

RIP IT UP

No.44 March 1981 20,000 Monthly Free Thru NZ Records Stores Australia 50cents



STEVIE WONDER
PRE-TOUR PROFILE

ADAM ANT
INTERVIEW

REELS
'N WORDS

POLICE
ANDY INTERVIEWED

POLL
RESULTS

ASSOCIATES
TALKBACK

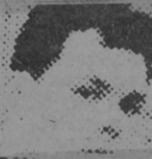
The Independent Associates



John Murphy



Michael Dempsey



Billy McKenzie



Alan Rankine

By the time you read this the Associates may have been evicted from their London flat.

Michael Dempsey, bassist, met Scotsmen Billy McKenzie (vocals) and Alan Rankine (guitar), the Associates, two years ago while he was with the Cure and helped them out on an occasional basis. Last year along with drummer John Murphy he joined as a permanent member.

Michael Dempsey

"We want to avoid big record companies," explains Dempsey on the phone from London, "and stay out of the music machine, the business side."

The band shun outside control and restriction in favour of independence, spontaneity and a certain degree of self-imposed lethargy. But there's a price to pay:

"We haven't got anything planned. We're gonna get thrown out of our flat next week, that's the only certainty that seems to exist at the moment. We're frantically scrambling for money."

Dempsey didn't appear on the band's debut album, *The Affectionate Punch*, because McKenzie and Rankine wanted it to be "spontaneous" so there was little time to accommodate Dempsey. But now he's more at home with them than he was with the Cure:

"We're suited in some ways but not in others. You always have to compromise because nobody is the same as you but sooner or later you find a match which is better for your own self. And my bass playing style has changed quite a bit really but it's not a change I regret. It's a completely different feel."

McKenzie and Rankine have little time for rock'n'roll so I presumed Dempsey and Murphy would provide those aspects:

"I don't think so, I hope not."

Derek Reid

The familiar sounds of a Scots' accent. Derek Reid is the new member, the fifth Associate and their first keyboards' player. And that's quite a story:

"I don't know anything about keyboards because I've never played them before which I think will be an advantage. I'll be doing keyboards' fills. You could probably go on a piano and pick up something that was really catchy and we're working that way and it feels really good, it's quite original. I don't know piano chords but I can play piano, y'know what I mean? It'll be fresh. I'll double up on bass with Michael and maybe have two of us playing bass at the same time and give it more of a

dancing feel."

Reid is an old school friend and he shares the Associates' distaste for mainstream rock'n'roll, whatever that is. I asked him why the band wanted keyboards:

"The band was getting a bit rocky and that's the last thing that we want. If you want to do anything new then you've got to get away from that."

Billy McKenzie

Vocalist and Associates' focal point, McKenzie, is impossible to categorise. A Bowie fan, selectively, his influences range from Yugoslavian folk to film music and beyond. Rock isn't in it:

"I just don't like that type of music, the reason being that it didn't do anything for us. I'm talking about things like ... what's that band that did 'Free Bird'? (pause) Lynyrd Skynyrd. All that type of rock'n'roll to me babbled on about a lot of trash. It was just quite meaningless for someone like myself in the town that I stayed and the situation that I was in. It wasn't very colourful and there wasn't any imagination in it whereas film music, Mantovani and that type of music, Billie Holiday and great sixties' pop songs stretched your imagination a bit. Rock'n'roll was a little bit too enclosed and beer swigging."

The Affectionate Punch is a debut album that most bands could only dream of making. It has so much depth, strength and beauty, and yet with the exception of the four-and-a-half-years' old 'Transport to Central', the album was written and recorded "on the spot" over a two month period. McKenzie was responsible for some of the music and all of the lyrics:

"My lyrics come in a type of non-literary manner. I never think about them, they just come all in a bundle. They're not calculated, they're not really thought out. I get them on the spur of the moment and generally about eighty per cent of them within an hour."

So what was he trying to say through his obtuse lyrics?

"Well a lot of people maybe get hysterical through lots of different situations and aggravations. In the lyrics I was hopefully very helpful to some people that might be a little bit disturbed as I had gone through certain emotional feelings and I was hoping that they'd get a little bit of strength out of it. Basically the album was about things that most people find annoying. Just basic general things like greed and selfishness."

The Associates contain important elements of drama and emotion, which, in the live situation, must be difficult to communicate:

"Well it isn't really because of the type of person I am. I can show key emotions very, very easy and I'm not afraid to do so. I do it through a glance or a twist to the face, a gesture or a movement. People in general dramatise every day."

Independence

The Associates have a fierce independence that seems to be a crucial characteristic in the general resurgence of Scots' bands:

"Yeh, it just seems that most Scottish bands have been let out of the zoo because Scotland has always been viewed as zooland, ant-like animals under English superiority. And the English don't like it at all because their music's very bad at the moment. Viva La Scotia."

McKenzie described the English as "snotty and elitist" in their attitude to Scots' bands and he has no sympathy with record companies either:

"We're only difficult because record companies don't get all their own way with us. So they can lump it too."

At the moment the Associates are trying to set up their own label, Pfaff Records. "We hope it's an inspiration for some other young people who've been knocked about."

They've left Fiction and their new EP will be released on another independent label, Situation Two. The new EP will be the first in a series of forty-fives that they hope to release in the present year and we should see it here through Stunn and CBS.

The attitude of doing things their way is practical idealism at work. They're not making money and there's a no-compromise code here that is definitely for real. With eviction pending.

And you thought times were hard here?

George Kay

Poll Results!

Group

1 CLASH. 2 Jam. 3 Joy Division. 4 Police. 5 = Split Enz/XTC.

Album

1 SETTING SONS. Jam. 2 = London Calling, Clash/Seventeen Seconds, Cure. 4 True Colours, Split Enz. 5 = Scary Monsters, Bowie/River, Bruce Springsteen.

Single

1 'GOING UNDERGROUND', Jam. 2 'Holiday In Cambodia', Dead Kennedys. 3 'A Forest', Cure. 4 'Mirror In The Bathroom', Beat. 5 = 'I Got You', Split Enz/Whip It', Devo.

New Artist

1 DEAD KENNEDYS. 2 Echo & the Bunnymen. 3 The Beat. 4 Adam & the Ants. 5 Dexy's Midnight Runners.

Vocalist

1 DAVID BOWIE. 2 = Bruce Springsteen/Sting. 4 Howard Devoto. 5 = Ian Curtis/Elvis Costello.

NZ Group

1 SPLIT ENZ. 2 Toy Love. 3 Pop Mechanix. 4 Swingers. 5 Pink Flamingos. 6 Newz.

NZ Album

1 TOY LOVE, Toy Love. 2 True Colours, Split Enz. 3 = Dave McCartney & The Pink Flamingos/Hammond Gamble. 5 = AK.79/Lip Service.

NZ Single

1 'DON'T ASK ME', Toy Love. 2 'Ritz', Pop Mechanix. 3 'Features Exposed', Features. 4 = 'One Good Reason', Swingers/'One Step Ahead', Split Enz/'Bride Of Frankenstein', Toy Love/'Virginia', Dave McCartney & Pink Flamingos.

NZ Vocalist

1 CHRIS KNOX. 2 = Tim Finn/Andrew Snoid. 3 = Dave McCartney/Phil Judd. 5 = Hammond Gamble/Steve Gilpin.

New NZ Artist

1 SCREAMING MEEMES. 2 Dave McCartney & Pink Flamingos. 3 Pop Mechanix. 4 Penknife Glides. 5 = Gordons/Newmatics.

NZ Drummer

1 MIKE DOOLEY. 2 Brent Eccles. 3 = Mal Green/Buster Stiggs. 5 = Peter Warren/Frank Gibson Jr.

NZ Guitarist

1 PHIL JUDD. 2 Neil Finn. 3 Hammond Gamble. 4 = Dave McCartney/Alec Bathgate.

NZ Bassist

1 BONES HILLMAN. 2 Paul Kean. 3 Mike Chunn. 4 Chris Orange. 5 Paul Scott.

NZ Keyboards

1 EDDIE RAYNER. 2 Jane Walker. 3. Paul Hewson. 4 = Murray Burns, Jan Preston, Mark Stanton.

Fav Concert/Tour

1 CURE. 2 Ramones. 3 XTC. 4 Magazine. 5 Tom Pettv

Name

Address

win
ORGANISATION

To win a copy of *Orchestral Manoeuvres in the Dark's* second album, 'Organsation' (with the single 'Enola Gay') write as many words, four letters or longer, from the album title, **ORGANISATION**. Have fun and when you've finished, post it to RIU, PO Box 5689, Auckland 1. The three with the most win the album *Organisation* (and a poster) and the next ten win posters. Post entry by March 31.

PEARL HARBOUR

DON'T FOLLOW ME, I'M LOST TOO

PEARL HARBOUR

DON'T FOLLOW ME, I'M LOST TOO

wea

BRIAN ENO DAVID BYRNE

MY LIFE IN THE BUSH OF GHOSTS

SIRE

wea

5 DIFFERENT FACES OF MUSIC

JUBILEE R18 Note Contains Violence

Music: Adam & the Ants, Suzi Pinns, Chelsea, Siouxsie & the Banshees, Maneaters, Wayne County & the Electric Chairs and heavy friends.

SEBASTIANE RFF20

Music Brian Eno.

BETTY BLOKK BUSTER FOLLIES R16

Featuring Music by Lou Reed & others.

DIE FLEDERMAUS

Music: Straus.

MAHLER

R16 Music: Mahler (and someone called Beethoven).

COMING YOUR WAY IN THE INTERNATIONAL FILM FESTIVAL

STARTS:

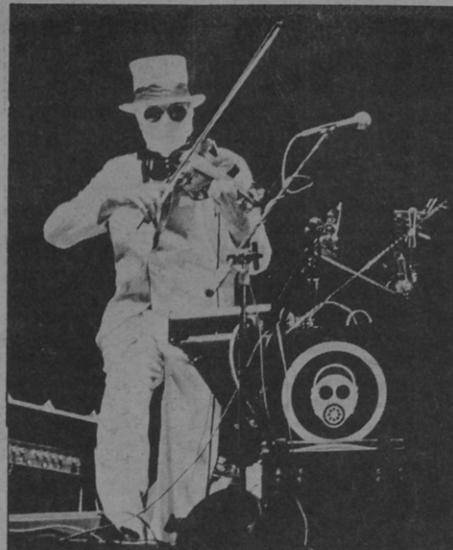
AUCKLAND	Berkeley	March 27
HAMILTON	Embassy	April 3
TOKOROA	Star	April 3
WHANGAREI	Odeon	April 10

RUMOURS

Nash The Slash

UK & USA

Rockpile have split to pursue solo careers. *Seconds of Pleasure* is now their first and final album ... **Mike Bloomfield** was found dead in his car. The 37 year old guitarist is known for his work with Paul Butterfield Blues Band, Electric Flag, Al Kooper and for his Takoma solo albums ... **Bob Marley** has been receiving treatment at Dr Josef Issel's cancer clinic near Munich ... Virgin Records will release in the UK **101'ers**, Joe Strummer's pre-Clash band with Richard Dudanski of PIL/Raincoats fame. The album, *Elgin Avenue Breakdown* features live and studio tracks of covers and originals. It appears on the Andalucia label ... the **Specials** are on holiday for six months. Brad has started his own label, Race Records, and has produced 45s for Night Doctor and Team 23 ... ska fans need not mourn. *Chrysalis Dance Craze* soundtrack LP hits NZ soon with 15 tracks in all. Three by the Specials, the Beat, Selecter and Madness plus two by Bad Manners and one from the Bodysnatchers ... new **Selecter** assortment have a new single and album on Selecter Records (thru Chrysalis), both titled *Celebrate The Bullet* ... **Adam & the Ants** headline at the Children's Royal Variety Show. Princess Margaret will attend ... the lads that left **Dexys** have recorded their debut album. Dexys producer Pete Wingfield twiddled the knobs. **Bureau** is their name and they're on WEA worldwide ... though spitting is out, splitting is in. "Billy Idol feels the need to become a soloist" (Tony James) so **Gen X** have split ... **Tourists** have too ... it is thought that **Tom Petty** and MCA are not seeing eye to eye. Petty intends to title his new album \$8.98 if MCA insist on pricing it at \$9.98, their soundtrack/superstar retail price. Current LP title is the unlikely *Benmont's Revenge* ... BBC Publications have released a paperback, *The Lennon Tapes* with their Dec 6, 1980 interviews ... the **Clash** have cancelled their UK tour. Their alternative-venues scheme (warehouses, hangars etc) proved a headache ... meanwhile in LA Eagle **Joe Walsh** and **Rickie Lee Jones** have nearly completed their respective new albums. Walsh's band includes Jay Fergusson, Joe Vitale and George Perry ... **Debbie Harry** has purchased a \$200,000 New York warehouse under the name of Joe Blow the Midget Inc. Neighbours are objecting to its use as a rehearsal studio ... **George Martin** will co-produce next **Paul McCartney** LP ... DJM will release a 45 of **John Lennon** with **Elton John** at Elton's Madison Square Gardens concert, 1974. Tracks are Paul's 'I Saw Her Standing There', 'What Ever Gets You Through The Night' and 'Lucy In The Sky With Diamonds' ... RCA have signed old mate **Lou Reed** and **Mick Fleetwood** has signed a solo deal with the same company ... **Gang Of Four** newie is produced by R&B producer Jimmy (Slave) Douglas. It's entitled *Solid Gold* and all four lads reckon "it's brilliant" ... HM kids, **Motorhead** and **Girlschool** have recorded together ... **Graham Bonnett** has left



Rainbow ... **Teardrop Explodes** has new members on guitar, keyboards and bass. Julian Cope now croons only ... having completed Ellen Foley's *Spirit Of St Louis*, **Mick Jones** will now produce the Hunter/Ronson Band ... **Bruce Springsteen** (nearly forgot him) will produce Gary U.S. Bonds ... cheapie *Smithereens* will star Richard Hell and blockbuster flick *While My Guitar Gently Weeps* stars strings, sorry Sting. By the way, **Grace Jones** has new 45, Sting's 'Demolition Man' ... new **Frank Zappa** label is Barking Pumpkin. His new studio LP *Crush All Boxes* has been delayed. First release is 1980 tour live double *Tinsel Town Rebellion* ... Talking Head, **Tina Weymouth** is doing a solo project ... in 1981 **Athletico Spizz** 80 are known as the **Spizzles** ... future vinyl includes ... Holly & the Italian *The Right To Be Italian* (Richard Gottehrer produced), Stray Cats *Stray Cats*, Todd Rundgren *Healing*, Sister Sledge *All American Girls*, UK Subs *Diminished Responsibility*, Nash The Slash *Children Of The Night*, Phil Collins *Face Values*, Marvin Gaye *In Our Lifetime*, X *Wild Gift* (2nd Ray Manzarek produced LP), Nine Below Zero *Don't Point Your Finger*, Little Feat *Double LP* (Benefit Concert tracks and old tracks), Judas Priest *Point Of Entry*, BLT (Robin Trower, Jack Bruce and Bill Lordan), James White & the Contortions *Second Chance*.

Wellington

Bunk Records' campaign of world conquest continues. latest signing is SI outfit **Spaces** for a single ('Just Like Clockwork'/'Farce'). Also expect platters from **Taste of Bounty** "in the next few weeks" and **Steroids** and **Mockers** "later next month." Bunk have also acquired NZ rights to several USA indies.

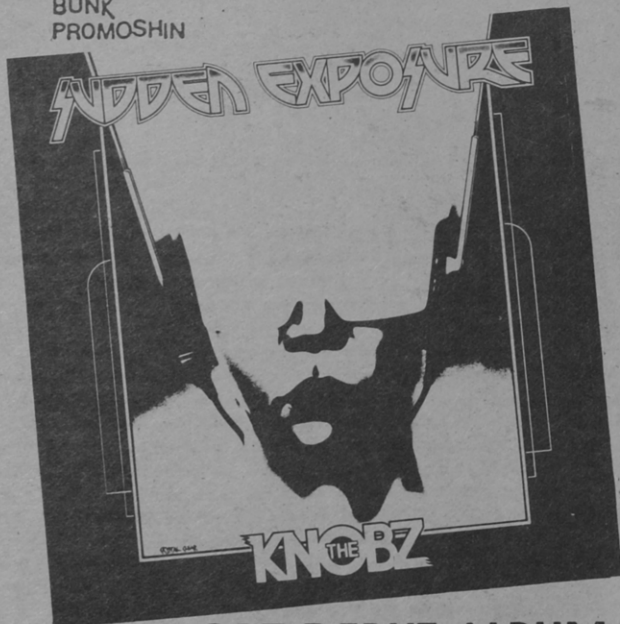
Breaking up is not so hard to do dept: Rumours rife of impending **Shoes This High** break-up, "for personal reasons" ... **Protons** (just when I was about to adopt them as great

CONTINUED ON PAGE 4

FINAL NZ
APPEARANCES

THE KNOBZ SUDDEN EXPOSURE TOUR 1981

A
BUNK
PROMOSHIN



KNOBZ DEBUT ALBUM
SUDDEN EXPOSURE NOW
AVAILABLE ON WEA
RECORDS AND TAPES

wea

TAUPO
ROTORUA

WHAKATANE
GISBORNE
NAPIER
WELLINGTON
ALEXANDRA
DUNEDIN
OAMARU
TIMARU
ASHBURTON
CHRISTCHURCH
MOTUEKA
WELLINGTON
PALM. NORTH
WANGANUI
NEW PLYMOUTH
HAMILTON
AUCKLAND

AUSTRALIA

MARCH

DE BRETT'S MON 30 MARCH
PALACE TUES 31

APRIL

TAINUI TAV. WED 1 APRIL
ALBION THURS 2
CABANA FRI 3
TERMINUS SAT 4
GOLDEN CENTRAL TUES 7
SHORELINE WED 8, THURS 9
BRYDONE FRI 10
TERMINUS SAT 11
HOTEL ASHBURTON MON 13
ARANUI TUES 14, WED 15
POST OFFICE HOTEL THURS 16
LAST RESORT SAT 18, SUN 19
AWAPUNI MON 20
CASTLECLIFF TUES 21
WESTOWN WED 22
HILLCREST THURS 23
GLUEPOT & MAINSTREET
FRI 24 & SAT 25

POP MECHANIX

JUMPING OUT A WINDOW WAY I DANCE

AN
EXCESSIVE

POP MECHANIX

RECORD



JUMPING OUT A WINDOW



NZ's latest/loudest indie, XSF Records, is proud/chuffed to impress/lay on you the new/third single by Pop Mechanix, the critic's choice. Suck on this:

"Always energetic live, Pop Mx were positively breathtaking ..."

AK STAR

"One of the most promising groups in NZ at the moment."

SUNDAY TIMES

"Pop Mx could just well be NZ's next international band."

MILT BARLOW, RADIO HAURAKI

"Sweetwaters belonged to up and coming bands like Pop Mechanix."

NZ LISTENER

Currently Touring Australia with Split Enz

Hillcrest Tavern

HAMILTON'S ROCK VENUE

AT THE HILLCREST IN THE NEXT SIX WEEKS

Techtones Warning
Midge Marsden Blind Date
Sonny Day & the Blue Boys Airstrike
Steamshack

BOOKINGS PHONE HAMILTON 80431



Dave McArthur and the Pink Flamingos

NZ TOUR

MON 23 MARCH TOKOROA	WED 8 TIMARU
TUES 24 ROTORUA	THURS 9 OAMARU
WED 25 WHAKATANE	FRI 10, SAT 11
THURS 26 GISBORNE	SHORELINE, DUNEDIN
FRI 27, SAT 28	WED 15—SAT 18
LENNONS, HASTINGS	HILLSBOROUGH, CHCH
MON 30 PALM NORTH	MON 20 MOTUEKA
TUES 31 MARTON	TUES 21 NELSON
APRIL 1 WELLINGTON	THURS 23 WELLINGTON
FRI 2, SAT 3	FRI 24, SAT 25
GLADSTONE, CHRISTCHURCH	BELLBLOCK, N PLYMOUTH

E.C.M. RECORDING ARTISTS...

DON CHERRY, CHARLIE HADEN,
ED BLACKWELL, DEWEY REDMAN,

"FOUR PROFOUND MUSICIANS WITH
SOMETHING POWERFUL TO SAY RIGHT NOW"

DOWNBEAT, JUNE '80

CHRISTCHURCH REPERTORY THEATRE—TUES MARCH 24—8:30

TICKETS \$12.50—RECORD FACTORIES—HIFI HOUSE—RECORD ROOM

AUCKLAND—MAIDMENT THEATRE—WED MARCH 25—8:30 PM

TICKETS \$12.50—RECORD W/HOUSE—256 RECORDS—SIGHT + SOUND

STUDENTS ——— \$11.00

ON TOUR BILLY & THE
BLUE FLAMES

MARCH MON 16
DB RUTHERFORD, NELSON
WED 18 — SAT 21
GLADSTONE, CHRISTCHURCH
WED 25, BRYDON TAVERN OAMARU
THURS 26 — SAT 28, TIMARU
MON 30 — SAT 4 APRIL
CAPT. COOK, DUNEDIN
APRIL MON 6 TERMINUS WELLINGTON
TUES 7, PALMERSTON NORTH
WED 8, DE BRETT'S HOTEL TAUPO
THURS 9 — SAT 11
HILLCREST, HAMILTON

ROCKABILLY
MADNESS!

CATCH THEM IN YOUR TOWN!

CONTINUED FROM PAGE 2

white hope of '81) on the rox with departure vocalist May Lloyd to drama school ... **Wallsockets** now reduced to a three-piece with vocalist Lynette Dunn having run away with a mime troupe.

Pic 'n mix dept: **Rodents** fulfilling current obligations with Mark Hornbrook on bass. At least two Rodents soon to leave — regular bassist and trumpeter required.

On the sunny side: Naked Spots about to unleash new material on an unsuspecting world ... new version of the Red may soon appear ... Steroids have a new drummer ... **Insects That Jive** are now known as **Vertical Smiles** ... Improving from gig to gig are **Preservatives** ... Lower Hutt band (no they don't do 'Ten Guitars') **Scanners** have re-emerged ... also playing around town, **Ghetto** (reggae), **Kull-I-Shay** and **Mangaweka Viaduct** ... performing around town while working on TV series with **Rock'n'Roll Revival Club** (currently booming) is **Tom Sharplin**.

Les Crew

Christchurch

The **Newtones** are recording an EP. Tracks are 'Santa Anna', 'Christchurch Part Two', 'China' and 'Paint the Town Red'. It will be released on their own label ... **Playthings** live work is going from strength to strength. They are thinking about doing a live EP.

Newz will have their appeal heard mid-March. Two of the band will stay in Christchurch until then. Meanwhile a Newz fan club has been formed. Contact PO Box 7336, Christchurch ... the **Narcs** will reside at the Hillsborough for two months. An extensive tour of the South Island will follow. The **Solatudes** are also planning a tour.

Steamshack have parted company with their Christchurch management. They are now Auckland based ... Murray Couling is in the NI. **Hoovers** are now looking for a bassist, a guitarist and a keyboards player. New name is the **Replacements** — phone 897-905 if interested ... **25 Cents** are experimenting with their material and their line-up. A guitarist is wanted — phone Mary, 67-451 ... Phillip Clark has left **System X**. They have a new guitarist and their bass player is doing vocals ... Mike Lewis's PA will be around for a few weeks longer ... the **Victor Dimisich Band** have split but there are plans to record some tracks ... Charles Atlas are **Go**.

The **Androids** are in transit to Auckland ... **Pink Flamingos** and **Hammond Gamble** are booked for the Hillsborough ... the **Gordons** will return to town with a bigger than ever PA ... bands at the Glad soon include **Newtones**, **Old Dennis**, **Billy & The Blueflames**, **Flyte X7** and the **Screaming Meemees** ... **Bandit** are now **Kick** and live at the Aranui.

Laura Mitchell & JW

Auckland

On the eve of the release of **Split Enz** new album, **Waiata**, drummer **Malcolm Green** has left the band. The Mushroom Records' press release reads: "Changes in attitude were needed on both Malcolm's part and the band's and it was decided that different paths should be trodden." Noel Crombie and Tim may do drumming chores on Enz tour. Expect the Malcolm Green Sound solo 45 on Ripper soon ... **Swingers** are in the studio for two weeks recording a follow-up to their No.1 Oz smash hit 'Counting The Beat'.

Pop Mechanix will tour Australia as support for Split Enz, March 17 to April 16. Their fab new single 'Jumping Out A Window' will be released to coincide with the tour. Whether they return to NZ after the tour is anybody's guess ... also fab and a Ripper is new 45 from **Newmatics** and the **Screaming Meemees** ... don't forget the 12 track fab **Class Of 81**. It's in stores now and the Terry Hogan cover is hard to miss.

Rick E. Morris sings 'Hello Girl', **Crocodiles** new Aussie 45 ... **Andrew Snoid** produced two tracks for the **Screaming Meemees** first Propeller single, 'See Me Go'/'Till I Die' ... expect

Herco Pilots EP in stores soon ... **Danse Macabre** demoed 'Shreds', 'Mission' and 'Torch' for possible Rem Records EP ... next Ripper 45 will be **Lena Days** ... **Blams** will do a 12 inch single for Propeller ... expect **Broken Dolls** debut 45 soon ... **Coup D'Etat** LP is out.

Knobz forthcoming album is entitled **Sudden Exposure**. It was recorded at Mandrill with Alan Galbraith producing and Graeme Myre engineering. The 12 track platter hits stores late March as the band commence a 20 centre NZ tour.

At Jagers in March will be **Mad Ranks** with ex X7 members, Tim Powles and Warwick Keay and Greg McKenzie (guitar, ex Subjects) and Stewart Hunt (keyboards, ex Medusa) ... Dave Wilkinson (ex-Clips) has joined **New Entrants** ... new **Newtones** drummer is Martin Archbold ... member six in **Inside Information** cabaret is Anna Phillips. Their new show is entitled **The Next Big Thing** ... new **Pink Flamingos** keyboards player is Peter Allison (ex Real to Reel) ... drummer Steve Wester has left Herco Pilots ... **Rhythm Method** have informed RIU that "all Cockney accents have been phased out" ... **Knobz** have a saxist, Johnny Tuska. ... Danse Macabre are not renamed the Ruptured Pixies.

The Corporation

Dunedin

New-look **Feedback** may turn pro. Demo tracks of four of their songs have been recorded at 4ZB's studios. The band recently supported the Techtones at the Shoreline.

Top Scientists made a few friends here with raging stints at the Lion and the Cook ... **Techtones** battled well against indifference at the Shoreline.

Which brings us to the Battle of the Bands run by Shoreline manager Hans Buis. Seventeen bands have entered and the contest will take place over eight nights. The winner receives the production of a 45 plus 500 pressings at Tandem Studios, Christchurch, with \$500 cash towards travelling expenses.

Details and selected reviews in next issue. Subscribe now.

George Kay

Tours

Big news this month is that **Stevie Wonder** and his band, Wonderlove will do two evening concerts in April. Auckland's Western Springs on April 11 and Wellington's Athletic Park April 13.

The **Pointer Sisters** return in April. Their dates are Hamilton April 21, Auckland 22 & 23, Tauranga 24, Napier 25, Wellington 26, Palmerston North 27, Christchurch 29, Dunedin 30.

Likely in June are **Devo** and there is talk of **Madness** early May. On April 1 **Kevin Borich** commences an extensive tour of North Island pubs.

ART BY STIGGS. PINK IN LET
GENUINE RIU-T-SHIRTS
PRINT **RIP IT UP**
N.Z. ROCK 'N' ROLL MAG.
BY SNAKE ON A CREAM T-SHIRT
If you wish to purchase by post, send
\$8.50 to RIU, PO Box 5689, Auck.1
Name Ph.
Address
\$ Enclosed
SM. M. Tick the one that fits.



SCREEN ENTERPRISES

INCORPORATING
BUNK RECORDS MIMS PROMOTIONS
"RAT BITING OUR SPECIALTY"

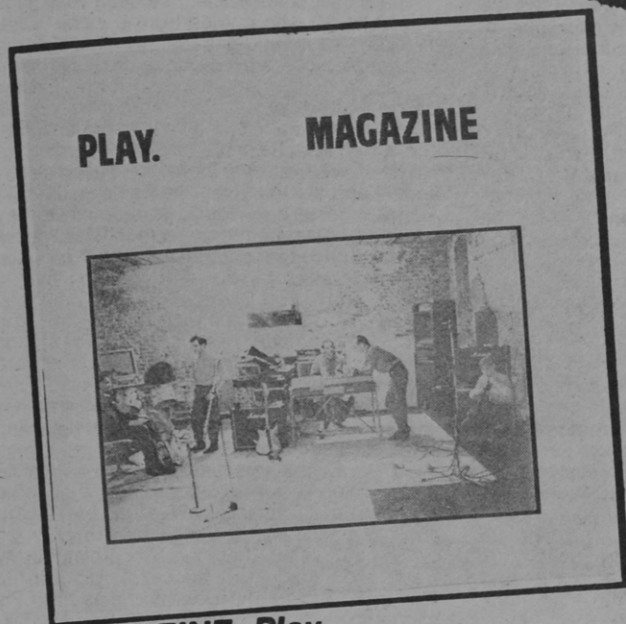
REPRESENTING

SPACES THE STEROIDS PROTONS
THE PUPPETZ TASTE OF BOUNTY HOT SPOONS

FOR ALL BOOKING & RECORDING ENQUIRIES PHONE:
MEL TIZZARD 695-282 OR 846-612, MIKE ALEXANDER 862-352
OR WRITE: PO BOX 6157, TE ARO, WELLINGTON.

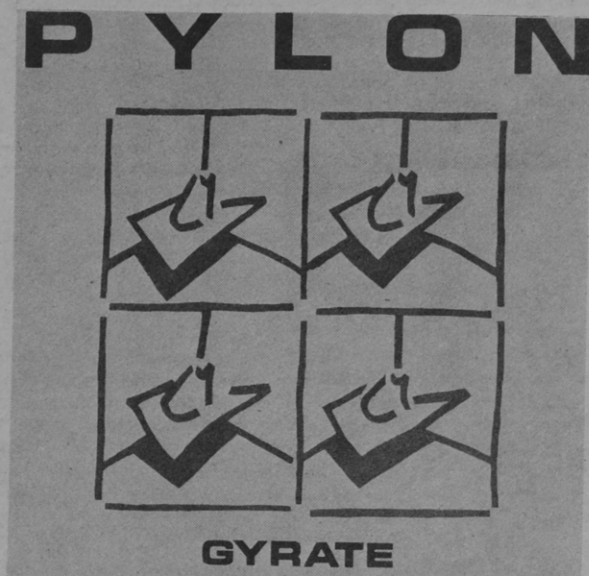
SCAB MUSIC

WORKS WHEN THE OTHERS STOP



MAGAZINE, Play

V2184 / TCV2184
"Play is magnificent — a live album that breathes real life. It consolidates Magazine's future whilst enhancing their past. Amazingly it joins big sister 'The Correct Use Of Soap' as one of the year's best albums." SOUNDS



PYLON, Gyrate

ARM 5
Sensational debut — scored No.1 on the UK Indies charts — Pylon hails from Athens, Georgia (B52's hometown). They've got all the necessary ingredients ... check 'em out!



NASH THE SLASH, Children Of The Night

DID9
Nash — the enigmatic bandaged Canadian phenomenon currently astounding the punters on both sides of the Atlantic with his unique persona and majestic one man mastery of violin and mandolin in unison with banks of electronic machinery. Brilliant!



THE RESIDENTS, Commercial Album

RPH 2
For your frustration and delight, the "Commercial Album" is a collection of 40 tracks each lasting 60 seconds ... all wrapped up in the Residents silly and divine production. An exasperating delight! SOUNDS



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 Furoide & Ted.



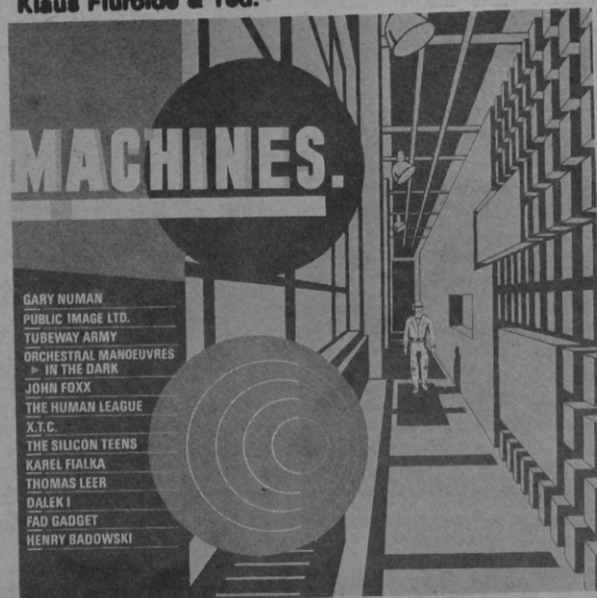
BLACK UHURU, Black Uhuru

ONLY 2
Hailed as one of the most progressive and individual talents on the roots reggae scene. Produced by Sly Dunbar and Robbie Shakespeare who have graduated from being the hottest young rhythm section of the late '70's to being the hottest young production team of the '80's.



DEDRINGER, Direct Line

DID7
Currently knocking 'em out in the UK. Superbly innovative heavy rock band DEDRINGER is a new DinDisc signing. Explore this one!



MACHINES, Various

V2177 / TCV2177
Excellent compilation featuring Gary Numan, Orchestral Manoeuvres, Johnn Foxx, PIL, Tubeway Army, Silicon Teens, Human League, and many more.



PUBLIC IMAGE LTD, Paris au Printemps

V2183/TCV2183
Best of two nights, recorded live in Paris in spring — John Lydon & team's first new album since "Metal Box".



POLICE's ANDY SUMMER

The tag "supergroup" tends to follow the Police around like a bad smell. Their rags-to-riches success story, riding the crest of the new wave, has provided plenty of copy, much of it less than accurate.

The CSNY's and ELP's don't really belong in the 1980's. The concept is dead, along with the posing guitar ace and the \$4.99 album. Yet those who still want heroes to worship and pin-ups to stick on their walls find the Police irresistible. Three not-so-bad looking guys who produce clean, modern pop music. It sounds good on the radio and you can sing along. A formula for sure, but an undeniably fruitful one.

Guitarist Andy Summers, whose musical pedigree stretches back over 15 years, is quick to appreciate the benefit of having an image. He accepts the necessary role-playing, but is glad that the three members can also now function as individuals.

"We've now reached the point where we

can do that," he says, "and I'm sure this summer will see that happening. I think the reason the band works as well as it does is because it is three very individual people who want to assert their own egos.

"Everyone in this band is ambitious, and wants to do something outside of the band, and I'm sure this is going to happen as a matter of course. However, the central thing that's got us all into this position is being in the Police.

"As long as we can keep it interesting musically, we can all stay in the band. There are no immediate plans to break up. As long as it remains valid and we can be interested, I think we'll go on doing it for a long time.

"But I think it is important, for now, for all of us to get outside the band and do other things, so that when we come back, we'll have fresh perspective, and hopefully we'll be able to do things that seem daring, and not predictable."

Critics have lately accused the Police of

becoming too formulaised in their approach, especially with reference to the last single, 'Don't Stand So Close To Me'. For my money, it's the best they've ever done, though it's hard to deny its similarities to past works. Is it restrictive having an "established sound", or will it allow the band to be more adventurous in the future?

"It's difficult to say, really. My statement on that is always the same: I think it happens anyway. As a band, we've managed to establish a fairly original sound, and I think we deserve a certain amount of credit for that.

"However, we don't want to rest on our laurels. Some people have expected us to veer off on a real tangent, but I don't think we need to do that. The way we work, all our progress has really come from playing on stage and feeling our way together, which is very natural, and it feels right.

"I would say, if you were to look at record one and then look at record five, with five years in between, the difference may seem drastic, but it would have been a gradual and natural process for us. I don't think we have to get perverse and go off on a tangent just to shock people, I think these things will happen naturally, and that's the way it should go."

As far as individual work goes, Sting has a blooming acting career, and Stewart has projects such as Clark Kent. Andy has two albums to make with other people this year ("I ain't saying who"), and is thinking of publishing a book on photography, his pet pastime, and also has some film offers to consider.

"There's no lack of things to do. In fact, I was thinking of having six months off, but it looks like virtually every day is filled already."

In the forthcoming issue of *RIU Extra*, Andy Summers talks more about *Zenyatta Mondatta*, the Indian experience, and his early musical career. Start saving yer milk money.

Full marks to whoever gave the support spot at the Auckland gigs to Penknife Glides. A more impressive and original local band I've not seen in many moons, and they deserved the exposure. Singer Steven Gravelle has bounce to spare, and his no-nonsense vocals and lyrics give the band a sound reminiscent of the Jam in places. A touch of reggae shows here and there, especially in one of their best songs, 'Taking The Weight Off'. 'Better Business' also made its mark. Brother Cliff's spare guitar over Jules Mahony's loping bass and Stefan Morris's understated drumming gave the crowd plenty to dance about, and hopes are high for their new single and (let us pray) an album. Good work.

The Police seemed to be suffering from an overdose of touring and technology. The show had all the signs of a very carefully rehearsed presentation, lacking in spontaneity and emotion. They've obviously done it so many times before, and are beginning to lose interest. The Friday and Saturday shows were virtually identical.

Sting relies largely on his looks for charisma, and has only passing rapport with his audience. Andy Summers concentrates on his playing and moves very little, leaving Stewart Copeland as the focal point. He's a hard-working, flashy drummer, and was especially good value on Friday, when the muddy sound and a variety of technical hitches made the going tough.

Summers makes heavy use of echo and phasing on his guitar, only dropping it for the occasional very-acid solo. Sting works a very basic synthesiser with his feet, and its usefulness is debatable. A constant rush of roadies back and forth on stage to keep such gear working was an annoying distraction.

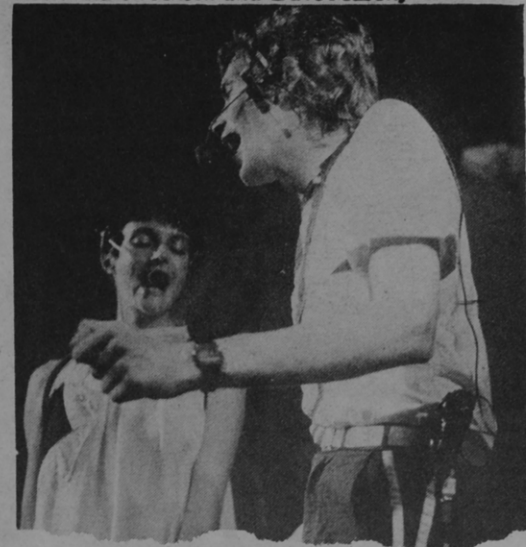
The increasing sophistication of their recorded sound has given the Police problems on stage, and I wonder if they sometimes wish they had an extra pair of hands to help out.

Anyway, the crowd got what it wanted, ie: a replay of the best numbers, sounding pretty much like the records, and a very proficient light show. For me, the high points were the extended versions of 'The Bed's Too Big' and 'Shadows In The Rain', where the band went dub-style and produced some interesting effects. When they dropped a lot of the fancy stuff for the encores, 'So Lonely' and 'Can't Stand Losing You', the Police gave a hint of the power trio that lies beneath.

I still love their records, but live there was a feeling of detachment that no amount of volume and dazzle could disguise. Still, the fans went home happy, and us cynics will just have to dream of what might have been.

Duncan Campbell

Reels' Karen Ansell and Dave Mason, Mainstreet.



Reels' great ideas!

The Reels' chief lyricist, and lead vocalist is Dave Mason, who comes from Dubbo. Drummer John Bliss, and guitarist, synthesist Craig Hooper also come from Dubbo. Polly Newham comes from Orange, another town in New South Wales, bassist Paul Abrahams comes from Bankstown in Sydney's western suburbs, and Karen Ansell comes from Melbourne.

The band was over here for Sweetwaters, and a February tour. Now the Reels are back in Australia for a brief tour and rest, while they sort out a new drummer to replace Bliss, who is leaving. Those who spotted them here can look forward to a return sometime around June.

They started off 2 years ago with 2 singers, guitar, bass, and saxophone, and were doing lots of jazz numbers when Sydney's FM station 2JJ rescued them from Dubbo. They were taken to the big city, where the station put them live on air; a few demos were done; and a few jobs resulted. About a month later the band was approached by Polygram.

1979 saw the release of 'Love Will Find A Way', which became a local hit in Melbourne and Brisbane. The single 'Prefab Heart' followed, and the EP *Five Great Christmas Ideas* (all covers), off which the song 'According To My Heart' has had great success, was on the market late last year. Dave explains the EP's popularity.

"The EP is middle of the road. In Sydney it's being played on all the radio stations. 2CH is the ultimate in MOR, and we're on their high rotation list. They play sick people like Des O'Connor and Val Doonican. Plus we've reached every FM station, including MOR, right through to the more adventurous FM like 2JJ. We've broken all barriers because the song is so accessible. Grandmothers love it, and so do kids. We'll probably never repeat it unless we do something like it again."

The bulk of Reels' material is original. Although Dave writes most of the lyrics, he doesn't place too much emphasis on their importance, stressing the "throw away" character of pop.

"It's totally disposable. Every pop song we do usually is, but the melodies should be strong. We're trying to get away from pop now. Our first album (*The Reels*) was very pop inclined.

While here, the band took time out to record at Mandrill studios, before returning to Australia with the tapes for mixing. They're full of praise for the set up, and the engineering talents of Graham Myre. The session went smoothly, with tracks being laid down for a "heavy metal" EP, *A Change Is As Good As A Holiday*. Guitars were used instead of synthesisers, and a rhythm machine instead of drummer John, with overdubs on real drums later.

Dave puts recording as the band's priority, video clips run second.

"This is purely because you don't have to play live in Australia that much, or here, for that matter, you can get just as far on the recorded product, and video clips, but it depends. If only we had lots of money to spend on live presentation. It bugs us because the live presentation level is very important. We're totally unsatisfied with what we're doing — we'd like to use video and film more."

CONTINUED ON PAGE 16



LICENSED
ROCK VENUE

MAD RANKS
+
KNOBZ
12, 13 & 14 MARCH

MAD RANKS
+
COUP D'ETAT
19, 20 & 21 MARCH

MAD RANKS
+
CROCODILES
26, 27 & 28 MARCH

MAD RANKS
+
LIP SERVICE
2, 3 & 4 APRIL

ROOFTOP~SHORE CITY.TAKAPUNA
OPEN THURS. TO SAT. 8.30 TO 3 AM.
TEL. 498~142



MUCHMORE ASSOCIATES

43A VICTORIA ST, AUCKLAND NZ.
PHONE 796-272 796-414 PO BOX 6537

Exclusively Representing:

THE FURYS NEW ENTRANTS
TECHTONES VALENTINOS

On Propeller Thru Festival

By Arrangement with SEBASTIAN CHASE SYDNEY
RESULT RECORDING

THE JUKES THE MOTIVATORS THE REELS

Touring:

Charlie Hayden, Don Cherry, Dewey Redman,
Ed Blackwell 'OLD & NEW DREAMS'

March 24 Christchurch, March 25 Auckland

Coming:

KEVIN BORICH, April 1 - 19
MIDNIGHT OIL, late April
SNAKEFINGER, May

The Taxman
is imminent!

The tide of terror that swept America IS HERE



THE SHINING

A STANLEY KUBRICK FILM

STARRING

JACK NICHOLSON
SHELLEY DUVALL

R.16

FROM WARNER BROS. A WARNER COMMUNICATIONS COMPANY
© 1980 WARNER BROS. INC. ALL RIGHTS RESERVED

EXCLUSIVE SHOWCASE NATIONWIDE RELEASE — NOW SHOWING

AT A KERRIDGE ODEON THEATRE NEAR YOU... see local papers for complete session details.

COUP D'ETAT
The ALBUM

CONTAINS THE SINGLES:
NO MUSIC ON MY RADIO
DR I LIKE YOUR MEDICINE
PERMANENT HIRE

marketed by
polygram

The concept of total entertainment/escapism was cuffed aside four years ago, and, until now with Adam and the Ants, it hasn't really looked like resuming an influential position in rock and roll.

Adam Ant, who first became noticeable through Derek Jarman's punk movie, *Jubilee*, has a number of firm philosophies and ideas on his position and responsibility as an entertainer. Even talking to him on the phone to CBS London he came across as a guy loaded with missionary zeal, his mission to provide an alternative to what he sees as a music scene dominated by esoteric existentialists and to give value for money in the current economic depression.

Clear, determined Cockney came across the line and we started with Malcolm McLaren. Where else?

Adam Ant was briefly managed by McLaren. What did he learn from punk's Ayatollah?

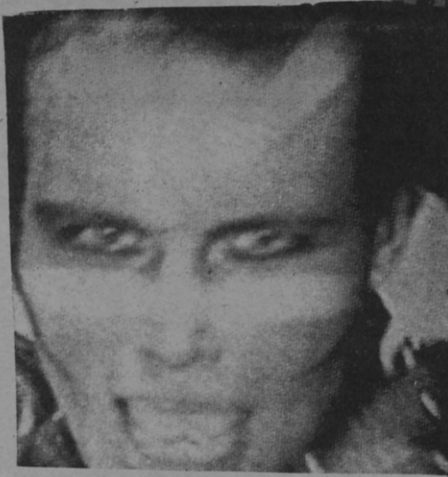
"I learned I didn't wanna work with him and I

learned I didn't wanna be like him. But he's a nice guy and I paid him 1000 pounds to work for me for four weeks to help me out of a few problems I had with a company I was in, and he did. He went through my (first) album and he helped me to come to terms with the fact that if I wanted to enjoy more commercial success then I had to be less esoteric and less self-indulgent with my writing. Which is true. So it was great but I didn't wanna work with him."

Ant doesn't smoke or drink, he's into dressing in Red Indian garb on stage and he doesn't like rock'n'roll. Why?

"Well the bands are all getting into drug lifestyles, very esoteric albums where the audience, don't know whether they're comin' or goin' and the bands are wearin' very grey dull clothes because they're very existentialist and very deep and they're bein' dropped left, right and centre by record companies. You can only fool so many of the people so much of the time and then the audience wanna see some action.

Adam rants 2



He detests rock'n'roll for its "decadence" yet at the start of last year he released his first album, *Dirk Wears White Sox* which has been described as "cheaply sensational" in its treatment of taboo subjects. So surely even Adam Ant has dabbled with decadence in the past?

"No. Decadent for me is things like drugs and goin' on stage like out-of-it completely and just using a cult thing to survive and to abuse your audience with. I find violence decadent and I've written songs about very taboo subjects that people interpreted as decadent, like S&M sexual deviancy, fetichisms and assassinations. But these are things that are around us and I wanted to come to terms with them musically, as an artist, right? I just don't go along with the rock'n'roll lifestyle, the macho penis-substitute guitar scene, the who're-you-goin'-to-bed-with-tonight and all this kind of nonsense and orgies. This is what rock'n'roll has become."

But was *Dirk Wears White Sox* cheaply sensational, looking back?

"When you deal with taboo subjects and you really go out on a limb and write a song about it then people think that you're just trying to be sick. There's a song on the album about John F. Kennedy called 'Catholic Day' because when he died my mother was in hospital and there were a lot of nuns there praying intensely for Kennedy to live. It mattered to me to write a personal song about his death and what I felt as a young child. It had been portrayed to me as a romantic death but when I researched it I found it was nothing of the sort, the guy had his brains blown out and I wrote a very brutal song about it. If people think that's sensational then that's their prerogative."

The idea of dressing up and putting on a show appealed to many people in the glitter's heyday. Days long gone, thankfully. Ant is concerned to lead people from what he sees as the

present stifling despondency of the rock scene to the colourful more optimistic beliefs of "Antmusic".

With Roxy Music for spiritual guidance ("Roxy were the band we modelled ourselves on not musically but in style as in trying to maintain a quality over everything"), a fairly dependable album, in places, *Kings of the Wild Frontier*, and a warrior spirit, of sorts, Adam and the Ants have been topping albums' and singles' charts. But the live performance is the thing:

"It's like a challenge y'know. The audience come and play in good faith and there's not a lot of money about and if a kid parts with X amount of money then he should be given something, he should be taken right out of reality so when he goes home he'll never forget. I look at concerts as events for artists and audience, artists are absolutely nothing without their audience and I have to remind people of that coz a lot of artists around tend to think they're gracing their audience by even being in town or talking to a kid. If a kid asks me for an autograph then I know why he's asking me as I ask people for autographs coz I am still a fan, and I look at it as a great compliment, an honour, it's exciting. And if somebody comes through the door to my show then that's another compliment and it's my duty to grab their attention and entertain them."

Antmusic also offers humour?

"Yeh, if you can apply a certain degree of light heartedness to heavy topics then you can take a lot of taboo power out of them. If you can prevent things from becoming too serious then there's always hope. At the moment we're faced with a very real world situation economically. We can either sink or swim and I think it's a musician's duty to provide some sort of escapist entertainment coz I think right now people need that. They don't need to go out and hear other people moanin' and groanin' and that's what's goin' on over here. And all Marco (lead guitarist and co-writer) and I are trying to do is provide something that's a bit escapist and a bit showbiz but well researched and sincere."

"You've hit the nail right on the head" was Adam Ant's reaction to my conclusion that Antmusic seemed to be in positive opposition to economic and idealistic pessimism and as such was becoming very popular: "As long as the audience is getting value for money then I think everything esle should ride along quite healthily."

So Antmusic is geared for popular consumption and although there's no reason to doubt his sincerity, his showbiz trappings smack of media attention-grabbing. Sure I can admire his enthusiasm but rock'n'roll as a spectacle eventually leads to the devaluation of the music involved. Alice Cooper, amongst others, can tell you much. Ant is a splash of colour on a grey landscape, but somehow that greyness is easier to relate to.

Escapism may help you forget but it doesn't help you understand. But it's your prerogative. **George Kay**



ECHO RECORDS

- ★ Original records : rock'n'roll, pop, R&B, soul, ska.
- ★ Huge set-sale lists of singles, EPs, LPs.
- ★ Newsletter and Contacts.
- ★ Write now to get on our mailing list!



Let's
Twist
Again!

NZ's Biggest Mail Order
Vintage Record Dealers
Box 13-410, Christchurch.

IMPORTANT NOTICE

TO ALL MUSICIANS, BAND MANAGERS, AND AGENTS

Over the past twelve months, a lot of concern has been expressed by various people in the New Zealand music industry with respect to the many problems we face in this industry and how these problems have been affecting the livelihood of musicians endeavouring to creatively earn a reasonable living, working at what they do best.

Consequently, several prominent musicians, band managers and agents called a series of meetings in Auckland and at the Sweetwaters festival to outline these problems and discuss possible solutions. Three meetings in all were held and over 50 professional bands from throughout the country were represented. It was unanimously agreed by those present at all meetings that an association should be formed and an executive committee elected, consisting of four musicians and four music business chappies and an appointed secretary (to be screened by the four musicians), to work towards solving the many complex problems that exist in this business.

A list of possible candidates for the committee appears below; if you know of anyone who should be added to this list, please send in your nomination (see below) before March 31. A final list of nominees will then be sent to you early in April with a voting form.

Once the committee is selected, their first task will be to set a budget, decide on a membership fee and determine which problem areas require immediate attention.

This will be an association run by musicians for the benefit of all musicians. Support yourselves

Mike Chunn

Hey Bud.
Have you ever worked and not been paid?
Ever recorded and not been played?
...and the PA and lights cost more than you made?
Suck on this:

COMMITTEE NOMINATION FORM

Band Name.....

Contact.....

Phone.....

Address.....

We hereby nominate(name)

.....(Address)

Please send nominations to 'The Association', Box 47-299, Ponsonby, Auckland, before March 31, '81. Ta.

MUSICIANS

Harry Lyon
Simon Elton
John Dodd
Hilary Hunt
Neville McCarthy
Dave Marshall
Tom Sharplin
Steve Hughes
Andy McDonald
Dave McLean
Chris Burt
Tim Powles
Chris Harrison
Keith Ballantyne
John Thompson

Coup D'Etat
Furys
Flying Doctors
Ainsworths
Warning
Lipservice
T.S.R.A.R.B.
Push
Blind Date
Furys
Techoones
Mad Ranks
Pleasure Boys
Hattie & Hot Shots
Willie Dayson Band

BUSINESS BOYS

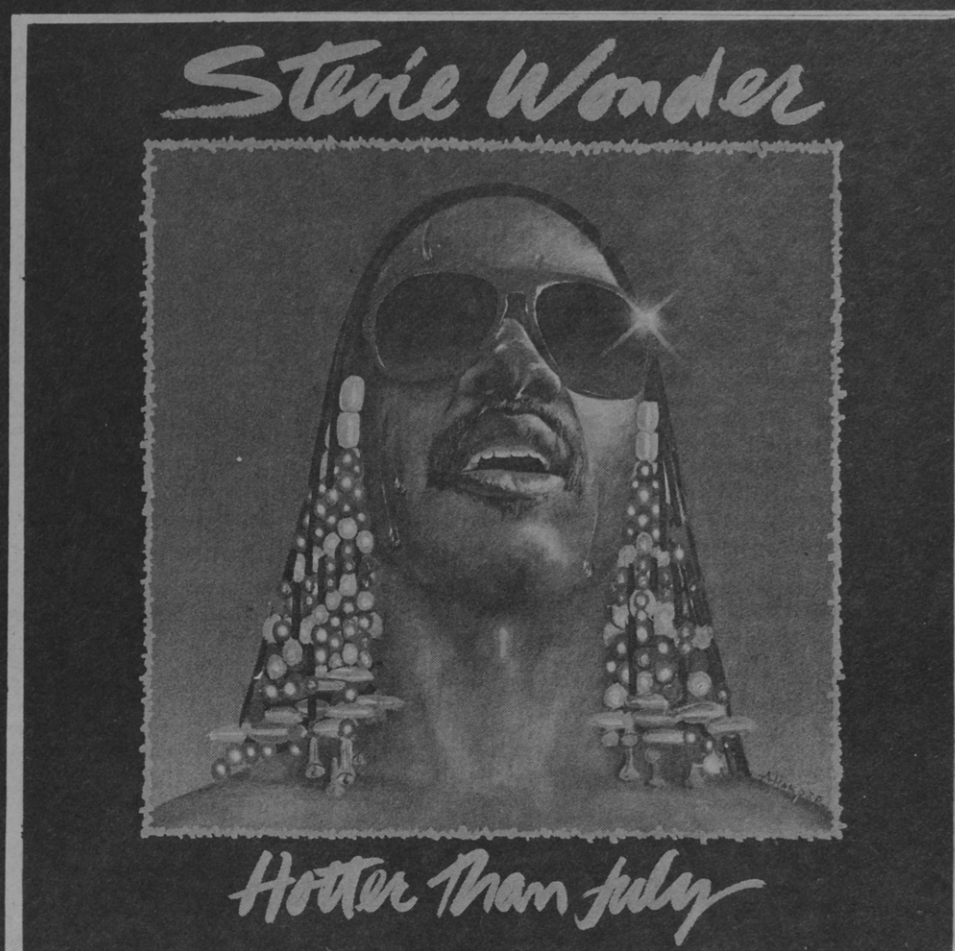
Malcolm Prenderville
Chris Parr
Terry Condon
Brian Jones
Mike Corless
Phil Warren
Charley Gray
Ian Kingsford
Jim Wilson
Mel Tizzard
Chris Cole
Mike Chunn

Wellington
Auckland
Auckland
Auckland
Auckland
Auckland
Auckland
Auckland
Christchurch
Wellington
Hamilton
Auckland

TOUR
SUPPLEMENT

Stevie Wonder

FEATURING
MASTER BLASTER
I AINT GONNA STAND FOR IT
HAPPY BIRTHDAY
LATELY

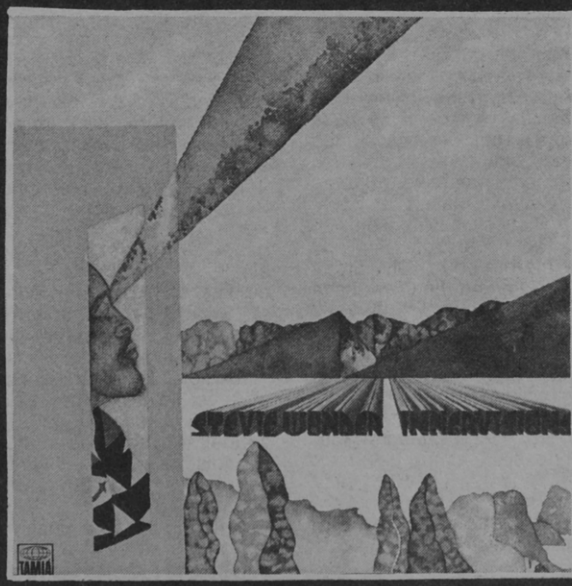


STML 6202 TC-STML 6202

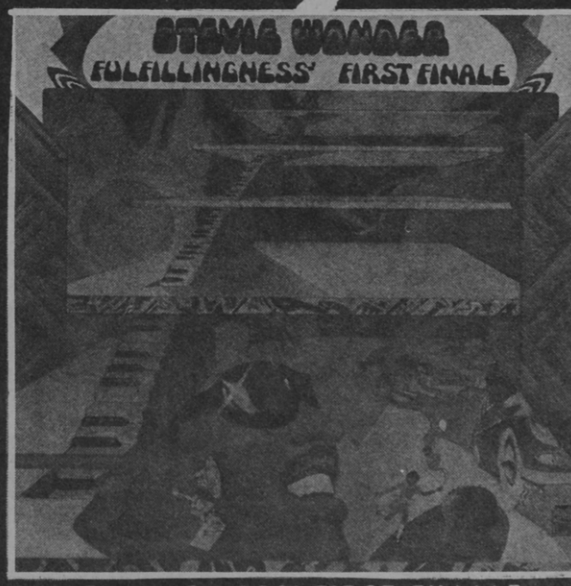
Hotter Than July



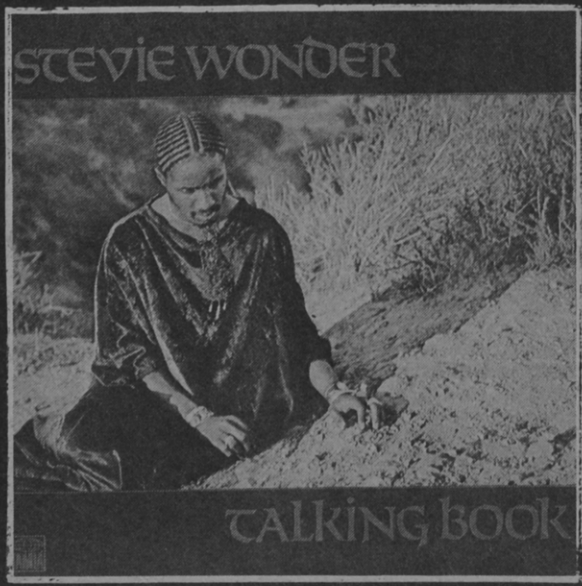
SONGS IN THE KEY OF LIFE
STML 6137/8 TC-STML 6137/8



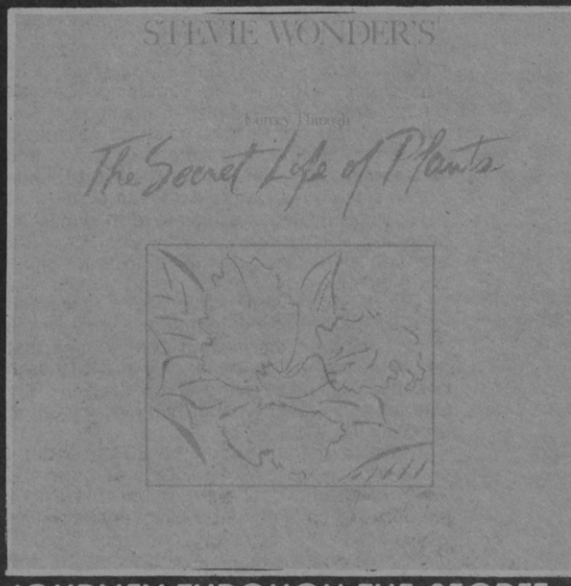
INNERSIONS
STML 6114 TC-STML 6114



FULLFILLINGNESS' FIRST FINALE
STML 6124 TC-STML 6124



TALKING BOOK
STML 6102 TC-STML 6102



JOURNEY THROUGH THE SECRET
LIFE OF PLANTS
STML 6186/7 TC-STML 6186/7





STEVIE WONDER PROFILE

Uptight (Everything's Alright)

Rip It Up recently received a petition objecting to its allocating space for something called 'boogie spasm'. The editor was told that in future his attention must be confined solely to 'punk, new wave and rock'. Apparently the main source of offence was a full page ad for Stevie Wonder.

Now here we are adding insult to advert by running an article on the dude. Sheer pugnacity? Not really — well yes, partially — but there's more to it than that. Wonder is due to play here next month so perhaps a brief reflection on his career might be in order.

Some new wave fan(atic)s, lost in their purism, tend to dismiss as irrelevant anything pre-about-1977 (with possible exceptions made for uncles Lou and Iggy). Their derision is often most sweeping toward black music yet such cultural/historical lobotomy has never effected their own heroes. Costello based a whole album on 60's Stax-Volt styles, having a hit with an old Sam and Dave number. Similarly Magazine have re-interpreted a Sly Stone classic while both the Jam and the Clash have redone soul standards.

The current prejudice against Stevie Wonder, Motown's major star, is not totally one-eyed however — just short-sighted. In 1979 after the punk explosion had altered the whole way we listened to music, Wonder released a pretentious double-album that seemed to exemplify everything the new rock was reacting against. Suddenly it seemed easy to forget that he had hitherto been the most acclaimed and, alongside Bob Marley, most influential black musician of the 70's.

Workout Stevie, Workout

Stevie Wonder may have just reached 30 but he's been having hits for nearly 18 years. Born Stevland Judkins, he grew up in Detroit and at the age of 12 was introduced to Berry Gordy, founder of a newly-successful independent record company called Tamla Motown. Judkins was dubbed Little Stevie Wonder and began cutting singles. In 1963 his third release, a live-recorded, raucous harmonica shout-up entitled 'Fingertips', topped the American charts and was soon released in Britain. A mere 13, Little Stevie was on his way to world stardom.

His publicity began using the term 'genius' in conscious comparison to Ray Charles. After all, both were black and blind (Wonder since birth) but the resemblance did go deeper: the singers shared a remarkably similar range and style of delivery. (The comedian Lenny Bruce once compared them when commenting that he would never go on a civil rights march because 'it's always the same thing — Ray Charles and Stevie Wonder bumping into each other all the time'.)

Throughout the rest of the 60's Wonder's career continued to ascend, fostered within the Motown system, until his star became bright enough for solo concerts, live appearances were kept part of company 'packages'. Recordings remained within the bounds of the Motown hit formula although, interestingly Wonder's singles showed considerably more variety than those of most of his stablemates. On the one hand there were the great R'n'B-based hits: the soulful funk of 'Uptight'

and 'Signed, Sealed, Delivered' with an ebullient Stevie often working out on harmonica. On the other hand we had string-backed, sentimental ballads from 'Castles Made of Sand' to 'My Cherie Amour'. Nonetheless, whatever the style, the hits (as they say) just kept on coming.

Signed, Sealed, Delivered

Although the above-mentioned numbers were all co-written by Wonder, he by no means recorded only his own material. Nor did he have complete authority over production or arrangement. The company remained the major collaborator in these affairs. But in 1971 that all changed when Wonder, having attained majority, renegotiated his contract to gain complete artistic control over his music (not to mention a higher royalty rate).

He then began an ambitious path which was to revolutionize not only his own career but, in terms of influence, much of black music in general. At a time when Motown was still firmly singles-oriented, Wonder had come to think of albums as the prime musical unit. Between 1972 and 1974 he was to release a quartet of albums which would firmly establish him as the most popular black musician of the decade.

Music of My Mind was, apart from a couple of guest solos, literally all his own work from conception to execution. (The company was henceforth relegated to the role of mere merchandiser.) The album showed a growing musician stretching his horizons into areas previously untouched. Wonder was moving beyond the two and a half minute song format, exploring new synthesized keyboards and the potential of the modern recording studio. Many people, even those previously unsympathetic to the Motown sound, began to take notice.

Higher Ground

Then in 1972 *Talking Book* astounded everyone with its astonishing depth and maturity, beauty and complete accessibility. Not since the Beatles' *Sgt Pepper* had a pop album received such widespread attention and plaudits. If *Talking Book* was a landmark for pop in general it was a crucial album for black music. Not only did the cover photo and certain lyrics depict a culturally-conscious Wonder but, as critic Dave Marsh observed, the music gave coherence to 'the influences of Sly Stone, Curtis Mayfield, Jimi Hendrix, Gamble and Huff and everyone else who had been involved in helping soul music break past the limits of its previous formulas.'

Talking Book also gave Wonder two number one hits in 'Superstition' and 'You Are the Sunshine of My Life'.

1973's *Innervisions* was equally revelatory. Musically it was as expansive and lovely as *Talking Book* and the lyrics showed Wonder ever more socially concerned. His 'Visions' of a 'milk and honey land' were set against the grim realities of 'Living For the City', the delusions of dope in 'Too High' and the con-tricks of 'Mistra Know-It-All'.

1974 brought *Fulfillingness First Finale*. Where *Talking Book* dealt mainly with love of woman and *Innervisions* with concern for humanity, *Fulfillingness* may be seen to focus on love of God. Fittingly the music, while no

less beautiful, is overall more serene and less urgent than its predecessors'. The album did contain two uptempo hits however: 'Boogie On Reggae Woman' and a bitter indictment of then-president Nixon entitled 'You Ain't Done Nothin'.

Never Dreamed You'd Leave In Summer

Wonder was at the pinnacle of international success and prestige (his scooping the Grammy award pool, for example, was becoming commonplace) when he suddenly went into retirement. Of his motivation we can only speculate. Perhaps the near-fatal auto accident soon after the release of *Innervisions* may have caused him to question his career. There was some talk of his intention to undertake social work. Whatever the reasons, they remain unclear. Wonder continued to work in the studio however, whether as producer for others (e.g. B.B. King, Rufus) or spending endless hours cossetting his own material. In 1975 he secured a contract for \$13 million, easily the highest payment yet made to any recording artist.

Then in 1976, two and a half years after *Fulfillingness*, Wonder returned with a double album *Songs In The Key Of Life*. Again rich in eclecticism, the album contains some superb tracks, from the bopping 'I Wish' and 'Sir Duke' to the haunting 'Love's In Need Of Love Today' and 'Knocks Me Off My Feet'. Unfortunately *Songs* also includes a few cuts which drag into monotony. There are also a number of lyrics which are awkwardly phrased and occasionally embarrassing in their pretensions, lyrics which are contained in a specially printed booklet.

The next album, also a double, took a further three years to complete. Originally intended as the soundtrack to a movie (which never received general release), *The Secret Life Of Plants* was simply awful, an ego-extravaganza of monumental overreach, it indulged all Wonder's worst tendencies without the saving balance of his great gifts. The less said the better.

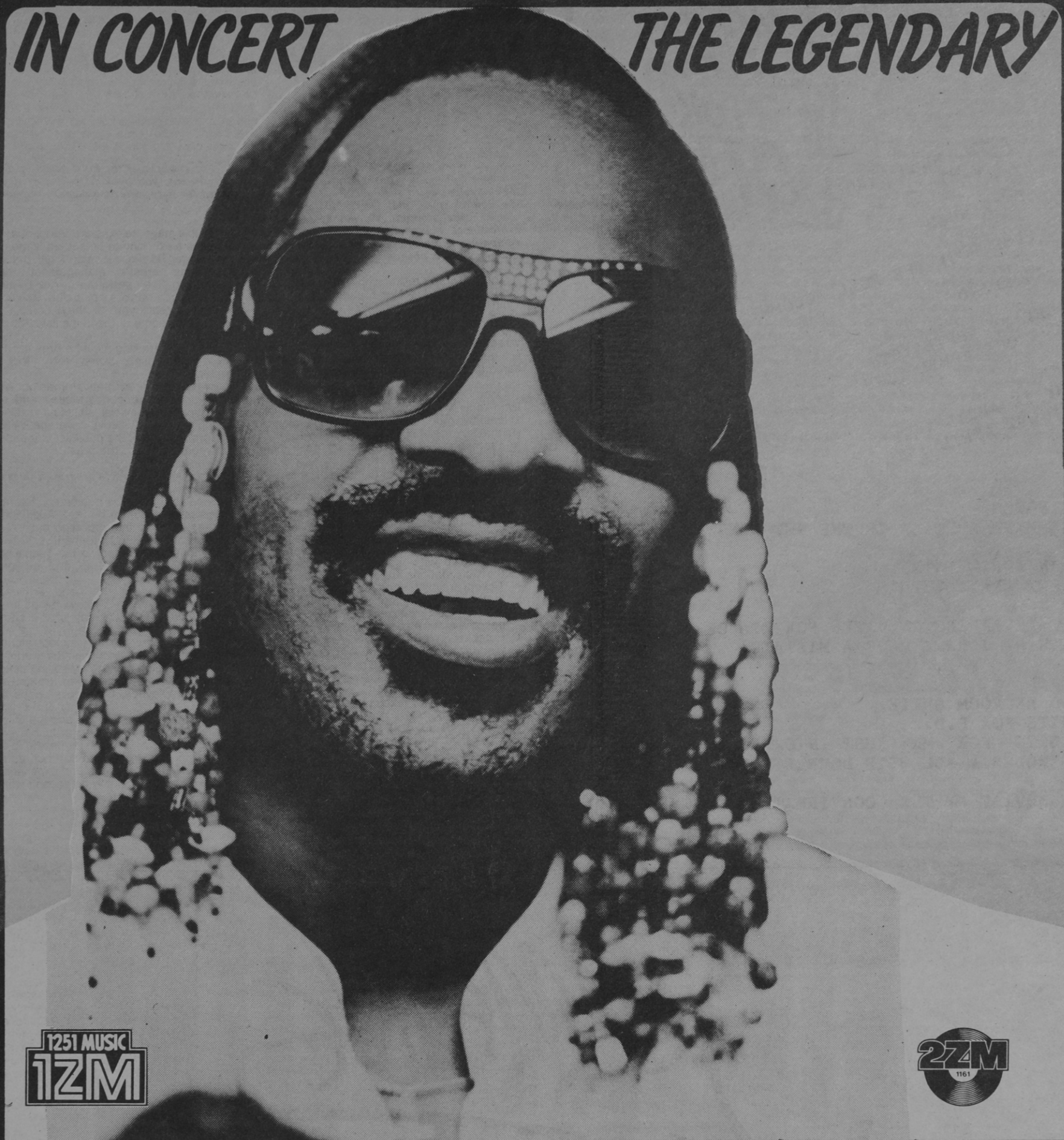
Smile Please

Thank goodness *Hotter Than July* is a return to a simpler straight-forward format. 'Master Blaster (Jammin)' is not, as some have argued, a desperate bandwagon-hop by an aging has-been. Rather, like 'Sir Duke' before it, the single should be heard as a sincere tribute from one black musician to another. Wonder has rarely written great lyrics. At their best they are instinctive, straightforward and touchingly sincere (if occasionally corny). But they have always been less inspirational than his music and deeply expressive vocal delivery.

Of course it is too early to say whether *Hotter Than July* marks a rejuvenation or simply a retreat into stylistically established (cliched?) frameworks. Certainly for the sake of our own future listening, one hopes Wonder's musical sensibilities really have been revived. After all, in the past he has always proved too original a talent to be confined by formulas. For him to again produce music as great as he gave us in the 60's and early 70's would be ... well, wonderful.

Peter Thomson

THE PAUL DAINTY CORPORATION PRESENTS
IN CONCERT THE LEGENDARY



**Stevie Wonder
AND WONDERLOVE**

2 CONCERTS ONLY!

AUCKLAND
11 APRIL 7.30pm
WESTERN SPRINGS

TICKETS AT ST JAMES
OR YOUR LOCAL RADIO NZ STATION
OR ANY KERRIDGE ODEON THEATRE
AUCKLAND MAIL BOOKINGS
C/o ST JAMES THEATRE, AUCKLAND 1.

\$12.50
INCLUSIVE

WELLINGTON
13 APRIL 7.30pm
ATHLETIC PARK

TICKETS AT MAJESTIC
OR YOUR LOCAL RADIO NZ STATION
OR ANY KERRIDGE ODEON THEATRE
WELLINGTON MAIL BOOKINGS
C/o MAJESTIC THEATRE, WELLINGTON 1.

(ENCLOSE A STAMPED SELF ADDRESSED ENVELOPE PLUS 5c CLEARANCE FEE.)

MAKING PLANS FOR STEVIE

ATTN: HUGH LYNN
16.2.87

DEAR HUGH

PLSE BOOK THE FOLL ACCOMM:
AUCKLAND

CHK IN APRIL 10TH
CHK OUT APRIL 13TH

AND
CHK IN APRIL 14TH
CHK OUT APRIL 15TH

WELLINGTON
(PLSE MAKE SURE IT IS THE NEW WING OF THE HOTEL)

CHK IN APRIL 13TH
CHK OUT APRIL 15TH

(AM OVERLAPPING IN DATES FOR REASON JUST IN CASE
YOU THINK I HAVE MADE A MISTAKE)

1 TWO BEDROOM SUITE
1 SUITE FOR P.D.
1 SUITE FOR MR. JUST IN CASE
38 SINGLES (ALL WITH DOUPLE BEDS PLSE)

PLSE ADVISE BY TLX CONFIRMATION OF THE ABOVE..

Stevie Wonder will be the Paul Dainty Corporation's only show this summer. In the past they have presented such acts as David Bowie, the Rolling Stones and Fleetwood Mac. Every one of these promotions demands an entirely professional operation, and the amount of equipment and work entailed in setting up a stadium show is phenomenal.

The ball starts rolling with a phone call from Paul Dainty to his New Zealand man, Hugh Lynn. Venues are tentatively booked, but to avoid upsetting incomplete deals, the name of the act is withheld. This season there were three sets of dates booked — only Wonder's will be used. Accommodation is booked at the same time, and on the same basis.

Once Dainty has the deal confirmed, he lets Lynn know who the act is to be. This is usually at least two months in advance. Preparations in several key areas commence immediately.

- ★ Promotional items like posters, t-shirts and handouts are prepared.
- ★ Contact is made with the artist's record company. In this case, Lynn flew to Wellington the day after confirmation to discuss details with EMI Records who distribute Wonder's record label, Tamla Motown.
- ★ Newspaper advertisements are designed and booked. Details of promotion are negotiated with radio stations. This time, thirty-six stations are involved.
- ★ Tickets are distributed through forty outlets. In the past, forged tickets have been a problem, so ticket design and printing has become more elaborate.
- ★ Hotel accommodation is confirmed. For the Wonder tour, this means fifty single rooms with double beds and four suites. Occasionally, the hotels become wary because of past experiences. The recent Kiss invasion ended in wrecked hotel rooms.
- ★ Immigration must be arranged. The passport details of all the entourage have to be sent to the Department of Labour for visas and work permits to be issued. Occasionally, a member of the party may be refused entry.

"The situation changes constantly," says Hugh Lynn. "You have to make allowances for

it. For example, if the hotel accommodation is fifty rooms, you book fifty-five, or if you are asked for sixty seats on a plane, you book sixty-three."

By this stage, telexes are frequent and often lengthy. Next thing to be settled is the production rider. This is a complex list that comes from the artist's management, detailing everything the performers need, including food, drink, mirrors, pinball machines and everything else you (or they) could think of. Quite often some of the items listed have to be imported.

Next, the trucking must be organised. Fleetwood Mac used seven forty foot semi-trailers.

By now, a representative of the act will have checked out the concert sites and accommodation. The publicist is also hard at work ensuring maximum media coverage. When the performers arrive, the publicist is the main link between them, and the press.

"As the show starts to progress, things just get bigger and bigger."

Once the imported equipment has arrived, organisation must be perfect. Additional muscle has to be at the airport to get everything through Customs and into the trucks. The main stage must be erected so the specialists can move in. The PA is set up, and the lights are rigged.

The day before the band arrives, their roadies usually fly in. By now, things are timed to the minute. On the day of the show, the number of workers rockets. At an average open-air concert you can expect eighty to a hundred security men, fifty in the touring party, fifty extras backstage, thirty selling tickets, as well as police, St Johns men, traffic officers, council employees, undercover cops and so on.

After the concert is over, and the entourage has left the country, it takes around a month to clear things up. There are unpaid bills and charges like car rentals to sort out, as well as the checking of proceeds and expenses.

The promoter? Usually he doesn't watch the show — he's working.
Mark Phillips

JERMAINE

the stunning new album from
JERMAINE JACKSON



featuring the single
"CAN I CHANGE
MY MIND"

produced by
JERMAINE
JACKSON



RECORDS

Jam
Sound Affects
Polydor

The Jam have had it both ways. They've maintained their initial punk following thanks to their stripped down energy and intelligent use of mod trappings. And they've continued to seduce the survivors of the sixties with their uncanny feel for past classic noises. Like the best Toy Love moments ('Rebel', 'Don't Ask Me' and 'Swimming Pool') the Jam have the knack of encapsulating the core and spirit of British Invasion sixties' rock into their very own shell.

Sound Affects is the third in a series of puns and the third in a trio of vital albums that have seen the extension and refinement of Paul Weller as perhaps the single most important writer in British rock'n'roll. As in the kids-growing-up *Setting Sons* Weller hits you with an almost flawless first side and so leaving the reverse for his few weak patches.

'Pretty Green' opens and is basic controlled Jam, but, next up, 'Monday' is Weller's most attractive and mature love song to date, it haunts you and provides an ideal contrast for their Beatles' 'I Feel Fine' inspired 'But I'm Different Now' and the climatic 'Set the House Ablaze'. The first blemish is 'Start' and it is disappointing utilisation of the Fab Four's 'Taxman' bass riff. But 'That's Entertainment', acoustic and danceable, shows Weller's ironic observational powers at their best.

Light going out and a kick in the balls — That's entertainment.

Setting Sons was let down by 'Smithers-Jones' and a rather unnecessary cover of 'Heatwave'. This time an ungainly band effort, 'Music For the Last Couple' let the side down, and the closer, 'Scrape Away' battles with a pale tune. Smiles all round though for 'Dream Time' which continues where the exquisite 'Dreams of Children' (flip of 'Going Underground') left off, and 'Man in the Corner Shop' and 'Boy About Town' are both gilded Weller melodies.

Paul Weller is changing. The cynicism and the bitter winces at realism are still there ('That's Entertainment', 'Pretty Green' and 'Set the House Ablaze') but there are love songs here ('Monday' and 'But I'm Different Now') that he would have been incapable of writing in the past and they certainly augur well for the future.

The sons continue to grow.
George Kay

The Cramps
Songs The Lord Taught Us
Illegal

The background to this album, finally available here, is a story or two in itself. There's the eccentric Mad Daddy for starters, to say nothing of Seattle's mercurial Sonics, who made garage punk thunder in 1964-66 before anyone knew what garage punk was or

Jam



should be. The Sonics have given the Cramps 'Strychnine' on this album. They also, in 1965, did the best version of 'Louie, Louie' you'll ever hear. And finally there's producer Alex Chilton, who thinks the Cramps are the best rock'n'roll band in the world, and whose own every post-Box Tops' musical move is an absolute must-have.

The spine on the American sleeve of the Cramps' album says 'file under sacred music'. Ha. With lines like 'is it a skin condition or an extra eye?' it is clear the Cramps are far from devout. They play modern bizarre razor-edged echo-and-reverb rockabilly, aping all the madness of that genre but pointedly staying well clear of slavish copyists like Robert Gordon and Dave Edmunds. Chilton's decision to make the record in Sam Phillips' Memphis studio (where even John Prine was made to sound reasonable) is the icing on the cake — the sound of this record is unbelievable. Only the Trashmen have ever threatened to achieve anything similar.

The Sonics, all of whom probably own hardware stores in the mid-west by now, would be real proud of the way the band does 'Strychnine', while the record's bona fide classics come early on Side One with 'TV Set' and 'Garbage Man'. For the Cramps, three chords are sometimes two too many.

There's even a tasteful cover of Peggy Lee's 'Fever' at the end of side two. So tasteful it was a single. *Songs The Lord Taught Us* sounds like a glorious never-again oncer. A curio best never repeated. But there is more — besiege CBS to release the *Gravest Hits* EP as well. It's just as good.

Roy Colbert

Coup D'Etat
Polygram

So often, the verdict on Coup D'Etat live seems to be the same — "great playing, but I drifted away". They have so far lived their life under the handicap of inspiring respect rather than devotion.

With the large-scale success of their last single, 'Doctor I Like Your Medicine' they are in

Class of '81's North Shore contingent, photo Anthony Phelps



a position to change all that with a rarity in local music circles — the perfectly-timed album release. Unfortunately, the album seems to be pretty much in line with the story so far: near faultless playing and well developed melodies but short of a spark.

Coup D'Etat is produced by the group, and perhaps it is there that the trouble lies. The sound is crisp and workmanlike, but also rather two-dimensional. Perhaps a step back from the determined DIY stance might lift the sound out of the grooves a little more. A little more rigorous self-criticism about the writing might also do the trick. Some of the words on 'Taxi', for example are better left un-repeated, and 'Naughty But Nice' and the Blondie-derived 'Closer To You' are both a little slight to be occupying almost half of Side One.

All these reservations aside, there is no doubt that Coup D'Etat have got it in them to make good albums. This one is a long way there on the strength of 'Doctor' and 'No Music On My Radio' alone. And it really is great playing.

Francis Stark

Class Of '81
Propeller

After several successful singles, Propeller Records have released their first album. In many ways it is the successor to AK 79, but unlike that they have only started gigging since the recording of the album.

Five of Side One's six bands are from the North Shore of Auckland. First are the Ainsworths. 'Danger Man' is good clean pop — melodic and hook-laden, it would make a great single. The Bombers' contribution is 'Dance'. A nice bass riff, with sparse guitar and a big debt to the Mekons. Next are the Newmatics, the only southerners. 'Five Miseries' is ska-injected rock. Thoughtful and tasty, it leaves many of its British counterparts for dead. The wonderful honking sax, and delightful phrasing make this the best cut on the album.

Rebel Truce are usually shambolic live, but 'The Man Inside' is passable in a dense, angry-young-man way. Also benefitting from the

studio are the Killjoys whose 'I'm Normal' is simplistic, almost bland, but with radio appeal. The Moderns close the side with 'Day Has Ended'. A classy organ sound saves them from their toneless singer and limp chorus.

The last of the North Shore bands, the Screaming Meemees open Side Two. They are possibly the best pure pop band in the country at present. They possess an uncanny ability to borrow and assimilate. 'All Dressed Up' is a Kinks riff which has been ... dressed up. Quite harmless and lots of fun. Youth For A Price offer by far the most intriguing track on the album. Quirky and spontaneous, 'Oh Yeah', is a mishmash of tunes woven together for maximum texture. I'd like to hear them do it live.

Blam Blam Blam are probably the most experienced band on the album. Their playing on 'Motivation' is tight and well-constructed and the lyrics slot in perfectly. They obviously deserve to record more. Rhythm Method's 'Mad' was one of the few bright spots on 'Homegrown'. 'Carousel' bears no resemblance to its ska sound. It revolves around a magnificent guitar line and bouncy keyboards.

The Newtones, from Christchurch, are the only non-Auckland band on the record. 'New Way' is pretty heady stuff, with some adventurous guitar, and other studio techniques, spicing a pretty ordinary song. Vivid Militia's 'Let's Go To Australia', suffers from a lack of tune which soon becomes unbearable. Not a good note to end on.

Class Of '81 has been a long while coming. I'd give it eight and a half out of twelve. But who's to say which class members will finally graduate?

Mark Phillips

Cramps



Black Uhuru
Virgin

Right now, Black Uhuru are the hottest thing in Jamaican music, and it's good news that Festival are releasing their most recent album here. Meanwhile, RTC have issued this self-titled compilation of singles originally released on Taxi and D-Roy, plus a couple of new tracks.

Originally titled *Showcase*, this album shows Black Uhuru to be worthy of all the acclaim they've received in the last two years. In fact,

Orchestral Manoeuvres in the Dark



ORGANISATION
New Album/and Cassette

Features the new single Enola Gay

Also Available

ORCHESTRAL MANOEUVRES in the dark



STEVE WINWOOD

HIS NEW ALBUM ARC OF A DIVER

STEVE WINWOOD'S FIRST ALBUM FOR THREE YEARS:
THE LATEST CHAPTER IN A REMARKABLE CAREER.
INCLUDES THE NEW SINGLE 'WHILE YOU SEE A CHANCE'



RECORDS

they probably surpass anything you've read about them.

Along with Denis Bovell, Sly Dunbar and Robbie Shakespeare are probably the most influential producers in reggae. They take sounds and rhythms and twist them to produce something devastatingly original. Nowhere is this better illustrated than with Black Uhuru who have the songs and the voices to enable Dunbar and Shakespeare to work without restraints. The only track here not produced by them, 'Shine Eye Girl', is no less adventurous with its masterful dub.

Most compilations are fairly scrappy. This is an exception — an album so compelling that it goes beyond the superlatives it has already received.

Simon Grigg

Pearl Harbour **Don't Follow Me I'm Lost Too** **WEA**

Something of a turnaround this. Last year's *Pearl Harbour & The Explosions* was a pleasant surprise, very danceable, bass bubbly and unique enough to last. But the Explosions quickly exploded and now it's just Pearl, confronting us this time with thirteen exercises in rock'n'roll pop. Many of them sound as though they could have actually come from the vaults of 1956-62, but Pearl wrote the majority of them, confirming she's in and right behind this new stylistic move boots and all.

A muddy production, often burying the band's more inspired moments, doesn't help this enjoyable but too often unspectacular time tunnel romp. One feels there really are better vehicles for Ms Harbour's distinctive talents.

Highlights would be a Chiffons-like 'Everybody's Boring But My Baby', the humorous (Coasters even) 'At The Dentist', a pumping piano-sweetened 'Cowboys And Indians' (suggesting a duet with Dave Edmunds might just work) and 'Heaven Is Gonna Be Empty'.

Nice throwback cover too.

Roy Colbert

Stiff Little Fingers **Hanx** **Chrysalis**

More than any band currently carrying banners Belfast's Stiff Little Fingers have a right to be angry. Their music over their two studio albums, *Inflammable Material* and *Nobody's Heroes* has always been a splash of sulphuric acid, concentrated, in its harsh and jagged portrayal of Irish conditions. But this anger has become, even in the space of only two albums, a restriction on their music.

Hanx is a muted, sometimes faster-than-the-studio live testament of their almost mythical, in some quarters, anthems from both albums. From *Inflammable Material* we are dealt blows from key cuts 'Suspect Device' 'Barbed Wire Love', an even longer version of Marley's 'Johnny Was' and their finest three minutes, 'Alternative Ulster', a distillation of their usefulness.

The slightly more sedate *Nobody's Heroes* is amply represented by the title track, a clipped and less-than-soaring version of 'Gotta Getaway', the rest of the first side and 'Tin Soldiers' from the second. Be thankful that

their version of the Specials' 'Doesn't Make It All Right' has been left in the Manor Mobile's tape decks, we don't need another.

As a track selection, predictably enough, *Hanx* is a veritable live greatest hits and unless I'm mistaken it's going to sell a bundle. Fine, it has more power and stridency than most, but it shows that the band's over-the-top 1-D song format has worn way too thin. Buy *Inflammable Material* and leave it at that.

George Kay

Various Artists **Machines** **Virgin**

A 12-track sampler for all those into meca-nik dancing. Melodically the machines are sometimes left to do too much of the work, but compositionally all is not lost as there are plenty of interesting lyrical ideas thrown around — from Crash Course In Science's run-down on 'Kitchen Motors', sung in a suitably atonal housewifely whine, to Fad Gadget's garish tale of 'Ricky's Hand'.

Side One, with Orchestral Manoeuvres' 'Messages' as the apex, scores stronger on continuity, Side Two springing the surprises — the sprawling anarchy of Public Image's 'Pied Piper', the similarity non-album XTC contribution 'The Somnambulist' (moody, heartbeat-based and excellent) and Irmin Schmidt/Bruno Spoerri's aural painting of a nightmare train ride 'Rapido De noir'.

A generally serious collection, Henry Badowski and Silicon Teens proving the exceptions — and the most likely singles successes.

Roy Colbert

Various Artists **Leiber & Stoller — Only In America** **WEA**

Rock and roll history can make dull listening. It can even be saddening. To find out a song you lived by in your high school years is as junky as 'The Tide Is High' can be shattering. So the delight of this double album set of songs written and, for the most part produced, by Jerry Leiber and Mike Stoller is that very little sounds rubbishy.

If you've never heard of Leiber and Stoller they could briefly be described as two middle class white guys who loved black music, wrote a series of classic rock and roll songs ('Hound Dog', 'Kansas City', 'Poison Ivy', 'Little Egypt' etc) and, perhaps just as importantly, regarded the production of a record as being as important as writing the original song.

There are 30 tracks on *Only In America*. By and large the selection is excellent. There are obscure delights like Big Mama Thornton's original 1953 version of 'Hound Dog' and the Coasters' recording of 'D.W. Washburn' which makes good sense of a good song the Monkees ruined.

I can think of only two quibbles in the song choice. Trini Lopez singing 'Kansas City' seems odd when the hit version was by Wilbert Harrison, and people like Wilson Pickett have covered it. And it would have been interesting to hear Peggy Lee's original recording of 'I'm A Woman' rather than Maria Muldaur's version, as good as it is.

But enough of the nit picking. This a collection to be enjoyed, not dissected. It's flashy, funny and fast and if La Vern Baker singing 'Saved' doesn't move you then you've never loved rock and roll.

Phil Gifford

TUDIO 132

PROFESSIONAL REHEARSAL STUDIO

RATES INCLUDE:

STEREO P.A.

MICS

TAPE DECK/TURNTABLE

BAND LOUNGE: TV & REFRESHMENTS

EXTRAS FOR HIRE AT LOW RATES

GRAND PIANO

BACKLINE

DRUMS

4-TRACK TAPE

KEYBOARDS

24 HOUR SERVICE

INSPECTION WELCOME

ALL ENQUIRIES TO ANNETTE & BARRY

Phone 798-057

After Hours

132 St Georges Bay Rd Parnell.

Ph 27 62-403

NEW MUSIC
MANAGEMENT



Currently Touring
PINK FLAMINGOS

Representing

THE KNOBZ
BILLY & THE BLUE FLAMES
FLIGHT X-7
MAD RANKS
BROKEN DOLLS
FLYING DOCTORS
VISITORS

Exclusively Booking

MAINSTREET
NEW STATION HOTEL
FRAMPTONS - HAMILTON
ROCKS - ROTORUA
MAYFAIR - HASTINGS
JAGGERS

Phone

Adrienne Rickey 797-784

PO Box 5564, Auckland 1.

RECORDS.
ROCK & ROLL RECORDS
436
QUEEN ST. AK
2ND HAND
TAPES



FLOWERS

ICEHOUSE



APPEARED
SWEETWATERS
& MAINSTREET
JAN '81.
NATIONAL
TOUR SOON!

FLOWERS ICEHOUSE

featuring the singles

CAN'T HELP MYSELF WE CAN GET TOGETHER

REGULAR
RECORDS



Tumbleweed Music



David Hollis 'After All These Years'

Sensational first solo album, recorded with top session musicians at Marmalade Recording Studios, Wellington. All Original - Available at selected Record Stores.

Send orders with money to 'After All These Years', 57 Juliet Ave, Howick, Auckland.

Name

Address

Please supply ... copies of 'After All These Years' at \$7.00 per copy. Cut and mail.

K, in the garage crawlers garage crawlers



released at 45 r.p.m.

Propeller Records REV 9 Festival Records



CONTINUED FROM PAGE 6

The Reels go for a clean looking stage set-up. Karen makes the contrasting stage costume, while headsets do away with microphones. They were hoping to pick up a computer mix down desk and a computer lighting rig when they went home. Dave feels the headsets enable him to move more freely, but demand more voice control than the normal microphone because you can't move the headset to regulate voice level, and you can't shout too much.

He agrees with the "over 50's" consensus of loud music hurting your ears.

"We have speakers in all four corners. You don't get so many dead spots in a room that way, and people in the back can hear better. It's not loud, it's more present. You don't go home with a headache after that big rock and roll bass boom. We're trying to leave that behind because we don't want to be deaf when we're 30."

Looking for inspiration in the pop area, the Reels all have the Beach Boys in common as a favourite pop vocal group. ("Seventies Beachboys, Beachboys Love You is our favourite.")

"As far as pop songs go, they're all cliches, because they've all been done before. It's virtually a joke. We're also influenced by jazz, country music, and classical. At first we tried to put all that stuff in, but people couldn't accept it, so we went back to playing flat out rock and roll, and slowly developed back to what we were, and audiences understand it better now."

Commenting on differences between playing here and in Australia, Dave points out our telephones are back to front. We are given credit for being more polite, however there is a similarity with Queensland in the numbers of police hanging around at gigs. (The Reels were particularly dismayed when the paddy wagons were loaded up at the end of one Gluepot night.)

"It's just like playing another state of Australia."

Annlouise Martin

BRIEFS

Monty Python, Contractual Obligation Album (Charisma)

Stop it, it's filthy. Anyway, you're not even a proper woman. And put that albatross down when I'm talking to you. Look, I'm the senior officer here, and I haven't had one decent laugh yet. And I don't care if Mrs Doris Dirt of Tailhipe thinks it's "quite nice." I don't. Well, the blank track they censored is rather amusing, I suppose. But the rest of it is just an affront to ordinary, decent men who dress up as ladies. Like me. And by the way, this was definitely not written by Duncan Campbell. DC

Night, Long Distance (Planet)
Our own Chris Thompson has been associated with some pretty good radio rock since charting first with Manfred Mann, and 'Love On The Airwaves' continues the trend on this second Night album. Nice lyric, fine hook. The support is beefy muscley rock, strongly sung always by Thompson and Stevie Lange. The songs however are little more than competent, skilled direct performance notwithstanding. RC

Moon Martin, Street Fever (Capitol)

Martin's credibility as someone who had songs accepted by everyone's favourite underrated genius Willy De Ville takes a bit of a dive on this nevertheless utterly accessible Los Angeles rock exercise. Martin says album three owes more to England and less to Memphis than the two before it. Maybe. Radio rock, the band pumping and feisty, the hooks easy to find. File beside Bob Welch — better than that perhaps, but not better enough. RC

Billy Burnette (Epic)

Both Rocky and Billy Burnette are offspring of the Burnette brothers, rockabilly greats of the fifties, but, unlike cousin Rocky, Billy Burnette's debut is less of an attempt at parental necrophilia — more a man with roots, recognising and coming to terms with them. This debut is impressive enough to warrant a second release in spite of (because of?) the man's background. At least he knows what a haircut is. D. McL

45s

Newmatics, 'Judas'. Screaming Meemees, 'Can't Take It' (Ripper)

A true double A sided single. 'Judas' shows how quickly the Newmatics' material is coming together. Dynamic sax, tasty guitar and pumping rhythm section combine for a truly exquisite song.

'Can't Take It' opens like Elton John, then becomes the tightest song the Meemees have done yet. Vibrant, excitable music for an eighties' pop generation. Together they make by far the best single to come from Ripper.

Pop Mechanix, 'Jumping Out A Window' (XSF)

Pop Mechanix surpass themselves on their third single. Eddie Rayner has produced a joyously full sound that includes a brass section. If there's any justice, it will be number one. Flip is the bright 'Way I Dance', and an uncredited acoustic version of the lyrically majestic 'Private Military'. Great stuff.

Swingers, 'Counting The Beat' (Ripper)

First Australian single for the Swingers, and it's gone straight to number one. Thunderous piece of swing, instantly memorable, and there is no reason for it not to repeat the success here. The B side is a re-mix of the classic 'One Good Reason'. A real bonus.

Six Impossible Things (Sausage)

This is an EP from a Wellington-based band featuring ex-members of Vacuum and Kazipoptico. The four one-take tracks are: 'Moderation', 'Alien', 'Summer On The Nullabor' and 'Dirty And Disgusting'. They are sparse and simple, with a nod to early Velvets. If that's your cup of tea, write to them at 95 Wallace St, Wellington.

Coup D'Etat, 'Permanent Hire' (Vertigo)

The Coup follow up their hit, 'Doctor, I Like



JUMPING OUT A WINDOW

Your Medicine' with another reggae-style cut from their debut album. Although it has its moments, it doesn't have the saleability of 'Doctor'. The flip is the latin-influenced 'Allende'.

The Beat, 'Too Nice To Talk To' (Arista)

First single from the Beat since their Just Can't Stop It album. It's highly produced, with rumbling jungle rhythm beefed up with searing sax. The flip is 'Psychedelic Rockers' the closest thing to psychedelic ska I've heard. It appears the Beat aren't slipping like the Specialists seem to be.

Roxy Music, 'Jealous Guy' (Polydor)

Bryan gets into the tribute market with a Lennon song that should race up the charts. B-side is a new song, 'To Turn You On', just another indication of how slick Roxy have become.

The Go-Betweens, 'I Need Two Heads' (Missing Link)

The Go-Betweens are Australians who have lately been in Britain. This was recorded in Glasgow and released on Postcard Records. Recently voted Single of the Week by Sounds, 'Two Heads' is well worth writing to Australia for. Seemingly nonsensical lyrics twist and turn through jangling guitars and thundering bass drums. 'Stop Before You Say It' is equally impressive.

Ray Columbus and the Invaders, 'She's A Mod' (Epic)

Classic blast from 1964. Still a great single and handsomely presented in a picture sleeve, with Ray and the boys looking sharp. B side is another old hit, the R'n'B-based 'Yo Yo'.

Mark Phillips

DONKEY ENTERPRISES
representing

the
mockers

all enquiries to
DON MACKAY PH 847-157
29 NAIRN ST, WELLINGTON

Class of '81

THE AINSWORTHS

BLAM BLAM BLAM

THE KILLJOYS

VIVID MILITIA

RHYTHM METHOD

YOUTH FOR A PRICE

only \$7.99
from your local
record bar now



SCREAMING MEE MEES

THE NEWMATICS

THE NEWTONES

REBEL TRUCE

THE MODERNS

BOMBERS

Propeller Records
PO Box 37-371,
Auckland 1.

THE JAM SOUND AFFECTS

\$7.99



\$6.99

\$7.99

\$7.99

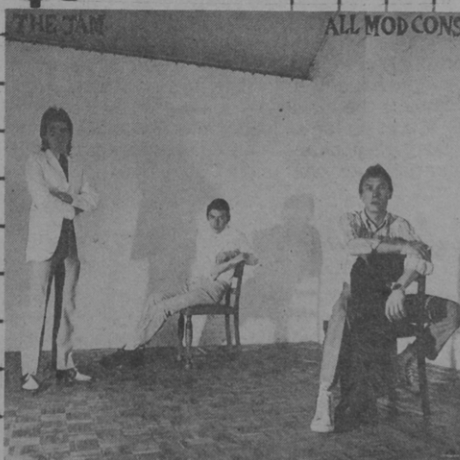
\$7.99



IN THE CITY



SETTING SONS



ALL MOD CONS



THIS IS THE MODERN WORLD

THE EMI SHOP

AUCKLAND TAURANGA ROTORUA NAPIER HASTINGS
NEW PLYMOUTH LOWER HUTT WELLINGTON CHRISTCHURCH
DUNEDIN WRAY WILSON LTD, INVERCARGILL

ROCK & ROLL CALENDAR						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>★1 Top Scientists return to Auckland.</p> <p>★2 Pop Mechanix play final NZ gig at Mainstreet, Sat 14 with Screaming Meemees and Broken Dolls.</p> <p>★3 Rare gig with Newmatics and Meemees together at Station.</p> <p>★4 Andy Brown Jazz Band at Cafe 161.</p> <p>★5 Meemees and Blams play Reverb Room.</p> <p>★6 Billy and the Blue Flames</p>	<p>Gladstone, with two ex Terrorways and more covers than the Newz. (All rockabilly.)</p> <p>★7 Blind Date (Mike Caen, Andy McDonald etc) play Rumba Bar. (Andy can sing 'Feminine Minds'.)</p> <p>★8 Techtones play Wellington's Terminus.</p> <p>★9 ECM recording artists — Don Cherry, Charlie Haden, Dewey Redman and Ed Blackwell — play Auckland</p>	<p>Christchurch. (By the way, Don lives upstairs from Talking Heads' Tina Weymouth and Tina told RAM, 'we've absorbed alot.')</p> <p>★10 A rare Penknife Glides gig at the Reverb Room.</p> <p>★11 Hammond Gamble spends a week in Wellington at the Terminus and the Last Resort.</p> <p>★12 Kevin Borich starts NI tour at Parnell's Windsor.</p>	<p>★13 Windsor again, this time it's a double bill, Penknife Glides and the not so tidy Screaming Meemees.</p> <p>★14 Broken Dolls (Dave Spillane etc) hit Hamilton's Framptons while Valentinos play the Hillcrest.</p>	<p>13 & 14 MARCH</p> <p>Lip Service Rumba</p> <p>Valentinos, Dance Macabre Gluepot</p> <p>Mad Ranks, Knobz Jagers</p> <p>Top Scientists Station ★1</p> <p>Meemees, Broken Dolls, X7 Mainstreet (Fri)</p> <p>BBC DB Whangaparao</p>	<p>Visitors Onekawa</p> <p>Spaces Palace</p> <p>Coup D'Etat Framptons</p> <p>Billy & Blue Flames Lennons</p> <p>Mockers Lincoln College</p> <p>Blind Date Windsor</p> <p>Albert Einstein born 1879. Karl Marx dies 1883.</p> <p>Meemees, Broken Dolls, Pop Mx Mainstreet (Sat) ★2</p>	<p>15</p> <p>Who Slapped John, Naked Spots Last Resort</p> <p>Julius Caesar murdered 44 BC.</p> <p>RWP: Swingers' 'Counting The Beat', 2 Dexys clips, Visage, Dave McCartney, Ultravox, Silencers & more.</p>
<p>16 MARCH</p> <p>Steamshack Terminus</p> <p>Meemees, Newmatics, Station ★3</p> <p>Holidays Gladstone</p> <p>Dance Macabre, Rhythm Method Windsor</p> <p>New Entrants Hillcrest</p> <p>Blue Flames Rutherford Nelson</p> <p>'Dock Of The Bay' USA No.1 1968</p>	<p>17</p> <p>Steamshack Terminus Well.</p> <p>Meemees, Newmatics Station</p> <p>Holidays Gladstone Chch.</p> <p>Dance Macabre Rhythm Method Windsor</p> <p>Lip Service De Bretts Taupo</p> <p>New Entrants Hillcrest</p> <p>Andy Brown Jazz Band Cafe 161 ★4</p> <p>St Patrick's Day.</p>	<p>18</p> <p>Tom Sharplin Terminus</p> <p>Narcs Hillsborough (to Sat)</p> <p>Blue Flames Gladstone ★6</p> <p>Inside Information Globe</p> <p>Lip Service De Bretts</p> <p>New Entrants Albion</p> <p>Rolling Stones fined for urinating at Essex petrol station 1965.</p> <p>Blam Blam Blam Cafe 161</p> <p>Broken Dolls Station</p> <p>Valentinos Onekawa</p> <p>Teddy Boys Bellblock</p>	<p>19, 20 & 21</p> <p>Tom Sharplin Terminus</p> <p>Meemees, Blams Reverb Room ★5</p> <p>Blue Flames Gladstone</p> <p>Lip Service Mayfair</p> <p>New Entrants Albion</p> <p>Techtones Gluepot</p> <p>Blind Date Rumba ★7</p> <p>Bowie marries Angela Barnetty 1970. Lennon married Yoko Ono 1969.</p>	<p>Hattie & Hotshots DB Whangaparao</p> <p>Valentinos Onekawa</p> <p>Teddy Boys Bellblock</p> <p>BBC Wedgewood (Thurs)</p> <p>Puppetz De Bretts</p> <p>Flying Doctors Palace (Thurs)</p> <p>BBC Framptons (Fri & Sat)</p> <p>T Rex 'Hot Love' No.1 1971.</p>	<p>Coup D'Etat, Mad Ranks Jagers</p> <p>Crocodiles Station</p> <p>Visitors, Knobz Mainstreet</p> <p>Dance Macabre Gluepot with Techtones (Fri & Sat)</p> <p>Beatles Cavern debut 1961. 1969 Lennon and Ono Amsterdam Hilton bed campaign begins. Sharpeville Massacre, SA 1960.</p>	<p>22</p> <p>1956 Carl Perkins seriously injured driving to NY to promote 'Blue Suede Shoes'.</p>
<p>23 MARCH</p> <p>Techtones Terminus ★8.</p> <p>Newtones Gladstone</p> <p>New Entrants Windsor</p> <p>Furys Rumba</p> <p>Lennon's 'In His Own Write' published 1964.</p> <p>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.</p> <p>Post to PO Box 5689, Auckland 1.</p>	<p>24</p> <p>Techtones Terminus</p> <p>Newtones Gladstone</p> <p>DON CHERRY, CHARLIE HADEN etc Repertory Theatre, Christchurch. ★9</p> <p>New Entrants Windsor</p> <p>Furys Rumba</p> <p>Blams Cafe 161</p> <p>Blind Date Gluepot</p> <p>Lou Reed bitten in ass, Buffalo concert 1973.</p>	<p>25</p> <p>Broken Dolls Bellblock</p> <p>Techtones Terminus</p> <p>Narcs Hillsborough (to Sat)</p> <p>Newtones Gladstone</p> <p>Inside Information Globe</p> <p>Lip Service Station</p> <p>DON CHERRY, CHARLIE ★9</p> <p>HADEN etc Maidment Auck</p> <p>New Entrants Windsor</p> <p>Furys Rumba</p> <p>Andy Brown Jazz Band Cafe 161</p> <p>BBC Potters Wheel</p> <p>Flying Doctors Onekawa</p>	<p>26, 27 & 28</p> <p>Taste Of Bounty Terminus</p> <p>Old Dennis Gladstone</p> <p>Inside Info Cafe 161</p> <p>Penknife Glides Reverb Room ★10</p> <p>Herbs DB Whangaparao</p> <p>Lip Service Station, Mainstreet</p> <p>New Entrants Rumba</p> <p>Diana Ross b 1944</p> <p>Berkeley Theatre shows music films including 'Jubilee' (with Adam Ant, Chelsea, Siouxsie & Banshees, Wayne County etc).</p>	<p>Flying Doctors Onekawa</p> <p>Blue Flames Timaru</p> <p>Visitors Trees Tokoroa</p> <p>Furys Framptons Fri & Sat</p> <p>Grapefruit debut live 1968.</p> <p>Broken Dolls Bellblock</p> <p>Mad Ranks, Crocs Jagers</p> <p>Puppetz Mainstreet</p>		
<p>30 MARCH</p> <p>Hammond Gamble Terminus</p> <p>Coup D'Etat Rumba ★11</p> <p>Blue Flames Capt Cook</p> <p>Knobz De Bretts</p> <p>Eric Clapton b 1945.</p>	<p>31</p> <p>Hammond Gamble Terminus</p> <p>Coup D'Etat Rumba</p> <p>Knobz Palace</p> <p>Blue Flames Capt Cook</p> <p>Ken Norton breaks Ali's jaw 1973.</p>	<p>1 APRIL</p> <p>Hammond Gamble Terminus</p> <p>Inside Info Globe</p> <p>Furys Station</p> <p>Coup D'Etat Rumba</p> <p>KEVIN BORICH Windsor ★12</p> <p>Lip Service Potters Wheel</p> <p>Flyte X7 De Bretts</p> <p>Broken Dolls Wedgewood</p> <p>Knobz Tainui Whakatane</p> <p>Scott Joplin dies poor 1917</p>	<p>2, 3 & 4</p> <p>Hammond Gamble Last Resort</p> <p>Meemees, Penknife Glides Windsor ★13</p> <p>Inside Info Little Theatre AK Uni.</p> <p>Lip Service Potters Wheel</p> <p>Furys Station</p> <p>Techtones Rumba</p>	<p>KEVIN BORICH Gluepot</p> <p>Thurs, Framptons Fri, Palace Sat.</p> <p>Flyte X7 De Bretts Thurs, Onekawa Fri & Sat.</p> <p>Herbs DB Whangaparao</p> <p>Thurs, Hillary College Fri & Pakuranga Fair Sat.</p> <p>Marlon Brando b 1924. Jesse James shot 1882.</p>	<p>Spaces Terminus Thurs & Fri.</p> <p>Blind Date, Rhythm Method Mainstreet</p> <p>Knobz Albion Thurs, Cabana Fri & Terminus Sat.</p> <p>Hit & Run Reverb Fri & Sat.</p> <p>Broken Dolls Wedgewood Thurs & Fri, Framptons Sat.</p>	<p>5</p> <p>KEVIN BORICH Waikato Uni.</p> <p>Penknife Glides Cafe 161</p>



Wendy (Shelly Duvall) looks for signs of craziness to come from Jack (Jack Nicholson) while Danny seems to be 'Shining' in the back seat.

Off the Record Radio Radio

If you were in Auckland over the last two weeks of February and the first two of March, and you had your radio on, I bet it was tuned a little down from Hauraki.

In what should be, but probably isn't a foretaste of FM, the University radio station, Radio B, presented a genuine alternative programme. As far as I know, they didn't give away a single sports car, and some of their DJs were more than a little tongue tied. Instead, they relied on playing what they knew a lot of people wanted to hear.

In their attempts to imitate the real thing, they did fall into the rut of playlisting (I would be quite happy never to hear 2.3 playing 'All Time Low' again for one) but you could guarantee not to hear any of their listed songs on average ZM day. The biggest reason for that was their high proportion of local music. All the records and unreleased tapes which never get a look-in

on 'proper radio' were an unanswerable argument for needletime laws. After Radio B, it's going to be awfully hard for station owners to claim a shortage of local material of sufficient quality.

Shining Brightly

Just in case you thought that the TV ads give it all away, I can assure you that Stanley Kubrick's *The Shining* has quite a few secrets still undisclosed.

As you have every right to expect from big-budget Hollywood, there are no cheap tricks in this film. There are no sudden noises, no hands on the shoulder, no domestic pets in peril — just tension. At the centre of the tension is Jack Nicholson's face. With a demonic grin he almost overwhelms the movie.

Don't go for a bloodbath or titillation. Go for psychological anguish and the feeling of being terribly sure what might happen next.

Francis Stark

Jubilee

At last, those 'Punk' movies we all read about in the Sunday papers a couple of years ago are reaching New Zealand. *Jubilee* opened at Wellington's Paramount on March 6. Aucklanders first sight of it will be as part of a festival at the Berkeley later in the month.

Jubilee is a punk attitude piece in much the same way as *Easy Rider* was a portrait of hippiedom. Included are music and film from Adam and the Ants, Siouxsie and the Banshees, Wayne County and Brian Eno.

The film shows Elizabeth I transported by a friendly angel into a nightmare future where law, order, and any recognisable value system

have been abolished. The action centres on all-female household living out their lives and fantasies against a background of social chaos and random violence.

Surprisingly, the result is a damn good movie. Behind the freakshow surface, the film is packed with strong imagery and ideas you won't forget in a hurry. Enough, and good enough, music to satisfy the rock audience, and easily enough visual impact for the movie freaks.

Don Mackay

New Rave

Following appearances in Australia, Old and New Dreams — the critically-acclaimed jazz group — have been confirmed for concerts at the Christchurch Repertory Theatre on March 24, and Auckland's Maidment Theatre on March 25.

Old and New Dreams had its genesis in the controversial Ornette Coleman quartets of the late fifties, when Coleman met kindred spirits in Don Cherry (pocket trumpet), Charlie Haden (bass) and Ed Blackwell (drums). This group assisted altoist Coleman in the development of his harmolodic theory, and pioneered the 'free jazz' movement. Although his music embroiled the jazz world in arguments which last to this day, to the non-musician, Coleman's melodic compositions sound simple, almost folkish.

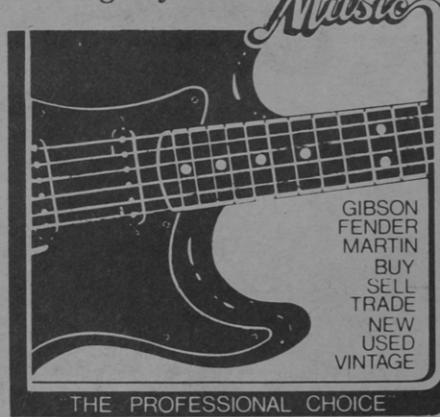
Dubbed 'anti-music' by its opponents, Coleman's innovations have proved to be *The Shape of Jazz to Come* as prophesied by one of his most important albums. When, in the sixties, Coleman expanded his group, he brought in former schoolmate and tenor player, Dewey Redman. This group disbanded when Coleman took a long sabbatical before unveiling his jazz fusion band, Prime Time.

In 1978, Redman, Cherry, Haden and Blackwell formed Old and New Dreams to play Ornette Coleman compositions and further develop along the lines of the 'classic' quartets. The rapport among the members of the group, built up from a series of highly-acclaimed tours and two brilliant albums, led to their selection as one of today's top three bands by *Downbeat's* critic's poll.

Concert highlights should include Coleman's 'Lonely Woman', Haden's 'Song for the Whales', Blackwell's 'Togo', Redman's 'Guinea' and Cherry's 'Next to the Quiet Stream'.

Graham Donlon

Kingsley-Smith



26 CUSTOMS STREET EAST
AUCKLAND 793-139, 770-971.

GARAGE CRAWLERS

WITH

ART ATTACK DANCERS THE AUCKLAND CONCERT & SUMMER SINGERS

MAINSTREET SUN. APRIL 5

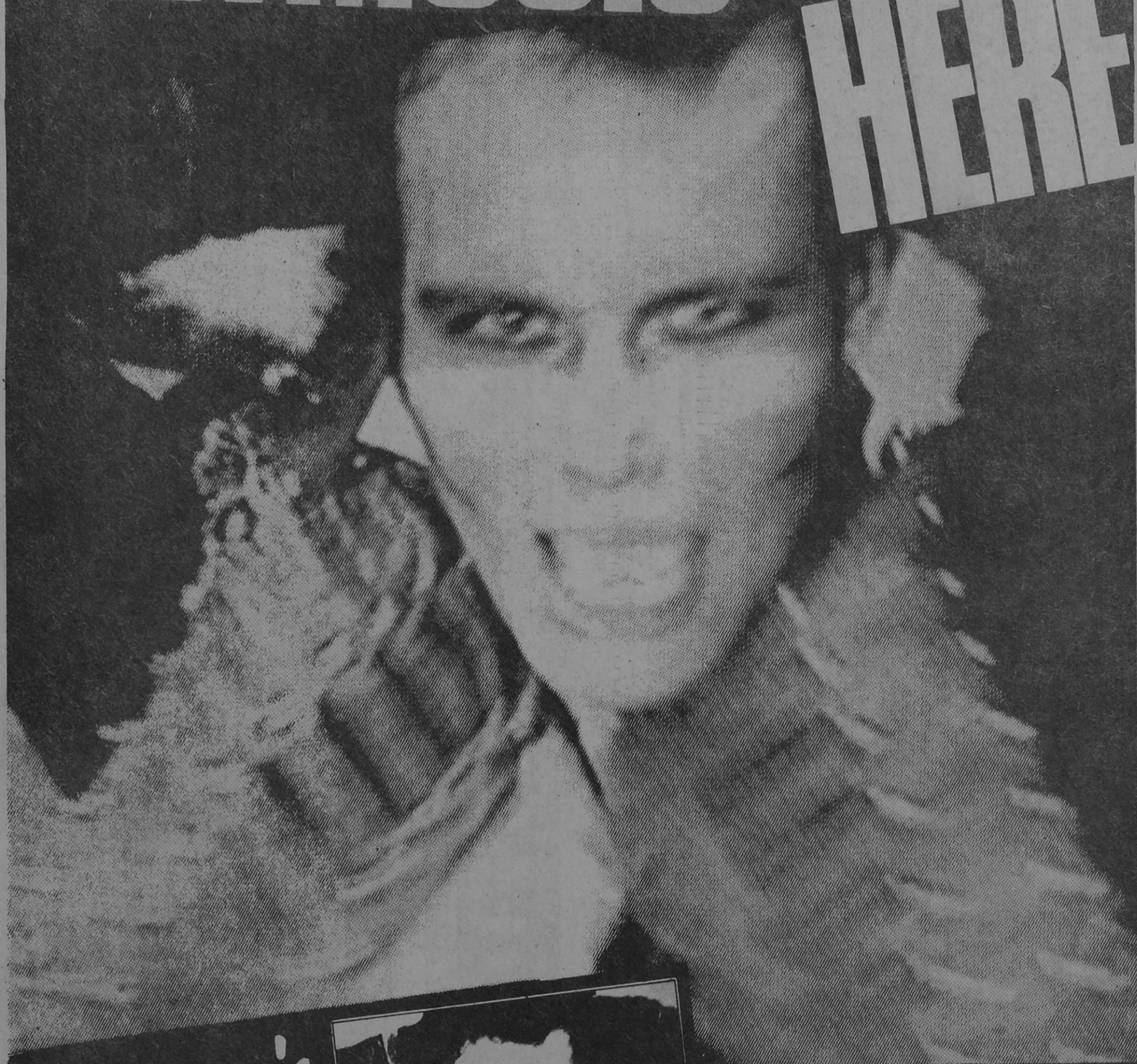
PRESENTED BY

RADIO HAURAKI

IN ASSOCIATION WITH LAST LAUGH PRODUCTIONS FESTIVAL RECORDS & PROPELLER RECORDS



ANTMUSIC IS HERE



BRITAIN'S
NO. 1 LP!



ADAM
AND
THE ANTS
KINGS OF THE
WILD FRONTIER