

RIP IT UP

NO.
43

FREE THRU NZ RECORD STORES

AUST. 50c FEB. 1981

roxy

interview

SWEETWATERS

FLOWERS

MAGAZINE

Flowers' Iva Davies Interview

Flowers' frontman Iva Davies is roughly 24 years old, slight of build, thin of features, pale of skin. He's very hard to catch out of his totally black ensemble and (offstage) without his dark glasses. Couple this with the sombre atmosphere of the *Icehouse* album, and you have a picture of a moody introvert.

Davies, while being an affable sort with a ready smile, tends to agree:

"I definitely am a quiet type, generally, and I find that I'm portraying myself in the songs I write. Your average rock'n'roll audience doesn't usually like it, when people become introspective. They prefer '1, 2, 3 go!' and that's it."

"But any kind of motivation can be used, and I definitely feel that that kind of negative feeling is stronger and more immediate than any positive feeling. It's much easier to feel pain than it is to feel elation. It's more direct."

The darker, lonelier side of the human psyche is a strong feature of Davies' music, the result of his having to shut himself away to write.

"It's impossible to do anything while we're touring and generally, the only way I've managed to write anything is to physically lock myself up for four days or so, and just not leave a room. 'Icehouse' was basically produced at the end of one of those four-day binges. I'm easily distracted and I lack discipline, but I hope that will come with a bit of practice."

Oboe Origins

Yet discipline should hardly be alien to Davies, at least not musically. He trained in classical music, studying oboe at Sydney's Conservatorium of Music, along with a number of other instruments, including piano and brass, which he confesses he was never really able to master.

He played oboe with the Sydney Symphony Orchestra for a time, and appeared set on a classical career. He supplemented his income by transcribing pop songs onto manuscript on a freelance basis for various publishing houses. Yet surprisingly, he refuses to put Flowers' songs on paper.

"It's more sort of aggravation value, really. I could never be bothered going into the pains. I've never bothered to write our songs out, because it's wasted effort. The band don't really read (music), so there's no advantage in writing it out. Once they're recorded, I'd rather pay somebody to do that."

Bolan Freak

Davies was seduced by rock'n'roll at a fairly late stage in life, and began frantically buying up old T Rex singles, as well as the work of David Bowie and Lou Reed. Later would come Brian Eno and Ultravox.

The turning point came when he met the Flowers' present bass player, Keith Welsh, who wanted to buy some gear he had for sale.

The two got together with a guitarist and drummer, and at the tender age of 21, Davies bought his first electric guitar, which he didn't even know how to play.

They started out in the pubs of North Bondi, playing cover versions of local and overseas hits for \$60 a night, and taking a lot of flak from aggressive publicans. But the crowds liked them, and Davies kept learning to play guitar. The second guitarist was replaced by a keyboard player, who co-wrote some of the songs on *Icehouse* before leaving to study piano. His replacement, Anthony Smith, was recruited through a trade advertisement, while drummer John Lloyd was discovered by Cameron Allan, co-director of Regular Records and co-producer of *Icehouse*. Lloyd was drumming with a Melbourne band, the Dots. Allan is an old mate of Davies' from the conservatorium days, and recommended Lloyd, who subsequently joined, to bring the band to its current lineup.

Dirty Pool

That was 18 months ago, and then along came a man who gave Flowers, and especially Iva Davies, the impetus they needed to start producing more of their own music.

"When we first got a keyboard player we were still doing an entirely covers set and were pretty smalltime in the pubs in Sydney. The crunch came when we were approached by Dirty Pool, who manage the Angels, Cold Chisel and Mental As Anything."

Ray Hern, mainstay of Dirty Pool, was the man who put the pressure on.

"Before then, we only really approached it as a kind of hobby, and it was at that point that I got put on the spot. Hern said we weren't going to get anywhere unless we started writing songs. I'd never really been the naturally creative type, and as it's happened since then, I never produce anything unless I'm put in a pressure situation. But it seems that it always works for me, and I enjoy being put on a spot, because it makes me do these things, and it's really gratifying when you do them. Otherwise I just wouldn't put myself through the pains of doing it."

However, there was no pressure to get something on record. The band didn't go into the studio until it had the songs ready, and had a reputation as a live act. Davies feels this time

CONTINUED ON PAGE 4

It's that time again. Printed below are our writers' favourite albums, fav 45 and most underrated album of 1980. And it is also time for 'Rip It Up' readers to vote for best group (XTC again?), best vocalist (Bowie again?), best NZ album of 1980 etc.

Vote now, post your favs to 'RIU' Readers' Poll, PO Box 5689, Auckland 1. Note that independent scrutineers will count the votes and detect any attempt to rig the poll.

Duncan Campbell

Clash *Sandinista!*, *Specials*, Bruce Springsteen *The River*, Tom Waits *Heart-attack And Vine*, Talking Heads *Remain in Light*.

45: Police, 'Don't Stand Too Close To Me'. Underrated: Judie Tzuke, *Welcome To The Cruise*.

Roy Colbert

Peter Gabriel, Bruce Springsteen *The River*, Toy Love, the Cramps *Songs The Lord Taught Us*, Joy Division *Unknown Pleasures*. 45: Toy Love, 'Don't Ask Me/I Sheep'. Underrated: Dire Straits, *Making Movies*.

Simon Grigg

Toy Love, Dexy's Midnight Runners *Searching For The Young Soul Rebels*, The Beat *Just Can't Stop It*, Linton Kwesi Johnson *Bass Culture*, Talking Heads *Remain In Light*, Jam *Setting Sons*. 45: Jam, 'Going Underground'. Underrated: Jah Wobble, *Betrayal*.

George Kay

David Bowie *Scary Monsters*, Clash *London Calling*, Jam *Setting Sons*, Talking Heads *Remain In Light*, XTC *Black Sea*. 45: Jam, 'Going Underground'. Underrated: Magazine, *Correct Use Of Soap*.

Mark Phillips

The Beat *Just Can't Stop it*, Magazine *Correct Use Of Soap*, Joy Division *Closer*, Jam *Setting Sons*, David Bowie *Scary Monsters*. 45: Jam, 'Going Underground'. Underrated: *The Birthday Party*.

Murray Cammick

Magazine *Correct Use Of Soap*, Les Plus Grands *Success De Chic*, Bruce Springsteen *The River*, Dexy's Midnight Runners *Searching For The Young Soul Rebels*, B. B. King *Take It Home*. 45: Smokey Robinson, 'Cruisin'. Underrated: Ellen Foley, *Nightout*.

Ken Williams

Jo Jo Zep *Hats Off Step Lively*, Crusaders *Rhapsody And Blues*, Alberta Hunter *Amtrak Blues*, Eric Clapton *Just One Night*, Pete Townshend *Empty Glass*.

Flowers' poll

- group
- album
- single
- new artist
- vocalist
- enzed group
- nz album
- nz single
- nz vocalist
- new nz artist
- nz drummer
- nz guitarist
- nz bassist
- nz keyboards
- fav concert

Post to Rip It Up Readers' Poll, PO Box 5689, Auckland 1, by Feb 28. Read March 9 RIU for results.

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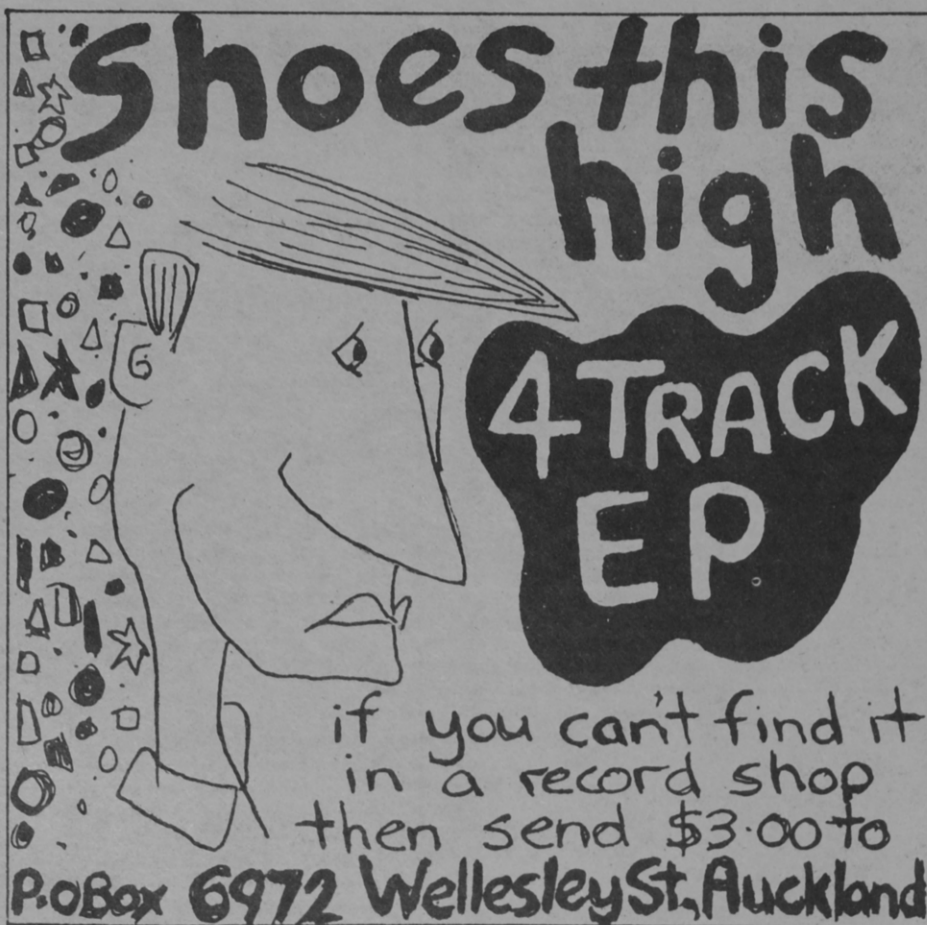
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2nd ISSUE: SHOES THIS HIGH, GORDONS, EXHIBIT 350, DIPLOMATS, TOY LOVE, SPELLING MISTAKES, and SUBURBAN REPS.

EMPTY HEADS fanzine

RUMOURS

UK & USA

In Britain Chrysalis Records have released a **Split Enz** compilation *Beginning of the Enz* with tracks from the *Mental Notes* and *Dizrythmia* albums. Tracks are 'My Mistake', 'Crosswords', 'Bold As Brass', 'Another Great Divide', 'Charley', 'Late Last Night', 'Stranger Than Fiction', 'Time For A Change' and 'Walking Down The Road'. The *NME* pictured Mike Chunn in early Enz garb when reviewing the *Beginning of The Enz*. 'Poor Boy' is the second single off *True Colours* in the UK ... also in England **John Lennon's** 'Imagine' tops the single charts while *Double Fantasy* is top selling album. 'Happy Christmas/War Is Over' is also top five ... **Jam** cleaned up in the *NME* readers' poll winning best band, best album (*Sound Affects*), best single ('Going Underground'), best bassist, best guitarist, best vocalist, best drummer and best songwriter. Second in group, album and single categories was **Joy Division**. **UB40** won best new act while **Adam Ant** merely won best dressed ... next Werner Herzog flick stars **Mick Jagger** and **Stones** songs on the soundtrack ... ex **Pistol**, **Glen Matlock** has joined rock scribe Nick Kent in the *Subterraneans* ... **Joe Jackson** and band have parted company as have **Graham Parker** and band. The *Rumour* are backing Garland Jeffreys on his USA tour ... new **Springsteen** single 'Fade Away' features unreleased 'Be True' on flip. Bruce has sold out five nights at Wembley Arena on March/April UK tour ... **Ramones** have no producer for next platter. Song titles include 'She's A Sensation' and 'The KKK Took My Baby Away' ... **David Bowie** is in New York mixing soundtrack for D.A. Pennebaker film of his '73 farewell performance ... Capitol USA will release a compilation *The Songs Lennon and McCartney Gave Away* featuring material performed by Cilla Black, Peter and Gordon, Billy J. Kramer etc ... punk/rockabilly three piece **Stray Cats** got rave review for first London gig ... Joe Strummer told *NME*, "PIL sounds to me like Uriah Heep on mandrax." ... **Bob Marley** and the Wailers are recording in Jamaica ... **Bowie's** new single 'Scary Monsters' is available on a single cassette in the UK. First with a laser etched 45 are A&M act **Styx** ... **Young Marble Giants** have split while Andy Corrigan has left **Mekons** to be Bow Wow Wow road manager ... new vinyl includes **Costello** newie *Trust*, Gen X *Kiss Me Deadly*, Stranglers *Themeninblack*, Stevie Winwood *Arc Of A Diver*, *Factory Quartet* (Factory label compilation starring Durutti Column, Kevin Hewick, Blur & The Royal Family & the Poor), Boomtown Rats *Mondo Bongo*, UFO *The Wild, the Willing & the Innocent*, Spodgenessa-bounds.

Wellington

Released late February on **Bunk** through CBS will be **Puppetz** debut single, 'Confused Again'/'Identity Crisis'. By then the band will be



Stray Cats

on a three month NZ tour. Forthcoming **Bunk** projects include **Taste Of Bounty** and **Steroids** singles and a **Knobz** album, financed by the band ... Ex-Backstreet kingpin **Chris West** has produced at his own expense a limited edition demo record of his own songs. Entitled *Mixed Emotions*, the package is conceived as a promotional device. Enquiries phone 757-257.

Seen around town prior to Sweetwaters shopping for a cheap (smash)time are **Beat Rhythm Fashion** generally acclaimed saviours of the **** album ... now gigging regularly are ska outfit **Preservatives** ... with a full line-up and rehearsing new material are the **Innocent** ... a dose of the same seems in store for **Mockers** who have been more than a little overexposed of late ... the **Red** not only dead but defiled. Prior to calling it quits unknown persons broke into their practice room and smashed all their gear.

New around town are **Nobodies Heroes** catering to the devotes of the boot fad and **Insects That Jive Upon Crippled Grass Blades** (Insects That Jive for short) at the arty 'Life in the Naked Wallsockets Dance' end of the market ... rumoured to be joining **Crocodiles** is Rodent bassist **Jonathon Swartz**. Subsequent fate of Rodents is unknown but there are a few stray ex **Crocs** around ... at Resort soon are Lip Service, Crocodiles and Local Heroes and at Terminus look out for Ariel, Pop Mechanix, Rodents and Steamshack.

Les Crew

Dunedin

Hank Vandervis, bassist with the up-and-coming **Elevators**, has been organizing successful festivals at Broom Valley over Port Chalmers way. The second and most successful was staged at the end of January and featured new band **Sneaky Feelings** (Martin Durrant drums, Matthew Bannister guitar), the **Clean**, a highly charged set from **Bored Games** who may be splitting, the **Elevators**, **Broken Models** and an American country boogie duo, **Gypsy Mountain**.

Also at the end of last month was the **4XO Festival hop**, which attracted a thousand people to see the **Clean**, Millie Grant's Last Deal and **Broken Models** ... Steve Haggie (ex-Knobz, *CONTINUED ON PAGE 6*)

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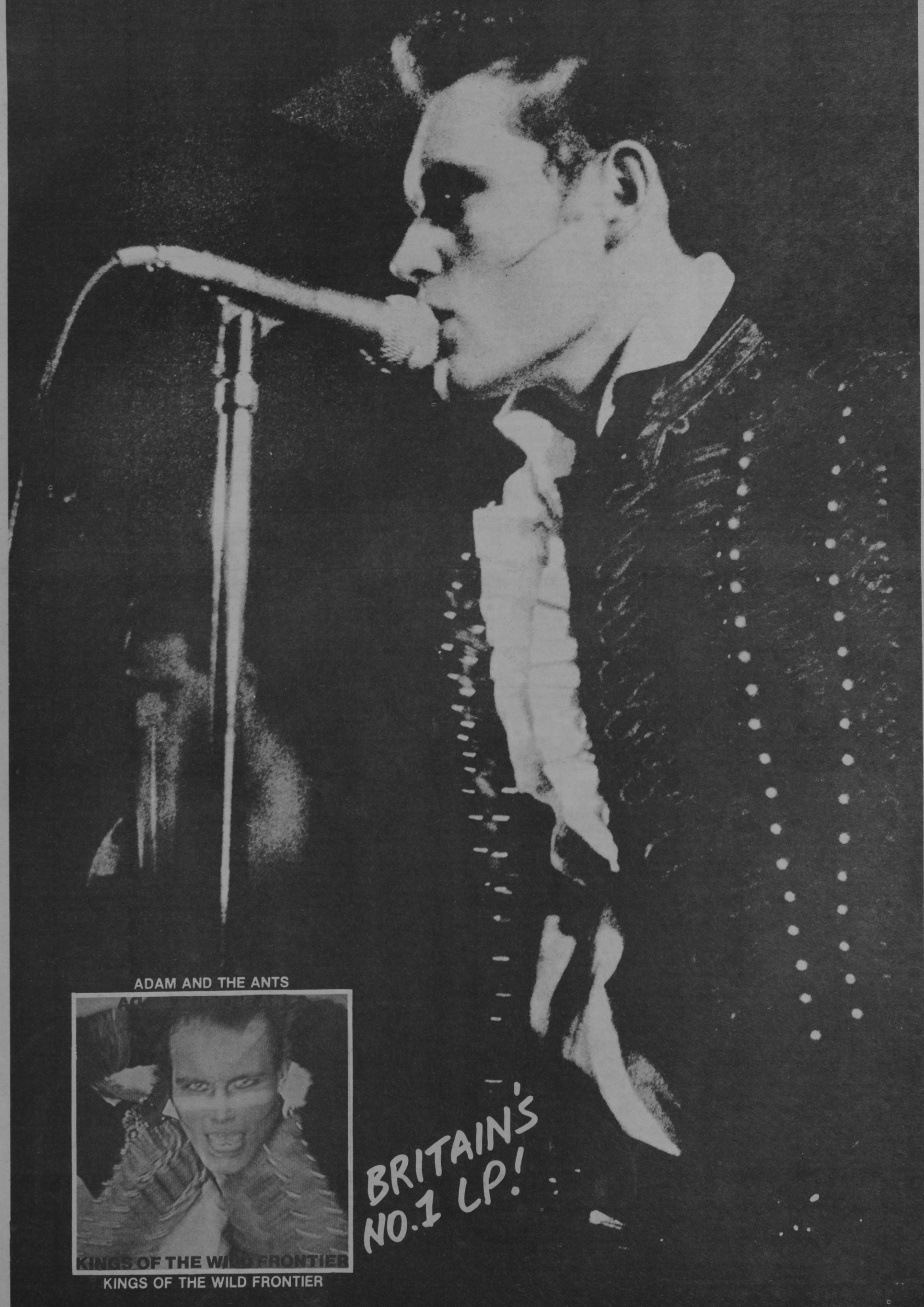
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FEBRUARY
WED 18 & THURS 19 GLADSTONE
FRI 20 & SAT 21 GARDENS, DUNEDIN
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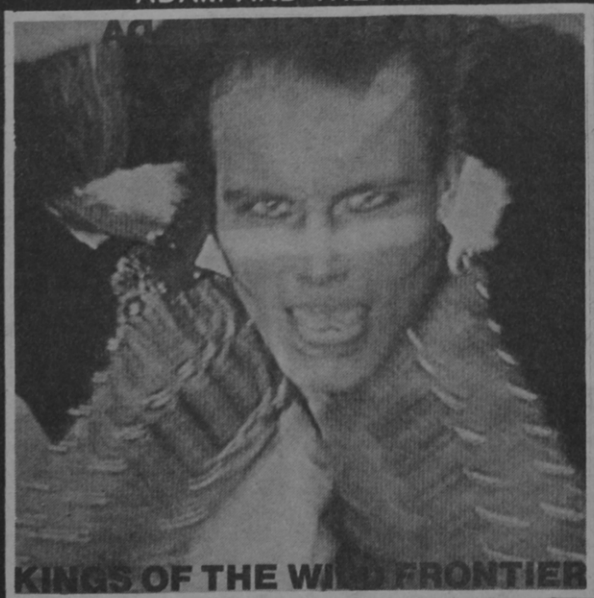
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MARCH
MON 2 TERMINUS WELLINGTON
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CONTINUED FROM PAGE 1
was well spent, since the band had settled in with its own material.

Tougher Live

On stage, the songs from *Icehouse* have a rougher edge. Davies confesses a liking for the HM guitar sound, but the influence of the Eno/Numan/Ultravox connection is also very strong, particularly on the song 'Icehouse', with its floor-shaking synthesisers. In fact, most of the songs sound better live than on record, a difference which Davies appreciates and finds advantageous.

"Some bands go to a lot of trouble to get that rough edge, but generally speaking, I think people prefer these days to hear a smoother sound on record. I approach records with a completely different end in mind than I do a live situation. I think they both have points of their own which should be exploited.

"You can't get that rough sound on record unless you go to ridiculous ends, and even then it sounds faked."

Festival Fun

Playing Sweetwaters was a new experience for Flowers, having never played to a crowd of that size before, let alone a festival.

"I enjoyed it, I thought it was amazing. I was nervous, but only because it was such a different situation. Open-air is always hard physically, from a sound point of view or whatever, and also because we started in daylight. We're a very dark sort of band normally, and we don't like working in daylight because it doesn't suit us. Fortunately for us, the sun set at just the right time."

Of the future, the giant American market awaits. A US recording deal is still being negotiated, and this will determine the next priorities. The next album will probably be delayed for release here until it's also ready for other parts of the world.

Flowers are now supporting Roxy Music in Australia, and then have a tour of their own to finish. This will take them through to sometime in March, when they'll start recording their new album. Four tracks are in the can, and some are already in the stage set. Davis has very definite ideas about how the new LP will sound.

"With the experience of listening to the songs as they sound on *Icehouse*, I've changed quite a few things, as far as the way I approach writing songs. I think we'll probably go for something a little bit looser next time. Everything on the last album was done a little bit too clinically, and I'm trying to go for a bit more immediacy in writing."

Are you still enjoying yourself?

"Oh sure. The band is working the best it's ever worked, and there's just a little bit of extra confidence that everybody's got. The band is coming to me with some really good ideas, which is making it easier for me and more fun for them as well."

Duncan Campbell



Tours

Expect **Split Enz** in March and **John Mayall** and two jazz shows in the meantime. In April there is a surprise tour from Muchmore Associates, namely Ralph recording artist **Snakefinger**. His debut album *Chewing Hides The Sound* is produced by Snakefinger and label mates the Residents. Expect it in NZ through RTC.

John Mayall and band are playing five dates in NZ, Feb 25 Christchurch, 26 Dunedin, 27 Palmerston North, 28 Wellington and March 1 Auckland.

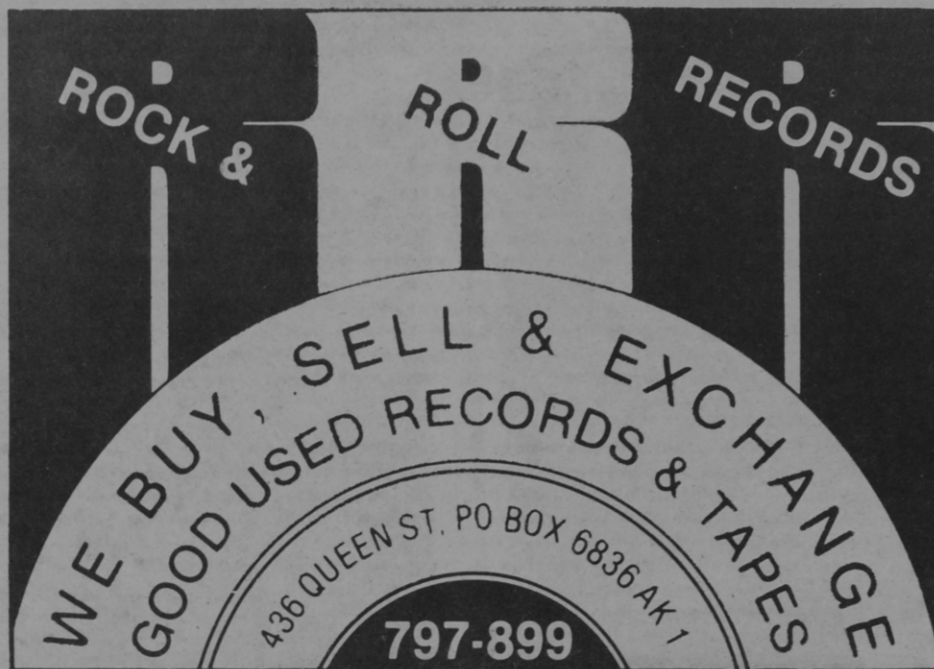
The **Dave Brubeck Quartet** (Dave Brubeck, Chris Brubeck bass, Randy Jones drums, Jerry Bergonzi sax) play Wellington Town Hall March 1, Christchurch Town Hall March 2 and Auckland Town Hall March 3.

An all-star four piece plays Repertory Theatre Christchurch on March 24 and Auckland's Mairdment Theatre March 25. The players are **Charlie Hayden** bass, **Don Cherry** pocket trumpet, **Dewey Redman** tenor sax and **Ed Blackwell** drums. The band recently recorded *Old And New Dreams* for ECM Records.

Late News

Stiff Little Fingers were described as "a poor man's Clash" in LA/SPF prestigious freebie *BAM* (Bay Area Magazine). Expect *Hanx* (SLF live) in NZ late February ... Mr 'Rock Around The Clock', **Bill Haley** died Feb 10 aged 53 ... **Broken Dolls** have signed a three year recording deal with Stebbings. A single is due in six weeks. Ian Morris and Rob Aickin will produce and CBS will distribute ... out on Sausage 004 is a 4 track EP by **Six Impossible Things**. The three piece includes ex members of Vacuum, Kaziportico and Mummy's Boys. The EP can be purchased by writing to Six Impossible Things, 95 Wallace St, Wellington ... Auckland University's **Radio B** is on 1404 khz for four weeks from Feb 15 ... Feb 9-27 *Cartoon Art Show* at Closet Artists features work by Barry Linton, Chris Knox, Fane Flaws and Joe Wylie. The latter's animated video of **Toy Love's** 'Bride Of Frankenstein' was a hit at the opening. The band's interest in seeing the animated clip completed and paid for caused their September 20 split to be hush-hushed. It has been un-hush-hushed for several months but *RIU* forgot to print the split news. An Alec Bathgate/Chris Knox 45 is being talked about.

In February EMI Stores will have a limited import of Rough Trade albums, Pere Ubu's *The Art Of Walking*, the Stiff Little Fingers first *Inflammable Material* and the label's sampler *Wanna Buy A Bridge* with Raincoats, Young Marble Giants, Swell Maps, SLFs, Essential Logic etc ... the Pistols film *Rock'n'Roll Swindle* opens in Christchurch in March, Auckland in April. The delayed *Secret Policeman's Ball* opens Feb 27 at AK Odeon.



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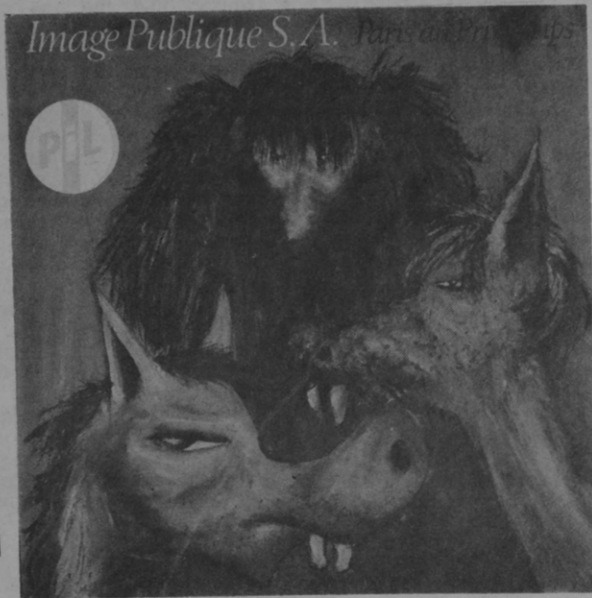


MAGAZINE, Play

V2184/TCV2184

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SOUNDS



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DEAD KENNEDYS, Fresh Fruit For Rotting Vegetables

BRED 10

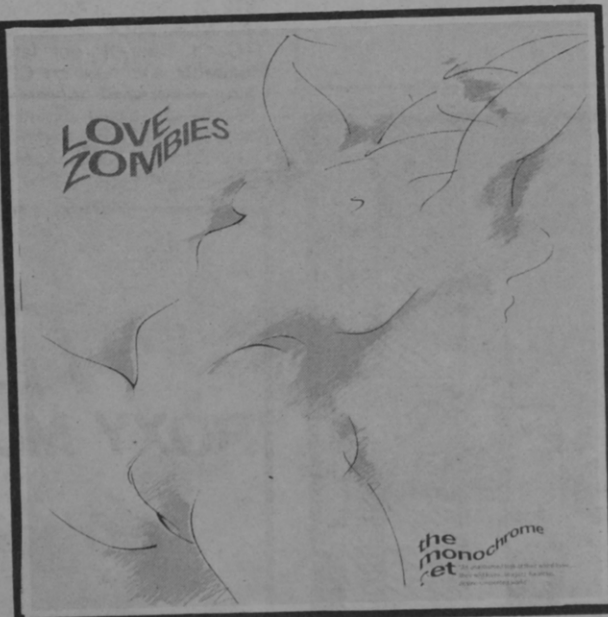
First LP from one of America's most controversial bands, whose vocalist Jello Biafra stood for Mayor of San Francisco — and came fourth in a field of ten! Confront yourself with a dose of Jello, East Bay Ray, Klaus Fluoride & Ted.



MACHINES

V2177/TCV2177

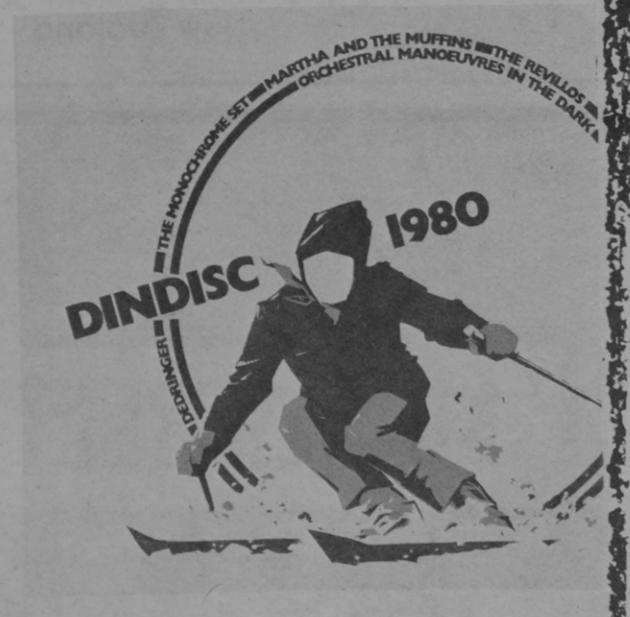
Excellent compilation featuring Gary Numan, Orchestral Manoeuvres, John Foxx, PIL, Tubeway Army, Silicon Teens, Human League, Thomas Leer and many more.



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Peter Morgan (ex CHARISMA)	Chris Fox (TAMA BAND)
Graham Potter (ex REEL TO REAL)	Jim Hill (JIMMY & JETS)
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AND our apologies to those omitted ...

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Playthings



Newmatics Mainstreet.

CONTINUED FROM PAGE 2

keyboards), Kevin Mahoney (drums) Neil Henderson (bass) both ex-Axis and Graham Blair (guitar) have formed a band, working title **Mr X** ... the **Suspects** have a new vocalist, John Bennett (ex-Second Helping) and a light show. The G. J. K. in the Weekender is definitely no relation to yours truly.

George Kay

Christchurch

The **Androids** have recorded several originals in Arnold Van Bussel's studio. Before returning to Auckland they play the Coast, Nelson and the Hillsborough ... **Freddie Louder and the Soles** (aka Hook Line & the Sinkers) are Brad Coates (keyboards), Tony Wain (bass), Allan Cattermole (drums), Tony Rabbit (guitar) and Lance Parkyn (keyboards). They play the Hillsborough for two weeks before the three Newz members depart for Oz ... by the way, "the **Newz** would like to thank everyone in NZ for supporting the band," said Simon Darke before fleeing the country. Lance Parkyn has quit the **Hoovers**.

Paul Kean is now mixing the **Playthings** ... new Activities Officer at Canterbury University is Martin McPherson. Orientation (Feb 27 to March 7) will include gigs by Top Scientists, Playthings, Newtons and Topp Twins ... the **Cowboys** intend to hire out their old rehearsal rooms complete with PA. Contact them at the Carlton.

In town soon are Citizen Band, Hammond Gamble, Newmatics, Shoes This High and the Gordons ... at Gladstone soon are **Solatudes** and **Old Dennis** ... **Yo Yo** and **ZeroBars** will share a six week Aranui/Doodles residency.

JW

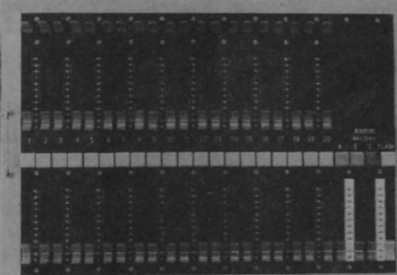
Auckland

Out now is Dave McCartney & Pink Flamingos' album with 'Virginia', 'Infatuation', 'Lonesome Old Star' etc. Expect soon Propeller Records' **Class Of '81**. It retails for \$7.99 and features 12 acts including Newmatics, Screaming Meemees, Blam Blam Blam, Ainsworths, Newtons etc.

The **Shoes This High** EP is available now. Tunes are 'The Nose One', 'Foot's Dream', 'A Mess' and 'Not Weighting'. It's available from Record Warehouse and Rock & Roll Records, Auckland or by sending three bucks to PO Box 6972, Wellesley St Auckland ... Ripper double A side, **Newmatics** 'Judas/Screaming Meemees' 'I Can't Take It' out late Feb ... the **Pop Mechanix** are now on CBS distributed Mike Chunn label, **XSF** (pronounced "excessive"). The new single is 'Jumping Out A Window' (with horns and Eddie Rayner production) 'The Way I Dance' ... next **Techtones** on Propeller is 'Shed A Tear'/'Same Old Game' ... Steinlager kings



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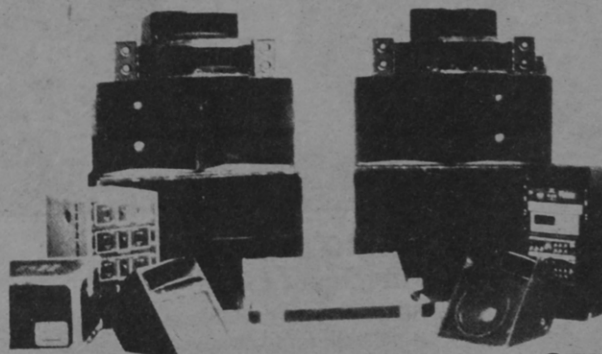
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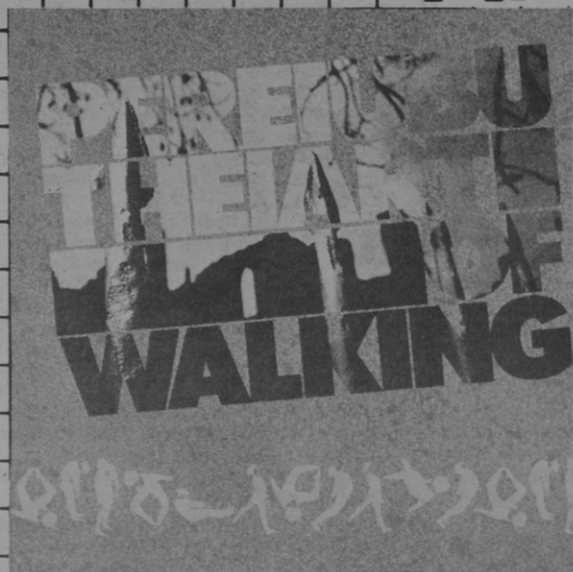
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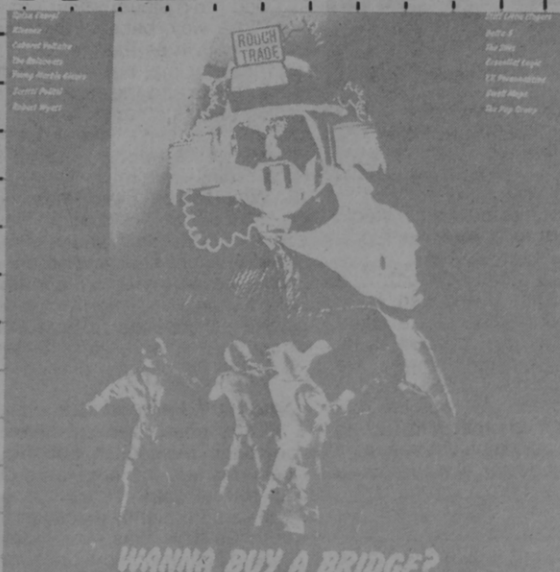
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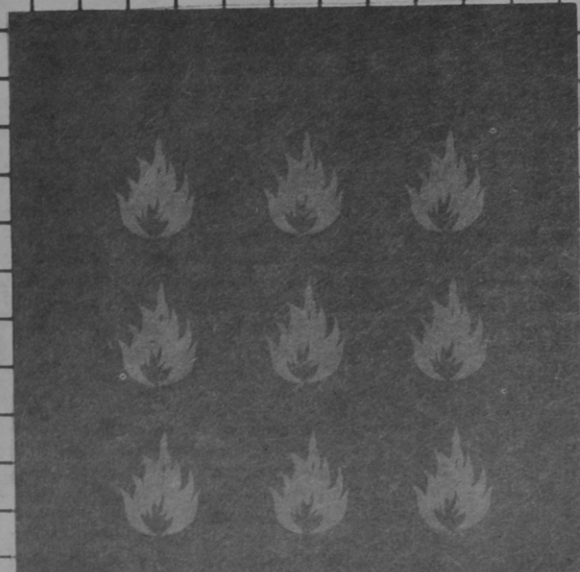
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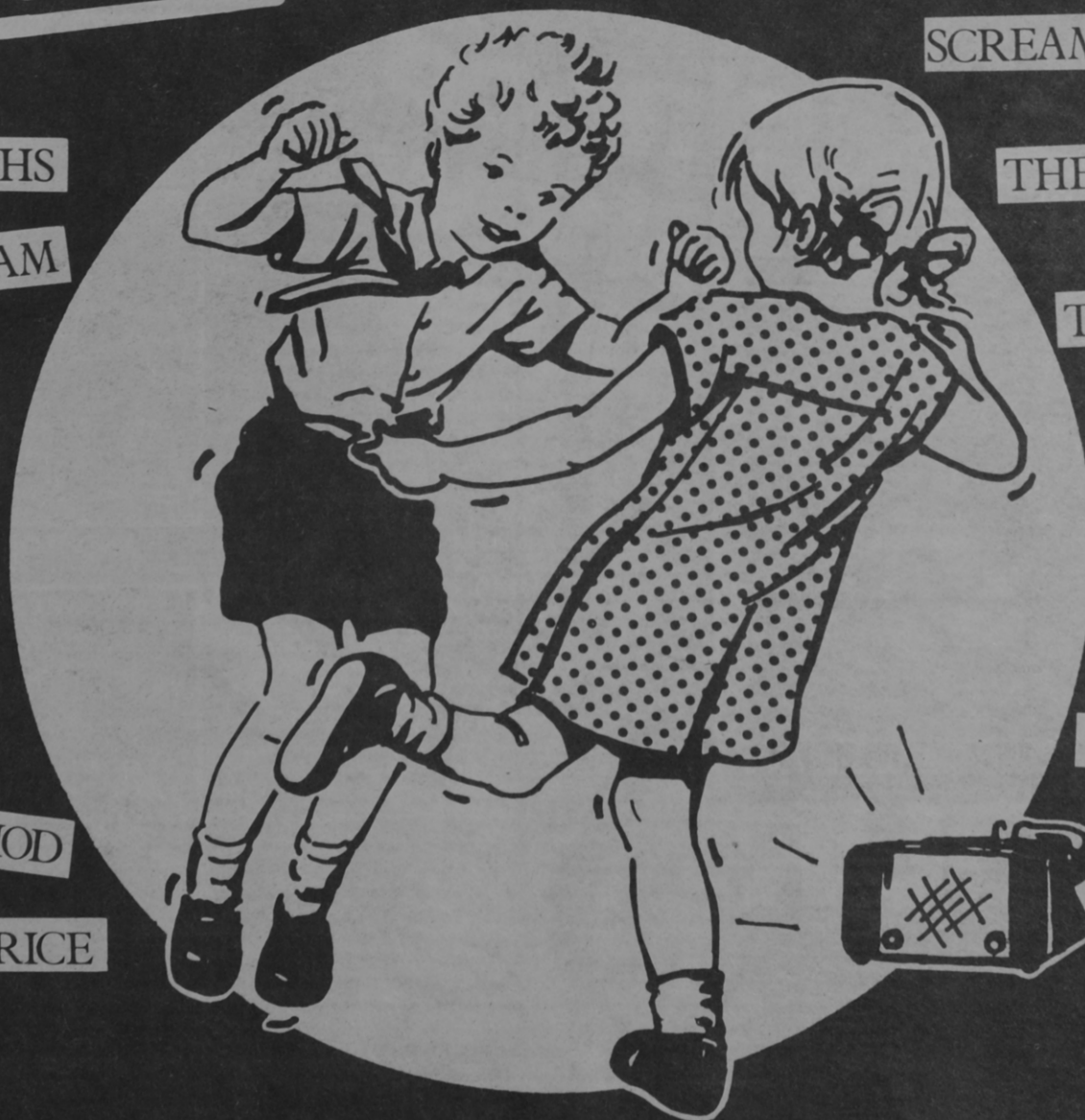
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Ideally this interview should have taken place in 1975 when Roxy first toured here and were amongst the hottest bands in an otherwise stagnant rock scene. Since then they haven't advanced too conspicuously although Ferry's solo ventures, particularly *The Bride Stripped Bare*, have yielded some riches. But in the main rock'n'roll has overtaken the band and the one-time field-leading revolutionaries are now struggling for an artistic relevance and a place in a musical environment that they played an important part in creating.

Ferry's dilettante chic was a natural focal point in the band but since the departure of female companion Jerry Hall his characterisation has shifted to a vulnerable hurt-in-love footing. *The Bride Stripped Bare*, *Manifesto* and *Flesh and Blood* reveal a man, if not revelling in his sorrow, at least portraying a romantic partially glorifying his loss.

Past policies

Ferry sits slouched on the edge of his bed in a caravan behind the main Sweetwaters' stage. He draws quietly on a cigarette as he talkatively answers the questions involved, occasionally looking at me directly but more often fixing his eyes on some hidden object in the room. He has an air of vagueness but this was probably due to the jet lag he was complaining of.

The conversation naturally began with festivals, Sweetwaters being only the second that Roxy have every played; the first being at Lincoln back in 1972. Staying with that year I asked Ferry what became of his initial idealism for keeping singles separate from albums.

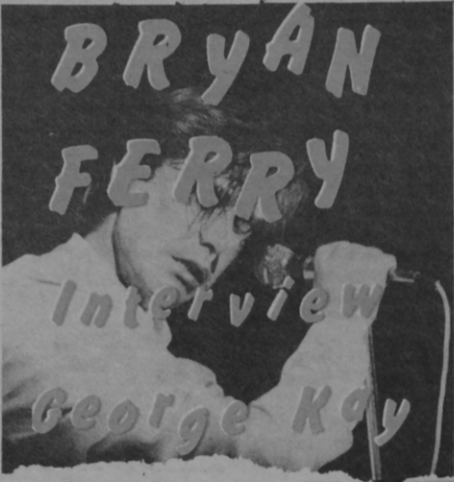
"It became realism. It seemed a nice idea at the time and then you discover people that like your music don't buy singles. We did two that way, 'Pyjamarama' and 'Virginia Plain' and then people said 'God this is ridiculous, I wish that track was on an album.' There's still some idealism left," he added smiling.

Roxy's rise was meteoric, there was no paying-of-dues for Ferry or hammering up and down the M1. This overnight success must have made profound changes on his way of life:

"I became totally immersed in my work. Before then I was doing it as a hobby and I was making money from teaching and doing odd jobs. I was now making money from something I loved doing and I felt very privileged as there's very few people in this day and age, except maybe for farmers, who see the results from their work, smiling faces at festivals. I also lost contact with a lot of people not because you become richer and drop people but because you're always on the move."

The original Roxy Music presented both a visual and a musical packaging that contained novel elements of glitter and rockabilly ritziness. Swept-back hair-dos and cinematic overtones, provocative and bizarre, who was responsible for creating such a package?

"Well I was. It was just that I wanted to make music and I couldn't find a suitable band so I had to find other musicians, although I didn't consider myself a musician until recently. I was writing songs and over the months the band



built up. I liked all the people involved and they were all pretty sympathetic and pretty weird, they weren't run-of-the-mill musicians. I couldn't have coped with straight musicians in the early days."

The band must have missed Eno's studio abilities after his departure before the recording of *Stranded*, the third album?

"No because he really didn't do much with us but he learned a lot from us and went on to prove himself afterwards. He's done a lot of very good work and a lot not so good as he tends to do too much, he dilutes himself. He left because there wasn't much scope for him as I was the ideas man and that was the role that he wanted but he's found that with Talking Heads. He doesn't play very much but he does have a brain and it's good for him to have a group of players who need a helping hand."

Album Views

The first five Roxy albums would have to be considered as containing some of the finest British rock'n'roll of the seventies, and of those five *Stranded* would be my pick as being the most consistent, the most perceptive. Ferry partly agreed:

"They all have different things that commend them to me and they all have lots of faults. I liked *For Your Pleasure* very much but *Stranded* was probably the most complete as a piece of work and the biggest influence on it was the *These Foolish Things* album I did prior to it as I became much more intent to craft the songs fully. If you look at the first and second albums you find that they are much more abstract pieces of music."

Siren, which wasn't well received critically seemed to be the band's attempt at coming to terms with the soul/disco fad that was on the way up.

"In one song, yes, 'Love Is The Drug' which was about a guy going to a club. 'Dance Away' later was about a similar sort of theme, about someone in an alienating disco situation. It's nice to have a theme for a song and sometimes you look for a peg to hang a song on like 'Sign of the Times' which was about the punk kids

and their whole attitude in '77."

Ferry revealed that he was unhappy about the release of their very scrappy live album, *Viva*, which is to be deleted, and also about the release of Roxy's *Greatest Hits* which he believed only serves as an introduction to the band.

Roxy Mk 2 started with *Manifesto*. How did he relate this to their previous five?

"It's a strange bridging album. Side One sounded like early Roxy stuff and the other side sounded more American, more songy. Things like 'Manifesto' were more off-the-wall. There was some great playing on the album and it was the first time we had guests throughout the whole album and we had five different drummers on it although they weren't all credited."

I'd heard *Flesh and Blood* described as a "good radio album". Fair comment?

"In a way, because not wishing to put the album down as there's plenty of others who'll do that for me, but most albums have one or two tracks and the rest are just padding and I think that *Flesh and Blood* is a balanced thing in that it doesn't have a super hit and all the tracks are attractive enough to be played on the radio."

Why include 'Eight Miles High'?

"We did 'In The Midnight Hour' for the Kenny Everett New Year show, y'know New Year's Eve midnight hour and so on. Everybody liked that and so there was another song I always liked from the sixties which was West Coast white as opposed to East Coast black and I nearly did it on the *Bride Stripped Bare*. I think it suited Phil's guitar playing — psychedelic."

Soul And Vulnerability

Ferry does have an air of vulnerability, of romantic resignation but this may just have been his role for interviews. Often he seemed to retreat into his own thoughts, and his answers frequently extended beyond the questions as if he was merely thinking aloud. He lacked aggression but I'm sure he doesn't. Ask Brian Eno.

Anyway the conversation turned to the *Bride Stripped Bare*, his most naked statement (sorry) and once described as a real soul album. Do you have misgivings about baring your soul?

"No I think it's my job to some extent. It's just like any other musician I've ever liked, Otis Redding, Charlie Parker and Billie Holiday, they're all people who exposed themselves and that was what they did best and they were happiest when they were working. And I'm the same. It's not that you want to depress people, I like doing fun things too, it's just that I'm more at home in a melancholy mood."

But surely there's a danger of dwelling too much on your personal problems?

"Yes there's a danger of any writer doing that but I think I step aside from that. Even during the same song sometimes you'll be very close to something and then step away from it in another verse. I can still make terrible mistakes in life and you think or hope you can learn all the time."

Does *Flesh and Blood* refer to being vulnerable?

"No just human."

Do you feel particularly vulnerable these days?

"An interesting question. In what way? I certainly feel physically vulnerable touring that's for sure but I'm sure that's not what your question implies."

Emotionally vulnerable?

"No more so than I ever did except that you become more cut off from people in this job although you try hard not to be. You try hard to live a normal life except something happens and you leap back into your shell again."

Earlier on you said that many of the new bands that were coming up were very influenced by the first two Roxy albums. Can you name some of these bands?

"Well, Siouxsie and the Banshees, all those sorts of people." Ultravox?

"Yeah and latterly Joy Division and quite a few of them."

How have you influenced them?

"Well you can just hear it. The chord structures were very simple and they're keyboards based songs as a lot of my songs were very keyboards' inspired. Only a couple have come out of guitar which is probably unusual for most rock bands."

Ferry is right about Roxy's influence but it goes deeper than that. Like Bowie, the band broke rules and traditions, they evolved new concepts and showed no allegiance to their roots, if indeed they felt any. Soul was there but not in the accepted traditional American sense. The feelings involved were presented in a more contemporary framework and the Roxy legacy can be seen most obviously in bands like the Skids, Simple Minds and Magazine. But their real influence is impossible to measure or estimate. They were crucial.

Live Epilogue

Ferry is an awkward live performer. Dressed in his white suit and pink tie, his stage mannerisms and movements were gawky and stilted. His attempts at audience communication were equally hammy. His appeals of surely tongue-in-cheek, of "are you feeling all right?" and statements like "this is a really beautiful festival" were misguided and inane. That was the bad news, the good was excellent.

The band, Manzanera (lead guitar), Neil Hubbard (guitar), Gary Tibbs (bass), Dave Skinner (keyboards), MacKay (saxophone) and Michael Dow (drums) were steaming and skilful, especially Manzanera, and the choice of repertoire was faultless. Classics from the first five albums, 'Dream Home', 'Song For Europe', 'Bogus Man', 'Editions Of You', 'Do the Strand', 'Love Is The Drug', 'Both Ends Burning' and a belting 'Thrill Of It All', sounded better than ever. And the more recent output, 'Dance Away', padded out by an average drum solo, 'Over You', 'Eight Miles High' and 'Trash', (surprisingly no 'Oh Yeah') was transformed in the live situation.

But the highlight was an encore of Lennon's 'Jealous Guy' with Ferry's voice being ideally suited to the song's pain. That was magic.

They were a hard act to follow.

George Kay

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Neil Finn, Split Enz.



mes, Cold Chisel.

After a lengthy wait in the traffic, we parked the van and rushed to the main stage. Flying Doctors had already finished, and the Newmatics were several songs into their set. A hard core of Aucklanders frantically danced up front, while others looked on in bewilderment at what was obviously their first glimpse of this up and coming band.

Vocalist Mark Clare was in great form, and the applause soon began to flow. The all-original repertoire suited the atmosphere perfectly, with 'Judas' and 'Five Miseries' being highlights. It's a pity the Newmatics had such a bad time slot, as many missed a chance to catch one of the most exciting bands at the festival.

Mark Phillips

Flyte X-7, despite the new spelling, sounded pretty much the same. Clarkson obviously hand-picked the new members to achieve his kind of sound, which is still highly derivative, but clean and tight. The new songs and the old tended to blend into one another, and there was little indication of any new direction. Best responses were gained from the oldies, 'I Lose Control' and 'Walking In The Dark', which suggest they may have been the band's finest hour. Maybe something new will emerge in the months to come. Give it time.

Ariel now appear closer than ever to the dreaded heavy metal. Their guitarist, with metal-length hair, adopts the postures and grimaces of the early 70's axe heroes, while churning out one riff after the other. They played 'Won't Get Fooled Again', which just about says it all. Let's hope they don't start a revival.

Wellingtonians seem to go mad every time Aucklanders write off the Steroids. But the fact remains that Wellington has produced better bands. The Steroids were boring when they opened for the Boomtown Rats in Auckland, and they haven't improved. It's no longer 1977, and the sooner they learn this, the better.

Duncan Campbell

By the time the Knobz hit the stage, the audience had swelled to around 20,000. For the band, it was the perfect chance to reach the people who so far had heard only the single. As it was, the set proved uneventful. Armed with new keyboardist, old Flight X7 man, Mark Stanton, they whirled through a very forgettable collection that included two X7 songs. The blatant Mi-Sex influence won the masses over, though, and by the time they lunged into 'Culture', the crowd couldn't resist the urge to sing along. It was the next day that really showed the band's drawing power. An afternoon spot on the Aerial Railway stage drew more than 10,000.

The Mockers were at something of a disadvantage with the absence of their regular bassist/keyboardist/songwriter, Gary Curtis, who apparently refuses to tour any further north than Lower Hutt. Still, with the aid of stand-in bassist, Don Mackay, they turned in a set of enjoyable originals and covers that saw vocalist, Andrew Fagen, make good use of the available stage space. Standing out was the excellent 'Murder In Manners Street', while sadly missing was 'These Were The Good Old Days'.

It's about time their bass player woke up his ideas, or he could become a weight around their ankles.

Mark Phillips

Saturday morning at eleven Sweetwaters officially opened. Penknife Glides had the dubious honour of being first on. Suffering at the hands of a mixer who appeared to be practising for later in the day, they played their originals to an apathetic morning crowd. Small, intense places rather than wide open spaces are PKG's forte, and this wasn't one of their better performances.

Otis Mace (real name Richard Lello) is something of an oddity. This little man, armed with his electric guitar, managed something many of the bands couldn't. Within the space of a few songs, he had the audience won over. His clever, witty musical poetry, in the vein of Patrik Fitzgerald, had the mob hanging on his very word. And when he did the one about wiping your bum with a fluffy kitten ... well, you had to laugh.

If Push hadn't turned up, they could have quite easily been replaced with a juke box. As it was, they burdened us with their particular brand of top forty thrash. The uninspired amongst the crowd thought they were groovy.

A veteran of Sphinx and Skylord, Joz Hodzelman comes dangerously close to BOF territory. Armed with guitar and bass drum, he played his music to an incredibly kind audience. I went and got a hot dog.

It's hard to work out if Garage Crawlers are serious. Sure there are some nice little songs, but the majority of their set is full of trite attempts to be witty. 'Normal Dunediner' is vicious, while the single, 'Only You Tonight' does have its moments. More live work might be the answer.

Rhythm Method appear to be a band with extremely assorted influences, giving them a diverse style. Recorded efforts 'Mad' and 'Carousel' are obvious highlights in a consistent set. Their next problem is what to do about an almost total lack of stage presence.

It's hard to imagine that it has only been a year since the Crocodiles made their major debut at last year's Sweetwaters. In that year there have been two albums and a myriad of line-up changes. Jenny Morris looked her usual immaculate self, but the band sounded bored, and the material remarkably bland. If the Crocs are still around to do Sweetwaters '82, I shall be extremely surprised.

Mark Phillips

Seven O'clock and first up was the Daniel Keighley managed three piece, General Public. If enthusiasm and good intentions were everything then they would have made their mark. As it was their lack of cohesion and competence climaxing in a disastrous 'tribute' to John Lennon of 'Strawberry Fields' and 'Back In The USSR' (somebody should tell the people and the radio stations that it's a McCartney song) drew a barrage of (empty) beer cans.

The Techtones put matters right with a superbly cool set of meticulous, fool-proof pop songs. Guitarists Jimmy Juricevich and Steve Roach, play clean, bright and forceful, and songs like 'Make You Mine', 'Love In A Win-

dow' and the harsher tones of 'Same Old Game' yell for an album and a decent producer. The Techtones are here to stay.

Pop Mechanix next. The following day Neil Finn expressed his admiration for the band. He wasn't alone as the Christchurch band drew one of the best responses for any up-and-comers at the festival, but my reservations doubled. They're a well-rehearsed, fidgety unit with visual focal point, Andrew Snoid, on vocals. Their songs leave nothing to chance. They're constructed like neat pre-fabricated houses, sound but unimaginative poor decor. Live, things are equally as methodical and their now renowned recorded repertoire blew a storm. Too well-oiled, too pat.

Nightfall, fireworks and Split Enz. A heroes' welcome for a band synonymous with NZ festivals. It was one of their best performances benefitting from the flawless sound set-up and the ecstatic audience mood. 'Poor Boy', the second song, was transcendental, perfectly floating and ethereal. A personal festival highlight. Mosty of True Colours was laid bare and numerous dips into the past ('Frenzy', 'Charlie' and 'I See Red') were presented, but it was the recent, Neil's unrivalled 'One Step Ahead', and the future, 'A Hard Act To Follow' and 'Ghost Girl' from the forthcoming album, that delivered the real interest. Mirror-ball lighting and encores added to a complete and deserved triumph.

Getting tired. It was after midnight and many left before Jo Jo Zep. A pity because their set was damn near inspirational. Joe Camilleri showed what being a frontman was all about. Athletic and hyper-active, he took the band through a high energy selection from 'Screaming Targets' and 'Hats Off'. A number of new songs, especially 'Touching On the Danger Zone', showed the band moving away from past reggae dependence. I felt revived. Zep were that good.

The night ended with the Tigers. With the Wellington band was the legendary but difficult-to-handle Wayne Mason on keyboards. He couldn't save them. The Tigers know their do-re-mis but they want to deliver goodtimes with high credibility. In this country the two are almost mutually exclusive. Nick Theobald writes good airwave rock'n'roll but vocalist Barry Saunders tries too hard. Tiredness and the Tigers struggled, tiredness won.

George Kay

It's late morning and the sun's well up. It's very hot and the Screaming Meemees seem more than appropriate. Vocalist Tony Drum is ugly enough to be a star, he's white with a big nose and an arrogance to match the band's spikiness. They're rough but smooth enough to be recorded and good enough to be listened to. People listened and brought the band back for an encore. Evolving punks.

Ladies Meryl Yvonne and Jess Hawk David and backing band alternated between laid back West Coast movement and easy blues. Polished, sunny and totally self-contained, their music would have made sense at Nambassa.

Swingers' influenced Blam Blam Blam, aka

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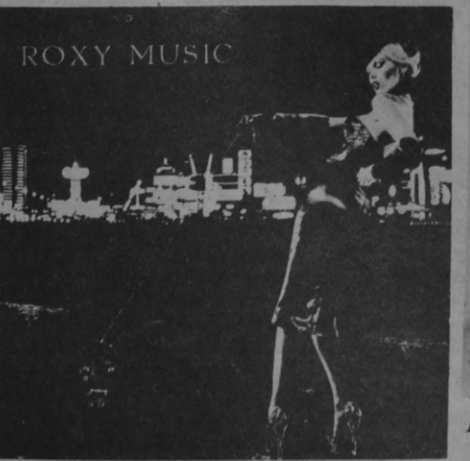
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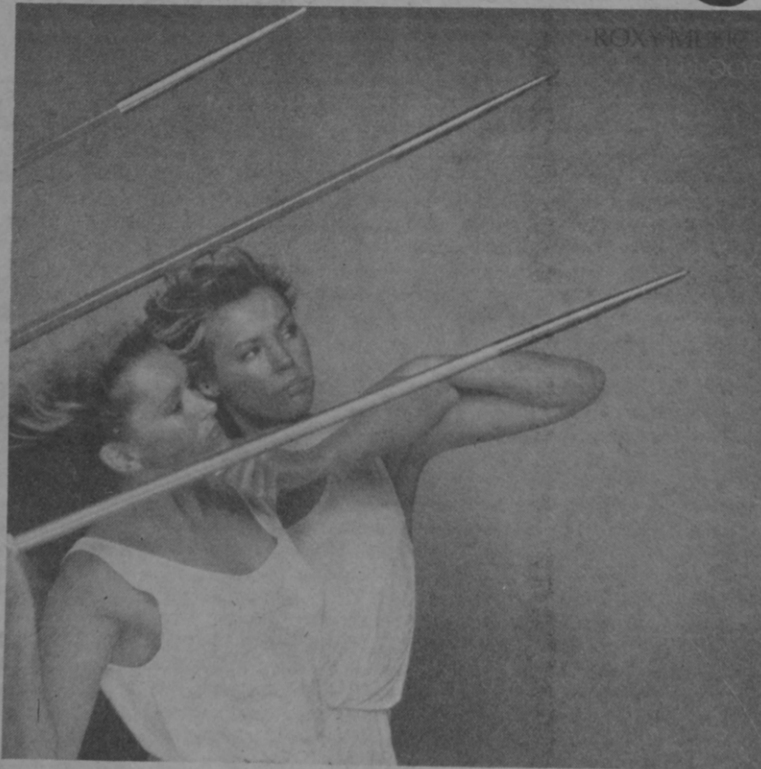
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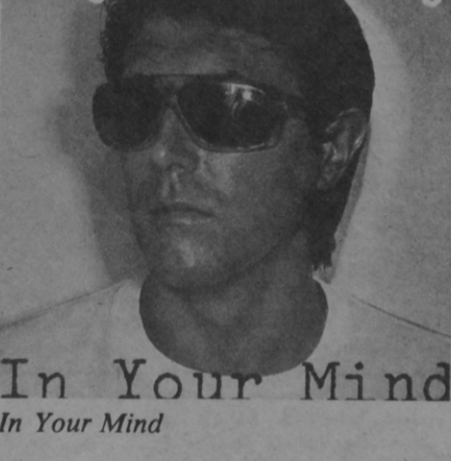
Greatest Hits



For Your Pleasure



Bryan Ferry



In Your Mind

Flesh & Blood



The Bride Stripped Bare

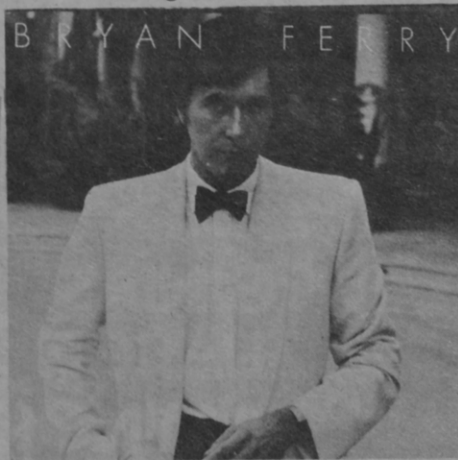
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RECORDS

Magazine Play Virgin

Live albums can serve a number of purposes; they can (very rarely) be alternative mediums for the conveyance of unreleased material, or record company cash-ins on the demise of a band, but most commonly are the depictions of a band's stagecraft of current and studio released songs.

Play falls into this last category as it offers little that is new, only the opener 'Give Me Everything' can earn that claim, but it does display the tight rock'n'roll repertoire that the band was toting around the world, including two nights at Mainstreet, last year.

Accusations of melodrama that have been levelled at Magazine largely disappeared with the release of the excellent *Correct Use of Soap*, and the rawness and up-tempo vigour of *Play* should dispel any remaining doubts as to the band's ability to mix it with the best of them.

In the live situation, this time round at Melbourne's Festival Hall last September, songs like 'Parade' and 'Definitive Gaze' that ended towards pomposity on *Real Life*, have been transformed into gutsier, rougher propositions. 'Permafrost' neatly moves into the triumphant 'The Light Pours Out of Me', and the band really excel on the free-falling funk of 'Twenty Years Ago'.

'A Song From Under the Floorboards' benefits from a Formula keyboards' flourish towards the end of the song and 'Model Worker' and 'Because You're Frightened' are ideal live fare with the now departed guitarist Robin Simon pushing chords.

Play has a consistency and completeness often lacking in live albums and these qualities coupled with the band's on-stage punch more than compensate for the absence of new material.

And no, 'Shot By Both Sides' isn't on it.
George Kay

John Martyn Grace And Danger Island

This one has been well worth the wait. While not known as prolific — it's been three years since his last album — John Martyn has always made music of a quality and fierce integrity that's attracting a growing coterie of fans.

Grace And Danger deserves to win him legions more. This time his unique guitar styles and slurred gutural vocals are beautifully set in a small jazz-based unit of drums, electric bass and keyboards.

The material is all very strong and while showing many influences — rock, folk, jazz, blues, reggae — remains distinctively Martyn's own. Even the one non-original the Slickers' 'Johnny Too Bad', has been successfully reworked, showing Martyn's confidence with musical form. (He has previously recorded with

Burning Spear and dub producer Lee Perry.)

Great praise must also go to his instrumental cohorts for their exemplary taste and sympathy in creating this vital, flowing music. (Yes Virginia that is the man from Genesis on drums.)

With so many fine tracks to choose from it's very hard to pick standouts but, for one hearing try the achingly tender 'Sweet Little Mystery'.
Peter Thomson

The Associates The Affectionate Punch Stunn

When Fiction creator Chris Parry was in this country last year with the Cure he mentioned that the Purple Hearts had left the label but he wasn't too worried as he had an album from Dundee's the Associates in the pipeline. He had no worries.

Scotland, like the North of England, is undergoing some sort of rock'n'roll renaissance. The Skids, Simple Minds and Josef K have all emerged from the backwater and now you can add the Associates to that list.

The band combines a number of currently valued rock'n'roll elements. Vocalist Billy McKenzie is descended from the Bowie school of elocution, his vowels are wide and expressive. The band, Alan Rankine (guitar) Michael Dempsey (ex-Cure, bass) and John Murphy (drums) are already accomplished, the playing is clean, angular and uncluttered and the songs have a refined character and shape that is rare in a debut.

'Even Dogs In the Wild' is rejection with a superb guitar motif carrying the chorus. The title track is solid and punchy Bowie-esque in direct contrast to the sensitive solitude of 'Logan Time', the slow measured edge of 'Transport to Central' and the funk of 'A Matter of Gender', a personal favourite.

The Associates need no tentative sparring blows as *The Affectionate Punch* is already a K.O. Don't duck it.

George Kay

Ultravox Vienna Chrysalis

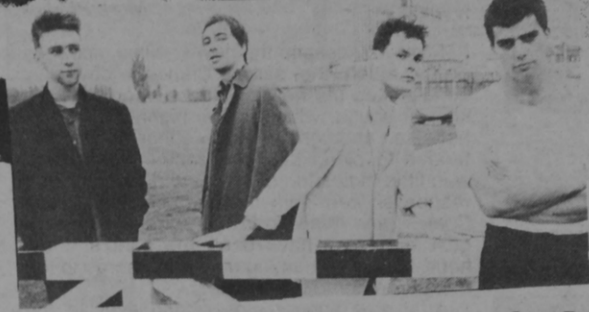
With the departure of John Foxx, after the *Systems of Romance* album, Ultravox were left in something of a quandary. They chose to employ the services of former Rich Kid Midge Ure and followed that with a successful tour of the USA. *Vienna* is the first album featuring Ure.

In the past, Ultravox have been acknowledged as a major influence on modern electronic music. Since those days, many innovative bands have emerged, from Joy Division to Orchestral Manoeuvres, all with their distinctive approaches. Instead of leading them, Ultravox now seem to be learning from them. *Vienna* is a mixture of the old sound and the new influences, a calculated recording for the modern home.

The formula isn't all bad, though. 'New Europeans', 'Passing Strangers' and 'Vienna' all



The Associates



Lou Reed Rock'n'Roll Diary 1967-1980 Arista

Talking Heads' Chris Frantz tells the story of Lou being given the controls for an hour at a New York new wave radio station and spending that hour playing aimless jazz-jam tapes recorded by his own band. Ideally, the man to choose the tracks for a double album 1967-1980 Lou Reed compilation should be Lou himself, but the above story underlines the danger of such a move — we'd get *Metal Machine Music* in its entirety for a start, and God knows what else.

The people from Arista who put this set together haven't done a bad job. Just to remind us that marketing is the name of the game we get three tracks off *Growing Up In Public* (we could have had 'Venus In Furs', 'What Goes On' and either 'Vicious' or 'Satellite Of Love' instead) but otherwise this is a proper compilation in that everything Reed has ever done was available for inclusion. The title track from *The Bells* is the only other major Reed work missing.

What we do get is nine reminders of just how great the Velvet Underground were, plus a number of diamonds from the patchy-parody solo years, much of the latter seemingly chosen as much for lyrical content as anything else.

1967-1980 is a very good collection for Lou Reed dilettantes, only I suspect there aren't actually many of those around. It's either all or nothing with this guy after all, but even those who go for the all might like this just to hear their Lou Reed favourites in a different order. If you think that's daft, then you're not a Lou Reed fan.

Roy Colbert

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Jello Biafra
Dead Kennedys
Fresh Fruit For Rotting Vegetables
Cherry Red

In a capping magazine of a few years back there appeared a picture of an African child swollen with malnutrition. Below the picture were the words Chocolate thins'.

Vocalist Jello Biafra and three other San Franciscans, East Bay Ray (guitar), Klaus Flouride (bass) and Ted (drums) often employ similar bad taste shock tactics in provoking attention for their particular grievances. Moaning about the treadmill subversives' style is safe and dull so the Kennedys have set out to upset both liberal and conservative complacency with evil send-ups and garrish gibes.

Biafra warbles and East Bay Ray lacerates the nerve ends over the fourteen tracks of punk fury. 'Kill the Poor' is population control by neutron bomb. 'California Uber Alles' is a kick at fascism American style and 'I Kill Children' is psycho killer satire, not so funny. But the payoff is definitely a different and longer take of their 'Holiday in Cambodia' single, a what-the-hell-are-you-moanin'-about-kid pack of carefully stacked TNT. 'Viva Las Vegas', their version, closes the album as a perfect satire of the bullshit American ethos of pleasure and free enterprise.

The Kennedys may upset a few phoney middle class sensitivities but that's what they're after. Sit up and taste what you must fear.

George Kay

Aretha Franklin
Aretha
Arista

The tracks here can be divided into the good, the bad and the, uh, revealing.

The last first. Anyone who cares is sadly aware that for much of the past decade Lady Soul has been issuing material nearer to

nightclub than her gospel background. Often it was only in the occasional self-penned number that she retained touch with her roots and source of greatest performances. What is revealing about Aretha's sole original is that while it boasts a terrific vocal, the whole arrangement and production is solidly showtime Las Vegas.

The bad from good tracks are easily distinguished, the former being the four produced, and often written, by Chuck Jackson. These are just more dreary, string-sodden stodge.

The good tracks are the four produced by Arif Mardin. Sure, they're slick too, but they've also got life and a couple have real class. For example there's a powerhouse rendition of Otis Redding's 'Can't Turn You Loose'. The stand-out, however is the stunning 'What A Fool Believes'. Franklin's voice glides over a super punchy arrangement which transforms the Doobies' weedy version into a gem of sophisticated soul. Highly polished maybe, but a gem nonetheless.

Peter Thomson

George Thorogood
More George Thorogood and the Destroyers
RCA

The first album by the rough-house, high-energy guitarist hit home with a wallop and made Thorogood an overnight sensation. His brand of careering, bar blues — hoarse vocals, shrieking slide guitar and all — had the same up-and-at-'em attitude of the first new wave. It was also a lot of fun.

His next album, *Move It On Over*, was also very strong, but perhaps too similar to the first, although some who heard it first prefer it.

Then came a lengthy hiatus while Thorogood fought and lost a court case over the release of old tapes. That early stuff wasn't bad at all, but wait till you hear his new album. It's a killer.

George is jumping again — playing ridiculously fast and loose and digging up some grand stuff from the blues/rockabilly stockpile, including a knockout Muddy Waters song, 'Bottom of the Sea', and a Carl Perkins' number, 'Restless'.

There are also songs by Willie Dixon, John Lee Hooker, Slim Harpo, Elmore James and an instrumental, 'Kid from Philly', attributed to one Jorge Thoroscum.

For some reason Thorogood also remakes the old Strangeloves' 'Night Time', which appeared in a more precise and generally more interesting version on the "old tapes" album, *Better Than the Rest*.

The change in the Thorogood sound is in the addition to the trio of Hank Carter who plays a honking saxophone that beefs up the sound in just the right places. Of course, that doesn't stop George from playing like crazy most of the time. He may not be the world's greatest musician, but it's his sort of inspired, all-stops-out lunacy that will keep the blues well, alive and lively.

Ken Williams

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Warren Zevon

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RECORDS

Weather Report
Night Passage
CBS

Let's get straight to the point here, no prose impressionism, no esoteric analyses, no historical overviews: *Night Passage* is an excellent Weather Report album. It's also their best since the mighty *Heavy Weather*.

Not that the two albums are markedly similar mind you. Whereas *Heavy Weather* was notable for its sheer catchy poppiness, much of the new work is characterized by swinging jazz-bop. (There's even a reworked Ellington rave-up, from memory the first non-original they've recorded in 10 albums). But any generalizations sit uneasily on such vibrant music. Claims could also be made for soul roots. Feel your back-bone slip to the sly funk of 'Madagascar'.

The prodigious Zawinul is, as always, the dominant force, both as composer — although by now it's almost impossible to tell where the writing ends and improvisation begins — and as monster of the keyboards. Not that Pastorius ever allows himself to be outplayed and it's wonderful to hear Shorter performing superbly once more, blowing away any memories of his previous reticence.

In some 'elevated' circles Weather Report are put down as musical magpies, pinching the harmonies of past generations' *serious* musicians. Either that or as jazz conservatives, clinging to traditional and rock-based tempi in order to attract wide audiences. Bollocks! Weather Report are giving us some of the most exultant and dynamic small-group music on record. *Night Passage*, as I said before, is an excellent example.

Peter Thomson

Warren Zevon
Stand In The Fire
Asylum

There are many reasons for an artist to record live. The best is that he can bring a new dimension to his work. A great live album, like Otis Redding's *Live In Europe*, puts a charge through songs never felt in the studio.

A live album can act as a good retrospective, such as Bob Seger's double set, or it can give a performer a chance to clear out old emotional or artistic baggage, as Bob Dylan has done several times. Some reasons can be less worthy.

Warren Zevon's live album, recorded at the Roxy in Los Angeles, is almost impossible to figure. It's a tough rock album, which could have been understandable if Zevon had needed to prove he wasn't one of the Californian school of laidback singer-songwriter singing, as Glenn Frey of The Eagles puts it, "oohs for bucks."

But Zevon's songs have always been too tough, too knowing, to be dismissed as LA vanilla. His weak point is not artistic softness but his singing. In the studio his limited vocal abilities get by and there's a thrill of a kind in

hearing how close he gets to the edge.

On *Stand In The Fire*, with the band cranked up loud and steaming, he has to resort too often to a hoarse bellow to make his vocal points. Sometimes it works. 'Lawyers Guns And Money', a cry of terror anyway, benefits from Zevon sounding like a man slowly being throttled, and played very loud there's a sort of frantic appeal, a little after the style of Dylan's *Hard Rain* set from the Rolling Thunder tour.

The losses are, however, not minor. Zevon can be extremely funny, but on 'Poor Poor Pitiful Me' or 'Excitable Boy' the humour is almost drowned in the sound and fury.

On the one hand you can admire Zevon for proving once again that his heart is firmly committed to rock and roll. On the other you have to face the hard fact that not everyone who loves rock and roll can make it live.

Phil Gifford

BRIEFS

Various Artists, Dindisc 1980 (Dindisc)

An appetiser from Dindisc, letting you into their small stable at a friendly price. Side One has two from the Revillos' pop-sodden *Rev Up* album, confirming the Honeycombs need never reform, and three from Orchestral Manoeuvres In The Dark — the hard-to-get 'Waiting For The Man' (about time Bowie's old version of this came out in some form or other) the 10in version of the fine 'Messages' and a re-done snappier 'Electricity'. Side Two begins with the undistinctive Dedringer, and then come two from Monochrome Set's *Love Zombies* (the single 'Apocalypse' is fun) and a track from each Martha & The Muffins album. A deliberately accessible selection from each artist.

Simple Minds, Empire and Dance (Zoom)

Two years and three albums on, Scotland's Simple Minds have come up with an atmospheric and substantial album that surpasses most in this often lacklustre genre. It mixes exuberant dance music with rather more sombre material — a little reminiscent of Joy Division in their more austere moments. Their sometimes pretentious lyrics are well camouflaged by the album's rich texture. SG

The Tremblers, Twice Nightly (Epic)

In which Peter Noone, who was once the Hermits' Herman, goes all American with an album for Bruce Johnston's label that's a lot closer to contemporary Californian rock (20/20 etc) than to the partially-mourning Hermits. The pop sensibility is still there, but Herman's very English Englishness has all but disappeared, and the most common replacement is irritating Doug Fieger-like exaggeratrics. The songs, courting the ear with urgency only, are very average — Costello's superb, 'Green Shirt' excepted. RC

Chipmunk Punk (K-TEL)

While this album should have remained a nasty rumour, the product does live up to expectations. Alvin, Simon and Theodore are competent musicians, cranking out fair facsimiles of the original hits, though the term 'punk' can hardly be applied to any of them. All three are superb vocalists, and give it everything they've got.

Other tracks included here are 'Good Girls Don't', 'Frustrated', 'Let's Go', 'How Do I Make You', 'Call Me', 'You May Be Right' and 'Crazy Little Thing Called Love'. In some cases, they improve on the originals. Good value at a party, once everyone is sufficiently legless. DC

Randy Meisner, One More Song (Epic)

One classic song, the title track, which reworks a theme as old as sin with bitter sweet resignation. Reunited with Eagles' Glenn Frey and Don Henley, Meisner hits beautiful heights on the song that may still be four years too late for top 40 recognition. The rest of the album unfortunately slides away down the Californian fault line. PG

Boz Scaggs, Hits! (CBS)

This album was so clearly aimed at the Christmas stocking market — the best-selling tracks from Scaggs' last few albums plus a couple of nondescript "newies" wrapped up with an unambiguous, but misleading (how can unheard material be "hit"?) title.

You cannot argue with the choice of material — these were the biggies, baby — but a considerably more interesting record might have been compiled if some attention had been paid to Scaggs' earlier, non-hit albums. That's showbiz, baby. KW

Willie Nelson, Always (CBS)

Nelson must be one of the most compiled artists ever — and he's not even dead. *Always* is another spin through the back catalogue,

this time seven of the 12 plucked from the Leon Russell-Nelson album that followed *Stardust*, with the other five in the *Stardust* mood, but recorded before that middle of the road breakthrough. Nice music — but wouldn't Nelson fans already have most of it? PG

The London Hitmen, Aim For The Feet (Epic)

English, five, with miscellaneous help-out credits covering everyone from Nick Lowe and Costello to the Regulars and the Golenski Brothers. Sharp little songs, firmly entrenched in the Costello-led return-to-sharp-little-songs movement, the hooks delivered by tack hammer rather than mallet. The singles 'O.K.' and 'She's All Mine' are both here, but 'Kid Stuff' could be the best radio shot of them all. RC

Bruce Cockburn, Humans (RCA)

A Canadian who writes Jesus songs sounds like my idea of hell. But Cockburn has several things going for him that might do Dylan some good as he churns out his lack lustre gospel. For a start Cockburn is subtle, for another he likes reggae — and gets Leroy Sibbles of the Heptones singing some background vocals. But most important of all, he writes good songs rather than tracts set to music. 'Rumours of Glory' and 'What About The Bond' are as impressive as his surprise success of 1980, 'Wondering Where The Lions Are'. PG

The Unobtainable T. Rex, T. Rex (EMI)

I suppose it's quite safe not to admit to owning those T. Rex singles since the late Marc Bolan has been bestowed with an artistic credibility that was mostly denied him when he was alive. In many ways a hit forty-five in the early seventies was sudden death. Bolan was always aware of the Art of Crafting Singles even to the extent of making his B sides worthwhile and interesting songs and not merely fillers. This album is a collection of many of those B sides 1972-1977. Many of them still sound good but you can't beat the forty-fives themselves. GK

45s

Adam and the Ants, 'Antmusic' (CBS)

A second excellent single culled from the *Kings of the Wild Frontier* album. Lovely picture sleeve, and 'Fall In' on the B-side isn't on the LP. Worth \$2.50 of anybody's money.

Pink Flamingos, 'Pink Flamingo' (Polydor)

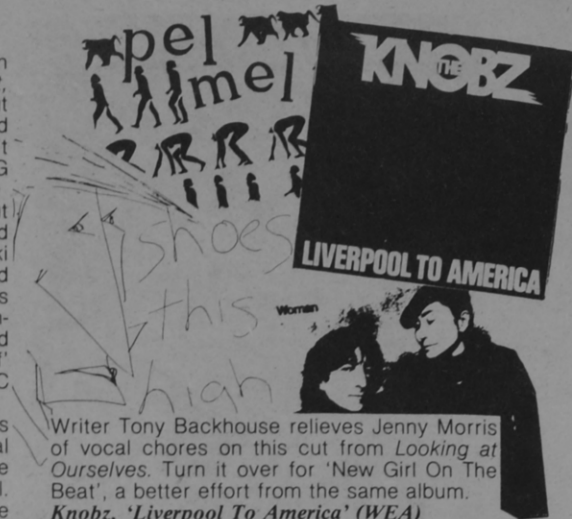
One of the best tracks from the debut album. Catchy, medium-paced rocker that deserves airplay. Flip is 'Beat Goes On', an overused title if ever I've heard one.

Shoes This High, EP (STH Music)

Full credit to the elevated ones for getting this effort into the shops. 'The Nose One' is good — Shoes at their best — a great, jangly off-beat piece. 'Foot Dream' has Brent doing his best John Lydon. The other half is 'A Mess', which lives up to its name. 'Not Weighting' is too monotonous by far, despite being a reasonably good idea.

Crocodiles, 'Teenarama' (Foolish)

Strange that the audience this is aimed at wouldn't even remember the Teenarama.



Writer Tony Backhouse relieves Jenny Morris of vocal chores on this cut from *Looking at Ourselves*. Turn it over for 'New Girl On The Beat', a better effort from the same album.

Knobz, 'Liverpool To America' (WEA)

Taking out the Bad Taste Award for this month, the Knobz pen a song about you-know-who. Malcolm McLaren talked about Cash from Chaos. This is Money from Misery.

UB40, 'Earth Dies Screaming' (Graduate)

Not quite up to 'Food For Thought' standard, this does surpass 'I Think It's Going to Rain'. It's laid-back white reggae with a couple of nice sax breaks, not what the title would suggest. The flip is 'Dream A Lie'.

John Lennon, 'Woman' (Geffen)

Pleasant love song from the late legend's final LP. The real interest is the B-side. According to the sleeve, it's 'Beautiful Boys' by Yoko Ono, but it is, in fact, 'Beautiful Boy' by John Lennon, both of which are on *Double Fantasy*. A cock up.

Wrecked Jets, 'Can I Go Home?'/ 'The Howling Life' (Au Go Go)

First and last single from a Melbourne band who broke up over a year ago. Well presented in a fold-out sleeve, 'Can I Go Home?' is very straightforward pub rock. 'The Howling Life' shows promise, but these tracks don't justify a posthumous release when so many working combos are struggling to record.

Pelmer, 'No Word From China' (Primate)

More Aussies, but this time far more interesting. Pelmer are part of an emerging Australian-underground scene, far removed from the staple diet of Angels and Cold Chisel. An invigorating release, with enough going on to fill but not clutter the sound.

Polystyrene, 'Talk In Toytown' (Liberty)

First single in the solo career of the X-Ray Spex leading lady. Nice keyboards help salvage a very ordinary, tinseley song. The other face is 'B-Tropical', a good one for the ZB playlist.

Visage, 'Fade To Grey' (Polydor)

Visage is the brainchild of Steve Strange. The band features various members of Ultravox and Magazine, and are at present just a studio outfit. High class electronics, that will be greatly enhanced by the film clips to come. The other side is 'The Steps'. Very Melodramatic.

Mark Phillips

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Off the Record

New Hat

The *New Music* is a slick and rather hollow celebration of what its Australian publishers call a movement which "lives and breathes and vibrates with ideas, imagination and excitement". It's a shame that the same couldn't be said for their product. The magazine, jammed with colour pics, looks great, provided you don't quibble too much about how out of date some of the illustrations are, or about the number printed back-to-front. It's the text which is the real let-down. Better to have stuck to photo captions than to have produced this uncritical mush. Don't these guys dislike anybody?

style and aims is *Fast Forward*, a 'cassette magazine'. A blindingly obvious, but (as far as I know) original idea, the cassette format seems near ideal for a fanzine. What better way to convince sceptics that your favourite band is crash hot than to present them with first-hand evidence? It's a little hard to get used to a style of presentation that makes Barry Jenkin sound racey, but after a while the plain honesty of *Fast Forward*'s producers wins through. The content is largely, but not exclusively, concerned with the ins and outs of the less commercial end of the Australian music world, and includes songs by the bands interviewed and discussed, as well as interviews with managers and fans. Definitely voted Idea Most Worthy of Theft this year. *Fast Forward* (PO Box 5159 AA, GPO Melbourne, Australia 3000) welcome tapes and info from bands. Cost per issue airmailed to NZ is Aust \$4.00.

Divine Forgiveness

After an auspicious movie debut in *The Pearl*, Bette Midler takes a giant step backwards with *Divine Madness*. Amid a raft of terrible jokes and a series of vocal performances that have all the sincerity of a latter-day Judy Garland, and as much restraint, the Divine Ms M reveals feet of clay. This is a run-through of her years of stage hits before they are consigned to the dumper and she becomes a fully-fledged movie star. I just hope this little effort doesn't do badly enough to force her back onto the stage, or well enough to encourage her into keeping it up.

Great Timing

Forget 'Bright Eyes'. Art Garfunkle can

cancel out his responsibilities for the horrors of *Watership Down* with a part in one of the great heavy movies, *Bad Timing*. Nicholas Roeg has never made a bad film — even though he seemed to be trying with *Man Who Fell To Earth* — and *Bad Timing* ranks with *Performance* and *Don't Look Now*. Please go and see it, huh?

Francis Stark

Do Wanderers Wop

In 1974 New Yorker Richard Price wrote *The Wanderers* a rock-hard episodic novel of early sixties gang life. In 1979 Philip Kaufman adapted large chunks into a movie that is only now getting local release. And while the film is more romanticized, softer-centred than its source, it's still very good value. So what that it recalls every gang movie you've ever seen, (from *Blackboard Jungle* to *Mean Streets*, from *West Side Story* to *The Warriors*) there's piles of action, lotsa laughs and a great soundtrack (Dion, Ben E. King, doo wop etc.)

Peter Thomson

Flowers Competition Winners

In the Festival Records Flowers' competition first prize (*Icehouse* album, T-shirt and 10 inch pressing of 'Can't Help Myself') goes to A. J. Y. Taylor of Birkenhead with: "People who live in icehouses are called Eskimos." Winning a T-Shirt and an album are Cathy Brown of Paparangi (can effectively quell passion without taking a cold shower) and Johnny Vann of Epsom (are proof that life in the fridge exists). Winners of *icehouse* are John Gadd (are not necessarily frigid), Keith martin-Buss (make love by the light of the fridge) and G. Doolin (come from Chile).

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>*1 Three new bands at XS. Nigel Spelling Mistake's Danse Macabre, Herco Pilots and Class Of '81 act Vivid Militia. *2 At Mainstreet Reels play their last NZ gigs. Don't miss 'em. Also playing are Coup D'Etat and Wellington soulsters, the Rodents. See Sweetwaters review. *3 Taste Of Bounty debuts in Auckland at Esplanade. Big Wellington band that shook Sweetwaters. *4 Propeller band the</p>	<p>Techtones hit Christchurch. See 'em at the Gladstone. *5 You ain't nowhere unless you're at XS seeing the Rodents honk and shout. *6 At last Blind Date debut at Station Hotel. A three-piece with Mike Caen and Andy MacDonald of Street Talk and drummer Lyn Buchanan. *7 Techtones debut in Dunedin at Shoreline. *8 Knobz return to Jaggars. Residing at Jaggars in Feb are Broken Dolls with Dave</p>	<p>Spillane and Simon Lynch of Valentinos and Bruce Hambling and Les White of Th'Dudes. *9 Battle of the Bands winners Hattie & Hotshots play Auckland's inner inner city venue, the Rumba Bar. *10 Pop Mechanix hit Gladstone. *11 A rare Newmatics gig, XS. *12 Willie Dayson Blues Band resides Mondays at Gluepot. *13 A rare Screaming Meemees performance, XS.</p>	<p>*14 Rodents eat Capital. *15 Sam & Gary the poets do the Rumba. *16 Aussie's rock'n'rollers OL'55 play Mainstreet with the equally well dressed Billy & the Blue Flames — don't be shabby. *17 More Wellingtonians hit AK. Puppertz play Mainstreet with Blind Date (Mike Caen etc) and Dave McArney's Punk Flamingos.</p>	<p>13 & 14 FEBRUARY Pink Flamingos Jaggars, Station Broken Dolls Jaggars Danse Macabre, Herco Pilots, Vivid Militia XS ★1 REELS, Rodents, Coup D'Etat Mainstreet ★2 POLICE LCC 13 Monkee Peter Tork b 1946 14 Ali defeats Bugner 1973</p>	<p>Tom Sharplin, Billy & Blue Flames Framptons Push Hillcrest Knobz Gluepot Visitors DB Whangaparaoa Taste Of Bounty Esplanade★3 New Entrants Reverb Room Techtones Gladstone ★4 14 Ali defeats Bugner 1973</p>	<p>15 Rodents XS ★5</p>  <p>Crocodiles (L-R) Tony, Jenny, Mike, Rick E. Morris and Barton price.</p>
<p>16 FEBRUARY Rodents Hillcrest Willie Dayson Blues Band Gluepot Hammond Gamble Rumba Carpet Shampooers Gladstone Ariel Terminus Yo Yo & Zero Bars Aranui (16-21, 23-28) <i>Extra Have you got Rip It Up's two fine mags, Extra 1 & Extra 2, they're essential reading. Details page 15</i></p>	<p>17 Ariel Terminus Carpet Shampooers Gladstone Rodents Hillcrest Furys Gluepot Hammond Gamble Rumba If your band's gigs are not here write them down and post them to us by the 27th of the month prior to publication. Post to PO Box 5689, Auckland 1.</p>	<p>18 Ariel Terminus Blind Date Station ★6 Coup D'Etat Wedgewood Top Scientists Gladstone Freddy Lounder & the Soles Hillsborough (18-21) Rodents Hillcrest Furys Gluepot Hammond Gamble Rumba Techtones Shoreline ★7 New Entrants Onekawa <i>Yoko Ono</i> b 1934</p>	<p>19 Blind Date Station ★8 Broken Dolls, Knobz Jaggars Crocodiles, Push Mainstreet Coup D'Etat Wedgewood Flyte X7 Lennons Newmatics XS Top Scientists Gladstone Cowboys Carlton Thurs-Sat Tom Sharplin Esplanade Hammond Gamble Gluepot Hattie & Hotshots Rumba ★9 Techtones Shoreline New Entrants Onekawa</p>	<p>20 & 21 Knobz Station, Jaggars Crocodiles, Push Mainstreet Broken Dolls Jaggars Sonny Day Framptons Teddy Boys DB Whangaparaoa 20 <i>Patricia Hearst</i> b 1954 Flyte X7 Lennons Lip Service Last Resort Newmatics XS ★11</p>	<p>Rodents Hillcrest ★10 Pop Mechanix Gladstone Hammond Gamble Gluepot Hattie & Hotshots Rumba Techtones Shoreline New Entrants Onekawa Top Scientists Gardens Dunedin</p>	<p>22 Blam Blam Blam XS Lip Service Last Resort <i>Beatles begin Help filming 1965</i></p>
<p>23 FEBRUARY Crocodiles Rocks Pop Mechanix Terminus Blind Date Windsor New Band Special Gladstone Yo Yo & Zero Bars Aranui to 28 <i>Russian Revolution begins 1917</i> Willie Dayson Gluepot ★12 Coup D'Etat Rumba Puppertz Cabana</p>	<p>24 Blind Date Windsor Pop Mechanix Terminus Steamshack Rocks Crocodiles Lennons New Band Special Gladstone Coup D'Etat Rumba Crocodiles Mayfair Top Scientists Gardens Puppertz Cabana <i>BBC TV ban P.J. Proby 1965</i></p>	<p>25 Top Scientists Gardens Puppertz Cabana Hit & Run Station Flyte X7 Wedgewood Pop Mx Terminus Te Aroha Last Resort Blind Date Windsor Valentinos Hillcrest Androidss Hillsborough Solatudes Gladstone Coup D'Etat Rumba Crocodiles Awapuni <i>George Harrison</i> b 1943. <i>Buddy Holly</i> records 'That'll Be The Day' 1957. <i>Classius Clay</i> defeats <i>Sonny Liston</i> 1964</p>	<p>26 Flyte X7 Wedgewood Top Scientists Dunedin Uni Hammond Gamble Gluepot Warning Esplanade Blind Date Rumba Furys Windsor Puppertz Cabana Valentinos Hillcrest Solatudes Gladstone Androidss Hillsborough Screaming Meemees XS ★13 Cowboys Carlton Thurs-Sat Crocodiles Last Resort Hit & Run Station Lip Service, Broken Dolls Jggrs Coup D'Etat, Hit & Run Mainst.</p>	<p>27 & 28 Ariel Gluepot Warning Esplanade Blind Date Rumba Furys Windsor Valentinos Hillcrest Solatudes Gladstone Androidss Hillsborough Screaming Meemees XS Crocodiles Last Resort Hammond Gamble Station Broken Dolls Jaggars 27 <i>Elizabeth Taylor</i> b 1932</p>	<p>Lip Service DB Whangaparaoa, Jaggars Coup D'Etat, Hit & Run Mainstreet Flyte X7 Framptons Ghetto Reggae Band Rocks Pop Mechanix Lennons Puppertz Cabana Top Scientists Canterbury Uni (Fri) & Lincoln Uni (Sat) 28 <i>Brian Jones</i> b 1942. <i>Cavern</i> closed 1966.</p>	<p>28 Blind Date at New Station Hotel Feb 18.</p>  <p>Local Heroes Last Resort <i>Roger Daltrey</i> b 1944. <i>Chopin</i> b 1809</p>
<p>2 MARCH Willie Dayson Gluepot Top Twins, Slick Stage Last Resort O'55 Framptons Top Scientists Terminus <i>Lou Reed</i> b 1944. <i>Doors</i> 'lewd' <i>Miami</i> gig 1969</p>	<p>3 Steamshack Gluepot Sam & Gary Rumba ★15 <i>1972 first Gary Glitter No. 1</i> Rodents Terminus ★14 O'55, Billy & Blue Flames Mainstreet ★16 Crocodiles De Bretts, Taupo</p>	<p>4 Steamshack Gluepot Sam & Gary Rumba Rodents Terminus Hammond Gamble Station O'55, Billy & Blue Flames Mainstreet Flying Doctors Wedgewood <i>Stalin</i> dies 1953 Hit & Run Rocks Crocodiles Butts, Kawerau Top Scientists Victoria uni.</p>	<p>5 Flyte X7, Broken Dolls Jggrs Furys Gluepot Billy & Blue Flames Esplanade Valentinos Rumba Techtones Albion Cowboys Carlton Thurs-Sat Rodents Terminus Top Scientists Massey Uni OL'55 Rocks Androidss XS Pink Flamingos, Blind Date, Puppertz Mainstreet ★17 Flying Doctors Wedgewood</p>	<p>6 & 7 Crocodiles Framptons Furys Gluepot Valentinos Rumba Techtones Albion Puppertz, Pink Flamingos, Blind Date Mainstreet Rodents Terminus Androidss XS 6 <i>Michelangelo</i> b 1945 Flying Doctors Wedgewood Top Scientists Waikato Uni (Fri) Auckland Uni (Sat)</p>  <p>7 <i>Bell</i> patents telephone 1876 Flyte X7, Broken Dolls Jaggars Pop Mechanix Station Billy & Blue Flames Rocks Flight X7 DB Whangaparaoa OL'55 Lennons (Sat only)</p>	<p>8 Slick Stage & Top Twins XS <i>Joe Frazier</i> defeats <i>Ali</i> 1971</p>  <p>GOODBYE PORK PIE</p>	

Rip It Up No.43 Feb 1981



Rodents' Peter Marshall, Screaming Meemees' Tony Drumm and Mockers' Andrew Fagen.

CONTINUED FROM PAGE 9
Whizz Kids with a new drummer, have the ideas but not the tunes. Rock is truth then entertainment for such bands and so their prime purpose is to convey a point, social, political or emotional. I can admire and relate to that but listening must be made easier. If they can't write songs they might as well be poets.

Midge Marsden has been playing R&B and no nonsense boogie since he was knee-high to a guitar pick. Reliable and rooted in the best traditions he supplied predictable fare to a receptive crowd. His version of 'Apolitical Blues' stood out and he was called back. Good clean fun.

The shade of the car called and the reggae of Local Heroes and the acoustic enterprise of Gloria Gibson, perfectly audible, couldn't compete and so it was left to the last act of the afternoon, Top Scientists, to provide the best made rock'n'roll.

Springing from black preferences (Tamlasoul, reggae, R&B) keyboards' player John Malloy writes tough, durable songs. Alastair Dougal's excellence as a bassist is obvious as is the ability of rhythm section half, drummer Michael Polglase. Gary Langsford, guitar, is precise and dependable and ex-Mammal and Rough Justice vocalist, barrelly Rick Bryant, has known the ropes for long enough to make the frontman spot look easy. Originals the likes of 'Trouble Now', 'Better Man Win' and 'Listening to You' have to be heard. Their covers were rock perfect. Chairman of the Board's 'Give Me Just A Little More Time', the Young Rascal's 'Good Lovin' and an encore, the Easybeats' 'Sorry'.
George Kay

On a good night, the Flamingos can tear a bar to pieces, as many Aucklanders will testify. On the Sweetwaters stage, they were tentative and perfunctory. It's inevitable that bands have their highs and lows, and it was sad that the Flamingos were in the doldrums. The spark just wasn't there. The line-up change that's coming may help, but I, for one, will miss Paul Hewson's deft piano and his 'I Need A Hit'.

Coup D'Etat got the encore that the Flamingos didn't. No reflection on the latter, since those in charge on stage didn't even give them a chance. Coup fared a little better with a set that was full of nervous errors. "We'd better get this one right," said Harry Lyons, and 'Doctor I Like Your Medicine' was certainly the best number. Or was the encore just so the ogles in the front could just get another look at Jan in her fetching vinyl number?

Three cheers for the daring young man in the flying machine, whose aerobatics in a vintage biplane provided one of the best thrills of the day.

Mi-Sex weren't far behind, even if they didn't quite recapture the euphoria of last year's performance. They still managed to do what nobody else had managed that day, which was to get that big crowd up and happy. They know what big audiences want, and they deliver. Simple as that, and others should learn a lesson or two (no names). The new songs didn't grab on first hearing, but cynics should be warned against kissing Mi-Sex off too fast. They're too smart and experienced to spoil what they've already achieved.

Roxy Music promptly spoilt what Mi-Sex had started. A 45-minute break to change gear was inexcusable, especially when people had been on their feet for over four hours and the night was getting cold. Roxy came on stage under a severe handicap, and then capped it all by opening weakly.

The band did not sound at all interested for the first four numbers, and by the time things did improve, a few thousand people had left. Ferry's detached, if elegant, persona didn't help things, nor did his inane stage announcements, however tongue-in-cheek. Andy MacKay varied from inaudible to inept, and Phil Manzanera's occasional great contributions made his aloofness the rest of the time all the more annoying.

Bass player Gary Tibbs, with all the vigour of his 21 years, was the outstanding member, while the rest of the six-piece band was just present and no more.

They did hit some peaks, especially with 'The Thrill Of It All' and 'In Every Dream Home A Heartache'. 'Love Is The Drug' and 'Do The Strand' would be hard to mess up at the worst of times, but 'Eight Miles High' was abysmal, as Ferry struggled to stay in tune and failed. I, for one, didn't find their rendition of John Lennon's 'Jealous Guy' in the least bit moving. Roxy Music blew it, and there were no excuses.

Hammond Gamble didn't start till after midnight, with only the hardy and the semi-conscious left. His new, semi-bluesy pop failed to warm me up, and I headed for bed to avoid frostbite. Dropping my torch down the bog didn't improve my temper, either.

Duncan Campbell

All the way from Dobbo, Australia, the Reels were originally down to play last thing on Monday night but INXS cancelled and so they were slotted into early Monday morning following Roxy Music and Hammond Gamble.

They've changed since their album. They've evolved into a synthesiser unit, three in all, with drummer, bassist and vocalist David Mason. They've also listened to the Residents.

With head attached mini-microphones giving them greater freedom of movement and yellow

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FURYS' 'AUCKLAND FUN'

CONTINUED FROM PAGE 14
and black inner space outfits they produced the necessary visual impact to enhance their often excellent material.
The cream of their debut was dished out, 'Pre-Fab Hearts', 'Love Will Find A Way', and 'Baby's In the Know', and a version of Jim Reeves' 'According To My Heart' and their own 'Kitchenman' assured maximum audience interest.
The weekend's most unusual success spot, the Reels must be seen. **George Kay**

The world is full of angry young men who wish to inflict their misery on others through music. Such are the Gordons, who, like a few too many others, have taken PIL to their hearts. They think they can achieve something similar by playing depressing dirges. All their ugly noise succeeded in doing was driving people away.
Herbs, a reggae band from Ponsonby, were a touch of sunnier music that had so far been missing from the main stage. They opened strongly with Third World's '96 Degrees' and gave a reprisal for an encore, their smooth harmonies drifting happily across the amphitheatre. It's a pleasure to hear some original ethnic music, and Herbs were thanked warmly for it.

It was Reel To Real's last gig, ending what's been a frustrating time for a band with more than a few good ideas. Maybe they just tried too hard to be too clever, so let's hope the individual members re-emerge.
Taste Of Bounty have struggled hard to stay together for the past three years, but their efforts now seem to be paying off. Their roots lie in jazz and blues, though some of their compositions betray a hint of 60's acid rock. This shows particularly in the vocals of Mahia Samuels, who at times displayed a touch of Grace Slick. They're writing some excellent songs now, and rewards for their hard work may not be too far off.
Spys are about to leave for Australia, embittered by promoters whom they claim are not giving them a fair chance to put their music across. At Sweetwaters, they sounded like they were trying to stay trendy by ripping off Police licks. Proficient, but not very original. Maybe they should re-examine their sound instead of walking around with chips on their shoulders. **Duncan Campbell**

The Rodents are a nine piece professional rock'n'roll band from Wellington who showed bands twice their age and experience the way out. With unerring skill and feeling they romped through your favourite Tamla and Stax numbers with a panache that almost eclipsed the originals.
'In the Midnight Hour' and 'Take Me To the River' were worked out with authority and their couple of originals combined realism and rock-steady stealth. The brass section was tight and sensibly kept within the abilities but it was lead

vocalist Peter Marshall whose sheer intuitive interpretations were little short of sensational. Future assured. **George Kay**

The departure of sax player Dave Spillane and guitarist Simon Lynch late last year has caused a dramatic change in the Valentinos' music. The combination of Spillane's sax and Lynch's guitar gave the Valentinos a sweet sound that lifted them above your run of the mill pub band. Ex-Flight X7 man Paul Jamieson had the difficult task of replacing both of them. Unfortunately, he doesn't do it at all well. Sure, front man Paul Robinson still does his job with sophistication, but behind him Jamieson contributed heavy metal licks that turned most songs into dirges.
'I Can't Help Myself' was by far the best single to come out of Australia last year. The Icehouse album that followed was as disappointing as the single was exciting. The question that remained was whether the Flowers could make that material work on stage.
As the band hit the stage, they were greeted by a barrage of toilet rolls. Launching straight into 'Send Somebody', they came on with the sort of aggressive militance that you would expect from a band of such high reputation. Sadly, as the show progressed, the energy began to dim. But the Flowers received ever-increasing response as they ran through the whole of their album and a few new songs.
The live version of 'I Can't Help Myself' sounded limp, while the new Australian single, 'Walls', benefited immensely from its live treatment. It wasn't until the encore that the band's real on-stage energy came on display in a blistering version of Iggy's 'Funtime'.
Cold Chisel came here with the reputation of being the hottest live act in Australia. On the strength of Monday's performance it's hard to argue. Jimmy Barnes' vodka-soaked voice bellows, 'This one's for the f**kers up on the hill' as the band tears into 'Standing On The Outside'. The crowd rage and miscellaneous items fly through the air. It has taken Chisel no longer than ten minutes to whip up a frenzy.
The band rip through virtually their whole song book. 'Star Hotel' brings a roar of approval, as does 'Cheap Wine'. By the time Chisel leave the stage, the punters are going crazy. A few minutes later keyboard player Don Walker and guitarist Ian Moss return for an idyllic rendition of 'Georgia' — the calm before the storm. The whole band returns, and delivers an encore of no less than half an hour. Old classics 'Light My Fire' and 'Knocking On Heaven's Door' receive a well-timed dusting off, and during 'Goodbye Astrid', Barnes plunges into the crowd, closely followed by assorted roadies and microphone leads.
The fact that Cold Chisel managed to inject such excitement into a crowd tired and sore after four days is a tribute to their power as a major rock act. Pissed off you left early? Serves you right. **Mark Phillips**

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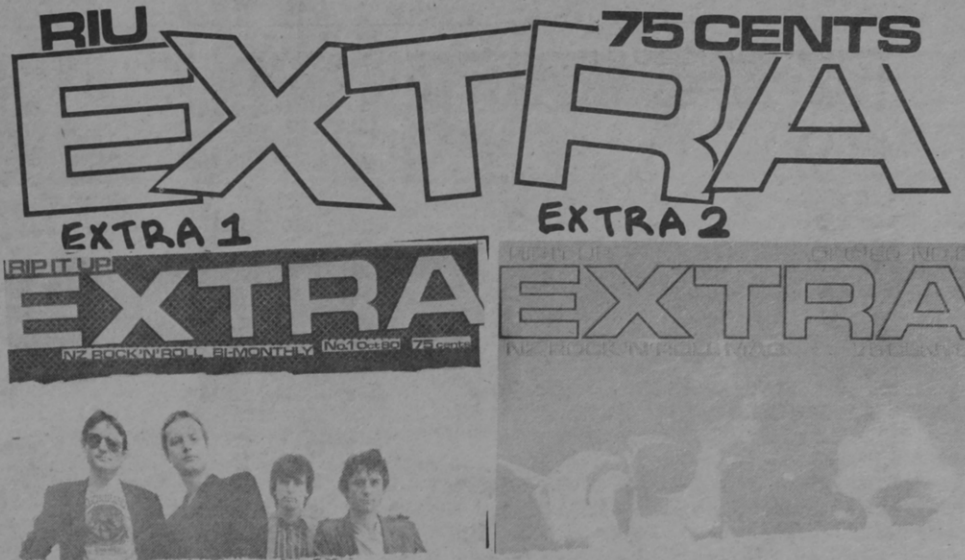
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