

# RIP IT UP

NO.47 JUNE 1981

FREE THRU NZ RECORD STORES

20,000 MONTHLY



**THE JAM  
JOY DIVISION  
COLD CHISEL**

**REGGAE SUPPLEMENT  
WHO'S ON FIRST?  
& FLOWERS TOURS**





Photo by Anthony Phelps

Penknife Glides before Police.

## Who's on first?

It is ironic that something which represents one of the highlights of a New Zealand rock and roll career should so often be seen as an annoyance or distraction by the public. The first thirty minutes or so of the show on international tours to this country is generally given over to a local act. As people arrive late, locate their friends in the crowd, disappear

to the foyer for a smoke or show allegiance to the stars by chanting their name, a home-town band fights for attention on the stage. Often with no sound-check, only part of the PA, and the most mundane section of the lighting rig, why do local bands fight for the privilege?

Anyone who might think that all that was a thing of a

past need only have gone to the recent concert by Madness at the Logan Campbell Centre. The sight of the Newmatics struggling through their opening set without a soundcheck, and with lighting that went from one footlight to a rapid flick through every colour combination on the rig, was enough to chill the most blase. The Newmatics themselves

are pretty philosophical about it. The small English road crew and the band themselves were as helpful as they could be. Unfortunately, the roadies provided by the Australian promoter were less obliging. Still, they say, it was worthwhile to play to that many people, and to play with Madness. The Newmatics' sound, with its strong ska links, was

the logical complement for Madness, and it is to the credit of promoter Arthur Williams that he put the two together. There have been enough cases of gross mismatching to make it remarkable that there are no recorded cases of an audience lynching a support act.

Another well-balanced bill — though this time more by accident — was the pairing of Penknife Glides with the Police. The promoter of the tour, Hugh Lynn, was managing Penknife Glides at the time, and this went quite some way towards ensuring that they landed the spot. Their experiences were very much the same as those quoted by the Newmatics. Allowing for the weariness and strains of the closing stage of a very long tour, the band and their personal crew were pleasant and unobstructive. The Australian road crew were less willing to acknowledge the needs of the support act.

Still, Penknife Glides did get soundchecks in all but one case.

The lights were no problem because of the confidence of their lighting man. The band is convinced that the presence of experienced, professional crew of your own goes a long way to gaining the respect of the main act's technicians.

If they survived the Police tour, they thrived on the Split Enz tour they did a few months later. There, not only were the crew much more helpful, but the band were more interested in the performances of their guests. Blam Blam Blam, also on that tour, echo those comments.

In strict contrast with their experience with Australian metal group, Midnight Oil, which were pretty much the same as the Newmatics with Madness, the Blams enjoyed their five dates on the *Waiata* tour. Raewyn Turner, the Enz' lighting designer, helped out on the board for them, and the main act stood in the wings to watch their set.

In the past, Enz have toured

CONTINUED ON PAGE 2

NMM PRESENT AUSTRALIA'S PLATINUM KINGS OF ROCK  
ON THEIR WAY TO THE USA

# COLD CHISEL

HAMILTON MACEYS THUR. JUNE 25

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Thu/Sat 18-20

Mon 22  
Tue/Wed 23,24  
Thu/Sat 25-27  
Mon/Tue 29,30

JULY

Wed/Thu 1,2  
Fri/Sat 3,4  
Mon/Tue 6,7  
Wed/Thu 8,9

Fri/Sat 10,11

NEW ENTRANTS

DAVE DOBBYN'S DIVERS  
DANSE MACABRE  
HERCO PILOTS, ARMS FOR CHILDREN  
OTIS MACE & REX REASON  
GARY MCCORMICK as LION LIPPS  
THE BLAMS & GUESTS  
¼ ACRE KIDS & BLAMS

OTIS MACE & REX REASON  
VALENTINOS & GUESTS  
HERBS  
SUE SCHMIDT 'Queen  
Doris of Dorkland'  
FURYS & GUESTS



CONTINUED FROM PAGE 1  
with interesting, but non-threatening openers like a magician, Red Mole and budding solo artists Geoff Chunn and Neil Finn. This year they went out with the best local acts they could get — a measure both of their own confidence, and of what they think New Zealand audiences demand. By all accounts the result was mutually beneficial — the Enz got audiences who weren't restless after forty-five minutes of something they didn't want to see, and the support bands got a feeling of being more than a necessary evil.

On the Police tour, Penknife Glides, although booked well in advance, went unadvertised and that undercut their basic reason for doing it in the first place. Like all the acts we spoke to, they were not interested in the money, which was minimal, but in the chance to get their name heard out of town, and to play to large audiences. Blam Blam found the diversity of the Enz audience staggering. The wide age range, and variation in style amongst the audience meant that the bands who supported Split Enz were playing to listeners far outside the usual pub and club circuit.

It's difficult to gauge how much bands are kidding themselves about the value of doing supports. Penknife Glides say they've done their last one. The Blams have at least one more in mind, and the Newmatics are keen to do more. All the bands acknowledge the impediments to a good performance that they face on someone else's stage, but all feel that they did what they set out to do.

Whether it was Penknife Glides in Tauranga, Blam Blam Blam in Palmerston North or the Newmatics in front of more Aucklanders than they had ever played to, each was reaching more people, trying to make contact with whatever proportion out there was going to come back next time to see just them. And that's as good a description of the whole star-maker process as you'll get.

Francis Stark



Top Blind Date (45 soon). Mid pic is Meemees' rep soccer team. Other pic is Flowers at Sweetwaters.

## RUMOURS

### Auckland

Most notable demise this month is that of **Billy and the Blue Flames**, who lost their rhythm section shortly after turning down an offer of a contract with EMI. Present plans are "uncertain" ... **Jan Preston** has joined the fame drain to Australia, but don't worry, because **Ben of the Bombers** is on his way back from the US ... **Newmatics** are beginning to swell, with the addition of a new sax player.

Plenty of new records out, or about to be out: the **Screaming Meemees** have a Propeller 12" of 'See Me Go' (two versions), 'Till I Die' and 'Poison Boys'. After the first 500 are snapped up, there will be a 7" of 'See Me Go' and 'Till I Die'. Look for them in mid-June. Two weeks later, **Blam Blam Blam** will release 'There Is No Depression In NZ'/'Gotta Be Guilty', also on Propeller. Another fortnight later you will be able to pick up a Newmatics' EP, featuring 'Riot Squad', which will also include contributions from members of the Blams and Youth For A Price. This time it's not on Propeller, but on an associated label.

Also being recorded at Harlequin this month are the **Dum Dum Boys**, who have plans for a twelve track album, and the last Wave, **Graham Gash** who also has his sights on the LP stakes ... **Arms For Children** have just linked up with multinational Rem Records, of **Herco Pilots'** fame, to release 'Danny Boy' ... Ocean Records will have **Fusion's** cassette album, *Can't Trust A King* out by the first week of June.

After last year's *Pop Shots* exhibition, with its very successful poster, Closet Artists Gallery in Queen St will be repeating the dose. Interested photogs and bands seeking immortality should get in touch

with the gallery.

Before we go, don't forget that this is election year, and you should be asking which party is going to buy your vote by removing sales tax from records. Word has it that the Labour Party are already committed.

**Midge Marsden** and his Connection have 'Slow Walk Jive Talk'/'Never In A Million Years' out on Mandrill through Polygram ... **Blind Date** have a double-A single ready to go courtesy of WEA. On the A Side is 'Don't Let It Get To You', while on the A Side is 'Apache', courtesy of the Shads ... the new five-piece **Valentinos** (new member is keyboardist Peter Haslan) have 'Playtime', 'Looking At You' and 'Don't Let Go' scheduled for release ... **Pop Mx** are recording a five track EP in Australia. A single from the sessions will be released in NZ ... New **Ray Columbus** album, *Anthology*, includes two tracks recorded live in Perth, 1964 — 'She's A Mod' and 'The Rise And Fall Of Flingel Bunt'. A version of the Beatles' 'If I Fell' from the same show is the flip of next single, 'Till We Kissed'.

**Broken Dolls** guitarist Simon Lynch wants to play keyboards, so the band are looking for a guitar player.

Auckland's shortest guitar hero, **Dave Dobbyn** has finally put together a band — the Divers — and is on the circuit this month. Rumoured line-up is: Lisle Kinney (bass), Peter Warren (drums), Rob Guy (guitar) and Dobbyn. After 'Lipstick Power', could fame be on the way?

The **Tall Dwarfs**, otherwise known as Chris Knox and Alec Bathgate, have a single due for release through Propeller. Tracks are 'Loveliness', 'Hollowness' and 'Nothingness', recorded in the bedroom and mixed at Mandrill.

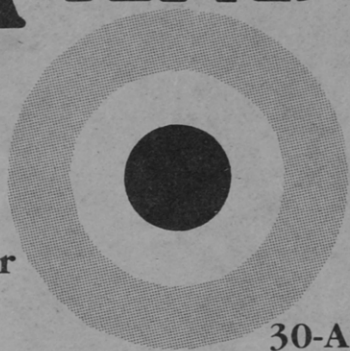
CONTINUED ON PAGE 4

# the neighbours on tour

JUNE 11-13 CAMBRIDGE 14 RAGLAN  
18-20 BELLBLOCK, NEW PLYMOUTH  
24-27 HILLCREST & MACEYS, HAMILTON  
JULY 2-4 WINDSOR CASTLE  
6,7 RIVERBAR, GISBORNE  
8-11 CABANA, NAPIER  
12 CHIPS, WELLINGTON  
13 TERMINUS, WELLINGTON  
15-18 GLADSTONE, CHRISTCHURCH  
21-25 COOK, DUNEDIN

BOOKINGS: RICK BRYANT, PO BOX 47-135, AUCKLAND.

# RANK AND FILE



JUNE

25-27 Albion, Gisborne  
29-July 4 Cabana, Napier

JULY

5 Silver Spade, Napier  
8-11 El Clubbo, Palm. North  
16-18 Gretna, Taihape

JULY

20-25 Ngamotu, N.P.  
26 Ohakune

27-29 Hillcrest, Ham.

30-August 1 Maceys, Ham.

Bookings: Archer Music

PO Box 47299, Auck. Ph 762-075

# FLOWERS

MAINSTREET  
MACEYS  
STADIUM

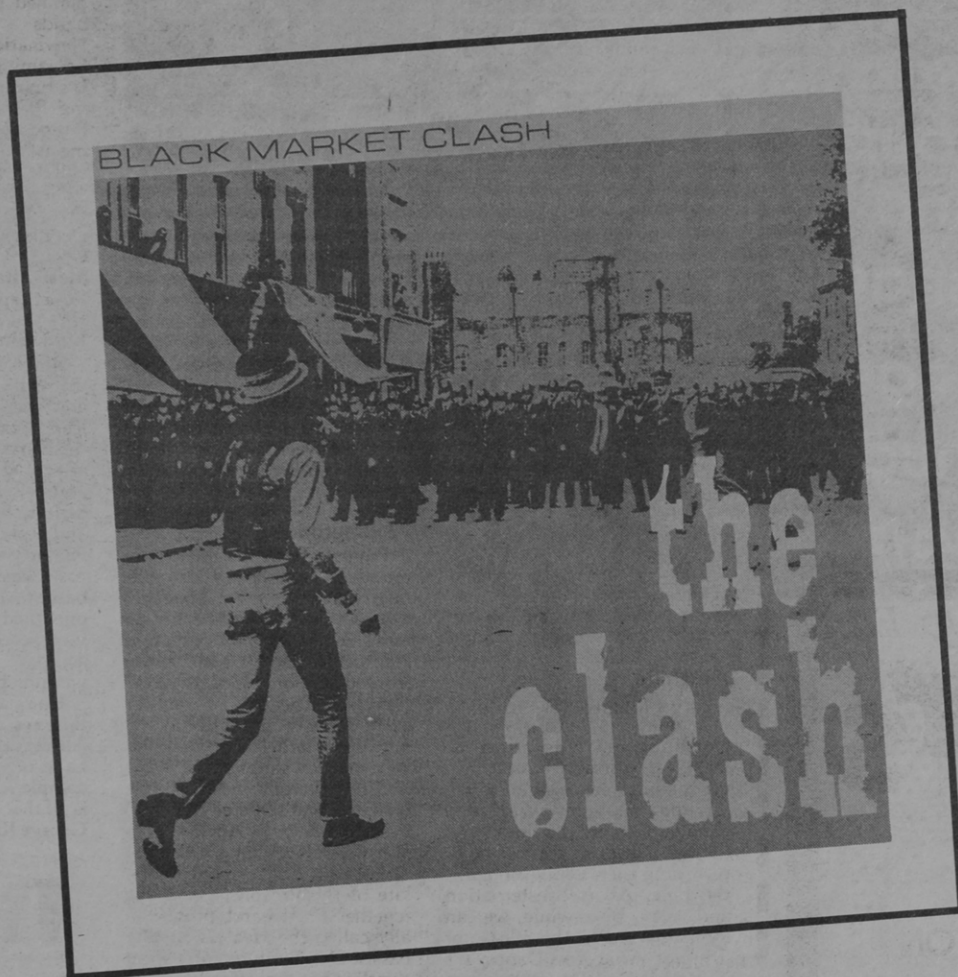
AUCK.  
HAMILTON  
PALM.NTH.

JULY 1  
2&3  
4

tickets available at normal outlets



# BLACKMARKET CLASH



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clash**

## SIDE 1

**1 capital radio one** (1977)

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**2 the prisoner** (1978)

PRODUCED BY THE CLASH

**3 pressure drop** (1979)

PRODUCED BY THE CLASH-REMIX: BILL PRICE

**4 cheat** (1977)

PRODUCED BY MICKEY FOOTE

**5 city of the dead** (1977)

PRODUCED BY THE CLASH

**6 time is tight** (1980)

PRODUCED BY THE CLASH-REMIX: BILL PRICE

## SIDE 2

**1 bankrobber/robber dub** (1980)

PRODUCED BY MICKEY DREAD

**2 armagideon time** (1980)

PRODUCED BY THE CLASH

**3 justice tonight/kick it over** (1980)

PRODUCED BY THE CLASH & BILL PRICE



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faith



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- ("SENSATIONAL ...") — RIU Ed.)
- Christchurch Band Tree
- La De Das ("Ace ...") — RIU Ed.)
- The Cramps
- Life In The Kelvinator
- Split Enz Pic History
- Robert Smith cure-all
- Aussie Indies

**EXTRA 2**

- Newmatics
- penknife Glides
- Kinks Profile
- Ray Columbus
- CB Interview
- Furys
- Crocodiles Pic
- Newtones
- Techtones
- Chris Knox Pic
- ("truly amazing ...") — RIU Ed.)
- Vinyl reviews
- Marching Girls and
- Bowie Pic etc.

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Hip Singles ↓

New Entrants ↑



Birthday Party. The Party's album, Prayers On Fire, will be on release in NZ soon through Propeller. Phantom Records are pinning their hopes on the Flaming Hands, and forthcoming are releases by Surfside 6, the Machinations and the Dagoes.

The Women's Weekly Sweetheart, Kim Hart, is on the road for a 16-week tour which is aimed at seeing her new single, 'Young Girl', make it.

### Wellington

Puppertz back in town for a month's break, have lost guitarist Dave Berry. At this stage, it seems the band will continue with plans for touring and recording ... new are the Spines fronted by John McLeary (ex-Negative Theatre) ... sundry ex-Rodents rumoured to be putting together a new band, with original songs and a heavy reggae flavour. Meanwhile former vocalist Peter Marshall is on his way to Auckland ... Steroids are taking a couple of months off ... Tony Richards, late of the Protons, is putting together a new band, provisionally called the Heaters ... BRF bassist Dan Birch recently spent a spell in hospital after an assault on his person ... Mockers have just clocked up a year together ... Bunk have the Wellington Zone album, and singles from the Red and the Protons in the starting blocks.

Les Crew

Christchurch

Solitudes' single, 'Home Again/Mother Suburbia' is to be released in late June ... Gordons album on the cards ... Liz Wylie (vocals) has joined the Volkswagens ... Zero Bars are now at the Imperial ... Jellibabies are now Dramatix

## RUMOURS

### Australia

Newest Swinger, Ian Gilroy, was unable to shake off his North Shore roots when he went to Australia. Lured into off-roading, he promptly fell off and broke his wrist. Bad enough, you might think, but the band were in the middle of recording their debut album at the time. All is consternation and delay. Meanwhile, we can look forward to the release of 'It's Not What You Dance, It's The Way You Dance It' as an interim 45.

Pop Mx now have a high-powered Australian agency deal to keep them warm at nights ... the Newz are getting over the setback of their NZ Customs run-in and are fishing for a record deal, with Mushroom and CBS both not uninterested.

Missing Link Records have had a bad month or so with the cancellation of the Snakefinger tour and a warehouse accident destroying stock, but they do have a genuine runaway cult success in Britain with the

... Xtine Simpson now playing keyboards with Direct Descendants ... Thumbs of Brass return to Dunedin and Invercargill in early June.

A series of ZM concerts is planned for June and July — bands include Newtones, Newmatics, Techtones and Screaming Meemees ... Radio U's first benefit concert, featuring Ballon D'Essai, Exploding Phone Booths, Droogs, Drowning is Easy, Mainly Spaniards will be held on Sunday, June 14.

New bands in town include: Over the Line (remains of Old Dennis), Art Decade, Pin Group, Cause for Doubt and Master Race.

Rose Stapleton

### Dunedin

Bored Games have split up through frustrated ambitions and personal differences ... lead vocalist Alf Joseph has left the Nerve ... Jeff Dickie is back after a short visit to America, and he's currently playing with Strictly Blues on a casual basis and plans to join Julian Finnerty's This Side Up.

Broken Models, now with bassist Mick Dawson, have an unnamed original mapped out for recording in Christchurch as part of their prize for winning Battle of the Bands.

Hoax are breaking up ... the Pictures with ex-Drones Brent Alexander (drums) and Richard Laverty (guitar) are near completion. A suitable bassist is all that is needed. All?

George Kay



Errata  
STUDIO 132 RATES FROM \$5 AN HOUR!

Rip It Up made its most serious typographic error ever in last month's issue. Ad copy for STUDIO 132 Rehearsal Studio should have read RATES FROM \$5 AN HOUR, not \$15 as our ad read. So for the correct details of the services STUDIO 132 offers, check the revised ad on page 22 of this issue.

# THE VALENTINOS

JUNE 12-13 WINDSOR CASTLE  
18-20 MILFORD MARINA  
25-27 PALACE, ROTORUA

JULY 2-4 RUMBA BAR  
17-18 STATION, AUCKLAND  
23-25 LENNONS, HASTINGS

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# Pink Flamingos

## QUICKFIRE TOUR



### JULY

3,4

6

7

8

9

10,11

12-14

16

17,18

MAINSTREET

KAWERAU, BUTTS

TAURANGA, GREERTON

GISBORNE, ALBION

NAPIER, CABANA

HASTINGS, LENNONS

WELLINGTON

ROTORUA, ROCKS

HAMILTON, MACEYS

THE ALBUM

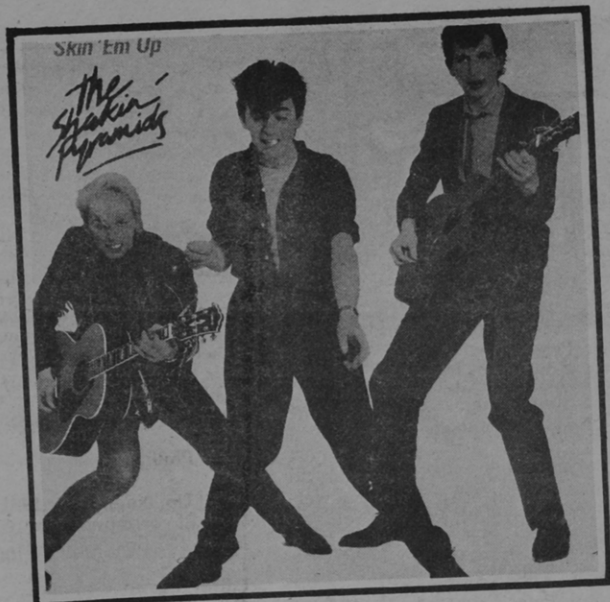
Dave McArtney

& the Pink Flamingos

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## SHAKIN' PYRAMIDS Skin 'Em Up

V2199

"No one has been satisfactorily able to explain the current Rockabilly renaissance, but listening to the Shakin' Pyramids gives you a good idea." MELODY MAKER

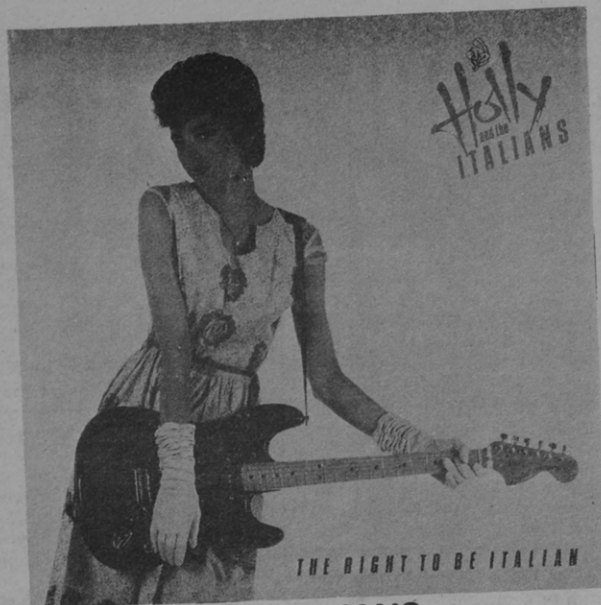
"Wonder how something so simple can sound so marvellous — the Shakin' Pyramids are right up there! Or should be ..." SOUNDS



## BACKSTAGE PASS

SUPLP9001

Brain blistering compilation featuring Stiff Little Fingers, Cockney Rejects, Angelic Upstarts, UK Subs, Slaughter & The Dogs, Cyanide and many more. Top Notch Stuff!

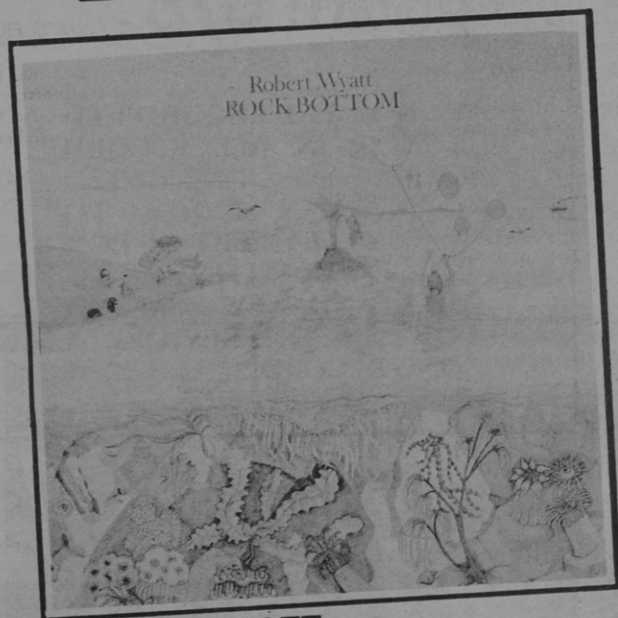


## HOLLY & THE ITALIANS The Right To Be Italian

V2186

Streetwise temptress Holly Vincent and her Italians deliver one of the finest debuts of the year! Originally from LA they are currently poised to tear the UK charts apart!

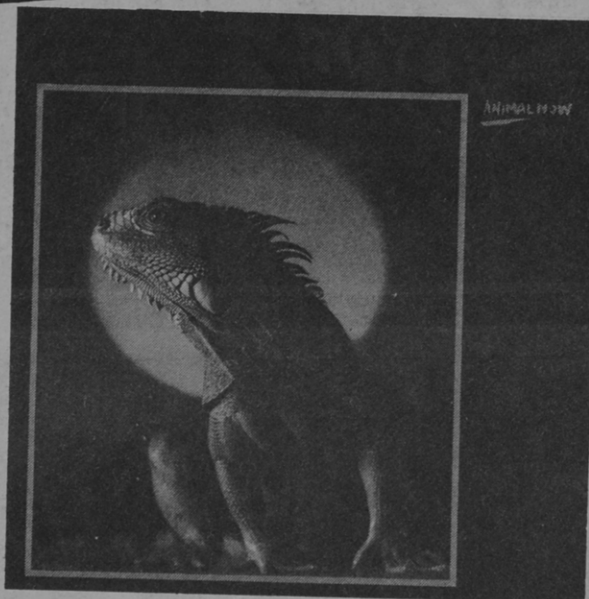
# ↑ Independent Long Players ↓



## ROBERT WYATT

VG D 3505

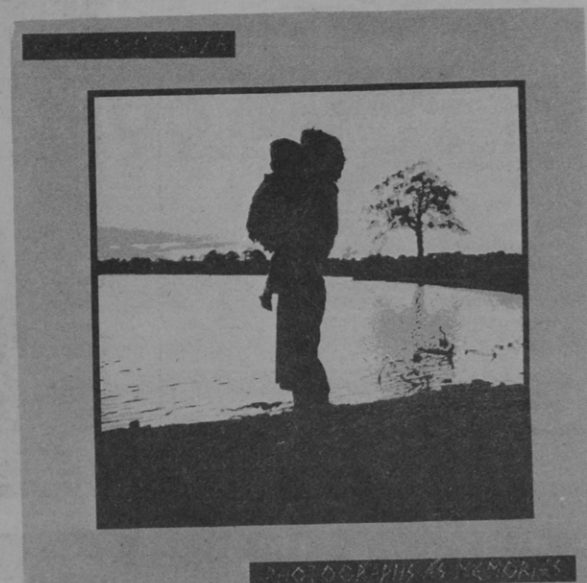
2 LP collector's item featuring "Rock Bottom" and "Ruth Is Stranger Than Richard" previously imported as single albums. Robert Wyatt was an enormous influence on the British music scene in the 70's and this will be a highly sought after double package.



## RUTS D.C. Animal Now

V2193

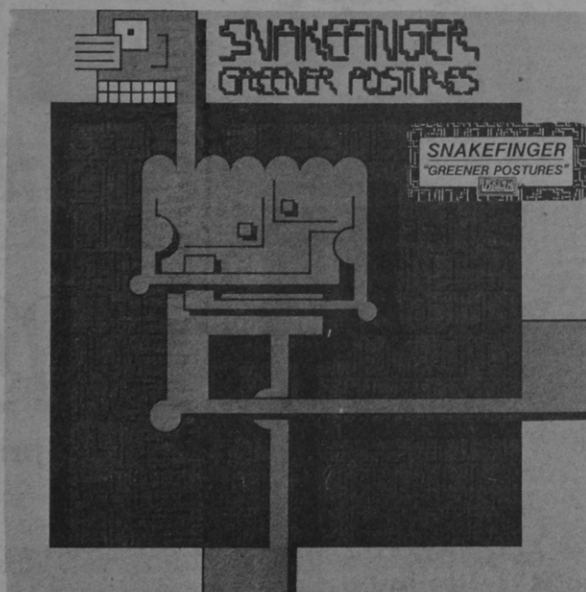
A new beginning and a new album — their first since the untimely death of Malcolm Owen last year. "Animal Now" see Ruts DC moving from rock to reggae with an imagination and intuition that pinpoints their unique appeal!



## EYELESS IN GAZA Photographs As Memories

BRED 13

Duo from the British midlands — futuristic and deserving close attention. A compelling debut both lyrically and musically — currently scoring high on the UK Indie Charts.



## SNAKEFINGER Greener Postures

RPH3

Though deprived of seeing the amazing Philip 'Snakefinger' Lithman live, Greener Postures highlights this man's talent.



## BLACK UHURU

ONLY 2 / ONLY C 2

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



## GILLAN Future Shock

V2196

"Future Shock is simply a magnificent rock album ... Not only have Gillan produced the finest album of their career, 'Future Shock' may well conclude the year as the fastest, hardest, most imaginative rock album of 1981!" SOUNDS  
Entered UK Charts at Number Two!

## PUBLIC IMAGE LTD Flowers Of Romance

V2189/TCV2189

"If there's a more innovative album released during the next 12 months, I'll be astonished." MELODY MAKER  
"This is the album mankind has been waiting for: Absolute Music." SOUNDS  
"Sheer delight. Flowers stands supreme." NME.

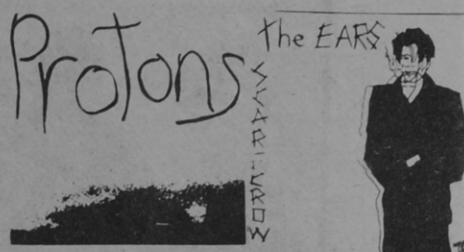


Rory Gallagher  
Stage Struck (Chrysalis)  
Yes, Rory Gallagher is better on stage than in the studio. Yes, this album of live versions of songs from recent studio albums is probably as good as his earlier live albums (his best work to date) and, no, it doesn't seem to mean anything any more. Gallagher seems eternally stuck in the flash-flash guitar-trio groove, very fast, very noisy, very empty. As a songwriter he only has a couple of ideas and the songs are usually springboards for guitar soloing (at which he is no slouch). While this is good of its kind, Gallagher is a victim of changing times. One for the museum of hotlicks. KW  
Bill Haley 1927-1981 (K-tel)  
The question today is whether Haley, as represented by this intelligently compiled, 18 track, memorial album, ever had a true rock and roll heart. As a test case, let us compare Little Richard and Elvis Presley's versions of 'Rip It Up'

with Haley. Richard and Elvis sang: 'I'm gonna rip it up/I'm gonna shake it up/I'm gonna ball it up/ I'm gonna rock it up/ And ball tonight.' Haley turned it to: 'I'm gonna rip it up/I'm gonna shake it up/I'm gonna break it up/I'm gonna rock it up/At the ball tonight.' The prosecution rests its case. PG  
Fawlty Towers Second Sitting Not The Nine O'Clock News (BBC Records)  
Comedy albums are a bit like candy floss, the pleasure may be great, but it's very fleeting. The Fawlty Towers album is worth listening to once, anyway, just to hear John Cleese as the lunatic Basil say to his wife: 'We should get you on Mastermind dear. And now, Sybil Fawlty from Torquay. Topic — the bleedin' obvious.'  
Not The 9 O'Clock News shows why it was never shown on television here — a little too strong. Sample joke: 'Hi, I'm Ted Kennedy, and I've got some good advice for all my fellow Americans. Never drive along a narrow bridge late at night when you're pissed out of your mind.' As a true Kiwi philosopher, Fred Dagg, once said: 'If it's fun in this country

they ban it, or make a law against it.' PG  
Wayne Roland Brown  
Fools and Pretenders (RCA)  
This type of music has to nag you into submission or it's failed. After half a dozen plays only the title track stays with me, and then not enough to be enjoyable (or annoying). So what we've got is a bunch of pop songs which, at best, bounce along agreeably ('Our Love Is On The Fault Line') and at worst veer close to the laboured posturing of Harry Chapin ('Fame's Got Its Price'). A prissy production doesn't help much either.  
The pity is that there are some dynamite musicians involved here. The back-up work on 'Burning Me Up' alone makes me wish they could have been let loose. PT  
Eric Burdon's Fire Dept  
Last Drive (Ariola)  
Embarrassing junk from an anonymous hard-rock band led by one-time Animal Eric Burdon. The title track is set a couple of years into the future when petrol is for military use only. Rebel "citizen drivers" join "outlaw motorcycle gangs" for one last big drive ... KW  
Lamebrained.

Ainsworths 'Coin'  
Regulators 'Neat Boy' (Olympic)  
A song about transvestites from the Ainsworths. Nice tribal drumming, a la Ant. The Regulators are more singalong. A straight-up pop song, perhaps a bit insubstantial. A word of warning — don't believe the labels, they're on the wrong sides.  
The Mockers  
'Good Old Days' (Mocker Music)  
Worthy re-release of one of the first Wellington independent singles. Simple but captivating, 'Good Old Days' is stronger than anything to come out of Bunk. Flip is the semi-classic 'Murder in Manners St'. Pity about the cover, though.  
Teddy Boys  
Looking For Another Girl (CBS)  
Though the name suggests a rock and roll purist band, this is nothing of the sort. From Auckland, the Teddy Boys appear to be going for the market Ol'55 have cornered in Australia. 'Sorry Babe', on the other side is wimp reggae. I think these guys have lost their direction.  
Aellian Blade 'Listen' (Desert)  
Yet another bunch who think playing live has nothing to do with being a band. Firmly entrenched in the early seventies, 'Listen' comes over like rehearsed Genesis. The other song is 'The Truth In Your Eyes'.  
Protons Lights On (Bunk)  
The Protons come from Wellington, though this debut single was recorded in Auckland. A reasonable tune, but the lyrics are tacky to the point of being painful. On the flip is 'Modern Homes', only slightly better.  
Mal Green Sound  
'Follow Me' (Mushroom/RTC)  
First solo single from the ex-Enz sticksman. Strange synthesiser piece dealing with the Jonestown massacre. B-Side is 'The Quando', synth-disco designed to start a new dance craze.  
The Beat 'Drowning' (Arista)  
First single from the *Wha'ppen* album. Slow and dubbish, it's not as immediately forceful as 'Too Nice To Talk To', but nevertheless very good. 'All Out To Get You' on the other side is slightly more like the Beat we've known, but still with a strong Caribbean flavour.



The Ears  
Scarecrow (Missing Link)  
Peter Lillie  
Adventures In Pain In Paradise (Missing Link)  
With the success of the Birthday Party in Britain, I suppose a wave of copyist bands is inevitable. The Ears do it well on 'Scarecrow', a powerful song with excellent, offbeat vocals and an A1 picture sleeve. B-Side is 'Lollyhater' — equally strong.  
Peter Lillie comes from Melbourne. 'Adventures In Pain In Paradise' is instantly likeable, south seas cool. 'Homicide-Division 4' reaffirms Lillie's refusal to be influenced by what's happening around him.  
The Bureau 'Only For Sheep' Freeze 'Southern Freeze' Kraftwerk 'Pocket Calculator'  
The Bureau are a splinter group from Dexy's. Wonderful horns on a meaty song that comes close to disco. The new vocalist, however, sounds like he is on leave from Dr Feel-good. Freeze are the first in the new wave of British jazz-funk bands. Tight, infectious radio material with limp falsetto singing. Kraftwerk are the lads

who invented futurism before anyone knew what it meant. Taken from *Computer World*, their first album in four years, 'Pocket Calculator' proves they've still got it — whatever it was.  
Mark Phillips

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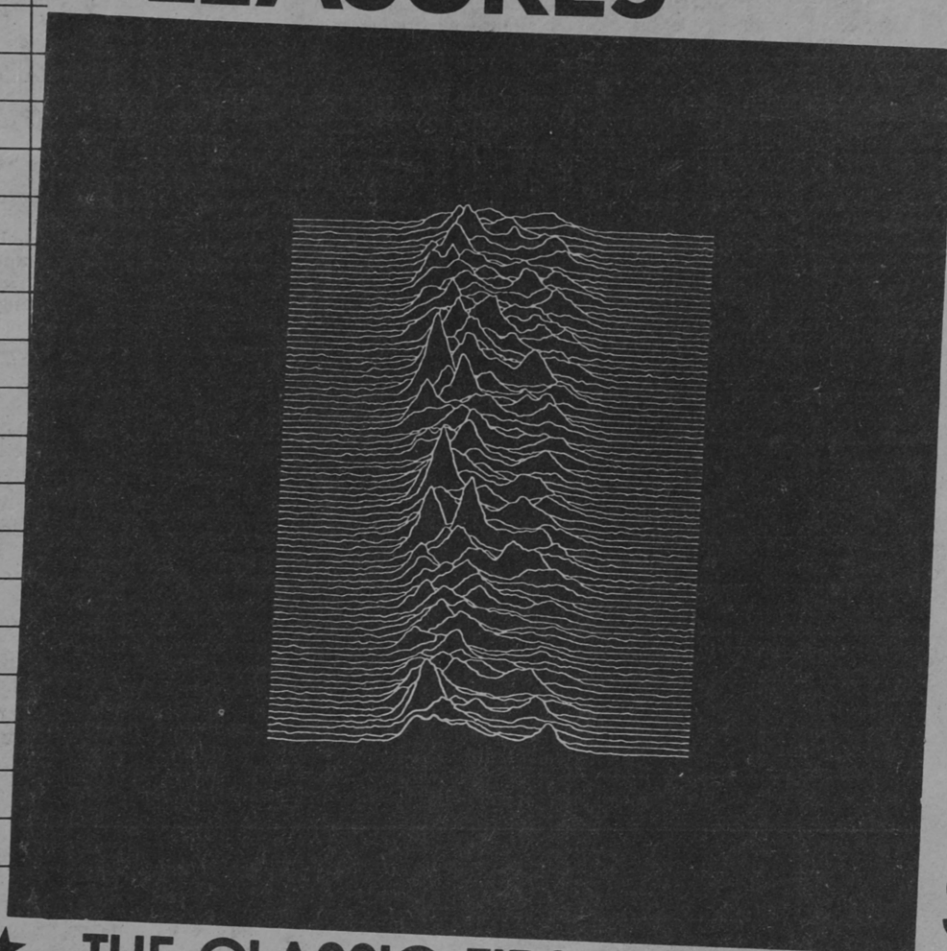
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The Jam occupy an enviable position in British music. Not only have they survived the punk boom, they've surpassed it. With a string of hit singles, including three number ones, and a brace of never-less-than-excellent, and (in at least two cases) outstanding albums, they're currently at a creative peak and show no signs of letting up.

I'm running late for my appointment with Paul Weller and Bruce Foxton. It's an uncharacteristically warm day in London, and I get lost in the garishness and noise of Soho, strolling heedless of the time through Carnaby St, with its very touristy atmosphere and the happy brashness of the Berwick St food stalls.

A frantic tube ride over to Bond St and a breathless dash to Polydor Records, where Weller and Foxton have been waiting patiently. Profuse apologies all round, and a brisk walk to the nearest watering hole for a chat and an ale before that peculiar British institution of 3pm closing.

Weller and Foxton only draw occasional glances of recognition as they wend their way through the shopping crowds. No eager autograph hunters, not even a nudge or a pointed finger. Britons respect each other's privacy, and are too well-mannered for such gestures.

*When I'm in the crowd, I don't see anything  
My mind goes a blank, in the humid sunshine  
And everyone seems just like me  
They struggle hard to set themselves free ...  
(In The Crowd)*

A bar packed with three o'clock swillers, all conversations fortissimo. Lagers all round, except for Weller who drinks shandy. A thoughtful man of moderate habits and appearance, roughly 24 years old, he's not given to extravagant statements or actions. Often, only his lyrics betray the depth of his feelings. He has a matter-of-fact outlook, always remaining aloof from the to-hell-with-everything attitudes that typified the late 70's. A nonconformist in his own way, he chooses his own directions, but never flaunts them or forces them on others perhaps a major reason why he rose where others —.

Foxton is affable and witty, and probably the prankster of the band. He makes a good foil for Weller in his more serious moments.

*"We don't want to get tied down to being just a singles band or an albums band."*

At the time of talking, the Jam had just recorded a new single, 'Funeral Pyre', and were busy mixing it. The B-side is the old Who song, 'Disguises'. It was due for British release on the 22nd of last month. Is it vital to keep pushing them out?

"Yeah, but we want to improve on the quality as well," says Weller. "In the last couple of years, people have started taking singles a bit more seriously again, instead of just using them to push an album, so it's vital for us to do it really well."

Did you see yourselves as primarily a singles band when you started out?

"No, it's not just that. We don't want to get tied down to being just a singles band or an albums band, we believe you've got to be able to do both. But the singles are important, put it that way."

John Lennon once said that an LP was just a collection of singles. Could that approach ever work for the Jam?

"Oh yeah. Any of the best LPs are always made, I think, with that in mind. If you could devote as much time to every track as you do to one single, you'd have a brilliant LP. We try and work to that idea sometimes, but it gets a bit difficult. Sometimes songs are specifically album tracks, but it would be good to be able to work in that frame of mind."

Having three consecutive number ones was a big kick, but does it also frighten you?

"It's a little bit frightening, because anything less than a number one after that is going to seem a bit of a let-down. That's the only thing that worries me. I mean, prior to the number ones, our singles always got into the top 30, so that in itself is really good. It's hard to say if the next one is as good, or will make it, because if it only gets to number ten or nine or something, it's going to be a bit disappointing. But in fact, it's still really good, anyway, to get anywhere in the charts."

'Start' drew criticism for its close resemblance to the Beatles' 'Taxman'. Weller readily admits the influence, but makes no apology.

"We were always conscious of nicking stuff anyway, all types of music. It's just that at that time it was the Beatles. I don't see why people should get so up about it, because music is there to use, anyway."

'Funeral Pyre' is not a great advance on its predecessors, which is not to demean it one iota. But it's unmistakably a

## PAUL WELLER & BRUCE FOXTON INTERVIEWED BY DUNCAN CAMPBELL

# JAM

Jam single, and Weller would have liked to see more signs of progress.

"It's a lot more percussive, a lot more rhythmic, and it's a lot stronger than the other stuff, but I don't know if it's that radically different. Hopefully, the next one will be. It's very difficult when you've been recording for four years and you get a 'Jam Sound', like any band gets an established sound after recording for a time."

But it is important to have an identity.

"Yeah, it's good up to a certain point, but it depends how long you carry it on for. It can get very boring. It starts getting really safe, and you know the reason why you're going to do it is because everyone is going to accept it. That's why we always try and move on."

*"Half our show is atmosphere, and you can't capture that on record."*

Has the basic three-piece format become at all restrictive?

"No, on the contrary. We always think about different possibilities, anyway. That was especially so on *Sound Affects*. The instrumentation there is a lot sparser than it was before. We try to spread it out a bit more, and we're probably going to work in that area for a while, and see what we can do with that. We're trying to find a way to keep progressing, while trying to simplify it more than we've done in the past."

When you're recording, do you think about whether you can reproduce what you've done on stage?

"That's what we tried to do with *Sound Affects*, because *Setting Sons* was getting really complicated. There was a lot of overdubs and strange, complicated arrangements. With *Sound Affects* we tried to keep the live sound in mind, to do the songs as we do them on stage. We're probably going to try and work like that in future."

*Setting Sons* created real problems on stage, trying to recreate the heavy atmosphere of songs like 'Little Boy Soldiers' and 'Private Hell'. It took 18 months on the road to make such material manageable live.

"The majority of the set is really a lot stronger now," says Foxton. "Due to circumstances, you know. Something may come through all right in the studio, but it actually becomes much better when we go out on the road and play it in. That's the main thing we've had trouble with up till now anyway, writing the material and playing it before we record it."

So ideally, do you like to break new material in with live performances before recording it?

"That's what we like to do," says Weller, "but it gets a bit difficult because we're sort of pushed to actually write stuff in the studio and we often don't get a chance to air it first."

Part of the Jam's desire to keep progressing is their constant updating of their stage sets. New material is confidently substituted for old, something the fans have come to expect. The only survivor from the first two albums is 'This Is The Modern World'.

"We don't worry about playing the old album stuff too much, we're more interested in playing the new stuff," Weller says. "Otherwise it gets like just trotting out the greatest hits, which is really boring. We always try and update it."

"A couple of years ago there was a lot of moaning that we weren't playing stuff off the first two LP's. But over the last few tours, like you said, they've come to expect that they aren't going to hear the old stuff, and they're going to hear something new."

Carbon copies of the recorded sound are also out. The songs evolve in their own way when played live. Newer titles like 'Set The House Ablaze' and 'Pretty Green' have already been rearranged. But don't expect a Jam live album.

"I can't see the point in it, really," says Weller. "Because half our show is atmosphere, and you can't capture that on record."

"It's really something to put out when you're long gone," Foxton adds. "While we're still writing good songs and coming up with good material, we don't want to release a live album. It's sort of expected of every band, after a

certain number of albums, 'Oh, you must release a live album sometime'."

Weller: "Mostly, bands are into the technical side of it, people want *that* guitar solo captured forever, and all that shite."

Foxton: "It's the same as the policy of releasing three or four singles off an album to tide you over until you come up with something else. Ideally, we try to work one album, one single."

*"From day to day, we have different ideas on how we want to sound."*

Of course, the Jam have also recorded a lot of songs purely for single release. 'Funeral Pyre' will not appear on a future album. In fact, Weller thinks there probably won't be another LP this year, just singles and maybe an EP of old favourites. But no more soul covers, like 'Heatwave', Weller says they "didn't sound right."

A more productive band would be hard to find these days. Five albums in four years, and perhaps thirty or forty singles. Weller has lost count. Is there any sign of his output slowing down?

"Well, I go through periods, anyway. I've stopped worrying about it now. It used to worry me a lot, a year or a couple of years ago. I'd go through spells where I didn't write for six months. But it doesn't bother me now, because I know that in the end it'll come out. Whenever I feel like writing I write anyway, so it doesn't really bother me. I don't like writing to a schedule, that's the only thing that bugs me."

Foxton: "After *Modern World* and *All Mod Cons*, there was a lot of panicking, trying to write for writing's sake, and it turned out a lot of old crap. We dismissed half a dozen songs, maybe got a couple of good ideas out of ten. It's just not worth forcing it."

Foxton has contributed more in the songwriting field recently, but says it's diminished at the moment. He only writes at random, when something occurs to him.

The sound of the Jam is well established now, but it's a two-edged sword. While it's a source of pride to be readily identifiable, there's the danger of being stereotyped, something the group tries to avoid.

"There's always that underlying sound going through whatever we do, however different we think it is. We can't get away from that," says Weller.

"We always try to aim for something different, but it somehow ends up the opposite," says Foxton. "You get a certain work plan, you've got a certain sound ... if any of us went and cut a solo album, it would still probably sound at least a bit like the Jam."

So you've no plans for solo albums? Both shake their heads.

"It's like Bruce said," says Paul. "If I sat down and thought about a solo LP, the only ideas I'd have in mind would be like our sound anyway, so what's the point?"

Talking of changes and departures in sound, I mention the acoustic ballad 'English Rose' from *All Mod Cons*, an unashamedly romantic song, and quite untypical. Could that approach have been taken further? Apparently not, according to Paul:

"It was sort of a one-off thing. I wasn't really sure at the time whether we should put it on the LP or not. We had nothing to lose at that time, and the LP was a turning point for us, anyway. We tried all the different ideas we had at the time. It's not necessarily one direction I want to go in, it's just one of those songs. Maybe we'll do another one, maybe we won't."

"That's our whole attitude, really. We don't have any hard-core policies on how we should sound. I mean, on *Sound Affects* we really wanted to capture that live sound, but it changes, from day to day we have different ideas on how we want to sound."

The Jam Sound is essentially British, and four American tours have made little impact. Weller considers they were a

CONTINUED ON PAGE 10



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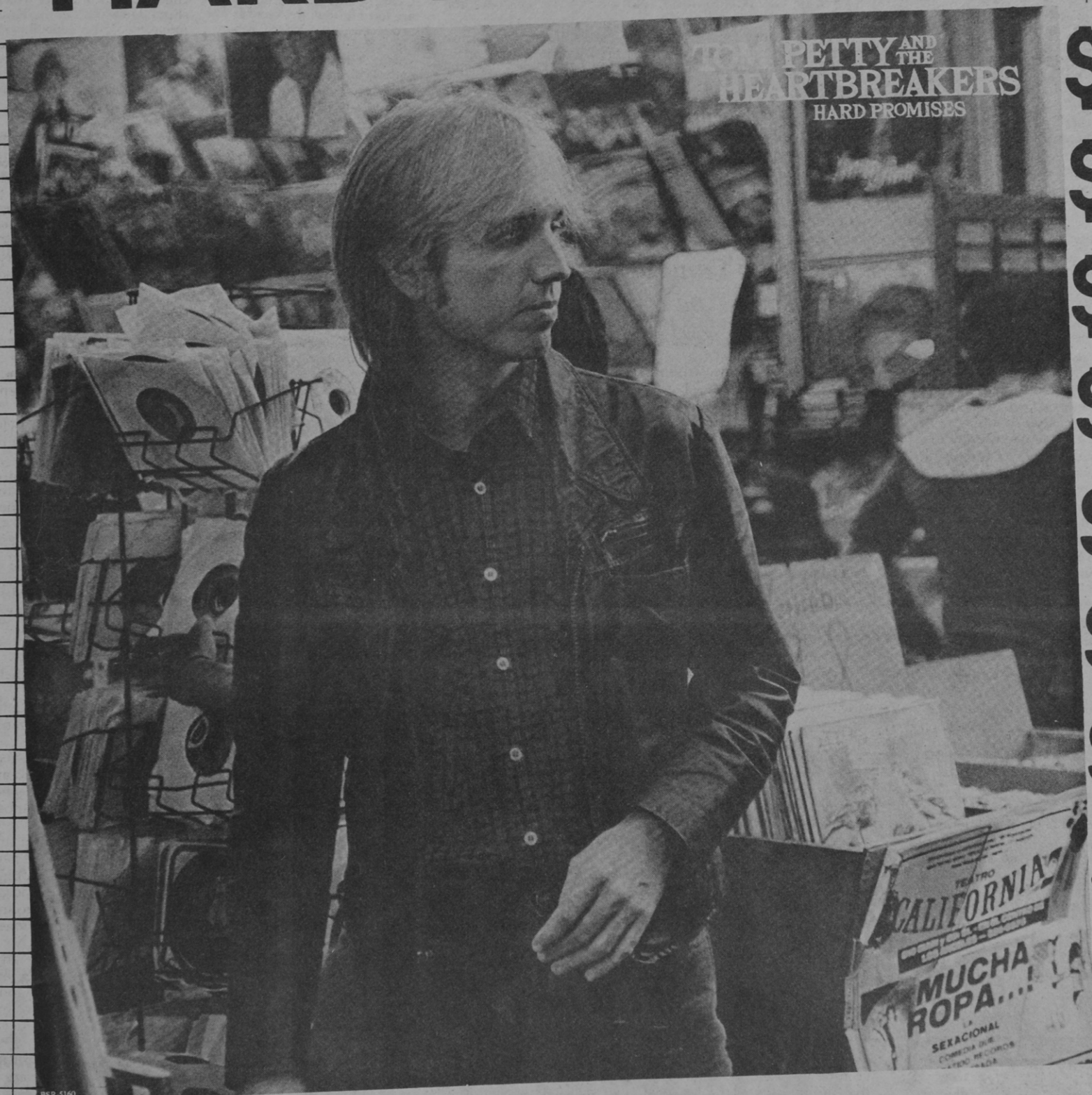
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'JAM' CONTINUED FROM PAGE 8

waste of time, but that's water under the bridge, and he's not particularly interested in confronting brick walls again.

"It's up to them to show some interest in us now. I mean, there are so many other places we haven't been to, and we prefer to concentrate on them."

Are the Jam too British for American tastes?

"That's what everyone says. I don't know if it's true or not, I don't personally think it is, actually. I tend to think our sound is more European, I don't think it's just British. I think it's just alien to what they've known before."

And yet the Beatles, a very British band, took America by storm.

"Yeah, but you've also got to remember that the Beatles were just entertainment. They weren't saying anything, as far as I could see. It was just show biz, and show biz will make it anywhere in the world, probably. We're offering something a little bit different."

The Jam are determined to avoid being tagged in any way. At the height of punk fashion, they looked more like mods, but when Modism had its brief revival about 18 months back, nobody included the Jam as part of that fad. Weller realises the pitfalls.

"Once you get pigeonholed as one type of band, you're finished. People think we sit on the fence and try to keep a hand in everything that's going. But it's not that, it's just that we don't want to get labelled, because once we do,

"The main thing is to make people think a bit more."

that's it. That's why we avoid anything that comes along, we just want to do what we wanna do."

You always seemed to be at odds with the punk attitudes.

"Well, a lot of that was contrived as well. That's the sort of time it was. But I still think it was the most exciting time of my life, actually. I think it was much healthier, much more exciting than it is today, not just for the Jam, but for music as a whole. Things were happening, they were moving, there was much more of a chance of changing things. There was a lot of good music, a lot of new bands, young bands, but I don't think there's the same sort of unity now, amongst the audiences, anyway."

"There have been so many new movements since then, Mods, Teds, Ska, things like that. It sort of smacks of desperation. People are looking for another movement to replace punk. It's all OK, it brings new music and new people into the scene, but it's still clutching at straws."

Is it necessary to base your life, your attitudes, the way you look, on a movement or musical style?

"Well, that's exactly what I've done anyway, with the Mod thing. Since 1975 I've based the way I look and the way I think and write on the Mod thing, so I can't really criticise that, because I've done exactly the same. I suppose it is important to some people to have a base to work on. It depends how you use it. But then you start getting into this tribalism thing, a lot of bands are trying to revive this showbiz-glamour image, which I think is f\*\*kin' boring."

"It's escapism, really. Whenever times get rough, people always try to cling onto old values. That applies to anything, including politics, like the Tories are doing now. I think escapism is the worst thing you can turn to."

You want to make people think?

"Yeah, music has gotta do that. Obviously, it's not its sole purpose, music is for dancing and enjoying as well. But it's got to be a mixture of everything."

Foxton: "I mean, we're not just entertainers, we can't just

go out and play our nice little pop tunes for an hour or so. That's the way they see it in the States. It's all right for a certain percentage, just to get off on the music, but we want to take it a step further. We hope they've had a good time, but we want them to get something more out of it. Obviously, they don't have to agree with what we're saying, but the main thing is to make people think a bit more, and be aware of something."

I remark to Foxton that the Jam seem to have written very few straightforward love songs, only a handful coming to mind at random.

"Yeah, that's about it," he agrees. "But even those are not as straightforward as 'the moon in June', even those have a bit more substance to them. Paul could answer that better, because I think love songs are a bit more personal."

"I can only write a love song if I really feel like it," says Weller. "But I hate the sort of songs that are over-sentimental, anyway. 'English Rose', probably on the surface quite romantic, has also got some funny lines in it."

"I am a romantic sort of person, but then I don't always draw from personal experiences. Sometimes I use a character or situation to put a point of view across, it won't necessarily come from my own involvement or experience. I use whatever I feel is necessary at the time."

"I think the point is that all my songs are drawn from my own way of thinking, regardless of what I use."

On the subject of inspiration, I ask about the source of 'Down In The Tube Station.' Not one of Weller's personal experiences, it turns out.

"It was brought on by paranoia, really. It uses a situation I dreamt up, but it's drawn from my own paranoia, probably from living in London, coming from a place like Woking, which is a real suburban, sleepy town, and living in London, thousands of people milling past you every day of the week, the claustrophobic feeling of it."

For the uninitiated (shame on you!), the song is about a weedy suburban type caught in the underground late at night by a bunch of thugs who proceed to kick the living daylight out of him. Having experienced the London tube system in the dead of night, I can understand the feeling. You're the loneliest person in the world, and the types you meet down there at that hour don't help.

"We won't end up millionaires, but then we've never really been bothered about that."

The Jam are always striving for higher standards, and are extremely self-critical. They still aren't happy with *Sound Affects*, even though they feel it's the best album they've done. The sound, they feel, is weak, which is why the songs are quite different live. *Setting Sons* was unsatisfying because it suddenly changed direction while it was being written. Weller originally had a concept of three friends who ended up fighting each other on opposite sides of a civil war, but that was later abandoned, and consequently the ideas don't flow as he would have liked them. He rates *All Mod Cons* above *Setting Sons*.

Not long after this interview, the Jam set off for a two-week Japanese tour, followed by dates in Canada, then a TV show and a gig in New York.

"There are a lot of people there (the US) who want to hear us," says Foxton. "When we first went over there, in '76-'77, it was just the thing you should do, like most bands, once you're successful in England, you shoot off to America, which we did. It was encouraging, the first time we went, then it steadily declined after that."

The band was then due to play a large Scandinavian tour, including several festivals. Europe, again is largely uncharted territory for the Jam. *Sound Affects* sold twice as much as *Setting Sons*, but then, that's not the criterion they use for where they'll play.

"We just want to play as many places as we can," says Foxton. "It's not a case of following the success of that record, we don't do that. We still want to play the places where we aren't selling, because the interest is still there, among the kids."

Adds Weller: "We can keep going, purely on a financial basis, on what we make in Britain. We won't end up millionaires, but then we've never really been bothered about that. But we can keep going, and that's what counts."

A hint, boys: You've currently got your first chart single and album in New Zealand. But don't let that put you off.

Duncan Campbell

## RUMOURS

### UK & USA

The *Selector*, hit by two defections recently, have now lost lead vocalist Pauline Black. The band are currently in USA and plan to continue without a replacement ... the *Cure*, who impressed here by their willingness to keep their volume below ear-splitting levels, are currently on the road in Britain — with Pink Floyd's PA ... also on the road, but probably using cardboard megaphones, are new *Joe Jackson* band, *Jumpin' Jive*. They will be playing exclusively 1940's swing music, with a large horn section.

Linda Ronstadt is also dabbling in the 40's, preparing for an album of Billie Holiday and Ella Fitzgerald tunes — looks like she's not a punk any more ... her old mate *Elvis Costello* has been in her neck o' the woods recently, recording more tracks with country star George Jones ... da *Ramones* are also about to record — produced by 10cc's Graham Gouldman.

Ian Dury has split, apparently less than amicably, from Stiff Records, and is currently occupied recording the dreaded solo album ... ? & The

*Mysterions* are back together ... *Bow Wow Wow* are now signed to RCA and have a new single, 'Chihuahua' ready to roll.

Just to prove that New Zealand really is making it on the world recording scene, we have news that the new *Beat* album features a track called, 'A Dream Home In New Zealand' ... what's more, *Tangerine Dream* soundtrack for made-in-NZ horror flick, *Dead Kids* is completed.

Howard Devoto has left *Magazine*. He announced his decision, which effectively kills the band, on the eve of the release of their fourth album. He will not form another group, but no other plans have been announced ... the *Clash* have had to double the length of their sell-out concert season in New York after the Fire Dept halved the legal crowd capacity of their venue ... English 'March for Jobs' finished on May 30 with a massive London concert featuring *Pete Townshend*, *Aswad*, *Linton Kwesi Johnson*, *Jim Capaldi*, the *Members* and *Tom Robinson* ... recently unemployed, though not on the march, is *Stuart Adamson*, late of the *Skids*.

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### Coalminer's Daughter

Director: Michael Apter

*Coalminer's Daughter* could be considered as a populist companion piece to Altman's *Nashville*. In this biopic of country queen Loretta Lynn, there is nothing, however, of the laconic observation of Robert Altman. However restrained Apter's direction may be, and however finely-observed Spacek's performance, there is still a good deal of that camp sensibility that is (unconsciously) such a part of the country-and-western music scene. Beverly D'Angelo's splendid performance as Patsy Cline is the highlight of the film. With a wardrobe ranging from gold lame and glitter to voluminous head bandages and panda-like black eyes, she shows the audience how flamboyance and emotion are not necessarily irreconcilable.

### Fritz the Cat

Director: Ralph Bakshi

Bakshi's ribald cartoon classic of the seventies has finally made it through the censor's office. As a whole, it is only marginally more successful than his later work which, alas, from *Wizards* through to *American Pop* has shown an alarming decline in inspiration. The mood of *Fritz* is resolutely post-Woodstock: the radical chic doctrine of Liberty, Equal-

ity and Fraternity with group sex in bathtubs and some rather laboured lampooning of the police. The actual characters of the film are taken from those classic porno comix by Robert Crumb, and one wishes that someone would have the courage to make a really gutsy film with content more in keeping with the Crumb originals.

### Flash Gordon

Director: Michael Hodges

And they still keep trying to revamp old kitsch ... *King Kong*, *Superman*, *The Jazz Singer* and now *Flash Gordon*! When will they learn, Virginia? Apart from a lavish spread of rather nudging kinkiness (my favourite was Brian Blessed's duel with Timothy Dalton) *Flash* is a rather flat affair. Special effects were nothing to write home about, Queen's music score was a source of constant aural agony and the pacing was tiresomely slow at times. Lester's *Superman II* is really much flashier.

### Breaker Morant

Director: Bruce Beresford

This craftsmanly film by Beresford is another feather in the cap of the burgeoning Australian film industry, particularly in view of its success in Britain and America (we won't ask why it got to Auckland eight months after its British premiere). And yet the whole affair falls too much into the genre of stiff-upper-lip and pawns-in-the-game-of-war for comfort. The scene of Edward Woodward and Bryan Brown walking hand-in-hand to their execution is moving, but whilst one is being moved one also feels a sense of being manipulated. What I would like to know is, are we ever going to see Beresford's previous film *The Getting of Wisdom*?

William Dart

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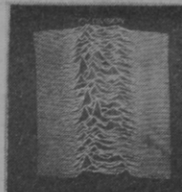
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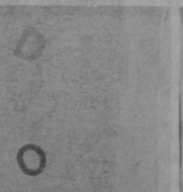
034 JOY DIVISION  
white & green on black



032 THE CURE  
black on grey fleck



06 LED ZEPPELIN  
silver on black



07 DEVO (S-shirt only)  
4 colour on grey



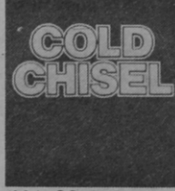
08 THE CLASH  
3 colour on camel



09 STEVIE WONDER  
4 colour on camel



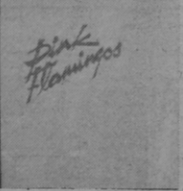
010 BOB MARLEY  
3 colour on gold



031 TOM PETTY  
4 colour process printing on scour



024 COLD CHISEL  
white, red on royal blue



014 MOTORHEAD  
silver on black



015 PINK FLAMINGOS  
green on pink, T/S only.



027 TOOTS & MAYTALS  
4 colour on scour, T/S only.



026 ROXY MUSIC  
3 colour on dark blue



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029 THE WHO  
white on black

020 ZIG ZAG RICE  
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(T-Shirt Only)  
4 colour on white  
012 THE BEAT  
red, black on white

013 BEATLES  
2 colour on white  
(list of hits on back)  
016 CHEVROLET  
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017 FORD  
white on dark blue  
018 NORTON  
gold on black  
019 TRIUMPH  
white, silver on black

020 ZIG ZAG RICE  
black, red on yellow  
022 BIGGLES  
4 colour on cream  
023 RUPERT BEAR  
3 colour on cream  
025 B.S.A.  
red, gold on black  
028 JIMI HENDRIX  
blue on red

See *Rip It Up* No.46 for illustrations of some of the designs not pictured here.

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# REGGAE SUPPLEMENT

Black Uhuru (L-R) Michael Rose, Puma Jones and Derrick Simpson.

## TAPES

The Island reggae albums that are available on cassette are listed below. Profiles on page 12 and 14 list all Island reggae recordings available and several forthcoming releases.

**Bob Marley**  
All albums  
**Jimmy Cliff**  
The Harder They Come  
**Black Uhuru**  
Sinsemilla  
**Third World**  
Prisoner On The Street  
96 Degrees In The Shade  
The Story's Been Told  
Journey To Addis  
**Linton Kwesi Johnson**  
Bass Culture  
Forces Of Victory  
**Toots & The Maytals**  
Funky Kingston  
Reggae Got Soul  
In The Dark  
Pass The Pipe  
Just Like That  
**Steel Pulse**  
Handsworth Revolution  
Tribute To The Martyrs  
**Inner Circle**  
Everything Is Great

## SINGLES

Island 45s available are:  
**Bob Marley**  
'No Woman No Cry'/'Lively Up Yourself'  
'Exodus'/'Exodus'  
'Is This Love'/'Crisis'  
'So Much Trouble In The World'/'SMTITW' (part 2)  
'Could You Be Loved'/'One Drop'  
'Redemption Song'/'Redemption Song' (band version)  
'One Drop'/'Punky Reggae Party'  
**Third world/Toots & Maytals**  
Two single pack available soon with Third World's 'Now That We've Found Love' and 'Night Heat' and Toots' 'Chatty' and 'Turn It Up'.

## BLACK UHURU

Back about 74-75, New Zealand got its first taste of reggae fever. We were all told that reggae was the next big thing. Bob Marley was at the top of the English charts with 'No Woman, No Cry' and the Maytals had just released their two seminal albums, *Reggae Got Soul* and *In The Dark*.

But it never quite happened. The music reached a fairly limited audience of middle class whites, and then just seemed to fade away. Even in 1977-8, when Marley had a massive hit with the *Kaya* album, reggae to most people meant just that, Bob Marley.

But in 1980 something happened. Marley continued to have huge hits (bigger than ever, in fact), but other reggae acts also started to achieve a notable amount of success. UB 40 had two monster hits and a top ten album, Eddie Grant started to take off, culminating in a number one single and now Black Slate are also going places. Hundreds of young polynesian kids could be seen wandering and roller-skating to the sounds of Kingston and Brixton.

But while all the above acts made it with extensive airtime, a couple of acts have started to take off on their own merits

and by word of mouth. The first of these is Linton Kwesi Johnson and the second, and most successful to date, is Black Uhuru.

In New Zealand, the band has come from nowhere. The darlings of the English rock press for some time, Black Uhuru at present have two albums in the national charts, a feat that relies completely on the strength of the music and the band's reputation.

However, Black Uhuru go back a long way. The first group of that name was formed in the late sixties by the 13-year-old Derrick 'Ducky' Simpson, with Garth Dennis and Don Carlos. This group released the first Black Uhuru single 'Folk Song'. Eventually Dennis and Carlos left, and were replaced by Michael Rose and a guy called Errol. Rose's background included a period

spent jamming with Sly Dunbar's group, Skin Flesh and Bone, and being booted out of Happiness Unlimited for smoking herb with Dennis Brown. This line-up recorded *Love Crisis* in 1976-77.

The band then moved to Sly Dunbar, then widely touted as the producer to watch. They replaced Errol with Sandra 'Puma' Jones, an American found by Simpson singing 'Kaya' in a club. With Dunbar and partner Robbie Shakespeare producing, they produced a series of classic singles, including 'Abortion' (banned by Kingston Radio), 'Sun is Shining' and the superb 'Guess Who's Coming to Dinner'.

At one stage, Black Uhuru had four singles in the Jamaican Top 20 at the same time. These singles and others were released in England as the *Showcase* album, which Virgin picked

up, increased by a couple of tracks, and re-issued as *Black Uhuru*. It's a stunning collection of singles and a document of the development of Sly and Robbie's innovative production, matched perfectly to the Black Uhuru style and material. They fit together dub techniques popular in Jamaica in the seventies with Michael Rose's extremely sensual voice.

In the meantime the band had been signed to an international deal by Island Records. The immediate result of the contract was the *Sinsemilla* album, again produced by Shakespeare and Dunbar.

The songs were stronger, and the production placed Sly and Robbie in a position as reggae's foremost producers and innovators. The album used synthesised drum sounds extensively in a way that no-one had attempted before, giving the

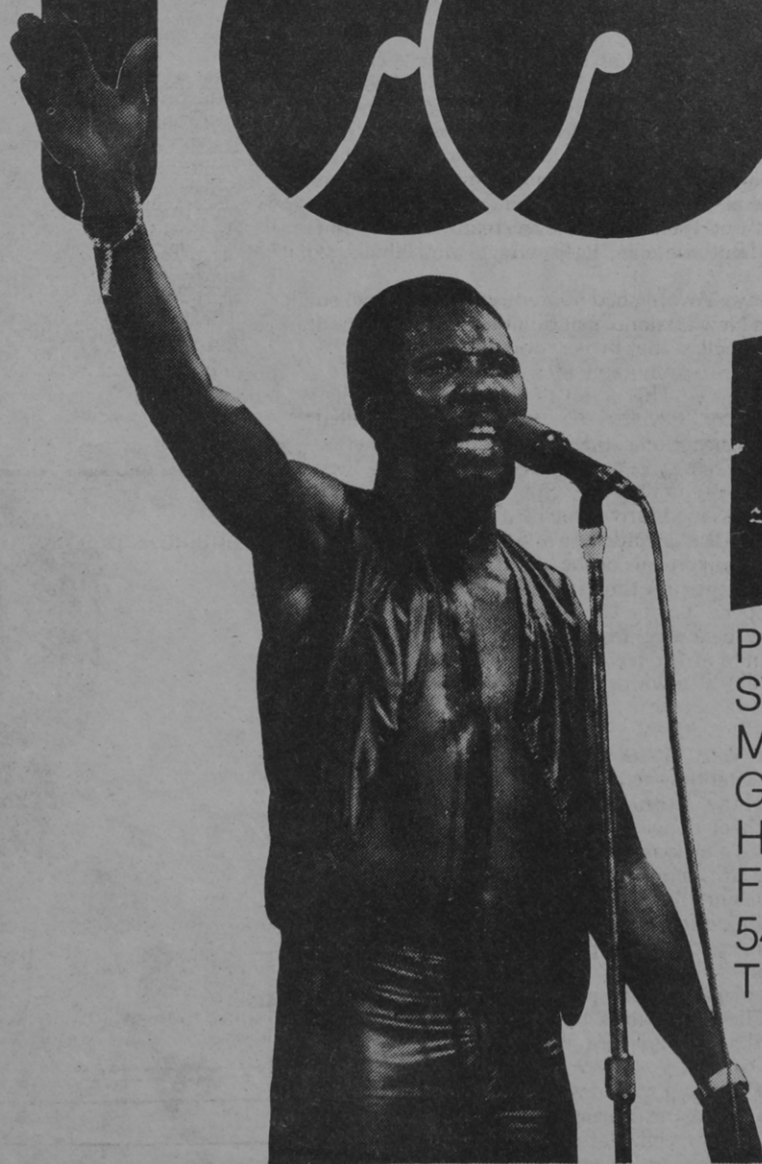
sound a lazy, chunky but extremely precise feel. The backing vocals were used to greater effect and the bass was right up in the mix alongside the drums and all sorts of other strange permissive sounds. The record was hailed all over the globe and, almost without exception, was voted top reggae album of 1980.

In New Zealand, both albums, especially *Sinsemilla* have reached a wide audience from all social and economic backgrounds.

The first week of June saw the UK release of *Red* to equally positive reviews. It should reach here later in the year. In the meantime, though, there are two albums out there waiting for you. Both are superb and deserve a place on any discerning turntable, although *Sinsemilla* has a definite edge. Simon Grigg



# TOOTS LIVE



PRESSURE DROP  
SWEET 'N' DANDY  
MONKEY MAN  
GET UP, STAND UP  
HALLELUJAH  
FUNKY KINGSTON  
54-46, THAT'S MY NUMBER  
TIME TOUGH



# AND THE MAYTALS





Marley in NZ photos by Murray Cammick

# REGGAE ISLAND SUPPLEMENT

## FILE ISLAND

### Jimmy Cliff

Now 37 years old, Cliff has been singing since he was in short pants. Got his break in 1964 when he visited New York as a singer/dancer with Byron Lee's band. It was there he met Chris Blackwell, who signed him to Island the following year. Cliff's career has been chequered by personal and musical hassles, as well as trouble with the police at home. Best known for his starring role in *The Harder They Come*, the soundtrack of which is still available here. The movie occasionally re-emerges on cult circuits, and is a must-see, containing work of several other notable JA artists. **Other titles available:** *Struggling Man* (Cliff's toughest work) and a worthwhile *Best Of* collection.

### Bob Marley and the Wailers

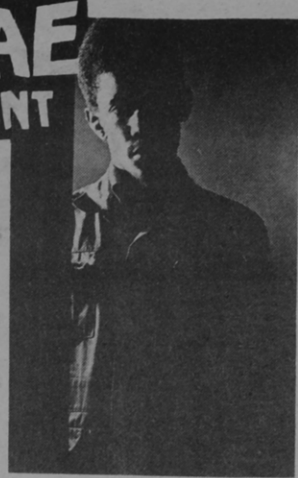
What more can we say? Every collection should have at least one album, with *Natty Dread*, *Survival* and *Exodus* heading the list. **Other titles available:** *Catch A Fire*, *Live* (highly recommended), *Rastaman Vibrations*, *Kaya*, *Uprising*, *Babylon By Bus* and *Burnin'*.

### The Heptones

The original trio, formed in 1965, consisted of Leroy Sibbles, Earl Morgan and Barry Llewellyn. They were coached by the Pioneers and first recorded for Studio One/Coxsone in 1966. Had several hit singles and in the 1970's recorded three albums for Island. Two of these, *Night Food* and *Party Time*, are available here. Sweet rude boy harmonies are a constant delight. It's thought the original trio no longer exists, though the name still crops up in the British reggae charts.

### Third World

Six-piece group formed in 1973, two of its members used to be with Inner Circle. The first album, self-titled, is a sombre, rootsy work and features a different vocalist from the present Rugs Clarke. The subsequent releases have been lighter in texture, culminating in a 1978 disco hit, 'Now That We Found Love'. The more commercial side of reggae, for those who find heavy riddims a mite overpowering. **Titles available:** *Third World*, *96 Degrees In The Shade*, *Journey To Addis*, *The Story's Been Told*, *Prisoner In The Street* (live movie soundtrack). Another album is on the way.



### Linton Kwesi Johnson

Socialist son of Brixton, an intellectual conscience, champion of the oppressed, rocker against racism, the voice of Britain's militant black youth. Writes dark, angry poetry, recited in rock-steady cadence over musical backing, provided by the likes of Denis 'Blackbeard' Bovel. Johnson's first album, *Dread Beat And Blood*, was recorded under the name Poet And The Roots. Switched to Island under his own name, recording the equally-strong *Bass Culture* and *Forces Of Victory* (both of which are available here) and a dub album, *LKJ In Dub*, not released here yet.

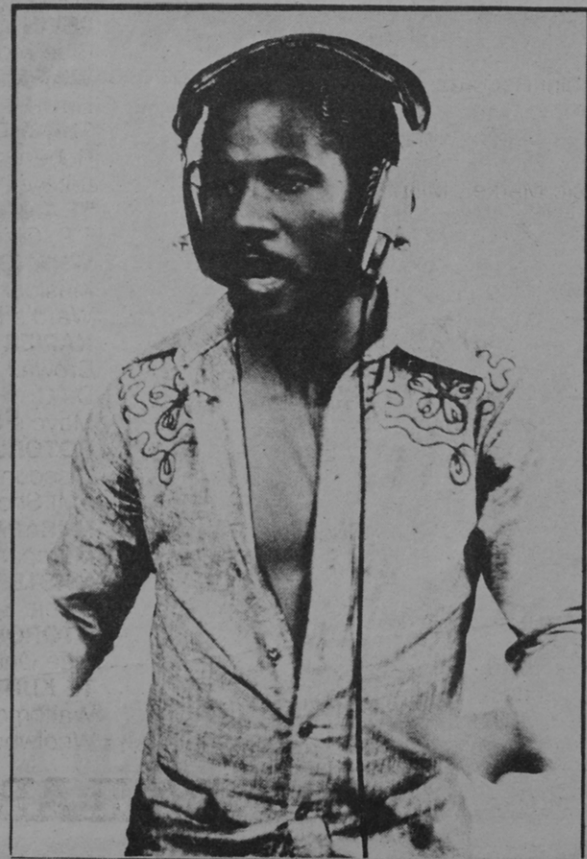


### Bunny Wailer

Real name Bunny Livingstone, he was one third of the original Wailers trio, splitting in 1974 due to his dislike of touring and live performances. A truly fine singer, whose songs have a reflective, mystical quality. Maintains a low personal profile through fears of violence. **Titles available:** *Blackheart Man*, *Protest*. A new album, *Bunny Wailer Sings The Wailers*, is due for release.

### Toots and the Maytals

Frederick 'Toots' Hibbert is a by-word in Jamaican music, transcending ska and roots, a master. The trio of Toots, Raleigh Gordon and Jerry Matthias has been singing since 1962, another act given a start by Clement Dodd, and later also produced by the legendary Prince Buster. Except for a brief period in the late 70's, Toots has never been out of the lime-light. His advancing years have not diminished his talent and stature, or the warmth of that wonderful voice. The latest album, *Live*, is proof positive. **Other titles available:** *Funky Kingston* (essential), *Reggae Got Soul*, *In The Dark*, *Pass The Pipe*, *Just Like That*. **CONTINUED ON PAGE 14.** Toots is pictured below.



"Yeah, the people who survive will live, 'cos the only thing that can make you survive is to know the truth, and the truth is that God seh Him give man everlasting life, which means everliving life. Me seh my life here, dis flesh, me have fe live. Me never seh there was no fear of death, but me no deal with death, me no have time to risk this flesh too much, cos it's this me have to do it in."

The words of Bob Marley, speaking in 1979 on the chance of eternal life for those who survive The Day Of Judgement. Even though armed with an unshakeable faith, he was ever aware of the mortality of man, himself included.

*So my brethren, my sisthren  
Which way will we choose  
We better hurry, oh hurry woe now  
'Cause we got no time to lose. ('Survival')*

Marley was born in the village of Rhoden Hall in the parish of St Ann, the same parish as political visionary Marcus Garvey and Burning Spear (Winston Rodney). Marley's mother was Jamaican, his father is said to have been a British Army captain. No details are known, and Marley claimed once he'd never met his father.

At the age of nine, he moved with his mother, two brothers and a sister, first to the Waltham Park slum area of Kingston, and later to Trenchtown. It was here he spent most of his teenage and adult life. The stark poverty and the violence were to leave lasting impressions.

At 16, Marley was apprenticed to a welder, working alongside Desmond Dekker. Dekker was already making a reputation as a singer, and encouraged Marley in the same direction. Jimmy Cliff introduced Marley to the late Lesley Kong. It was Kong who produced Marley's first recordings for Beverly's Records. These included his own composition, 'Judge Not', and Brook Benton's 'One Cup Coffee'.

His one-year contract with Beverly's gave him an outlet of sorts for his growing talent, but it was another three years before Marley got another break. He teamed up with Trenchtown acquaintances Peter Tosh and Bunny Livingstone, intent on forming a vocal trio similar to the Impressions. At first they called themselves the Wailing Rudeboys, then the Wailing Wailers, finally shortening it to just the Wailers.

In 1964, they auditioned for Clement Dodd's Coxsone/Studio One label. Among their songs was one called 'Simmer Down' which, although uncompleted at the time, impressed Dodd so much he insisted on recording it. The song was an instant smash.

The association with Dodd was to last another three years, producing a string of classic singles, some of which can be found on the *Birth Of A Legend* LP. Marley sued when Dodd issued the album in 1977, claiming umpteen dollars in unpaid royalties. Dodd may have screwed the Wailers financially, but he gave Marley carte blanche with his own material, and in helping choose songs for other people. But in 1966 Marley left Jamaica for the United States, where he worked on a Delaware car assembly line. In his absence, Tosh and Livingstone continued to work in Dodd's studio until the following year when they had a violent quarrel with the producer over money. Dodd is said to have pulled a gun on the two musicians before finally getting the police to boot them out.

Marley returned to Jamaica soon afterwards, having lost his job. He was also on the run from the American Draft Board. In 1968, with Tosh, Livingstone, and his common-law wife, Rita, Marley formed the short-lived Wailin' Soul label. It folded because of financial problems and difficulty in getting radio play. The second attempt at forming a label was more successful, and Tuff Gong endures to this day. 'Gong' means 'The Boss', and was Marley's name to his close friends.

The Wailers continued to struggle, sometimes selling up to 15,000 copies of a single but achieving little outside of JA because of their rebel image. A collaboration with the legendary Lee 'Scratch' Perry in 1969 brought some

stunning results, including the all-time great 'Small Axe', later to emerge on *Burnin'*. By this time, they'd also been joined by brothers Aston 'Family Man' and Carlton Barrett, who'd been doing sessions for Perry. A union of souls that was to be a lasting one.

Since 1968 the Wailers had been signed as songwriters for Johnny Nash and his business partner, Danny Simms. It was an unhappy relationship, again because of money, but it finally brought the Wailers to Britain.

They went in 1972 to score a film Nash was starring in. The film was never released, and the Wailers spent most of their time rehearsing with a view to touring, and putting down backing tracks for Nash's *I Can See Clearly Now* LP. Marley met a young Trinidadian promoter, Brent Clarke, at a club in Peckham. Marley expressed his frustrations to Clarke who took samples of Marley's work to Chris Blackwell of Island Records. Clarke negotiated their contract, and Island paid their return fares to Jamaica, where they began to record *Catch A Fire*. The basic tracks were later overdubbed in London, using the likes of Wayne Perkins and John 'Rabbit' Bundrick. And the Wailers were on their way.

They toured the United States and Europe in 1973, but rifts were now appearing. Tosh and Livingstone felt Island was more interested in Marley solo than in the Wailers as a group. The English tour was abandoned because Tosh and Livingstone couldn't stand the cold, and nor were they prepared to follow Marley as a group leader. At this point, only Livingstone was wearing locks, and he disapproved of Marley and Tosh partying and womanising. Marley didn't start wearing a dread till 1974, and by then the original trio had split.

1975 was Marley's watershed year. Eric Clapton picked up 'I Shot The Sheriff' from *Burnin'*, and Marley released *Natty Dread*, the album that broke roots reggae and the JA culture onto the white-dominated international market.

What an album it is! This is not to underrate the earlier work, by any means. *Catch A Fire* and *Burnin'* are filled with sublime music, bona fide classics like 'Concrete Jungle', 'Duppy Conqueror' and 'Small Axe', but they sound primitive by comparison with *Natty Dread*. The sound is harder, less meditative, owing a large debt to Motown and Stax, with Al Anderson's searing guitar breaks and the gospel backup vocals of the I-Threes.

I still remember the first time I played it. The whoop of pure joy that opens 'Lively Up Yourself' brought up the goose flesh. The beat was irresistible, the rhythm guitar jabbing like a knife at the feet, knees and hips. I played it non-stop for weeks afterwards, and couldn't wipe this silly grin off my face.

On reflection, *Natty Dread* was the album Marley had to make. It was an attention-getter. Grab the feet and the head and heart will follow. Nothing Marley recorded afterwards matched it for sheer danceability. His mind was on other things, and he had a message to deliver.

The follow-up, *Rastaman Vibration*, was initially greeted with disappointment. By comparison it was subdued and thoughtful, delving into the heart of Rasta philosophy. But its excellence emerged with repeated listening, especially the wistful 'Johnny Was'.

*Exodus* saw a merging of the physical and mental aspects of the music. The title track's complex, pulsing bass-riff jumped out at the listener, 'The Heathen' was filled with righteous menace, while in 'Waiting In Vain', Marley produced one of his most touching love songs. The man always knew how to pull the heartstrings.

*Kaya* was a lightweight effort, mainly devoted to personal relationships. The exception was 'Running Away', where Marley spoke of his fear of death by violent means. The song denied that he was retreating out of fear, the lines spoken as much to himself as to his audience.

*Babylon By Bus* was a live stopgap, coming nowhere **CONTINUED ON PAGE 14**



# REGGAE

THE  
PEOPLE'S  
MUSIC



**BOB  
MARLEY**



**JIMMY  
CLIFF**



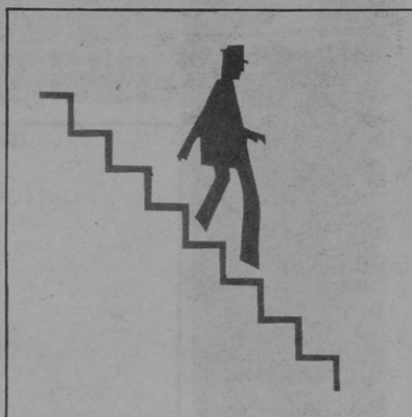
**VARIOUS  
ARTISTS**



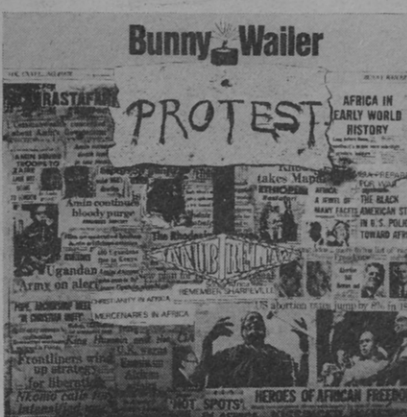
**BLACK  
UHURU**



**THIRD  
WORLD**



**LINTON KWESI  
JOHNSON**



**BUNNY  
WAILER**



**TOOTS &  
THE MAYTALS**



**THE  
HEPTONES**



**STEEL  
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**I JAH MAN**



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Woolworths  
WELLINGTON  
Chelsea, Lower Hutt  
Chelsea, Manners Plaza  
Chelsea, Petone  
Electronic Maintenance, Porirua  
EMI Shop, Cuba Mall  
EMI Shop, Lower Hutt  
McKenzies, Porirua  
Music Box, Porirua  
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ISLAND



ALSO AVAILABLE: K-TEL REGGAE SAMPLER AT \$7.99



# I Jah Man

Also known as Levi I-Jahman, born Trevor Sutherland, in Kingston, 1946. Has been singing since 1962 and came to England in 1963. Has worked with Carl Simmonds and Rico Rodriguez on various sessions. An uncompromising cult figure. His one Island album, *Haile I Hymn*, was recorded in 1978.

# Zap Pow

Six-piece band formed in 1970 by David Madden and Dwight Pickney. Regarded highly as the most experimental band in Jamaica, best known for their 1972 recording, 'This Is Reggae Music'. Well ahead of their time, which reflects in their relatively small sales. Steel Pulse paid tribute to Pickney in their song 'Rock Against Racism'.  
**Titles available:** Zap Pow.



Steel Pulse

# Steel Pulse

Arguably the best of the British reggae bands. Their hometown is the ghetto area of Handsworth, Birmingham. The sound is rootsy, but of necessity reflects the members' more sophisticated urban origins. True black, British music. Their debut Island album, *Handsworth Revolution*, broke new ground in ethnic music, and includes the classic 'Ku Klux Klan'. The follow-up, *Tribute To The Martyrs*, was even stronger. Both can, and should be, purchased here. A third LP, *Caught You*, has yet to emerge.

# Best Of

Two intelligent compilations,

This Is Reggae Vols I and II, are available here and both are worth having. A well-chosen cross-section of Island's reggae catalogue, including the likes of Junior Murvin ('Police And Thieves'), Max Romeo, Justin Hines and Lee Perry.

# Black Uhuru

Michael Rose, Derek Simpson and Puma Jones are showing new directions for reggae, bringing a fresh approach to the rhythm, assisted by the giant presences of Robbie Shakespeare and Sly Dunbar. Watch for them.

**Titles available:** *Sinsemilla*. A new album, *Red*, has been recently released overseas.



Jamaican Peace Concert, Kingston, April 1978. Left People's National Party leader Michael Manley, right Jamaican Labour Party leader Edward Seaga.

# 'BOB MARLEY' CONTINUED FROM PAGE 12

near the glory of the earlier *Live!* However, both these albums remain precious reminders of what an exciting stage performer Marley was. His 1979 Western Springs concert gave Aucklanders the privilege of seeing a genius at work. Marley picked them up by the scruff of the neck, opened his heart and mind to them, and made them dance till they could dance no more. Another treasured memory.

*Survival* laid it on the line. The black man's struggle was chronicled with passion and anger. He was reminded of the suffering of those who had gone before, and of his duty to his heritage. The message was 'Wake Up And Live':

*Flee from hate, mischief and jealousy,*

*Don't bury your thoughts,*

*Put your vision to reality, Yeah!*

'Ambush' related directly to the 1976 assassination attempt, when gunmen entered Marley's home, wounding Bob, Rita and manager Don Taylor. After that incident, Marley called more than ever on his faith to sustain him. But he was already a dying man.

Cancer was diagnosed as far back as 1977. The secret was closely guarded, until Marley finally entered a German clinic earlier this year, hoping for a miracle cure for what had already been deemed terminal.

His last album, *Uprising*, didn't match the fire of its predecessor. Its best moments provide pointers to his approaching end, pouring his heart out for what he knew might be the last time:

*Why do you look so sad and forsaken,*  
*Don't you know when one door is closed*  
*Don't you know many more are open.*

(*Coming In From The Cold*)

*So old man river don't cry for me,*  
*I have got a running stream of love you see.*  
*Cause just like the tree planted by the river of water,*  
*That bringeth forth fruits in due season,*  
*Everything in life got its purpose,*  
*Find its reason in every season.*

(*Forever Loving Jah*)

His closing song was the most poignant. Alone with an acoustic guitar, Marley delivered 'Redemption Song', a plea to his brethren to carry on the struggle:

*Emancipate yourselves from mental slavery,*  
*None but ourselves can free our minds.*  
*How long shall they kill our prophets*  
*While we stand aside and look.*  
*Some say it's just a part of it,*  
*We've got to fulfil the book.*

*Won't you help to sing these songs of freedom ...*

A unique talent is gone, a great voice is silent. Bob Marley joins the list of people cruelly taken by untimely death. All of them leave us wondering what they would have achieved had they lived longer. A negative thought.

Bob Marley was a great achiever in his 36 years, a black man getting ahead in a white man's world, encouraging others to do the same. In his words, he gave hope and inspiration. In his music, he gave happiness.

Marley was asked once if believed he would go to heaven when he died. He said no, and was asked why:

"Cos if when I dead I go to heaven, then where was I before I am? If heaven's the right place where I was before I am, then I should have stayed there."

Peace to a truly remarkable brother.

Duncan Campbell



Winston Rodney

# Burning Spear

Born Winston Rodney, in the St Ann's parish, also Marley's birthplace. The name is that given to prophet Marcus Garvey, whose memory Rodney is dedicated to preserving. Started in 1968 as a trio, with Rupert Hines and Delroy Wilmington, but later went solo. Lyrical, meditative roots reggae at its best. Only *Dry and Heavy*, Spear's first solo studio album, is listed in the catalogue. However, copies of *Man In The Hills* and the excellent *Live* album (backing by British band Aswad and some JA session men) do turn up here and there.

# Inner Circle

A trio formed in 1968, comprising Jacob Miller, Ian Lewis and Roger Lewis. They were frequently accused of being middle-of-the-road, largely because they gigged mostly around the hotel circuit. A crossover disco sound, their name has become better known since Miller's death in a car crash.

**Titles available:** *Everything Is Great*.

# IMPORTS

Arriving in NZ in six to eight weeks is several thousand Island reggae imports from the UK. None of the 40 titles have been previously released in Australia or New Zealand.

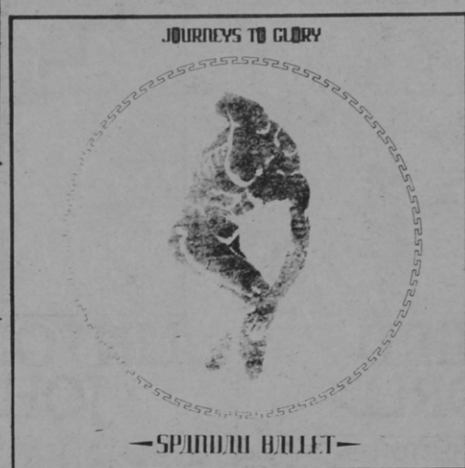
Artists include Aswad, Max Romeo and the Upsetters, Dillinger, Judy Mowatt, Michael Prophet, Lee Scratch Perry, the Melodians, Yabby U, Tony Tuff, Jacob Miller, and Pablo Moses. Early ska compilations and unreleased albums by Inner Circle, Burning Spear and Bunny Wailer will also be imported.

To get in first keep an eye on *Rip It Up* and your local record store.

# SPINDU BULLET



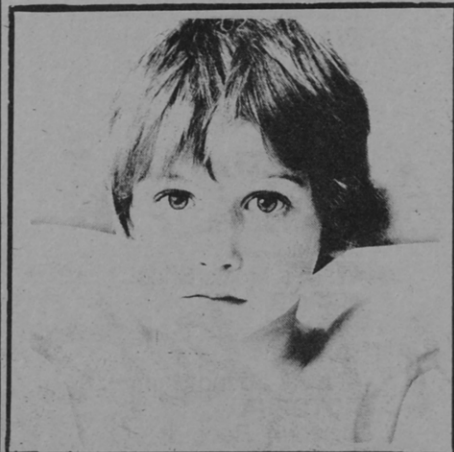
Chrysalis



Island

# JOURNEYS TO GLORY

we  
couldn't  
have  
said  
it  
better ...



available  
now

ISLAND

Island

Rip It Up / May 1981 13

U2  
Boy  
Island

U2 are from Dublin, breeding ground of the Boomtown Rats. Although they have existed since the primeval days of punk, it took them until last year to secure release of their debut, *Boy*.

Produced by Steve Lillywhite (of XTC fame), *Boy* is above all intense. It combines melody and harmony with the semi-metal fervour favoured by the Skids. On the opener, 'I Will Follow', the voice of Bono Vox twists up to a full-paced chant over reverberating guitars and crashing drums. Through the whole of Side One, they don't let up. 'An Cat Dubh', 'Twilight' and especially 'Out of Control' all ooze the excitement lacking in many of Britain's elite.

As the cover and title suggest, *Boy* is concerned with the problems of growing up. 'Stories for Boys' deals with the same area touched on by 'Twilight' and 'I Will Follow'.

*A boy tries hard to be a man,*  
*His mother takes him by his hand,*

*If he stops to think he starts to cry,*  
*Oh, Why?*

Only on 'The Ocean' does the music reflect the lyrical depression. Short and sombre, it's mood parallels Joy Division.

U2, with their mixture of old wave skills and new wave ideals, have made a record for the masses. A stunning debut.  
Mark Phillips

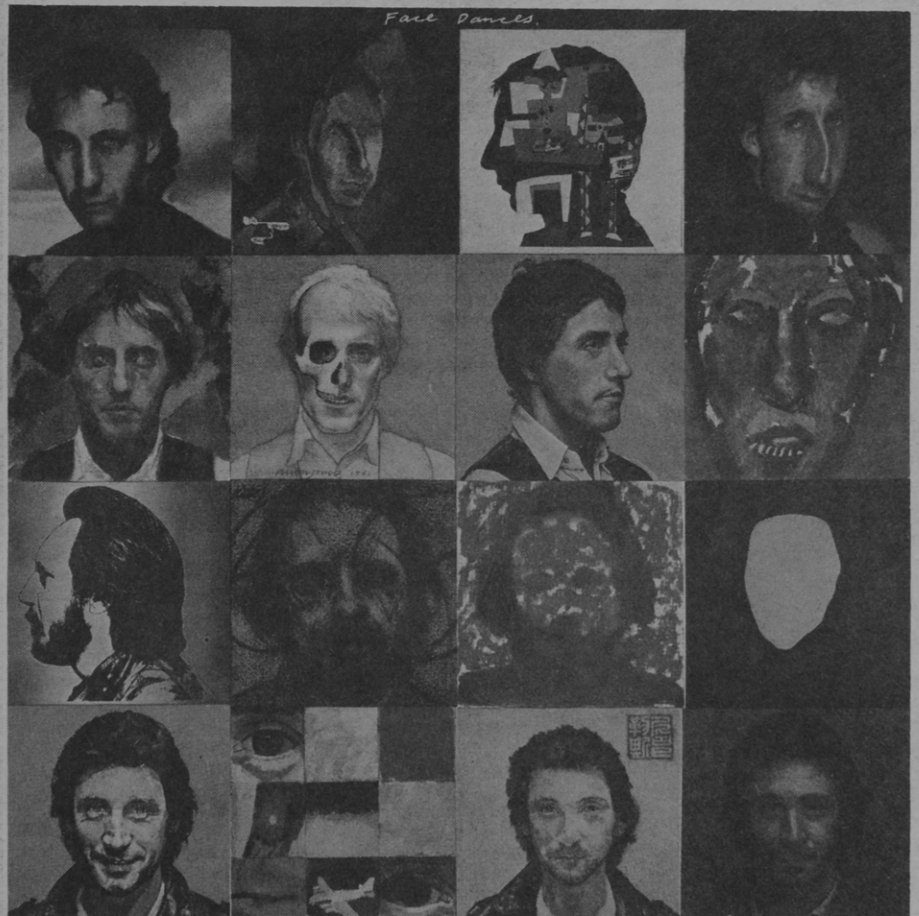


# Top contenders for 1981 Album of the Year

## TOM PETTY And The Heartbreakers HARD PROMISES



## THE WHO *Face Dances.*



## ERIC CLAPTON *Another Ticket*



polyGram



P E T T Y  
F O U R

Tom Petty  
and the Heartbreakers  
Hard Promises  
Backstreet

By now we've all heard the single and are a bit disappointed it's not an instant classic like 'Refugee'. But no matter what, Petty gave us next we'd inevitably measure it against the near-perfection of *Damn The Torpedoes*. So relax. *Hard Promises* may not be a masterpiece, but it's still a damn good album.

Petty has again employed the clean punch of producer Jimmy Iovine. The difference is that whereas *Torpedoes*' unity was centred on powerful, driving chords, the new album sometimes employs a slightly subdued sound, particularly on the slower numbers. 'Letting You Go' and 'Insider' are both haunting. (The latter includes an effective duet with Stevie Nicks.)

From the Byrds intro on 'The Waiting' to the Dylanesque vocal slurs on 'Something Big', Petty is again wearing his influences on his sleeve. ('Criminal Kind' revisits Dylan's *Highway 61* via the Stones.) That this should be so is perhaps indicative of the album's descent from greatness. After all, *Torpedoes* transcended its sources into a classical purity that was all Petty's own.

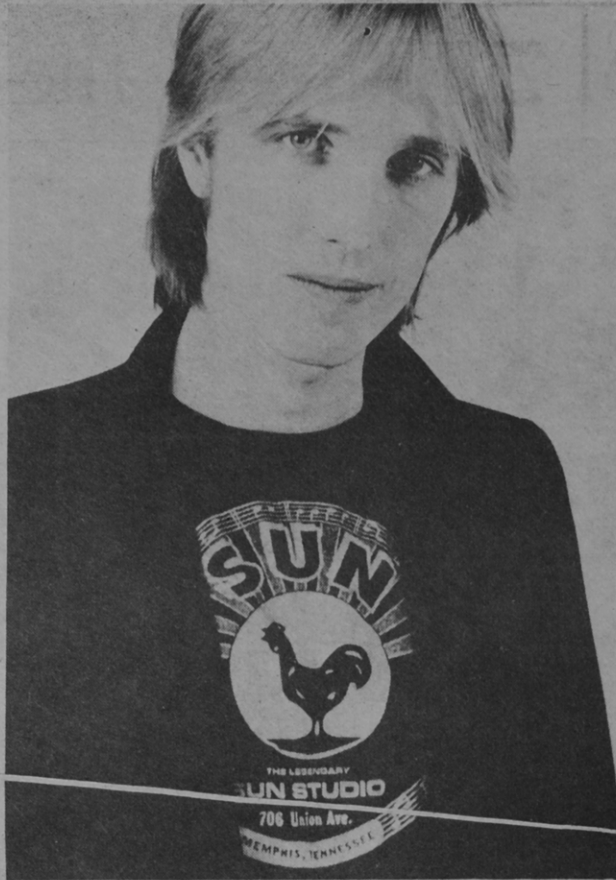
Ah, forget the comparisons. Despite parts of *Hard Promises* being derivative, Petty is still proving that orthodox, mainstream rock'n'roll can be valid, vital and very satisfying in the 1980's.

Peter Thomson

The Who  
Face Dances  
Polydor

*Face Dances* comes across very much as the album of the cover of the same name.

With its overpowering collection of portraits of the band members on the cover, and



then again on an insert poster, the packaging of this LP reveals a preoccupation with style which carries over into the music and production of the Who's first post-Moon release. The band have replaced Moon with Kenney Jones and brought in Eagles' producer Bill Szymczyk. The result is a reduction in the number of the Who's idiosyncracies in favour of emphasising the most obvious of them.

Just as on *Who Are You*, a bellowing Roger Daltrey holds centre stage — posturing his way through a rather hollow collection of songs by Townshend and Entwistle. After the success of last year's solo *Empty Glass* album, the standard of Townshend's material is a disappointment. As the Who come to depend more and more on his skills, and their own slide into self-parody, Townshend seems less willing to sacrifice

everything for the band. There is nothing here to match 'Rough Boys'.

Perhaps this record will be what it takes to persuade Pete Townshend to take the obvious step and leave the Who behind. Francis Stark

The Teardrop Explodes  
Kilimanjaro  
Mercury

The word on this album, from both the critics and the record's effusive fame-lusting auteur Julian Cope, is that it really should have turned out a little better. However, from this side of the seven seas we can only wonder at such talk. Without the advantage of actually seeing the Teardrop Explodes (tenth best new thing in the 1980 NME Readers' Poll) *Kilimanjaro* sounds a pretty strong debut.

The songs gallop along powerfully, occasionally flav-

oured with a startling use of horns more akin to the piercing sounds the Byrds used to coax from Hugh Maskela than to the sweaty punching of yer actual soul rebels. Cope is an over-riding presence on top, and while his narrow vocal range imposes melodic limitations on the material, he has still come up with at least a small handful of genuinely pursuable songs — 'Treasure', a critical favourite in 1980 and an English chart entry in May 1981, 'When I Dream' (another single), the opener 'Ha Ha I'm Drowning', and 'Poppies In The Field', which includes a couple of great lines, and for lovers of Beatles B-sides everywhere, some nice backwards guitar.

*Kilimanjaro* marks time in places, the band merely ticking over where embellishment is sorely required, but the sparks are assuredly there to be turned into future flames.

Something will have to be done, however, about this Scott Walker obsession ... Roy Colbert

Q-Tips  
Chrysalis

In the wake of Dexy's Midnight Runners come the latest entrants in the British soul revival stakes, Q-Tips. Dexys may claim to revive the spirit of 'sixties' black music but Q-Tips seem much more interested in resuscitating the form. They cover several well-remembered hits from that most well-remembered of decades (Dobie Gray's 'The In Crowd', Smokey Robinson and the Miracles' 'The Tracks of My Tears', the Drifters' 'Some Kind of Wonderful'), their arrangements cunningly borrow from Stax and Motown and singer, Paul Young, sounds like Frankie Miller soon after he'd first heard Otis Redding.

All good enough but the result, when filtered through a weak production job, is much more like pop than soul, there's little depth or drama here. And that's a shame because the songs here are good enough and the playing and singing tough enough to suggest that with more risks taken and a different producer it all could have been a different story. Alastair Dougal



U N K N O W N  
P L E A S U R E S

Joy Division  
Unknown Pleasures  
Factory  
'Love Will Tear Us Apart'  
(7 and 12 Single)  
Factory

This particular story really begins back in May '78 when Manchester's independent Factory Records first opened their doors. Since then they've ushered such diverse talents as the Distractions, Orchestral Manoeuvres and A Certain Ratio into the big time. But few bands, at any time or on any label, have been as lauded or downright worshipped as Joy Division: four Mancunians, Ian Curtis (lyrics and vocals), Bernard Albrecht (guitar), Peter Hook (bass) and Steve Morris (drums) who have stirred up passions and reverence ap-

proaching religious proportions. So why all the fuss?

Pleasure and Pain

The answer to that question was initially answered in the form of *Unknown Pleasures*, their first album released halfway through 1979. Prior to that, they had two tracks on a Factory double 7" EP (released December, 1978), song on a Virgin album, *Last Night At the Circus*, and a four track EP, *Ideal For Living* which appeared on Enigma in '78.

The NME Book of Modern Music had this to say about the band's infancy: "A young quartet formed as Warsaw in mid '77, a spiteful punk group with obvious pretensions." A year later *Unknown Pleasures* changed a few minds.

CONTINUED ON PAGE 18

# THERE GOES THE NEIGHBOURHOOD



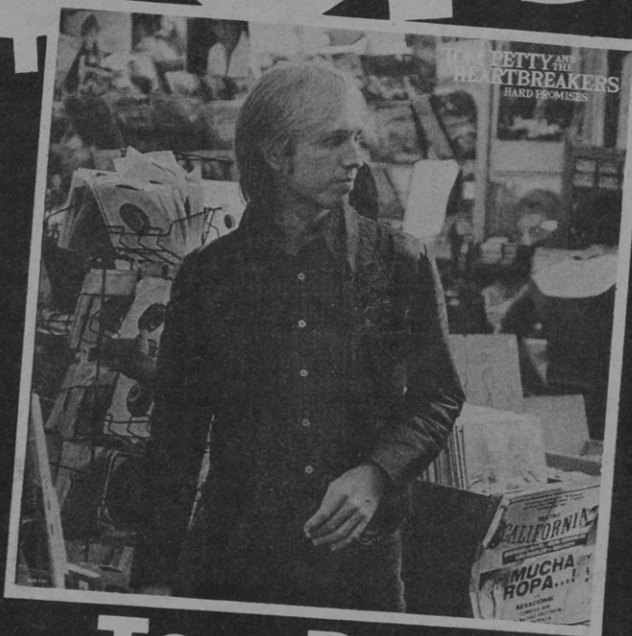


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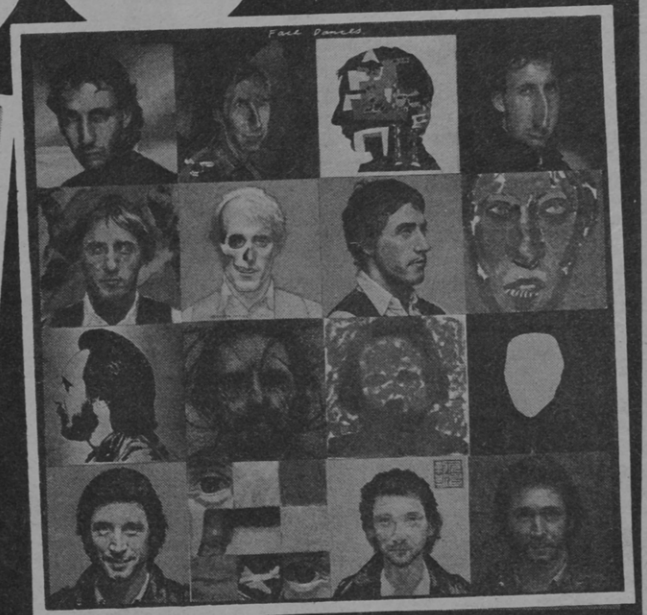
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Basically, the album is a chronicle of the personal feelings and problems of Ian Curtis, a personality too delicately balanced between sense and sensitivity. Curtis felt things too deeply, and his lyrics also reveal that he often blamed himself as a sort of passive first person for fouled relations. His revelations are the power behind *Unknown Pleasures*. They dictate the breadth and depth of the music and the intensity of mood, but it's to the band's credit that they match his disturbed emotions with evocative deftness.

Anyway, the album makes a direct start with 'Disorder', a confession of confusion that establishes a fairly typical musical pattern of bass or drum intro followed by Albrecht's guitar and finally Curtis. Next up is 'Day of the Lords', slower tempo, a guitar hey-day for Albrecht as he spreads the musical base for Curtis's pessimistic cry of "where will it end?" 'Candidate' chills, a real cavern of despair, another emotional dead-end and another love affair on the rocks. 'Insight' we can all relate to, dreams crumbling in the face of reality.

By now, Curtis's numbness is contagious, it effects you because what he's conveying is obviously too real for him to handle. Side One, the Outside, concludes with 'New Dawn Fades', the final closing of doors on any hope ("This pain's too much, can't take much more") and a natural conclusion to Outside's pleasures.

The five songs that make up the Inside are collectively less harrowing, more independent and, so, less inter-connected. 'She's Lost Control' has that succinctly memorable bass line, and 'Shadowplay' gives Albrecht the opportunity to stretch a little. 'Wilderness' is a rumbling metaphorical travelogue that

makes way for 'Interzone', the closest song to orthodox rock 'n'roll on the album as far as dynamics goes. And finally 'I Remember Nothing', a return to the mood of the Outside, and another carefully controlled piece of building intensity, a fitting conclusion.

*Unknown Pleasures*, then, is a hair-raising account of what it's like to feel too deeply, to carry too much weight. An excellent album from most points of view, and one which hasn't suffered through the two years' delay in being released here.

#### Desperation Takes Hold

Last May, Ian Curtis took his own life, the result of 'domestic upheavals'. A drastic solution that emphasised the desperation inherent in his music, the emotional knot of his lyrics.

Before his death, the band had recorded the now legendary 'Love Will Tear Us Apart' and the album *Closer*. The single graphically reveals his inability to cope with disintegrating relationships. Allied to a beautiful, concise and haunting melody Curtis lays bare the agony, anxiety and desperation that hits most of us at some time:

*Why is this bedroom so cold  
Turned away on your side.  
Is my timing that flawed  
Our respect run so dry.*

Honesty as articulate as this is rare and songs as accomplished and moving as 'Love Will Tear Us Apart' are rarer still.

Both the 7" and 12" pressings contain two versions of the song, the main side being more aggressive and electric than the flip which places more emphasis on vocal clarity. Also on both pressings is 'These Days', a fine enough song with a bustling rhythm and a solid tune, but next to 'Love' it stands no chance.

Well that's the first chapter in the book of local Joy Division releases and if it wasn't for Factory's rather high-handed



Pauline Black, Selector.

attitude (NZ described as a 'far-flung' territory) we would have had them much sooner. But now we have them, and *Closer* isn't far away, so the dallying seems to be over.

Be that as it may, Joy Division, now the three piece, New Order (signs of self-importance here), are in the (un) enviable position of being contemporary legends. For the last two years they have undergone a sort of deification process which has placed them above criticism in some quarters. On *Unknown Pleasures* and 'Love Will Tear Us Apart' they reveal their undoubted ability at being able to express depth of feeling with apt simplicity and power. Appreciate them but don't worship them because that's a status no-one can live up to.

George Kay

**Various  
Dance Craze  
Two Tone**

*Dance Craze is the sound*

track for a movie whose advance publicity claims it represents the finest of the British ska revolution caught live on celluloid.

It comes at the right time to tidy up the loose ends of the movement as the better bands move on and the lesser fade. The album represents accurately the qualities of the bands represented here — highlighting which bands have left themselves room to move, and which have painted themselves into a corner.

The big four; Specials, Selector, Beat and Madness, provide the best moments of what is essentially a greatest hits collection, while Bad Manners and the Bodysnatchers are barely tolerable. You have heard most of the good numbers in their studio forms, but it is worth mentioning the magnificent 'ragged-at-the-edge-cos-it's-four-a.m. sleaze of the Specials' 'Niteclub'.

I find myself playing this

album at fairly regular intervals, both because it is a greatest hits record, and because it has the sort of exuberance that Madness showed here last month. What more could you ask?

Simon Grigg

**Selector  
Celebrate The Bullet  
Chrysalis**

The Ska Wave has had its 15 minutes, now it's time to talk turkey. The crop of bands which emerged in 1979-80 has splintered, lost any common purpose. Each band must now stand on its own merits. And the proof lies in that vital follow-up album.

Gone now is the raw urgency that gave *Too Much Pressure* its appeal. New members Adam Williams (bass) and James Mackie (keyboards) just don't cut it yet against their predecessors. Compare Williams' playing with that of Blockhead Norman Watt-Roy,

The first album remains a classic, perhaps more by intuition and good luck than anything else. The second shows the strain of trying to improve on the first.

There are several R&B covers (Ray Charles, Capitols, Spencer Davis Group), but half the album is original songs by organist Bruce Howard and bassist Trevor Wilson.

In his album notes, Wilson calls it "our first serious attempt at songwriting." Underline "serious". Some of the songs aren't bad, notably the fey 'Rosalie' but the group was more ambitious than successful. Sadly, too, the production wasn't able to match their ambitions.

However, there are some great moments — Borich turns in a creditable 'I Gotta Woman'. But overall it's a much more studied effort than the earlier album. Its failure is that of a great dance band trying for seriousness — check the decline of the Young Rascals on that one. One thing is certain: when the La De Das were hot they cooked up a storm.

Ken Williams

#### Hits and Myths XSF

There is a long, if sometimes dishonourable tradition of compilation albums in this country. Right from the days of the Loxene Golden Disc records until the early seventies, samplers and compilations were the best guide to the state of health of New Zealand recording. The flowering of the local album market in the last five or six years has somewhat diminished their role, although lately they have resurfaced as a means of exposure for non-established acts.

In the light of that, it is interesting to compare *Hits and Myths* with the recent sixties' sampler, *How Was The Air Up There?* While the latter may bring a nostalgic tear to the eye of a patriot, nobody could suggest that the singles represented there bear any kind of comparison with their British beat boom contemporaries. The seventies' collection, however, is full of world-class tracks.

All of the tracks, except perhaps for those by the Whizz Kids and Schtung, are well-known and the majority were

#### ENZED CLASSICS



Reps, Zero and Bones

bona fide hits. 'April Sun In Cuba', 'Gutter Black', 'Be Mine Tonight', 'Squeeze', 'Feels So Good' and 'One Good Reason' are all testaments to the high standards of New Zealand singles-making in 1977-80. There is really no point in going over the tracks — everyone has their favourites, and they are bound to be here.

It's ironic that the very improvement in standards which rendered compilation albums pretty much redundant by the mid-seventies is now reflected in this excellent collection. Congratulations to XSF.

Francis Stark

**The La De Das  
La De Das/Find Us A Way  
Epic**

It's about time someone dug out some of those often-brilliant records that made New Zealand rock what it is. Last year's compilation *How Was the Air Up There* set the ball rolling. Now we have the first two La De Das albums repackaged as a double set.

The La De Das were the ace NZ band of the late sixties. They had hits, big hits, with

radical material — vicious guitar riffs, heavy soul overtones.

The albums, particularly the first one, stand up pretty well, but they show the problems of making a record album.

The first one was probably comparatively easy. Essentially, it was the group's stage act plus a couple of hit singles, 'How is the Air Up There' and 'On Top of the World' (an obscure John Mayall song).

The La De Das played these songs night after night and the best still jump out of the speakers. Phil Key's 'preaching' may have been ersatz, but he had a lot of style. So did all the band. They led the scene musically — and what they wore on stage — tartan trousers, furred boots, epaulettes jackets — was copied religiously.

The album has the La De Das strong interpretations of material by Mose Allison, Muddy Waters, Lee Dorsey, Chris Kenner (a very moody 'Land of a Thousand Dances'), Jimmy Reed, Small Faces, Manfred Mann (Kevin Borich was a Paul Jones imitator for a while) and Sam and Dave.

who guests on two tracks, and see what I mean. Good songs are too often let down by leaden, unimaginative rhythm.

Enough gripes. The song-writing talent is still there. Ska is mixing more with Motown soul now, with good results, especially on 'Deep Water' and 'Red Reflections', where Pauline's singing is sweet and full-bodied. Gaps Hendrickson contributes a sadly beautiful love song in 'Tell Me What's Wrong', while Comi Amanor's 'Bomb Scare' has the right amount of melodic menace, but could have done with less trite lyrics.

The title track is one of Neol Davies' best. Sophistication is the key word here in a tense study of urban warfare. Amanor redeems himself with the dangerous strut of 'Selling Out Your Future', and Williams also gains a point or two. Pauline's 'Bristol And Miami' is sublime. With angry imagery and an aching chorus, she recalls the violence which has plagued both cities, and brings back some of the old punch.

An album you can't write off. The second side makes up for the faults that stand out. A little more time taken could have made it better. Still, The Selector are stepping forward, and for that they can only be applauded.

Duncan Campbell

**Various Artists  
Backstage Pass  
RTC**

Ten bands, seventeen tracks, and a telling barometer of how things have changed since 1977. Some of the bands here address themselves bravely to social ills and injustices, but musically, this record would have even been rated passe in 1979.

Stiff Little Fingers are both the most mature and the most adventurous on 'Closed Groove' and 'Barbed Wire Love', while the major interest will doubtless centre on the Cockney Rejects, who are predictably Pistols-like on both their offerings. 'Police Car' shows they wouldn't be out of place in a soccer crowd, and on 'Wanna Be A Star', the Rejects not only wanna be stars, but they've named their support band as well (Iggy Pop).

U.K. Subs and Slaughter & the Dogs are two we already know, and they don't spring any surprises. Anti Pasti manage the record's dirtiest guitar sound on an enjoyable crass 'No Government', and Manufactured Romance provide a couple of rare deviations merely through the presence of a lady singer — though their second contribution 'Long Distance Love' isn't bad.

Also present — Angelic Upstarts, Exploited, Bob De Vries and Cyanide.

Roy Colbert



**The Clash  
Black Market Clash  
Epic**

Clash fans these days need to have faith. Last year was the band's worst both on and off record, and there's the danger that if they don't recover lost purpose they could end up in the no-man's land of almost-making-it.

Keeping that in mind, we have *Black Market*, an American compilation of odds 'n' sods, retailing here at six dollars, that supplies us with an indication as to the Clash's drift and development over the past four years.

1977, their first and most fondly remembered year, is fittingly covered by their original version of 'Capital Radio One', recorded as a freebie for NME readers, 'Cheat', from their first album, and 'City of the Dead', the flip of 'Complete Control'. An exuberant year, and the songs still sound good if a little dated.

1978 is represented by 'The Prisoner', flip side of 'White Man', and the Clash's tribute to McGoonan's TV series. It was another self-produced effort at a time when they were seeking a suitable producer. Later that same year they settled on

CONTINUED ON PAGE 20

# JOY DIVISION

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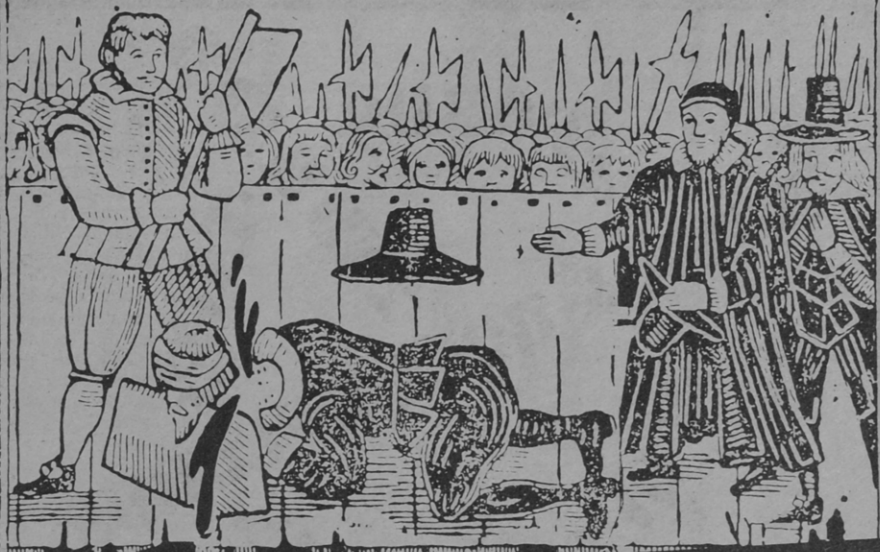
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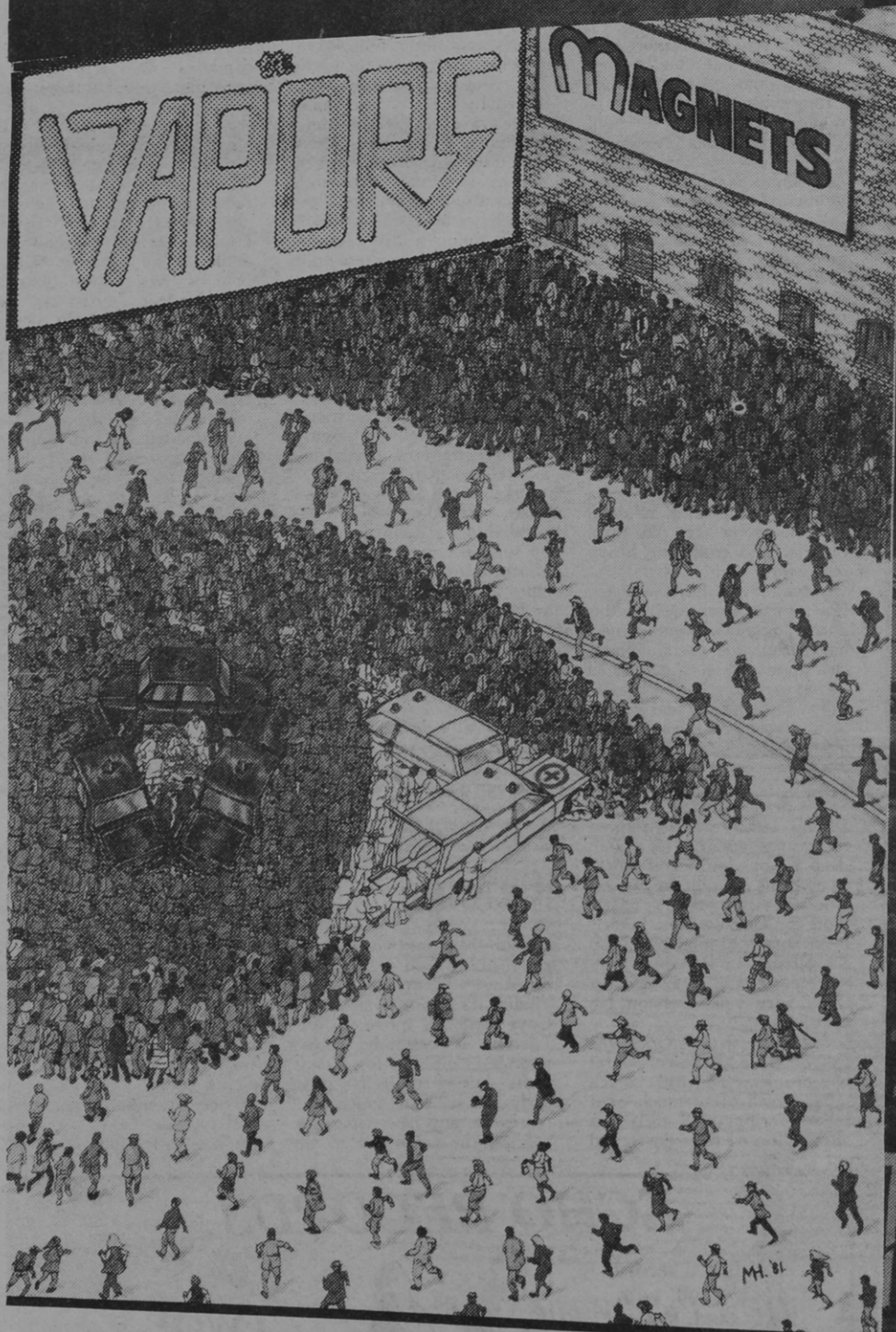
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**RED SKIES  
OVER  
PARADISE**

*Fischer-Z*



new **BEAT UNDERTONES TUBES KRAFTWERK** albums July







Gang Of Four

Sandy Parلمان for *Give 'Em Enough Rope*. An uncertain period.

1979 was *London Calling* year, and as an indication of their newly-found confidence we have 'Pressure Drop', reggae with life and vitality, two features of the afore mentioned album.

Finally, 1980. It's reggae all the way, except for an aimless version of 'Time is Tight'. Why bother? 'Armageddon Time' and dubs 'Justice Tonight/Kick It Over', all from the 12" 'London Calling' single, are just fine, but 'Bankrobber' still sounds lame to these ears and

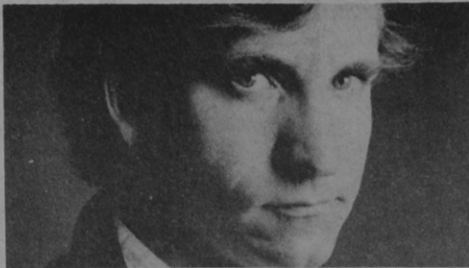
was a foretaste to the disasters of *Sandinista*.

So there you have it, an aural tour of the ups and downs of the Clash — or mostly commendable album of selected segments with most of the songs being previously unavailable here. Compulsory fare for Clash fans.

George Kay

### Eyeless In Gaza Photographs as Memories RTC

First listening, early afternoon. Uh, yeah, lots of synthesisers, mostly predictable, nothing new. Oh well, at least



Joe Walsh

there's quite good rhythm guitar on most tracks — but those vocals. Sort of like Andy Partridge after half a bottle of tequila, very earnest and mannered, submerging the lyrics in a glutinous sea of expressionism (that may not mean much, but it looks good). It does sound like two guys in a studio, which it is, so that's OK. Pretentious, but reasonably interesting instrumentally.

Second listening, after midnight (on headphones). Sounds quite appealing, I must be getting used to the vocals which aren't nearly as grating as at first. Concentrating on the

instrumental sounds reveals some excellent music. Still can't hear the lyrics, but it sounds as though they'd be a little too arty for my taste anyway. Really like about six tracks out of thirteen, and only one is a total waste of time. Unfortunately, it's the longest.

Third listening, in the bath (on ancient mono cassette deck), the acid test. Will it survive low fidelity treatment? Yes, it even sounds like Becker and Bates might possess a sense of humour. It is a bit pretentious, but putting a record out at all is a pretentious act. I like it. Not great, but good.

Fourth thoughts, after reading NME review. Damn. I got it wrong.

Chris Knox

### Gang of Four Solid Gold EMI

In establishing the sound of the last two or three years, the Gang of Four's 'Damaged Goods' EP and to a lesser extent their first album *Entertainment* have been crucial. Hard, bare and direct, they've championed the antithesis of breakfast music with their groundbreaking attitudes of literate social concern and anti-hypocrisy.

On *Solid Gold*, they continue on their morally concerned way but musically they're running dry. They've thickened their songs into what they've described as "a more danceable record", a move no doubt prompted by last year's American tour. And this is a step backwards, especially on the turgid, forgettable funk of 'If I Could Keep It For Myself' and 'In the Ditch'. Other disappointments arrive in the form of inescapably weak songs such as 'Cheeseburger', 'Outside the Trains Don't Run On Time' and 'The Republic'. But there are three tracks bearing good news.

'Paralysed', a song about unemployment, opens the album with high promise as it uses space and Gill's guitar technique to best advantage. 'What We All Want' is funk that works mainly because it is tied to a tune that is more than serviceable, and, finally 'He'd Send In the Army', tough, choppy and abrasive — qualities rare on *Solid Gold*.

With damn near two years between albums, the Gang of Four should have been capable of coming up with something a little more imaginative than *Solid Gold*. It would have made an excellent EP but has to settle with being a mediocre album, and from a band the calibre of the Gang of Four that's far from acceptable.

George Kay

### Joe Walsh There Goes The Neighbourhood Asylum

I've been a fan of Joe's ever since his marvellous work of '73-'74 and still think *So What* contains some of the most original and endearing heavy rock ever.

Since then, however, the boy's hardly been prolific; this is only his second album of new material in seven years. Perhaps the poor sod gets exhausted trying to inspire limping Eagles to fly. Occasionally one worries about the reverse effect — that, instead, Joe might be succumbing to the general torpor of the eyrie.

But *Seriously Folks*, his '78 album, largely checked those fears, particularly its 'Life's Been Good', Joe's droll reflection on his own life in the fast lane. He also wrote a movie score for *The Warriors*. In fact, I was hoping he might even slip the terrific 'In the City' onto this new album to counteract that dreary Eagles' version. No such luck.

Actually, *There Goes the Neighbourhood* presents a bit of a problem. If I wasn't such a fan I'd really find much of it rather boring. Joe's forte has always been the slow and

heavy but often Side One is pretty ponderous. However, this one seems to get better as it progresses. Side Two picks up considerably, with both stronger material and better arrangements. There's even a couple of (for Joe) fairly sprightly numbers.

I'm still a fan and, as such, grateful for the album but I'm not about to rush around pushing it onto non-believers.

Peter Thomson

### Spandau Ballet Journeys to Glory Chrysalis

London has always been a place for trends, but few have been as visually impressive as the current futurist chic. Clubs such as Blitz and Studio 21 have a clientele decked out with outrageous clothes, painted faces and brightly-coloured hair. The music is the synthesiser dance, and the darlings of the set are Spandau Ballet.

The Spandaus are the creation of guitarist/synthesiser player, Gary Kemp. Dressed to keep one step ahead of their followers they come on like highland-dancing gauchos.

Their debut is produced by expatriot New Zealander, Richard James Burgess. All the songs are written by Gary Kemp, and they reach their peak on the funk-based singles, 'To Cut A Long Story Short' and 'Freeze'. Both are instantly accessible dance tunes, with some fine bass from Gary's brother Martin. Unfortunately, the rest of the album just trails off.

The instrumental, 'Age of Blows' could have been lifted from the last Ultravox album, while 'Mandolin' and 'Toys' highlight the shortcomings of Kemp's attempted *savoir faire*. 'Reformation' and 'Confused' are both passable synpop, marred by Tony Hadley's affected vocals.

Spandau Ballet aren't the first to show that two strong singles don't make an album.

Mark Phillips

### Shakin' Pyramids Skin 'Em Up Virgin

Amongst other things 1981 could be the Year of the Quiff. The Stray Cats have kept rockabilly as a fashionable alternative just when Major Matchbox et al had almost buried it. Now Scots' band the Shakin' Pyramids, fresh from Glasgow's independent Cuba Libre label, look like having the savvy and spirit to keep the British rockabilly revival on its feet.

Vocally, the Pyramids leave the Cats for dead. Out front is lead singer Davie Duncan, who also blows harp and is backed up by the acoustic fire of James Creighton and 'Railroad' Ken. Sixty per cent of their material is old stuff, but they shake and slap it with more gusto than most electric bands can muster.

It's their own songs that really provide the album's highlights. 'Let's Go', short but oh so sweet, has the belt and infectiousness of the Ramones gone acoustic. 'Take A Trip' and 'Hellbent on Rockin' are trad rockabilly in style (they call it reefer-billy) and 'Sunset of My Tears', a ballad, cools things down just a little.

Rockabilly is a trapped idiom, dead-end music, but the Pyramids are a lotta fun. All they've got to remember next time out is to include more of their own material. Then they're really talkin'.

George Kay

### Marvin Gaye In Our Lifetime EMI

With the other two perennial giants of Motown — Stevie and Smokey — enjoying renewed vitality it's about time Marvin Gaye made his move. *In Our Lifetime* is certainly Gaye's strongest album for many years, but it recalls his great early 70's work as much as it represents any new departure.

From the cover art to the



Shakin' Pyramids

equally unsuited lyrics, Gaye is developing the spiritual ideas that first concerned him on 1971's classic *What's Going On*. But other lyrics (and the back cover photo) recall the suave sex-crusader of 1973's *Let's Get It On*.

If *In Our Lifetime* lacks the high points of these monumental predecessors, it does, however, share their overall consistency. Gaye proves that he can still write *whole* albums. The tracks segue smoothly, giving each side a strong sense of unity.

Naturally enough the music bears many current hallmarks — the disco beat of 'Love Party', the busy post-Pastorius bass-playing in 'Funk Me' — but it nonetheless retains Gaye's supple, fluid feeling of old.

I suspect *In Our Lifetime* is unlikely to win over new generations of fans for Gaye. Possibly some people will dismiss it as essentially dated. Is Gaye really stuck in a rut or rather maintaining his groove? I guess it all depends on your predisposition. Me? I like it fine.

Peter Thomson

## B R I E F S

### Gen X Kiss Me Deadly (Chrysalis)

Gen X have really failed to capitalise on their tidy, if innocuous, debut of three years back. Billy Idol always alienated the serious-minded with his photogenic punkness and the band have been struggling to find anything approaching direction or impetus. They're now defunct, and on "Kiss Me Deadly", their finale, the above aimlessness is apparent, but on one or two songs, namely 'Dancing With Myself' and 'Revenge', they've wisely played within their neat, often dynamic capabilities.

### JK Jimi Hendrix Nine to the Universe (Polydor)

Since Jimi Hendrix died, so many inadequate and/or unfinished recordings have been pumped on to the market it's hard to believe anything of genuine interest can remain. But this album of jam sessions from 1969 is one of the few posthumous recordings to do credit to Hendrix's memory. It shows Hendrix moving towards jazz, a fiery, rhythmic jazz born of his R&B roots. Jamming can be (for the listener, at any rate) self-indulgent and boring. Not so here. The sheer vitality of the music can only fuel speculation as to the sounds Hendrix might have made had he lived.

### KW Vapors Magnets (Liberty)

The British press was nearly as unkind to the Vapors' 'Spiders' single as it was to 'I Got You', and we all know what happened to 'I Got You'. 'Spiders', gimmicky vocal and all, helps prop up the second Vapors' album along with the bouncy 'Jimmie Jones', a song of almost Undertones' proportions. But after these opening two, the band's idea of pop gets a bit piffy, and when the salvage attempt comes at the end of Side Two — the title track — it's too late.

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- 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.
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- 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 fave.
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- 46 Cure, Ellen Foley, Dire Straits, PIL — exclusive interview with John Lydon in London.
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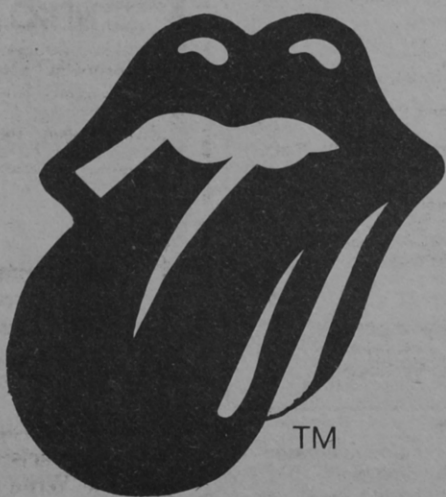


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EMI



### Battle of the Bands Final Mainstreet, Sunday May 30

The culmination of six heats, the Battle of the Bands final was a great success, for the organisers at least. About seven hundred people crowded into a sweaty Mainstreet to witness twelve groups compete for the top prize of \$500 and six hours' recording at Harlequin Studios.

First up were Prime Movers. Unfortunately, I missed them. Four-piece Rem recording act, Arms For Children, are young, sharp and oozing with confidence. They ran through an all-original set that included their single to be, 'Danny Boy'. A band to watch. Next up were the Clean, from Dunedin. A three-piece line-up is a disadvantage on the large Mainstreet stage, but they handled it well. Their brand of Velvets-derived pop is invigorating and danceable, though the crowd just seemed confused.

The Androids are from Christchurch. Usually a six-piece, they were down to five, with one guitarist detained for drunken driving. Fast, heavy and loud, they had the crowd on their side. I was bored to tears. The Skinny Brothers have a female keyboardist and dabble in the New York sound. Lack of presentation and non-descript songs are their biggest handicaps. Regulators were the second three-piece of the night. They work hard at giving value for money, but lack strong material.

Seventh band on were the Famous Five, down to four because of their sax player's departure. Leaping about with amazing agility, their vocalist won the crowd over immediately. Her strong Pauline Murray-styled vocals helped make it a very positive debut. Smirks have a guitarist with flared jeans and a moustache, and a vocalist who seems to have been to too many Sheerlux gigs. Forget them.

The Instigators, a five-piece



AFC, Mainstreet

with wailing sax and keyboards packed the dance floor. They have a ska band look and sound, uptempo rhythms but unimpressive songs. They were followed by Corners. They combine a taste for the Gang of Four with sax and flute. If they drop the flute and tighten up their songs a bit, they could have something.

Second-to-last, at 1.00 am, were the Shakin' Jimmys. No pretensions, just good fun rock and roll. Old covers, including a dynamite version of Cliff's 'Move It', had the pissed crowd louting at full pace. Last spot of the evening went to Youth For A Price. Quirky and highly original, they went down like a sinking ship. Oh, the joys of trying something new.

So, what of the judges? Instigators were first, Corners second and third place was shared between the Skinny Brothers and the Famous Five. Mark Phillips

**Billy Joel**  
Logan Campbell Centre,  
May 23rd

Joel's popularity is certainly wide-ranging; he drew the most mixed-age audience I've ever seen at a rock concert. Nor was he about to disappoint them. Everything about this show was so professional (and yes, for music like Joel's it does matter). With excellent lighting, crystal clear sound — the Logan Campbell needs the seats in downstairs for good acoustics — and a performance that ran nigh on two hours, no one except the Sunday press was griping about the ticket prices.

Obviously enough, Joel drew nearly all his material from the last three albums. And though he chose an equal number of tracks from each, the performance times were weighted towards *The Stranger* and then *52nd Street*. A tacit acknowledgement of relative quality perhaps?

Many wearisomely familiar numbers came as a refreshing surprise. Songs I'd turn off the radio became enjoyable through powerhouse performances. The band was, yes, thoroughly professional. Stirling work by Richie Cannatta on various reeds and keyboards often made it sound bigger than just a five-piece. For me, Cannatta occasionally stole the show. If, live, Joel is only a feisty bantamweight, he's got at least one henchman who's a true heavy.

To be sure there were the irritating moments: The obligatory, heavy-handed, stomp-along finale for one. And while Billy being 'big on audience participation' is all to the good, dated jokes about punk rockers are rather a yawn. The audience loved them though.

Nonetheless, if rock has become yet another form of family entertainment, I'd much rather it were with shows as good as Joel's than the nauseous hybrids of such as Streisand or Diamond. Peter Thomson

**The Volkswagens, 25 Cents, The Pin Group**  
Gladstone, May 13.

Three local bands provided the most aesthetically successful, early week residency yet at the Gladstone. While points of comparison between the bands exist, their range of styles reflected almost everything in the last twenty years of beat music.

Most challenging and cerebral of the three were the Pin Group, the most recent and most sophisticated expression of Roy Montgomery's capricious vision. A guitar band, yet

possessing Christchurch's most intriguing rhythm section (Buck Stapleton, and Ross Humphries), the Pin Group presented six brand new excerpts from the oracles of personal despair balanced by Jim Reeves' 'He'll Have to Go' and the Red Crayola's 'Hurricane Fighter Plane' all rendered in voices like the knell of doom.

Sandwiched between the austerity of the Pin Group and the hedonism of the Volkswagens were the erratic but invigorating 25 Cents. Too frequently, they assume the dimensions and texture of a female Androids. Thus, while their performances are often illuminating, especially in 'Psycho', 'The Witch' and Pere Ubu's 'Non-Alignment Pact', their choice of material often betrays them into predictability ('What Goes On') or stridency ('Beautiful Pictures'). There is no excuse for their version of 'Another Girl, Another Planet'. All in all, drummer/vocalist Mary Heney deserves better.

By contrast, Jon Segovia is only now beginning to get what he has deserved all along. He's leading a fine and memorable band, and he's top of the bill at the Gladstone. Best of all, he's recruited Liz Wylie to share the responsibilities of lead vocalist. The bracket is now divided into half a dozen songs sung by Segovia, and an equal number by the inimitable Ms. Wylie. This woman is the ghost of all four Shangri-Las and when she and Segovia croon 'Baby, I Love You' critical faculties disintegrate. Naturally, Blitz and Norman excelled.

If nothing else, these three bands proved that you don't have to be a technocrat or play new-age heavy metal to succeed in Christchurch. Indeed, they displayed the brand of inventiveness that has always thrived, albeit fitfully, in these climes. Desmond Brice

**Jane's Farewell Party**  
Uni Terrace Dining Room  
Dunedin, May 18

This was a farewell for Jane Dodd (bassist for the Chills) and also for the Clean, off to Auckland at dawn the next morning in a white van with Martin of the Chills.

The Verlaines play first. The songs, from singer-guitarist Graham Downes, outstrip the performers at this stage, but they are good songs, chances being taken, tempos flirted with dangerously. Someone in the band is clearly pushing for a return to the electric Dylan of 1966, but other areas are being explored also, many of them a long way from the electric Dylan of 1966.

The Chills next — excellent. Martin Phillips is writing some of the finest rock songs to come out of this town since December 1977, one, 'Rolling Moon', deserving to be vinylised immediately. 'Sixteen Heart Throbs', 'Silhouette', 'Drift', 'Juicy Creaming Soda' are as good. The band have developed into a really effective little unit, imminent disintegration notwithstanding. The Velvet and the Enemy seem the propelling spectres, the future anyone's guess. Let's hope those songs are not lost.

Sneaky Feelings — A bad night for them. The set ends prematurely in disarray with the second guitarist fleeing the stage. The band were promising when they first surfaced,

but they are still only that, even though to their credit they've replaced most of the 60s' covers with originals. Their music is rollicking and Mersey-ish with guitarist Matthew Bannister quite vital — things work best when he is infrequently supported by singer David Pine on rhythm guitar. No peaks apparent on the writing front yet, but the spirit is there.

The Clean closes the evening with a long set which, warts and all, delights an audience who have clearly come primarily to see them. Some sandpapering has still to be done vocally, but the superior songs — 'Hold On To The Rail', 'Oddity', 'Getting Older', 'Thumbs Off', 'Tally Ho', 'Success Story' — are coming all the time. And David Kilgour is a guitarist you can stay interested in all night.

As at May 1981, the potential was undoubtedly there for the younger bands for a 'Dunedin 81' album of rare quality. No matter that some of the many good young bands are splintering even as these words are typed, or that the required performance might never be extracted once the tape machines start to run. Line the best of the above up alongside Bored Games' 'Bridesmaid', 'Joe 90', 'Sactab Overdose' and 'Happy Endings' and you'd be left with a compiler's nightmare as to what to omit. Roy Colbert

**Mi-Sex**  
Mad Ranks, The Visitors  
Mainstreet, May 12.

Opening band, the Visitors, didn't come on till after nine. A few got up to jive while the rest tried to attract the attention of passing waitresses. The Visitors play high-speed, 'modern' powerpop which flows in one ear and out the other, leaving little impression in between. They sound like a dozen other bands, but you can work off those excess kilos quite happily to them.

Switch gear, gossip-gossip, drink-drink, note-note. Mad Ranks take the stage. Shades of XTC, Flowers, Numan, even Mi-Sex. Warwick Keay and Tim Powles can't quite leave Flight X7 behind. Again I search in vain for something original to hold the attention. No luck. Copybook music that follows trends instead of trying to set some of its own.

Mind you, the same charge has been laid against Mi-Sex often enough. They stand or fall on the strength of their individual songs, and few could deny their ability to write a hookline.

They wasted no time, opening with 'Ghosts', vigorous and confident. If you've been to a Mi-Sex concert or two, you know what to expect. The stage act has changed little over the years. It's about time Gilpin found something to do apart from strangling guitars. They had just about the biggest PA I've ever seen at Mainstreet, which made the sound a wee bit overwhelming. The bass and drums made the diaphragm flutter, and a continuing feedback problem was excruciating.

So again, we look to the songs, especially the new ones. The cosmic nightmares of the first two albums seem to have been ditched for good. Straight love songs are in order, and Mi-Sex have quite a reasonable crop of them.

The new single, 'Falling In

And Out', has far more impact on stage, but there are better songs on display tonight. Stanton takes the lead on 'Shanghai', a meaty, mid-tempo number that displays a quite satisfactory voice. Gilpin is playing it much straighter now, less histrionics and more emotion. A definite improvement. 'Tears In Her Wine', 'She Could Have Been Mine' and 'Talking To Myself' are all indicative of the new approach: more melody, less thrash. All were well received, even though it was the old favourites which got the big cheers.

Mi-Sex are moving ahead, maturing rather than mellowing. The new album will prove whether they can sustain their initial impact.

Duncan Campbell

## OFF THE RECORD

Since we realise that most of you don't ready anything other than *Rip It Up*, this month we've arranged a quick flip through a few other Auckland magazines to show you what you're missing out on.

Top of the stack is the slick new *Auckland Metro*. It describes itself as 'New Zealand's First City Magazine', and who are we to argue? It's aimed at the lower end of the snob market, with features on such worthwhile subjects as 'Inside Government House: At Home With The Beatties In Auckland' and 'Where The Top People Live'. What with a story on the making of *Top Half*, and a gush over Herald journalist Susan Maxwell, the exercise shapes up as a Herne Bay *Woman's Weekly*. I imagine the genuine quality stuff — Geoff Chapple's China piece, for example, will pretty quickly disappear — and I wouldn't be too sure that the whole enterprise won't be down the tube pretty soon after.

Going straight for the throat of the local product, *City Girl*, is NZ edition of Australian office-girl mag *Sheila*. This one has a better idea of its place, sticking close to a tried format of clothes, overdressed Sydney-siders and sleazy, sexist boudoir advice. Apart from a laughable dining out 'feature', the most recognisable local colour is given by a rather creepy story on the four men *Sheila* thought you girls found most fascinating — Bryan Staff, Colin Hogg, Kevin Black and Fred Botica — let's just leave it at that. It also shows a typical inability to distinguish stories from advertising: are the dining out and shop features ads or articles? It's hard to guess the likely lifespan of *NZ Sheila*, it really depends on how many of you really want to read some Australian's idea of what makes a 'Red Hot Lover'.

Finally in this month's random selection comes something from the other end of the market entirely — the possibly defunct *Empty Heads*, 'Auckland's Only Real Fanzine'. This is genuine trash sixteen pages which contain more enthusiasm and information than both the other two publications. I haven't seen one around for months, so perhaps the publishers lost their enthusiasm, or started a band instead. If you're still out there, take this as an order for the next issue, huh?

Francis Stark



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## Look Out For ...

The Garage Crawlers back on the boards in their usual venue, Mainstreet, June 12 and 13 ... Dave Dobbyn showing off his Divers for the first time on June 15 at the Rumba Bar ... Rem Record's spectacular at the same venue June 18 - 20, featuring Herco Pilots, Arms for Children and Danse Macabre ... Gary McCormick as Lionel Lipps, born-again fascist on June 24 ... Cold Chisel beginning a return NZ visit at Maceys, Hamilton, on June 25 ... the Esplanade's

Telethon benefit show, starring Dave Dobbyn, Hammond Gamble, Blind Date, the New Entrants, Larry & the Ladders and the Deros, from 3pm on Saturday, June 27 ... the New-matics' return to live work at the Station, June 25 - 27 ... Flowers back at Mainstreet at the start of a short NZ tour on July 1 ... Penknife Glides' first gig for a month and a half at the Gluepot, July 2, 3, 4 ... Herbs and I-Unity offering a choice of reggae music, July 7 - Herbs at the

Rumba Bar, I-Unity at the Gluepot.



12

Spaces El Clubbo  
The Beatles receive the MBE in 1965.

12, 13

Blind Date Gluepot  
Blue Flames Station  
Mad Ranks & Garage  
Crawlers Mainstreet  
Coup d'Etat Milford Marina  
New Entrants & Corners  
Rumba Bar  
Valentinos Windsor Castle  
Furys Esplanade  
BBC Potters' Wheel

13

Puppetz El Clubbo  
Frank Zappa graduates from Antelope Valley High School, California, 1958.

Blam Blam Blam & Rhythm Method Reverb Room  
Broken Dolls Lady Hamilton  
Road Angel Hillcrest  
Visitors Bellblock  
Neighbours Lennons  
Hip Singles Hillsborough  
Volkswagens & guests  
Gladstone  
Tectones Shoreline

14

Solid State, Urge, Skeptics, Lost Cause, Bob Grover, Sunny Monday & Paul Campbell Opera House, Palmerston North  
Che Guevara born, 1928.  
The National Poster Assoc. observes this day every year. Burl Ives born, 1909. Tin Pan Alley gets ready for 'Pearly Shells'!

15

Herb McQuay & Peter Wood Trio Gluepot  
Dave Dobbyn Rumba Bar  
Young Lust Hillcrest  
New bands Gladstone  
John Lennon meets Paul McCartney, fails to duck down a side-street, and has to wait another eleven years to meet Yoko.

16

Larry & the Ladders Gluepot  
Dave Dobbyn Rumba Bar  
Young Lust Hillcrest  
Midge Marsden Albion  
Tectones Terminus  
New Bands Gladstone  
Apollo XI blasts off, 1969. They'll never make it.

17

Mad Ranks Station  
BBC Potters Wheel  
Dave Dobbyn Rumba Bar  
Larry & the Ladders Gluepot  
Rhythm Method Wedgewood  
Midge Marsden Albion  
Skeptics El Clubbo  
New bands Gladstone  
Watergate break-in, 1972 (Expletive deleted).

18

Mad Ranks Station  
Rhythm Method Wedgewood  
Paul McCartney born, 1942.

18, 19 & 20

Deros Esplanade  
Blind Date Windsor Castle  
Hammond Gamble Station  
Clean Reverb Room  
Valentinos Milford Marina  
Broken Dolls  
Whangaparaoa  
Danse Macabre, Herco  
Pilots & Arms For

19

Monterey Pop Festival, 1967.

Children Rumba Bar  
BBC Potters Wheel  
Coup d'Etat Gluepot  
Hattie & the Hotshots  
Naval & Family  
Larry & the Ladders  
Windsor Park  
Furys Lady Hamilton  
Dave Dobbyn Hillcrest  
Rhythm Method  
Wedgewood

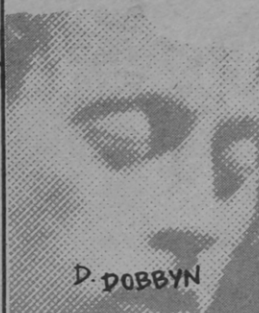
20

Brian Wilson born, 1942.  
Japanese declare war in an attempt to stop 'Little Honda'. Neil Armstrong takes that step, 1969.

Midge Marsden Mayfair  
Solid State El Clubbo  
Neighbours Bellblock  
Tectones Rocks  
Mad Ranks De Bretts  
Thumbs of Brass  
Gladstone  
Narcs Hillsborough

21

Jean Paul Sartre born, 1915. Later to write 'I Really Got Me'.



22

Visitors Windsor Castle  
Otis Mace & Youth For A Price Rumba Bar  
Herb McQuay Gluepot  
Alma Thudd Hillcrest  
New bands Gladstone  
Kris Kristofferson born, 1936. A star is born. Judy Garland dies, 1969. A star dies.

23

Herbs Gluepot  
Visitors Windsor Castle  
Gary McCormick Rumba Bar  
Alma Thudd Hillcrest  
New bands Gladstone  
Swingers single, 'It Ain't What You Dance', Ray Columbus Anthology album and Devo Live EP released.

24

Herbs Gluepot  
Visitors Windsor Castle  
Blind Date Station  
Gary McCormick Rumba Bar  
Neighbours Hillcrest & Maceys  
Midge Marsden Terminus  
New bands Gladstone  
Jeff Beck born, 1944

25

Blind Date Station  
Visitors Windsor Castle  
Cold Chisel Maceys  
Split Enz Guildford  
Battle of Little Big Horn, 1876. Custer gets his.

25, 26 & 27

Hammond Gamble  
Gluepot  
Dave Dobbyn Esplanade  
Newmatics Station  
Cold Chisel Mainstreet  
Hit and Run Milford Marina  
Blam Blam Blam Rumba

26

Split Enz Nottingham  
Sonny and Cher's divorce finalised, 1975. Remember Gregg Allman?

Furys Windsor Castle  
New Entrants Esplanade  
Mad Ranks Whangaparaoa  
Rhythm Method Reverb Room  
Pink Flamingos Windsor Park  
Hattie & Hotshots Naval & Family

27

Dave Dobbyn, Hammond Gamble, Blind Date, New Entrants, Larry & the Ladders, Deros Esplanade  
Telethon show  
Split Enz Liverpool

Neighbours Hillcrest & Maceys  
Rank and File Albion  
Puppetz Lennons  
Valentinos Rocks  
Mahana El Clubbo  
Broken Dolls Westown  
Midge Marsden Terminus  
Newtones Gladstone  
Narcs Hillsborough

28

Midge Marsden Chips  
Split Enz Manchester  
Henry VIII born, 1419.  
Herman's Hermits play at christening.

29

Blam Blam Blam & 1/4 Acre Kids Rumba Bar  
Herb McQuay Gluepot  
Steamshack Hillcrest  
Rank and File Cabana  
New bands Gladstone  
Jayne Mansfield loses her head, 1967.  
Tim Buckley ODs, 1975.

30

Dave Dobbyn Gluepot  
Blam Blam Blam & 1/4 Acre Kids Rumba Bar  
Steamshack Hillcrest  
BBC Maceys  
Rank and File Cabana  
Split Enz Cardiff  
Beat album 'Wha'ppen' Pretenders' Extended Play EP released.  
Cher marries Gregg Allman, 1975. Still with me?

1

JULY  
Dave Dobbyn Gluepot  
Flowers Mainstreet  
Otis Mace & Youth For A Price Rumba Bar  
Price Rumba Bar  
Spaces Station  
Steamshack Hillcrest  
Mad Ranks Wedgewood  
BBC Maceys  
Midge Marsden De Bretts  
Rank and File Cabana  
New bands Gladstone  
Split Enz Hammersmith Odeon  
Beatles live at the Budokan, 1966. First again.

2

Flowers Maceys  
Jim Morrison shuffles off, 1971. Brian Jones doesn't come up for air, 1969.  
Fort Apache, Bronx released

2, 3 & 4

Hattie & the Hotshots  
Naval & Family

3

Flowers Maceys  
Jim Morrison shuffles off, 1971. Brian Jones doesn't come up for air, 1969.  
Fort Apache, Bronx released

Dave Dobbyn Windsor Park  
Valentinos Rumba Bar  
Neighbours Windsor Castle  
Blind Date Station  
Pink Flamingos Mainstreet  
Visitors Milford Marina  
Penknife Glides Gluepot  
Screaming Meemees  
Reverb Room

4

Midge Marsden Maceys  
Flowers Palmerston North Stadium  
Gina Lollabrigida born, 1928. A thin baby.

New Entrants Hillcrest  
Mad Ranks Framptons  
Midge Marsden Trees  
Rhythm Method Bellblock  
Broken Dolls Lennons  
Furys Rocks  
Rank and File Cabana  
The Clean Gladstone  
Narcs Hillsborough

5

Rank and File Silver Spade Napier  
Billy Connolly Founders  
Robbie Robertson born, 1943.

SID'S SWINDLE AT CENTURY

JULY ROCK STRIPS

6

Herbs Rumba Bar  
Penknife Glides Station  
Neighbours Riverbar  
New bands Gladstone  
Billy Connolly Auckland Town Hall  
Pink Flamingos Butts  
Louis Armstrong answers the last trumpet, 1971

7

Penknife Glides Station  
Herbs Rumba Bar  
I-Unity Gluepot  
Neighbours Riverbar  
New bands Gladstone  
Pink Flamingos Greerton  
Billy Connolly Opera House Wellington  
Ringo Starr born, 1940. At least he thinks so.

8

Rhythm Method Station  
Sue Schmidt Rumba Bar  
I-Unity Gluepot  
Neighbours Cabana  
Rank and File El Clubbo  
New bands Gladstone  
Pink Flamingos Albion  
Percy Bysshe Shelley dies, 1822. Mick Jagger doesn't read a Brian Jones poem at the funeral.



## More to Come ...

The NZ Students Arts Council will be touring three Auckland bands, the Screaming Meemees, Blam Blam Blam and the Newmatics, with guest star Otis Mace, through the country during July. Most shows will be in campus venues - both Universities and Training Colleges ... keep an ear out for tours by Stray Cats, Devo and Ultravox ... more definite than that' but still not definite enough is a national tour by the Cure at the end of July ... those of you who prefer their rock and roll framed should look out for the Closet Artists' Pop Shots II - Auckland during August, and Wellington in September ... the Auckland International Film Festival screens at the Civic from July 10.

Films you'll have to book for include: Mon Oncle d'Amerique, In the Realm of the Senses, Kagemusha and the Last Metro ... less esoteric is Eraserhead, which will be on the doose by August. Scottish poodn'wees comedian, Billy Connolly will be on tour until July 13.

The Great Rock'n'Roll Swindle movie opens at Auckland's Century on July 10 ... Strips No. 16 is a 'rock issue' with all art by NZ rock artists. It's in stores early July ... if your band is not yet on the Pop Shots '81 poster, phone Phil Peacocke at 34-643 ... by the way, new Billy in the Blue Flames is Paul Andrews, Stuart is no longer in Mad Ranks, Lip Service has split and Fanshawes has closed.



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# hits & myths

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**DRAGON**

APRIL SUN IN CUBA

**SCHTUNG**

THEY SLEEP EARLY IN COLOGNE

**HELLO SAILOR**

GUTTER BLACK

**CITIZEN BAND**

I FEEL GOOD

**TH' DUDES**

BE MINE TONIGHT

**MISEX**

GRAFFITI CRIMES

**SUBURBAN REPTILES**

SATURDAY NIGHT STAY AT HOME

**TOY LOVE**

SQUEEZE

**SPELLING MISTAKES**

FEELS SO GOOD

**THE SWINGERS**

ONE GOOD REASON

**POP MECHANIX**

RADIO SONG

**WHIZZ KIDS**

OCCUPATIONAL HAZARD

**THE CROCODILES**

NEW GIRL ON THE BEAT

