

# no.45 (the SPLIT FINAL)

(early released) rip it up april 81



SWINGERS POP MAX NEWMATICS  
SCREAMING MEEVES TECHTONES  
WGTN'81 CLASSES OF 81 HEROO PILOTS  
PLUS MADNESS TOUR SPECIAL



# Why Arthur? & other questions...



## Tim Finn Interview

Tim Finn looks tired. Split Enz are only a week into their "Outback Tour" and the strain is showing. Ahead of them is about five months of tours — New Zealand, the United States, England, Europe, more U.S. and then Japan.

Only a week? A pretty hectic, even traumatic, week. The Enz began the tour in rural Victoria to critical acclaim ("a multi-talented super-group", said the Melbourne Herald). They then had to dash to Sydney for a day in a television studio for the national rock awards.

Enz were nominated in several categories, including best album cover for *True Colours*. Neil Finn won the Single of the Year award for 'I Got You'.

Neil also stunned the audience with a fairly realistic collapse as he ran on stage to collect his award. Suddenly he keeled over and just lay there for what seemed like ages. The MC, the normally chatter-happy Ian "Molly" Meldrum, seemed dumbfounded.

It was a rather grim portent of what occurred in Melbourne the next night when Neil came close to death. He plugged in his guitar for the second encore at the St Kilda Palais and received an electric shock. Twitching and shaking, he ran off stage. The concert came to an abrupt end. A naturopath massaged Neil and the next day he was resting.

Tim said Neil is still feeling "shattered". The non-stop work and then Neil's accident has taken a lot out of the band. The day before they cancelled all press interviews in order to rest. Today Tim is taking it on himself to squeeze in two days' worth of face-to-face discussion and phone interviews with reporters and disc jockeys in Brisbane, Launceston and who knows where.

After a few opening sallies about *Rip It Up* ("it's always looking for an attitude," he says) he settled down to talk about the Enz's new album. The record is called *Corroboree* in Australia, but for New Zealand and the rest of the world it's *Waiata*.

"*Corroboree* is just a word — like *Waiata* in New Zealand," Tim says. "There is a celebratory aspect to Split Enz because we have survived through thick and thin, and there is that ecstasy of a young band whenever we play together."

In a press release he expresses the idea this way: "When a band has got something special and a lot of belief and shares a certain joy in the music they're creating then in a sense each time they play it is like a corroboree."

"It is a feeling of ecstasy when it all works and jells. *Waiata* is a fitting title for us because we are celebrating having been together for a few years. It carries an ethnic, down-to-earth, basic feel, coupled with an edge of mystic, wondrous celebration."

The album contains five songs by Tim, four by Neil and two instrumentals by Eddie Rayner. "We like doing them," says Tim, "they're abstract."

To promote the record, they have gone into "outback" areas, country towns most Australian bands ignore.

"We have always made a point of going to the country areas. It stimulates people in those areas to get in and buy our album and it's good for us because we get a lot of input from the people."

The Enz are now a five-piece with the departure of drummer Malcolm Green. Percussionist-designer Noel Crombie is now in the drum chair.

I confess I can't offer much on Malcolm's decision to leave. Between interruptions for Tim to do another quick phone interview or two, discussion moved elsewhere. However, Noel as drummer has been well praised — in the press and by Tim.

"I feel drums are changing in rock," he says.

"Police and Talking Heads started messing with rhythms. I think that what is changing at the moment is rhythm. Malcolm was a very good rock drummer; Noel is a better swing drummer, he's more imaginative."

"The pay-off will be in a year from now. At the moment, he's fulfilling Malcolm's role, but every night he is getting looser."

The loss of Crombie the front man doesn't seem to be a loss at all.

"Now it's more of a band," says Tim. "People have said they don't miss Noel as front man, weirdo-on-the-left etc, and the stage line-up and look has changed so much, anyway. Ultimately, something is missing, but something has taken its place."

Once again, Noel's new costume designs have won praise, but Tim shies away from talk of "a look".

"Every time we go on the road we look different. It is just a series of changing images, not 'a look'. I don't think any other band has done this. The Beatles changed their appearance, but society was changing around them. We just change within our society."

"I like fancy dress, romanticism. I like the swashbuckling look that's back. Our ideas

sometimes accord with fashion and sometimes they don't. We don't plot about what will sell. Perhaps that's why it has taken us so long."

In Britain they got to number 10 with 'I Got You'. It also did well in Canada. In the United States, *True Colours* was in the Top 40 without a hit single "which is considered amazing". They are also making progress in Japan. In the U.S., especially on the West Coast and in the New York area, they have progressed from clubs to the 2000-3000 seater venues.

Clearly, Split Enz's time is heavily booked for months ahead, but there are already ideas for a new album. "*Corroboree* is almost a sister album to *True Colours*, a bigger, more sophisticated sister, but the next album will be quite different. Eddie is also doing his own album. It's two-thirds done and will be out later in the year."

"We want to do a film, but most rock films turn out so awful that it has left a bad taste. The film would have a plot and actors and we would be in it as part of the cast. We wouldn't be stars."

"It wouldn't be a grand concept, it would be a simple story told well, with great sounds. If we do a film there is a chance the album would contain songs that are in the film, but it wouldn't be the album of the film of the book of the ..."

"Australia is a good country to be in if you want to do films. Budgets are still in the two to three million dollar range, rather than twenty million."

(The day before Kirk Douglas flew into Melbourne to begin filming on *The Man from Snowy River*, a new Oz film starring the ubiquitous Jack Thompson. James Mason is in Sydney for another film.)

It has been a long road for Split Enz, but Tim says there was never a question of turning back. "Every time we played together we used to feel so good. We knew we had something."

"It's far better on this level (of success) than always trying. You get patronised too much when you are a cult band."

Tim sums up: "We all feel we have taken a step into the future by putting Noel on the drums."

"We are ahead of ourselves again."

Ken Williams

This is it! The 'Split Enz nearly all NZ *Rip It Up*'. Not quite what we planned, but the *Madness Supplement* in the middle is a lot of fun.

Split Enz continue to 'carry the flag' for the local music scene. They were out front in '76, they're still there. In the interim

years, bands and facilities have multiplied. There are now four 24-track studios and local singles and albums feature prominently on sales charts.

In fact the local 'scene' is a lot bigger than this mag can contain. To keep ahead, keep an eye on the local stuff in '81. MC

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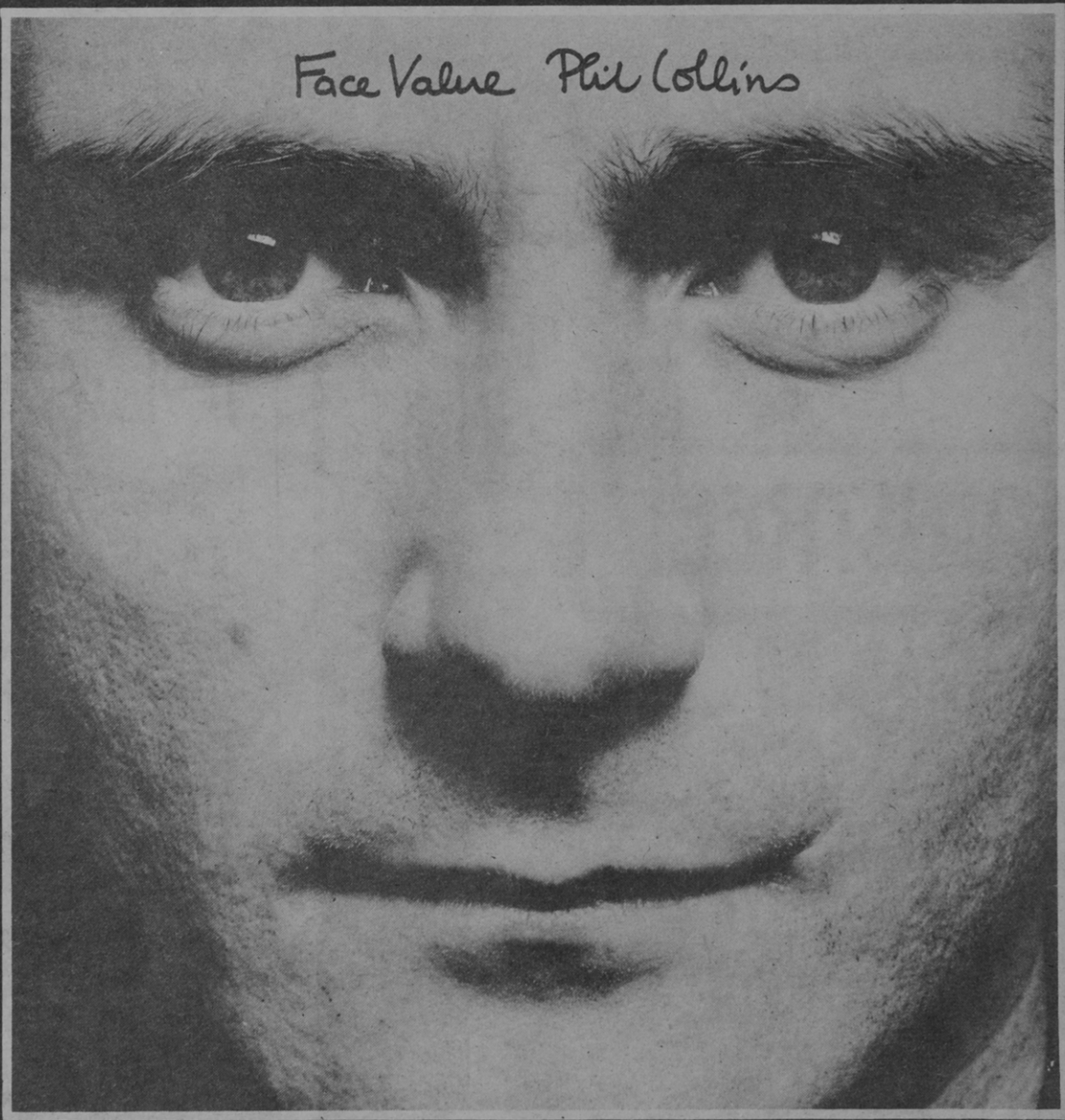
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Wellington is a strange town. For most of the past year, there have been only two regular rock venues in town. Despite this, between thirty and forty local bands performed, and more than a dozen recorded.

This scene is based on people who have only emerged over the last eighteen months. It is new enough for Stephen Morris of Naked Spots Dance to be able to say, "I can't remember Wellington bands before a couple of years ago."

It has grown up in a peculiar atmosphere. Just as New Zealand music has had to fight to make an impression on the international star machine, so Wellington bands have had to fight against a colonial relationship with the Auckland-based New Zealand rock establishment.

Andrew Fagan of the Mockers puts it this way: "When the Ambitious Vegetables tried to get a support spot at the Resort, about September 79, we couldn't because we weren't well enough known. The Resort was strictly for 'big time' New Zealand bands from Auckland."

The shortage of regular gigs and the failure of the previous generation of local bands to bequeath an audience meant that the capital's bands are pioneers to a greater extent than their peers in other cities. Still, those who wish to be pros leave, those who stay do so on a part-time basis.

Increasingly, this is seen as a liberating factor. If you can't make a living regardless how populist your approach, then why not go the other way, take an artistic hard line and lose money with dignity?

"Why Wellington is different from every other centre is that all the bands are really into their music and trying to create a whole sound of their own," says Proton, Tony Richards. "There are no pub bands in Wellington, everyone's trying to be art."

This cuts both ways. Bands tend to cater to their own little self-contained followings of committed scenesters rather than Joe Public on a night out. As a result, there is fragmentation and tribalism, at its most apparent when a band such as the Rodents gets too popular and moves beyond the cult format. Peter Marshall, back in Wellington after the break-up of the band has his regrets.

"The way bands treat each other — there's a lot of backstabbing going on. It was basically sad the way things got taken to extremes. There should be etiquette, even at the level of poster. In Wellington, you're lucky if your posters stay on top overnight."

At its worst, the art-for-arts-sake outlook ran to a bizarre form of inverted snobbery.

"It was the ultimate hip to be really f---ed on your instrument for a start, and if you knew anything about playing, you were an 'intellectual', or something," says Richards.

Allen Jansen of the Steroids agrees. "Life In The Fridge Exists could have been brilliant if they had practised, but when they did practise, it was in front of an audience."

A measure of the growth and optimism that flourished anyway is the concern of local musicians with recording and record promo-

Top to bottom: Pete Marshall, Kate Walker (Naked Spots Dance) and Mockers Andrew Fagan.

## Capital chat



tion. A year ago, the big complaint was that there were no gigs. Now it is the tokenism of local radio which restricts home grown singles to night-time shows rather than regular play-listing.

The Mockers' problems are fairly typical, according to Fagan. "We went to see their radio programmer and asked if, instead of our single just going on the late-night show, would they give it regular airplay? And she was real adamant. It came down to the fact that she wasn't prepared to play anything that hadn't previously been tested in Auckland or overseas."

Record company types and similar official figures fared just as badly.


"All these people only turn up to see bands like Pink Flamingos and the Tigers. Suddenly, all the Arts Council people, and record company people, and radio people you never see otherwise, are all over the place with complimentary tickets and stuff."

Despite all this, the various factions at last seem to be gaining a sense of common cause, and of their own shortcomings and needs. Tony Richards sums it up: "I'll argue anytime about musical things, but when it comes to organising venues, promoting singles, getting good PAs and service, then we're all in the same boat."

The town could do with more venues, preferably licensed, preferably small. But things are happening. In Bunk Records, Wellington has its own independent label, and with *In Touch* its own music paper.

Most important, the musicians who have every reason to be discouraged, are still committed to the task, and have learned from their mistakes. The Wellington rock scene, which was born in 1979, and went through its growing pains in 1980, should start producing the goods in 1981.

Don Mackay



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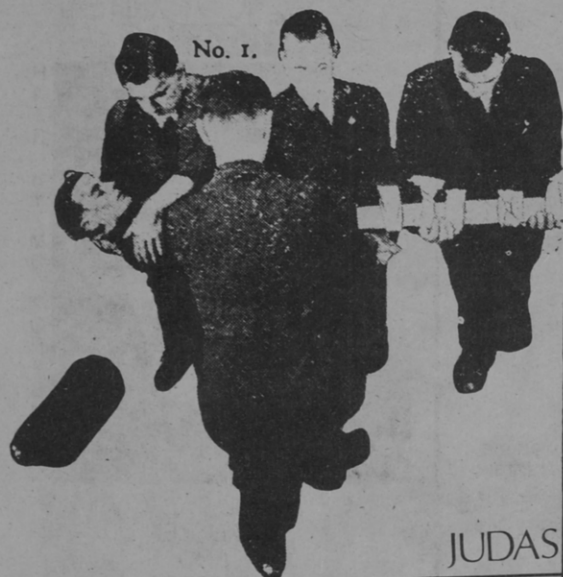
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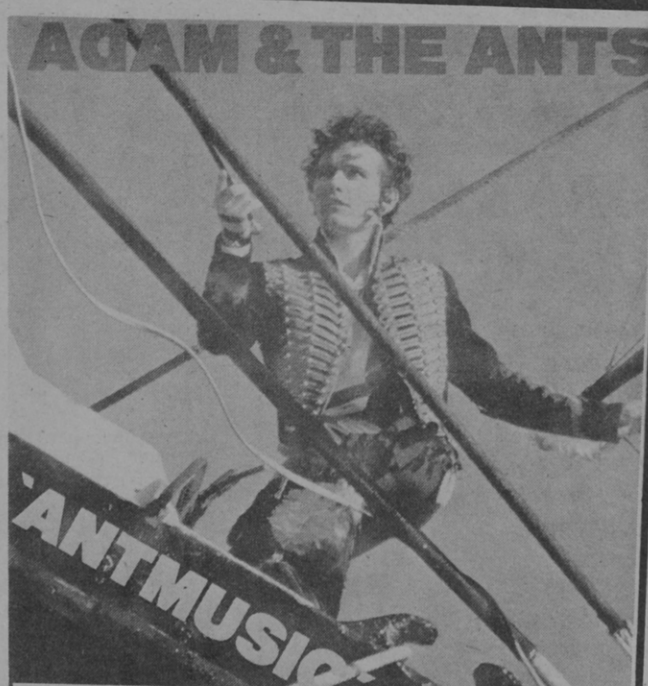


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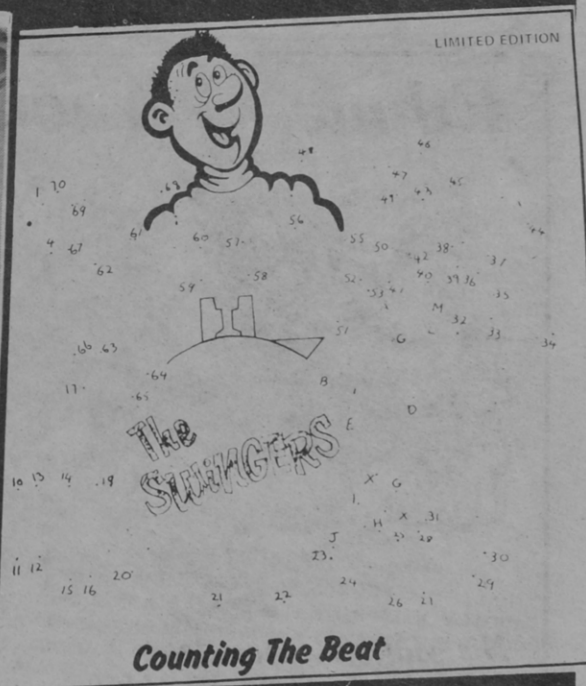
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### Youth For A Price

'Yeah Yeah Oooo Baby' (Dillon-Stark). Recorded October 1980, Harlequin Studio. Engineer: Simon Alexander.

**Jacqui Brooks** saxophone/percussion

**Grant Dillon** piano/organ/accordion

**Alison McLean** bass guitar

**Peter Reed** drums

**Frank Stark** guitar

Formed gradually between May and December 1980. Bookings: 771-233.

### Vivid Militia

'Let's Go (To Australia)' (Derek Zilch). Recorded November 1980, Harlequin Studio. Producer/engineer: Simon Alexander.

**Greg Murdock** (20 yrs) drums

**David Wood** (17) bass/vocals

**Derek Zilch** (19) guitar/vocals

We came together as Vivid Militia in October 1980. All of us had been in one punk or new wave band but nothing seemed to work. The band is now a good outlet for all of us. Bookings: 797-899.

### Rhythm Method

'Carousel' (Rhythm Method). Recorded November 1980, Harlequin Studio. Producer/engineer: Simon Alexander.

**John Quigley** (18 yrs) guitar

**Gill Civil** (21) keyboards

**Dave Harris** (19) bass

**Simon Mark-Brown** (20) drums

**Mathew Flynn** (20) part-time sax

**Bill McGeachie** (20) vocals/percussion

Formed September 1980. First gig at New Station. Fast pop/ska but now moving towards own danceable sound. New vocalist soon. Bookings: 797-899.

### Rebel Truce

'The Man Inside' (Toweling-Zubielevitch). Recorded September 1980 at Harlequin. Engineer: Steve Kennedy.

**Adolf** (24 yrs) voice

**David O'Donoghue** (18) bass guitar

**Phil** (19) drums

**Elf Zubielevitch** (20) guitar

Formed April 1980 in attic of 111 Queen St. Terry Toweling left to join a band in Wellington but moved to Mt Eden. Bones (drummer) vanished. Phil joined, then Dave and we all lived happily ever after. Bookings Adolf: 483-667.

Gripes: doesn't snow at Christmas and promoters that hold *Class Of 81* dances with only four bands. There are 12 on the album.

### Killjoys

'I'm Normal' (Bob). Recorded October 1980 at Harlequin. Steve Kennedy engineered.

**Phillip Campbell** (19 yrs) vocals

**Robert Andrell** (19) bass

**Malcolm Smith** (18) rhythm guitar

**Rowan Shedden** (22) lead guitar

**John Crawford** drums

**John Duckett** guitar

Formed one year ago. Bookings: 493-873.

Gripes: people over 22 who aren't bald.

## THE CLASS OF 81



YFAP



Rebel Truce



Vivid Militia



Ainsworths

### Blam Blam Blam

'Motivation' (Mark Bell). Recorded at Harlequin with Doug Rogers and Blams in control.

**Don McGlashan** (22 yrs) sax/drums/percussion

**Mark Bell** (21) guitar/vocals

**Tim Mahon** (20) bass/vocals

**David Rudolph** (21) sound technician

Formed October 1980 after Whizzkids split. Only three of us left, therefore we decided since we were still talking to each other we'd play together.

Gripe: lack of second gear in the van.



Moderns



Rhythm Method



Bombers

'Dance' (Webster-Senn-BangMoore-Ben). Recorded October 1980 (pre Mekons) at Harlequin Studios with John Garde and Doug Rogers in control.

**Webster** vocals/bass

**Jann Senn** vocals/guitar

**Brian Bang-Moore Sutton** vocals/drums

**Benjamin** bass/drums

Formed in 1980. New music for wartime. Covers all pre 1964 to separate Bombers from the ska/mod revival. Bookings: 437-515 til May 26, then 487-134.

Gripes: waiting until June to play as other bassist/singer holidaying in USA.

### Ainsworths

'Danger Man' (Rowan-Hilary). Recorded November 1980 at Harlequin. Ainsworths with

The four Techtones, Steve Roach, Chris Burt, Jimmy Juricevich, Peter Solomon and sound man Doug Hood are grouped around the inevitable formica table in a Dunedin motel. The tape recorder's switched on and immediately the conversation becomes more guarded, more self-conscious for a while.

Sheerlux taught them a few things:

Steve: "We had a lot of difficulties song-writing as we were going about it the wrong way. We wanted to get into songs not the bloody chants we were writing. We wanted something with a bit of melody and that wasn't happening and we were sick of the hype and the frontman scene."

Resolutions were made?

Jimmy: "Yeah no frontmen, no lead singer, no gym shoes and jumping up and down on stages. Just an understanding of the sort of music we really liked and wanted to write."

When the Techtones formed out of the ruins of Sheerlux the social disaster horrorshow bands were still in ascendance. Times must've been hard?

Steve: "Oh we got arseholes for a while from the kids."

Chris: "We were classified as kind of pappy."

Jimmy: "Yeah but we couldn't afford to stop playing for the first few months so we just had to sort things out while we were playing."

Let's talk about 'That Girl'.

Steve: "To record 'That Girl' we had an eight track tape recorder but we found we needed an extra one to put on the backing vocals and so we rigged up this other four track. Then when we were mixing and it was all manual so we had to keep the two tape recorders synched all the time and this was four o'clock in the morning and they kept on going out of synch at the very end and you'd hear 'f\*\*k it's out' and you'd go back to the beginning again."

After two all night sessions recording and producing 'That Girl' the Techtones have brought in Doug Rogers to produce their next single 'Shed A Tear', a laid back ditty. Was it a wise choice as the next single?

Steve Kennedy produced. Steve engineered.

**Adam Holt** (17 yrs) bass

**Hilary Hunt** (18) vocals

**Phil Jackson** (18) drums

**Rowan Shedden** guitar

Formed when Hilary discovered Rowan jamming at a Killjoys' practise and asked him to form a band. Adam and Phil joined later.

### Moderns

'Day Is Ended' (Moderns). Recorded November 1980 at Harlequin. Moderns produced and Simon Alexander engineered.

**Peter Wilberfoss** (20 yrs) bass

**Kim Gailer** (19) keyboards

**Larry Zoete** (17) drums

**Geoff Crohurst** (17) vocals

**Grant Hannis** (17) guitar

Band formed May 1980. In January 1981 guitarist replaced by Perry Marshall and vocalist replaced by Lincoln Mail. A change of name is imminent. Bookings 403-9644.

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### Techtones' Talk



Jimmy: "We thought a long time about this and maybe a slower, softer song has a chance of being played on the radio. There's no point in getting a new song played only on Barry Jenkins' show. It would be okay if you were a punk band but we want to be popular, successful."

The band reckon that 'That Girl' sold about 800 copies, hardly a 'White Christmas', but undeterred they plan to tackle an album in a few months. But are doors opening?

Chris: "Yeah they're opening now. We've gone through the pissed off stage and we could've split like anybody else but it's just a question of hanging in there."

So the Techtones are persevering, patiently, with realistic horizons and music that owes less to fashion than to their ability to delve perceptively into established pop structures. But they've gotta make it soon.

George Kay

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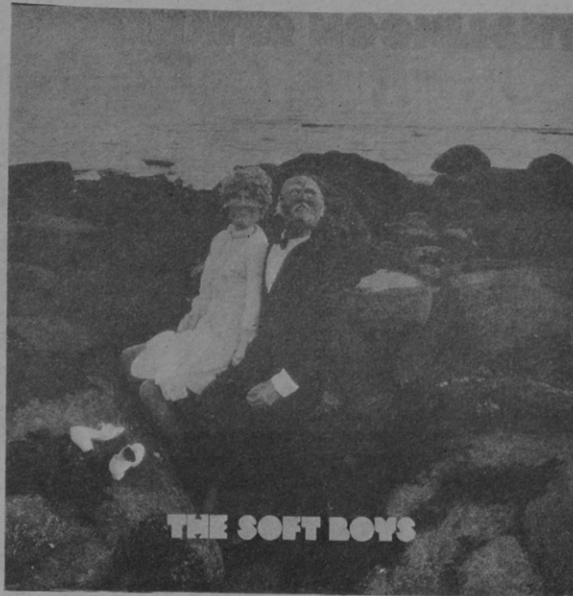
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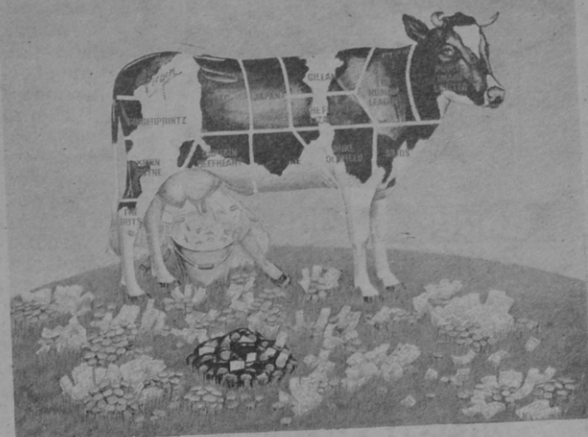


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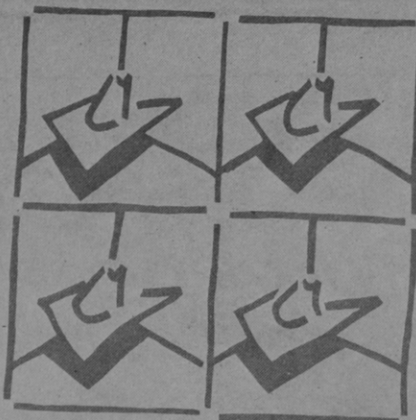
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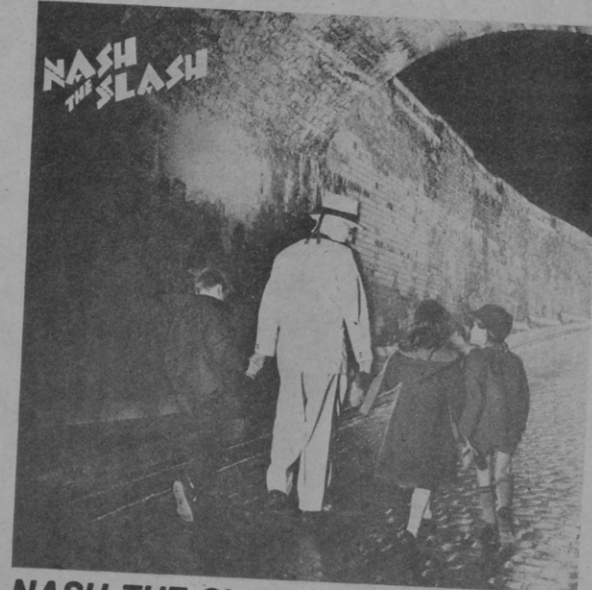


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### PYLON, Gyrate

ARM 5  
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# RUMOURS

## Auckland

Two days in Mandrill studios produced three **Blind Date** tracks, 'Echoes', 'Dreams' and 'Don't Let It Get To You'. A single is possible. **Penknife Glides** single, 'Taking The Weight Off'/'Laugh Or Cry' is out soon. See with Enz in Napier, Tauranga, Hamilton or Auckland ... **Blams** Propeller EP is in production, as is the **Screaming Meemees'** single, 'See Me Go'. Take Two ... the **Herco Pilots** *Wonder Book* EP is in Auckland stores and Roy Colbert has it in Dunedin. New drummer is Hugh Tercel. He debuts with the band on their Easter Monday *Hot Cross Bums Tour*. It commences 1pm in the Auckland Domain.

Tony is out of **Danse Macarbe**. New man is Ralph Crump (ex Buster Keys) ... first C10 cassette in NZ is **Pop Mx** 'Jumping Out A Window'. 'Now' is on flip. Bow Wow Wow to you too ... for Selwyn College readers there is a dance at St Thomas' Hall, May 9, with Screaming Meemees, Ainsworths and Blam Blam Blam ... there is talk of an **Olympic Presentations** three single pack featuring Regulators, Killjoys and Ainsworths. May release likely.

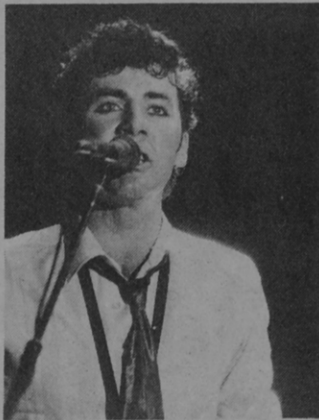
**Top Scientists** in limbo since departure of Rick Bryant ... forthcoming XSF release is the '\$7.99 *Hits & Myths* an album of enzeders' goodies including Split Enz 'Another Great Divide', Dragon 'April Sun In Cuba', Dudes' 'Be Mine Tonight', Suburban Reptiles 'Sat Nite Stay At Home', Toy Love 'Squeeze', Mistakes 'I Feel Good' and lots more ... reggae and ska freaks start saving as Festival Records will import 30 titles not available in NZ from the UK. Including Dillinger and Max Romeo and the *Intensified* and *Club Ska* compilations. Expect 'em mid-year ... **Knobz** Appreciation Society can be contacted at PO Box 3946, Auckland 1 ... **Aellian Blade** will soon release 'Listen' on Desert label ... Modes have split but look out for the **Glass Torpedoes** ... **Divyanand** has recorded a cassette, *Boundless Skies* (Vision Music, PO Box 586, Auckland 1) ... **Herbs** recorded several tracks at Mascot ... twice **Blind Date** were advertised in the *AK Star* as Blind Faith. *The Corporation*

## Wellington

The **Rodents** (easily Wellington's most popular band over the past year) have called it quits. Andrew Clouston (sax) and Peter Marshall (vocals) are both heading for Auckland. Keyboard man John Nyland may join **Preservatives** who also need a bassist.

Contrary to last month's report, **Protons** will continue to gig while pursuing other musical interests individually. Their single 'Lights On/Modern Homes' recorded during a recent visit to Auckland is out on Bunk early May. By then Bunk will also have **Spaces** single on the streets.

Beating the venue shortage problem, **Steroids** hired the Town Hall concert chamber for a Friday gig with Mockers, Beat Rhythm Fashion and Digits. It's BRF's first public gig



## Knobz' Johnny Tuska

and first for months for **Digits** who have been recording a do-it-yourself album at Sausage. **Innocents** have demoed their originals at Sausage.

**Last Resort** now open again after three weeks closure for renovations and new up-market image.

## Les Crew

## Australia

As the rehearsals with their new bass player didn't work out, **Citizen Band** have disbanded. Drummer **Brent Eccles** has just completed two weeks of rehearsing with the **Angels**. So far it is working out well. The Angels will record a new album in May and commence a world tour in August.

New **Birthday Party** album *Prayers On Fire* got a four star review in *Sounds*. The band has returned to the UK ... new **Sports** album is *Do This, Do That* (producer is Flowers man Cameron Allan). Sports will support Madness in Oz ... new **MEO 245** single is 'Marching Feet' produced by **Peter Dawkins** ... Mushroom Records have just signed the **Sunny Boys**, a Sydney pop band, who debuted on Phantom Records.

The **Sheros** (once Sherbet) have had their album *The Skill* released in the USA on Atco ... the **Midnight Oil** *Bird Noises EP* is out in NZ. After NZ Oil plan to visit UK and record an album with Glyn Johns producing.

## The Corporation

## Christchurch

New **Playthings** and **V'Dubs** spin-off consists of Nick Carter (sax & flute), Janine Saundercok (guitar), Xtine Simpson (bass), Jon Markie (guitar), Dave Tolbet (drums) and Ms Liz (piano & vocals). They play cabaret music ... Chris Hudson replaced Xtine Simpson in **Yo Yo ... Newtones** drummer Graeme Van Der Colk has not left the band ... Guy Norris replaced Mark Lowe as **Solatudes** drummer ... **Syphoners** have split.

The **Knobz** play Aranui Easter week, **Pink Flamingos** play the Varsity Easter Friday and on Easter Monday a *Class Of 81* special at the Gladstone features the **Newtones, Screaming**



*Dave McArtney & band.*

**Meemees** and **Newmatics** ... bands playing in April at the Imperial: Whiskey River, Ghetto and Cardio-Rhythmics. The Gladstone: V'Dubs, Newmatics, Playthings and Clean ... new bands: Ballon Dessai, Call Noise and surfing music outfit with no name.

## Dunedin

Bassist Selwyn Findley is leaving **Broken Models** (this year's Battle of the Bands' winners) and he is to be replaced by Mick Dawson who has returned from Aussie. Ex **Static** vocalist David Houston and bassist Graham Crockroft are teaming up with two old Heavenly Bodies, drummer Neil Dobier and guitarist Miles White.

Bassist Paul Parkhurst has left the **Nerve** and is replaced by Craig Johnston ... **Scooter** and **Cruze** have broken up but ex **Scooters** Andy Combe and John Hodge may form a new **Cruze** with vocalist Brian Sequé. Jim Taylor's **Cruze** off-shoot, the **Rejecktz** are moving to Wellington.

The **Clean** will play three nights at the Gladstone in Christchurch (see *Calendar*) and they will be first to play before Sunday screenings at the Civic cinema.

George Kay

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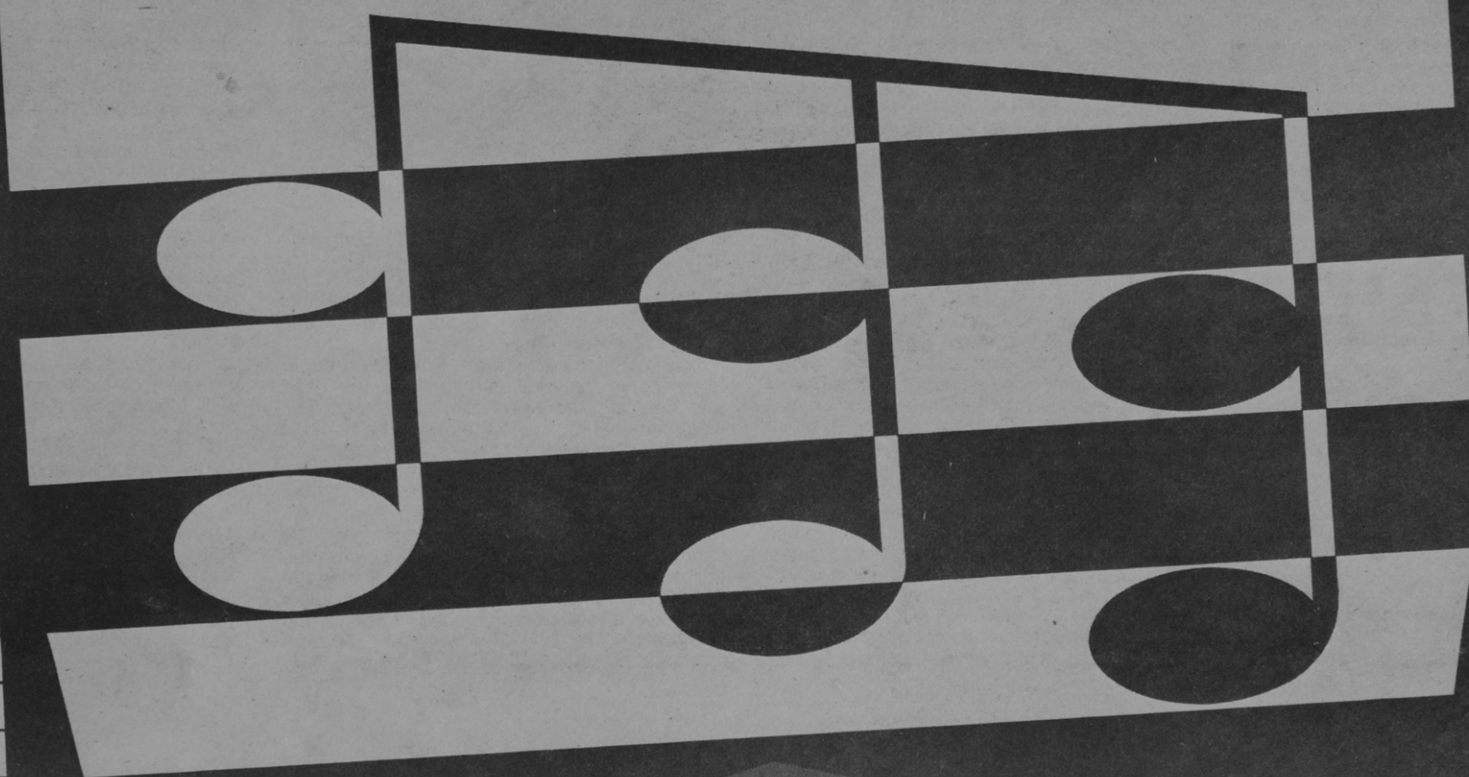
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## Pop Mx in Oz



The Pop Mechanix are on the road opening for Split Enz on the *Outback Tour* of Australia. The Mechanix are playing pubs on their nights off, too — all to promote their CBS single 'Jumping Out A Window'. Here's ten days with the boys brought to you courtesy of Andrew Snoid.

**March 15**  
Amidst much confusion we manage ourselves onto the aeroplane which gets us to Melbourne at 6 pm.

**March 17**  
We embark on the Outback Tour 1981, and outback it is. Shepparton is the first gig — a town roughly the size of Hamilton. At approximately 8.10 Pop Mx clench teeth, bate breath and play. What a relief. Our first Oz gig and they like it. General consensus was that Paul Scott and I are both mental. Oh yeah, great.

**March 18**  
Horsham. This place is truly outback(ward) — very tiny, very hot. Once again we go for the throat, a good gig. Water fight back at motel with Pops and Enz, great relief after the day's travel, with all of us together in a mini-cruiser. It's time to get to know your own band excessively well, and get to know someone else's for good measure.

**March 19**  
Ballarat. After Horsham, Ballarat is like New York. Not far from Melbourne, wealthy and scenic. An excellent gig for us, and a great prep for Melbourne.

**March 20**  
We headline at Macy's in Melbourne — first pub gig, and first gig in the city. Lots of media and industry people. Oh God, here goes ... got an encore, and all of us are rapt. Paul Mason discovers Astra Fighters.

**March 21**  
Supporting Matt Finish, a Sydney band with a Top 10 album at the Jump Club. Huge crowd, good atmosphere — one of our best gigs so far.

**March 22**  
Day off.

**March 23**  
Melbourne Palais Theatre sold out. This is it. Amazing place on the waterfront in St Kilda. Truly excited about playing tonight, and the Enz are as nervous as the Pops for their debut city gig with the new lineup. Great reaction for the Pop Mx tonight. Bump into B. Stiggs, Melbourne

resident and Models' drummer. See Ian from the Swingers. Feels a bit more like home. Enz take the stage and knock them dead.

**March 24**  
Geelong. Before we go on, *Class of 81* is playing through the PA; 'Let's Go To Australia ...' wonder what the Aussies think about that? Good gig but not as good as the Palais for us. Back to Melbourne straight after the show.

**March 25**  
Interviews with Sydney papers, interview on 3XY in Melbourne, and press release day. *Hogan's Heroes* and *I Dream of Genie* both on TV — such a dilemma!

Andrew Snoid

## Bones' Report

"Hi, this is Buster Stiggs, and I'm with the Swingers."

Well, that's how it used to be when the Swingers hit town. Buster handled the band's PR with a real flair. But now it's Bones Hillman on the other end of the line — from Melbourne.

"Why did we get rid of Buster? The same reasons as any band that has a line-up change really. We didn't think he was a strong enough drummer for the more progressive songs we were moving into. He didn't have the style, so we got Ian (Gilroy) and Buster joined the Models and everyone's happy. It's better now, our rhythm section is so much stronger."

Bones says he is really enjoying playing with the new drummer, and he's certainly playing with him a lot — the all-night recording session for the new single with David Tickle, which Bones had not long reeled out of for this phone interview, included 14 hours working on the bass drums alone.

"It was hard work, but it had to be done. There are no holes now."

The new single is to be a surprise. No, says the bassist, I can't even tell you the title.

The last one, it says here, went to number one in Australia faster than any single since 'Daddy Cool' and 'Eagle Rock' back in 1971. Were the band surprised 'Counting The Beat' did so well?

"We recorded it in August, so it had been sitting around for six months, during which time

we were telling ourselves 'yeah, it's a number one', but when it did get there we were flattered."

For my money, the re-done 'One Good Reason' on the flip was at least its equal. Was there any conflict for radio play?

"No, not really. The B side got played on a few FM stations though."

Producer Tickle is spending a couple of weeks with the band before they go into the Music Farm studios in mid-April for a month to do the album. The Swingers have always had plenty of songs to call on — what will actually make it onto the album?

"That's the hardest part at the moment coz there are so many songs. We're well ahead of ourselves in our music, we've just got to wait for everyone else to catch up. I think there will be two songs at the most which we were doing in New Zealand. 'Counting' will be on it, and the new single, too."

New Zealand bands heading across the Tasman usually experience varying success, possibly because they carry with them widely varying plans. Mi-Sex, after all, did it one way,



Judd, Hillman & Gilroy

Toy Love another. What was the Swingers' approach?

"We didn't have a plan as such. We knew it was going to be hard work. The first six months we were just managing to stay alive, making \$15 a week each. But we stuck it out."

After doing the album with Tickle (a producer Bones says "sparks something in the band that's magic") the Swingers will be doing a five-week national tour, and then it will be home in August for two weeks.

"Then we should be going to England — a couple of labels are already interested" he concludes, fingers audibly crossed.

The new single will be important for the band, the first album crucial. But at least the songs are there. Those who have followed the Swingers through the past two years will know they have already ditched songs ('The Sound Of Lovers', 'The Way That We Used To' etc) that most bands would be overjoyed to call on

for a debut album. Whatever, as winter descends, things could hardly be better.

(A footnote for rock historians: Phil Judd is currently bi-nomenclatural. You can call him Phil if you like, but you may also call him Bud, as many a Mushroom handout is wont to do at the moment. Bones, however, is sticking with 'Bones', and Ian with 'Ian'. We'll keep you posted.)

Roy Colbert



## Hercopalypse Now

Out now is *The Wonder Book*, a four-track EP by the Hercopilots. At the time of recording, the band comprised Harry Ratbag (bass and vocals), Chris Williams (guitar and vocals) and Steve Wester (drums). Since then, Steve has developed ear and knee trouble, and has been replaced by Hugh Tercel.

What makes the Hercopilots different is their do-it-yourself attitude. Harry tried to explain.

"We really wanted to do the single but we couldn't be bothered trying to convince anyone else that we should. I did approach Simon Grigg about getting on *Class of 81*, but the others threatened to beat me up."

In some ways, the Pilots were lucky. There was no money from gigs, so all expenses were met from their own pockets. Chris is a printer, and he designed and laid out the cover. Harry's brother got the plate made, and Chris organised the printing.

Recording was done at Harlequin, and cost \$282. The first pressing was of 300 copies, for which a deposit of \$115 was paid, with the balance to follow. Already a second pressing of 200 is planned.

Hercopilots don't play much. Most of their gigs happen when they hire a generator and perform at various parks and squares around the city. Harry claims not to understand Joe Public.

"We played at XS, and half the crowd left, yet we've done the single and it has sold really well. I think recording is a better way of getting across to people."

At \$2.00, the single is selling at a loss. A costly miscalculation? The band aren't too worried about it.

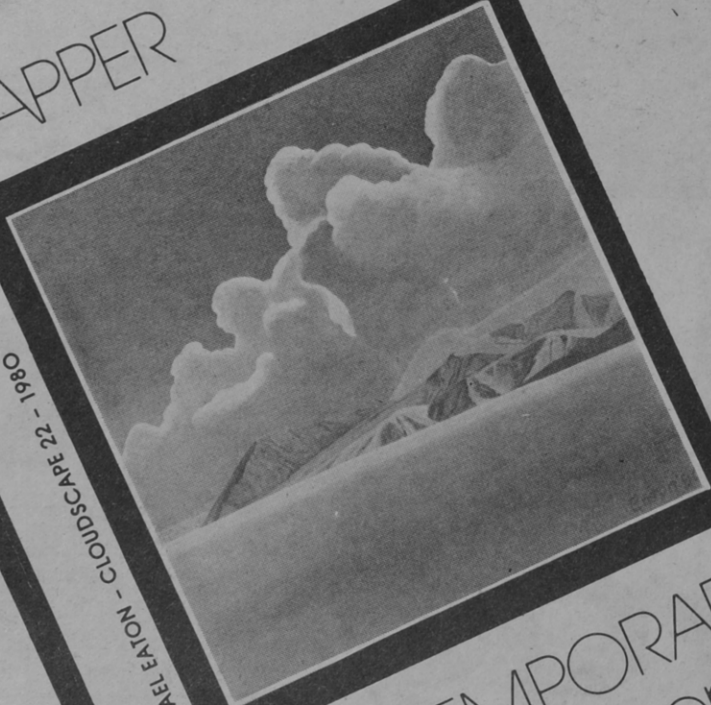
"We will definitely do it again. We want to do a three song single next. We hope to record it at the end of April and it will be called *Mission Two*."

For any aspiring young band hoping to follow the Pilots' example, Harry has two words of advice: "Start saving!"

Mark Phillips

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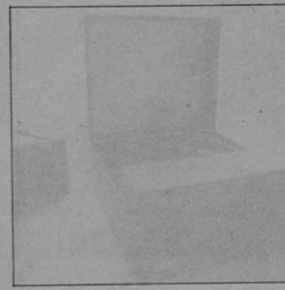
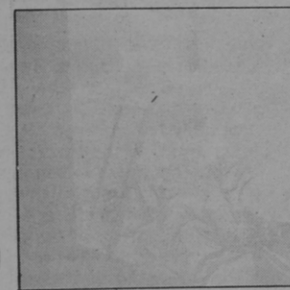
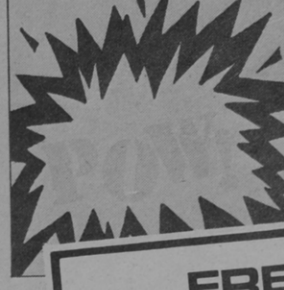
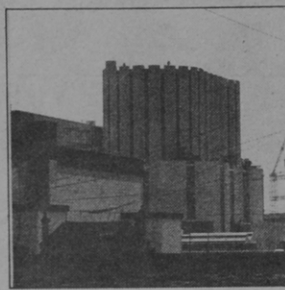
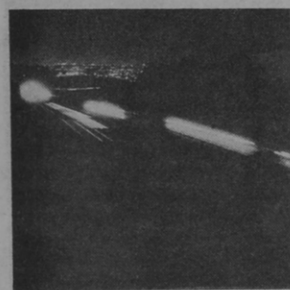
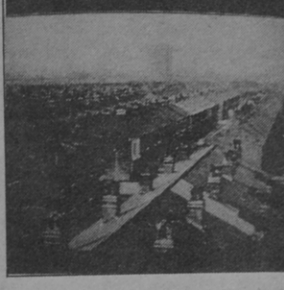
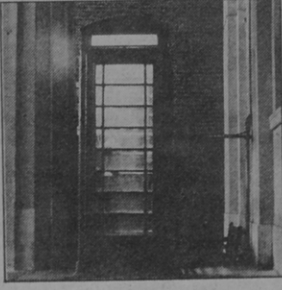
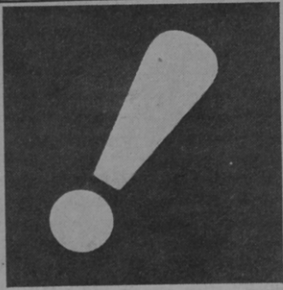
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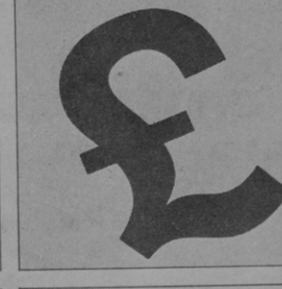
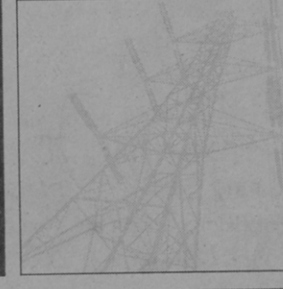
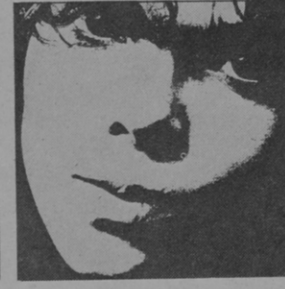
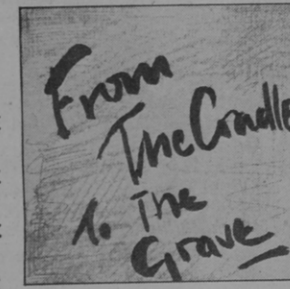
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Last year, on Auckland's, North Shore, it seemed as though every available garage housed a budding pop group. Of the bands that emerged that year, one stands head and shoulders above the rest. With tracks on two compilation albums, and a single shared with the Newmatics, the Screaming Meemees are well on their way to success.

In the absence of lead singer, Tony Drumm, we talked to the band about their Ripper Records' single. Guitarist Mike O'Neil explains the choice of song.

"We did 'Can't Take It' because we wanted to save other material for a single we are doing with Propeller. We had the melody for the song, but the lyrics and piano parts were written in the studio prior to recording. You have to give credit to Steve Kennedy, the engineer, for doing such a fine job.

"When we did 'See Me Go' the first time, we thought it was great. But after we heard it a week later, we changed our minds. It didn't appear to have any relevance to the song live. That's why we have recorded it again for Pro-

pellor. This time it's on twenty-four track and produced by Andrew Snoid."

Drummer Joh interjects. "Doug Rogers (of Harlequin) likes the song so much that he let us record it again the following day for nothing: the idea being to do an edited radio version."

All the Meemees write.

"It usually starts with one person's idea," says Mike. "We work around each others' thoughts, so consequently we write a heap of songs. Sometimes we work on a song for two or three practices, then throw it away."

Joh defends the band against accusations of stealing hooks from old songs. "It's so hard to be totally original. Let's face it — everyone borrows, it's just a case of how good your sources are. Ours tend to be a mixture of several songs rather than one. Most of the time we don't worry about it."

Like most young bands, the Meemees face a constant struggle for gigs. There was a time when they played only at parties and North Shore dances. Recently, though, they seem to have been breaking away from their fellow northerners.

"Most of the other bands are at varsity or tech. We channelled our time into music," says Joh.

Mike continues. "We are proud of where we come from, even though we are starting to leave it behind. What we are trying to do is to get those other bands our support gigs. We still

play North Shore dances when we can."

Another Meemees' recording project is an eight song cassette.

"We've got heaps of songs that people like, but we've got sick of playing them. Rather than just throw them away, we decided it would be good to put them on a tape. It works out cheaper than two singles. By the time it is released, we will have ceased to play most of the songs."

"One side of it might be live," adds Joh. "We haven't decided yet. It might also include some covers. 'Twist and Shout' and 'Louie Louie' are possibilities. We see it as the closest we can get to an album for the time being."

The Screaming Meemees will be touring quite extensively in the next two months, including two weeks in Christchurch. Watch out!

Mark Phillips



## Five Newmatics

Contrary to popular belief, the Newmatics are not a ska band. Their fusion of various influences can't be labelled.

Over the last six months, the band have gradually built up a rock steady following that finds them instantly accessible. A throbbing rhythm section of Ben Staple on drums and bassist Jeff Smith is the perfect platform for Simon Clark's sax, Brent Pasley's subtle guitar and Mark Clare's well-phrased vocals.

'Judas', a highlight of their live set, is out on a Ripper single they share with the Screaming Meemees. We asked Mark and Brent (Sid to his friends) to pass judgement on their recording careers. Were they surprised to get the single out so fast?

"No," says Mark. "When we first agreed to do it, Bryan Staff said he could get it out fast. He thought late February. It came out early March."

Was Sid happy with the finished product?

"I was there producing with Bryan, but the sound in the studio seemed totally different to what you get when you play the record. The studio equipment is deceiving. It gives depth that you don't hear on a normal stereo. Next time we do something, the whole band will be there to listen and give their opinion. Bryan was happy, but nobody else really was. Next time, I think we'll have Steve Kennedy as engineer, because he did such a good job on the Meemees."

Mark agrees. "The sax wasn't as loud as we wanted and the vocals were too dominant. Mind you, at least when we play it live, it sounds a hell of a lot better. We originally went into the studio to re-do 'Five Miseries', but somehow we changed our minds."

'Five Miseries' is the song that Newmatics do on the Propeller compilation *Class Of 81*. "It was the first time any of us had been into a studio for more than just a look. We did four songs because the original intention was for a demo tape."

"We spent about five hours doing those songs," says Sid. "It was all in eight-track, whereas 'Judas' is in twenty-four. Despite that, 'Five Miseries' still sounds better to us. The problem seems to be that we didn't use Harlequin's facilities to their fullest. It took five and a half hours in the middle of the night to get it down. By early morning, we just wanted out of the place."

"Next time, though, things will be different. We are hoping to have guest artists on keyboards and brass. We have given tapes of 'Inquiry' to Don from the Blams and Jacqui from Youth For A Price, just to see what they come up with."

Newmatics have in the past been prolific song-writers, but lately things have slowed a little.

"We've got twenty-six original-songs," says Mark. "But we haven't written many for a while. Because we've been working full-time and gigging regularly, we haven't had much time to write. The only song we have added recently is Wilson Pickett's 'Land Of A Thousand Dances'."

Coming up soon is a six week tour which will see the Newmatics turning professional, a thought they don't entirely relish. After that, it's an EP and then back on tour again.

One thing's for certain. If you don't get to see Newmatics some time this year, it's going to be your fault.

Mark Phillips

## FIRST SINGLE

# penknife glides

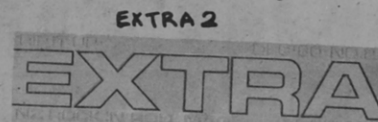
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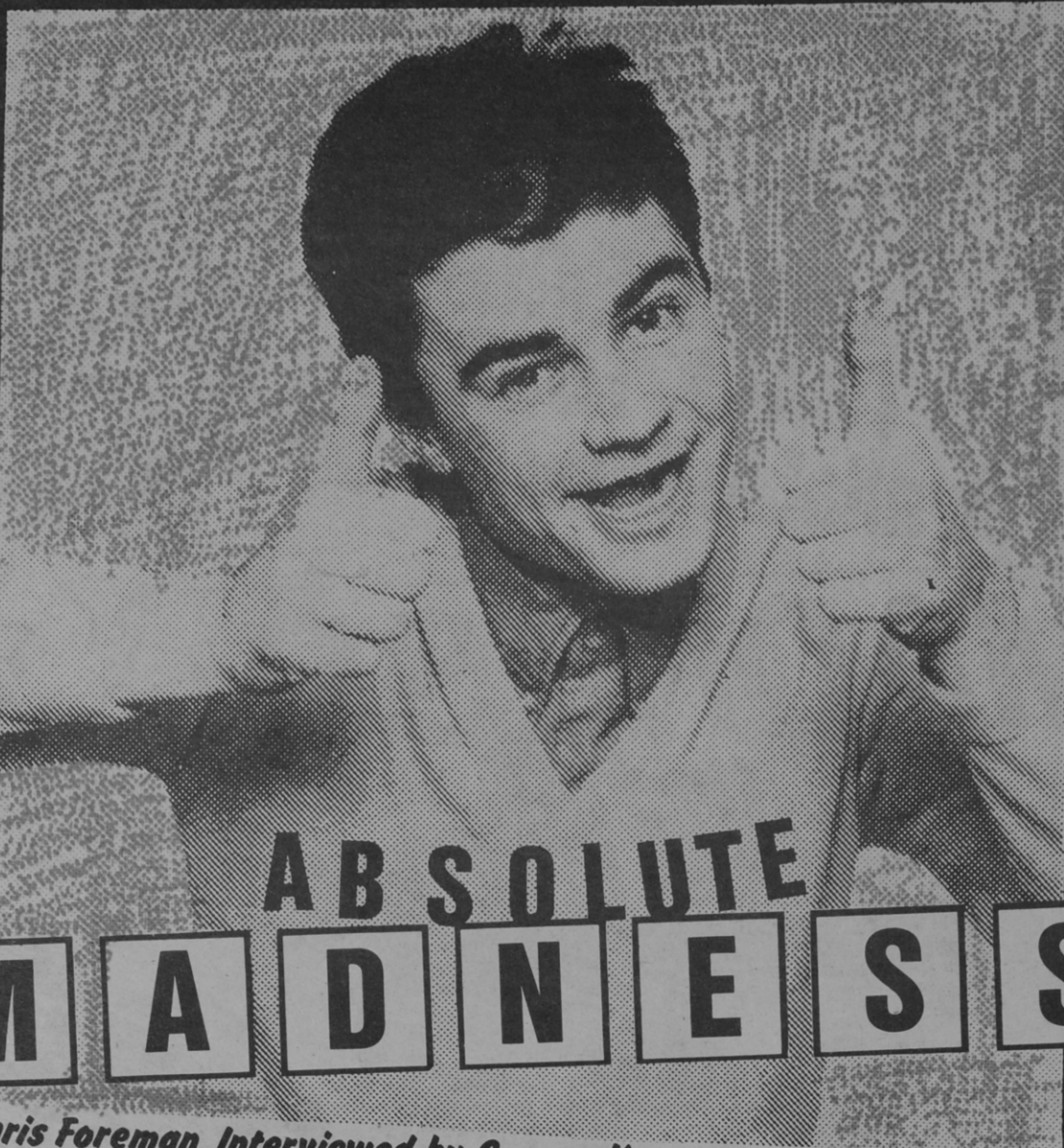


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*Chris Foreman Interviewed by George Kay*

When the 2 Tone ska development took place in 1979 the Specials and Selecter offered the socially concerned option while Madness presented the lighter side of reggae in a self-proclaimed 'nutty' packaging that obscured the band's more serious intentions. With a row of endearing singles including their tribute to Prince Buster, 'The Prince'

and the consistent excellence of 'My Girl', 'Baggy Trousers' and 'Embarrassment' through 1980, Madness have effortlessly outstripped the waning successes of their former 2 Tone bloodbrothers. Only The Beat, of the ska school, have come close to Madness's recent commercial and artistic form.

#### **Roots**

The band's guitarist Chris Foreman (co-writer of 'In the Middle of the Night' and 'Baggy Trousers', to name but two) had taken time out from a film the band are making to give a phone interview. The film seemed a good place to start:

"It's a feature film about ourselves and it's going very well except that our director Dave Robinson fell off a ladder and hurt his ankle. We're about two-thirds of the way through. It's quite enjoyable but it's very hard work."

The band in its present format came into existence in September 1978, and contrary to (my) expectations they weren't prepared to die for ska:

"I'm the oldest, I'm 24 right? And I can just about remember it. We can all remember reggae coz it had quite a lot of hits over here with people like Desmond Dekker and we all liked that. When we first started the group we used to learn the usual rock'n'roll songs coz we hardly had any of our own and reggae as well. When we started playing gigs we had more of our own songs and we dropped the rock'n'roll ones coz everybody does them and they were a bit corny. We kept the reggae ones coz hardly anyone else did them and a lot of people liked them. The only thing we did with ska was just use the rhythm and off-beat, mainly what I played and the bass and the keyboards. We never used to play it like the original ska records."

#### **2 Tone**

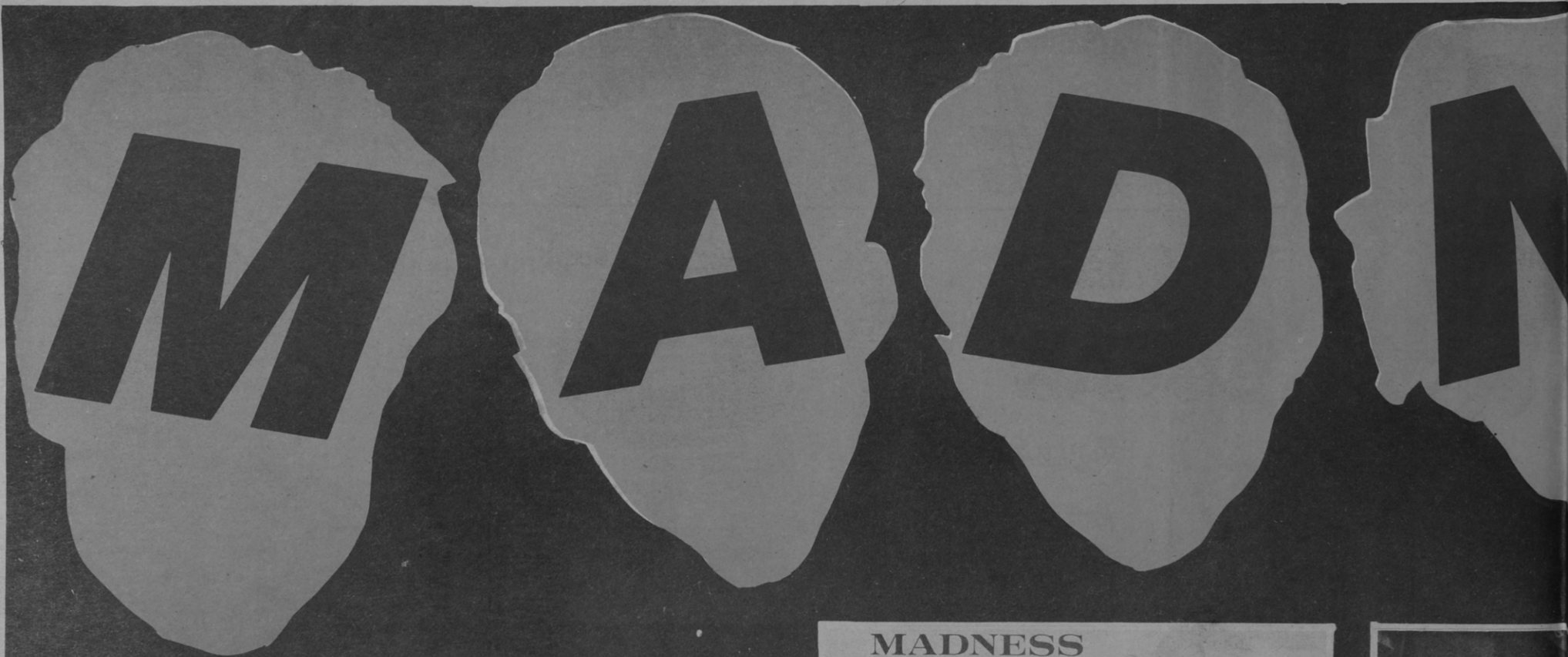
Prior to the Specials setting up the 2 Tone label Madness struck up a friendship with Jerry Dammers. When the label was under way Dammers contacted the band and they released their first single, saxophone player Lee Thompson's 'The Prince', on 2 Tone. Last year the Selecter had a bust-up with the label because they felt the whole ska business was getting out of hand. So why did Madness record only one single on the label?

"We only signed to do that one single and at the time 2 Tone couldn't make albums and we wanted to make an album quick and at this time Stiff were interested in us so we went to them. There wasn't any big break-up or anything like that but it was quite good to get out of that anyway as it was getting lumped together as one big thing."

But surely the band must owe something to the Specials for starting the ball rolling as it were?

"Well I like to think we would've made it anyway but they obviously helped. We were very lucky to be in the right place at the right time. That first single on 2 Tone helped, they just happened to come along and we were the first group to go on it."

'The Prince', chartwise, peaked at number 16 which is indeed promising for a first



**One Step Beyond**

**MADNESS**



**ONE STEP BEYOND..**







single. Not an overnight sensation but it made enough noise and the press were running hot on ska at the time anyway:

"When that single came out I didn't think it would do very well. And we went on this tour called the 2 Tone Tour with the Specials and Selecter and during the tour our second single, 'One Step Beyond' came out and it did even better and we started to move away from the Specials a bit but we still like them and we see them every now and then."

'One Step Beyond' was the band's second single and their first one for Stiff, the beginning of a beautiful relationship.

#### Albums, Seriously Though

*One Step Beyond* became the title of their first album, a lively fusion of bouncing ska covers and Cockney-life originals. It was warm, different, danceable and instantly likeable. The best songs, however, were those that dealt with life's little tribulations and victims in deceptively light-hearted tones. Barson's 'My Girl' and 'Bed and Breakfast' had hidden undercurrents of melancholy as did the Foreman-McPherson 'In the Middle of the Night'. This more serious side of the band has been played down and even neglected in favour of nuttiness:

"Maybe we were a wee bit too comical for some places though we were a comedy band, a Bonzo Dog Doo Da Band or something. We do like to have fun but we don't want people to think that we're some silly sort of pop band. It's really hard coz we don't want to be taken too seriously either."

The more serious ambitions of Madness are all too apparent on their second album, *Absolutely*, a gem, and a vast improvement on *One Step Beyond*:

"When we did the first album the songs on it were about all we had of our own and we just had enough skill to record them half-way decently. By the time of *Absolutely* we were much more experienced in writing and recording and so it was more polished."

Vocalist Graham McPherson, alias Suggs, contributed considerably more material to the second album:

"Well, he's the vocalist and we see it as his job to write the lyrics. Him and Lee write most of the lyrics but they don't write much music. The way we did the *Absolutely* album was we went and rehearsed and we wrote some songs and while we were writing them we recorded them on cassettes and we gave copies of them to everyone in the group and everyone went home and listened

to them and came up with the lyrics. It's usually music first, lyrics second."

*Absolutely* contained all original material and, as mentioned above, it revealed a more experienced band and one with a growing desire to be taken at more than their initial face value:

"It sort of upsets me really the way the critics sometimes think of us, especially over the second album. I really like it but none of them went over the moon. On the other hand I don't really mind about that coz we've never really had the critical acclaim the Specials have had so they've got more to live up to than we have."

To a certain extent Madness's lack of critical recognition for their more profound moments is a situation of their own making. Their marketing, demeanour and attitudes have all reinforced their proclaimed anthem 'F\*\*k Art-Let's Dance':

"It just doesn't mean art, it means anything, y'know, the atom bomb or whatever. That is one of our basic manifestos or beliefs."

Seconded.

#### Kilburns and Conclusions

Madness are Cockneys and their songs have often been compared to the humorous moments of another Cockney, Ian Dury:

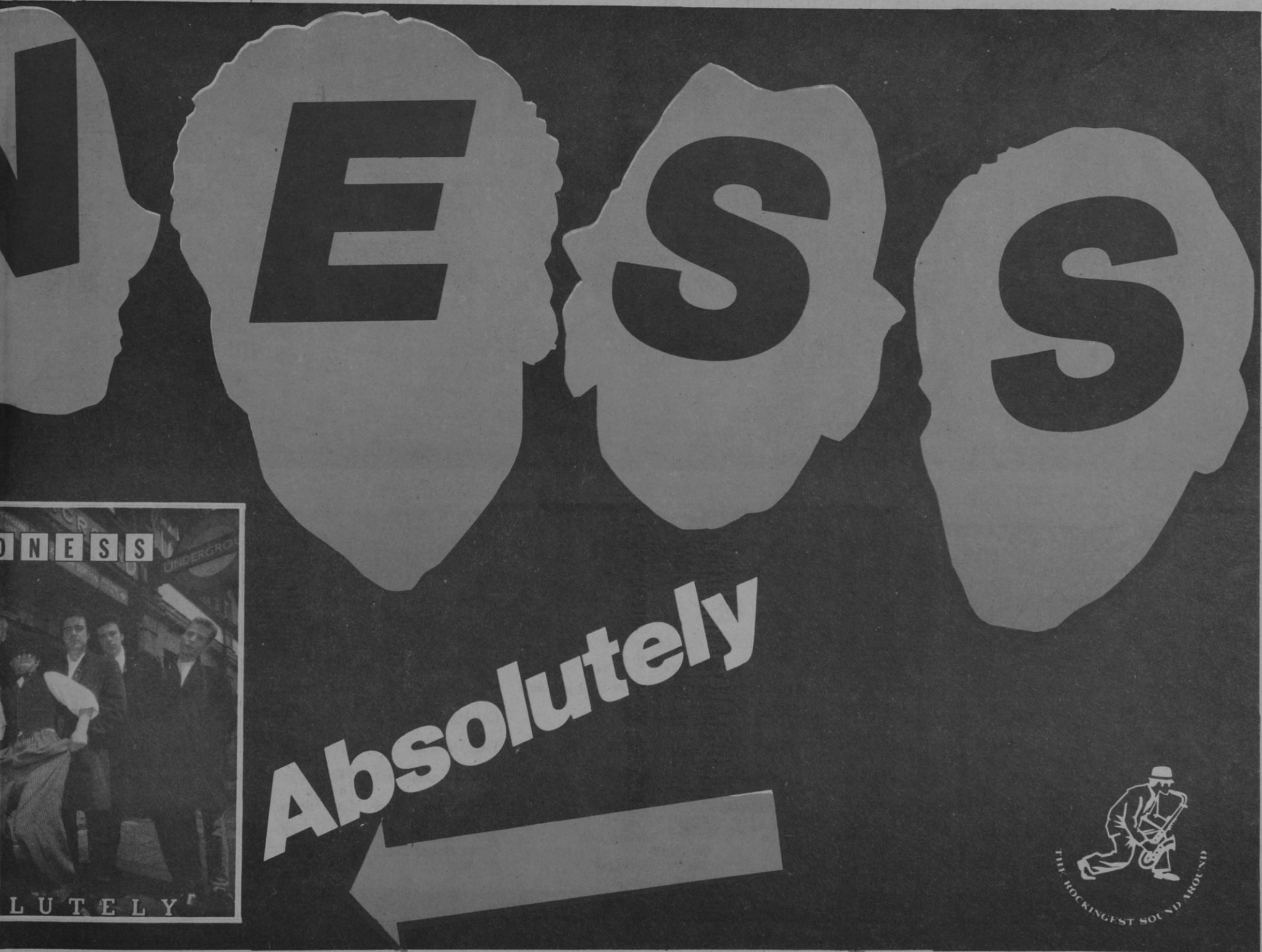
"We haven't been so much compared with the Ian Dury as he has been lately, but a long time ago he had a band called Kilburn and the High Roads and we really liked them. They were one of the first groups to play in pubs and they used to play reggae and rock'n'roll and we always wanted to be like that and they had a nutty image as well."

Lyrically, though, Madness seem to owe something to the present Dury:

"We don't ever say we'll write a song just like Ian Dury or whoever. I wrote the lyrics for a song about shoplifting and I must say that coz I heard this Ian Dury record, the B side of 'Sex, Drugs and Rock'n'Roll' which was about shoplifting and I thought I've got to write one of me own coz I'd always wanted to. It wasn't the same but it was the same sort of style."

Where it came from doesn't really matter, what does is that Madness music is growing, developing and becoming its own man. The tendency to dismiss their music as mere dance floor silliness still persists and this narrow attitude to the band will have to stop. There's two sides to Madness and they're both sane.

George Kay





Since their first single in August 1979, Madness have released a steady flow of material of an unflinching high standard. They were England's top singles band in 1980 — no mean feat, considering the kind of drivel that they had to compete against. It says a lot for the English consumer that bands like Madness, the Beat and the Jam and the other select few can outsell housewife's choices like Abba.

Madness emerged from Camden Town on mid-1979, after a couple of years of sporadic playing at parties and pubs. Initially, they were known as the Invaders, and they found themselves totally out of step with public taste at a time when punk reigned supreme. Ska was still an obscure sixties style, practised only by them and a Coventry band, the Specials A.K.A.

Tastes change, though, and in July 1979 the Specials formed their own label, 2 Tone, and had a hit with their song 'Gangsters'. On the flip was a song by a couple of their mates calling themselves the Selecter (at the time still not a full band).

The second 2 Tone release was Madness's tribute to sixties ska hero, Prince Buster. 'The Prince' was a jubilant update of Buster's sound, showing a strong understanding of mid-sixties Jamaican production techniques and feel. It was backed with their cover of Buster's 1966 hit, 'Madness'. The flip of *that* song had been 'Al Capone' — later adapted by the Specials for 'Gangsters'.

By early October, 'The Prince' had reached the Top 20, earning Madness a 'next big thing' title and a contract with Stiff — a label with an image to match the so-called 'nutty sound'.

The first Stiff release was a single — another Prince Buster song, 'One Step Beyond'. On the seven inch edition it was backed with 'Mistakes', and on the twelve incher with 'Mistakes' and 'The Nutty Theme'. It was the band's first Top 10 hit. About the same time, Madness's debut album was released. It contains re-recordings of both 'The Prince' and 'Madness'. 'Madness' is improved, but 'The Prince' seems to have lost some of its vitality along the way. The second single is the title track, and its rousing call to arms is highly effective — setting the tone for the whole album. Although it was released at around the same time as the Specials' debut, the album

# the disc nutty ography by Simon Grigg



Mike Barson, Madness tinkler, marries dutch girl Sandra Wilson in London. The couple are pictured here at the wedding reception: sausage, egg and chips for two at George's cafe in Holloway Road.

has a recognisable difference in production. The Specials' record was given a slightly flat and very live sound by Elvis Costello, while Madness benefited from Clive Langer and Alan Winstanley's robust, full sound.

More than that, the Specials' material seems almost staid by comparison with the bounce and vitality of *One Step Beyond*. It is one of the finest dance albums ever released, matched since only by the Beat's debut and the second Madness LP. The message was, and is, no message, just pure pop aimed at the feet.

The second track on the album was the band's third single. 'My Girl' with 'Stepping Into Line' made number three in January 1980, and is the most joyous 'nutty tune' yet, with teen lyrics to match Chuck Berry.

*My girl's mad at me,  
I didn't want to see the film tonight.  
I found it hard to say,  
She thought I'd had enough of her.*

*Why can't she see she's lovely to me?  
But I like to stay in and watch TV  
on my own every now and then.*

The third track, 'Night Boat To Cairo', was on the *Work, Rest and Play* EP that made number six in Britain. The rest of the album maintains the standard right to the final track, 'Chipmunks Are Go', a piss-take of the chants so beloved of the skinheads who support Madness en masse.

Madness hit America in November 1979, with the Specials, and seemed to pull off what has been unsuccessfully attempted so often in the last five years. Perhaps it was the over-the-top eccentricity, but both albums made a reasonable dent in the US album charts, and Madness were sufficiently encouraged to return to America in April 1980.

After an extensive European tour, the band released the schooldays paean, 'Baggy Trousers'. Predictably, and deservedly, it made the Top 5. The song marked a slight change in style for Madness. The dance feel was still predominant, but the production was fuller and more imaginative, with a new percussive edge.

The new maturity was confirmed by the second Madness album, released in late September. *Absolutely* is every bit the equal of *One Step Beyond*. In spite of an obvious loss of innocence and an increased ability to get the most from their instruments, the band still give songs like 'Embarrassment', 'Not Home Today' and 'In The Rain' charm, honesty and spontaneity. The result is another platinum album.

The most recent single is an *Absolutely* track. 'The Return Of The Los Palms 7' is like a Bonzo Dog instrumental with a 1980 twist. Two years on, Madness show no sign of slowing down or slipping in quality. They've made an art form out of great dance music, topped the UK charts, yet managed to remain completely human all the way.

Simon Grigg

EMOTION

EMERGE

EMBRACE

EMANATION

EMPRESS

EMBODY

EMBARK

EMPTY

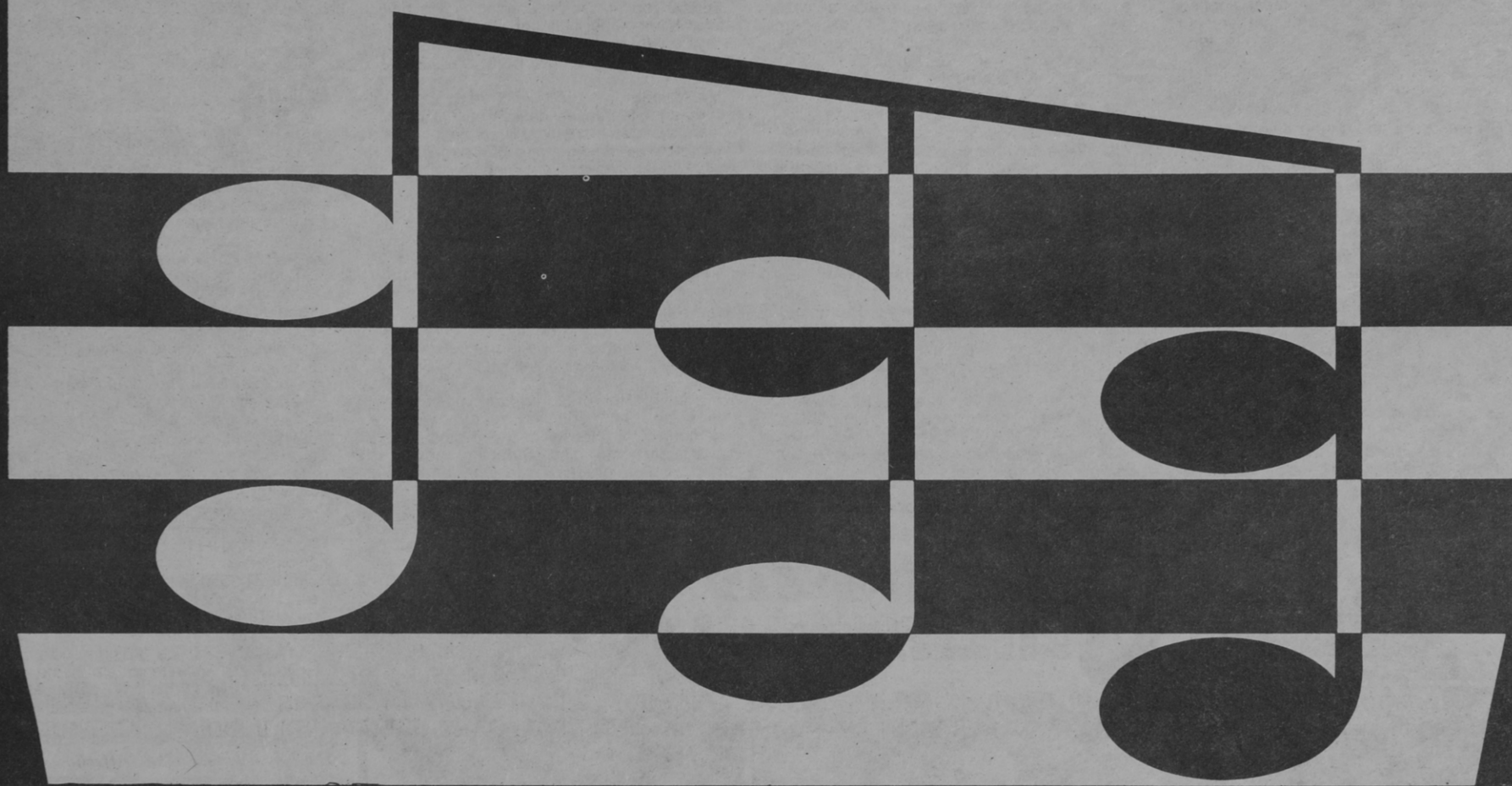
PHOGRAM NZ3798 299894 STIFF G 25/2/81 ATTN:THE RESULTS OF THE 'BRITISH ROCK AND POP AWARDS' FOR 1980 ORGANISED BY THE DAILY MIRROR,BBC RADIO 1 AND BBC TV'S NATIONWIDE, ANNOUNCED LAST NIGHT ARE AS FOLLOWS:- BEST BAND OR GROUP 1-THE POLICE 2- MADNESS 3- ADAM AND THE ANTS BEST SINGLE RECORD 1 -GOING UNDERGROUND -THE JAM 2 -DON'T STAND SO CLOSE TO ME-THE POLICE 3-BAGGY TROUSERS - MADNESS BEST ALBUM 1-ZENYATTA MANDATTA-THE POLICE 2-ABSOLUTELY-MADNESS 3- TELEKON-GARY NUMAN WELL DONE MADNESS..... 299894 STIFF BEST WISHES, 299894 STIFF PHOGRAM NZ3798



NAME	Suggs	Chas Smash	Mark Bedford	Lee Jay Thompson	Daniel Woodgate	Christopher Foreman	Mike Barson
BORN	13.1.61	14.1.59	24.8.61	5.10.57	19.10.60	late fifties	21.4.58
HEIGHT	6ft 4inches	5ft 11inches	5ft 9½inches	5ft 5inches	5ft 6½inches	about 5ft 8inches	6ft 2inches
EYES	blue	blue	blue	hazel green	brown	black & blue	grey
SIGN	Capricorn	Capricorn	Virgo	Libra	Libra	Leo	Taurus
FAVS: TEAM	Chelsea	Madness XI	Arsenal	none	Chelsea	none	Madness XI
MDNS SONG	the 2 LPs	Mistakes/You Said	Bed & B'fast Man	Night Boat to Cairo	Night Boat	all of them	Baggy Trousers
TV SHOW	Turtles' Progress	the adverts	Outer Limits	Benny Hill	Chigley	Coronation St	Lou Grant
ACTOR	James Fox	Malcolm McDowell	Diane Keaton	Lee Marvin	Sidney Poitier	Peter Boyle	James Fox, Sophia Loren, Freaks, Performance
FILM	Performance	Clockwork Orange	Eraserhead	Boys In Company C	Close Encounters	The Army v. The Sea Monsters	
BAND	Madness	Tenpole Tudor /Undertones	The Go-Go's	Gary Glitter	original Roxy Music	Los Palmas 7	Specials, the Attractions
FOOD	eats	motorway cafes	trifle	Jellied Eels	Blue Cheeses, Chips, Baked Beans	Roast kaks	Sausage, eggs, chips & beans
COUNTRY	England	England	America/France	Scotland	England	England	England
GIG	Palais, Paris	Hope & Anchor	Lyceum (Bank Holiday '79)	Rome	Supporting Pretenders at Lyceum	Empire Pool Wembley	Hope & Anchor



# SPLIT ENZ



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MON 27 APRIL

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## Harlequin

"A sound hotel" in Albert Street. With deep red carpet, and potted palms it exudes a feeling of luxury, but Doug Rogers still plans a sauna, and games room upstairs, along with a new, small studio for commercial production to complete the "state of art" concept.

Harlequin started off with a 4 track TEAC recorder underneath a shop in Mt Eden. The new studio opened last year after 3 years research, and much deliberating by Rogers on design and equipment purchase. He settled on an American formula, and commissioned two US designers to see it was executed properly.

"It has to be good for our clients, but it's also for our own benefit so we can work in pleasant surroundings. The most important ingredient of all is the acoustics, and that's why we decided to spend so much money, (\$500,000) because it's futile recording in an inaccurate environment."

The studio offers instruments for hire, and includes a computerised 24-track mixing desk, and recorder, not to mention a host of other devices. The whole area is wired, ready and waiting for video.

It costs \$60 p/h to record at Harlequin in what is known as Zone 1 for mainly commercial work. \$50 p/h is the rate for the second zone which stretches from 5 pm to midnight, and is used mostly for album work. It's \$35 p/h for the midnight to dawn special.

"This helps us maintain contact with local bands, and ensures those people have a chance to do an album. It breaks even for us, and most come back and do more substantial projects."

Harlequin has 5 engineers: Steve Kennedy, Lee Connelly, Paul Streekstra, Simon Alexander and Doug Rogers.

The studio has been recording the sound track for the Scarecrow movie; singles with Techtones, Newmatics, Regulators, Warning, Valentinos, Screaming Meemees and Flying Doctors and Blams and Furys EPs

"The biggest problem we have here is developing artists, and in New Zealand, if you're a musician it's not a lucrative business to be in. So the stability factor works against most bands. They stay together three to six months, when you may need two years to develop a good musical relationship."

In May, Harlequin is running a recording school in conjunction with the Queen Elizabeth II Arts Council. 45 young musicians will take

# The 24 Track Studios

part in seminars over a 10 week period, and finally sit an exam recognised in both Australia and the United States.

## Mandrill

Using egg cartons for insulation, Glyn Tucker and Dave Hurley began a part-time demo studio in Customs Street in 1974. They were an alternative for people wanting cheap recording. Street Talk and Split Enz were among those who used the studio in its early days. After 6 months they were kicked out, and moved to the present Mandrill One site in 1975. Tucker calls it a pioneering era for musicians' demos.

"We wanted to make records to an international standard, but we couldn't match what was coming from the States. I think we're there now, but it's been a struggle."

The Mandrill Two 24-track studio in York Street, Parnell, will soon have its second birthday. The design is clean, and extremely functional. Studio Two has a live (echo), and dead room, with separate isolation areas. There's the 24 track gear, with a digital reverb unit, a recreation room, and producers/conference room. Mandrill charges a flat rate of \$65 p/h.

16 track facilities at Mandrill One are \$50 p/h. There are 5 engineers — Graham Myre, Dave Hurley, Glyn Tucker, Bruce Lynch, and Peter MacInnes.

The studio has been host lately to Hammond Gamble, the Knobz, Dave McArtney and the Pink Flamingos, and Lip Service. Frank Gibson Junior has been laying down a few tracks with visiting jazz people. Roxy Music stopped off for rehearsal after their holiday, and before Sweetwaters. Aussie band the Reels recorded a "heavy metal" EP. Little River Band overdubbed the guitar and lead vocals for the *Honky Tonk Freeway* soundtrack.

"I'm supremely optimistic about the state of the industry at the moment. Radio air time, and the charts are far healthier with local music than they have been for a long time. We're fast getting into the situation where the next Split Enz will do it direct — from New Zealand."

New bands are welcome, but Tucker says he prefers them to have a little experience before they go in to record.

"Usually one of our engineers will help out in a production sense because there might be elementary details they don't understand, like getting a headphone balance. But the first rule in the studio is that there are no rules. Still, you only get out what you put in. It's not magic."

## Marmalade

Rocky Doche is in charge here. The studio was burnt out of its original Ghuznee Street residence in 1977, and in early 1978, Marmalade opened in the World Trade Centre.

It has served as a recording base for Jon Stevens, and Sharon O'Neill. The Tigers, Knobz, and Cathy and the Cucumbers have also been working there, but commercial work provides the company's bread and butter.

The facilities include a 3M 24-track recorder, and Quad 8 desk. Instruments can be hired, and there's a recreation room for replenishing concentration.

\$69.50 for 24-track recording is the going rate at Marmalade, although Doche says he's always open for negotiation, and there's a discount for block bookings. There are two staff engineers and two on contract.

Marmalade is currently forming its own record label, tentatively called Toast. This may mean a swing to more local recordings. Doche feels young bands often expect too much from the studio, and have misconceptions about its purpose.

"Some bands charge into it too quickly. People tend to lose sight of the fact that a great group with an inferior song will still come out of the studio with an inferior song, and after all, it is the song the public buys, not the band."

## Stebbing Recording Studios

Next time you're watching the teev, listen carefully to that commercial, because more than likely it was recorded at Stebbing Studios, Jervois Road, Herne Bay.

Managing director Eldred Stebbing has been at it since 1945, originally recording in the basement of his house. In those days artists cut straight onto disc. Stebbing moved to 4 track in 1965, graduating to 8, 16, and finally

24 track in '77.

Stebbing engraved his name on the industry with Ray Columbus, and 'She's a Mod', with the La De Das, and of course Hello Sailor, earning Album of the Year, Single of the Year, Producer of the Year, and Recording Engineer of the Year in 1978.

The 24 track studio can hold a 60 piece orchestra. The control room houses a Quad 8 computer desk, a visual display unit which screens technical data, and gives a sound reading of various mixes. Two new studios are being built next door, one for commercial work, and a 16 track for smaller jobs.

Stebbing charges \$60 p/h for 24 track, and \$45 for demos. The studio employs three full-time engineers — Vaughan Stebbing, Tim Field, and Tony Moane.

The bulk of the work is television commercials, but in the future Stebbing hopes to attract overseas recording artists, and expand into video and film. Stebbing claims the local artist isn't overlooked.

"I'm not picking on professional groups for recording, but I won't record rubbish, and unless you can put a lot of time into a band, and follow every lead you just can't do it. However we're getting into it more this year. Broken Dolls and the Teddy Boys have recently been working with us."

Ann Louise Martin

# 45s

## Split Enz, 'History Never Repeats' (Polydor)

From single from *Waiata*. Written and sung by Neil Finn, it's far meatier than 'One Step Ahead'. The sixties' feel is again predominant — obvious hit single material. The other side is 'Holy Smoke', again by Neil, but sung by Tim, it isn't on the album.

## Herco Pilots, 'Wonder Book' (Rem)

From the resourceful Herco Pilots comes a four-song EP: 'Wonder Book', 'Extinguisher', 'Essential Services', and 'NZ Rec'. Frantic and fuzzy, all the songs have a certain charm that increases with additional playing. Selling at two bucks, it's a bargain.

## Garage Crawlers, 'Only You Tonite' (Propeller)

Debut single from the much-hyped, but little exposed, Auckland combo. Tight, catchy pop, a must for radio playlists. The B side has two tunes, 'V8 Song' and 'Normal Dunediner'. They are parallel-tracked, so what you hear depends on how the needle falls.

## Stray Cats, 'Rock This Town' (Artists)

Far more traditional than 'Runaway Boys', 'Rock This Town' is bopping rockabilly purism that deserves to be on jukeboxes all over the country. The flip is the old Supremes' number 'Can't Hurry Love'.

## Zolo and the Bantams, 'Deep Crisp and Even' (MCP)

Put together 27 kids, 3 Blams and a manager. Get Don McGlashan to write a theme tune. Mix them together and this is the result. Harmless, and more fun than smashing up schools. 'The Harder They Come' gets tackled on the reverse.

## The Associates, 'The Affectionate Punch' (Stunn)

This is the title cut from the album. A powerful song that is the Associates at their very best. The B side is a new song, 'You Were Young'. That and the superb picture sleeve alone make it worth buying.

## Puppetz, 'Identity Crisis' (Bunk)

First time out for this Wellington band. 'Identity Crisis' is a song without an idea. The flip is 'Confused Again', which is better, but only slightly.

## Shy Imposters, 'At The Barrier' (Phantom)

Shy Imposters hail from Sydney. They no longer exist, and bassist Peter Oxley is now guitarist in the Sunnyboys. Strong vocals from Penny Ward turn 'At The Barrier' into a worthwhile release. 'Seeing Double', on the flip is a reasonable Pretenders' impression.

Mark Phillips

To avoid further accusations of "regional bias", 'RIU' will send eligible singles to our man-on-the-spot in Dunedin, George Kay. (Roy Colbert lives there too!)

## Puppetz, 'Identity Crisis' (Bunk)

Another plural 'z' on Bunk and another song that treads the uneasy road between credibility and commerciality and so ends up being a mite too twee and lightweight. Flip side 'Confused Again' is the usual concerned social comment, too preaching to be acceptable.

George Kay

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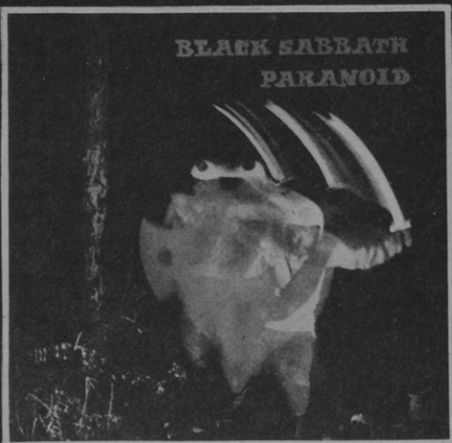
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# BLACK SABBATH



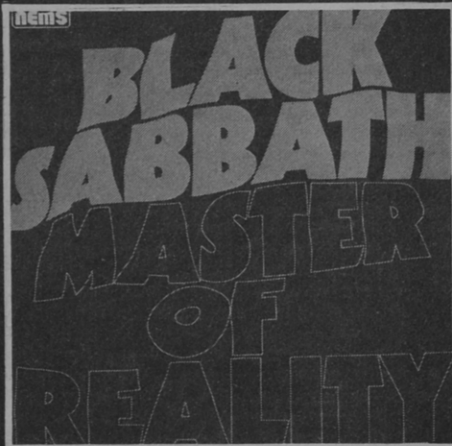
PARANOID NEL6003



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BS1/BSC1



BLACK SABBATH VOL.4 NEL6005



MASTERS OF REALITY NEL6004



GREATEST HITS  
NEL6009/MCNEL6009 BLACK SABBATH NEL6002



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# GET HEAVY AGAIN

## TOP 50

National Sales Chart

### Singles

This Week	Record title - Artist
1	WOMAN — John Lennon
2	COULD I HAVE THIS DANCE — Anne Murray
3	DO YOU FEEL MY LOVE — Eddie Grant
4	I AIN'T GONNA STAND FOR IT — Stevie Wonder
5	GIRLS CAN GET IT — Dr Hook
6	THE BRIDGE — Dean Waretini
7	GOTTA PULL MYSELF TOGETHER — The Nolans
8	TELL IT LIKE IT IS — Heart
9	THE TIDE IS HIGH — Blondie
10	STOP THE CAVALRY — Jona Lewie
11	DE DO DO DO DE DA DA DA — Police
12	DR I LIKE YOUR MEDICINE — Coup D'Etat
13	I BELIEVE IN YOU — Don Williams
14	ANT MUSIC — Adam & The Ants
15	ONE DAY AT A TIME — Crisly Lane
16	NEVER KNEW LOVE LIKE THIS — Stephanie Mills
17	STARTING OVER — John Lennon & Yoko Ono
18	LOVE A RAINY NIGHT — Eddie Rabbitt
19	HEY NINETEEN — Steely Dan
20	TIME HEALS EVERY WOUND — Deneice Williams & Michael Zagar
21	WHIP IT — Devo
22	NINE TO FIVE — Dolly Parton
23	JUMPING OUT A WINDOW — Pop Mechanix
24	COUNTING THE BEAT — The Swingers
25	JOHNNY AND MARY — Robert Palmer
26	DON'T MAKE WAVES — The Nolans
27	IMAGINE — John Lennon
28	SHADDAP YOU FACE — Joe Dolce
29	AMIGO — Black Slate
30	KEEP ON LOVIN YOU — Roo Speedwagon
31	DARK ISLAND — Tim Renwick
32	ONE STEP AHEAD — Split Enz
33	PINK FLAMINGOES — Dave McCartney
34	FASHION — David Bowie
35	MY MOTHERS EYES — Bette Midler
36	EVERY WOMAN IN THE WORLD — Air Supply
37	JUDAS/CAN'T HELP IT — Numatics/Screaming Mee Mees
38	SUN OF JAMAICA — Gombay Dance Band
39	TRICKLE TRICKLE — Manhattan Transfer
40	WASN'T THAT A PARTY — The Rovers
41	THE BREAKS — Kurtis Blow
42	DON'T STAND SO CLOSE TO ME — Police
43	A LITTLE IN LOVE — Cliff Richard
44	LIVERPOOL TO AMERICA — The Knobz
45	DUKES OF HAZZARD — Waylon Jennings
46	DOG EAT DOG — Adam & The Ants
47	ENOLA GAY — Orchestral Manoeuvres
48	I'M COMING OUT — Diana Ross
49	YOU'VE LOST THAT LOVING FEELING — Long John Baldry
50	EVERYBODY'S GOT TO LEARN SOMETIME — Korgis

## So Who's Been Recording All The Kiwi Hits?

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MARCH 29 1981

### Albums

This Week	Record title - Artist
1	DOUBLE FANTASY — John Lennon & Yoko Ono
2	MAKING WAVES — The Nolans
3	DR HOOK'S GREATEST HITS — Dr Hook
4	HOTTER THAN JULY — Stevie Wonder
5	MAKING MOVIES — Dire Straits
6	ANNE MURRAY'S GREATEST HITS — Anne Murray
7	FLESH AND BLOOD — Roxy Music
8	DAVE MCARTNEY & PINK FLAMINGOES — Dave McCartney
9	FREEDOM OF CHOICE — Devo
10	KINGS OF THE WILD FRONTIER — Adam & The Ants
11	ZENYATTA MONDATTI — Police
12	DIVINE MADNESS — Bette Midler
13	GAUCHO — Steely Dan
14	COUP D'ETAT — Coup D'Etat
15	WAYLON JENNINGS GREATEST HITS — Waylon Jennings
16	CHRISTOPHER CROSS — Christopher Cross
17	TRUE COLOURS — Split Enz
18	CHAMELEON — David Bowie
19	AUTOAMERICAN — Blondie
20	SEVENTEEN SECONDS — The Cure
21	FACE VALUE — Phil Collins
22	GUILTY — Barbra Streisand
23	SELECTIONS — Billy T. James
24	VIENNA — Ultravox
25	ORGANISATION — Orchestral Manoeuvres
26	THE WALL — Pink Floyd
27	ICEHOUSE — Flowers
28	SEARCHING FOR THE YOUNG SOUL REBELS — Days Midnight Runners
29	THE DARK SIDE OF THE MOON — Pink Floyd
30	THE TURN OF A FRIENDLY CARD — Alan Parsons Project
31	CLUES — Robert Palmer
32	BROKEN ENGLISH — Marianne Faithfull
33	MUSIC BY CANDLELIGHT — Gheorge Zamfir
34	HAMMOND GAMBLE BAND — Hammond Gamble Band
35	EAGLES LIVE — Eagles
36	GIVE ME THE NIGHT — George Benson
37	I BELIEVE IN YOU — Don Williams
38	KENNY ROGERS GREATEST HITS — Kenny Rogers
39	SANDINISTA — The Clash
40	SCARY MONSTERS — David Bowie
41	IN THE HEAT OF THE NIGHT — Pat Benetar
42	THE RIVER — Bruce Springsteen
43	EAST — Cold Chisel
44	SIGNING OFF — UB 40
45	DIRE STRAITS — Dire Straits
46	FOOLISH BEHAVIOUR — Rod Stewart
47	SUPER TROOPER — Abba
48	CLASSICS BY CANDLELIGHT — Gheorge Zamfir
49	REVERIES — Richard Clayderman
50	HI INFIDELITY — Roo Speedwagon



# RECORDS

## Split Enz Waiata Polydor

The words of a departing drummer may be invalid, but Mal Green's parting shot on *Waiata*, that Enz were taking a big step and could easily fall flat on their faces, was a real appetite-whetter. 'One Step Ahead', happily retained for the album, certainly was brave. A masterly song, it delivered its melodic gifts slyly, demanding perseverance, and playing safe only at the bass-drums bottom. The new single 'History Never Repeats' is completely different, maybe not a great single, but assuredly a very good one. It drives, taking off in the middle and then surprising you with a burst of acappella before finishing with more guitar muscle than is normally found on four Enz songs.

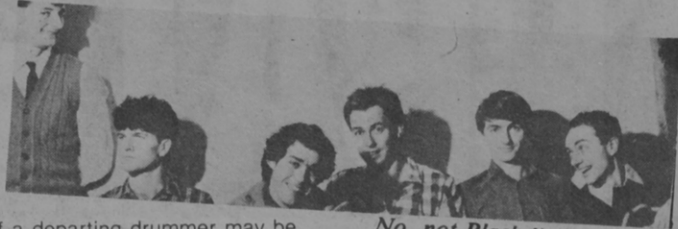
Brave? The thing Enz have in their favour, which Springsteen, to name only one, hasn't, is that they have consistently left themselves a ton of room in which to move. Consequently on *Waiata* they once again give us fresh song structures, new rhythms, all of which develop gradually but inevitably into a shape as orderly as it is loveable.

Tim Finn's 'Hard Act To Follow', written for a lady, not a brother, is a powerful, surging opener, but he does follow Neil's 'One Step Ahead' with another relentless galloping gem on track three in 'I Don't Wanna Dance'. Then Neil strikes back with a delicious love song to Iris (so desiris). Another single.

Eddie Rayner's 'Wail' is a roller coaster collection of sounds and motifs, signing off with something deep in my cinematic memory (*Midnight Cowboy?*) and then Tim rounds off a completely realised side with 'Clumsy'. Dance is again the key word.

Side Two. The new single is followed by a swirling vat of sound appropriately entitled 'Walking Thru The Ruins'. A good one (swallowed-up vocals notwithstanding) this, like much of the second side, seems likely to grow even bigger still. 'Ruins' slides neatly into Neil's again-different 'Ships', and then it's the closest we get this time to The Annual Tim Finn Ballad, the excellent haunting 'Ghost Girl'. The melodically stronger of Rayner's two instrumentals 'Albert Of India' closes the side, sensibly and effectively placed at the end.

A brave record? Well yes, but really no braver than the band was right through the 1970s. Split Enz are still moving forward, sounding healthier by the album. On the one hand, they've tossed out a drummer on the eve of releasing an album to which an assertive drummer, such as Green, seems absolutely vital. On the other, stronger, hand, the band's



No, not Black Sabbath

real musical ace-in-the-hole, Rayner, is playing an instrumentally larger role all the time. Meanwhile, the two Finns are beating down the home straight, shoulder to shoulder, hurling diamonds at each other as they run. The race is a delight to watch.

Roy Colbert

## Black Uhuru Toots And The Maytals Live Sinsemilla Island Island

Two albums here, working in roughly the same idiom, but each showing reggae at its opposite extremities; the militant and the joyous. Firmly in the former category is Michael Rose, leader of Black Uhuru (an Amharic word meaning 'sounds of freedom'). At 23, he's carved himself a formidable niche in a highly competitive sound and culture.

A native of Jamaica's Waterhouse district, Rose now lives in Brooklyn, New York, where there's only slightly less chance of copping a bullet. The dread community there is thriving, and Rose is a key figure. *Sinsemilla* is his third album. Tracks from the earlier *Love Crisis* and *Showcase* works have been assembled on a Virgin LP, along with the current trio's singles.

This latest production is a team effort, with the able help of ace sessioners Sly Dunbar and Robbie Shakespeare, producing and co-writing. They've updated the traditional reggae "sound", with less emphasis on scratchy rhythm, and more on the keyboards and percussion. Again, nothing but the best, using Ansell Collins and Sticky Thompson. Sly plays syndrums extensively, giving a beat that's lighter, more up-tempo, but no less rootsy. The other two members of the trio, Puma Jones (an American woman, converted to Rastafari) and Derrick Simpson, are mere appendages, often buried in the thunderous mix of bass and percussion.

Rose has a warm, sweet voice, reminiscent of Gregory Isaacs and Johnny Clark. The songs deal with the usual Rasta preoccupations of freedom, suffering, Jah love and herb. *Sinsemilla* is melodic, fiery, innovative reggae. If it doesn't put a skank in your strut, check your pulse.



Toots, the Maytals & band.

*Toots and the Maytals Live* was recorded last October at London's Hammersmith Palais. The first copies of the album were on the streets within hours of the concert. It was a little rough in places, but quickly snapped up as a souvenir. Subsequent pressings improved greatly with a little more attention to the mix.

*Live* marks the return to form, after a lengthy layoff, of an all-time champion. Toots is nearing 50, but you wouldn't think so, listening to this. The man sparkles, crackles and shines. Ever-reliable Raleigh Gordon and Jerry Mathias are back with the boss, and some of JA's finest make up a band so good it's indecent.

Sample the celebration on 'Monkey Man' or 'Get Up, Stand Up' (not the Wailers song). 'Pressure Drop' and 'Funky Kingston' have never sounded better, while '54-46, That's My Number' shows how Toots can whip up a storm with a little James Brown-style testifying soul shouting.

A pearl of a platter, one of those live albums that makes you wish you'd been there.

Duncan Campbell

## Pylon Gyrate RTC

Hanging tags or labels on new bands is justified only by convenience, and that's slim justification. Pylon, three boys and a girl from Athens, Georgia, have been tagged as understudies to fellow Athenians, the B52s, but that's a comparison that doesn't sit too well.

The B52s have failed to climb out of the novelty bag, the bouncy bouffant packaging that is now a millstone, but these are traps that Pylon neatly swerve past on this debut. Sticking to a sparse, wiry, three-piece instrumental format, Randy Bewley (guitar), Curtis Grove (drums) and Michael Lachowski (bass) provide an ascetic foundation for Vanessa Ellison's sultriness.

It's a physical album, as you'd expect from the promise of the title and the songs are the twists of '81, spartan with no home comforts or cutesy keyboards that infiltrated the B52s' repertoire. 'Volume', 'Feast On My Heart', a



Pylon

Talking Heads' influenced 'Working is No Problem' and an over-long 'Danger' are single-minded, propelled by simple, determined guitar lines and rounded off by abrupt humorous 'throwaway' lyrics.

If nothing else *Gyrate* is a compelling dance album from a band with the discipline and dynamics to go much further. Song-wise they could improve but grab your hoola-hoops, all good lean fun.

George Kay

## Elvis Costello and the Attractions Trust F-Beat

In the past, I've found it took three months solid playing to assimilate an Elvis album. In certain cases I almost actively disliked an album initially, but forced myself to persevere. This record is different — its title is an understatement.

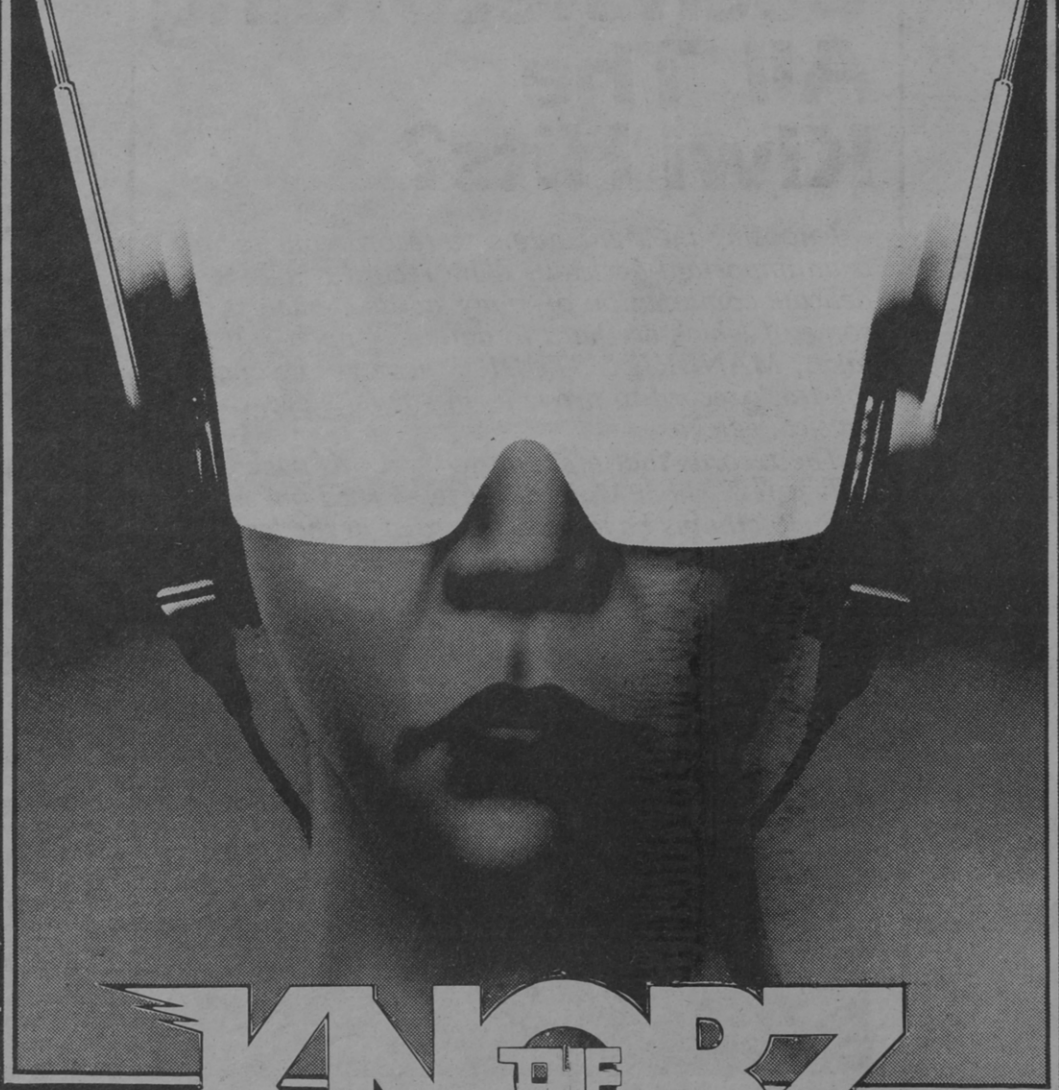
What we have here is a sparser and more romantic Costello. The album is startlingly rich in melody and texture, with some of the material being a development of the solo material recorded in Holland and released on the American *Taking Liberties* LP. Songs like 'Pretty Words', 'Watch Your Step', 'Shot With His Own Gun' and the vicious but accurate swipe at Linda Ronstadt, 'Big Sister's Clothes', rely on Elvis Costello, the voice. They use the barest of instrumental backings to excellent effect.

The other songs are sometimes a million miles removed in style, but still have that immediate feel. 'Different Ring' is the Nashville-styled successor to 'Stranger In The House'. 'Luxembourg', for me the most successful song on the record, is a late-period Spector production, based on a Bo Diddley riff which demands you adjust your volume knob.

Over all, *Trust* contains echoes of much of Costello's earlier work, but only echoes. This album, like all the others, is totally distinct from the rest of his work. I don't know if it's a step forwards, or a step sideways, or if it even matters, but as it says on the record run-off groove, 'Still the King'.

Simon Grigg

# HIDDEN EXPOSURE



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David Byrne and Brian Eno

David Byrne and Brian Eno  
My Life in the Bush of Ghosts  
Sire

The Byrne-Eno involvement in African music was the guiding force behind *Remain in Light*. Concurrent with that album the two academics were working haphazardly on a more personal and esoteric venture, *My Life in the Bush of Ghosts*.

Again the emphasis is on African rhythms, hypnotic in design but this time out concerned with providing more truncated set pieces of bustling funk for the pre-recorded voices involved. For *Remain In Light* Byrne revealed that his lyrics were taken from evangelists' speeches on the radio. On much of *Ghosts* he has recorded fragments of the actual religious rants and used them on several tracks with the result that 'Help Me Somebody' and 'The Jezebel Spirit', particularly, have an amazingly obsessive, almost macabre aura that's driven home by relentless funk. On other tracks Byrne and Eno have used, with cunning suitability, the voices of traditional African singers and further radio excerpts, 'America is Waiting' and 'Mea Culpa'.

In negative terms *Ghosts* can be seen as a collection of Talking Heads' instrumental backing tracks that are a touch too exploitive and condescending in their adaptation of things African. A back-to-the-roots journey by superior intellects and all that jazz. But don't go away because Byrne and Eno, on the positive side, have managed to fuse a number of disturbing, haunting and accessible parts into effective songs. A good album and not above entertainment.

George Kay

Ellen Foley  
Spirit of St Louis  
Epic

Ellen Foley's debut, *Nightout*, was a collection well-suited to Ian Hunter's wall of sound. Her second, *Spirit of St Louis*, has a production credit to 'My Boyfriend' — Clasher Mick Jones.



Ellen Foley

*Spirit* bears little resemblance to its predecessor. The songs are, in the main, written specifically for her by Jones, Joe Strummer and mutual friend Tymon Dogg. The musicians include the Clash and most of the Blockheads.

In general, the Strummer/Jones pieces resemble *Sandinista*-period Clash. Side One opens with the first of six. 'The Shattered Palace' features flute, French lyrics and somehow sounds Greek. 'Torchlight' is a duet with Mick Dogg's 'Beautiful Waste Of Time' is just that, apart from Davy Payne's sax. Edith Piaf's 'My Legionnaire' closes the side.

The calypso of 'Theatre Of Cruelty' suits Foley's voice wonderfully. It is by far the best of the Strummer/Jones numbers. Foley's sole writing credit is for 'Phases Of Travel', which is strong enough to be a single. A good sign for the future. Three ballads, none without some interest, round off.

Though patchy, *Spirit of St Louis* is still enjoyable. Most important, it shows a lady reaching out to find herself musically.

Mark Phillips

Delbert McClinton  
The Jealous Kind  
Capitol

McClinton, like Buddy Holly and every second out-of-town character on television's 'Happy Days', was born in Lubbock, Texas. He's a veteran of tiny fragments of rock history (harmonica on Bruce Channel's 'Hey Baby' etc) songs for others (Emmylou Harris, Waylon Jennings) obscure third division cult albums (the two by Delbert & Glen) and five rated solo efforts since 1975. He's probably played a million bars, and if you walked into a bar and heard him performing this latest album, with the Muscle Shoals band in tow, then it would be a hard bar to leave.

'The Jealous Kind' boasts a fine selection of songs, all loosely aligned to R&B, including a trilogy of familiar stuff in the middle of side two for those reluctant to try something TOTALLY new ('Bright Side Of The Road', 'Take Me To The River' and 'Shaky Ground' — all done

# RECORDS

exceedingly well) and, even, a hit single.

Any bozo could make a reasonable record with the Muscle Shoals team in tow you might say, but not any bozo could sing stuff like the title track to this album as well as McClinton. Those who dabbled in R&B in the 1970s with the likes of Van Morrison, Allen Toussaint and Dobie Gray, can happily dabble their way through 1981 with this one.

Roy Colbert

Steve Winwood  
Arc of a Diver  
Island

To those of us old enough to remember when ... this album is an uncomfortable foretaste of middle age.

Back in the 1960s, Steve Winwood was one of the great white hopes going into black music. For a seventeen-year-old from Birmingham to sing and play 'Georgia On My Mind' as well as Ray Charles suggested a great future. As pianist, guitarist, singer and writer, Winwood virtually was the Spencer Davis Group.

He went on to direct Traffic — with often brilliant success. There was also a brief stumble into Blind Faith. But for much of the 1970s, Winwood was semi-reclusive, emerging only for the occasional one-off project. His first and last solo album was decidedly unfashionable. Besides me, about ten other people in the country thoroughly enjoyed it.

*Arc of a Diver*, however, has given Winwood an American hit single. Unfortunately, that doesn't make it a better album. Where he once had urgency and passion, Winwood now sounds complacent. At best, this music cruises; sometimes it merely chugs. It's the sort of bland, blue-eyed soul that sells so comfortably in America. Winwood's once-vital talent seems in limbo — the sediment of skill remains.

Peter Thomson

Knobz  
Sudden Exposure  
WEA

As a debut album, *Sudden Exposure* is evidence of an increasingly high standard as far as production goes (produced and engineered by Alan Galbraith), but it seems stuck between aiming for an eighties image, and a seventies method of approach. It's just not new stuff.

Spoken lines injected into tunes can work when used sparingly, but here the device is used too often to sound convincing. The down home 'Culture?' fits the humorous hit formula, and 'KGB' almost makes it, perhaps the Stranglers may have been able to pull it off, but with the Knobz it comes dangerously close to sounding weak.

The boys can play, granted, and the rhythms are there, especially in the punchier 'Big Brother'. Saxophone gives huge relief just

when you're about to overdose on keyboards, and the vocals on 'Cyborg Sally' sound like something out of a Gilbert and Sullivan chorus.

It's easy too, to write with your heart on your sleeve, with the old artist's ache of, 'who will listen, who will buy my records?' Listen to 'Casualties'. The test for the Knobz will be surviving without being old hat.

Annlouise Martin

Phil Seymour  
Epic

Seymour was Dwight Twilley's partner for two albums, helping in the process to make some of the finest Beatles For Sale-Influenced pop to ever come out of America. Seymour has stuck with much the same thing on his first solo album, a quite recognisably Twilley-like record through not only the vocals, but also the presence of Twilley guitarist Bill Pitcock IV and two



Phil Seymour



Stevie Winwood

songs from Twilley himself.

Twilley albums mix quality pop-rock with the occasional masterpiece ('You Were So Warm' and 'Standing In The Shadows Of Love' especially) and it is the latter, the ability to write something genuinely exceptional, that has kept him out in front of his many Angloid-aping contemporaries. Seymour, who wasn't a writer in the Twilley days, lacks a masterpiece (or two) on his debut, and while he has come up with eleven solid up-tempo pieces of powerful pop, there really isn't a single hook or melody line that even begins to insinuate itself until the fourth or fifth playing. But a likeable record for sure, and one safely recommended to all 18 Twilley fans in this country.

Roy Colbert

Borich 'n' Tilders  
The Blues Had a Baby  
RCA

Those veterans of the Australian scene, Kevin Borich and Dutch Tilders, get together which in many ways surpasses their solo recordings.

Recorded direct-to-disc, the album fairly

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blurts from the speakers. Tilders is in good voice — a sort of whisky growl — and Borich lays down some of the best guitar he has every played.

There are a few blues "oldies" on the album, all done creditably, but by far the best stuff is new material by Tilders and Borich, especially a rather menacing 'Beat of My Heart', featuring Borich's distinctive slide playing and thudding drumming from John Watson. Throughout the album, Borich and Tilders get solid support from the other members of the Kevin Borich Express — Watson and bassist Michael Deep.

Don't overlook this very fine album.

Ken Williams

## BRIEFS

### Emmylou Harris, *Evangeline* (Warners)

Harris comes back out of the straight country field she's been working in recent albums. The highlight is an oddity, a bubbling working of 'Mister Sandman' with Dolly Parton and Linda Ronstadt that avoids the easy pitfalls of camping it up. For the rest it's solid music which just misses the top flight because of the strangely emotionless voice Harris sings in.

PG

### The Tourists, *Luminous Basement* (RCA)

The Tourists arrived around the same time as the Records, and in spite of predictable adoration from such quarters as *Dark Star* magazine, they were confidently expected to slither down the same tube as Meal Ticket, Kursaal Flyers et al. But the band surprised everyone by putting three singles in the English Top 30 within 18 months. Now with RCA, this third album keeps the standard right up, the formula varying little from the thrusting flanger-filled pop-rock of the first two — things getting a little more languid when Annie Lennox takes lead vocal. An aberration too on the second side when group democracy lets Dave Stewart contribute a 60s R&B remake pinching the same eternal bass riff borrowed by the Swingers for 'Counting The Beat'.

RC

### Hazel O'Connor, *Breaking Glass* (A&M)

The soundtrack to the reportedly dreadful *Breaking Glass* film, the title ostensibly stolen from Bowie. Hazel O'Connor writes droning wasted 'punk' songs that are bereft of tune or any true feeling. A real cinema punk whose only redeeming feature, if you can call it that, is that she sounds a little like Lene Lovich. Small mercies.

GK

### Various Artists, *Time Square Soundtrack* (RSO)

Wot? Talking Heads, the Ruts, XTC, the Ramones, Lou Reed, Patti Smith and the Cure on Robert Stigwood vinyl? Those and many more of gradually lessening quality (Robin Johnson and Robin Gibb are thankfully the only real dreck) make up the double album soundtrack for this reportedly dire movie which might, I suppose, at best, bring some of the above to the attention of those hitherto wholly unaware of their existence.

RC

### Hank Williams Jr., *Rowdy* (Elektra)

The background's sure as hell deep country. Being Hank Williams' son is as near to country royalty as you'll get this side of the Carter family. Young Hank also almost killed himself in a mountain fall a few years ago, when he scraped most of his face off. The trouble is the boy just doesn't have that lonesome coyote howl that made his Dad so spinechilling. He makes the right moves, but the feelings don't stick.

PG

### Toto, 'Turn Back' (CBS)

Just as I'm loving the work some of these guys have recently done with Aretha Franklin they go and put out this. No better than their previous two turkeys, *Turn Back* is simply more evidence that sessionmen should never be allowed to call the shots. Pompous and pointless.

PT

### The Powder Blues, *Uncut* (RCA)

Aside from a tightish rhythm section and a taste for 1940s-style swing rhythms this eight-piece Canadian blues-rock band lacks originality or interest. Instrumentally they get by, but they are weak on vocals and their original songs are derivative of early 70s boogie bands, which, in turn, were pretty derivative. They do a couple of blues (Albert King's 'Personal Manager', the oft-recorded 'Just a Little Bit'), but fail to raise the temperature.

KW

### Jack Green, *Humanesque* (RCA)

Ex Pretty Things and T.Rex guitarist Jack Green doesn't disgrace himself on *Humanesque*, an album of unassuming, moderately talented, guitar-dominated craftwork. The emphasis is on conservatism and accessibility with the occasional piece of classiness sneaking in. Likeable.

GK

### John Mayall, *Roadshow Blues* (DJM)

This album — his 35th — shows Mayall getting back to the roots (as they say). He has a tight little band with him (a trimmed-down version of the group that made the nondescript *No More Interviews*) and the sound is reminiscent of the bounce of the period around the *Blues from Laurel Canyon* album. This is one of Mayall's better recent albums, with an added bonus of a couple of live tracks where things really cook, notably on Jimmy Reed's 'Baby, What You Want Me To Do'.

KW

### Suzi Quatro, *Rock Hard* (Dreamland Records)

Years ago I would have bet hard cash that Ms Quatro wouldn't have had a plugged nickel's chance of seeing the eighties with her cutesy tame leatherette rock'n'roll. But here she is, Mike Chapman produced, and slick too, sounding as raucous and aimless as ever. Innocence can no longer save her.

GK

### Various Artists, *Up The Academy* (Capitol)

Movie soundtrack for a Mad Magazine production. The ones you know are predictably the standouts — Jonathan Richman's 'Roadrunner', Pat Benatar's 'We Live For Love' and Blondie's 'X-Offender'. The rest is B division American rock from The Babys, Blow Up, Cheeks and former Montrose singer Sammy Hagar.

RC

## THE GOSPEL ACCORDING TO THE MEN IN BLACK

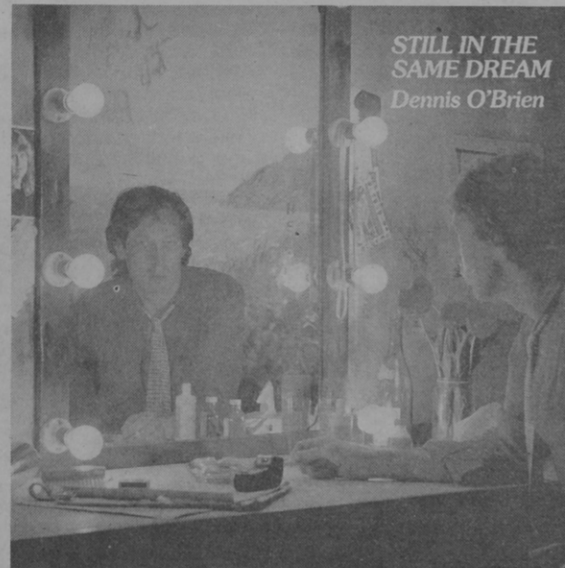
SIDE 1: WALTZ IN BLACK  
JUST LIKE NOTHING ON EARTH  
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WAITING FOR THE MEN IN BLACK  
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ALL AROUND  
LYRICS WRITTEN BY ARNOLD  
GEORGE PRODUCED BY THE STRANGLERS  
THE STRANGLERS ARE HUGH IN BLACK  
GUITARS & VOCA D JIN BLACK  
BASS & VOCA D AVE IN BLACK  
KEYBOARDS & VOCA JET IN BLACK  
PERCUSSION AND VOCA  
THIS CONCEPT BY HUGH IN BLACK  
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SIDE 2: TWO SUNSPOTS  
FOUR HORSE MEN  
THROWN AWAY  
MANNNA MACHINE  
HALLOW TO OUR MEN  
ALL THE CORDS  
STEVE CHURCHARD IN EUROPE BETWEEN JANUARY & AUGUST 1980  
ADDITIONAL THANKS TO ALAN WINSTANLEY ON WAITING FOR THE MEN IN BLACK  
& TWO SUNSPOTS  
ALDO BACCANO JUST LIKE NOTHING ON EARTH  
& TURN THE CENTURESTURN  
LAURENCE DANA ON WALTZ IN BLACK  
& FOUR HORSE MEN

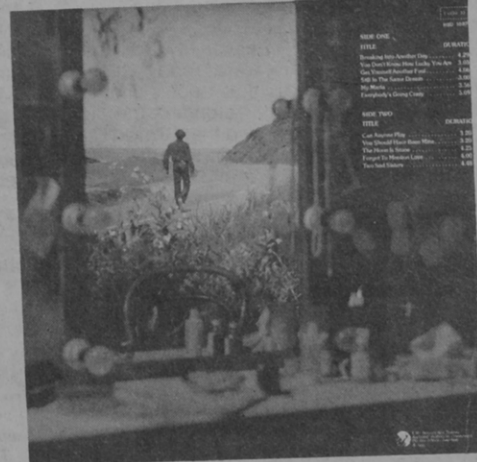
## 'The Gospel According to The Men in Black' THE STRANGLERS



## 'As Tears Go By' MARIANNE FAITHFULL (Just re-released features 'Sister Morphine'.)



## DENNIS O'BRIEN 'Still In The Same Old Dream'



Watch out for:  
**STRAY CATS, 'Stray Cats'.**  
(Their debut album featuring 'Runaway Boys' and new single 'Rock This Town'.)  
**MINK DE VILLE, 'Le Chat Bleu'.**

# U2.B.OY





MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
★1 <b>Newmatics</b> at Gladstone. ★2 <b>Borich</b> continues on NZ Tour (drummer is ex Dragon Kerry Jacobsen). ★3 <b>Pink Flamingos</b> hit Dunedin. ★4 <b>Blams</b> play Rumba prior Enz tour. ★5 <b>Knobz</b> return to NI. ★6 <b>Kevin Borich</b> plays Mainstreet Easter Weekend.	★7 <b>Split Enz</b> commence Waiata Tour with infamous Noel Crombie on drums and Blams on first. ★8 A rare <b>Herco Pilots</b> gig. 1 pm Easter Monday Auckland Domain. ★9 <b>Class Of 81</b> extravaganza at the Gladstone stars <b>Newtones</b> , <b>Newmatics</b> and <b>Screaming Meemees</b> . Simon	Grigg will be there — what an Easter Monday! ★10 <b>Blind Date</b> hits Hamilton's Wedgewood. The three piece and a half reviewed page 23. ★11 <b>Mockers</b> may play Terminus. ★12 <b>Penknife Glides</b> join Enz Tour for remaining four gigs. ★13 <b>Newmatics</b> play Capital	(you can dance to 'em). ★14 The best early week double bill (the only one) is <b>Danse Macarbe</b> and <b>Herco Pilots</b> . ★15 <b>Clean</b> play the Glad. Dunedin rules! ★16 Reverb features <b>Rhythm Method</b> with up and coming <b>Pleasure Boys</b> .	10 & 11 <b>APRIL</b> <b>Newmatics</b> Gladstone ★1 <b>STEVIE WONDER</b> Western Springs (Sat) <b>Knobz</b> Oamaru (Fri), Timaru (Sat). <b>Blue Flames</b> Hillcrest <b>Pink Flamingos</b> Shoreline <b>Flying Docs</b> Station <b>Meemees</b> , <b>Mad Ranks</b> , <b>Broken Dolls</b> Mainstreet	<b>Visitors</b> , <b>Tom Sharplin</b> Jaggs <b>Tom Sharplin</b> DB Whangaparoa <b>Flyte X7</b> Bellblock <b>Kevin Borich</b> Mayfair (Fri), Victoria Uni (Sat). ★2 <b>Rhythm Method</b> , <b>Lipservice</b> Reverb <i>USA Civil War begins 1861. Bob Dylan's first pro gig 1961</i>	12 <b>Kevin Borich</b> Last Resort <b>Pink Flamingos</b> Otago Uni ★3 <i>1954 Bill Haley records 'Rock Around The Clock'. 1961 Uri Gagarin first in space.</i>
13 <b>Newmatics</b> Rutherford <b>STEVIE WONDER</b> , <b>Hammond Gamble</b> Athletic Park <b>Knobz</b> Ashburton <b>Blams</b> Rumba ★4 <i>Al Green b 1946. First performance of Handel's Messiah, 1742 in Dublin.</i>	14 <b>Newmatics</b> Rutherford <b>Meemees</b> Gladstone <b>Knobz</b> Aranui ★5 <b>Blams</b> Rumba <b>Blind Date</b> Station <b>Kevin Borich</b> Awapuni	15 <b>Herbs</b> Trees <b>Newmatics</b> Rutherford <b>Meemees</b> Gladstone <b>Knobz</b> Aranui <b>Pink Flamingos</b> Hillsborough <b>Blams</b> Rumba <b>Furys</b> Lady Hamilton <b>Blind Date</b> Station <b>Tom Sharplin</b> Wedgewood <b>Steamshack</b> Rocks <b>Kevin Borich</b> Bellblock <i>Titanic sinks 1912</i>	16 & 18 <b>Herbs</b> Trees <b>Newmatics</b> Rutherford <b>Meemees</b> Gladstone <b>Divyanand</b> Poles Apart (Sat) <b>Knobz</b> Motueka (Thurs) Last Resort (Sat) <b>Pink Flamingos</b> Hillsborough <b>New Entrants</b> Rumba <b>Techtones</b> Albion <b>Furys</b> Lady Hamilton <b>Valentinos</b> Bell Block <b>Broken Dolls</b> Station <b>Lipservice</b> Mainstreet (Thurs) Reverb (Sat)	GOOD FRIDAY 	<b>Kevin Borich</b> Framptons (Thurs), Mainstreet (Fri, Sat). ★6 <b>Visitors</b> , <b>Flyte X7</b> Jaggers <b>Blind Date</b> Windsor <b>Penknife Glides</b> Reverb (Thurs) <b>Tom Sharplin</b> Wedgewood <b>Spaces</b> Lennons <b>Steamshack</b> Rocks <b>Blue Flames</b> DB Whangaparoa <i>Electra sack MC5 1969 (16). Eddie Cochran dies in car smash 1960. Charlie Chaplin b 1889 (17).</i>	19 <b>SPLIT ENZ</b> , <b>Blams</b> ★7 Christchurch <b>Knobz</b> Last Resort <i>Albert Einstein dies 1955.</i>  If your band's gigs are not here write them down and post them to us by the 27th of the month prior to publication. Post to PO Box 5689, Auckland 1.
20 <b>APRIL</b> <b>Herbs</b> Cabana <b>Newmatics</b> , <b>Newtones</b> , <b>Screaming Meemees</b> Gladstone ★9 <b>SPLIT ENZ</b> , <b>Blams</b> Dunedin <b>Knobz</b> Awapuni <b>Pink Flamingos</b> Motueka <b>Broken Dolls</b> Rumba <b>Furys</b> Gluepot <i>Hiller b 1889. Herco Pilots Domain 1pm ★8</i>	21 <b>Herbs</b> Cabana <b>POINTER SISTERS</b> TH Auck <b>Knobz</b> Wanganui <b>Pink Flamingos</b> Nelson <b>Broken Dolls</b> Rumba <b>Visitors</b> Gluepot <i>Prince Charlie's mother b 1926.</i>	22 <b>Herbs</b> Cabana <b>Knobz</b> New Plymouth <b>Broken Dolls</b> Rumba <b>Mad Ranks</b> Station <b>Blind Date</b> Wedgewood ★10 <b>Visitors</b> Gluepot <i>Last yank convertible built 1976.</i>	23, 24 & 25 <b>LAURA DEAN DANCERS</b> Maidment (until 26) <b>Herbs</b> Cabana <b>Newmatics</b> Last Resort <b>Yo Yo</b> Gladstone <b>Penknife Glides</b> Mayfair <b>Meemees</b> Canterbury Uni (Fri) <b>Pointer Sisters</b> Hamilton (23) Tauranga (24) <b>SPLIT ENZ</b> , <b>Blams</b> Wellington (Thurs), Palmerston North (Sat)	<b>Knobz</b> Hillcrest (Thurs), Mainstreet (Fri & Sat). <b>Pink Flamingos</b> Wellington (Thurs), New Plymouth (Fri & Sat). <b>Techtones</b> Reverb <b>Valentinos</b> Palace, Rotorua <b>Furys</b> Station (Fri & Sat) <b>New Entrants</b> Potters Wheel <b>Mad Ranks</b> Mainstreet <b>Mockers</b> Terminus (Sat) ★11	<b>Visitors</b> Jaggers <b>Blind Date</b> Framptons (Fri & Sat) <b>Blue Flames</b> Rocks <b>Broken Dolls</b> Westown <b>Lip Service</b> Rumba <i>Shakespeare dies 1616. Roy Orbison b 1936 (23). Elvis' first No.1 1956 with 'Heartbreak Hotel' (25).</i>	26 <b>Herbs</b> Wiohiki Marae, Napier <b>Newmatics</b> Last Resort ★13 <b>Pointer Sisters</b> Wellington <b>Pink Flamingos</b> Waikato Uni <b>SPLIT ENZ</b> , <b>Penknife Glides</b> Napier ★12
27 <b>APRIL</b> <b>Newmatics</b> Awapuni <b>Clean</b> Gladstone <b>Pointer Sisters</b> Palmerston North  <b>Danse Macarbe</b> , <b>Herco Pilots</b> Rumba ★14 <b>New Entrants</b> Hillcrest <b>SPLIT ENZ</b> , <b>Penknife Glides</b> Tauranga	28 <b>Newmatics</b> Awapuni <b>Clean</b> Gladstone <b>Danse Macarbe</b> , <b>Herco Pilots</b> Rumba <b>New Entrants</b> Hillcrest <b>SPLIT ENZ</b> , <b>Penknife Glides</b> Hamilton	29 <b>Newmatics</b> El Clubbo, Palm Nth. <b>Clean</b> Gladstone <b>Meemees</b> , <b>Blams</b> Last Resort <b>Pointer Sisters</b> Christchurch <b>Danse Macarbe</b> , <b>Herco Pilots</b> Rumba <b>New Entrants</b> Hillcrest <b>Broken Dolls</b> Station <b>Steamshack</b> Wedgewood <b>SPLIT ENZ</b> , <b>Penknife Glides</b> LCC, Auckland. <b>BBC</b> Bellblock <b>Blind Date</b> Gluepot <i>Coasters' lead singer Carl Gardner b 1928.</i>	30, 1 & 2 <b>Herbs</b> DB Turangi <b>Newmatics</b> EL Clubbo <b>New Band (Very) Special</b> Gladstone <b>Meemees</b> , <b>Blams</b> Last Resort <b>Techtones</b> Rumba <b>Furys</b> Mayfair <b>New Entrants</b> Windsor	<b>Valentinos</b> Albion <b>Broken Dolls</b> Station (Thurs) <b>Blind Date</b> Station (Fri, Sat), Gluepot (Thurs). <b>Pink Flamingos</b> , <b>Broken Dolls</b> Mainstreet <b>Visitors</b> Jaggers <b>Steamshack</b> Framptons (Sat).	<b>MAY</b> Wedgewood (Thurs & Fri). <b>BBC</b> Bellblock <b>Flying Docs</b> Esplanade <b>Rhythm Method</b> , <b>Pleasure Boys</b> Reverb ★16 <i>Elvis marries Priscilla 1967. Batman comics launched 1939(1).</i>	3 <i>James Brown b 1928</i>

live

Blind Date  
Gluepot, March 25

When Street Talk split, guitarist Mike Caen and bass player Andy McDonald set out to find the right drummer. It took them until February to find Lyn Buchanan, but he was a rare find. Technically superb, he's still young enough to be full of enthusiasm.

Blind Date's repertoire is full of straight-ahead, no-nonsense rock songs. Sure there are a few old Street Talk tunes, Andy's 'Feminine Minds' and Mike's 'She's Done It Again' and 'Queen of The Party Line' — all receive blistering reworkings. In the end, though, it's their new material which is more impressive. 'Crushed', 'Local Dance', 'Dreams' — the list goes on and on.

Without Hammond to hide behind, Mike is forced into the open. His guitar is pure perfection. The question mark is in the vocals. Although Mike keeps his end up well, Andy has not yet learnt to project fully. Considering the short time he has been singing up front, it is definitely no cause for concern, though.

When it comes to ideas and ability, Blind Date have plenty to spare. The rhythm section is complementary and inventive. Put Mike Caen's guitar over that, and the result is a band guaranteed to cause excitement in the masses. This is one Blind Date that's going to be worth it.

Mark Phillips

C.H.A.P. Concert  
Arts Centre, Christchurch Feb 8

A free concert featuring six post 1977 bands, part of a childrens holiday programme amongst the gothic arch ways and courtyards of the Arts Centre proved an enjoyable Saturday afternoon of a holiday weekend.

The Volkswagens started proceedings with a set that displayed more purpose and cohesion than the last time I saw them. A three-piece, they did 'Louie, Louie', 'Gloria' and assorted originals in a quiet Velvets sort of way, with pleasing if straight-forward results. A plus.

System X were also a vast improvement. They did the time warp, summer of '77 style — ferocious drumming, disaffected guitarists and 'Borstal Breakout', 'Nine To Five', and 'I'm A Voidoid' (original). A bass, drums and vocals original was brave and rewarding and Paul Keen and Jane Walker seemed sufficiently impressed with their 'Sheep' to sing along. They were my personal favourites.

The Narcs, however, are not my favourite band by any means. They were 'ragey', 'tight' and all those other words that I don't understand. 'Don't Wait Up', two Pretenders (predictably 'Precious'), a Motels, and that 'De Do Do' thing — so obvious, so boring, so 'now'. I'm afraid that the bare chest and 'Last Train' original failed equally to move me. But everyone else says they're a good pub band and who am I to differ from consensus?

You either like the Newtones or you hate them. Today's evidence would have shifted opinions little. Their half hour was 'Drive You To Tears', 'New Way', 'Mack The Knife', 'Christchurch' and 'Paint The Town Red' with the last two taking the honours in a set that erred on the side of flatness. Still not an entirely unattractive proposition.

The afternoon drifted away. The dogs roamed, the skinheads grew progressively more and more bored and an audience that encompassed every cult from hippy through punk through mod, and back again, sat and slowly cooked in the heat of the day. That heat and another engagement enticed us away. As it turned out, we missed little. The Androids finished off the PA early, and the last act, Twenty Five Cents, missed their twenty five cents worth.

Still, all credit to the organisers for putting some life into an otherwise dreary, hot Saturday afternoon.

Michael Higgins

Off the Record

C60 Go

The cassette magazine from Australia we mentioned a couple of months ago, *Fast Forward*, is still going great guns and looking for contributions. The magazine's format is a mixture of talk and music and there is room for New Zealand in both categories. If you have demo tapes in particular which you would like aired for a growing *Fast Forward* audience in Australia, wrap them up and send them to PO Box 5159AA GPO Melbourne, Victoria, Australia 3001.

Strip Mining

Another publication flourishing against all kinds of odds is the local comic fanzine, *Strips*. Now at issue number fifteen, *Strips* probably suffers a little from being the only outlet for local cartoonists which allows for more than one-liners. Hence you get Barry Linton's dated rock and roll = sex = violence strip with its air of Ponsonby '69 next to an almost entirely abstract piece called 'Gordon Meets The People'.

Over all, *Strips* still has rather too visible links with the underground comics of ten years ago, but all the Bob Dylan scenarios, science fiction westerns and Cheech and Chong rewrites shouldn't be allowed to detract from the truly excellent standards of the graphics. These people sure can draw.

Ruffly Speaking

My lit. crit. days are pretty well over by now, so I won't say anything about Kenny Kane's poetry — but the way he has packaged it deserves a mention. *Ruff Mix* is both a book and a cassette, and just like *Fast Forward*, it might be one of those ideas whose time has come. Scour the hippest of your local bookshops, or the most cultural record bar in the neighborhood if you want to judge for yourself.

Listening In

We've all got our gripes about the failings of middle-brow journalism where rock and roll is concerned. How seriously do you take the *New Zealand Herald's* concert reviews, or their monthly album round-up?

To thousands of readers, the only regular relief from that gnashing and wailing is Gordon Campbell of the *Listener*.

Just how much of a relief can be judged from the recent *Listener Rock Supplement*. In what seems like a one-man show, he has filled thirty pages of half-sized *Listener* with interviews and well researched essays.

Heaven knows how long some of the pieces have been lying about the office, but the bulk of them are obviously recent and relevant in their various ways. The supplement scores twice. It's seldom that somebody with the enthusiasm to go so far beyond the call of duty has enough skill to deliver the goods, and it's even more rare for someone with the skill to have the faintest trace of real fandom left.

Francis Stark

Swindle Victim 'Enjoyed It'

The *Great Rock and Roll Swindle* could easily have been subtitled *Carry On Swindling*. It's great fun, though perhaps too strong a reminder of what we've lost.

I should add that I've felt more cheated by many film festival movies aspiring to be art. The movie is full of music, including some superb live stuff, and after the film, the soundtrack album makes a lot more sense.

If you don't like rock and roll, or feel that *Bollocks* was a swindle itself, don't bother. Me, I'm going to see it again.

Simon Grigg

letters

Just a note to point out that the song by Youth For A Price that features so prominently on *Class Of '81* is actually called 'Yeah Yeah Oooo Baby', not 'Oh Yeah'. Maybe the cover designer was a big Roxy Music fan, or maybe she/he was running short of vowels in the Letraset.

Robbie Lisdonk

This is to inform you that the Knobz will require a written retraction in your forthcoming edition as regards uninformed comments and demeaning similies used by the writer, Mark Phillips, in the February *RIU*.

Had the writer read the KNOBZ correspondence to *RIU*, dated Jan 1, or otherwise

informed himself of the facts relevant to his subject, he would have been aware that the proceeds of the single in question are being donated to charities, via the John and Yoko Spirit Foundation.

One does assume the writer has listened to the track, however, nowhere in the review do I read any praise or criticism, constructive or otherwise, relevant to the song as a musical production.

Peter McManus Knobz

EDITOR: It is misleading to suggest that royalties are the primary financial return from the release of a single. Even when a hit, the amount is insignificant compared with the free publicity (*Sunday News* etc), increased door take at live appearances (the primary "money" return) and the radio exposure that also assists the sales of the album that will surely contain the track in question. Thus a retraction is not possible, whatever the motive, "money" and "misery" are involved. MC

Some drums  
have to be grown.  
Not made.



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## tours

**Split Enz** return home in April to promote *Waiata*, their follow-up to *True Colours*. Blams support Enz except in Napier, Tauranga, Hamilton and Auckland when Penknife Glides open the show. Dates are April 19, Christchurch, April 20 Dunedin, 23 Wellington (St James), 25 Manawatu Sports Stadium, 26 Napier, 27 Tauranga Sound Shell, 28 Hamilton and Logan Campbell Centre, Auckland, April 29.

Outdoors there is **Stevie Wonder** and band on April 11 Auckland and April 13 Wellington. With Wonder are 13 musicians or vocalists, three pianos plus clavichords and synthesizers. Jermaine Jackson on his recent NZ visit claimed that it's the hottest band Motown have ever assembled. Hammond Gamble supports Stevie Wonder in Wellington. Let's hope April is *Hotter Than July*.

**Dire Straits** play Western Springs on April 15 after a very successful tour of Australia. They sold out six shows in Sydney. New boys Allan Clarke and Hal Lindes will be there.

Late April Aussies **Midnight Oil** tour for two weeks. *Bird Noises* EP is released to coincide with the tour. April 29 they kick off at Otago Uni.

May 5 and 6 **Madness** hit the North Island. Auckland first, then Wellington. Check out this issue's Madness Tour Supplement. Venues are respectively Logan Campbell Centre and St James Theatre. The **Cure** Tour is scheduled for early August. Their single 'Primary' and a album *Faith* will be released by May.

In May there is a tour from Muchmore Associates, namely Ralph recording artist **Snakfinger**.

## rumours

### UK & USA

Guitarist Al Archer has left the new **Dexys** leaving only vocalist Kevin Rowland and the trombone player from the original band. Funky but sheep! The five ex-Dexys in **Bureau** have a single out here soon titled 'Only For Sheep' ... **Eric Clapton** cancelled his USA tour. He has stomach ulcers. Exhaustion has caused **Bruce Springsteen** to delay his UK tour and **Police** to cancel a tour of Europe. **Blondie** are on holiday for six months ... B side of new **Bowie** single, 'Up The Hill Backwards' is an electronic instrumental, 'Crystal Japan' ... making movies are **Madness** (*Take It Or Leave It*) and **Cure** (*Carnage Visors*). The Cure flick is opening for them on the UK tour. Their album is tentatively titled *Faith* (out here May). On stage they dedicate their new single 'Primary' to Ian Curtis. The remaining Joy Division members are now known as **New Order** ... first **Simple Mind's** LP on Virgin will be produced by Steve Hillage ... **Yes** have fired vocalist Trevor Horn ... the Glimmer Twins are in Barbados sorting completed tracks for a new **Stones** album ... Enzed release is imminent for **Devo** 12 inch live EP featuring 'Freedom Of Choice Theme Song', 'Whip It', 'Gates Of Steel', 'Girl You Want', 'Be Stiff' and 'Planet Earth' ... ditty name of the month goes to the **Freshies** for 'I'm In Love With The Girl On A Certain Manchester Mega-store Checkout Desk'. Second place goes to the **Dead Kennedys** with 'Too Drunk To \*\*\*\*'. Their new drummer is Darin Speedboy ... next **Eno** is funky ... Attraction **Steve Nave** will record a solo LP. What happened to their *Mad About The Wrong Boy?* ... Malcolm McLaren's **Bow Wow Wow** have left EMI ... new UK **Associates** 45, 'Tell Me Easter's On Friday' is on Situation Records ... a **Talking Heads** live album (recorded on USA tour) is likely ... Ian Marsh and Martyn Ware (ex Human League) have formed a production company, **British Electric Foundation** and have released a cassette, *Music For Stowaways*. They are also two-thirds of **Heaven 17** (with singer Glen Gregory) and have released a 45 'We Don't Need This) Fascist Groove Thang' ... first Spartan single by **UB40** 'Don't Slow Down' has been delayed due to legal action by Graduate Records ... who's producing who? Rachel Sweet (Pete Solley), Bram Tchaikovsky (Nick Garvey), Michael Jackson (Quincey Jones) and Iggy Pop (Monkeys man Tommy Boyce) ... the **Knack** play Starwood on April Fool's Day ... forthcoming albums include Spizzles *Spikey Dream Flowers*, Live Wire *Changes Made*, Who *Face Dances*, Diana Ross *To Love Again*, Santana *Zebop*, Judie Tzuke *I Am A Pheonix*, David Johansen *Colours*, Hunter Ronson Band *Theatre Of The Absurd*, Joe Walsh *What's A Guy Like Me Doing In A Dump Like This*, Status Quo *Never Too Late*, Robert Fripp *League Of Gentlemen*, Gang Of Four *Solid Gold*, Rico *That Man Is Forward*, Selecter *Celebrate The Bullet*, Leon Redbone *From Branch To Branch*, Rolling Stones *Sucking In The Seventies* (1974-8 compilation), Badfinger *Say No More*.

### The Corporation

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### Late News

The new **Coup D'Etat** line-up will debut at Jagers, Thursday 23 to Saturday 25 April. After several weeks out of Auckland they play the Gluepot early May. Expect several new songs ... rehearsal studio, **Studio 132** now has 4 track facilities for bands to record their progress and building is completed.

The Steroid organised *Wellington Zone* concert was a sell-out. The 2ZM promoted concert featured Steroids, Mockers, Beat Rhythm Fashion and Digits ... first release for Ocean Records is the compilation tape *Whirl Pool* with songs by Geoff Clarkson, Jo Hodzelmanns and others ... work is underway on Progressive Music's new Anzac Avenue set-up. If you can help, see page 23 ad ... if you sent a tape to Sweetwaters for the new band spot, the organisers would like to return them. Send your address to Sweetwaters, PO Box 47-237, Ponsonby, Auckland 1 ... **Maceys** is the new licensed late venue in Hamilton. Top Scientists play final gigs with Rick Bryant at Maceys Easter weekend.

**Buzzcocks** have split. Pete Shelley will pursue a solo career. John Maher drums for *Invisible Girls* ... **Robert Plant** gigged recently fronting seven-piece band the Honeysuckers ... new *Pil Flowers Of Romance* is out. Old Cream drummer **Ginger Baker** has been hired for Pil's UK tour ... bass player on **Adam & the Ants'** UK and USA tours is **Gary Tibbs** of Roxy Music ... **Ian Dury** may leave Stiff. **Mickey Jupp** is back ... **Undertones** have signed to EMI ... **Yoko Ono** is recording an album, *Season Of Glass* in New York, with the *Double Fantasy* musicians and Phil Spector producing.

The first **Digits** album *Dog Wrestled To Ground By Underarm Combat Flea* is completed and due out in May. It's on Sausage Records. *DWTGBUCF* is the first in a series of three albums. Side One is produced and mixed by Tony Parkinson (Smashed Executive, 1979) and Side Two by Robbie Duncan. Working titles for records two and three are *Grendle The Savage Is Off His Gumboots* and *Flying Saucers Steal My T.V.* ... seen in Christchurch,

**Dick Driver** and some Australians ... **Pop Mechanix** missed Enz's dates in Brisbane and Cairns to record a video (with same producer as 'Counting The Beat' clip) and play more Sydney gigs. The video is largely black & white.

### Borich Returns

Since the demise of the legendary La De Das, guitarist Kevin Borich has successfully fronted his own band, the Kevin Borich Express. With him on his first ever NZ pub tour are bassist Michael Deep and ex Dragon drummer Kerry Jacobsen. The tour coincides with the release of the album *Angel's Hand*.

After playing nearly every night in recent years, he is now spending more time on studio work and songwriting. Jacobsen joined after Borich played on recent Marc Hunter sessions.

Working with other artists, is something he does quite often. Renee Geyer and Dutch Tilders are two of the most memorable.

"They were both similar in that both were blues albums. In the case of Renee, it was a contractual obligation that she wanted to do quickly. As it turned out, I think it is probably



Black Uhuru

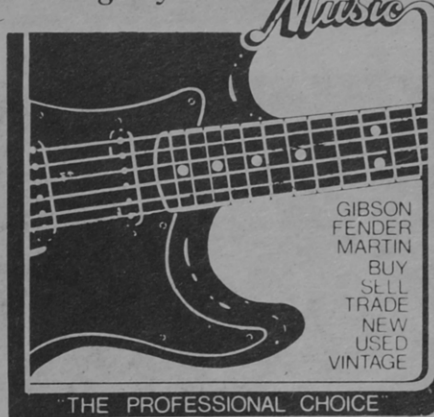
one of her best albums.

"The one with Dutch Tilders, sparked out of having a jam with him. We did it direct-to-disc, so we had to play straight through. We did one side one night and the other the next. It was like a live performance in that there were no overdubs. I really enjoyed it but I wouldn't like to try it again for a while."

The tour takes Borich to the major North Island pubs: "I'm looking forward to going places I haven't seen since the days of the La De Das."

Mark Phillips

### Kingsley-Smith



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## GET BACK ISSUES

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- 23 Th'Dudes, Phil Manning Band, Talking Heads Interview Part I, Jazz II, Street Talk Bandfile.
- 24 Dragon, Talking Heads Part II, CB, Swingers Bandfile.
- 26 Devo, Knack, Mi-Sex, Wellington Supplement, (Short Story, Crocs, 1860 band).
- 27 Bob Geldof, Kids Are Alright, Cheap Trick Supplement, Sheerlux Bandfile, Ry Cooder, Radio Radio.
- 28 Cheap Trick in NZ, Toy Love, British Invasion Supplement (Police, Joe Jackson, Blondie etc.), Terrorways Bandfile.
- 29 Graham Parker, Members, Radio Radio II, Sweetwaters, Mother Goose.
- 30 Sweetwaters Issue (programme, Elvis Costello, John Martyn, NZ Band Profiles etc), No Nukes and Squeeze.
- 31 Sweetwaters Report, Swingers, Mi-Sex, and Writer's favs.
- 32 Police, Split Enz Interview, Poll Results, Sharon O'Neill and CBS.
- 33 Fleetwood Mac, Crocodiles, Ellen Foley, Russell Morris and Marching Girls.
- 34 Tom Petty Interview, Street Talk, Virgin Records Supplement, Mi-Sex USA, Whizz Kids and Pop Mechanix Bandfiles, NZ 45s.
- 35 Kevin Stanton Interview, Quadrophonia, Bob

- Geldof, Newz and Flight X-7 Bandfiles.
- 36 Neil Young Supplement, Jo Jo Zep & the Falcons, Ray Davies Interview, Stones and Cure features.
- 37 Magazine, Toy Love in Oz, Newz, Ramones.
- 38 Howard Devo to Interview, CB Return, Flight X-7, Tim Finn on Enz plans.
- 39 XTC Interview, Lip Service, Motels.
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- 41 Coup D'Etat, Clash, John Lennon, Flowers, Elton John, Sweetwaters.
- 42 Clash Phone Interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich & Tilders.
- 43 Bryan Ferry Interview, Sweetwaters Report, Flowers.

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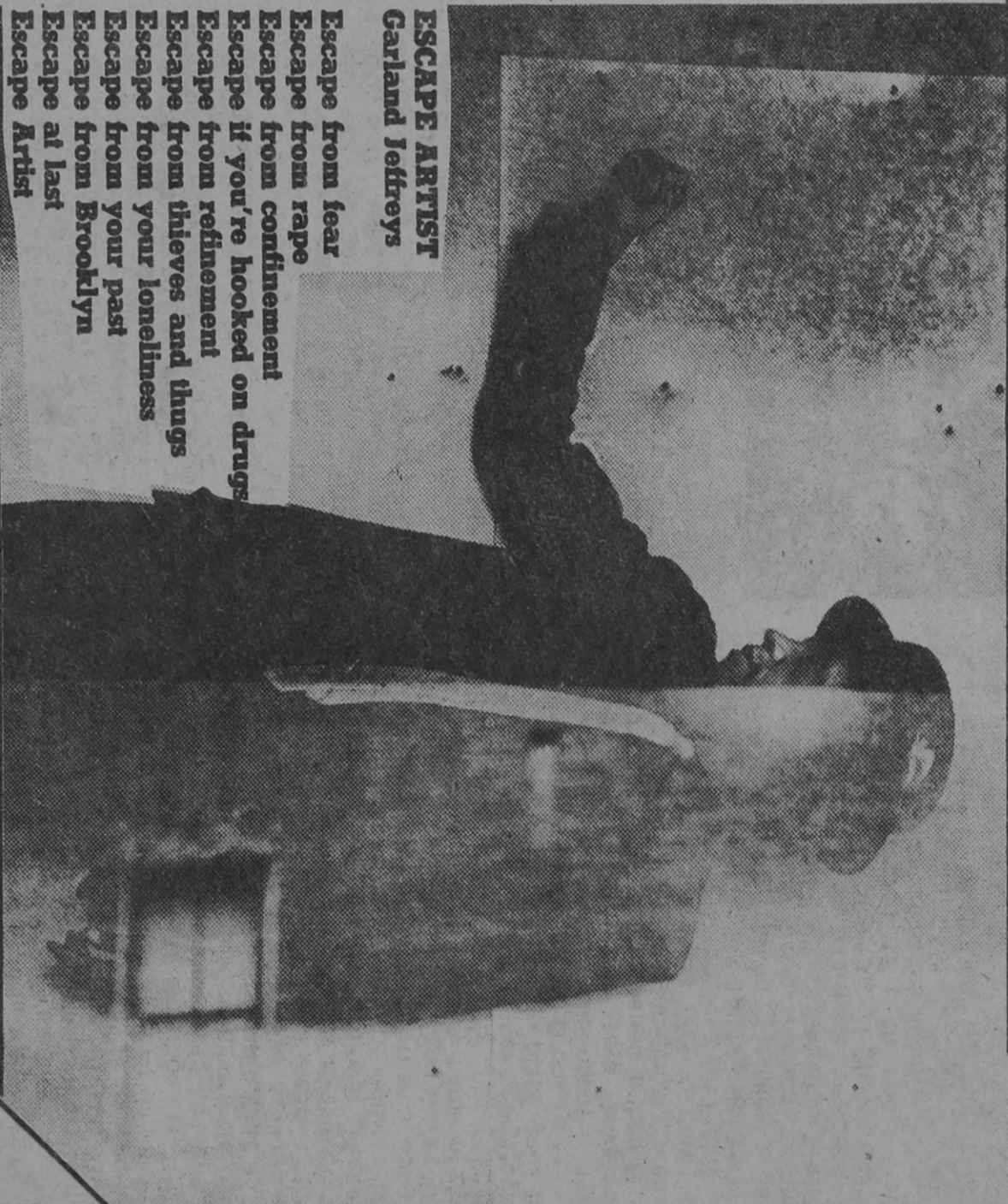
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