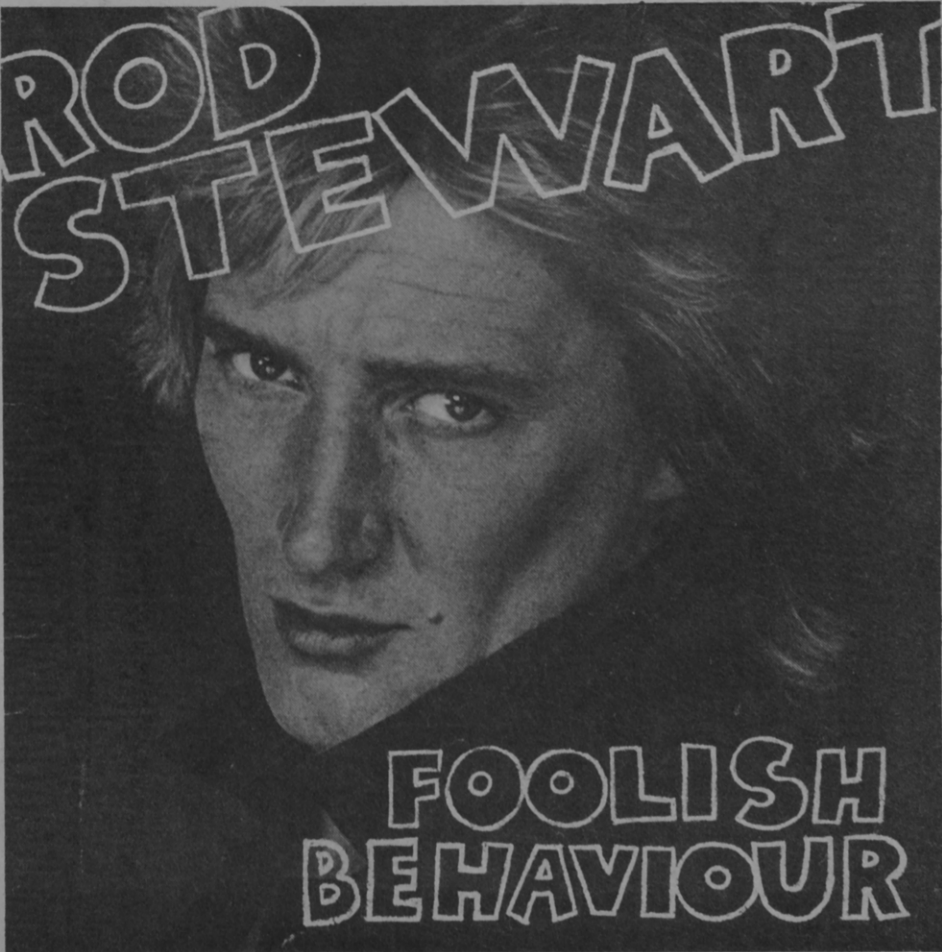
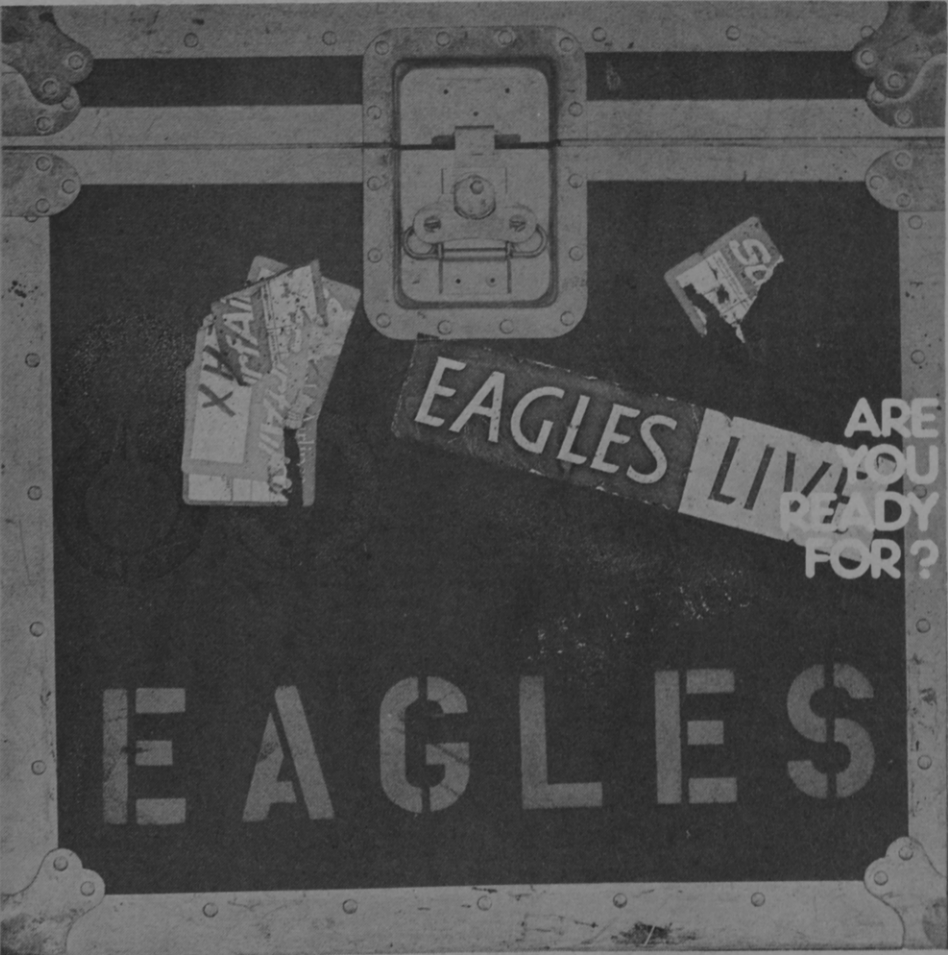
"Take a look at these hands" he yells as 'Born Under Punches' ignites and the song takes off with a real funkadelic chorus of "And the heat goes on". 'Crosseyed and Painless' and 'The Great Curve' follow a similar tread with equal density and liveliness.

Side Two and 'Once In A Lifetime' with its life-is-chance message is funk at half-throttle and sports one of the best melodies on the album. 'In Motion' is also comparatively restrained and from thereon the Eno influence becomes decisive. On 'Seen and Not Seen' he provides a typically shimmering mid-tempo basis for Byrne's spoken lyrics and, by using Eno's pastel talents by way of *Another Green World*, the following track, 'Listening Wind', is probably the most beautiful song Talking Heads have come up with. Finally 'The Overload', slow and menacing, again uses an arrangement of brooding despondency that is stamped with Eno hallmarks.

Comparing the new album is difficult because it is so different from the other three, but suffice to say that *Remain In Light* succeeds as a fourth Talking Heads' album. And that of course makes it mandatory.

When compared to this band (almost) everyone else seems to be doing the standing still.

George Kay





D O O R *Doors (L-R) John Densmore, Robbie Krieger, Ray Manzarek, Jim Morrison.*

"Few performers have been so consistently controversial as James Douglas Morrison, the vocalist and songwriter of the Doors. And none has caused so many writers to construct so much gothic imagery in an effort to describe the mystique."

So wrote Jerry Hopkins in the introduction to the 1969 *Rolling Stone* interview with Jim Morrison; one of the few coherent interviews the man ever did.

No gothic cliches for me. I don't think any writer, or any person for that matter, ever managed to halfway understand the mystery that was Jim Morrison. I certainly won't pretend to. He's been dead just over nine years now, and like the many other famous and infamous before and since, his name still inspires wonder.

Morrison was born in 1943 in Florida, the son of a Navy admiral-to-be. His early years were dominated by the unsettled, transient lifestyle of all military families. He made few or no friends in that time and sought solace in himself. Scholastically, he was not far below

the genius level, but his inclinations were more aesthetic than technical.

Literary Buff

He furiously absorbed prose and poetry, dazzling fellow students and teachers at an early age with his knowledge of philosophers and poets, far beyond what was expected of a boy in his early teens. He was also developing a rather malicious sense of humour which was to plague him throughout his short life. He tested and dared those around him to equal or better his own performances. Few had the nerve. There's little point in giving examples here of the sort of stunts he pulled. They were incidents in isolation from each other, and only serve to disguise the truth about a deeply introspective and often very confused man.

He identified closely with the writings of the German philosopher Nietzsche, and his theories on the politics of pain and tragedy. Jim Morrison was to suffer for his art. Another favourite was William Blake, from whom Jim quoted the line: "If the doors of perception

were cleansed, everything would appear to man as it truly is, infinite." From that came the name for a revolutionary rock band.

After graduating from high school in 1961, Morrison went to college in Florida, then later enrolled in the theatre arts department of UCLA, where he majored in film technique. He dabbled in film making throughout his career, with varying results. His two best-known celluloid efforts, both featuring the Doors, are *Feat of Friends* and *HiWay*. At least, those were the major ones he produced.

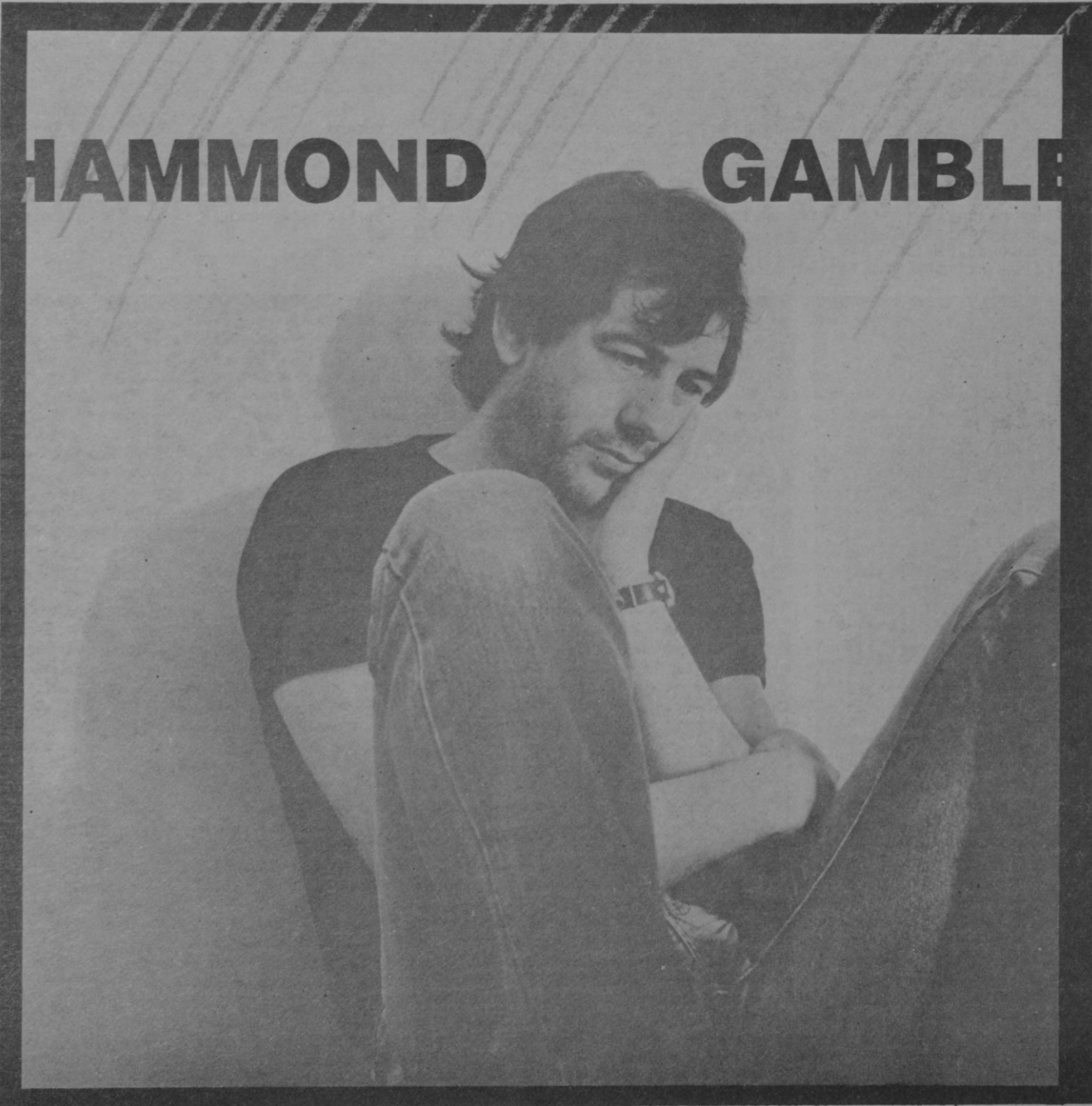
He hung around most of the music and drinking dives in LA, developing his awesome taste for alcohol and indulging in his fascination with the blues as an improvisational music form. This fascination would emerge later in Doors' performances, particularly in his epic piece 'When The Music's Over', a rambling collage that was never performed the same way twice.

His poetry was becoming prolific and included pieces that would later form the lyrics for some of the best-known Doors' songs.

Jim And Ray

In 1965 he met Ray Manzarek in Los Angeles, having previously known him at UCLA. Manzarek had trained in classical piano and spent a lot of time playing blues clubs in Chicago. He took a degree in economics before shifting to UCLA to study film making. He and Morrison decided to put a group together, after Manzarek heard some of Morrison's lyrics and was, to put it mildly, impressed. Manzarek already had a band with his brothers, called Rick and the Ravens. The drummer was John Densmore and they had a lady bass player whose name nobody can remember. They already had a recording contract which had thus far been unfruitful. With Morrison singing, they laid down a few tracks which they tried to flog to several other companies, without success. The Ravens split, leaving Morrison, Manzarek and Densmore. From Manzarek's meditation class they found guitarist Robby Krieger, then playing in a band called the Psychedelic Rangers. They tried

CONTINUED ON PAGE 12



Hammond Gamble, the album...

On B.B.King's 'Gambler Blues', Hammond Gamble sings:

*I don't know too much about gambling
I don't know much about the dice ...
But I know I'm going somewhere
I know I'm not gonna mess up twice.*

Yeah maybe, but for better or worse this album is very much Hammond's Gamble.

Now I don't know whether *Rip It Up* readers or Street Talk fans are blessed with a retentive memory, but, as I recall, defending Street Talk's complete lack of blues on their debut album, Hammond told this magazine something like, "Who wants to listen to me sing the blues, when you can go out and buy a B.B. King record?" It was, I thought at the time, a fair enough statement but, somehow, it seemed something of an injustice to the many Street Talk fans who demand a large slice of blues at every gig.

Despite a couple of blues concessions on *Battleground Of Fun*, the album, like the first, failed to sell particularly well. Shortly after the release of *Battleground*, Hammond entered Mandrill Studios with producer/bassist Bruce Lynch, skinsman Frank Gibson Jnr and pianist Dave MacRae to fulfill a long-time ambition: to record a solo album. This, then, is the album that led to Street Talk's untimely demise.

Andy MacDonald's two contributions to the second album complemented Hammond's melodic 60's styled pop. Mike Caen's compositions, however, were very much entrenched in Eighties' raunch, at odds with the album's concept. Or so it would appear. Me, I thought Mike's songs balanced the affair out nicely. Still, this is neither fact nor hearsay, merely speculation on my part. All I know is Hammond left Mandrill after those initial recording sessions and announced his departure from the band. The rest, as they say, is ...

This album can be divided into three parts: blues (natch), ballads and, for want of a description, pop/rock. As a songwriter, there are many sides to Gamble. As has been mentioned in the past, his melodic structure owes much to the Beatles but also here on vinyl for the first time is a strong Stevie Wonder influence (particularly on 'Whistling The Blues In The Rain'). The production throughout is full-bodied with the musicianship always potent, if, sometimes, a little too precise.

The MacRae/Lynch/Gibson line-up is tough company to be sure, and one that appears — on the surface — to be somewhat incongruous

with the boozy blues one has come to associate with Hammond Gamble. But Street Talk fans can rest assured that Hammond has not (at least not yet) made any forays into the jazz world (Stuart Pearce, incidentally, relieves MacRae on five of the eleven tracks and even Jim Lawrie makes an appearance on one track) and the Lynch/Gibson rhythm machine expertly handle one or two tracks that would, I'm sure, be fumbled by Street Talk.

As a vocalist, Hammond Gamble just gets better and better. Even on the album's weakest moments, something is saved by Hammond's delivery. The set's bummer, for me, is 'Cold In Winter', a schmaltzy ballad with lines like:

*Autumn has taken the leaves from the trees
Blown by the wind that took your love from me*

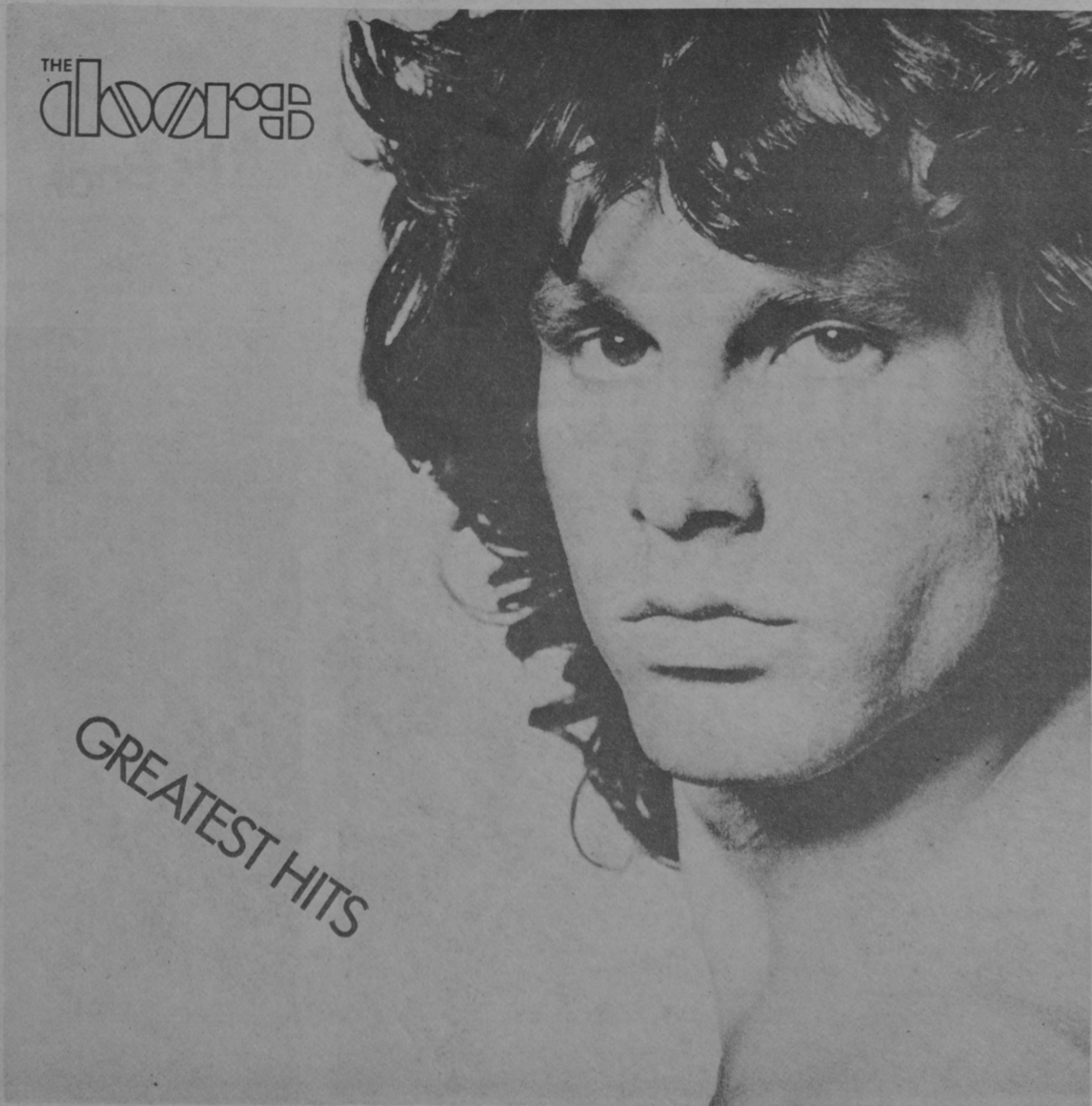
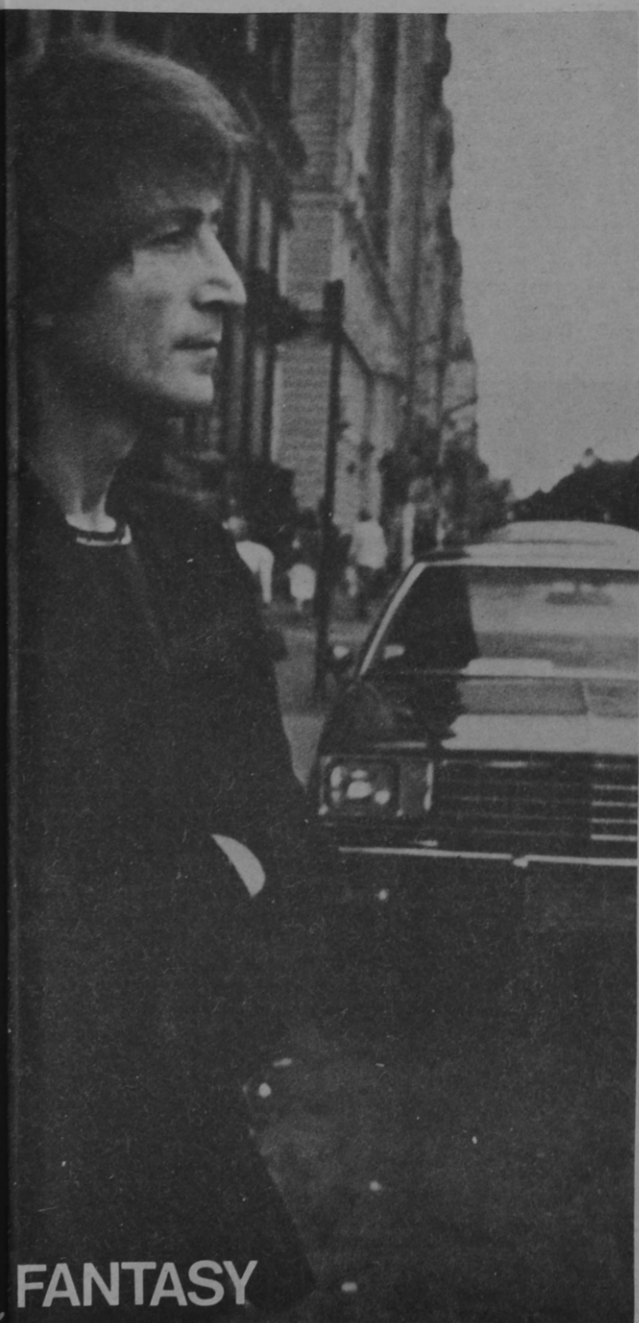
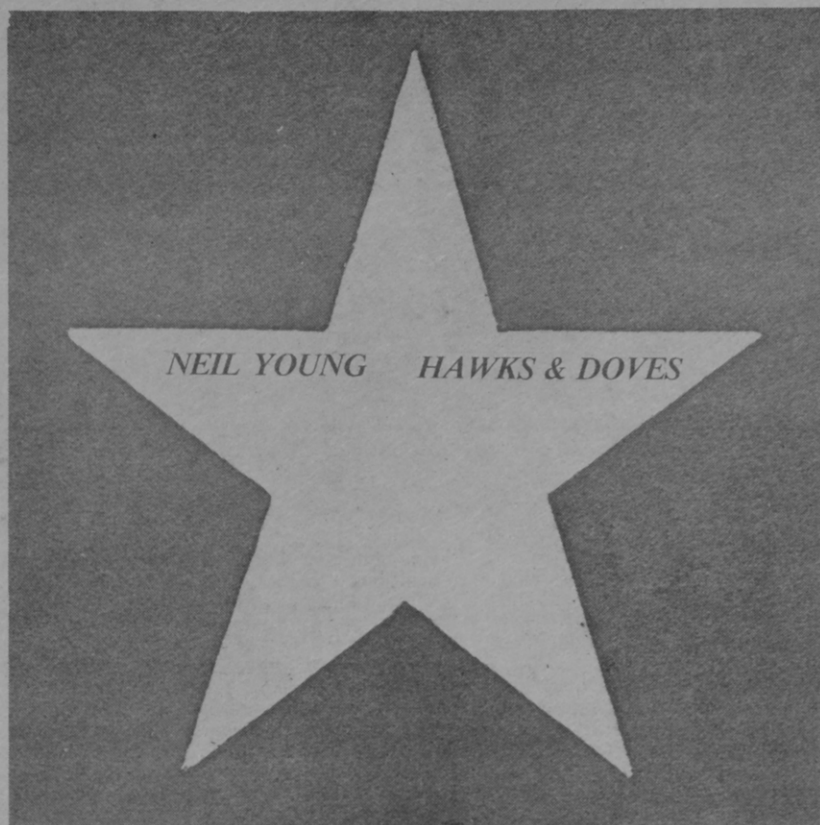
As a lyricist, Hammond has rejected both the notion of arty poet and social commentator but he's drawn that fine line between pap and pop sensibility with a fine knack for turning clichés into ... profundity? ('I'm Kinda Lucky':

*I hope I wind up in heaven
And if I'm not wrong
They'll even let you in with a t-shirt on.)*

The two covers on the album are, not surprisingly, both blues numbers — 'Gamblers Blues' and the Alberta Hunter/Bessie Smith chestnut, 'Downhearted Blues'. The former features Gamble's guitar in all its familiar agony; the latter, however, is dominated by MacRae's honky-tonk piano. Although both MacRae and Pearce relieve Gamble at times, this is very much a guitar album; 'Daylight Robbery', for instance, features three (acoustic, slide and straight Fender) and Hammond even embellishes the album's closer, the ballad 'Who Did All This To Me?'

Despite being the country's biggest rock drawcard over the past twelve months, Street Talk have never enjoyed chart success. This irony could be explained by the shortage of their blues trademark. This album isn't all blues but it is the finest example of Hammond Gamble's soaring guitar and soulful phrasing to date. As a bonus we also get to hear Hammond with female backing chorus (Suzanne Lynch). This isn't the best locally-produced album of 1980 (I'll stick with *Battleground Of Fun* for that honour) but it is an excellent example of the multi-faceted Hammond Gamble and should get the Gluepot regulars running to the record rack.

John Dix





MORE DOORS

CONTINUED FROM PAGE 10

several bass players without finding the sound they wanted, until Manzarek discovered the keyboard bass, which he could play with his left hand while playing melody with his right. The Doors were born.

After rehearsing for some time together, the band made their professional debut at the London Fog Club on Sunset Boulevard. They were paid peanuts and constantly harassed and threatened with dismissal by the management. Morrison usually took the stage whacked out of his skull on booze and several kinds of pills, but the Doors already had some 40 original songs, including the chillingly beautiful 'The End', recently used in Coppola's *Apocalypse Now*. Word of mouth brought them local fame, mostly due to the singer's brutal good looks, obsessive stage performance and wildcat reputation. Elektra finally signed them after one of their talent scouts was dragged along to a performance at the Whisky. He made three return visits before gaining any enthusiasm.

Fiery Success

Their debut album, *The Doors*, blew them to the top in a very short space of time. It was a

dense, theatrical work, showcasing Morrison's obsessions with sex and death. Krieger's song, 'Light My Fire', went to number one and Jim Morrison became everyone's favourite face. He also started a rollercoaster ride to oblivion.

The follow-up, *Strange Days*, was no less impressive, and provided another hit single in the melancholy 'People Are Strange', perhaps the definitive song on loneliness. *Waiting For The Sun* came along in 1968, producing 'Hello, I Love You', which Morrison had debuted to Manzarek on an LA beach three years before. *The Soft Parade* charted well enough, but lacked the strength of its predecessors. Also, by this time an anti-Doors backlash was in full swing, with Morrison being hassled by the authorities wherever he went. This culminated in the notorious incident at a Miami concert in 1969, when Morrison was charged with lewd behaviour, after allegedly indecently exposing himself on stage.

Morrison Hotel, in 1970, showed a return to form, back to the lean, economical style of the best early work. *Absolutely Live* was a patchy double album (it had never been possible to get a definitive Doors' performance on record; Morrison just wasn't that reliable). But at least they

managed to get 'Celebration of the Lizard' on vinyl.

The Last Time

13 was the first greatest hits collection, to be followed by the last studio album the Doors cut together, 1971's *LA Woman*. For this they used an outside bassist, Doug Lubahn, having exhausted the limitations of their three-man musical format. Despite all his excesses, Morrison seemed to have retained his old vigour. His voice was starting to fail, but his gritty conviction carried the day. This album produced another certified classic in 'Riders On The Storm'. Morrison sounded weary, and his bleak death images seemed to bring his own end closer than ever.

Soon after completing *LA Woman*, Morrison, disillusioned and fed up with being hounded, announced he was quitting and moving to Paris. He and his wife, Pamela, leased an apartment in the old quarter, where he spent his time mixing with the local writers and artists.

Jim was a dying man, and he knew it. His hopeless alcoholism had well and truly caught up with him, and the last five months of his life were one endless binge. He was found dead of a heart attack in his bath on July 3rd, 1971. He was 27 years old.

The other three Doors continued for a time as a trio, producing two unexceptional albums, *Other Voices* and *Full Circle*, before splitting. They got together again in 1978 to provide musical backing to tape recordings of Morrison reading his poetry. This was released under the title *An American Prayer*.

Elektra have just released another retrospective album entitled *The Doors Greatest Hits*, compiled by the surviving members. The tracks are: 'Hello, I Love You', 'Light My Fire', 'People Are Strange', 'Love Me Two Times', 'Riders On The Storm', 'Break On Through', 'Roadhouse Blues', 'Not To Touch The Earth', 'Touch Me' and 'LA Woman'.

Duncan Campbell



The aura that surrounded Jim Morrison while he was alive, got out of control after he died. So it has been with all of his ilk who have been idolised. You know the names.

Cutting through the myth to find the true per-

son beneath it is often a trying and not very rewarding task. Nobody managed it with Hendrix, while Peggy Caserta's *Going Down With Janis* was squalor at its most depressing. Maybe myths should be left intact.

The Jim Morrison story has been several years in the writing, the product of a collaboration between *Rolling Stone* contributor Jerry Hopkins and long-time Morrison confidante Daniel Sugerman. Hopkins interviewed countless friends and associates of all four Doors, while Sugerman edited the final transcript, adding some of the more intimate details and correcting inaccuracies.

The result, *No One Here Gets Out Alive*, is a weighty and factually meticulous paperback, stuffed full of everything you ever wanted to know about the rise and fall of Jim Morrison and the Doors, plus discography, dozens of interesting photos and credits for the films the Doors were involved in. As a reference work, it is superb. As an honest picture of the man behind the myth, it falls well short.

Sugerman goes right over the top in the foreword. "My personal belief is that Jim Morrison was a god," he gushes. How disillusioned he must have been when he read Hopkins' text. Hopkins faithfully details just about every glass of booze Jim drank, every joint he smoked and pill he popped, every nasty, crazy trick he ever played on anyone, every sofa he passed out under, every time he threw up on something or talked dirty. Some deity.

In between his battles with the bottle and various substances, Morrison managed to lay down some of rock's finest moments on record, and put some dark imagery into verse. Reading this book, one wonders how he managed to find the time. His life appears to have been consecrated on artificial stimulants. His lucid moments were apparently few and far between.

In a nutshell, the premise behind this book is hypocritical. Hopkins and Sugerman try to set up Morrison as a musical Messiah, then coldly and calculatingly run him down as a shambling, boorish drunk, a cruel mistreater of women, a visitor from Hell rather than Heaven. This two-faced approach is accentuated by the Christ-like cover photo, and the writers' pathetic attempt at the end to re-build the legend they have so carefully shattered.

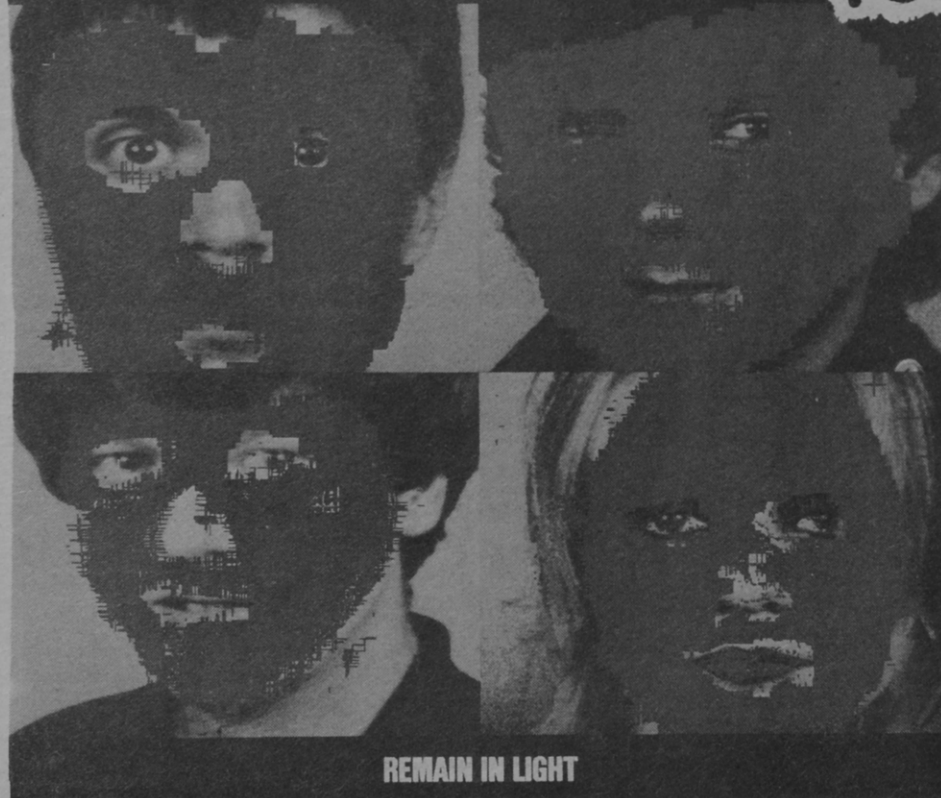
Did Jim Morrison really die in that bathtub in Paris? Nobody actually saw his dead body, save for his wife, who died three years later, and the coroner who signed the death certificate. Morrison's friends saw only a sealed coffin. The authors try to sow the seeds of doubt, recalling that Morrison once talked of disappearing, burying The Lizard King. They're still waiting for a sign. Jim, come out, come out, wherever you are. Similar things have been said about countless other famous persons, from Buddy Holly to Adolf Hitler.

Does anybody really care? For my money, Jim Morrison is dead. He died from too much high living, proving he was just as mortal as the next man. *No One Here Gets Out Alive* is a cheap shot. Morrison, the man and his motives, remain a mystery.

Duncan Campbell



TALKING HEAD ARE YOU READY FOR?



ECHO AND THE BUNNYMEN

CROCODILES



RECORDS

CONTINUED FROM PAGE 8

that's needed, and new sounds come in like layers on a cake. The interplay between bass and drums is astounding in its virtuosity, even the mediocre tracks are enthralling just for this.

'De Do Do Do, De Da Da Da' was chosen for the American single, apparently because 'Don't Stand' was thought to be too much like 'Message In A Bottle'. Untrue. 'De Do' is just too slight to be chart material.

'Man In A Suitcase' is hardly worthy of Sting either, being a trite little reggae song about life on tour. 'Shadows In The Rain' redresses the balance. It's a lengthy, eerie piece of paranoia, a man suffering from delusions but sure that he's sane. The voices echo in and out of the mix, and Summers' guitar acts like Steelo on sunburn.

Zenyatta Mondatta shows the Police continuing to follow their natural instincts, sometimes losing direction, but still producing perhaps the most innovative, intelligent pop music you'll find today.

Duncan Campbell



Jo Jo Zep and the Falcons
Hats Off Step Lively
Mushroom

Last year saw a breakthrough in Australian rock'n'roll with Zep's *Screaming Targets* and the Sports' *Don't Throw Stones*, two albums which, although patently derivative, displayed that the bands in question were emerging with their own surefooted individuality.

Zep have a lot going for them: Joe Camilleri's soul-tinged vocal echoing shades of Parker and Cavaliere, and guitarists Jeff Burstin's and Tony Faehse's gift for shaping tidy reggae-based melodies with Costello-Parker-Asbury Duke side orders. *Hats Off Step Lively*, is a further step away from their first base influences and a continuation of the patterns set by *Screaming Targets*.

Hats off and dancing shoes on is the message and the band's use of reggae undertow, which has payed off handsomely in the past, yields dividends again on 'Puppet On A String', 'Don't Keep It Up', and 'Too Hot to Touch', all possible contenders for the 'Shape I'm In' follow-up spot. The Costello keyboards' approach is used effectively on 'All I Wanna Do' and the fairground organ motif of 'P.T.'.

As the title suggests the album is lighter in mood than *Screaming Targets* and only a sensitive version of 'Hand Me Down' and the slow reggae of 'Rudie' could be called down-tempo. This makes *Hats Off* a more accessible prospect than its predecessor but it lacks the depth and scope of *Targets*. But that aside the new album is an endearing ditty and further proof that Zep make music from the heart that's aimed at the feet.

George Kay

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RECORDS

Madness

The Passions
Michael and Miranda
Stunn

Hailing from London, the Passions — two girls, two boys — tread carefully over ground recently covered by label-mates the Cure. Fortunately, the Passion's all-female vocal line keeps the distance between the acts great enough for comfort.

Side One of the album opens at top pace with 'Pedal Fury'. Short and to the point, it makes way for 'Oh No It's You', the flip of the band's first New Zealand single 'Hunted'. The same melodic guitar riff the Cure used on 'The Forest' crops up on 'Love Song', unimpaired by the re-run.

Following in succession on Side Two are possibly the album's strongest compositions, 'Suspicion', 'Palava' and 'Absentee'. The closer, 'Why Me?' makes it evident that the girls write the lyrics.

*You call us the weaker sex
When it's you that made us weak
You fool us with sexual delight
Then you threaten us with physical might.*

Chris Parry's Fiction Records (released here on Stunn) set a high standard with the Cure. The Passions in no way lower that standard. Now, how long before the Associates get a local release?

Mark Phillips

Neil Young
Hawks and Doves
Reprise

Neil Young opens his new album with a blast on harmonica that pins your ears back to your head. Whatever else he may be aiming for, the easy listening market isn't on the list.

Hawks and Doves fits neatly into two musical areas. Side One, mainly acoustic, has a weathered ancient feel to it, the kind of music Ry Cooder created for The Long Riders' soundtrack — almost, but not quite, from another age. The most effective song, 'The Old Homestead', features a saw player, and the strange sound of the bending saw, like wind whistling through a deserted house at midnight, is perfect for the dark atmosphere Young conjures up.

Side Two, all electric, is driven mostly by Young's piano which sometimes, as in the opening track, 'Stayin' Power' evokes memories of Lloyd Price's 'New Orleans', circa 1955.

Young draws all his themes together in the title track, which can be read as a warning that would please Ronald Reagan with its sentiments.

Sings Young: "The big wind blows, so the tall grass bends/ But for you don't push too hard my friend." When Young, a Canadian, sings that he's "proud to be livin' in the USA" there doesn't appear to be the edge of sarcasm that Chuck Berry applied to a similar line.

Young as super patriot is not a role many of us would have seen for him, but it's another turn in a career with so many turns you can never lose interest.

Phil Gifford

The Plasmatics
New Hope For the Wretched
Jona Lewie
On the Other Hand There's A Fist
Madness
Absolutely
Stiff

Stiff seems to operate on Andy Warhol's principle that everyone is due about fifteen minutes of fame. A long line of weird and wonderful acts have recorded for the label, including Humphrey Lyttleton, Wreckless Eric, Lene Lovich, Magic Michael and many others. The latest in this tradition, the Plasmatics, are perhaps the least talented of the lot.

They have a lot in common with the Damned, one of Stiff's first signings. Both have a guitarist who wears a tutu, a singer who can't sing, a peculiar sense of humour, and both have produced a debut of loud, brash, chaotic punk. There is a difference, though. The Damned album was a classic of messy, post-Dolls punk, while the Plasmatics record has no redeeming features, and despite the sensation surrounding the band, is just plain rubbish.

On the other hand, I'm glad to see a re-issue of Jona Lewie's fine 1978 album, which was unfairly ignored at the time, aside from huge suc-



Plasmatics

Dance', 'I Hear You Knocking', 'Down, Down, Down', and their release dates, catalogue numbers and so on. In fact, you only need me to tell you that his first recorded work, a version of 'Morning Dew', with the Human Beans, appears here, and that this is a great record to introduce you to his beginnings. It makes a fine supplement to the slightly more comprehensive *Early Works* — 67-72 or *Dave Edmunds* — *Rocker* compilations.

Dave McLean

Chic
Real People
Atlantic

chic (sh-eek); skill, effectiveness, style, stamp of authority, stylish, in the fashion.

Chic certainly fit the bill. In the last few years they have made the most stylish and effective dance floor music available. The Bernard Edwards and Nile Rodgers song partnership has constructed a series of classics from the simplest musical and lyrical ideas. They build songs storey upon storey until you have the complete entity, a soul/disco skyscraper.

The new album follows their traditional, fail-safe and superior methods but with less immediate impact and success than *Risque*. As an opener, 'Open Up', an instrumental, is brisk but forgettable, however, amends are made by the title track and to a lesser extent by 'I Got Protection', standard crisp Rodgers-Edwards' fare.

'Rebels Are We' is a good a second side entree as you'd get, but 'Chip Off the Old Block' sags under a barely serviceable tune. So, soul brothers, you gotta wait until '26' for the real goods, staccato and incisive, it stands with their finest, a comment that can't be aimed at the innocuous love funk of the closer, 'You Can't Do It Alone'.

The stamp of superiority tag would, perhaps, fit three of the songs present — the title track, 'Rebels Are We' and '26'. The rest could be filed under F, for Fashionable and Functional.

George Kay

Nina Hagen Band
Unbehagen
CBS
Herman Brood, Nina Hagen & Lene Lovich
Cha Cha Soundtrack
Ariola

Nina Hagen is a 25-year-old former East German who left for the West due to some obscure political wrangle. She'd already made something of a reputation as a singer-actress when she left East Berlin in 1976. Dividing her time between West Berlin, Amsterdam and London, she soon became fascinated with the punks and determined to emulate them.

Her idol is undoubtedly Lene Lovich, whom she tries to resemble vocally, and fails. Hagen has a formidable coloratura voice, but without Lovich's charm and wit. She yelps, wails and snarls pointlessly, as if believing she'll carve her own niche by sounding as bizarre as possible. Couple this with her own interpretation of punk hairstyles and makeup, and you have a most unattractive picture.

Unbehagen (translates to *Ill At Ease*) features a German version of Lovich's 'Lucky Number' which does nothing for the song, some loopy reggae and a lot of ponderous Germanic heavy metal. It helps that you can barely understand a word Hagen is singing, and the warning about offensive lyrics is superfluous. Nina Hagen is self-obsessed and ostentatious.

Cha Cha is a movie featuring Lovich, Hagen



Passions



Richard Jobson, Skids.

cess in Finland. It is a fine example of blue-eyed Euro-soul, and Polygram have added the recent hit, 'Kitchen at Parties'. Although this is far more Dury-like, and not representative of the rest of the album, it doesn't detract from it.

The first Madness album, *One Step Beyond*, was one of last year's finest debuts, and along with the Beat's album, the best of the first crop of 2-Toners. The "nutty" sound is still evident on *Absolutely*, but it is now much tighter, thanks largely to a superb production by Clive Langer and Alan Winstanley. The only real failure is Chas Smash's skabillly, 'Solid Gone', which is rather wooden, but it is more than outweighed by songs like 'E.R.N.I.E.', a song about the perils of betting, 'Baggy Trousers', an ode to schooldays, and the instrumental, 'Los Palmas 7', which sounds like a Viv Stanshall-inspired out-take from a Bonzo's album.

While not as immediate as its predecessor, *Absolutely* is a fine album, and mostly surpasses the standard set by *One Step Beyond*.

Simon Grigg

Skids
The Absolute Game
Virgin

The Skids have received more than their fair share of flak over their first two albums. Accusations of pomposity have been directed at Richard Jobson, vocalist and the man held responsible for their lyrical pretensions, and a man who feels the need to adopt a rationalised persona via his dress sense and personal philosophies.

Skids' music has never been kissed by the lip of divine perception but they've always managed to be above average in their word sense as well as incorporating a few unusual aspects (slipstream wall of sound, Jobson's and Adamson's meshing guitars and Jobson's highly produced vocals) into your day-to-day rock'n'roll.

The Absolute Game, their third album, differs a little from their other two in that it is their most refined to date. Carefully crafted mini-dramas like the African vocal platform of 'A Woman in Winter' and the immaculately tailored musicianship of 'The Devil's Decree' and 'Arena' are the signs of a band who care for their music and are eager to please.

Jobson can be bombastic ('Circus Games' and 'One Decree') and a touch melodramatic but these are well-intentioned attempts at communication from a lyricist also trying to reach precision.

The Skids had shaken off their Dunfermline dowdiness long ago but there are those who perpetually feel the need to remind the band of their origins. But three thoughtful albums out of three speaks for itself.

George Kay

Dave Edmunds/Love Sculpture
Singles A's & B's, 1967-72
Harvest

I wonder why I'm reviewing this album. Anyone else would simply take David Brown's excellent sleeve notes, edit them some and bung them out — "Unlike many artists, the early recordings of Edmunds' are not embarrassing skeletons from the cupboard, but a useful pointer to a great rock musician's future." That says it all.

If you know Dave Edmunds' work at all, or if you have one eighth of the love and respect that he has for rock and roll, you don't need me to tell you that words like dated and nostalgia sure don't apply to this album, baby.

You don't need me to tell you that this album contains all those great singles like 'Sabre

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THE *Virgin* .PAGE

Skids **THE ABSOLUTE GAME** V2174

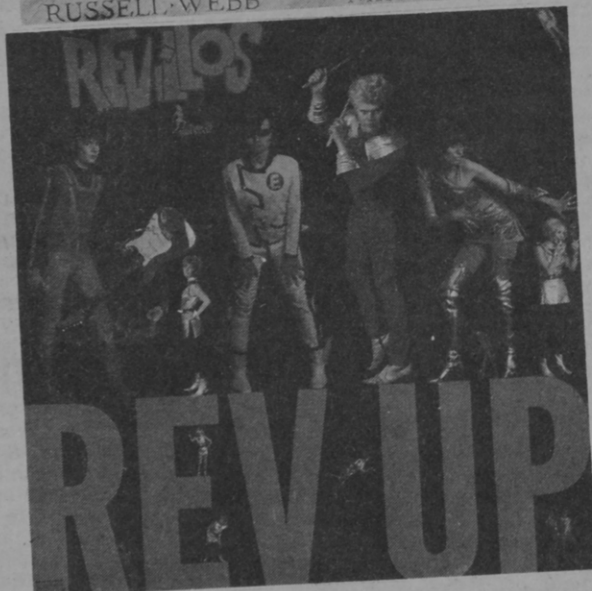
Their third album and finest yet ... went straight into the UK charts at No. 9!

Sounds: "The band are amongst the most innovative and refreshing in the country. It is one of the finest and most forward-looking albums you'll hear this year."



Revillos **REV UP** DIDX 3

Here's a great group with their long awaited debut! Formed following the demise of the Rezillos, they're greatly inspired by the more off-beat elements of the early '60's when pop was brash, inventive and unpretentious.



Orchestral Manoeuvres **In The Dark** **ORGANISATION** DID 6 DIDC 6

A stunning new album which went straight into the UK top 5.

OMD who are one of the leading bands to come out of the Liverpool resurgence continue to make a great contribution to contemporary music.

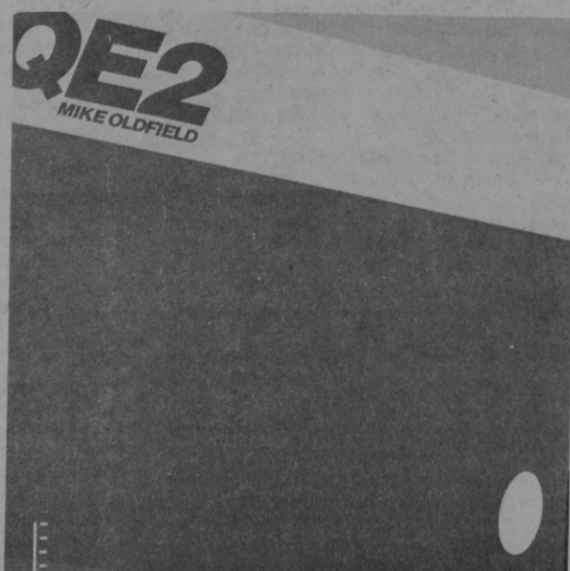
We urge you not to miss this masterpiece!



Mike Oldfield **QE2**

V2181 TCV2181

Simply the most staggeringly magnificent album yet heard from this occasionally maligned musical maestro!



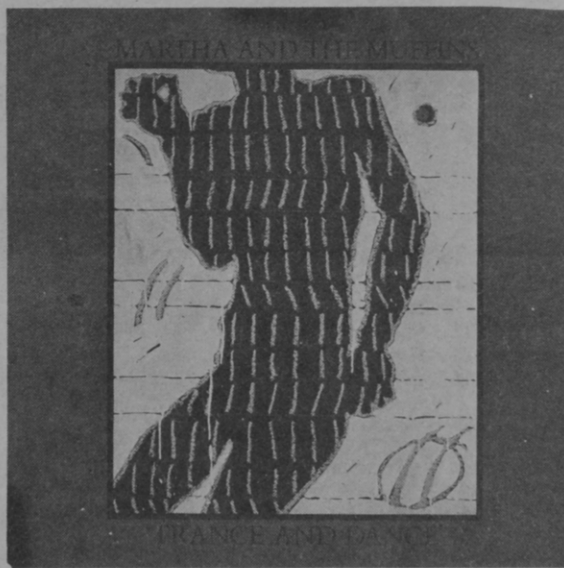
Ruts **GRIN & BEAR IT** V2188

Retrospectively released as a tribute to their late singer/lyricist Malcolm Owen, who contributed so much to the group.

A very fine album, which features the new UK hit "West One" plus studio cuts, and live tracks including their smash hit "Babylon's Burning."

Martha & the Muffins **TRANCE AND DANCE** DID5

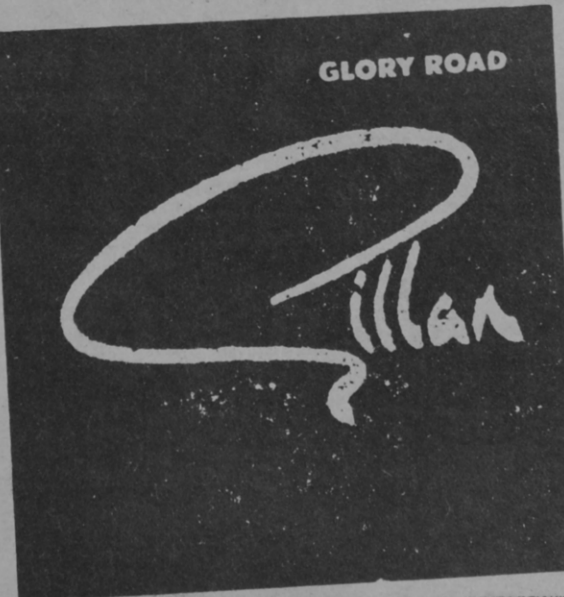
The second superb album from this Canadian group who had major chart success with their debut 'Metro Music.' The group consisted of two Marthas, 2 brothers and 2 others, though one Martha has departed since this album was recorded.



Gillan **GLORY ROAD** V2171

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.



Captain Beefheart & The Magic Band

DOC AT THE RADAR STATION V2172

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

As usual, the man is in classic form. 'Doc' features his six piece Magic Band and contains 12 new songs, produced and arranged by the Captain.



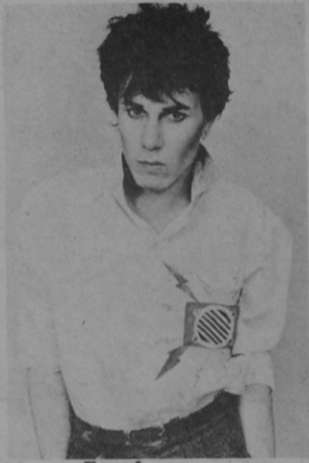
Marketed by RTIC PO Box 3825, Auckland NZ.



Capt Beefheart



Nina Hagen



James Freud

RECORDS

and her junkie Dutch boyfriend, Herman Brood. The point of the film has so far escaped most who have seen it. The soundtrack is saved by the inclusion of Lene's "Home". Brood seems to fancy himself as another Springsteen, and the rest is contributed by various second-rate Dutch bands who, in the words of Milligan, leave an indelible blank on the memory.

Duncan Campbell

Australian Crawl The Boys Light Up EMI

On stage, Australian Crawl follow Oz tradition and belt out their repertoire in headbanging fashion. It is surprising, therefore, that producer David Briggs has opted for a more mellow approach, mixing back the rhythm section and taking the edge off the guitars, allowing the strong melodies to come to the fore. Fortunately, Little River Band guitarist Briggs hasn't allowed the result to degenerate into the saccharine pap that has become his group's trademark. Instead we are left with an album, in all its clarity, which shows off Australian Crawl's greatest asset, singer and main lyricist James Reyne.

Reyne possesses a fine set of lungs. There's power, poetry and potency here. Australian all the way, his lyrics and delivery don't resort to the Strine of Dave Warner but, if a comparison is sought, more to the early Skyhooks. *Boys Light Up* doesn't let any aspect of Australian life off the hook.

The trendy middle-class fall under Reyne astute observations in 'Hootchie Gucci Fiorucci Mama' (great title) and then there's the controversial title track:

*Later at the party, all the MPs rave
'Bout the 'hummas' she's been giving
And the money that they save ...*

All three Australian singles are included on this, their debut album and, I guess, that's what their target is — the singles charts. If you have an interest in Australian pop, grab this one.

John Dix

Steve Forbert Little Stevie Orbit Epic

The sleeve note (Marcus Tybalt on the Seeds' cover was always my favourite) seems to be coming back. First there was that Grade A rubble on the second Knack album, and now we see seasoned hack Paul Gambuccini offering a strong contender in the is-this-man-serious stakes for his piece on the back of the third Forbert album.

It's the people around Forbert telling us how he shatters worlds an' stuff who are probably doing the man's career the most harm. Them, and the bozo who designed the cover for this record and then decided Little Stevie Orbit was a good title.

Forbert's first album had some good lines and a definite New York folkie charm, but his limitations were laid bare on album two. Pete Solley has been brought in for this one, and the aim appears to have been to present Forbert as a man of more wide-ranging writing styles. As a cover-up job for a guy who says and does it all on one acoustic guitar, this is reasonably successful. Both the wimp and the limp are still out in the open, but 'One More Glass Of Beer' and 'Lonely Girl' have substance, and the lighter 'Cellophane Girl' and 'Song For Katrina' are viable pieces of precious pop for the singles market.

Steve Forbert isn't the Dylan of the 80s or the Springsteen of the 90s or whatever. Rather he is about two-thirds as talented as, ummm,

Elliot Murphy. It would be nice if the promo machine gave him a break.

Roy Colbert

Captain Beefheart and The Magic Band Doc At the Radar Station Virgin

1980 is going to be remembered for a lot of things, too numerous to go into here, but the return of Captain Beefheart is sure to be one of them.

After a few years silence (with the exception of the America-only *Shiny Beast*) Beefheart has come back with two albums this year, the varied and evocative re-hashed *Shiny Beast* (Bat Chain Puller) and now *Doc At the Radar Station*.

The Magic Band has changed a little since *SBBCP* with the departure of guitarist Richard Redus and the re-introduction of original sixties' member, John French, who has switched from drums to mainly slide guitar. This change has resulted in the emphasis being placed on the shoulders of French fellow guitarist, Jeff Tepper. It's their aggressive and fractured inter-play that provides the scenario for Beefheart's on-form dementia. Bruce Fowler's trombone which added so much colour and feeling to *SBBCP* is kept in the background as French and Tepper mesh on songs like 'Hot Head' and 'Dirty Blue Gene' or play around with Beefheart's irregular riffs on 'Sheriff of Hong Kong'.

The band is developing nicely, although I preferred the greater musical diversity and subtlety of *SBBCP*, and Beefheart's material is again strong with his humanitarianism and compassion shining through his obvious surrealism and weird metaphors. Songs like 'Ashtay Heart' 'Best Batch Yet' and 'Telephone', together with those mentioned above, show the purpose of vintage Van Vliet. Like I said, a welcome return.

George Kay

James Freud Breaking Silence Mushroom The Reels Mercury

Two debut albums from two types of Australian on different outings.

James Freud was adopted by Gary Numan and he accompanied the latter on a UK tour, but Freud, wisely, chose to undertake this album without Numan's guiding hand. Actually Freud and his band lean towards the crafted pop end of the spectrum rather than to the empty synthesiser forays that Numan revels in. He has a handful of songs here that distinguish him as a gent with an ear for a pertinent tune and 'Enemy Lines', 'Star to Star' and 'No More Telephone' rise above most of Numan's output.

Promising but he could live without the plastic posturing that covers the inner sleeve. The Reels emerged from the outback two years ago and although they didn't exactly take Sydney by storm they have managed to draft the critics on their side. Small mercies.

Their acknowledged influences are Devo, which accounts for their occasional clockwork eccentricities, and XTC who have made an impact on singer/songwriter Dave Mason's vocalizations and the band's lively approach. But like Zep these influences are merely springboards to their own music, and, often using reggae rhythms, they reel off a welter of intelligent pop songs, 'Love Will Find A Way', 'Plastic Pop', 'Prefab Hearts' and 'The Meeting' leading the field.

Both Freud and the Reels have made passable opening shots. Judgement reserved.

George Kay

BRIEFS

Minnie Ripperton, *Love Lives Forever* (Capitol)

Minnie Ripperton's vocals on this album were recorded in 1978, but the rest of the music was recorded early this year, after her tragic death from cancer. As a tribute, the work of Roberta Flack, Stevie Wonder, Michael Jackson and George Benson is impeccable and enjoyable. The music is low-keyed, but lovely, and admirers of tasteful soft soul should be well pleased.

Kate Bush, *Never For Ever* (EMI)

Bush maintains the standard set on her previous two albums with this quirky release. Most things work effectively — the strange koto sounds on 'All We Ever Look For', the lingering exoticism on 'Egypt' or the rather plastic little waltz of 'Army Dreamers'. The song to Delius sounds a little wilful and doesn't quite come off although the real rocker of the album is 'Violin' and has the most unlikely subject matter for its style.

Not everyone can take Kate Bush's idiosyncratic vocals and constantly shifting rhythmic textures, but if you can there is a good deal of first-class music here.

Average White Band, *Shine* (RCA)

AWB hit a peak with their first American album, produced by Arif Mardin, six years ago, and have been scrambling to reach their own standard ever since. Producer David Foster, who has worked a lot with Boz Scaggs, gives *Shine* a punchy mix, but there just aren't enough really strong songs to lift the album much out of the recent AWB rut.

Chicken Shack, *In the Can* (CBS)

A time machine drop-back into the late sixties when the British blues boom consisting of Peter Green's Fleetwood Mac, Savoy Brown, Mayall's Bluesbreakers and Stan Webb's Chicken Shack were more than holding their own.

Chicken Shack, with Christine McVie present in the band's early days, carved their name with her interpretation of 'I'd Rather Go Blind'. They also made workmanlike blues that avoided the pits of indolence and indulgence. Sometimes nostalgia ain't so bad.

Waylon Jennings, *Music Man* (RCA)

Feminists will caw at the spelling of women ('wimmin') but Waylon doesn't make his music for feminists. A good album of tall-in-the-saddle country, Side One alternately rocking, chugging and pumping most effectively — until an awkward cover of Steely Dan's 'Do It Again' at the end — and Side Two slowing things down just as well. On the latter, 'He Went To Paris' is a real accomplishment.

Sex Pistols, *The Great Rock'n'Roll Swindle* (Virgin)

An abbreviated single album version of the most aptly titled record of our time. A lesson on how the best laid plans can go awry when placed in the hands of some business men and some record companies.

The Sex Pistols as heavy metal cinerama is a long way from the McLaren-Rotten vision of 1976, but it's now 1980 and punk pastiches make money. One used band for sale, enquire within.

Pacific Eardrum (CBS)

Two pleasant singles do not an album necessarily make. 'Placebo Junction' and 'Oceania Roll' are really quite catchy in a middle-of-the-road way. Why then foul up a potentially nice little album with feeble disco and Maori slogans of 'Listen' or the mindless late 60s optimism of 'Rainbathing'? The two more pop-styled tracks point the direction Pacific Eardrum should take unless they are able to produce more invigorating and exciting jazz than this particular album.

The Industrials, *Clones of Radioland* (Epic)

You gotta hand it to Kim Fowley, when it comes to manufacturing contemporary styles he knows exactly which sources to draw from.

With a name like the Industrials the band should be harsh and unrelenting but instead they're fashionably distant and remote controlled. Their feather-weight songs are cushioned in synthesiser lines and catch-phrase sentiments. File under P for Product.

Eddie Money, *Playing For Keeps* (Epic)

It's glib to say Money peaked on his very first single 'One Ticket To Paradise', but I'll say it anyway. The man rocks reasonably, but there's a pervading air of desperation here that one inevitably gets from music made with an eye for the main charts. At times he even sounds like Bad Company (sheeeesshhh). The opener 'Trinidad' is the one to try.

Frankie Miller, *Easy Money* (Chrysalis)

Glaswegian Frankie Miller sure has a voice that sounds as though it's been steeped in rough whiskey, neat, but for too long his songs have been shandies.

Maudlin, boozy ballads and boogie may sound like authentic rock'n'roll but for Miller these styles are the easy way out. Only his version of Jo Jo Zep's 'So Young' and a genuinely tender 'No Chance', where he's learned something from Rod Stewart, relieve the album's formula.

Scott Wilk & The Walls (WEA)

Will these guys be the Jules & The Polar Bears of their year? Actually this is pretty well put together, but its utterly undisguised cloning of Elvis Costello sets real limits for the listener. And, I daresay, Wilk's own career. The best moments sound like what many expected Costello to come up with as his follow-up to *Armed Forces*, and the drummer works hard throughout. Ability here, originality yet to surface.

Live Wire, *No Fright* (A&M)

Live Wire are Dire Straits clones, that, at least, was evident on their first album. This state of affairs hasn't changed much but leading figure Mike Edwards has improved his songwriting and brushed up on his arrangements particularly for 'Castle in Every Swiss Cottage'.

But this album is still mainly taste without content.

Ian Matthews, *Spot of Interference* (RTC)

An old-timer who feels chuffed because he's survived the seventies, ('I Survived the 70's') and in fact he almost does sound rejuvenated on this new outing. With virtually nowt but guitar, bass and drums, and only very occasional keyboards, Matthews steps out, particularly on the second side, with a series of lean, sparse songs that belie his advancing years. Not an important album by any means but one which proves the spark's still there. GK

Girls School, *Demolition* (Bronze)

It would be supercilious to snigger at every new heavy metal band that came along but, in 1980, it's bloody hard not to. This all-female band add nothing to the genre but, then, neither did Foreigner so maybe there's an audience for them after all.



The Only Ones, *'Special View'* (CBS)

A special New Zealand-only twelve inch EP featuring the direct punch of 'Lovers of Today', the triumphant, classic rock of 'Another Girl, Another Planet' and two B sides hitherto unavailable in this country, 'Peter and the Pets' and 'This Ain't All (It's made Out To Be)', both early examples of the band's potency. A good view.

Joe "King" Carrasco and the Crowns, *'Buena'* (Stiff)

American Stiff people who, for starters, make tequila love sounds that would shuffle you around any cantina. It has that slouchy relaxed feel that Nick Lowe and the Brinsleys were so good at portraying. Its singalong potential is endless. The flip, 'Tuff Enuff', is a good fun chair smashing exercise. Bend those knees.

Dead Kennedys, *'Holiday In Cambodia'* (RTC)

One of the few American punk outfits with the topicality and sheer dynamism to take on the likes of Sham 69 and the Subs on their home turf and lick them hands down. 'Holiday in Cambodia' is a lesson in the politics of power, fire and purpose as applied to the punk ethic. Flip side 'Police Truck' is more pedestrian.

Citizen Band, *'Home Tonight'* (CBS)

CB have come up with a few attractive tunes in their time but overall their music has tended to be too squeaky clean and often too prissy for my money. 'Home Tonight' is an appealing song, jangling guitars, pert melody line and all, but like 'Pyjamas' and 'I Wanted To Be Happy' on the flip, it fails to make any impact or impression on the listener. Insubstantial.

John Lennon, *'Just Like (Starting Over)'* (Warner Bros)

Lennon is one of the legends who has suffered in the seventies for his brilliance in the sixties. He has consistently put his neck on the line and he's made mistakes, but he'd be the first to admit them, and now he's back after a long absence looking after his son while Yoko earned the money.

'Just Like' is domestic boogie, untouched by excellence but a sound enough re-entry as is Yoko's sharp disco flip, 'Kiss Kiss Kiss'. Both will be on the album.

The Mockers, *'The Good Old Days'* (Mocker Music)

The Steroids, *'Mr. Average'* (White Light Records)

The DIY spirit is certainly picking up in Wellington and, although neither of these singles would change the course of rock'n'roll, you've got to admire the inherent commitment of both bands.

The Mockers have an unruffled, almost tranquil, commerciality at their fingertips with 'The Good Old Days' and it echoes Human League influences whilst 'Murder in Manners St.' on the flip uses more conventional rock noises. Undemanding.

The Steroids sound as though they are still firmly entrenched in the generation of '77 with 'Mr. Average' b/w 'Out of Control', two songs built around bull-nosed garage punk clichés. Innocence almost redeems them.

Dave McCartney, *'Infatuation'* (Polydor)

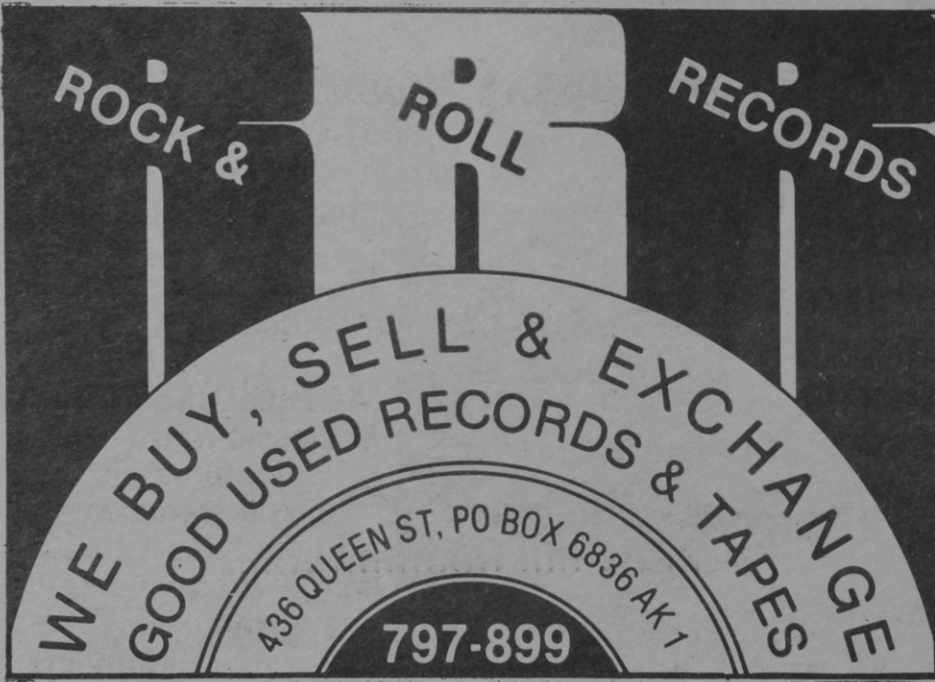
'Virginia' should've hooked more than it did, but never mind McCartney's back with a better shot, 'Infatuation'. Auckland reggae with a sharply defined and very marketable chorus. The B side, 'I'm Outside' is of similar commercial potential as it bounces around a bright piano tune and looping bass line. Bruce Lynch produced with customary professionalism.

The Knobz, *'Culture'* (Bunk)

One of Kevin Fogarty's topical songs and one which EMI felt they could live without. Subversive it isn't, in fact its 1977 pace and passion render the song as merely impertinent in 1980. 'Chipping Away' on the flip is a tribute/attempted emulation of the Mi-Sex style and reveals the band's musical expertise, and their total lack of communication with the kids, the people Fogarty and co. have never really reached. Christchurch likes the Knobz.

Flowers, *'Can't Help Myself'* (Regular Records)

A new Australian four piece who know the value of commerciality. This single is available in ten inch picture sleeve form with two versions of the song, one being shorter for radio play. Like our own Tears' effort 'Was It Something That I Said' it picks its spot and scores first time with a neat bass fronted arrangement and instant chorus hook. Classy is the word.





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LETTERS

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GREAT!
Phil O'Brien Christchurch

Where's the Newtones? I really liked them before XTC. At the XTC concert they were great, the main band didn't stand a chance. Would the person/s who puts bands in the Gladstone, put the Newtones in and not wimpy North Island bands like Flight X7.
TG Christchurch

In defence of Connie D. Martin ...
If bands such as she writes about (those interested in writing and performing new music) were to be ignored and not given serious consideration, where would boring middle-of-the-road bands like Glasshouse, Puppetz, Red and Backstreet — who all garner their inspiration from the innovations of others — get their ideas from? All of them are just out-of-date copyists!
At last there's widespread initiative in New Zealand. There are new bands like the Gordons and Shoes This High. Though Fridge Exists and Wallsockets are not in the same class, they are also interested in creating something different.
With Split Enz achieving success overseas, surely people should now be aware of the need to encourage real attempts by NZ bands to develop their own sound. What we need is an atmosphere of critical yet sympathetic interest.

I'm glad RIU published CDM's Wellington Rumours and (breath) will continue to do so in the future.
Alice Wellington
EDITOR: CDM has been replaced as the young lady neglected to write a Wellington Rumours for the October RIU. (Was this because we hadn't paid for the EXTRA 1 story?) We trust that our new writer will do Rumours and a live review for every issue. But RIU hopes Connie and her photographer boyfriend will do a feature for the December EXTRA.

I think it's disgusting the way you gave John Bonham's death only a few lines and a photo. You give all the illegitimate punk/new wave bands most of the paper, while the greatest rock band in the world gets stuff all. There should have been some sort of article on them!
Jimmy Page Christchurch

Dear Devastating Darlene,
If you really haven't heard anyone say anything bad about your "pet" band's gigs? Let me be the first!
No, no, I didn't mean to say that at all. What I meant to say all along was how much I agree with your kind letter of concern. A girl has to use pseudonyms these days in order not to be shot down in flames after trying to do something constructive, like your letter for example. This is especially true in a place as small as Wellington where the people are even smaller on the whole.
I would suggest that you and me get together one night, you know, just to discuss tips on painting our nails, journalist technique, etc, etc.
Connie D. Martin Wellington

Subjects, The Red Rock Theatre, October 16.

Although neither band turned in one of its most memorable performances, each confirmed its position among the leaders of Wellington's class of 80.
The Subjects, pretty much the musicians' musicians, aim for the cranium. Their lyrics are obscure/meaningful rather than mundane/goofy, and their basic catchy pop is coloured with a strong jazz influence. This is particularly evident in the guitar of Greg McKenzie who obviously knows more about modal theory than is currently chic.
Their performance was clean, tight and controlled, despite the preponderance of hardcore Red fans. This judgement, depending on your point of view, sums up the band's great virtue and its great vice. They can be relied on never to lose control and deliver a less than impressive musical performance, but they never lose control at the other end of the scale, and produce something more — an event. They still rate, though, as the only three-piece band around that doesn't sound like a four-piece with something missing.

The Red, descended from early capital punk outfit, Ambitious Vegetables, grab for the groin. Despite the turnover in personnel, the mutation from the city's most accessible punk band to its most raucous pop group seems quite natural.

In keeping with their almost legendary reputation for bad luck, two out of four members are on the walking wounded list. The resulting messiness was irritating, if far from fatal. The Red are an out and out dance band, however, and quite happy to trade a few degrees of precision for overall effect, and on this occasion the overall effect was spot on — they could have danced all night. The disadvantage of this approach is that the distinctiveness of individuals is dulled in the interests of keeping the show thumping.

Still, both bands impress as contenders for higher honours in 81 who could each learn a trick or two from the other.

Les Crew

The Gordons Rumba Bar, October 20.

The Gordons have no image, and in a way that is their image. Onstage, they virtually seem oblivious of the audience, or what there was of it on this night. Still, that is definitely preferable to so many band's pre-programmed responses.

It would be hard to categorize the Gordons' music, and it's probably better not to try. Suffice to say that they are loud, at times fast, and above all original.

The Gordons were plagued with equipment problems, which reduced them to operating in fits and starts, but this didn't impair the attack of their music. Unfortunately, the volume obscured the lyrics at times, although after hearing their superb single, this is probably intentional. Despite this, the Gordons' music has a degree of rhythmic subtlety that most bands totally lack, and the inventiveness of the songs cannot be denied.

Add to this Brent McLaughlin's individual drumming, and the fact that Alister Parker and John Halvorsen swap bass and guitar duties periodically, and you have a band out of the ordinary. And, yes, you can dance to them.
Simon Grigg

Spelling Mistakes, Screaming Meemees XS, 7 Airedale St, Nov 1.

Spelling Mistakes, having literally played themselves off the market, downed instruments for the last time at XS on Saturday night. Despite being hampered by the lack of a flanger and fuzzbox stolen from the stage the previous night, Spelling Mistakes gave us one and a half hours of the kind of pop/rock we've come to expect. Their particular mix of covers (Ramones, Sex Pistols, Beatles) and originals like the outstanding 'Another Girl', 'I Wanna Be a Mod', 'No Image' and their hit single 'Feels So Good' were delivered gutsy and loud in one

of their best performances ever.
* The audience of 250, which broke the door record (previously held by Spelling Mistakes) went berserk dragging frontman Nicky Hanson off stage and, apparently unhappy with his vocal abilities, tried to do better themselves. Despite a few minor technical hassles, from the humour on stage it seemed that the band enjoyed themselves as much as the audience, perhaps relieved that this was the end.

Spelling Mistakes ended their nineteen month musical existence predictably with the chauvinist 'Reena' which had the whole place rocking and pogoing. On that note ended the last of the second wave of punk bands. You gotta move with the times.

Support band the Screaming Meemees played a raging set of sixties-influenced originals and covers to an apathetic audience — they deserve better. Covers included the Troggs' 'Wild Thing', 'Twist and Shout' and the Monkees' 'Stepping Stone' but the set was 90 percent original. All these were great and 'See Me Go' and 'All Dressed Up' were outstanding. The members Peter Van Der Fluit (bass, keyboards), Joh Landwer (drums), vocalist Tony Drumm and guitarist Michael O'Neill (the latter two are responsible for most of the songwriter) dislike labels, but agree to having their music described as post-beat psychedelia. Screaming Meemees are certainly moving with the times.

Karen Stevens

The Steroids Rumba Bar, October 23.

The Steroids are a three-piece Wellington punk combo, nothing more, nothing less. Visually they are drab and uninspiring, musically, they fare only slightly better.

Performing a standard set of covers and originals, they lock into a '77 thrash that only succeeds in setting ears ringing in a room as small as the Rumba Bar. Influences are not hard to spot, guitarist Alan Jimson has them displayed on the badges attached to his guitar strap.

Standout songs, significantly, are the covers. The Gang of Four's 'Damaged Goods' and 'Armalite Rifle', and the Cure's 'Subway Song' are all perfect in every detail. The band's own material has a tendency towards the overblown and tedious, but they did show flashes of lyrical genius on 'Stay Glued To Your TV Set'. Their self-released single, 'Mr. Average' gains strength from live performance, becoming far more intense than on vinyl.

Auckland has had to wait a long time for this visit from the Steroids. I for one was disappointed.

Mark Phillips

Hattie and the Havana Hotshots My Cousin's Cafe, Nov 1.

My Cousin's Cafe is part of the Punters and Rogues fleamarket, in the bowels of deepest Newmarket. Very basic decor and furniture, plenty of room to dance and a tiny stage at one end.

Hattie and the Havana Hotshots have a regular Saturday gig at the cafe, playing until the wee small hours. They're funny and friendly, as well as being a damn good bunch of musicians devoted to making people happy.

A guitarist-singer, bass player, drummer and two horn players, plus up front, big, beautiful Hattie, built for comfort, not for speed, and one helluva singer. She can belt out the blues with the best of them, when she isn't shaking this thing or that thing.

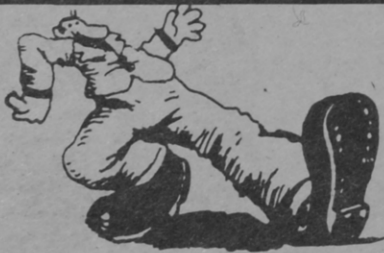
Their repertoire is wide-ranging, covering Randy Newman, Jimmy Cliff and Joan Armatrading, along with lotsa R&B and traditional blues numbers. They make Cousins jump.

In a musical climate where bands are constantly practising oneupmanship, seeing who can be the most obscure and progressive, Hattie and the Havana Hotshots are refreshingly old-fashioned, preaching the philosophy that music should help you forget your worries.

Hell, they even made me forget my hangover.
Duncan Campbell

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5 Day Village CELEBRATION Jan 22—26, 1981

This *Information Schedule* concerns the main activity areas of the 5 day Village CELEBRATION, where we bring you Gifted people of *MUSIC & THEATRE, Arts & Crafts, Technology, & Alternative Lifestyles, on the ultimate site of the Waitawheta Valley...*

...which is an idyllic, gently undulating, valley of Dairy Farms, with a mountain river winding through. Everyone who comes will have easy access to parking, camping, the river, Village centres, facilities and the 4 stages.

THE WOZZELBUB THEATRE

This Kingdom Of Wozzelbub (a land of Make-believe) has got some REAL Special Guests all committed:

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| * Magicians | * PUPPETEERS | * A Ventrilloquist |
| * Fire-eaters | * Jugglers | * A Tight rope walker |
| * Dancers | * Story tellers | * Trick cyclists |
| * Clowns | * Music makers | * THEATRE COMPANIES |

In the *Wizard's* WORKSHOP CENTER '*apprentices*' are taught:

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|------------|-----------------|------------|-----------------|
| * Puppetry | * LIVE THEATRE | * MUSIC | * Clay modeling |
| * Clowning | * Story Telling | * Drama | * Pottery |
| * Macrame | * Face Painting | * Costumes | * Candle making |
| * Origami | * Mask Making | * Mime | * Kite making |

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| <i>KIDSPACE</i> | * Cart rides | * Pony rides | * A Flying Fox |
| <i>EXTRAS</i> | * Mud slides | * Sled rides | * A Kite Fly-in |
| <i>INCLUDE</i> | * Miniature train rides (on a half-mile track) | | |
| | * A daily PIED PIPER Parade | * A CIRCUS | |

The Creche-pad (for mums) will have all facilities.

ARTS & CRAFTS WORKSHOPS

ARTS & CRAFTS so far confirmed, are:

- * Painting with Michael Illingworth, a NZ artist/alternative lifestyle.
- * The making of stained glass windows
- * Leather work: patterns, braiding clothing, footwear, carving extras
- * The arts of throwing & firing pottery
- * Building & firing a raku kiln
- * Spinning/weaving: (inkle/back strap).
- * Clay therapy (Anyone into mud pies?)
- * Silver work
- * Making maori kits
- * Wood turning
- * Tapestry weaving
- * Wood butchery
- * Batiking, tie dying

Others now being confirmed, are:

- * candle making
- * paper making
- * wood carving
- * basket making
- * glass blowing
- * silk screening
- * enameling
- * macrame

(Many craftspeople will have stalls in the *Craft Market*.)

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| SELF-SUFFICIENCY | * Horse ploughing, discing & harrowing |
| * Blacksmithing | * Organic orcharding |
| * Small-farming | * Beekeeping |
| * Wine making and beer brewing | * " gardening |
| | * Herb Cultivation |

ALTERNATIVE ENERGIES

- * A vegetable oil fueled diesel motor
- * Two wood-gas powered vehicles
- * The building & operation of a sauna
- * A home-built wind powered generator
- * Cannabis as a medicine (then & now)
- * A block & earth construction
- * Rammed earth walls being built

Others now being confirmed, are:

- * Cheese making
- * butter making
- * soap making
- * stone masonry
- * goat farming

PLUS: SOLAR POWERED...

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|-------------------------|-----------------------------------|
| - electric fences | - hot water panels and system |
| - lighter | - corrugated iron trickle-fed |
| - smelting furnace | water heater & shower |
| - portable barbeque | - electric cells driving a stereo |
| - steam pressure cooker | player and/or an electric train |
| - water distillery | - A Trombē wall (for heating or |
| | cooling a room or house. |

ACTION GROUPS (35 so far) promote causes concerning: social change, politics, the environment, human development; causes of all kinds, from their stalls.



PERFORMANCES: International bands and soloists (now being confirmed) will be supported by top NZ acts - to make it The MOST MEMORABLE *EXTRAVAGANZA* in NZ's MUSICAL HISTORY.

SOUND: Nambassa is bringing from the USA the largest sound system ever mounted in this country, with 35% more power than any system ever used at Western Springs. The P.A. is the brand new American built Cerwin Vega gear with 115,000 watts of dynamic and clear sound.

LIGHTING: Power used is a ¼ million watts. Big. The main stage will be a 70 feet high PYRAMID, lit from inside and out SPECTACULARLY, with LASER BEAMS.

THE RED HAT THEATRE

OVERSEAS GUESTS: From 'The Farm', in Tennessee, come Stephen and Ina May Gaskin, and Louise Hagler, editor of The Farm's two vegetarian cookbooks.

PLUS: Ram Dass, One of his books, *Be Here NOW*, shows you that "this Special Guy can talk about ANYTHING!"

Dr Jim Cairns: a remarkable ex-politician, and founder of the Down to Earth Foundation in Australia.

PERFORMANCES: Apart from our overseas guests being introduced and asked to rave for a bit, we've 36 acts (so far) who also want on; with rock, folk, blues, jazz, classical, chamber, Indian and modern music, dance, poetry, mime, comedy; PLUS theatre companies, and rock operas.

Want in? Contact Chris Hegan, 87 Vermont St, Ponsonby, AK 2

OPEN AIR THEATRE

This more intimate area is for spoken word activities, such as lectures, talks, lectures, poems, raves, satirical revues, or symposia on most of the Workshop topics.

PATHS OF KNOWLEDGE: While Spiritual topics have been booked onto the O.A.Th., the groups involved will have three extra areas; 1) The Spiritual Mela, 2) The Yoga Centre, 3) The Healing Centre. Over 60 groups are now being confirmed, and over 120 workshops are planned. So there must be one intended for you.

OTHER ACTIVITIES include: documentaries & Feature Films Hot Air Balloons, a morning Village newspaper, 'Waves'. and our own RADIO STATION (*Bring your transistor!*)

The COST? one 5 DAY TICKET: \$27, or \$22 pre-Xmas special. NO CHARGE for children under 10 years old ½ price for 10 to 14 yr olds & senior citizens. Prices reduce for fewer days; check with your agency...

TICKET AGENCIES

WHANGAREI: Musicor Records, James Street Arcade.
AUCKLAND: Corner Booking Office, Cnr Queen & Vic; Narnia, 5 His Majesties Arcade; Stall 71, Cook Street Market;
New Lynn: Quicksilver Craft, 6 Totara Avenue;
Takapuna: Organ World of Music, 1 The Strand;
HAMILTON: Heart & Soul Craft Ltd, Collingwood St;
TAURANGA: Khalasutra, 12 Wharf Street; Vibrations Records, B.S.B. Arcade;
WHAKATANE: Om Clothing, The Strand;
PALMERSTON NTH: Skylight Restaurant, 266 Cuba St;
WELLINGTON: Chelsea Record Bar Manners Street. Narnia, Willis Street; Rebirth Health Foods, 117 Cuba Street;
NELSON: Chez Elco Coffee Lounge, Trafalgar Street;
CHRISTCHURCH: Narnia, 114 Manchester Street;
DUNEDIN: Potpourri Restaurant, Stuart Street;

- are in all these towns:

Kaitia, Kerikeri, Rawene, Dargaville, Waipu, Warkworth, Orewa, Albany, Colville, Whitianga, Whangamata, Thames, Paeroa, Morrinsville, Waihi, Ngaruawahia, Cambridge, Napier, Hastings, Mt Maunganui, Rotorua, Tokoroa, Taupo, Tauhara Center, New Plymouth, Wanganui, Levin, Upper Hutt, Lower Hutt, Westport, Timaru.

BRUCE
SPRINGSTEEN

THE
RIVER



THE
RIVER

