

'Creating Criminals', is a fine dance tune, with a strong chorus.

In the past, Rhythm Method have shown their influences all too clearly. Although they still have a problem in the vocals, their recent songs display a new freshness. Some hard work in the next few months can only result in a sound of their own.

Mark Phillips

#### The Pointer Sisters

Auckland Town Hall, April 21

There we were in the centre circle, second row (reviewer's perks yunno) and we couldn't hear the Pointers sing! There was plenty of noise alright, just that the amplification was so unbalanced I suspect the sound man was taking some personal revenge on the girls by burying them in the mix. I think they sang pretty well though because the people at the front downstairs always applauded enthusiastically. Occasionally the band did quieten down to allow those lovely voices through. But to catch only desultory snatches of the singing was infuriating, especially considering the sophistication of the sisters' act.

As for the band (which is what I mostly got) — they were your standard El Lay Benson-funk, lumbered with one of the stodgiest rhythm sections I've sat through in years, even rendering ordinary the normally slinky 'He's So Shy'. The sisters' legs and hips moved to a far livelier rhythm than anything coming over the P.A. The only real instrumental salvation came from the keyboards of the girls' own musical director.

With a good sound system and a band of the calibre the Pointer Sisters deserve, I think I'd have thoroughly enjoyed the show.

Peter Thomson

#### Hip Singles

Hillsborough Tavern,

April 25.

Hip Singles are Dick Driver (who should need little or no



Danse Macabre, Rumba Bar.

introduction), Steven Ward (ex-Hoovers) and three Australians plucked from the comparative wilderness of Monash University and playing in a band for the first time. Hip Singles are an exercise in up-market modern pop, dominated onstage by the formidable presence of Dick Driver, the Frank Spencer persona yet more pronounced.

Their repertoire spans twenty originals and four covers, keyboard-oriented, bright and clear. There is a sense of humour throughout, reflected in titles like 'Bionic Man', 'I'm Not Human', 'Circus Freaks' and 'Elevators'. Humour that is (thankfully) wry and never overstated.

A band working in areas such as these will never over impress the hipper-than-thou but Hip Singles know what they're doing and do it well. Their stage presence is entertaining, the songs are intelligent and the whole operation thankfully bereft of pretension/condescension.

Direct Descendants are a different proposition altogether. Seemingly a pick up band, they contributed forty minutes worth of terribly moderne, very remote covers: Martha & the Muffins, XTC, Associates, the mandatory Bowie and some Flowers. The 'hip singles' in the audience (who put on the real entertainment and wretched it was too) loved them. I thought their decision to play 'Damaged Goods' bordered on out and out heresy...

Michael Higgins

#### Danse Macabre

##### Herco Pilots

Rumba Bar, April 27

With two successful world tours under their belts, and a hot single, the Herco Pilots are widely touted as a band to watch. Their set started with a series of carefully-rehearsed instrumental malfunctions which were diverting to say the least.

In spite of the fact that they have obviously read their NME's thoroughly (and who hasn't?), the Pilots' music is highly original and engrossing. While much of it sounds similar, their songs are full of intriguing ideas which more than justify catching the band and forking out for their single.

The Herco Pilots and Danse Macabre often perform together — not surprising when the Pilots' Gary Russell is the brother of Danse Macabre's vocalist and synthe operator, Nigel. Danse Macabre get full points as one of the few bands making any real use of the synthesiser, and this is reflected in their material.

The opinion often ventured in the band's formative stages that they were Joy Division clones has proved unjustified, and Danse Macabre are now one of the most exciting bands in Auckland. Their material, especially 'Torch', is powerful and well thought out. They have the ability to build a strong presence through the evening.

Both bands are acts to be proud of, a rare combination of

intelligence and a real feel for their music.

Simon Grigg

#### Split Enz, Penknife Glides

Logan Campbell Centre,

April 29.

Not so much a band these days, more of an institution. I've lost count of the number of times Split Enz have played farewell New Zealand concerts as they leave to seek their fortunes overseas. And each time the band has been subtly or radically different.

By my calculations this is Enz Mark Nine, and possibly the best yet. Streamlined, polished and immensely powerful. In his review of *Waiata*, Roy Colbert commented on the group's new-found guitar muscle. This carries through on stage as well. Neil has never sounded so confident. His ringing power chords on 'History Never Repeats' showed another side to Split Enz. They are one helluva rock band.

It's strange seeing Noel behind the drum kit, but then that's a logical extension of his former role. While he lacks Mal Green's inventiveness, he has considerable rhythmic drive. He and Nigel Griggs give the band a propulsive energy, to fit the aggressive thrust of the new songs.

Tim and Neil indulge in a little, friendly, sibling rivalry, pulling bigger and better rabbits out of their respective hats. Back and forth they go, from 'Hard Act To Follow' to 'One Step Ahead' to 'Shark Attack' to 'I Got You'...

The list goes on and on, every one a gem, folks.

Needless to say, the audience

went cross-eyed with delight. And once again, we wish Split Enz every success. Exports like this we need more of.

Penknife Glides came on to scattered booing, deservedly chided later by the elder Finn. But there was none of that by the time they finished their set. If you think you know a better band in Auckland at present, please show it to me. But I'll be very hard to convince. The group is, as Shakespeare once said, hot.

Duncan Campbell

#### Stevie Wonder

Western Springs, April 13

For two days the rain kept falling and Auckland fans wondered whether Stevie would play. If it had been dry 40,000 people would have packed the Springs all wondering, what will he play? With eighteen albums, where do you start? Usually Motown acts dismiss their early recordings in token medleys, viewing them as primarily the record company's achievement, not their own. (On a live album, Marvin Gaye described his early hits as a "Fossil Medley".)

But Wonder has far greater respect for his fossils and his older fans. At 7.40 Monday night, he ripped gleefully into early hits 'For Once In My Life' (not his own composition), 'My Cherie Amour' and 'Signed, Sealed, Delivered' from 1968, 1969 and 1970 respectively. Others followed.

Right from the disco guitar break in 'For Once In My Life', it was obvious that Stevie and Wonderlove were not merely copying sacred charts. Appropriately only Stevie and his all

important 'bass player' were front stage. Behind him on a higher stage were four dancin' horn players, four dancin' woman vocalists and the basic band. On occasions arrangements dispensed with the horns and the singers. Wonder performed two ballads alone and Wonderlove did one song without Stevie.

But the highpoints were when the whole unit was at full tilt on a Stevie Wonder penned chorus. First peak came with 'Boogie Down Reggae Woman' (with harmonica solo), 'Let's Get Serious' (manic little number written for Jermaine Jackson), 'Living For The City' (Wonder fell backwards off his stool), and 'Sir Duke' (the Wonder chorus?). On songs such as these the band achieved an amazing richness of sound.

From there he performed 'Sunshine Of My Life', 'Superstition' (oldie the crowd responded most warmly to), 'I'll Be Loving You Always' and then 'Masterblaster', his remarkable tribute to Bob Marley. At the song's close Wonder and band left the stage leaving only the bassist playing for a minute or so.

Wonder returned for a four song encore, *Hotter Than July's* 'Do Like You' first and 'Birthday' last. A great finale. Stevie has achieved so much, yet he directed his audience towards the achievements of another, Martin Luther King.

Though the weather dampened the event and the crowd response, Stevie Wonder was still both musically and visually captivating. A great night.

Murray Cammick

## Small Ads

\$1.00 per line. Send copy and payment (prior to publication), to RIU, PO Box 5689, Auckland 1.

#### AMATEUR COMPOSER REQUIRED

I'm having a serious go at writing lyrics. Haven't had any trouble. Need composer to work with. If interested ring Tom 496-106.

#### RECORDS WANTED

I am interested in buying LPs by Missing Links, Easybeats and Sixties Australian groups. R. Clemance, PO Box 511, New Plymouth.

#### TAMA DRUMS FOR SALE

Tama Royal Star drum kit. As new \$1100 o.n.o. Phone Colin, Tokoroa 69-422.

#### MY CANARY DRINKS METHS

Take a sip yourself and get a copy of these poems by Warwick Sven Jordan, illustrations by Arnold the Frog. \$2.95 (postage included) from PO Box 13-060, Hamilton.

#### STUDED LEATHER WRISTBANDS

Studded leather wristbands for sale, \$4 each or \$7 a pair. State wrist size and send to J. Harris, 16 Selwyn Cres, Milford, Auckland 9.

#### MULTICORE LEAD FOR SALE OR HIRE

14 channel & 2 return, balanced, 100 feet. Phone Auckland 885-245 (evenings).

#### GUITARIST WANTED

guitarist wanted for 3 piece playing original music. Ph 568-384 (Chris or Norman) after 5pm.

**T. LARKIN**  
**T-SHIRTS**  
**Clash, Jam**  
**Sex Pistols**

All medium sized.  
Post \$8 cheque or  
postal note to:  
T. Larkin, 49 Symonds St,  
Auckland.

#### SCREAMING MEE MEES

BOOKINGS  
PROPOSITIONS  
DONATIONS  
FAN CLUB/INFO



WRITE TO:  
GUNG-HO — KIRK II ENTERPRISES  
PO BOX 37-371  
PARNELL, AUCKLAND 1.

PRINT  
NAME ..... Ph. ....  
Address .....  
\$ ..... Enclosed  
SM . . . M . . . Tick the one that fits.

**Kingsley Smith**  
**26 CUSTOMS ST.**  
**AUCKLAND 793-139**

#### GUITARS

Gibson Les Paul Black Custom \$1760  
Gibson Les Paul Deluxe \$1200  
Gibson Fretless Ripper \$950  
Fender Stratocaster \$800  
Fender Precision Bass \$750  
Fender Jazz Bass \$675  
Ovation Bass Guitar (Graphic) \$980  
Ovation Glen Campbell \$700

#### AMPS

Fender Twin Reverb \$980  
Fender PA & Columns \$1900  
Roland Cube 60 \$750  
Rockit (ex Eddie Hansen) \$750  
Rockit Bass 200 \$895  
Marshall 100 PA Top \$980

#### DRUMS

Pearl Professional as used by Stevie  
Wonder drummer Dennis Davis \$1390  
Selection Zildjian & Paiste cymbals.

#### KEYBOARDS

Pearl Polyphonic Keyboard \$2800  
Korg Delta Synthesiser \$1200  
Korg Lambda Synth \$1875  
Korg Sigma Synth \$1200  
Rhodes Suitcase Piano \$1350

**TRADE-INS**  
**LOW DEPOSIT TERMS**

**'Listen'**  
**new single by**  
**Aellian**  
**Blade**  
**on Desert Records**  
**Available**  
**Now!**

## Hillcrest Tavern

HAMILTON'S ROCK VENUE

AT THE HILLCREST IN THE NEXT SIX WEEKS

Midge Marsden

Warning

VALENTINOS

NEWMATICS

BLIND DATE

NEW ENTRANTS

COUP D'ETAT

BOOKINGS PHONE HAMILTON 80431

**COOK ST**  
**MARKET**

why  
miss  
the  
best?

**Friday 9-8**  
**Saturday 10-4**